The Language of Beverage and Drink Advertisements

Kateřina Motýlová

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur

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Vedoucí bakalářské práce: **Mgr. Lenka Drábková, Ph.D.**
Ústav moderních jazyků a literatur

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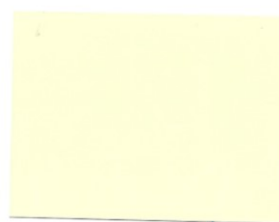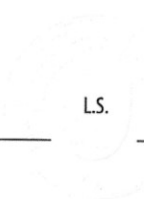
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ABSTRAKT

Tato bakalářská práce zkoumá využití jazyka v psaných reklamách propagujících nápoje, které cílí na anglicky mluvící publikum. Práce je rozdělena na teoretickou a praktickou část. V rámci teoretické části je definována reklama, přesvědčování a lingvistické jevy, které se v reklamních kampaních často objevují. Pro účely praktické části byl vytvořen korpus 90 reklam, přičemž 45 kampaní zobrazuje nealkoholické nápoje a zbývajících 45 vzorků propaguje alkoholické nápoje. Hlavním cílem práce je identifikovat a analyzovat lingvistické prvky, které se nacházejí v korpusu reklam. Lingvistické aspekty jsou zkoumány na pěti úrovních jazyka, a to na úrovni fonologické, lexikální, morfologické, syntaktické a diskurzivní. Analýza se převážně zabývá jazykovou stránkou reklam, avšak pozornost je také věnována třem technikám přesvědčování. Výsledky analýzy jsou zhodnoceny v závěru práce.

Klíčová slova: reklama, propagace, jazyk reklam, lingvistická analýza, rétorický trojúhelník, nealkoholické nápoje, alkoholické nápoje

ABSTRACT

This bachelor's thesis explores the use of language in written advertisements promoting beverages which target an English-speaking audience. The thesis is divided into a theoretical and a practical part. Advertising and persuasion are defined within the theoretical part of the thesis along with linguistic phenomena that frequently occur in advertising campaigns. For the purpose of the practical part of the thesis, a corpus containing 90 advertisements was created. From the overall number of 90 advertisements, 45 campaigns feature non-alcoholic drinks and the remaining 45 samples promote alcoholic beverages. The main priority of the thesis is to identify and analyse linguistic features in the corpus of advertisements. Linguistic aspects are examined on five levels of language, namely on the level of phonology, lexicology, morphology, syntax and discourse. The analysis is primarily focused on the language of advertisements; however, attention is also paid to three modes of persuasion. The results of the analysis are assessed towards the end of the thesis.

Keywords: advertising, promotion, language of advertisements, linguistic analysis, rhetorical triangle, non-alcoholic drinks, alcoholic beverages

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

CONTENTS

INTRODUCTION

Every century is a distinct time period in which significant events, historical figures or innovations make their way into modern books and are learnt by students across the world. If historians were to describe the 21st century, they would likely mention advertising as its integral part. Companies operating in various production sectors realize the persuasive potential of marketing and, consequently, today's society is subjected to a plethora of advertisements. Thus, one might wonder why some advertising campaigns are stored in people's memory while others are left unnoticed. Although several factors determine the success of advertisements, it is a careful choice of linguistic items that can greatly influence the society's perception of advertising texts.

Many experts find the topic of advertising compelling, including linguists, who examine the advertising language from various points of view. Since the sphere of advertising is broad, the thesis does not address all of its aspects, such as visual elements or ethical issues that may be of interest to other scholars. The thesis attempts to make a contribution to the field of linguistics by examining specific language phenomena that can be observed in advertisements. The exclusion of non-linguistic characteristics allows the thesis to scrutinize advertisements from the standpoint of five linguistic disciplines – phonology, lexicology, morphology, syntax and discourse.

The theoretical part focuses on advertisements, their functions, rhetorical appeals and the process of advertising communication as well as professionals involved in the production of advertising texts – copywriters. Most importantly, the language of advertising and its distinctive features are described in detail. The practical part is primarily devoted to a linguistic analysis that is conducted on advertisements promoting non-alcoholic drinks and alcoholic beverages. Since the market is overflowing with companies offering both drink categories, businesses have to take advantage of language and entice consumers into acquiring their products over those of competitors. Apart from investigating how companies utilize linguistic features to produce engaging messages, the thesis further considers rhetorical appeals.

The major objective of the thesis is to detect and analyse linguistic phenomena used by copywriters and ascertain similarities or differences between the two drink categories in terms of linguistics. The secondary aim is to evaluate the use of persuasive modes.

I. THEORY

1   ADVERTISING

Advertisements resembling those of today started to emerge in the 17th century in Britain. The rise of advertising was driven by the need to regularly notify vendors about trades of goods overseas and prices of locally sold commodities. Advertisements of this age primarily contained information about new medicine and horses and enslaved people that broke free while promising a bounty for their safe return. Visual details scarcely accompanied the text (Dyer 1990, 15–17). Advancements occurred in the 19th century when advertisers realized the importance of graphic elements and language. Various fonts, Latin compounds and neologisms of Greek origin started to appear, and lengthy paragraphs of text were being separated by blank spaces (Dyer 1990, 29). Still, there were many changes to come and, as the thesis will show, contemporary advertisements demonstrate specific linguistic features.

Nowadays, advertising permeates the everyday lives of people, and its omnipresence in today's world is undeniable. No matter how hard people try to limit their exposure to advertisements, it seems impossible to completely avoid them (Dyer 1990, 1). Still, people often believe they are immune to their effects (Goddard 2002, 2). At the same time, most of them can recall at least a few instances in which their shopping decision was a result of seeing or hearing an advertisement (Dyer 1990, 72). However, advertisements have a much larger social impact. People are inclined to remember them and even compare events in their lives to situations portrayed in advertisements (Hermerén 1999, 23).

Advertisements are not only seen in a negative light. They are often appreciated for their creative nature and ability to entertain, especially when the audience recognizes that a lot of effort was put into their production (Dyer 1990, 2). Not only do companies employ visuals, but they also use various verbal techniques to make advertisements more appealing to the audience (Cook 2001, 3). Advertising also benefits society because it creates job opportunities for those who want to work in the advertising industry. An increase in demand for advertised products can create further employment possibilities because companies may need to raise the number of employees (Hermerén 1999, 27).

1.1 Defining Advertising

Advertisements have become such a common occurrence that today's society rarely feels the need to define them (Goddard 2002, 5). However, several definitions have been proposed throughout the years.

From the etymological point of view, the word *advertising* has its roots in Latin, specifically in the verb *advertere* which can be interpreted as pointing somebody's attention

in a particular direction. In the context of advertising, attention is directed to an advertised product or service (Beasley and Danesi 2002, 1). Economically speaking, advertising is a part of promotion, but there are other components, such as personal selling and direct marketing, that together with advertising, constitute the category of promotion (Arens et al. 2009, 7). To express this relation in linguistic terms, promotion is a hypernym, while advertising is one of its many hyponyms.

Fletcher suggests an advertisement is "a paid-for communication intended to inform and/or persuade one or more people" (Fletcher 2010, 2). Arens et al. provide a more complex definition by stating that advertising is a "nonpersonal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media" (Arens et al. 2009, 4). Advertising is also described as a combination of artistic and scientific elements. The scientific aspect of advertisements is visible in the use of statistical and psychological methods to analyse and evaluate consumer behaviour. Conversely, advertising is regarded as an art because it makes use of creative approaches that aim to enhance the audience's perception of advertised commodities (Beasley and Danesi 2002, 2).

1.2 Functions of Advertisements

Upon hearing the term *advertising*, people often imagine the one which promotes a product in an attempt to increase the number of companies' customers and sales. But to assume that all advertisements have a selling purpose would be incorrect as there are also those that do not seek financial gain. For instance, advertisements promoting awareness of environmental issues or warning about social injustice have made their way into the world of advertising (Cook 2001, 2, 9–10).

Apart from their selling objective, advertisements perform informative, persuasive and reminding functions. Advertisements with an informative function are introduced to the public when a company launches a new product with the intention of generating demand. When there is already established competition in the market, advertisements with the objective of persuading are employed. If a product has been on the market for a certain period of time, a company may use advertising to remind customers of the product's availability (Kotler et al. 2021, 437–439).

Furthermore, Dyer suggests that the functions of advertisements have developed gradually. At first, campaigns were believed to stimulate the economy by informing the

public about new products. Later on, their function extended beyond informing to acquiring the ability to influence opinions and values of people (Dyer 1990, 2).

1.3 Copywriting

The vast majority of advertisements are language-dependent. Therefore, companies have to employ copywriters whose responsibility lies in the production of texts for advertising purposes (Arens et al. 2009, 74). When creating a text for an advertisement, copywriters have to take many factors into consideration. They have to decide how they are going to approach the audience that consists of people of various ages and social backgrounds, and also consider how the verbal message is going to interact with the graphic design. At the same time, they have to ensure that the message provides accurate information and is easily comprehensible. What all these factors have in common is that they influence the way language is used in advertisements (Göttlichová 2017, 18).

Copywriters interface with graphic designers and fruitful cooperation between the two parties ensures that an advertising message achieves its full potential. Even the strongest idea might be undermined by a copywriter who does not manage to present a powerful verbal message or by a graphic designer who is not able to create attractive artwork. Therefore, the most successful advertisements are those whose text and visuals work well together to create engaging and persuasive content (Bowdery 2008, 126).

1.3.1   Standard Elements of Print Advertisements

Since the practical part of the thesis explores written advertisements found on the Internet, the subchapter discusses elements of print advertisements that can also be applied to campaigns present in the corpus.

Copywriters encompass several key elements into a print advertisement. The first component the audience usually notices is a *headline*, which is frequently structured as an interrogative or imperative clause, and it is meant to arouse people's curiosity. The next element is a *body copy* which develops information presented in the headline and tries to persuade the audience to consider the purchase of the advertised object. It usually provides answers to problems or questions introduced in the headline. Advertisements also often include a *slogan* which should be catchy to be easily remembered by the audience. A *testimonial*, which is a statement from a consumer who praises a product, is sometimes included as well. Another common component is a *signature* which identifies a brand (Simpson and Mayr 2010, 36). Arens et al. further include *subheads* that appear in close

proximity to headlines, usually above or below them. They resemble and fulfil a similar function to headlines but are smaller in size (Arens et al. 2009, 247).

1.4 Persuasion and Advertising

Persuasive language has penetrated today's society and even advertisers can seize the power to persuade their audience (Bruthiaux 2005, 135). Since today's market is highly competitive, businesses have to be persuasive in their advertising strategies to maximize their chances of success. Any company, which operates in a competitive environment, is aware that competitors might attempt to overcome them by offering consumers products for better prices or with better functions. As a result, persuasive advertising has become one of the most significant tools for modern companies (O'Shaughnessy and O'Shaughnessy 2004, 1). Persuasion can be done in many ways, but a persuader can achieve great results by using language effectively (Mulholland 1994, xviii).

The presumption is that the more space persuaders have, the more effectively they can express their message and the higher is the chance they can persuade their audience. However, Bruthiaux notes that the language of advertising seems to work in "spatial constraints" and words usually take up a smaller amount of an advertisement in comparison to other elements. Despite this limitation, advertisers still thrive. That is, they are able to persuade and use language effectively even in such limiting circumstances (Bruthiaux 2005, 135).

1.4.1 Rhetorical Appeals

Persuasion is associated with the study of rhetoric which has its origins in Ancient Greece. The most notable ancient philosopher is Aristotle whose findings have been protected to this day and translated into many languages of the world (Goddard and Carey 2017, 69). In spite of having ancient roots, Aristotle's contributions regarding rhetorical appeals remain pertinent even in modern society, and the appeals can be used by anyone with the intention of persuading (Larson 2008, 55).

Each appeal allows persuaders to approach their audience differently. Addressees are interested in the character of the person who is trying to persuade them, even when the persuader is a stranger to them, and they assess everything they observe, including the persuader's body features, items of clothing or gestures. Thus, the implementation of the first rhetorical appeal, ethos, is concerned with the persuader's reputation (Larson 2008, 55). If the individual is somebody whom the addressees regard as experienced or knowledgeable,

they might be willing to trust what he or she has to say (Frederick 2011, 19). Celebrities and previous customers may appear to raise the credibility of advertising campaigns (Armstrong 2010, 150–152). Apart from celebrities and past clients, even experts might support advertisements' claims (Armstrong 2010, 155).

By utilizing the second rhetorical appeal, pathos, persuaders try to evoke a range of emotions in their addressees. At this point, images and language come into play, and persuaders make use of the vocabulary to elicit various feelings (Keith and Lundberg 2008, 39–40). When persuaders apply the last rhetorical appeal, logos, they provide reasonable, logical points that corroborate their assertions (Frederick 2011, 20).

Persuaders should not use these appeals in isolation but rather combine them to obtain the best results. For instance, a well-known public figure is unlikely to persuade addressees without appealing to their emotions or showing any proof. However, when a renowned figure manages to present rational evidence and fill the audience with emotions, the likelihood of successful persuasion increases (Goddard and Carey 2017, 75).

2   COMMUNICATION AND THE VERBAL MESSAGE

In spite of advertising being widespread, people may not realize that creators of advertisements are trying to communicate with them by using language as a means to transfer the verbal message (Goddard 2002, 5).

2.1 The Communication Process of Advertising

Advertising is a process of communication, and as such, it has its participants. In order to realize communication, there needs to be somebody who wants to initiate it. This participant is known as the *sender*. It is a company whose main objective is to encode a *message* and deliver it to participants on the other side of the communication process. The sender has to ensure that the encoded message is easily comprehensible to its receivers. This requires the employment of words and symbols with which the audience is well acquainted. The message is subsequently passed through a *channel* which can take many forms – newspapers, billboards and television, to name a few (Belch and Belch 2018, 146–149).

The participant who is meant to decode the message is the *receiver*. How well the process of decoding goes depends on individual receivers, their opinions, personalities and other factors. There is also a *communication noise* which accompanies the whole communication process and negatively impacts the perception of the message by interrupting it at unexpected times. Examples of communication noise include a faulty television signal or other people distracting receivers from decoding the message. Senders also expect *feedback* which does not have to be necessarily observable. Some receivers might only respond by remembering an advertisement, while others might take an observable action and react by searching for a marketed product online (Belch and Belch 2018, 155–157).

