

Abstract

Textual and Linguistic Functions of Advertising Discourse. An Exploration into the Language of Commercial Advertising in Women's Magazines

The research in the present thesis has been carried out in the field of advertising linguistics, more precisely, the language of commercial advertising in women's magazines.

My interest in this domain has been motivated by my personal fascination with the variety of meanings that can be triggered by this type of discourse, which is ubiquitous in contemporary society and which is, consequently, able to influence our lives in a variety of manners. In our view, academic interest in this field should increase in our country, along with the overall development of an industry that has had to bridge an evolutionary gap left by the communist era, in a time when there was no reason for its existence.

The thesis intended to set a pluridisciplinary theoretical framework in relation to the language of commercial advertising discourse (functional linguistic, morphological, lexical, sentential, rhetorical, semantic, pragmatic, semiological, psychological, translational), which could be applied in a practical corpus analysis at the end. Based on existing general linguistic theories and research in the field of advertising, my work adopted a descriptive method in the theoretical part, followed by a contrastive and critical study in the practical part. The approach was functional, evolving in two directions: applied linguistics (through an analysis of issues raised by the "translation" of ads from English into Romanian) and critical linguistics (by discussing the ideological issues derived from the way language is used in relation to the categories of sex and gender in commercial advertisements in contemporary British women's magazines). The analysis took into account the multimodal character of advertisements, whose message is conveyed by both language and paralanguage.

Some of the authors whose findings I considered particularly useful for my research are: G. Cook, D. Biber, G. Leech, S. Thorne, K. Tanaka, E. McQuarrie, D. G. Mick, P. Newmark, D. Katan, R. Jakobson, J. House, D. Crystal, R. Carter, M. McCarthy, G. Yule, A. Stoichițoiu-Ichim, H. Pârlog, D. Roventă-Frumușani.

In the theoretical part, my personal contribution first consisted of bringing together a series of linguistic notions, in an attempt to create a coherent grid of analysis for a specific field, which is advertising discourse. Secondly, I illustrated linguistic theories with examples of ads that appeared in recent years, thus proving the applicability of these theories.

Regarding the lexical and sentential features of commercial advertisements in women's magazines, I identified a series of recurrent patterns that mark this type of discourse as persuasive, starting from the analysis of a limited number of ads (approximately 90) contained in one issue of a magazine, namely *Glamour (British Edition) No 112 July 2010*, thus offering an example for more extensive research in the same area.

In the chapter discussing rhetorical aspects of ads, I started from Keiko Tanaka's model of analysis of puns in order to prove that humour can be effective in one category of ads (ads for cosmetics) that is generally considered as not suitable for this means of persuasion.

I provided case analyses in several instances: in order to illustrate the practical applicability of Grice's cooperative principle, presuppositions, inferences and implicatures in advertisements; for a pragmatic model of analysis of taboos in ads; for an illustration of sexism in the language of ads, of ways to avoid it, and of the consequences triggered by a change in discourse patterns. In the theoretical chapter discussing means used in the translation of ads, I suggested a few models of translation in the case of four advertisements in

women's magazines, with detailed explanations about the way in which David Katan's concepts of *chunking up*, *chunking down* and *chunking sideways* can be applied.

My own contribution was most visible in the final part of the thesis, namely the contrastive corpus analysis. By discussing a number of ads in English and their corresponding translations into Romanian, and by applying the theoretical framework previously outlined, I identified a series of issues that should contribute to raising awareness in relation to the importance of some practical matters. The choice of texts was unitary, in the sense that they were taken from 16 consecutive issues (May 2009 – August 2010) of a monthly magazine called *Glamour*, a magazine that is edited in both English (British edition) and Romanian. By advertising the same products and having the same parallel target public, namely women aged between 18 and 44 from the U.K. and Romania, the pairs of ads are also relevant. In addition, I also used the advertisements in several other British, American and Canadian magazines in order to illustrate theoretical concepts.

The thesis has a four-chapter structure. The results of the research in each chapter are the following:

Chapter I has provided a general framework for the subject of the thesis. *Advertising* has been defined from a communicative and cultural perspective: it is a form of communication, an industry, a technique, a form of popular culture, a mirror of a country's economic development.

There is a variety of definitions for the concept of *discourse*; the one that is of interest to us refers to one of its contextualized forms, namely advertisements. At the same time, in this thesis, the notion of *discourse analysis* has been delimited to its understanding as analysis of language in use.

