

# **Language of British and American Commercials on Cosmetic Products and Their Influence upon Potential Customers**

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## **ABSTRAKT**

Tato bakalářská práce se zaměřuje na problematiku jazyka televizních reklam na kosmetické výrobky. Práce je rozdělena na teoretickou a praktickou část. V teoretické části jsou definovány pojmy spojené s reklamou a s lingvistickými jevy, vyskytujícími se v daném typu reklam a popsány vizuální prvky, které lze v tomto typu reklam nalézt. V praktické části jsou vybrány vhodné vzorky reklam, které jsou následně analyzovány z lingvistického a vizuálního hlediska, dále jsou stanoveny závěry.

Klíčová slova: televizní reklama, kosmetika, lingvistické jevy, slovo tvorba, jazyk reklamy, funkce jazyka, funkce reklamy, vizuální aspekty reklamy.

## **ABSTRACT**

This bachelor thesis is focused on language of television commercials on cosmetic products. The thesis is divided into two parts – theory and analysis. In the theoretical part, advertising terms are defined together with linguistic terms, appearing in given type of commercials; also visual devices of these commercials are described. In the analysis, suitable commercial spots are chosen and subsequently examined from a linguistic and a visual perspective. At the end of the thesis, conclusions are specified.

Keywords: television commercials, cosmetic products, linguistic devices, word formation, language of commercials, functions of language, functions of advertising, visual aspects of commercials.

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## INTRODUCTION

According to media statistics at [www.nationmaster.com](http://www.nationmaster.com) (originally taken from the CIA World Factbook, December 2003), 1,416,338,245 people in the world own a television. Every time they turn on the TV, thousands of commercials are poured on them. Television commercials thus create a large part of our everyday life. They are a very powerful and persuasive means of communication as visual and acoustic means are combined there.

The main aim of commercials is to sell the product, not to tell the truth about it. They are manipulating our minds by a number of means, such as colours, sounds, animals which appear in the spot, or even the language.

The thesis concentrates on the commercials promoting cosmetic products for both men and women, strictly speaking skin care products, hair care products, hair colours, deodorants and antiperspirants, body washes, razors, decorative cosmetics, body lotions, shaving gels and aftershaves. Cosmetic products are typical item of the consumer society thus people meet them in their daily lives.

The aim of my bachelor thesis is to find out what linguistic devices and persuasive means are used in this type of commercials and what differences are between the language of men- and women-oriented commercials. I find it intriguing how can words influence the mind of people and manipulate their decisions.

In the theoretical part, characteristic features of an advertisement and especially a television commercial are provided as well as their functions and their target market. Further, it illustrates the language of advertisements and its function. Basic linguistic terms that are typical for television commercials on cosmetic products, such as multiword expressions, figurative language, lexicon extension and word-formation processes, paradigmatic lexical relations and phonological devices are defined. Finally, the visual aspect of television commercials is described, i.e. attention-seeking devices, meaning of colours and features of texts.

The practical part provides the analysis of twenty television commercials on cosmetic products. Five of them are broadcast worldwide, five are British and ten are American. These commercials are examined from a linguistic and a visual viewpoint. The analysed commercials are inserted in Appendix P I (enclosed CD).

## **I. THEORY**

## 1 ADVERTISEMENTS

Fletcher (Fletcher 2010) defines an advertisement as a type of communication which is paid-for. Its main, intended aim is to inform and/or to persuade one or more people. The boundary line between information and persuasion is actually impossible to draw, as all information that the customer gets is persuading him. However, the degree of persuasion is debatable with every single individual, therefore the definition uses a phrase and/or. Advertisements mostly occur in mass media, such as a television, newspapers, a radio, magazines, billboards, posters or the Internet. The term advertisement refers to a hyperonym to all types of advertisements, i.e. printed advertisements, television advertisements, radio advertisements, etc. The analysis provided in this thesis is oriented on television advertisements which are also called television commercials, television adverts or simply commercials.

According to Goddard (Goddard 2002), advertising is not only means of a commercial promotion of the branded products, but it can also encompass the intention to improve the image of an individual, a group or an organization.