So far, this subchapter has discussed the communication process of advertising from the point of marketing. However, Vestergaard and Schrøder describe the process of advertising communication in linguistic terms. Their communication model incorporates six elements, namely addresser, addressee, meaning, code, channel and context. The *addresser* is the participant who initiates the process with the intent to communicate *meaning* to the *addressee* with the help of a specific *channel*. The form in which the addresser conveys the meaning is a *code*. Regarding print advertisements, the code takes the form of written language and graphic details. Communication participants are further surrounded by various circumstances, known as *contexts* (Vestergaard and Schrøder 1985, 15–16).

2.2 The Language of Advertisements

The language of advertisements is a subject of interest to professionals in various fields. While sociologists observe its influence on human behaviour and society as a whole, psychologists inspect advertising stimuli that motivate people to act in a certain way. Advertisers strive to maximize their chances of success by using language effectively, and linguists scrutinize the language of advertising to uncover its distinctive features (Leech 1966, 3).

Since marketers need to convey information to the public on numerous occasions, language plays a crucial role in the marketing sphere. Language is viewed as a tool for achieving marketers' goals, such as increasing the number of sales or improving brand recognition. The most important is *how* marketers get their point across which is done by exploiting linguistic features (Pogacar et al. 2018, 263). Marketers have started to realize the impact of language on people's comprehension and appreciation of their message, and as globalization of the economy proceeds to progress, language in marketing will become even more momentous (Ordorica 2021).

Advertisers employ simple language structures to avoid any misunderstandings, but they also have a reputation for communicating with their audience in a rather creative manner. To ensure originality, they add or change meanings of already existing words and coin new expressions. They are not even opposed to purposeful disobeying of rules and conventions of the English language (Vasiloaia 2009, 293). Thus, although disregarding the rules of the English language is undesirable and uncalled for in many contexts, it is a common practice in the advertising industry. While legal or religious discourse revolves around and relies on the proper use of language and obeying its norms, advertisements tend to depart from the standards of English in terms of spelling, grammar and other linguistic aspects, and these deviations are welcome and positively accepted (Crystal 2019, 426). However, linguistic creativity has to be executed within certain limits because the text of an advertisement has to fulfil the audience's expectations. Companies also seek to ensure that the funds they allocate to advertising efforts are going to yield results, and the best way to achieve this is by following already entrenched approaches and methods. Therefore, copywriters have opportunities for creative deviations from advertising standards, but they mainly incorporate traditional linguistic devices (Vasiloaia 2009, 294).

In Leech's view, an effective advertising campaign has to perform four functions, and linguistic features can help in their realization. Firstly, advertisements have to make

consumers engaged with the conveyed message. This is easier to attain by visual rather than verbal instruments. However, linguistically fruitful strategies include deviations from what is considered as a correct or proper use of language, for instance, spelling words incorrectly, making grammatical errors or altering words' semantic meaning. These linguistic methods can astonish or even shock potential customers and, consequently, captivate their interest. Secondly, an advertising message has to be easily comprehended which is linguistically ensured by maintaining an easy-to-follow structure together with colloquial and personal expressions throughout the whole text. Using familiar rather than specialized terms can also ease the audience's understanding of the message. Thirdly, copywriters' objective is to create advertisements that people find difficult to forget. Therefore, they often utilize repetition as a potent linguistic device which strengthens campaigns' memorability. Finally, plentiful advertising campaigns seek to elevate companies' sales, and copywriters can assist them in accomplishing this goal linguistically by including imperative sentences that encourage the public to ponder the purchase (Leech 1966, 27–30).

Despite the rising popularity of visuals, the linguistic aspect of advertisements cannot be overlooked. Since advertising is a one-sided communication, it might lead to miscommunication if the public does not interpret the message in the intended way. Thus, to avoid the possibility of misinterpretation, advertisers tend to rely on verbal rather than visual elements (Hermerén 1999, 182).

3 LINGUISTIC FEATURES IN ADVERTISEMENTS

The third chapter of the thesis presents linguistic phenomena typical for the language of advertisements. The chapter provides a basis for the linguistic analysis which is conducted in the practical part of the thesis. Advertisements are investigated from five linguistic perspectives, specifically, from the point of phonology, lexicology, morphology, syntax and discourse.

3.1 Phonological Level

Languages are often seen as series of written letters in which meaningful elements are created by a combination of certain vowels and consonants. However, before learning the rules of the written system of language, people acquire the capacity to communicate orally. Pronunciation is investigated by two disciplines – phonetics and phonology. While phoneticians are interested in the construction, transmission and perception of concrete sounds, phonologists approach sounds as systems in languages and focus on their overall patterns (Crystal 2019, 248).

Copywriters realize the persuasive potential of sounds in the English language. Consequently, phonological patterns are used in advertisements to enhance their memorability and impact on the audience. People even tend to repeat compelling phonological schemes and many slogans gained their popularity by exploiting phonological patterns (Leech 1966, 189).

3.1.1 Alliteration

Alliteration is a sound patterning device which persuaders often use to amplify their statements, and it is realized by a "repetition of initial [consonants]" (Cockcroft et al. 2014, 212). Copywriters utilize alliteration to enhance the impact of certain words and make an advertising message more memorable (Wales 2011, 15). Apart from advertising, authors frequently employ alliteration when choosing names for their characters, for example, *Willy Wonka* (Cockcroft et al. 2014, 212). The English language also makes use of alliteration in idioms or tongue twisters; for instance, *Peter Piper picked a peck of pickled pepper* (Wales 2011, 15).

Myers notes that some consonants, such as the consonant /s/, are regularly repeated in English, and people are so used to these consonants that they do not even notice their repetition. For alliteration to achieve the desired effect, copywriters are more likely to use plosives, such as /p, t, k, b, d, g/ which are pronounced by obstructing the airflow by lips or

tongue before allowing the air to escape. The chance that these consonants spark the audience's interest is higher (Myers 1994, 32–33).

3.1.2 Assonance

Assonance is another type of sound repetition. This time, "the same vowel is repeated in words, but with a different final consonant" (Wales 2011, 35). Delin illustrates a repetition of the monophthong /æ/ in a chocolate advertisement: *Galaxy Caramel…Accidents can happen* (Delin 2000, 135). Although assonance is less apparent than alliteration, its proper use can make an advertising text more harmonically compelling and easier to remember (Kumari 2014, 93–95). Additionally, there exist many varieties of the English language which vary in terms of how they pronounce vowels. As a result, assonance might not be positively identified by all speakers in advertisements (Myers 1994, 34).

3.1.3 Rhyme

A rhyme is one of the typically poetic devices which is heavily used in advertisements (Kumari 2014, 93). Rhyme schemes occur when ending sounds of one word repeat final sounds of other words (Huhmann 2008, 87). Texts containing rhyming words are readily ingrained in people's memory which is why they frequently occur in marketing texts or names of companies (Pogacar et al. 2018, 267). Advertisers may even change the established spelling of words to achieve rhymes, as in *drinka pinta milka day* (Crystal 2019, 426).

3.1.4 Onomatopoeia

A further device that relies on sounds in language is onomatopoeia which occurs when a "sound [suggests] the meaning of a word" (Cockcroft et al. 2014, 212–213). On many occasions, persuaders utilize onomatopoeia as a means of augmenting the impact of statements (Cockcroft et al. 2014, 212). Examples include words conveying emotions of people, such as *oh, ugh* as well as animal noises *woof, meow* (Fahnestock 2011, 52). In contemporary advertisements, onomatopoeic words are intended to stimulate feelings in potential customers. For instance, campaigns may attract consumers by incorporating the sound of a person enjoying a meal - *M-m-m-m-m* (Crystal 2019, 264).

3.1.5 Homophones

Homophones are a great source of ambiguity in English advertisements in which they are used for humorous purposes (Myers 1994, 43). These words "have the same pronunciation but different spellings" (Wales 2011, 201). Moreover, jokes containing homophones are

called phonological puns since their interpretation is largely based on pronunciation and people's auditory abilities (Crystal 2019, 434). Myers points out the use of homophones in a whiskey advertisement which states that the beverage is *kept under loch and quay*. People will initially connect the nouns *loch* and *quay* to Scotland; however, their pronunciation corresponds to that of the words *lock* and *key* (Myers 1994, 43).

3.2 Lexical Level

Lexicology is another branch of linguistics that can be applied when analysing the language of advertisements. Therefore, the following subchapters explore advertising campaigns from the perspective of lexicology.

As the name suggests, the discipline examines the lexicon of a language. Lexicologists study vocabulary from various points of view, including, for example, word-formation processes responsible for the creation of new words, the origin of words or their properties (Kvetko 2005, 13).

3.2.1   Informality and Vocabulary

The vocabulary that prevails in advertisements is of informal nature. Copywriters try to connect with the general public that consists of people with different educational backgrounds. Since formal English is usually acquired by people with a higher degree of education, the general audience could have difficulties understanding advertising campaigns written in advanced English. That is why advertisers prefer informal language, as it enables them to appeal to the majority of people, regardless of their education level. Markers of informality in advertisements include phrasal verbs containing a verb and an adverbial particle. While a text written in formal English would use the single word *ascertain*, advertisements would use the colloquial synonym *find out* (Leech 1966, 74–77).

Copywriters' aim is to create advertisements that resemble a conversation. Thus, instead of using language that would remind consumers of a sales talk, they implement vocabulary used in ordinary and day-to-day speech (Myers 1994, 105–106). Conversational and informal style in English texts is also achieved by contracted forms of words which evoke a personal tone of voice, such as *don't, she'll* (Kolln and Gray 2012, 128).

Furthermore, a conventional advertising message will likely contain adjectives such as *new, best, special, great*. Copywriters particularly like the word *new*, using it to describe any product regardless of its proportions or colours (Dyer 1990, 149). Another favourite word of copywriters is *free* which is believed to shift consumers' focus from costs and negatives and

draw their attention solely to products' benefits. On the other hand, hedges, such as the adverb *perhaps*, are avoided by copywriters because they express doubt and, consequently, they could undermine an advertising message (Armstrong 2010, 187).

3.2.2 Word-formation Processes

In the persistent pursuit of attention-grabbing words, copywriters may introduce new linguistic items and thus go beyond the standard English lexicon to satisfy their advertising requirements (Leech 1966, 151). The creation of new words enhances the creative appeal of advertisements and makes them more noticeable and enchanting to the audience (Kumari 2014, 103). New words in a language are referred to as neologisms and their novelty is felt by speakers. Once neologisms become widely utilized by the majority of speakers, their novelty slowly disappears as they are no longer seen as recent additions to the word stock (Kvetko 2005, 82). However, in the case of advertisements, neologisms are often referred to as nonce words because they are not considered applicable in everyday language, and they are only used on one occasion in an advertising campaign (Leech 1966, 178). Hence, the following section presents several word-formation processes that copywriters can use to form neologisms.

3.2.2.1 *Affixation*

Affixation is regarded as one of the most fruitful word-formation processes in the English language. It involves the attachment of a vast number of affixes that are not typically listed in the English lexicon. Depending on their location, affixes can be classified into prefixes, suffixes and infixes (Yule 2017, 62). Prefixation forms a new lexical item by "adding a prefix to the existing base" (Kvetko 2005, 34). The utilization of prefixation can be observed in words such as *unhappy*, *impossible* or *ultrahigh* (Kvetko 2005, 35). Conversely, the creation of new words through suffixation occurs when "affixes are added to the end of the word" (Yule 2017, 62). For instance, the words *beautiful, mixture, creative* and *comfortable* result from a suffix attachment (Kvetko 2005, 33). In English, infixation is a less common but still observable process, with affixes being "incorporated inside another word" (Yule 2017, 62). For example, the insertion of the infix *goddam* appears in the polymorphemic word *absogoddamlutely* (Yule 2017, 62). Leech notes that advertisements show an abundance of the prefix *super-* which emphasizes the following adjective or verb, e. g. *superfine*. The suffix *-y* is also profusely used, especially by being attached to a preceding adjective, verb or noun, as in *crumbly* (Leech 1966, 141).

3.2.2.2 Compounding

Another effective process is compounding which entails joining, at the minimum, two roots to create a new word. Concerning orthography, compounds can appear in three forms – as one element (e. g. *bedroom*), with a hyphen (e. g. *tax-free*) or with a gap between roots (e. g. *sitting room*). Compounds are indivisible; thus, the two (or more) roots that form a compound constitute a unified linguistic element. As such, compounds have a particular semantic meaning, only one stress placement and belong to one part of speech. Therefore, compounds have to be differentiated from free word groups. For instance, the compound *blackbird* is a noun which denotes specific bird species and the word stress is put only on the first syllable. Contrariwise, the collocation *black bird* contains the noun *bird* modified by the adjective *black*. In this case, the stress is placed on the first syllable of both words, and it does not denote bird species but a colour of a bird (Kvetko 2005, 27–29). As Wales observes, advertising texts contain a vast number of adjective compounds that fulfil a descriptive function, for example, *sun-kissed* or *jungle-fresh* (Wales 2011, 76).

3.2.2.3 Conversion

Conversion creates new lexical items by changing a word's part of speech but not altering its linguistic form. For example, the words *bottle* and *face* were only recognized as nouns, but nowadays, they are also used as verbs – *to bottle* or *to face* (Kvetko 2005, 36). Most of the time, speakers start using new words produced through conversion without hesitation. Thus, conversion has become a widely utilized process among contemporary English speakers. As well as nouns, adjectives and single-word verbs, phrasal verbs can also change their word class. In particular, the phrasal verb *take over* has become commonly used as the noun *takeover* (Yule 2017, 60). Plag suggests that even prepositions may be used outside their typical function, namely as verbs. However, these occurrences are rather exceptional, for instance, in the phrase *to down the can* (Plag 2003, 108). Oftentimes, companies feature their trade name in advertising texts but change its function from a proper noun to a different part of speech, as in *get that Pepsi feeling* (Kumari 2014, 105).

3.2.2.4 Clipping

Clipping is a process that shortens a linguistic form of a polysyllabic word to produce a word which denotes the same semantic properties as the prior word form but consists of only one or two syllables, for example, *plane* from *aeroplane* (Katamba 2005, 180). Although the previous example demonstrates initial clipping, Yule notes that reductions of final syllables are also a common occurrence, as in *ad* from *advertisement* (Yule 2017, 59). Furthermore,

initial and final syllables can be removed from a polysyllabic word and only its middle syllable remains intact, for example, *flu* from *influenza* (Kvetko 2005, 39). Clippings are familiar to English-speaking individuals as they enjoy shortening their first names, e. g. *Ed*, *Liz* (Yule 2017, 59).