There are various criteria for classifying *advertisements*, according to medium, product, technique and consumer. The type analyzed in the thesis is represented by commercial ads in women's magazines, which consist of both text and visuals.

Regarding the linguistic analysis of magazine advertisements, it needs to take into account their peculiar nature, as meaning also derives from *paralinguistic* signs. Just like in the case of literary discourse, advertising creates fictional worlds, also supported by visual elements. From that point of view, it has elements in common with artistic expressions.

Advertising is a prominent and dynamic phenomenon in contemporary society, lying at the heart of capitalism. Although its expansion in Romania has not reached the same degree of sophistication as in the U.K. because of historical conditions, it has the same structures and follows the same trends.

Chapter II has dealt with some of the most salient linguistic features of advertising discourse. We began with an account of the **linguistic functions** considered relevant in relation to advertising language. Our discussion was limited to the concepts identified by Roman Jakobson, as well as those of Andrew Ingraham and Michael Halliday: the referential, poetic, emotive, conative, phatic and metalingual functions; metafunctions (ideational, interpersonal, textual), microfunctions (phatic, recording, identifying, reasoning, communicative, pleasure function). These functions are classified according to different analytic conveniences (in the terms of Brown and Yule); they overlap, combine among themselves hierarchically, resulting in a variety of messages. Advertising communication is complex, one of interfaces, because in the transmission of a message, a great part of the semantic load is carried by paralinguage. Nevertheless, as an integral part of this message, language cannot be underrated, and the pre-eminence of one linguistic function or another remains a subject that is open to debate. In my view, it is the conative function that dominates this kind of discourse.

Regarding the **lexico-grammatical** features, I have analysed the structure or the form of words that occur in advertisements, a very broad area, as advertising thrives on coining new words and making use of original combinations. According to the advertised product, it

can resort to words from any kind of semantic field; it also uses innovative language in order to trigger aesthetic pleasure, to surprise people and keep them interested. Nevertheless, there are several recurrent patterns that mark this type of discourse as persuasive (conative) and help the public to recognize and process it as such.

In order to identify such patterns, I have taken into account the general division of morphology into the two fields (1) *inflectional morphology* (i.e. the study of inflections, or inflectional affixes that signal grammatical relationships, such as, plural, possessive, tense etc.); (2) *lexical or derivational morphology*, (i.e. the study of word formation), focusing on the types of affixes involved in word formation, also, compounding (i.e. the linguistic units composed of two or more elements, each of which could function independently in other circumstances: nominal compounds, adjectival compounds, verbal compounds), conversion, abbreviation, clipping, acronyms, blends etc. I have also analysed the organization of some lexical units under the form of syntactic patterns like collocations, phrases and idioms. More precisely, I have described the *word classes* (traditionally called *parts of speech*) that occur in advertising texts, such as: nouns, with their semantic domain, the structure of noun phrases, premodification and postmodification; types of adjectives; pronouns (personal, indefinite, demonstrative, reflexive); possessive, demonstrative, indefinite adjectives; the form of verbs, variations in mood, verb tenses, modal verbs, adverbs; words with a negative meaning; numerals.

Regarding the **morphological** aspects of advertisements, the semantic domain of *nouns* depends on the kind of product being advertised; pre-modification is more complex than post-modification in the structure of noun phrases, because it achieves informational density; also appositive noun phrases (e.g. “Clarins, the European leader in luxury skincare”) are favoured on account of their brevity, while head nouns with *to*-clauses (e.g. “a chance to win an Apple MacBook”) represent human goals, opportunities or actions; common nouns are more frequent than proper nouns. *Adjectives* with a positive meaning are preferred, and those that appeal to the public’s emotions; comparative and superlative adjectives are frequently used in ads. Among *pronouns*, the most characteristic for this type of discourse are second person pronouns, marking the dialogical style of ads. *Verbs* of Anglo-Saxon origin are the most frequent, as they have comparably stable meanings and they win over consumers by their effective expression and a kind of closeness; the indicative mood with the present tense and the future tense along with the imperative mood are dominant; epistemic modals can be used to stir someone’s imagination, or to express the possibility for a product to improve someone’s life, while deontic modals can be used to bring forward the unpleasant circumstances of an obligation/necessity, as a pretext to use a certain product that will trigger pleasant circumstances. With respect to *adverbs*, deictic elements like “now” stress the visible positive effects triggered by the use of a certain product (“I’m so much more comfortable in my natural skin now!”), or make an impact when introducing a product (“You are now looking at our new invisible Elastoplast”); interrogative adverbs are mainly used in rhetorical questions; modifying adverbs in adjective phrases emphasize certain qualities of a product, or its effects (“spectacularly full lashes”). *Words with a negative meaning* are avoided, but when they do occur, they can be included in structures so as to trigger positive associations. *Numerals* are used to qualify advertisers’ offer in a precise manner.