### 1.1 Television Commercials

Shimp (Shimp 2007) states that television advertising is extremely demonstrative and very personal. However, this type of commercials is also considered very disturbing by the audience. Television commercials have two specific aspects when compared to other types of advertisements: dayparts – programming segments throughout the day, and different types of television, such as cable, network, spot, local television.

Dayparts in television broadcasting are closely connected to the target audience and its wishes and needs. The audience is common both to broadcast programme and television commercials.

Shimp (Shimp 2007) defines seven dayparts out of which 2nd, 3rd, 5th and 6th are the major. The duration of dayparts and the typical target audience of the major dayparts are as follows:

1. Early morning – 5 a.m. to 9 a.m.
2. Daytime – 9 a.m. to 4 p.m., oriented on children and adults, especially housewives and retired people
3. Early fringe – 4 p.m. to 7 p.m., oriented on children at its beginning and on adults at the end
4. Prime access – 7 p.m. to 8 p.m.

5. Prime time – 8 p.m. to 11 p.m., large audience oriented mainly on adults, the most expensive airtime for commercials
6. Late fringe – 11 p.m. to 2 a.m., oriented on younger adults
7. Overnight – 2 a.m. to 5 a.m.

Television commercials have many advantages in comparison with other types of advertisements. According to Shimp (Shimp 2007), commercials provide the unique combination of acoustic and visual perception. By these means, they can also demonstrate all features and characteristics of the advertised product. Television commercials are also very intrusive and quite unavoidable. The only way how to avoid watching a commercial is to turn over the television. The biggest disadvantages of television commercials are clutter of television commercials and very high costs for both shooting and placing the commercial in broadcasts.

## 1.2 Functions of Advertisements

Khan (Khan 2006) provides the overview of basic advertising functions as follows:

- creating a demand
- promoting a marketing system
- helping middleman to easily sell the product
- building an image of the organisation
- bringing awareness, i.e. awareness of price, attributes of the product
- helping a product to expand the market
- building a relationship between customers and sellers
- targeting the masses

Fletcher (Fletcher 2010) adds more functions. He claims that one of the crucial functions of advertisements is selling a product. Nevertheless, this function is not present in all types of advertisements. Main exceptions are government advertisements, army advertisements, advertising of recruiting people or blood donating, etc.

Other functions mentioned by Fletcher are:

- launching of a new brand or a new product into an existing brand
- promoting an improvement to a brand
- persuading people to try a product which they know but they have not tried it before
- persuading former users to try the product again and current users to use it more or in different ways

### **1.3 Target Market**

General public constitutes a large group of potential buyers. It is almost impossible to address such a huge group of people, because every single person has his/her own needs, buying motives or preferences. Monzel (Monzel 2009) suggests that working with smaller groups is easier whereas it is better to divide all these people into clusters, i.e. a group of people with similar age, same gender and demographic factors. Each cluster should be neither too big nor too small. In the former case, the problem is addressing of customers would not be specific enough. In the latter case, advertisers have to address more clusters thus they produce more advertisements and this leads to higher costs.

#### **1.3.1 Commercials for Women**

Vestergaard and Schroeder (Vestergaard and Schroeder 1985) distinguish two basic ways of picturing a woman in women-oriented commercials:

- woman as a soft, natural, nice, gentle creature, a life-giver, shown as mothers and wives, often associated with white or very light pastel colours. This picture of a woman persuades her to be a perfect, caring housewife.
- woman as a passionate, wild, seductive vamp, associated with red colour. This portrayal of a woman expresses persuasion to use products in order to be attractive.

#### **1.3.2 Commercials for Men**

According to Vestergaard and Schroeder (Vestergaard and Schroeder 1985), men-oriented commercials mostly depict two basic ideals:

- ideal of femininity – this ideal shows a woman in two ways: as a servant or as a sexual object.
- ideal of masculinity – this ideal describes a man as a strong, successful, sexual animal. Men in commercials often compete for a woman or for success – mainly in business and politics; the criterion of success is money and power. Man is usually described as an authoritative person.

In the course of time, the role of a man has become more womanish. Men started to be interested more in fashion, clothing and cosmetics. Their appearance and attractiveness is nowadays important aspect of their lives. Position of men and women starts to be equal.