3.2.2.5 Blending

Although blending is a minor process in general English, it is commonly employed in the advertising industry. Blending shortens, normally two, lexical items and unites their reduced forms to yield a new linguistic term. A prominent example of blending is the noun *vegeburger* which was created by merging the clipped forms of the words *vegetarian* and *hamburger* (Kvetko 2005, 42). However, certain blends are hard to recognize and may be mistaken for one root (Katamba 2005, 186). In most cases, blends are produced by "[taking] only the beginning of one word and [joining] it to the end of the other word" (Yule 2017, 58). For instance, the blend *Spanglish* was formed from the first syllable of the word *Spanish* and the ending of the word *English* (Yule 2017, 58). A similar blend can also be observed in the speech of Czech people who have begun using the term *Czenglish*.

3.2.2.6 Abbreviation

As is the case with blending and clipping, the process of abbreviation also encompasses shortening as opposed to attaching linguistic items to currently used words (Plag 2003, 126). Specifically, abbreviation involves "taking initial letters of multi-word sequences to make up a new word" (Plag 2003, 126). Moreover, it has become commonplace to divide abbreviations into acronyms and initialisms. While acronyms should be read or uttered as if they were standard lexical items (e. g. *NATO, AIDS, PIN)*, the pronunciation of initialisms is based on articulating every letter of a word separately, as in *CIA*, *FBI*, *SMS* (Kvetko 2005, 40).

3.2.3 Figurative Language

Advertisers may employ a variety of figurative expressions to enhance the persuasive effect of campaigns and increase audience engagement (Wales 2011, 161). Copywriters' figurative expressions could be stated in a more straightforward manner; however, direct statements would not produce the desired aesthetic effect (Dyer 1990, 159). Thus, instead of using words in their literal dictionary meaning, speakers can embrace non-literal meanings by applying figurative language (Wales 2011, 160). In this regard, advertisements benefit from figurative expressions because they can make essential points more memorable (Armstrong

2010, 199). Metaphors, metonymy and personifications are the key figures of speech that will be observed in the practical part of the thesis.

Metaphors are employed to "[compare] two unlike things to imply that the qualities of the second object should be attributed to the first object, even though these qualities are not literally applicable" (Huhmann 2008, 89). For example, the clause *Your body is a living engine* metaphorically connects two unrelated elements - a human body and an engine (Huhmann 2008, 89). A human body is not an engine in the literal sense of the word, but through the figurative meaning, the clause depicts a human body as strong and capable of overcoming obstacles.

A metonym is a word which refers to another entity with which it is "closely connected" (Kvetko 2005, 55). For instance, the word *tongue* can be used metonymically to refer to a language (Kvetko 2005, 55). Since the organ is involved in the production of sounds, the connection between the metonym *tongue* and the word it refers to (language) is close.

Personification refers to a situation in which a non-human entity is described by words typically associated with people, as in *the paper says* (Kvetko 2005, 55). Expressions containing personification have become so common that people do not often realize their anthropomorphic nature. For instance, the well-known proverb *time flies* is an example of personification, but speakers may not instantly recognize its figurative character (Wales 2011, 314).

3.2.4   Lexical Ambiguity and Humour

Through the use of humour, advertisers try to build rapport with their audience. Sharing the same sense of humour implies to consumers that they have similar interests as the advertiser and that the advertiser's message should be relevant to them. Therefore, advertisements often contain verbal humour which may be realized by ambiguous words in the English language. Since homonymy and polysemy are words that share the same spelling but denote more than one meaning, they are responsible for lexical ambiguity in English advertisements. Speakers can thus interpret campaigns containing lexical ambiguity in at least two different ways which might result in a humorous outcome (Hermerén 1999, 131–132). Typically, puns containing homonymy or polysemy appear in headlines, and they are designed to engage the audience in the content (Wales 2011, 349). Wales illustrates the use of lexical ambiguity in the clause *I need new glasses* in which the word *glasses* can either refer to a type of eyewear or a drink container (Wales 2011, 16).

3.2.5   Foreign Words

Foreign words are frequently employed in advertisements to arouse the audience's interest in a message. Native speakers or people fluent in English do not typically pay close attention to the spelling of English words in advertisements. People's tendency, however, is to notice advertisements containing foreign words that may fascinate them as they are not familiar with their spelling (Myers 1994, 40). Though consumers may not fully apprehend the meaning of a foreign word, they can detect its foreign origin. Consequently, even the mere identification of foreignness can increase people's curiosity about advertised products (Dyer 1990, 140).

3.3 Morphological Level

Among the core branches of linguistics is also morphology which focuses on the assembly of words. Morphology further explores word-formation processes, especially compounding and affixation (Brinton and Brinton 2010, 11–12). Copywriters prefer monomorphemic rather complex words. However, there are exceptions to this tendency. For example, the already mentioned prefix *super-* or the suffix *-y* are heavily used to create polymorphemic words (Leech 1966, 141). Morphology also studies the classification of words into distinct parts of speech (Brinton and Brinton 2010, 12). These word classes are the focus of this chapter.

3.3.1   Word Classes

The English language recognizes two groups of word classes. Nouns, adjectives, adverbs and verbs belong to the open class. The number of words in the open class is immense and increases over time as new words are incessantly created, making it unrealistic to count all of them (Ballard 2013, 22). New words can join the open class through word-formation processes or borrowing from other languages (Wales 2011, 296). Conversely, the closed class contains a finite number of linguistic items and seldom allows the introduction of new words. The closed class includes, for example, pronouns, prepositions and conjunctions (Ballard 2013, 22). As the following subchapters will show, copywriters are drawn toward the open class that enables them to make contributions to the lexicon and explore their creativity; however, pronouns are also of particular interest when analysing the advertising discourse.

3.3.1.1 Nouns and Adjectives

In the context of advertising, Leech notes that the pre-modification of nouns occurs frequently. Noun phrases are regarded as complex, containing more than one pre-modifier (Leech 1966, 127). In line with Leech's observations, Kumari also emphasizes the complexity of noun phrases in advertising campaigns which is obtained through pre-modifying elements. Copywriters pre-modify nouns because this linguistic strategy enables them to attribute features to advertised products and compellingly convey their worth and benefits. Noun phrases have even become so popular among copywriters that, on many occasions, they are the only linguistic element in the entire advertising text. The pre-modification of nouns in advertisements is mainly realized through adjectives (Kumari 2014, 98–99).

Thus, adjectives are also the pivotal word class that copywriters like to embrace in advertisements. Adjectives can induce desires in consumers, and copywriters even utilize word-formation processes to create novel adjectives that make an advertising message stand out. Occasionally, newly coined adjectives enter people's active vocabulary, but for the most part, they remain nonce words (Dyer 1990, 149–150). A habitual practice among copywriters is to include two or three adjectives in a row, as in *golden, bubbling, toasted cheese* (Leech 1966, 129). Furthermore, copywriters are inclined towards grading adjectives and they employ them in comparative and superlative forms. This is mainly because gradable adjectives assert that a company's products are better than other options on the market (Kumari 2014, 99). Copywriters notably relish using the comparative and superlative form of the adjective *good* (Leech 1966, 133).

3.3.1.2 Pronouns

Pronouns enable advertisers to refer to their audience, and especially the second person personal pronoun *you* and its possessive form *your(s)* are favoured among copywriters. Although advertising is mass communication, the inclusion of the pronoun *you* conveys a sense of individuality (Simpson and Mayr 2010, 90–91). Since the pronoun is typically used in spoken and more informal discourse, it indicates to the audience that a speaker is trying to establish a personal relationship with them and involve them in the communication process (Fahnestock 2011, 281). The significance of the pronoun is largely pertinent to companies that use advertising to target consumers in Western countries, as these hold individuality in high esteem (Simpson and Mayr 2010, 92).

The first-person pronoun *I* also appears in persuasive texts as a way of stating speakers'

personal encounters or asserting authority (Fahnestock 2011, 280). In advertisements, the first-person singular pronoun usually expresses opinions of experts or consumers who have recently tested the advertised products (Cook 2001, 157). Another frequently occurring pronoun is *we* which can be used in an exclusive or inclusive manner. While inclusive *we* implies to the audience that they are included in the topic of discussion, exclusive *we* rules out the person that the speaker addresses (Fahnestock 2011, 285). When used in advertising campaigns, the first-person plural pronoun generally refers to producers of marketed goods (Cook 2001, 157).

3.3.1.3 *Verbs*

Although noun phrases in advertisements are characterized by their complexity, the same does not apply to verb phrases. As Leech suggests, the text of most advertisements contains only one lexical verb which is not usually preceded by any modals. However, modal verbs *will* and *can* are two exceptions to the general rarity of modal verbs in advertising texts. The modal *will* is used to intensify the advertiser's promise that a product will deliver value to its consumers and the modal *can* presents consumers with opportunities (Leech 1966, 120–121, 125). Kumari makes a similar observation regarding verb phrases in advertisements and claims they are relatively simple (Kumari 2014, 98).

Furthermore, advertisements mostly contain verbs in the present tense. Copywriters especially opt for verbs in the present tense with the zero aspect to imply to the public that benefits of a product last forever. However, when drawing a comparison between the past and the present, copywriters use the past tense to demonstrate how a person's life changed after having the advertised goods (Leech 1966, 122–124). The drawback of the present tense with the progressive aspect is that it concerns a temporary situation, and typically companies do not want their products used only in temporary contexts. As for the future tense, it occurs mainly with the already mentioned modal verb *will* (Leech 1966, 124–125).

Concerning the voice of verbs, Armstrong notes that a sentence with a verb in the active voice is more direct, shorter and stresses its agent. On the other hand, the passive voice does not clearly express the agent of a sentence because it is either omitted or expressed at its end. Thus, instead of using the passive voice, copywriters should opt for verbs in the active voice to shift the focus on a product or a company behind the message (Armstrong 2010, 188–189).

3.4 Syntactic Level

Together with morphology, syntax is often grouped under the scope of grammar. Syntax examines how individual linguistic elements are organized and combined to form longer pieces of language, such as clauses and sentences, as well as the constituent order and syntactic connections between language items (Brinton and Brinton 2010, 12). The following section describes syntactic phenomena that may occur in advertisements.

3.4.1 Imperative Sentences

Imperatives have significant persuasive value in advertising campaigns (Simpson and Mayr 2010, 92). Advertisements prompt the audience to take an action which, in the best-case scenario, is to buy a product. However, the reason behind using imperative sentences is not only to convince people to make a purchase. People are used to hearing imperatives on a daily basis in conversations and by employing them in advertisements, copywriters aim to create an atmosphere of conversation and strengthen the personal bond with the audience (Myers 1994, 47). Consequently, imperative sentences effectively increase audience involvement with the advertising content (Delin 2000, 140). From a linguistic point of view, in imperative sentences, "the subject element is normally omitted and the lexical verb is in the base form" (Ballard 2013, 151).

3.4.2 Interrogative Sentences

Copywriters may appeal to the audience in the form of a question. Since advertising is one-way communication, copywriters either provide the answer to the proposed question or leave consumers to answer the question by themselves. Yes/no questions as well as wh-questions frequently appear in advertisements, especially in headlines. When copywriters use yes/no questions, people are usually expected to answer them on their own. In contrast, when a wh-question is proposed, the answer is typically supplied in the body copy (Leech 1966, 111–112). Both question types are created by subject-operator inversion but wh-questions also contain a fronted wh-pronoun (Ballard 2013, 149). Interrogative sentences may remind consumers of communication; thus, similarly to imperatives, questions may bolster people's engagement with the advertising message. To capture people's attention, copywriters often include interrogatives that express an issue which is then solved in the remainder of the advertising text (Kumari 2014, 110–111).

3.4.3   Ellipsis

Ellipsis is a space-saving technique in advertisements since it enables copywriters to avoid the repetition of linguistic elements. As companies have to pay for every word in advertising texts, they find this strategy economically appealing because its use allows them to reduce marketing costs. Additionally, ellipsis tends to occur in informal and spoken language; therefore, its occurrence in advertisements establishes a personal and casual tone (Kumari 2014, 113–114). Ellipsis leaves a linguistic constituent out of a clause or a sentence and does not replace it with any substitute. Speakers are able to recognize the omitted element because of their conscious knowledge of syntactic structures. For instance, as Ballard demonstrates, the sentence *Terry cut the grass and Ø weeded the flower beds* is elliptical because the second clause omits the subject *Terry* (Ballard 2013, 196).

3.4.4   Disjunctive Syntax

According to Delin, advertisements demonstrate a peculiar structure referred to as *disjunctive syntax* which means that syntactic constructions do not have "a main verb" (Delin 2000, 128). Consequently, a text of an advertisement consists of verbless phrases or fragmented elements such as nouns, adverbs or adjectives, for example, *now* (an adverb), *in three flavours* (a prepositional phrase), *a new kind of car* (a noun phrase). The audience might find the text more intriguing because fragmented segments resemble conversations. The advertising content is also more memorable as people concentrate on short fragments in isolation rather than extensive sentences containing verbs. The isolated fragments may be connected through lexical items such as *and* or *so*, as in *At least 1%. And a full 5% in November* (Delin 2000, 128–130). Similarly to Delin, Leech describes this distinctive type of syntactic structure as *disjunctive grammar* (Leech 1966, 93).

3.4.5   Repetition

Another well-liked linguistic strategy among copywriters is the repetition of words in a clause. The reiteration of words amplifies the impact and memorability of advertising campaigns. In advertisements, the most widespread figures of repetition are anaphora and epiphora (Stashko 2020, 60). Anaphora places identical elements at the beginning of a clause, while epiphora repeats only the last linguistic items in consecutive clauses (Kumari 2014, 112–113). For instance, a Coca-Cola advertisement features anaphora by stating *Open a Coke, open happiness*. Conversely, epiphora occurs in Skittless' slogan *Touch the rainbow, taste the rainbow* (Stashko 2020, 60–61).

3.5 Discourse Level

People constantly create new discourse; consequently, various discourse categories are recognized today. It is society's cultural knowledge that enables people to distinguish between discourse types and allocate them into corresponding groups (Cook 2001, 7). Cook characterizes advertisements as one of many categories falling under the term discourse. He states that the study of discourse focuses on how text and context interrelate and whether the discourse situation is recognized as a meaningful unit by speakers (Cook 2001, 3–4). However, opinions on what constitutes discourse vary among authors. Gee notes that discourse can be understood as language used in certain situations as well as spoken or written instances of language in a sequence (Gee 2010, 205). Widdowson asserts that discourse is a system that exists because people need to communicate for diverse reasons. The purposes of text production can range from a simple transfer of information to attempts at influencing people's opinions and actions (Widdowson 2007, 6).