Regarding the **lexical** features, along with poetry, advertising language is, probably, the most creative and flexible type (in contrast, for example, with legal, administrative or scientific language). It has been beyond the scope of this thesis to conduct a comprehensive research in establishing the most frequent lexical patterns that can be found in ads, but it intended to set a general theoretical frame, from which more detailed specific corpus analyses can be started. In order to accomplish that purpose, I limited my analysis to the advertisements in one issue of a magazine: *Glamour (British Edition) No 112 July 2010*. I

have organised my presentation following, in the first place, the analysis of word formation principles and secondly, the organization of some lexical units under the form of syntactic patterns like collocations, phrases and idioms.

Prefixes can form adjectives that stress a quality of a product (“oversize volume mascara”); adverbs derived with the suffix “-ly” can underline a benefit resulting from the use of a product (“[it] gives a super-sleek glide over legs leaving them touchably smooth and gorgeous”); negative suffixes in combination with nouns having negative meaning result in positive terms (“flawless coverage”). As for *conversion*, by using the secondary sense of a lexical item in an ad, the position of that word is marked, therefore, it stands out (“It nourishes, smoothes frizz and seals in shine”). *Compounding* occurs in the form of many products’ name, underlining certain qualities, or creating a certain image of that product (“Diorshow Extase”); it also appears with items describing the attributes of different products, in order to make them appear as complex as they sound (“The 1st lashcare mascara by Lancome”). *Clippings* mark the informal register of ads, a friendly tone, and also the familiarity with the expressed notion (“Let your glam shine through”). *Acronyms* are employed to denote a brand (C.K., GM), for the sake of brevity, as a means of conveying prestige, or to mark the fact that an ad is targeted at an educated audience (“It gives reliable UVA/UVB protection”). *Blends* are used to form brand names or names of particular products, in order to trigger associations with the notions evoked (“MAXFACTOR” maximum + factor). Among other processes, there is also the formation of words from proper names (“Milka’s secret – Alpine milk”). We have also identified cases of the conversion process by which a name of a product that, although a proper noun at its origin, is used with other functions in order to gain prominence (“Thanks to all my hard work with the Special K 2 week plan, I looked great on the beach!” - *Special K* is a brand of cereals). The problem arises when that word enters general use, and a specific brand name starts being used as a generic name for any product of that type, or when it loses its associations with a specific brand (“Xerox”, “Google”). In the case of foreign words, these are sometimes preferred because common stereotypes related to a nation are activated. Phraseological units like *collocations* are used to introduce the composition description of a product (“enriched with”); the noun phrases denoting the elements entering the composition of products collocate with phrases containing laudatory lexical items (“powerful formula”); some ads contain collocations formed of noun phrase + structures denoting the creator of the product (“a scout by Issey Miyake”); collocations can suggest the qualities of the product are scientifically demonstrated (“proven to reduce the appearance of [...]”); other collocations describe the working mechanisms of various products, concentrating on the easiness of handling (“at the touch of a button”); there are recognizable patterns regarding the conditions of purchase: time, place, additional information, special offers (“Save 1/3”; “Shop online at boots.com”). There is also a vast amount of collocations which are the opposite of those discussed above, in the sense that they disrupt existing patterns in order to attract attention, and determine us to tag advertisements as inventive and aesthetically pleasing (“It’s love at first swipe”).

Along with Sara Thorne, I subscribe to the idea that **sentences** in ads are characterised by unusual sentence structures, verbless clauses; co-ordinating conjunctions are often used in initial position, as is the case of informal spoken language, while adverbials are placed at the beginning of sentences to emphasize key information.

Elliptical structures characterise informal language, which is typical for advertising – the case of slogans. The elliptical structure of the ad sentences allows the rest of the elements to stand out, also serving the economy of the text, which is not burdened with unnecessary elements. The use of non-clausal material and block language is justified by the communicative purposes of ads, requiring brevity and concentration on key elements.