#### **1.3.3 Commercials for Teenagers**

Teenagers are a very specific group of young men and women. The nature of childhood and adulthood is combined in teenage being. Stanley (Stanley 2009) alludes to increase and

decline in watching the television by teenagers during the year. While boys watch television mainly during the sport season, girls watch regular programs, such as soap operas. Other factor which influences teenager's watching the television is period of school year and period of holidays. During the school year, teenagers are at schools in the morning thus they cannot watch the television. When scheduling broadcasting of commercials, these facts should be taken into consideration. However, teenagers can watch their favourite shows on the Internet when and where they want to. The usage of modern technologies, music and style are decisive in commercials aimed at teenagers also.

## 2 LANGUAGE OF ADVERTISEMENTS AND COMMERCIALS

The language of advertising has to be very specific in order to fulfil the expectations of advertisers, i.e. to catch attention, give information and persuade a potential customer to buy the advertised product. According to Sells and Gonzales (Sells and Gonzales 2003), advertising language is typical for its breaking of rules and ignoring grammar in order to be catchy, to shock and attract people. It is crucial to use the everyday language of the target audience but simultaneously a large contribution of creativity has to be added.

Crystal (Crystal 1996) states typical characteristics of the language of advertising. Words used in advertisements and commercials have to be vivid, concrete, unreserved and positive. Advertising language is also rich in strong sound effects, unusual graphology and figurative expressions. He also points out the importance of the name of the product, as it has to be easy to remember and easy to recall. In television commercials, the memory value of the product name might be supported by visual representation in the logo and it can be vocalized as well.

### 2.1 Functions of Language

Trask (Trask 2007) states that language has a broad spectrum of functions. It helps us to express our feelings, emotions, thoughts, mood and individuality. However, the most evident function of language is the communicative one. According to Vestergaard's and Schroeder's (Vestergaard and Schroeder 1985, 16) graphical representation of the communication process (Figure 1), communication can be defined as an interaction between the *Addresser* and the *Addressee*. These two sides communicate in a given context, through a certain channel. To understand the meaning correctly, it is necessary to communicate in a code which both sides are familiar with. Coding and decoding the information properly is also crucial.

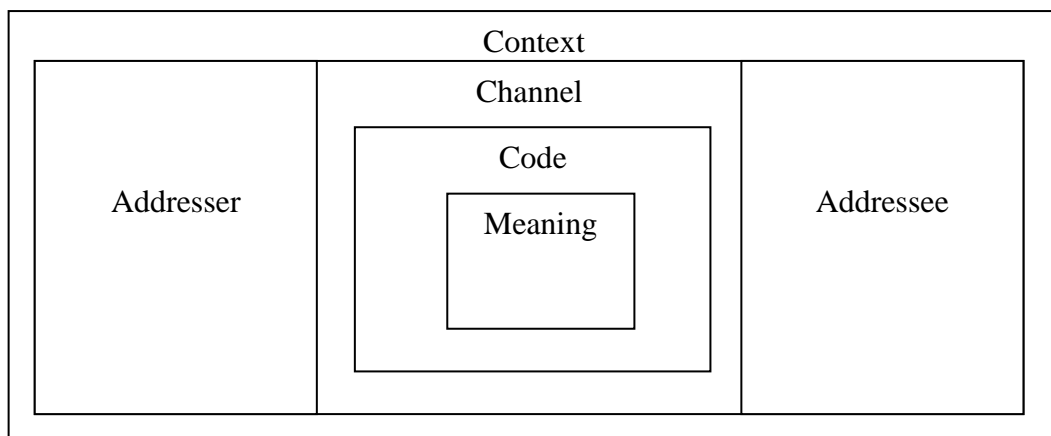


Figure 1: Communication Process (Vestergaard and Schroeder 1985, 16)



Crystal (Crystal 2001) bears out Vestergaard's graphical representation of the communication process in Figure 1 and develops it by stating that the context of communication covers the addresser-addressee relationship as well as the situation, the medium of communication or even the social background. To set the term context more accurately, he defines eight basic subcategories of context as follows:

- substance – the material which carries or transmits information
- music and pictures – usage of acoustic and visual elements, also lyrics of a song can support the main idea of an advertisement
- paralanguage – expressive behaviour, such as gestures, facial expressions, choice of letter sizes or font, etc.
- situation – the qualities and relations of people and other objects in close vicinity of the text or discourse
- co-text – following and preceding text or discourse
- intertext – relation between analysed and any different text or discourse, based on associations of the participant
- participants – sender and receiver of the message, they are both part of the context and observers of it at the same time. Sender can sometimes act as the addresser and receiver as the addressee
- function – the intended role of the text or discourse by the sender or the addresser, or the intended interpretation made by the receiver or the addressee

Vestergaard and Schroeder (Vestergaard and Schroder 1985) add that main functions of language can be distinguished with respect to aspects of communication:

- expressive – language deals with the addresser, it is oriented on his/her wishes, feelings, will and attitudes
- directive – on contrary to expressive function, the directive one focuses on the addressee, the usage of language is focused on influencing the addressee's actions, decisions, beliefs or attitudes
- informational – language deals with the meaning of the information and is used to inform, report, declare, maintain, request, confirm and refute
- metalingual – language focuses on the code, it is used to describe language and its features

- interactional – language deals with the channel and creates, maintains and terminates the communication between addresser and addressee. Interactional function is connected with casual conversations
- contextual – this function relates to the context. It uses deictic words (i. e. words whose meaning depends strictly on references to elements, previously mentioned in the text or speech) in order to anchor the text in a concrete situation
- poetic – language covers the area of the code and the meaning contemporaneously.

Main functions of the language of advertising are directive and informational. This is caused by the essence of advertising – to sell the product.

## **2.2 Lexical Devices**

Many lexical devices are examined in the analytical part of this bachelor thesis. Therefore, it is important to define basic terminology of this linguistic field to understand the research. This sub-chapter concentrates on linguistic devices which most often appear in commercials on cosmetic products - multiword expressions, figurative language, word formation, semantics and sound symbolism.

### **2.2.1 Multiword Expressions**

As stated by Sag (Sag et al. 2001), multiword expressions are phrases, created by two or more words, that are not completely predictable on the strength of standard grammar rules and lexical entries. Multiword expressions are still subject of research, so the boundaries between multiword expressions and other linguistic phenomena are vague.

This sub-chapter defines basic multiword expressions – idiom, collocation, catch phrase, slogan and pun.

#### **Idiom**

Kvetko (Kvetko 2005) describes this multiword expression as a relatively fixed combination of words, which is considered as one lexical and semantic unit, i.e. it is institutionalized. The meaning of idioms is partly figurative and non-literal.

On the contrary, Crystal (Crystal 1996) states that idiom can be identified by only two basic features – the meaning of an idiom cannot be deduced from meanings of individual elements and it is fixed both grammatically and lexically.

Crystal's approach to the fixedness of idioms can be easily disproved by Kvetko's (Kvetko 2005) examples of internal variations in some idioms. Changes are connected to words in idioms or their structure, they are either obligatory or optional. The change of a

word can be seen in *sell/go like hot cakes, as black as night/midnight*. In *not raise/lift a finger/hand* one of possibilities has to be chosen. However, the choice is optional. Conversely, in *foul one's (own) nest* the word *own* can be chosen optionally. All these variations are limited and do not change the meaning of the idiom. Variations are also typically unpredictable and they are not applicable to other idioms.

Kvetko (Kvetko 2005) divides idioms from three basic points of view:

- fixedness of idioms
  - unchangeable – completely fixed idioms
  - changeable – idioms which have some variants
    - grammatical variants – irregular, morphological and syntactical changes in the structure of idioms
    - lexical variants – optional and obligatory changes in lexical structure
    - orthographic variants – differences in usage of capital or small letters, hyphens, spelling
    - geographical variants – combination of all preceding variants, but with respect to preferences of certain English speaking region, country, etc.
- construction of idioms
  - verbal idioms – usually consist of a verb and an object
  - verbless idioms – include nominal, adjectival and adverbial idioms, consist of all parts of speech except a verb
  - sentence idioms – sentence structure
  - minimal idioms – consist of at least one lexical and one grammatical word
- meaning of idioms
  - demotivated idioms – meanings of individual words in the idiom are not connected to the meaning of the whole idiom
  - partially motivated idioms – the meaning of whole idiom is slightly connected to the meaning of individual words
  - semi-idioms – the meaning of the idiom is partly figurative and partly literal