The phenomenon that will be observed in the practical part on the discourse level is intertextuality, as it frequently occurs in advertisements and enables copywriters to utilize already published and popular texts.

3.5.1   Intertextuality

Intertextuality studies the relationship between people's knowledge of related sources and their understanding and interpretation of newly released texts (De Beaugrande and Dressler 1981, 10). Today, numerous texts draw on previously produced texts (Jones 2012, 14). While certain sources may use quotations and thus provide intertextual links explicitly, others are more discrete and subtly refer to their relationship with other texts (Gee 2010, 58).

Even advertisers realize the power of intertextuality and popular proverbs, quotes and other intertextual strategies have become widely utilized in the field of advertising (Hermerén 1999, 70). Recognizing and interpreting intertextual links requires people to possess knowledge of texts that are being referred to. Nevertheless, even if people fail to understand the intertextual link, the advertisement still has a chance to succeed. In their search to uncover the intertextual link, people might discuss the advertisement with other individuals and contribute to the spread of the advertising message which benefits the company (Goddard 2002, 51).

II. ANALYSIS

4   INTRODUCTION TO THE ANALYSIS

The practical part of the thesis aims to analyse a corpus of beverage and drink advertisements. The corpus consists of 90 advertisements which were acquired from the Internet either via Google images or from websites of companies and advertising databases. From the total number of 90 advertisements, 45 advertisements display non-alcoholic drinks and the remaining 45 samples feature alcoholic beverages. Advertisements are referred to by their number and the letter A (alcoholic) or N (non-alcoholic). The thesis contains a CD with advertisements used for the analysis and links leading to respective websites.

Three criteria guided the selection of advertisements. Since the main objective of the thesis is to explore linguistic features, the first criterion was the presence of at least some amount of text. Many advertisements on the Internet were visual and their only linguistic element was a name of a brand. These advertisements were discarded from the corpus since it is not possible to conduct a proper linguistic analysis of such advertisements. Most beverage companies operate internationally and promote their products in multiple languages. However, the thesis examines linguistic aspects of the English language. Therefore, the second criterion required the advertising message to target an English-speaking audience. Contemporaneity was the last criterion for the choice of advertisements. The thesis aims to investigate the currently used language; thus, the corpus contains advertisements only from the 21st century. To avoid a subjective selection, the brands were chosen regardless of my preference.

As a part of the analysis, I will uncover linguistic phenomena in the corpus and give reasons for their occurrence. Since alcoholic and non-alcoholic beverages are targeted at distinct audiences, the analysis will strive to detect whether the two drink categories differ in terms of linguistics. Apart from examining differences, I will also look for similarities between the two categories. The linguistic analysis will follow the structure presented in the theoretical part of the thesis. Therefore, the selected sample of advertisements will be analysed on five language levels. The analysis will focus on phonological phenomena before proceeding to the lexical level and exploring the advertising vocabulary. Word classes will be examined on the morphological level and syntactic features will be identified on the level of syntax. I will also seek for intertextual links on the discourse level. Although the linguistic analysis will prevail, the corpus will be further analysed with respect to rhetorical appeals.

5   ANALYSIS OF RHETORICAL APPEALS

The analysis begins by examining rhetorical appeals that can be observed in advertisements promoting alcoholic and non-alcoholic beverages. The thesis analyses the two categories together before discussing the results in the seventh chapter.

Rhetorical appeals serve as a model for persuasion, and it is believed that a persuader's message is brought to fruition by an efficacious incorporation of all three modes. However, the majority of both alcoholic and non-alcoholic advertisements use the appeals in isolation or exploit only two out of three appeals. By not employing all three appeals, the advertisements do not achieve their full persuasive potential. Rather exceptionally, copywriters include all three modes of persuasion. Specifically, out of the total number of 90 advertisements, only two demonstrate the rhetorical triangle. One of the two advertisements promotes a non-alcoholic drink (13N), while the other features an alcoholic beverage (29A).

The advertisement 13N portrays the singer and actress Selena Gomez who represents ethos and increases the message's credibility by being a well-known and respected figure across many generations. When the advertisement was published in 2011, she was at the peak of her career and had a strong influence over children and teenagers who listened to her music and watched her performance in movies and TV shows. The advertisement stands out from others in the corpus because it does not aim to generate profits for the company. Instead, to raise awareness of children's malnourishment and help with water scarcity in poverty-stricken nations, UNICEF introduced the water featuring the celebrity. UNICEF itself functions as ethos because it is ingrained in people's memory as a trusted and honourable fund. Consequently, the combination of two such strong figures creates a powerful ethos. By stating *every dollar from your entry helps UNICEF provide clean, safe water to a child in need for 40 days*, the advertisement touches people's emotions because they might realise how lucky they are to live in a country with abundant water resources. After reading the sentence *your chance to win Selena Gomez's faucet water*, fans of Selena Gomez might be emotionally inclined to contribute to the good cause because they are presented with a once-in-a-lifetime opportunity to win a limited water bottle with her picture. Therefore, the message also includes pathos by initiating sentimental emotions in people. Although the advertisement does not mention exact figures and statistics, which are typical of logos, it still displays features of logos because it gives people logical arguments for spending their money.

The second advertisement to feature all three rhetorical appeals is 29A. This time ethos is realized by an expert endorsement rather than support from a celebrity. The expert named Tom is not a renowned public figure; however, he is a winemaker who directly contributes to the production of alcohol. He is described as *an award winning artist* and *just as he paints with colour, he creates masterpieces of flavour*. This implies to the public that he is as passionate about wine production as he is about art craft, and since he has won art-related awards, the wine must have an excellent flavour. The message aspires to establish an emotional connection between Tom and the audience by providing information about his family background and describing him as a *son of a psychiatrist and an artist*, which is a sign of pathos. The advertisement also draws on logos when it includes the history of the company's position on the market by stating *160 years of winemaking*. This shows the audience that the brand's promises are not just empty words and they are an established company with a long tradition.

As for the other advertisements, ethos is used quite scarcely. The appearance of a prominent figure that makes the message more reliable can be observed only in two non-alcoholic advertisements (4N, 7N) and six advertisements featuring alcoholic products (1A, 5A, 18A, 20A, 27A, 37A). The advertisement 7N was published long after Elvis Presley's demise, however, his memory lives on to this day. By picturing Presley holding a Coca-Cola bottle with the statement *I've kissed Elvis*, the campaign was bound to succeed. Conversely, the advertisement 4N does not feature a celebrity but rather a company's customer doing a physically demanding activity and the marketed water keeps him hydrated.

To describe at least a few notable examples of people endorsing alcoholic products, a British celebrity James May, who is best known as a presenter of the TV show Top Gear, is featured in the advertisement 5A in an effort to appeal to the British audience. Even though most advertisements containing ethos illustrate only one person, advertisements 20A and 27A chose a different strategy by depicting a group of people who consume the promoted alcohol. Seeing people celebrating together might remind the audience of their peers and prompt them to purchase the alcohol and host parties similar to those portrayed in the two advertisements. Although both advertisements promote alcohol, they do not target identical consumers. While the advertisement 27A shows people wearing unpretentious clothing and having a barbecue in nature, people in the advertisement 20A are dressed in more formal attire, and they are celebrating in a presumably more expensive venue. Depending on their lifestyle, consumers will likely picture themselves in one of these situations. The setting might also be connected to the beverage itself. Since beer is generally cheap alcohol and is

accessible to most adults regardless of their social class, the location does not present the beer in a lavish setting but rather in an informal atmosphere where it is likely to be consumed in real life. On the other hand, the gin is quite expensive and people are prone to enjoy it on special occasions, as opposed to casual events.

Some institutions use pathos in advertising to arouse negative feelings, for instance, by showing pictures of global warming, sexual harassment, children neglect or animal cruelty to bring awareness to these issues. However, this is not the case for companies selling beverages. As they want their consumers to have only positive associations with their brand, pathos in both alcoholic and non-alcoholic beverage advertisements is employed to evoke pleasant emotions in the audience. Non-alcoholic advertisements realize pathos by appealing to consumers' taste buds and making claims such as *light refreshing citrus* (6N), *a delicious hybrid citrus with notes of lemon, grapefruit and mandarin* (11N), *creamy, chocolatey, coffey-y* (22N). Alcohol advertisements also persuade the audience by describing the taste of a beverage: *rich, smooth and wonderfully balanced* (4A), *crisp and refreshing but still full of flavour* (18A).

Advertisements promoting non-alcoholic drinks further aspire to touch people's feelings by making humorous remarks, such as *thousands of lemons were harmed to ensure no animals were harmed in the making of this product* (20N). One company chose quite an unusual strategy and their advertising campaign states: *if you help us reach our sales target, we'll stop interrupting your day. So buy an Oasis and help end Oasis advertising* (39N). It is a well-known fact that many people find advertising irritating, but the company took it to its advantage and made a humorous advertisement that might have prompted their sales. The same company used a similar humorous approach in another campaign by agreeing with consumers that *ignoring advertising is thirsty work* and advising them to *drink Oasis* to quench their thirst (28N). Furthermore, the creators of the advertisement 43N purposefully made the sentence *Before coffee, your brain doesn't well so work* ungrammatical to humorously allude to people's inability to concentrate before drinking a cup of coffee in the morning.

Alcohol is also marketed with the help of humour. For instance, the advertisement 6A controversially claims that the beverage will help its consumers forget about unfortunate events in their lives by stating *your boyfriend commented his ex's photo on Instagram. Some days you just want to forget*. Likewise, a beer company decided to notify their customers about changes in their product by expressing *we're not saying you have a beer belly, we just decreased the amount of calories and carbs because we could* (7A). The vast majority of

people can appreciate the humour used in non-alcoholic campaigns. In contrast, the type of humour employed by alcohol companies is questionable and might offend some people rather than provoke laughter.

Furthermore, the advertisement 36N realizes pathos by depicting a child drinking the promoted orange juice. The picture of the child might elicit an emotional reaction as people naturally find children adorable. Elvis Presley's appearance (7N) can also be a source of pathos because some individuals might experience nostalgia upon seeing the icon they grew up with. Moreover, three companies place a strong emphasis on environmental protection, sustainable practices and the purity of their products. One of these businesses is a wine company that claims to cultivate wine *organically* and *sustainably. Rather than spraying vineyards with chemicals,* they *let chickens scratch and peck amid the vines, gobbling up insect pests and aerating the soil naturally as they go* (8A). The second environmentally conscious company explains how their water comes *from a time before acid rain, pollution and industrial waste* while describing the water as *uncontaminated, uncompromised and untouched by man* (1N). The last company promises that ethical production is its main priority and that it has become *100% carbon neutral* (10N). People are starting to realize that the damage caused to the environment is irrevocable. Thus, proving that these companies are not hostile towards nature in the pursuit of profits might earn people's trust.

As demonstrated, out of all three persuasive appeals, pathos prevails in alcoholic and non-alcoholic advertisements. Nevertheless, several campaigns attempt to persuade the public by logos and include rational facts together with statistically justified claims. Logos can be observed in statements such as *40 years of elite-level hydration* (2N), *100 years of the Coca-Cola bottle* (7N), *100% pure spring water* (29N), *100% pure & natural orange juice* (36N), *100% pomegranate juice* (38N), *over the last 151 years* (14A), *97/100* (17A), *best beer in the world in 1994* (18A), *60th consecutive release of Penfolds Grande* (19A), *100% malted sorghum* (22A), *introduced nationally in 1966* (36A), *64 calories* (40A), *75 years young* (41A), *100% renewable* (42A). The examples illustrate that copywriters seem to like the combination of the number 100 followed by the percentage symbol. Since the number 100 is the highest possible percentage, advertisers use it to express that the product performs at its utmost level. Furthermore, some consumers might be wary about purchasing beverages from newly set-up business ventures. Contrariwise, a well-established company with a long history is usually perceived as reliable. That is perhaps why the creators of advertisements 2N, 7N, 14A, 19A, 36A and 41A mention how many years the firms have

been on the market. After learning that the companies have existed for several decades, customers might deem them as trustworthy and prioritize them over recent start-ups.

Only some advertisements were discussed in detail in terms of pathos but the emotive nature of the remaining campaigns will surface in the following chapter.

6   ANALYSIS OF LINGUISTIC FEATURES

The sixth chapter of the thesis explores linguistic strategies employed by drink companies. The two beverage categories are individually examined at each language level. The aim is to reveal whether the linguistic phenomena outlined in the theoretical part of the thesis are found in the corpus and explain their purpose in advertising texts. Observations regarding similarities and differences between the two categories are discussed in the following chapter.

Although the corpus contains quite a large number of advertisements, it was challenging to find campaigns whose text would be longer than a few lines. Advertising is a costly business, and naturally, the more companies want to say about their products, the more money they have to spend. Apart from paying for advertising media, businesses might use the service of external copywriters which will lead to additional costs in the marketing budget. Presumably, copywriters charge their clients more money when they request longer advertising texts. Consequently, advertising costs might be one of the reasons behind the briefness of promotional texts. In addition to advertising expenses, companies strive to ensure that their message is communicated effectively and that the chances of misunderstandings are minimal. Longer texts are more likely to be interpreted incorrectly, whereas shorter texts are typically easier to comprehend. The high occurrence of less extensive texts might also be connected to people's ability to retain information which is easier when a text is shorter. Furthermore, some individuals have developed an aversion towards advertisements and their willingness to read more than a few lines is low. If companies want to reach even these people, their best chance is not to overload them with a lengthy text. Thus, even though the texts in the corpus are predominantly short, they are sufficient to spark audiences' interest and meet the companies' objectives.

6.1 Phonological Level

When used effectively, sounds in the English language can greatly influence people's perception of advertising campaigns. Since the analysis on the phonological level deals with words in terms of their pronunciation and not spelling, several examples are transcribed using the International Phonetic Alphabet (IPA) which enables proper examination of presented phonological phenomena. Sounds of English words repeat themselves naturally without having any stylistic effect; therefore, the thesis attempts to point out only those examples that stand out and might have been consciously used by copywriters to enhance the message and increase audience engagement.