Regarding sentence types, *declarative* sentences can describe the advantages of a certain brand, the exact qualities of products, their effects, conditions of purchase; slogans often appear under the form of declaratives. *Interrogative* sentences can arouse the public's curiosity regarding a certain quality of a product ("Do you know the secret of spices?"); they can bring to attention a certain dissatisfaction of the consumer, as a pretext to further offer a solution under the form of the advertised product ("Lines and wrinkles getting you down? Try Starting Over"). *Imperative* sentences in ads express an urge to come into contact with the advertised product in one way or another. Drawing upon the findings resulting from the analysis of our corpus, we can conclude that *exclamative* sentences are less common than the other types in advertising language. Nevertheless, exclamations (in the sense of speech acts) are very common.

The following subchapter intended to offer a **rhetorical** perspective on the means employed in advertising language. The role of rhetorical figures in advertising discourse has been presented first and secondly, the role of humour as a means of persuasion has been discussed, concentrating on an analysis of puns as a prominent materialization of humour in ads.

I have selected two taxonomies, one described by Daniela Roventă-Frumușani, the other made by Edward F. McQuarrie and David Glen Mick. The former articulates the role of rhetoric in the ideology of advertising as a discourse of present times, whereas the latter directs the analysis of rhetorical figures in terms of their effectiveness in the conscience of consumers.

According to Roventă-Frumușani, there are three levels at which rhetorical figures function in the advertising message. I have replaced some of the examples of advertisements provided by the author to illustrate each of these, or I have translated others, as most of them were taken from French and Romanian ads. Thus, the language of ads can be used in ways that trigger a consumerist ideology. This ideology can be rejected or embraced, and it is the latter direction that much of contemporary linguistic research takes.

The second taxonomy of rhetorical figures has three levels: (1) figurative text and non-figurative text; (2) according to modes of figuration: schemes and tropes; (3) according to rhetorical operations: repetition, reversal, substitution and destabilization. In conclusion, rhetorical figures are grouped according to taxonomies that seek to motivate potential readers, to grab their attention, to like and recall a certain brand. Thus, advertisers have the possibility to vary the degree of processing demand over a substantial range in order to elicit those effects (e.g. an antimetabole is easier to process than a rhetorical question, as the former primarily operates at sensorial level, while the latter operates at a deeper, semantic level). I have also discussed the figures of rhyme, alliteration, anaphora, epistrophe and metaphor. But authors find that these effects are subjective, depending on a variety of factors and quite difficult to predict.

Section 2.3.2 has discussed the means of realization of **verbal humour**. Starting from Tanaka's concept of puns, as put forward in his book, *Advertising Language: A Pragmatic Approach to Advertisements in Britain and Japan* (1994), we dealt with the role of humour in adverts, as well as the degree to which puns can contribute to its realization. We identified and enumerated a number of factors influencing the efficiency of humour in ads, and reviewed some opinions that are favourable to the use of humour in ads. Then the concepts of *ambiguity* and *Relevance Theory* were presented, through which the analysis of puns can be approached. Along with Tanaka, by offering our own examples of analysis, we pointed out that puns in ads can function following different patterns: nonsense puns, puns relating to context, puns with sexual innuendo and puns with two communicative meanings.

The next subchapter has dealt with **semantic and pragmatic concepts**, which are necessary to follow in order to understand the way in which we interpret advertising discourse.

When analyzing the advertising text from the point of view of **lexical semantics**, significant elements are represented by the *connotation* of words, whose sense is activated if the receivers of the message are part of the same cultural context as the sender of the message; if that condition is not met, it is sometimes compensated with paralanguage; the translation of the advertising text also needs to take connotation into account. *Collocation* has an important role in the advertising slogan, and the *stylistic variation* of the text depends on the target public of the product. The *reflection* of conceptual senses of words generates ambiguity, and more specifically, puns. Regarding *sense relations* among words, *rhyme* eases the memorizing of a product name, while the *expansion* of the semantic space determines the transformation of a product name into a generic name for products of the same type. Finally, *metaphorical transference* is a basic procedure in the image semantization of an advertising product, at the crossroads between the semantic spheres of the object of the advertisement and the advertising material.

We continued our discussion with **speech act theory**, which provides a means of insight into the functioning of advertising discourse. We discussed terms such as: locutionary, illocutionary and perlocutionary acts; Searle's taxonomy of speech acts (representatives, directives, commissives, expressives, declarations); direct and indirect speech acts, the indirection strategy; the felicity conditions; the maxims of the cooperative principle, floutings etc. All these can be used to explain why copywriters make certain choices in the language of ads, the constraints they face when making these choices, and the effects their choices have in a communicative context. These theoretical concepts were followed by a case analysis in which Grice's cooperative principle was applied in relation to an advertisement, illustrating the consequence of violating the maxims.

The use of **presuppositions**, a term used in both semantics and pragmatics, allows copywriters not to make everything explicit in ads by relying on receivers to recover meaning. **Implicatures** and **inferences** were analyzed as originating with speakers and listeners respectively in the process of conveying and deciphering meaning in advertisements. This part continued with a demonstration of how **cohesion** and **coherence** account for an advertisement's textuality.

Chapter III has dealt with the categories of **sex** and **gender**, which are among the most analysed and controversial in contemporary advertising discourse. After the theoretical presentation of these concepts, I pursued their linguistic materialization in the corpus of commercial advertisements that were analysed in the last chapter of this thesis, and also the cultural ideas that emerge from such uses.

In order to integrate the categories of sex and gender in an analysis of advertising discourse in women's magazines, one needs to take into account the following aspects: "sex" is biologically and psychologically determined, whereas "gender" is a social construct; the position of women is at a disadvantage in the network of gender stereotypes; advertising communication is both agent and subject in a process that reinforces stereotypes.

We continued with an account of the way in which language reveals stereotypes, particularly through presuppositions, and we outlined elements that are perceived to mark feminine versus masculine ways of speaking: tag questions, standard versus non-standard grammatical forms, hedges versus assertive and strong forms, indirect versus direct speech acts, hierarchical relationships versus reciprocal relationships and exchanging roles.

Next, we revised the changes triggered in language by gender issues, which manifested themselves at the level of the vocabulary, grammar and discourse patterns. The section also presented an example of an ad in which sexism manifests itself, together with the reasons behind that situation and possible ways for a change.

I also made a description of women's magazines content, as it determines the type of advertisements that will be displayed in that medium.

The reasons that determine the use of sex in ads are also an issue, as opinions vary with respect to its effectiveness. We also pointed out that the representations of sexuality can take various forms. The attitude of the British was discussed as well, as they are no longer perceived as prudish in relation to sex matters.

I analysed two ads from a pragmatic point of view, ads that are differentiated between according to the type of product whose image is enhanced by a taboo: a “taboo ad” (an ad for a product that has a taboo quality) and a “non-taboo ad” (an ad for a product that has no taboo quality, but whose image is enhanced by means of a taboo). Thus, taboos can be played down or brought forward according to the type of the advertised product.

I concluded this chapter with a general account of the way in which men and women have been represented in ads, with the “beauty myth” as a central theme in modern popular culture constructs; it refers to the use of female beauty images as a political weapon against women’s advancement. These aspects were necessary to establish in order to further follow their linguistic materialization in ads. At the end, I provided an analysis of an ad in which the “beauty myth” imprinted the way discourse was built around the stereotyped image of women. The representation of men and women in ads is an object of study for *critical discourse analysis*, as an approach to language as a primary force for the production and reproduction of ideology.

In **Chapter IV**, we have selected the findings of various translation theorists, who maintain that a series of elements need to be taken into account for a successful translation of advertising texts. In the first section, we discussed the role of *culture* in the translation of ads. We outlined concepts such as: *overt* versus *covert* translation, *covert* translation and its realisation through *cultural filters* being relevant in the case of advertisements; translators of the advertising material should become *intercultural experts*; the realities behind different languages must be mediated if translators are not to offend their editors or readers. We also discussed *High Context Culture* versus *Low Context Culture*; a culture such as Romania’s is one of *High Context Communication*, with a preference for underlying realities whose grasping is taken for granted, due to a greater uniformity in the background of its members. Next, we established that *English* is relevant as a *global lingua franca*. Along with Flotow (2009), I believe there is a definite need to integrate the category of *gender* into translation studies; this can be achieved through the examination of gender issues as the site of political or literary / aesthetic engagement through micro-analyses of translated texts.