6.1.1 Non-alcoholic Drinks

Alliteration is by far the most frequently employed phonological device in advertisements marketing non-alcoholic drinks. To emphasize the remote origin of their water, the company Fiji uses the repetition of the initial consonant /f/ and states that the *Fiji water comes from far, far away* (1N). The same advertisement features the reiteration of the fricative /f/ once again by claiming that as soon as the water *falls in Fiji, it filters through layers of volcanic rock.* Since the company's name also begins with the consonant /f/, the repetition of this phoneme might have been chosen deliberately to make consumers subconsciously remember the brand and its product. The advertisement then stresses the water's qualities with the help of the plosive phoneme /p/ by stating *here the pure, perfect water remains, preserved and protected.* The campaign finishes with an initial repetition of the phoneme /w/ which creates a pleasant ending to the overall message: *Fiji water is without a doubt, well worth the wait.*

The water Fiji is also depicted in the advertisement 4N. This time, the company uses alliteration to point out that their water starts as rain by metaphorically stating that it *fell from heaven*. The campaign further employs a repetition of the phoneme /f/ to highlight that the water is *Earth's finest for fitness*. The fact that the fricative /f/ is repeated several times in two different advertisements suggests that the company indeed uses the repetition of the phoneme on purpose to increase the memorability of their message.

The advertisement 9N promotes an energy drink company whose slogan, *find your flow*, is memorable by repeating the consonant /f/ at the beginning of the words /**f**aɪnd/ and /**f**ləʊ/. The advertisement suggests that after consuming the drink, people will have the energy to *turn to-do's into ta-daaas*. Apart from containing alliteration, the statement is prominent because of the onomatopoeic word *ta-daaa* which symbolizes the sound of excitement made by people after finishing a task and feeling a sense of pride. In the context of the advertisement, the word *ta-daa* serves as an eye-catching device, making the message more expressive. Another instance of alliteration can be seen in the advertisement 17N which playfully combines the taste of the advertised coffee and its inexpensiveness by stating *for a rich flavour and a fuller wallet*.

The campaign 22N describes the depicted coffee as *creamy, chocolatey and coffee-y*. Although all three adjectives begin with the letter C, alliteration can be observed only in the words *creamy* and *coffee-y*, in which the plosive /k/ occupies the initial position. The word *chocolatey* also starts with the letter C, but it is pronounced as the affricate /ʧ/ and as such, it cannot be regarded as an example of alliteration.

A company producing organic drinks also makes use of alliteration by stating *it's less*

lemonade and more lemonatural (35N). In this instance, alliteration is employed to emphasize the company's inclination towards naturally produced drinks but also to subtly allude to other companies producing drinks full of artificial sweeteners to achieve the lemon flavour instead of using real lemons. The initial repetition of the lateral consonant /l/ is also applied in the advertisement 38N, in which the company prompts its consumers to buy their drink because they *need more than luck to live longer*.

Several advertising campaigns in the corpus feature the logo of the company Coca-Cola whose name can too be regarded as an example of alliteration because it is pronounced as /ˈkəʊkəˈkəʊlə/. Based on these observations, advertisements seem to prefer a repetition of plosives and fricatives rather than affricates. When produced, many plosives create a puff of air, and consequently, the reiteration of plosives in the initial position of words effectively adds emphasis to the overall advertising message. Fricatives produce a sharp sound and their repetition also enhances the message and increases its memorability.

Another occurring phonological device is assonance. The campaign 1N presents the promoted water as *uncontaminated, uncompromised and untouched by man*, that is *until you unscrew the cap*. The successive repetition of the vowel /ʌ/ in the words /ʌnkənˈtæmɪneɪtɪd/, /ʌnˈkɒmprəmaɪzd/ and /ʌnˈtʌʧt/ immediately followed by the reoccurrence of the vowel /uː/ in the rhyming pair /juː/ and /ʌnˈskruː/ creates a rhythmical pattern and exaggerates the meaning of the sentence. Assonance can be further seen in the famous slogan of the company Monster which says *unleash the beast* (6N). In this example, assonance makes the slogan more appealing to the audience. Apart from short and long vowels, advertisements also incorporate diphthongs to create assonance. The diphthong /aɪ/ repeatedly occurs in the advertisement 9N, in which the company assures consumers that the drink will give them the energy to *work from nine to sublime* /naɪn tu səˈblaɪm/. The advertisement 34N also repeats the diphthong /aɪ/ and encourages the public to join the *Coke side of life* /saɪd ɒv laɪf/. The use of assonance in all the examples is quite subtle but enables copywriters to emphasize particular words and enhance the quality of the advertising message.

In addition to alliteration and assonance, advertisements utilize rhyme schemes to create a pleasant and musical pattern in the text. The campaign 10N uses a rhyme to point people's attention towards carbon dioxide emissions and environmental pollution caused by planes by stating that *the rain in Spain should never be sent by plane.* Another rhyme pattern can be observed in the advertisement 11N, in which the company emphasizes that their drink is made from a few simple ingredients but their mixture creates a flavour which is far from simple - *So much complexity from so much simplicity*. To draw audiences' attention to the

text, the advertisement 4N also incorporates a rhyming pair of words by stating that the drink will *get you through hell*. The last notable occurrence of a rhyme appears in the advertisement 26N, in which the use of the diphthong /eɪ/ in the clause *Mccafé your day* makes the advertisement more memorable.

Apart from the already mentioned word *ta-daa*, four other advertisements employ onomatopoeic words. The advertisement 12N states that whenever people are *feeling meh,* they should drink the promoted beverage which functions as an *antidote*. The onomatopoeic word *meh* is uttered by people when they are not feeling their best, and the drink promises to counteract and cure this undesired emotion. Another advertisement uses onomatopoeia to provoke laughter in the audience (23N). It is a well-known fact that many students dislike learning chemistry. In an attempt to humorously promote their product, the company Pepsi made use of the periodic table and replaced the majority of the chemical elements with the onomatopoeic word *ZZ* which represent the sound of people falling asleep. The advertisement jokingly states *don't let chemistry put you to sleep* and advises consumers to drink Pepsi to stay awake.

The company Coca-Cola incorporates onomatopoeic words on two different occasions. The first instance of onomatopoeia is in the advertisement 44N, in which the word *Gulp* symbolizes the sound of swallowing. After seeing the word, people might feel thirsty and tempted to purchase the drink. The second occurrence of onomatopoeia is in the advertisement 45N which features the word *Pssttt.* The multiplication of the fricative /s/ produces a fizzing sound which might evoke the impression of the pressure being released after opening the soda.

6.1.2 Alcoholic Beverages

Much like non-alcoholic drinks, advertising campaigns featuring alcoholic beverages heavily rely on the alliterative repetition of sounds. The advertisement 1A playfully incorporates the name of the beverage brand which begins with the plosive /t/ and creates alliteration by stating **Tonight we Tanqueray**. The text is quite effective because the audience will likely recall the brand's name when it is included in an alliterative clause. Another instance of alliteration is in the advertisement 2A which repeats the plosive /k/ by describing the product as the *coolest cold drink*. Furthermore, the company behind the advertisement 9A uses alliteration to express that their beer is **brewed by brewers, not chemistered by chemists.** Apart from highlighting the qualities of the company's beer, the statement indirectly refers to other beer producers that make beers full of chemical additives and

preservatives.

The advertisement 13A effectively combines the initial repetition of the phoneme /b/ with a foreign spelling of the noun beer and claims that *bier is beautiful*. The memorability of the clause is increased by the word of German origin which is likely to grasp people's attention. Moreover, people are well-acquainted with the idiom *from head to toe*, but the advertisement 25A alters it to achieve alliteration. The campaign replaces the word *toe* with an equivalent familiar to all beer lovers – *hop*. Replacing the word not only creates alliteration, but the target audience might also appreciate the creative thinking of copywriters.

The beer Corona is traditionally served with limes, and the company's creative team embraces this by depicting the beer accompanied by limes in almost every campaign. Apart from the visual embracement, the advertisement 32A supports the beer tradition verbally by suggesting consumers to *log off, lime in*. Another advertisement (18A) uses alliteration to emphasize the rivalry between wine and beer producers by asking the audience *when was the last time wine won* any notable award and then providing an ironic answer to the proposed question – *nineteen ninety never*. The repetition of the phonemes /w/ and /n/ at the beginning of the words in succession creates a strong, almost aggressive impression. In this example, the usage of alliteration is a risky strategy. While beer lovers and brand supporters might find the statement amusing, people who enjoy wine might be taken aback or even repulsed by the campaign. The last notable occurrence of alliteration is found in the advertisement 36A which initially repeats the plosive /r/ to stress the qualities of the beer – *refreshing flavor is a result of rigorous selection of only the finest ingredients*.

The corpus of alcoholic beverages increases the memorability of texts and captures audiences' attention with the help of another phonological device - assonance. A London based company decided to thank the residents of London for coming up with a *fitting name for* their *ale* (4A). The repetition of the diphthong /eɪ/ in the words /neɪm/ and /eɪl/ is rather subtle but forms a rhythmical effect in people's minds and enables copywriters to focus readers' attention on the particular words. The diphthong /eɪ/ is further used to create assonance in the advertisement 35A which was released during Halloween and symbolically depicts a beer wearing a vampire attire with a metaphorical statement *sink your fangs into great taste* /greɪt teɪst/. Since Halloween is a popular holiday celebrated by most people in English-speaking countries, the public might appreciate the creative nature of the campaign which is enhanced by assonance. The last instance of assonance is in the advertisement 41A which employs a diphthong repetition to emphasize that the promoted alcohol is *nice on the*

eye as it is to the lips /naɪs ɒn ði aɪ/. The statement indicates to consumers that the beverage not only tastes well, but the company also pays attention to its packaging and design.

Apart from alliteration and assonance, two advertisements display rhyme schemes which make the text more captivating and easier to remember. People often use the phrase *old but gold* to express that age does not matter and does not define a product's quality. However, the advertisement 41A goes against the saying and claims that when it comes to beer, **old doesn't mean gold**. Presumably, the adjustment of the saying is meant to suggest that the company is modern and adapts its practices to current requirements of society. Whether intentionally or not, the statement also seems to hint at other unnamed businesses that apply the same old methods and do not attempt to innovate their production. The second advertisement (20A) utilizes rhymes to compare two popular beverages: *wine if fine* but *gin is in*. Since the campaign promotes gin, the rhyme pattern enables advertisers to effectively describe the alcohol as better than its competitor – the wine.

Onomatopoeic words are incorporated only in one advertisement (31A), in which they convey emotions people may feel after tasting the drink – *omg, yummy, wow*. The words are accompanied by hashtags which are typically used by users on social media. The public might connect the hashtags and onomatopoeic words together and get the impression that people who tasted the beverage had these positive responses and expressed them on social platforms. As such, the onomatopoeic words also serve as a form of testimonial.

6.2 Lexical Level

Since copywriters are restricted by the length of advertisements, they must wisely select each lexical item and manage to convey all relevant pieces of information. The analysis on the lexical level attempts to describe the type of vocabulary used in the corpus of advertisements. The chapter further focuses on the purposeful use of ambiguous words and finding figurative expressions. Attention is also paid to word-formation processes employed to coin new words. The discovered neologisms are consulted in three online dictionaries (*Longman Dictionary of Contemporary English*, *Cambridge Dictionary*, *Merriam-Webster Dictionary*) with the intention of uncovering whether they have become a part of an active vocabulary or remained nonce words.

6.2.1 Non-alcoholic Drinks

The vocabulary in the corpus is highly informal which enables advertisers to establish personal contact with the target audience. The informal nature of texts is achieved by the

usage of contracted forms of words. Although contractions are generally not recommended in written texts, in which they are seen as a sign of informality, the audience is exposed to them on a daily basis, not only in spoken but also in written discourse. This is because contractions are used in text messages and e-mails, where they serve as a space and time saving technique, as they enable senders to shorten and combine separate words together. Therefore, copywriters employ contractions for two major reasons. Firstly, contractions create a conversational tone because people typically use them when they interact with relatives and friends. As such, the presence of contractions in advertising campaigns implies to the audience that the company is trying to engage them in the message. Secondly, copywriters are constrained by space limitations, and contractions are an effective tool that allows them to shorten the message. Throughout the corpus, contractions are found in combination with personal pronouns or with the copular verb *be*, and they fulfil two main functions. They either appeal to the audience, e. g. *you'll realize* (1N), *you've evolved* (2N), *you don't' have* (13N), *don't let chemistry put you to sleep* (23N), *we'd like to tell you* (24N), *if you're still here* (39N), or they are employed to describe the product, e. g. *it's less lemonade and more lemonatural* (35N), *we've bottled a strawberry farm* (41N).

Copywriters also try to create a conversational and relatively informal atmosphere with the use of phrasal verbs in place of single verbs. Although phrasal verbs are more space-consuming, they are preferred by copywriters because the audience might not be familiar with their single verb equivalents which tend to be more formal and less personal. Therefore, copywriters will rather sacrifice the space to ensure that the audience understands the text properly and that the message sets a personal tone. Additionally, phrasal verbs make advertising texts sound more natural since people use them casually. The following section presents a selection of phrasal verbs found in the corpus along with their more formal equivalents to illustrate the difference the choice of lexical items can make on readers: *come from* (1N) vs *originate*, *put you to* (23N) vs *induce*, *give it up for* (26N) vs *applaud*.

A final lexical indicator of informality is the use of idioms. The campaign 9N was displayed near bus stations throughout the United Kingdom, telling the public that after drinking the energy drink, they will *commute like a hot knife through butter*. As commuters endure tedious travel routes, they may have found the campaign humorous and it might have improved their mood. The fast-food chain McDonald's uses another idiom in its advertisement 16N which states that *coffee smells better when you don't pay through the nose*. Using the idiom benefits the company as it suggests to consumers that the coffee at

McDonald's is inexpensive and they will not be charged an unfair price. Both idioms make the campaigns more personal and draw people to the text.

Furthermore, the vocabulary tends to be rather emotive or neutral. Emotive words are intended to evoke feelings in people and thereby entice them into purchasing the advertised products. In the corpus, positive adjectives are particularly indicative of emotive vocabulary. These include examples such as ***pure, perfect*** *water* (1N), ***zero sugar, lighter-tasting, zero calories*** (6N), *a **delicious hybrid** citrus* (11N), *the **perfect** coffee* (18N), *a **refreshing** hit of summer* (21N). A considerably different strategy is employed by the advertisement 38N which uses words that convey negative emotions (***unstable** molecules that **aggressively destroy** healthy cells in your body and contribute to **disease***) in an attempt to stir fear in the audience. Although copywriters tend to avoid using negative words, in this advertisement, the words work to the company's advantage since the campaign, apart from instilling fear, offers a solution to the problem. The solution lies in drinking the promoted beverage which will prevent health issues. Therefore, the negative words contribute to the product's sales.