We continued by taking into consideration the type of the advertising text, as its message derives from its overlapping with paralanguage, in this case with visuals. Adverts are typical examples of *vocative texts*; the form of the advertising text contributes to the sense of the message, and from this point of view, it approaches untranslatability; advertising texts display a high level of *multimodality*, because they rely simultaneously on different kinds of stimuli – therefore, they can be analysed and translated from an intersemiotic point of view.

The identification of translation strategies starts from Peter Newmark’s methods of translation, although there is no single method of translating a text, depending on its nature; in recent years, Newmark advanced a “correlative theory of translation”, according to which a text should be translated “more closely” or “less closely”, depending on its “importance” or “seriousness”; the translation method depends on the function of the translated text, function that will determine its form; the translation of ads can be achieved by *communicative translation*; in the case of ads, translation has been designed as *copy adaptation*; the term *constrained translation* makes reference to the multimodal character of ads.

In my opinion, functional approaches (centred around *skopos theory*) do apply to the “translation” of ads, with the observation that the end product of translation should be institutionally and organizationally regulated, supervised and sanctioned; the translators of the

advertising material are not “mercenaries”, but agents in a necessary communicative process that takes place under well-defined circumstances.

As for the means used in the translation of ads, a notion that needs to be taken into account is the *unit of translation*: ads need to be translated at the level of the text, not the level of the word; the concepts of *chunking up*, *chunking down* and *chunking sideways* correspond, at the level of broader semantic structures, to the hyponymy concept, which operates at the level of individual words. In the same section, I analysed in detail a series of advertisement texts in English and I suggested possible translations into Romanian in order to illustrate the application of the chunking up, chunking down and chunking sideways operations.

The translation of *proper names* raises issues related to the connotation of words; *multilingualism* is a common phenomenon in contemporary advertising discourse; there is an “invasion” of words of English origin into Romanian, the term describing this phenomenon being “Romglish” (“romgleza”); these words have been differentiated between as “necessary” loan words and “luxury” Anglicisms.

The application of the theoretical framework outlined in this thesis to the **corpus** of adapted advertisements resulted in the following findings:

The inconsistencies and misfires in the translation of texts from English into Romanian prove, firstly, the translators’ negligence; secondly, their ignorance of theoretical patterns to be followed; thirdly, the level of confusion in the Romanian linguistic environment regarding changing lexical and grammatical patterns.

The lack of peripheral elements in the text of some Romanian ads suggests that: Romanian advertisers are less open and willing to adjust themselves to consumers’ needs and preferences than their British counterparts; the authorities supposed to regulate the content of women’s magazine ads in view of consumer protection in Romania either lack the legal provisions to take action, or they are not as vigilant as the advertising watchdog in the U.K.

The categories of sex and gender manifest themselves as follows: Ideas emerge signalling the “beauty myth”, a pattern imposing certain norms in relation to physicality as an essential ingredient of a woman’s femininity, ideas mainly triggered by presuppositions; there are also instances of elegant exploitations of the idea of beauty, made possible by the use of connotations and imagined scenarios; the use of sexuality only appears in three ads out of twelve; there are no instances of linguistic sexism; gender stereotypes at the level of language manifest themselves through a preference for standard grammatical forms, a fact accounted for by the type of the target public the ads are directed at.

The results of my research point at the importance of three practical aspects: firstly, that copywriters and the translators of advertisements should have thorough theoretical training in the field of advertising linguistics; secondly, the need for the existence of institutions and organizations that should regulate, supervise and sanction the production of advertisements more effectively; thirdly, the need for more academic research in this field in our country.

Finally, the issues discussed in this thesis come from a wide area of disciplines, this being the reason why it was not possible to provide comprehensive coverage of each subject. Extensive research could be conducted in relation to every aspect touched upon here, along an extended corpus (e.g. the recurrent features of a certain element in the structure of ads for certain products, or the predominance of certain rhetorical figures in a corpus of ads etc.). But the intention was to outline an overall view in relation to the language of advertising discourse, to provide a flexible theoretical framework that could be easily widened or restricted for more specialised analyses. Similarly, the corpus analysis provided in this thesis represents one perspective on the language of ads, being open to further commentaries and different approaches.

Keywords: *advertising discourse, conative function, dialogical style, ambiguity, Relevance Theory, cooperation principle, gender, taboos, vocative texts, multimodality.*