To capture the audience's attention, copywriters experimented with lexical items in the English language and created several neologisms. Not only do the newly coined words enhance the appeal of the advertisements, but the audience may also find them inspiring and use them regularly in daily conversations. A detailed analysis of the observed neologisms is presented in the following section.

- *40 years of **elite-level** hydration* (2N)

The noun *level* and the adjective *elite* were used to create the compound *elite-level* which functions as an adjective because the head word *elite* assigns the word class to the whole compound. The compound is hyphenated to indicate that the two lexical items create one meaningful unit. In the example, the compound adjective was employed to denote a property of the following noun *hydration*.

- *Kill **hungrythirsty** dead* (3N)

Advertisers combined the nouns *hungry* and *thirsty* to create the compound noun *hungrythirsty*. The neologism refers to a situation in which a person feels hungry and thirsty at the same time, and the advertised drink promises to satisfy both hunger and thirst. Some people may find the neologism useful because instead of saying *I am hungry and thirsty*, they can simply state *I am hungrythirsty*.

- *Life is **tastea*** (5N)

Copywrites employed the word-formation process known as blending to create the neologism *tastea*. The blend was formed by merging the shortened form of the adjective *tasty* with the full lexical form of the noun *tea*. The neologism denotes the same qualities as the adjective *tasty* but the pronunciation slightly differs. While the original adjective *tasty* is pronounced as /teɪsti/, the newly coined adjective exaggerates the last syllable, and the pronunciation follows that of the noun *tea*. Therefore, the neologism should be pronounced as /teɪstiː/. The long vowel /iː/ at the end of the neologism prompts speakers to pronounce the word with more force which makes the neologism more expressive. Since the advertisement promotes an iced tea, the copywriters managed to skilfully incorporate the advertised product into the text.

- ***Nitrogen-infused** Cola* (14N)

The company Pepsi introduced a new version of their drink filled with nitrogen gas. Instead of stating *Cola infused with nitrogen*, copywriters created the compound adjective *nitrogen-infused*, which enabled them to save space in the advertisement. The neologism underwent two word-formation processes – affixation and compounding. The suffix *-ed* was attached to the free lexical morpheme *infuse* and the word *infused* was then combined with the noun *nitrogen* to create the compound adjective.

- *People have turned to **ACV** for its digestive health benefits* (15N)

The advertisement features a soda which contains apple cider vinegar. Since the name of the ingredient consists of three words, copywriters decided to introduce an acronym and refer to it as *ACV*. By utilizing this strategy, they were able to preserve space which could then be filled with other details about the product.

- *The perfect coffee for **two-venti** year olds* (18N)

All coffee lovers are familiar with the term *venti*. It refers to a size of a coffee cup, in particular to a cup which is 20 ounces large. Copywriters created an original compound by combining the number *two* with the word *venti* which compels the readers to pronounce the compound as *twenty*. The neologism emphasizes the speciality of the company which is the unusually large size of the coffee cup. In the context of the sentence, the neologism also targets a particular group of people. Consumers might appreciate the creative thinking of copywriters, and they may be tempted to purchase the advertised coffee in a venti size rather than a smaller size.

- *Cool off the **tongue-tingling** way* (21N)

The neologism *tongue-tingling* was introduced as a way to creatively describe the drink as ice-cold. Affixation and compounding were involved in the formation of the compound adjective. The word *tingling* was created by attaching the suffix *-ing* to the verb *tingle* which was then combined with the noun *tongue*.

- *Creamy, chocolatey, **coffee-y*** (22N)

The word *coffee-y* was formed by adding the suffix *-y* to the free lexical morpheme *coffee*. The attachment of the suffix changed the word's part of speech and resulted in the creation of the adjective. Presumably, the neologism should be understood as *full of coffee flavour*, and the addition of the suffix compliments the preceding adjectives which also end in the suffix *-y*.

- ***McCafé** your day* (26N)

In recent years, the fast-food chain McDonald's has begun selling coffee under the name *McCafé*. The noun *McCafé* is a blend of the words *McDonald's* and *café*. However, in the example, the neologism does not fulfil its typical noun function, instead, it is used as a verb. Copywriters did not alter the word's linguistic form, but they employed conversion and changed its word class.

- ***Acteavate** your sense (30N)*

Copywriters inserted the noun *tea* into the middle of the verb *activate*. Therefore, infixation was employed to create the neologism *acteavate*. Although the neologism is unknown to the public, it is easy to understand because the pronunciation is similar to that of the word *activate*. The advertisement promotes black tea which is believed to improve people's alertness and the copywriters managed to creatively capture the tea's quality with the help of the neologism.

- *It's less lemonade and more **lemonatural** (35N)*

An organically based company introduced the blend *lemonatural* to stress that their drink contains freshly squeezed lemon juice and no additives which would mimic the taste of real lemons. While blends can be challenging to uncover, the words that create the blend *lemonatural* (*lemon* and *natural*) are quite easy to decode. Thus, the audience should not have difficulties understanding the neologism's meaning.

- ***Lip-smacking** taste, **butt-kicking** nutrients (37N)*

The combination of two neologisms in the advertisement is bound to catch people's attention. The neologisms function as compound adjectives. However, affixation took place before the compounds were created, and the suffix *-ing* was attached to verbs *smack* and *kick*. The verbs ending in *-ing* were then combined with nouns *lip* and *butt* to complete the formation of the compound adjectives. The neologisms ascribe features to the following nouns and their originality makes the text stand out.

- *I **beleaf** my zodiac sign is pumpkin. I **beleaf** it's fall (40N)*

Copywriters embraced the autumn season by creating the neologism *beleaf* which is a blend of two words – *believe* and *leaf*. The company offers its signature pumpkin latte only in autumn and the neologism emphasizes that the fall season has begun and the drink is back on the menu. As such, the advertisement cleverly reminds consumers that they can finally purchase their favourite coffee.

In total, fourteen neologisms were discovered in the corpus. The most productive word-formation process is compounding (used 7 times), followed by affixation (6), blending (4), conversion (1) and abbreviation (1). However, only the neologism *lip-smacking* is listed in the online dictionaries. As of now, the remaining neologisms are still nonce words and were used only for one occasion.

Moreover, copywriters employ figurative language and encourage consumers to use their imagination. People tend to skim through advertising texts but figures of speech may persuade them to pause and consider all possible interpretations. Upon uncovering the figurative meaning, consumers may feel a sense of satisfaction and be more inclined towards purchasing advertised products. Since people sympathize with others who went through the same experience, copywriters use personification and make the messages more relatable, e. g. *I've **kissed** Elvis* (7N), *Tropical Blue **wants** to be your running partner* (29N), *Gatorade always **wins*** (32N). The drinks are not capable of performing these activities but consumers can imagine a situation in which they kissed somebody or the emotions they endured when they won or wanted something; thus, personification makes the advertisements seem more personal. Furthermore, copywriters convey drinks' ability to give people energy metaphorically, e. g. *Red Bull gives you wings* (33N), *Unleash the beast* (6N). Advertisements also metaphorically appeal to consumers' taste buds by stating they can *taste the dreamworld* (27N). Dreams present a realm of all possibilities and consumers might be curious to know how a dream-flavoured soda tastes like. One company uses a less

straightforward metaphor when it describes that the drink *fell from heaven to get you through hell* (4N). The fall from heaven represents the water's origin as rain and the hell symbolizes physically difficult situations which require people to stay hydrated. There is also an example of metonymy - *we've bottled a strawberry farm* (41N). The company did not manage to put all strawberries on the farm into one bottle. Instead, they used only some strawberries to make the drink. However, the figure makes the text more powerful and increases its persuasive effect.

Copywriters also explore ambiguous words which require the audience to possess knowledge of both word meanings. Lexical ambiguity allows copywriters to create a thought-provoking message likely to be remembered by the audience. Lexical ambiguity is prominent in the advertisement 8N: *Thirst for knowledge*. The word *thirst* can either symbolize a desire for something or the need to drink. In the example, the word represents the eagerness to acquire new knowledge. At the same time, copywriters cleverly make use of the word's ambiguous nature - people may become thirsty when they learn and they can satisfy their thirst with the promoted drink. Another instance of ambiguity is observed in the advertisement 19N: *Yes she can*, in which the verb *can* is replaced by a picture of a drink container. The audience must know that the word *can* functions as a noun as well as a modal verb to interpret its meaning properly. The last example of ambiguity is in the headline of the advertisement 31N: *Canada's favourite cup. After Lord Stanley's Cup*. The noun *cup* represents a drink container as well as a sports trophy. Since the coffee brand is popular among Canadians and Canada frequently wins sports competitions, copywriters managed to creatively combine the two aspects together.

6.2.2   Alcoholic Beverages

The corpus of advertisements featuring alcoholic beverages uses informal language with the intention of building a personal connection with the audience. To imitate a friendly and casual atmosphere, advertisements utilize contracted forms of words. These seem natural to people because they are daily exposed to them in their personal lives. Contractions also benefit copywriters because they provide them with the opportunity to save at least a bit of space while retaining the word's meaning. Moreover, consumers can focus on a single contracted word instead of multiple separate words. This is efficient because people are often in a hurry and may not want to devote attention to a long message.

Copywriters employ contractions to express the voice of a company, e. g. *we're not saying* (7A), *we've changed it* (25A) as well as to address the public, e. g. *you won't catch*

us (3A), *you'll love* (15A), *don't overthink it* (23A) and to talk about a beverage, e. g. *we're London Pride* (3A), *it's just whisky* (10A). Most contractions shorten only two lexical items, but one advertisement managed to condense three words into one word. Instead of saying *what is up*, the text states *wassup* (17A). The slang term would be inappropriate in a formal setting but contributes to the advertisement's friendly tone.

Advertisements try to evoke a conversational style by employing phrasal verbs. The combination of a verb and an adverbial particle often reduces the formality of the message, which is desired in advertising discourse. People tend to prefer using phrasal verbs when communicating with individuals of the same social status, even though there are more formal, one-word synonyms available. In this way, the usage of phrasal verbs enables companies to communicate with consumers as if they were equal. For instance, in the advertisement 8A, the phrasal verb *gobble up* is used in place of its possible synonym *devour* to increase the message's informality.

Furthermore, two advertisements employ idioms containing the term *shot – give it a shot* (12A) and *it's worth a shot* (21A). The idioms have their non-literal meanings, but the word *shot* can also refer to a situation in which people consume a small amount of alcohol. In this sense, copywriters explored lexical ambiguity because the text can be interpreted in two ways. The idioms also increase the informal nature of advertisements and make the text more creative. The interpretation of idioms requires consumers to possess knowledge of the English language, but if they fail to recognize the idiomatic meaning, they can still decipher the message if they know what the word *shot* means in relation to alcoholic beverages.

The vocabulary in the corpus ranges from neutral to emotive. Throughout the writing process, copywriters deliberately selected adjectives as well as adverbs which convey positive emotions in order to arouse excitement and desire for the products. Examples of such words include: ***coolest cold*** drink (2A), ***rich, smooth*** and ***wonderfully balanced*** (4A), ***organically*** and ***naturally*** (8A), ***pure flavourful*** wine (8A), ***crisp*** and ***refreshing*** (18A), ***unique aromatic*** hops (24A), ***fruity, hoppy*** undertones (36A).

The corpus also contains five instances of vulgar language – *big-ass* (15A), *too darn hard* (22A), *so dumb, who the heck, this shit* (43A). Swear words are often avoided in society and viewed as derogatory or impolite. As a result, using profane language presents a risk for a company because some people might feel offended and rather purchase a product from a different brand. At the same time, people may resort to swearing when they feel the need to vocalize their inner emotions and expletives have become a part of their vocabulary. In this regard, vulgarisms can increase the personal tone of advertisements.

Quite unexpected is the occurrence of the hedging word *probably* (25A). Copywriters generally strive to present their claims with absolute certainty to eliminate any doubts the public may have regarding the advertised products. However, the use of the hedging word exceptionally works in the company's favour. The brand admits that it focused on *quantity, not quality* and it became *one of the cheapest, not the best.* The company acknowledges that its beer is ***probably*** *not the best in the world* and promises to redeem itself. The public might appreciate the company's willingness to admit failures and purchase the beer to test whether the brand lived up to its claims and improved the beer's quality.

Apart from using consumers' native language, copywriters employ foreign words which make the text more appealing – *bier*, *lederhosen* (13A) and *creme brûlée* (38A). The pronunciation of the German word *bier* is similar to that of the English word *beer* and the public will likely understand the word without being fluent in German. Although the word *lederhosen* has its origins in German, it has been adapted to English in its original spelling. Therefore, the word should not pose any problems to English speakers. The advertisement was released in Canada during the traditional beer festival Oktoberfest and copywriters managed to emphasize the German origin of the celebration with the usage of foreign words. The French word *creme brûlée* is used to describe the aroma of the alcohol. This is quite unusual since the term refers to a dessert which should be tasted, not smelled. Perhaps there is a linguistic gap, and copywriters did not find a better word to accurately reflect the smell. Nevertheless, the term should catch people's attention because of its French origin and spelling. Even though copywriters incorporated foreign vocabulary, they did not attempt to include lexis which would be unfamiliar to readers. Thus, they enhanced the appeal of advertising texts whilst making sure the audience fully understood their meaning.

While the English language provides copywriters with a sufficient number of lexical items, they explored their creative abilities and introduced neologisms that made the texts more memorable. The following section describes the identified neologisms and word-formation processes that led to their creation.

- *Tonight we **Tanqueray*** (1A)

Tanqueray is a proper noun which refers to the name of the alcohol. Copywriters used conversion and changed the word's part of speech from a noun to a verb. This strategy enabled them to save space, as otherwise, they would have had to state *Tonight we drink Tanqueray*.

- *Not **chemistered** by chemists* (9A)

In an attempt to fill a lexical gap in the English language, copywriters employed suffixation and created the verb *chemister* which refers to activities that chemists perform in laboratories. Certain professions have their names derived from verbs; however, English does not have one verb that characterizes the job duties of chemists. If people want to describe what chemists do, they have to use several words, and copywriters were able to overcome this obstacle by forming the neologism.

- ***Un-upgradeable*** (11A)

Copywriters stress the merit of the beverage by attaching the prefix *un-* to the adjective *upgradeable*. The neologism implies to the public that they will not be able to find better tasting alcohol. The term *upgrade* is generally associated with constantly improved electronic devices, but the advertisement tells consumers that the beer has achieved a state of excellence and cannot be further perfected.

- ***Pink** your gin* (16A)

The word *pink* typically fulfils the function of an adjective, but copywriters used it as a verb to highlight that the company introduced a new beverage flavour.

- *Bigger, bolder, spicier, **Maker's-er*** (30A)

The campaign utilizes comparative forms of adjectives to emphasize that the newly released whiskey is better than the original and it conforms more to the brand's standards. The combination of the possessive suffix *'s* followed by the comparative suffix *-er* is unheard of in English. As such, the unusual occurrence of two inflectional morphemes is likely to catch people's attention and increase the message's memorability.

- *Too busy for a 5 PM **G&T?*** (31A)

Instead of writing *gin and tonic*, copywriters decided to shorten the three words and created the abbreviation *G&T*. Apart from saving space and ensuring that copywriters stay within a specific word limit, the neologism also adds a sense of informality to the advertisement, and people may find it useful when texting with their peers.

- ***Gintastic*** (31A)

The neologism *gintastic* is a blend of the words *gin* and *fantastic*. Copywriters were able to creatively reduce the number of words in the advertisement by using the blend instead of stating that the *gin is fantastic*.

- *Cointreaupolitan, be Cointreauversial* (37A)

Copywriters formed two blends by merging the alcohol's name with the words *metropolitan* and *controversial*. The neologism *cointreaupolitan* implies to the public that the promoted alcohol can be combined with other ingredients to create a metropolitan cocktail. At the same time, the advertisement tries to encourage people to be *cointreauversial*, which could be interpreted as not trying to please others and instead living to the fullest without having any regrets.

Altogether, nine neologisms were found in the corpus. Blending and affixation were the most frequently employed word-formation processes (both used 3 times), followed by conversion (2) and abbreviation (1). *Pink* is the only word listed in the dictionaries. However, the dictionaries do not recognize it as a verb. Therefore, none of the neologisms are currently considered a part of people's active vocabulary and they still remain nonce words.

Furthermore, copywriters embrace their creativity by forming original figurative expressions. As people read a text that conveys a concept indirectly, they have to use their fantasy and contemplate the implied meaning. Therefore, they directly participate in the process of unravelling the message rather than passively accepting explicit statements, which deepens their engagement with advertising texts. Copywriters utilize personification, e. g. *bier is **beautiful*** (13A), ***sophisticated** lager* (18A), *brew that's **nice*** (41A). People use adjectives like *beautiful*, *sophisticated* and *nice* when they discuss other individuals. By ascribing the typically human features to the advertised beverages, copywriters are able to create a more personal connection between consumers and the products. The corpus also contains examples of metaphors. For instance, the advertisement 28A metaphorically states *blood runs deep*, *bourbon runs deeper*, which indicates that the experience of tasting the alcohol is even stronger than bonds between family members. A metaphor is also present in the advertisement 1A which tells consumers to *grab the night by junipers*. The metaphorical statement encourages people to make most of the night and consume the advertised beverage, which consists of junipers. Copywriters also use meiosis to emphasize the quality of the beverage by deliberately minimizing the importance of Shakespeare: *it's just whisky, like Shakespeare is just books* (10A). The statement suggests that the whisky is of as much importance to people as Shakespeare's books. Another observed figure of speech is metonymy: *Thank you London* (4A). The advertisement expresses gratitude to the citizens of London, not the city itself, but the figure enables copywriters to save space, as otherwise, they would have to state *Thank you Londoners* or *Thank you residents of London*. Copywriters employ one more figure of speech, hyperbole, to exaggerate the drink's effect

on consumers: *You'll think you've died and gone to heaven* (45A).

Moreover, copywriters make the texts more engaging by featuring words with multiple meanings and thus enabling consumers to interpret the words in at least two different ways. Since people might have to consider the message thoroughly, this strategy also aids in maintaining their attention. The first instance of lexical ambiguity is in the advertisement 5A which states *whatever you do, take pride*. The phrase *take pride* can either be interpreted as *be proud of yourself* or *do not forget to take the drink* (which is called Pride). The advertisement 27A also incorporates lexical ambiguity by advising consumers to *grab some buds*. The word *bud* is a slang term for friends as well as an abbreviation of the brand Budweiser. The usage of the ambiguous word *bud* is also observed in the advertisement 17A, in which the company publicly calls out its competitor by saying *wassup bud*.

6.3 Morphological Level

The analysis on the morphological level is conducted to get a better understanding of how copywriters utilize word classes. It is important to note that the thesis does not aim to examine all parts of speech. The discussion concerns only nouns, adjectives, pronouns and verbs. The chapter does not cover phrasal verbs as they were already considered on the lexical level.

6.3.1   Non-alcoholic Drinks

Nouns belonging to the semantic field of drinks are used extensively. Copywriters employ common nouns that convey the type of advertised product (*water, coffee, juice, lemonade*, etc.) or denote drink ingredients (*carbs, electrolytes, sugar, citrus, lemon, grapefruit, mandarin, vitamins, minerals*, etc.). The nouns are intended to arouse joyful emotions in people and, at the same time, they help to reinforce the idea that the drinks are thirst-quenching and contain beneficial ingredients. Compared to common nouns, proper nouns are used scarcely and mainly refer to brand names, e. g. *Fiji, Gatorade, Oak, Starbucks, Pepsi*.

Nouns are pre-modified by adjectives which provide more details about the products. The corpus contains clusters of two adjectives, e. g. *pure, perfect water* (1N), *light, refreshing citrus* (6N), *great tasting coffee* (16N). However, the pre-modification of nouns by only one adjective is more frequent, e. g. *essential minerals* (1N), *a rich flavour* (17N), *the perfect coffee* (18N), *proper hydration* (29N). Two advertisements also contain clusters of three adjectives: *uncontaminated, uncompromised, untouched* (1N), *creamy, chocolatey,*

coffee-y (22N). Furthermore, copywriters grade adjectives to emphasize the quality of advertised drinks. Comparatives stress the superiority of drinks and imply to the audience that brands' products are better than those of the competition: *healthier than other waters* (1N), *smells better* (16N). On the other hand, superlatives make the drinks seem like the best option on the market: *most researched sports drink* (2N), *earth's finest* (4N). The use of adjectives makes the texts more persuasive and enables people to visualize the drinks in detail. The adjectives also emphasize the distinctive characteristics of drinks and differentiate them from competing goods with similar attributes. People tend to compare product descriptions and they are more likely to purchase drinks with thoroughly described benefits. Therefore, copywriters' choice of adjectives may impact consumers' shopping decisions.

Copywriters attempt to create a closer connection between companies and consumers by using the personal pronoun *you* and its possessive form *your*. The pronouns make potential customers feel as if the texts were specifically produced for them which increases the persuasive effect of advertisements. The pronoun *you* occurs in 13 advertisements, while its possessive form *your* appears in 6 campaigns. Moreover, the plural pronoun *we* reflects a company's voice in 6 advertisements. The pronoun enables companies to present themselves as unified institutions in which people work together to produce the marketed drinks. However, the use of *we* may be risky because some people might feel like they are included in a group with which they do not wish to be associated. On two occasions, copywriters use the pronoun *I* to make it seem as if the products themselves directly address the readers: *I've kissed Elvis* (7N), *I beleaf it's fall* (40N). Furthermore, copywriters unusually exclude the male audience by using the feminine pronoun *she*: *yes she can* (19N). They did this to celebrate womanhood during the International Women's Day, and although the advertisement does not directly target men, they may also appreciate the company's support of women.

Apart from a few exceptions, the majority of verbs are monosyllabic, e. g. *come, make, see, fall, take*. These verbs are easy to recall because of their simplicity, and they create a conversational atmosphere as people typically use them in daily interactions. Verbs in the present tense with the zero aspect dominate the corpus. This is especially because copywriters try to express that the qualities of the products exist indefinitely and will not change over time, e. g. *White Monster is zero sugar, lighter-tasting…(*6N), *Tropical Blue is a 100% pure spring water* (29N), *Red Bull gives you wings* (33N). The past tense is not common but appears when companies want to stress how they proceeded in the production

of drinks, e. g. *We went all out* (6N), *No animals were harmed* (20N). The future tense is employed scarcely, but when used, it expresses companies' promises: *we will never import or export water* (10N), *we'll stop advertising* (39N), or assures consumers: *you'll realize…* (1N), *your day will start…*(29N). Apart from *will*, the modal verb *can* occurs to show (im)possibility: *water can't compare* (2N), *yes she can* (19N). Most verbs in the corpus are expressed in the active voice rather than the passive voice, as these result in shorter clauses and, consequently, ease the consumers' comprehension of texts.

6.3.2   Alcoholic Beverages

Copywriters explore the semantic field of alcohol consumption and use nouns that draw attention to specific products they advertise, e. g. *ale, beer, wine, gin, tequila, lager, bourbon*. Since alcohol bottles do not usually have a distinctive shape, the nouns help the audience recognize the type of advertised alcohol. Nouns also refer to ingredients, flavours and aromas, e. g. *junipers, grapes, limes, hops, lemon, hay, vanilla*. As consumers read the nouns, they can visualize how the beverages taste and smell, which can influence their willingness to spend money on the products. Copywriters also employ nouns related to alcohol production, e. g. *harvesting*, *filtration, brewing*, *selection*. The technical terms increase the persuasive value of advertisements and make the products more appealing to consumers who get the impression that the beverages went through an intricate production process. Common nouns prevail in the corpus but proper nouns can also be found, e. g. *London, Bacardi, Headlands, Beefeater*.

Copywriters use adjectives to pre-modify nouns and make the beverages more desirable, e. g. *pure flavourful wine* (8A), *alcoholic sparkling water* (23A), *unique aromatic hops* (24A). Nouns are preceded mainly by single adjectives or clusters of two adjectives, but one advertisement maximizes its persuasive effect by unusually featuring a cluster of four comparative adjectives: *bigger, bolder, spicier, Makers'-er* (30A). Copywriters also utilize superlatives that make the beverages seem like they surpass their rivals, and these adjectives also imply to people that the advertised drinks are monetarily worthwhile, e. g. *the coolest* (2A), *the cheapest, the best* (25A), *the finest* (33A).

To elevate the plausibility that people are attentive to the whole advertising text, copywriters use the pronouns *you* and *your* which enable them to individually appeal to each person. When addressed directly, the public is more likely to act as companies yearn for and obtain their product. In total, 21 advertisements take advantage of the pronoun *you* or its possessive form *your*. Another heavily employed pronoun is *we* which occurs in 11

campaigns as an indicator of businesses' accountability for the beverages they promote. At the same time, the pronoun implies to consumers that not only owners but also companies' employees are dedicated to satisfying their beverage needs. Consumers might also feel like the campaigns are trying to include in the corporate community, which they may or may not desire. Since businesses desire to cater to an extensive audience, copywriters tend to refrain from using gender-specific pronouns to secure advertising inclusivity. However, the corpus contains two instances of the male pronoun *he* (18A, 29A). This suggests that the copywriters may have been incognizant of the potential repercussions of not utilizing gender-neutral language, and the advertisements seem to primarily target the male audience as they are more likely to purchase the beverages. Furthermore, the pronoun *I* is used in two advertisements (5A, 37A), where it represents the voice of depicted celebrities, and consumers might find it easier to relate to these campaigns because the renowned figures appear to be directly conversing with them.

The corpus contains monosyllabic as well as polysyllabic verbs. However, monosyllabic verbs such as *grab, meet, let, go, find* are used more frequently than their polysyllabic counterparts. Monosyllabic verbs are smooth to pronounce, and given that people tend to be familiar with them from casual spoken language, they increase the memorability of campaigns. Copywriters utilize verbs in the present tense with the zero aspect mainly to create the impression that the qualities of the beverages remain stable and companies' practices can be relied upon, e. g. *we're London Pride 365 days a year*, (3A), *we grow wine organically* (8A), *gin is in* (20A). The past tense is more frequent than in the corpus of non-alcoholic advertisements. It is mostly used to describe the changes companies made to improve their products, e. g. *we decreased the amount of…*(7A), *we had to create a better beer* (25A), or to give the public a better understanding of how the products were made, e. g. *we asked around London for suggestions* (4A). Companies' promises are often expressed with the future tense and the modal verb *will*, e. g. *you'll love* (15A), *you'll understand* (36A), *…will inspire and impress* (38A). This signals to consumers that companies are making a commitment and the beverages will be as satisfying as the brands promise. Additionally, copywriters use verbs in the active voice in almost every advertisement in the corpus because they sound natural to people as they are accustomed to hearing them in informal interactions. Since the use of the passive voice leads to the formation of longer clauses, its avoidance also benefits copywriters as they are required to keep advertising texts within a specific word limit.

6.4 Syntactic Level

The chapter aims to describe the syntactic structure present in advertisements and how it may influence the audience's perception of texts. Along with analysing two sentence types, the chapter will try to uncover whether the syntax is disjunctive and whether copywriters utilize syntactic devices introduced in the theoretical part of the thesis.

6.4.1 Non-alcoholic Drinks

Copywriters use imperative sentences to enhance the persuasive effect of 18 advertisements. Since a subject is not overt, imperatives allow copywriters to shorten texts by leaving out one linguistic constituent, i.e., the subject. Nonetheless, saving space is not the primary motivation for utilizing imperatives. The main objective for their implementation is to nudge consumers into undertaking an action. For instance, the advertisement 11N prompts people to *have a sip at strangelove.com.au*. The use of the playful phrase *have a sip* rather than *go to the website* implies to consumers that the clause is not an order but more of a suggestion, which increases the charm of the imperative as well as people's temptation to act on it. However, the utilization of imperatives has to be executed with caution, as people who do not wish to be told what to do might find imperatives arduous and exasperating. In a sense, imperatives also demonstrate ellipsis because the subject is omitted but English speakers subconsciously realize that the missing subject is *you*.

Only one copywriter attempts to create a conversational atmosphere by featuring an interrogative sentence: *How's that for remote?* (1N). It is a Wh-question because it contains the fronted pronoun *how* but it does not expect readers to provide an answer. As such, it functions as a rhetorical question that enjoins people to ponder the previously mentioned points in the advertising text.

Apart from its occurrence in imperative sentences, ellipsis is present in 8 other advertisements. By using elliptical structures, copywriters can lessen the number of words in texts which renders lower advertising costs for drink firms. The use of ellipsis also depletes the formality of campaigns because people regularly omit words when texting or conversing with fellow companions. Examples of ellipsis include: *You've evolved. Gatorade has too* (2N), *We'd like to tell you it cures hangovers, but our lawyer said we can't so we won't* (24N).

The advertising syntax is disjunctive on a few occasions, e. g. *Belu.* (10N), *Canada's favourite cup.* (31N), *For the best you.* (34N), *The antioxidant superpower.* (38N). Copywriters could have created a full sentence with the noun *Belu* and stated: *This is Belu.*

They also could have combined the noun with the following sentence in the copy: *Belu is made with mineral water and ethics*. However, both approaches would increase the number of words and the audience would have to needlessly spend more time reading the advertisement. The verbless phrases and words in isolation enable copywriters to save space and bring the short, specific fragments to people's attention. The segments also enhance the informal nature of advertisements because they imitate conversations via text messages.

Furthermore, in two instances, copywriters repeat clausal elements to emphasize the fundamental message of campaigns and make the texts more cogent. The advertisement 2N demonstrates anaphora: ***Water has no** carbs, **water has no** electrolytes, **water has no** game*, while the campaign 20N features epiphora: *Thousands of lemons **were harmed** to ensure no animals **were harmed***.

6.4.2   Alcoholic Beverages

Imperative sentences can be observed in 24 advertisements. Since the first position in a clause is occupied by a verb and not by a subject, the clause is shorter, which is convenient for copywriters. People mainly encounter imperatives in oral, less formal discourse; thus, their presence in advertisements may seem natural to them. In the corpus, imperatives mainly encourage people to consume the advertised beverages, e. g. *give it a shot* (12A), *discuss it over a Bard's* (22A). However, copywriters have to be wary when utilizing imperatives because some individuals may interpret them as an endeavour to guide their shopping manners and they may postpone the purchase. Given that alcohol is potentially addictive and its consumption is dangerous, many advertisements contain imperatives as a warning, e. g. *drink responsibly, never drink and drive* (21A), *enjoy responsibly* (29A).

With the aim of mimicking a dialogue with consumers, copywriters employ interrogatives. The corpus contains closed (22A, 31A, 34A) as well as open questions (17A, 18A, 22A), but what is quite peculiar is the use of questions that do not obey the structure of interrogative sentences: *Once true, but today? A beer that lives up to its promise?* (25A), *Too busy for a 5 PM G&T?* (31A), *The result?* (36A), *After work drinks?* (39A). The sentences do not demonstrate a subject-operator inversion, nor do they contain a fronted wh-pronoun. The only indicator which signals that they are interrogatives is the presence of a question mark. These questions occur in text messages, especially when people do not have time to type a whole sentence that adheres to traditional rules of grammar. In the context of advertisements, these interrogatives enable copywriters to retain the text area and establish a more casual tone.

Ellipsis can be found in imperatives and untraditional interrogatives, but advertisements also contain 14 other instances of elliptical constructions. For example, the advertisement 18A omits a subject and a predicate in the second clause because these elements can be recovered from the previous clause: *He's full. Full of regret.* A similar observation applies to the advertisement 45A: *You'll think you've died and (you've) gone to heaven*. Ellipsis is a cost-effective linguistic device as it permits copywriters to omit ancillary words while imparting the same meaningful content. The audience may also be inclined to fill in the missing words and linger on the elliptical campaign.

The corpus contains several occurrences of disjunctive syntax. The phenomenon facilitates consumers' comprehension of texts as they are not asked to read lengthy sentences. Instead, they can focus on single words or phrases which are separated from the remaining text. As a result, the segments are more conspicuous and notable. The following section presents a few examples of disjunctive syntax: *Rich, smooth and wonderfully balanced.* (4A), *A flower. But not any old flower.* (4A), *Bier and lederhosen. So in right now.* (13A), *Lemon. Ice. And alcohol.* (43A).

In total, four instances of repetition are present in the corpus - Give *it a **shot**, ice cold **shot*** (12A), *If you like **beer**, you'll love more **beer*** (15A), ***We** focused on... **We** became…*(25A), ***To** the creative. **To** those who…*(29A). Repetition schemes are advantageous in the copywriting industry because it is far more plausible that brands' potential customers will recall the advertising content when the same words are reiterated.

6.5 Discourse Level

Instead of creating a completely new text, copywriters can optimize their time by utilizing existing content. Consequently, they often draw on previously published texts and incorporate them into advertisements. This strategy enriches the persuasive merit of campaigns because the public may discern intertextual links and be more amenable to accepting the newly encountered advertising content. Consumers may also deem source texts as trustworthy and dependable; thus, their inclusion might elevate advertisements' credibility. As the recognition of intertextuality depends on each person's knowledge, there may be intertextual links that I have not been able to identify because of my unfamiliarity with preceding texts.

6.5.1 Non-alcoholic Drinks

By stating *white is the new black* (6N), copywriters appeal to viewers who are familiar with the TV show *Orange is the new black*. The change in the title is likely to pique fans' curiosity and prompt them to read the whole advertisement. However, the reference to the TV show may have been unintentional because the phrase *the new black* is also commonly uttered as an idiom which conveys the idea that something is currently trending. The idiomatic use of the phrase implies to consumers that the drink is in high demand on the market and they should purchase it before the company runs out of stock.

Furthermore, copywriters rely on people's knowledge of Japanese history by describing that the drink comes from *makers of ninjas and fast trains* (11N). The allusion to Japanese culture is meant to suggest that the drink is made with the same level of precision that goes into train manufacture and ninja training. Another instance of intertextuality is in the advertisement 15N, in which copywriters changed the well-known phrase *friends with benefits* into *bubbles with benefits*. The creative switch of the original phrase creates alliteration and humorously describes the drink as delicious, fizzy and full of beneficial ingredients.

The company Coca-Cola promotes the range of its drink flavours by expressing that *good things come in fours* (25N). The statement is probably based on the proverb *good things come in small packages* and indicates that more does not always mean merrier. Even though the brand offers only four flavours, they are all special and people will enjoy their unique taste. Copywriters also incorporate intertextuality by advising the audience to *unlock the 007* (42N). The reference to James Bond suggests to consumers that the drink will give them the strength and charm of the iconic secret agent. Since the agent's number *007* contains two zeros, copywriters also managed to successfully draw people's attention toward the advertised product, which is Coca-Cola Zero.

6.5.2 Alcoholic Beverages

The popular phrase *it's what's inside that counts* motivates people to focus on others' character rather than their physical traits. Copywriters were inspired by the phrase but used it in its literal sense to emphasize that the alcohol contains high-quality ingredients (24A). Essentially, they are suggesting that the drink's quality is not determined by its design or packaging, and it is the taste that truly matters. Moreover, copywriters rephrase the widely-known saying *when life gives you lemons, make lemonade* to reflect the advertised beverage that is typically consumed with limes - *when life gives you limes, find your beach* (26A). By

altering the original saying, the brand implies to consumers that they can, at least for a moment, escape their daily struggles and enjoy a relaxing moment with the advertised beer.

Copywriters further explore intertextuality by changing the famous proverb *practice makes perfect* into *practice makes Patrón* (33A). The word *Patrón* refers to the name of the alcohol, but the public is likely to recognize the intertextual link and ascribe the state of perfection to the beverage. The last instance of intertextuality is in the headline of the advertisement 34A: *Stop, you had me at gin*. The phrase is probably a reference to the iconic line *you had me at hello* from the romantic movie *Jerry Maguire*. The line is uttered by a female character as a way of expressing her liking of a male protagonist ever since they greeted each other for the first time. Copywriters presumably use the phrase to imitate a conversation in which one speaker proposes to consume the advertised gin and wants to follow the suggestion with additional information, but no more words are needed because the other speaker is immediately persuaded after hearing the word *gin*. This indicates to consumers that the beverage is so popular that there is no need to introduce it in detail and if they try it, they will instantly like its taste.

7 RESULTS OF THE ANALYSIS

The practical part of the thesis analysed a corpus of 90 advertisements with the aim of providing insights into rhetorical appeals and linguistic phenomena used by copywriters. The number of analysed advertisements should be high enough to draw objective and reliable conclusions.

The analysis of rhetorical appeals reveals that the general tendency of campaigns is to appeal to people's emotions, i.e., use pathos. Although alcoholic and non-alcoholic beverages are targeted at different audiences, both of these categories demonstrate an inclination towards using emotional appeals, and only a few advertisements seek to gain consumers' trust by featuring credible ambassadors or providing logical arguments behind their claims. As a result, the advertisements perform only half as effectively as they could have performed if they had employed all persuasive appeals. While some consumers may be persuaded by emotionally charged arguments alone, others require rational evidence that validates their initial emotional reaction. Certainly, consumers can easily find all relevant details on the websites of respective companies. However, this requires an effort on the part of a consumer who might not be willing to take the extra step and search for the missing piece of information. For this reason, businesses should try to incorporate at least two rhetorical arguments into their advertising campaigns to increase their persuasive effect on potential customers.

The linguistic analysis was conducted with the intention of identifying language features in advertising campaigns and expanding an understanding of how the English language can be used to impact consumers' eagerness to obtain brands' products. Contrary to my expectations, the two drink categories do not substantially differ in terms of linguistics, and similar linguistic phenomena are used to promote both types. Although non-alcoholic drinks and alcoholic beverages have different flavours and ingredients, they are still liquid refreshments, which is presumably the reason why they exhibit the majority of the same linguistic characteristics.

The analysis on the phonological level focused on the potential of sound-patterning devices and words with regard to their pronunciation. Many advertisements contain alliteration, assonance, rhymes and onomatopoeic words that make the content more memorable and arresting. Despite their mention in the theoretical part of the thesis, there is no evidence of homophones in the corpus of advertisements promoting non-alcoholic and alcoholic drinks. Since homophones can create ambiguity, copywriters might have avoided

their application to decrease the possibility of perplexing consumers. However, by refraining from utilizing homophones, copywriters are passing up on the chance to enhance the humorous appeal of campaigns.

As for the lexical level, the analysis uncovers that the vocabulary is largely informal and emotive. Furthermore, copywriters do not shy away from creative thinking and implement word-formation processes to develop neologisms whose originality is sure to galvanize consumers' attention. Another observed strategy is the use of figurative language, especially personifications and metaphors. These uplift the inventive appeal of advertisements and compel consumers to focus more intently on the message in order to decipher its figurative meaning. The analysis also detected a few instances of intentional lexical ambiguity. The occurrence of ambiguous words can foster greater consumer engagement as people can process the advertising message in at least two distinct ways. Foreign words appear only in alcohol campaigns, in which they are supposed to strike a customer's eye. Nevertheless, words from foreign languages could also benefit advertisements promoting non-alcoholic drinks as they could make them more enthralling. Additionally, they may attract speakers from foreign countries who may be delighted with the fact that words from their native language are used for advertising products in predominantly English-speaking societies.

One unanticipated finding is the occurrence of vulgar language in alcohol advertisements. This suggests that the brands are trying to appeal to younger generations, as these are more inclined toward viewing curse words as socially acceptable. Swear words could also astound people and thereby gain their attention. However, the use of profanity should be avoided in campaigns promoting non-alcoholic drinks as these are not only targeted at adults of legal drinking age but also at children who should not be subjected to such language.

The assessment of the morphological level exhibits that nouns are largely pre-modified by adjectives which allocate attributes to the advertised drinks. Copywriters' favourite pronoun is *you* as it individually engages each member of the audience. Another frequently utilized pronoun is *we* which symbolizes the brands' voice but should be employed cautiously as some consumers appreciate an individual style of address. To ease consumers' comprehension of texts, copywriters mostly employ monosyllabic verbs in the active voice. Verbs are used in the past as well as the future tense but verbs in the present tense and zero aspect prevail in the corpus.

The analysis of syntactic structures demonstrates copywriters' preference for imperatives over interrogatives. Although interrogative sentences appear in the corpus, their

frequency is significantly lower than that of imperatives. This suggests that copywriters regard imperatives as more efficacious in persuading consumers. Furthermore, copywriters seem to favour ellipsis which allows them to leave out superfluous linguistic elements while still relaying the desired meaning of a sentence. The phenomenon known as disjunctive syntax also makes an appearance in the corpus, and its utilization enables copywriters to focus consumers' attention on short snippets of text instead of lengthy sentences with verbs. Moreover, a repetition of clausal items is not as frequent as anticipated. From the overall number of 90 advertisements, only 6 contain anaphora or epiphora. This indicates that copywriters view other linguistic techniques as more powerful than word repetition patterns.

The discourse level focused on detecting intertextuality. To the best of my knowledge, campaigns promoting non-alcoholic drinks contain 5 intertextual links, while alcohol advertisements make use of existing texts on 4 different occasions.

CONCLUSION

The English language supplies copywriters with an array of linguistic means that they can utilize to elucidate and particularize products' properties and benefits and give the public an incentive to acquire advertised goods. The bachelor's thesis set out to determine which linguistic phenomena and rhetorical appeals occur in advertisements promoting non-alcoholic drinks and alcoholic beverages. The theoretical framework introduced key advertising concepts and provided a linguistic basis for the practical part of the thesis. The analysis was accompanied by excerpts from the corpus which illustrated the examined phenomena. Despite its linguistic nature, the thesis also offers insights into modes of persuasion. The findings suggest that, in general, the campaigns are contrived to induce profound feelings and thus make potential customers emotionally invested in the advertising content. The investigation of linguistic features reveals that they chiefly concur with those described in the theoretical part. Nonetheless, the presence of profane language is unforeseen as none of the researched sources describe its usage in advertisements.

Although the two drink categories cater to the needs of distinct audiences, they are both liquid refreshments and share a number of attributes. Therefore, copywriters employ largely similar linguistic phenomena to advertise both beverage types. This indicates that the use of language is not solely conditional upon the target market but also upon the shared characteristics of the drinks. An examination of products belonging to entirely unrelated categories could yield greater linguistic differences.

One of the most notable findings to emerge from the thesis is that although the analysed advertisements have a written form, they exhibit aspects of casual spoken language. These include phenomena such as contractions, ellipsis, informal vocabulary or fragmented elements. This result can be likely explained by people's propensity for noticing advertisements, which is higher when campaigns mimic natural oral language since consumers perceive these as more authentic and personal.

In the process of creating the corpus, I encountered campaigns from the 20th century that contained a substantial amount of text. When compared to latter-day advertisements, there seems to be a downward trajectory in the length of texts. Therefore, further research could be done to examine the linguistic evolution of advertisements over the past two centuries. Additionally, future investigations could assess potential differences in the language of written and spoken advertisements.

The thesis attempted to contribute to the existing knowledge about the linguistic side of

written advertisements. With the widespread use of the Internet and newly emerging social media platforms, understanding the language of advertising will become even more vital.

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APPENDICES

An enclosed CD with a corpus of analysed advertisements