### **Collocation**

According to Crystal (Crystal 2008), collocation refers to two or more words which commonly stand together in a sentence. This group distinguishes itself by high level of predictability. Almost every word has its own collocates, however there are some that have no specific collocational restrictions, e.g. articles. Kvetko (Kvetko 2005) calls these non

collocations free/open combinations. He also subdivides the meaning of collocations into two bases:

- a tendency to/probability of co-occurrence
- a combination of words that regularly co-occur

The former group is freer in a sense of combination of words, e.g. *blond/black/red/brown/fair/dark/grey/chestnut hair*. These combinations of colours and the word *hair* are typical, but words *blond, black, red, brown, fair, dark, grey, chestnut* demonstrate that the range of collocates is wide. It is more question of a feeling of the speaker that the combination is natural. The latter one is much more predictable, the structure of these collocations is more fixed (e.g. *fill in the form, take a break*). The range of combinations is quite restricted.

The subdivision of collocations differs with different authors. For example Aisenstadt (Aisenstadt 1981) distinguishes between free and restricted collocations. Free collocations are two or more words, which are exchangeable within both semantic and grammatical context (e.g. *large space – large* can be commuted by *wide, vast*). Restricted collocations differ from free collocations in a limitation of the exchangeability and the usage of at least one word (e.g. *hard work – adjective hard* cannot be exchanged for *weighty* or *gross*). They also follow a structural pattern.

On the other hand, Swensen (Swensen 1993) differentiates between grammatical and lexical collocations. Grammatical collocations are formed by a dominant lexical word and a grammatical word (e.g. *fly away*). Lexical collocations are created by two or more equal lexical words (e.g. *dark night*).

### **Catch Phrase**

Crystal (Crystal 1996) defines catch phrase as a short phrase which is so attractive that people use it in everyday communication. Catch phrases can be taken from:

- movies (*Phone home*, originally from E.T.: the Extra-Terrestrial)
- commercials (*Image is nothing*, used in Sprite commercial)
- books (*Fair play*, originally appeared in Shakespeare's plays) etc.

Collocations are usually identified easily. In most cases, catch phrases stay in use for a longer period of time.

## Slogan

Slogan is a phrase, similar to a proverb. Crystal (Crystal 1996) describes it as a usually short phrase, with a strong rhythm. Words in a slogan often rhyme. Its structure is balanced. Slogans are used in all types of campaigns, such as

- political campaigns (e.g. *Building a bridge to the 21<sup>st</sup> century*; a slogan used in Bill Clinton's presidential campaign in 1996)
- advertising campaigns (e.g. *I'm lovin' it*; McDonald's campaign, 2003)
- environmental campaigns (e.g. *Melting Ice – a Hot Topic?* The World Environment Day slogan, used in 2007), etc.

## Pun

The Cambridge Advanced Learner's Dictionary (<http://dictionary.cambridge.org>) defines pun as a humorous usage of a word or a phrase which is polysemous or homophonic. Pun is based on ambiguousness of words. Lethbridge and Mildorf (Lethbridge and Mildorf 2004) adds that pun uses words that are also similar or identical in writing or pronouncing but they differ in meaning. For example *I wondered why the baseball was getting bigger. Then it hit me* ([www.punoftheday.com](http://www.punoftheday.com)). This pun is based on two possible understandings of the meaning – the ball literally *hit me* or I suddenly realised the meaning.

### 2.2.2 Figurative Language

Kreuz (Kreuz 2001) defines figurative language as a usage of unconventional phrases, combinations of words images or comparisons. However, the meaning of these figures is not literal, but it is dependent on one's imagination and connotations. The impact of the figurative language is to highlight some specific characteristics of the depicted phenomenon, to magnify the effect or to help the audience to understand the author's point. Therefore, figures of speech are frequently used in advertising.

This subchapter describes main figures of speech, i.e. metaphor, metonymy, simile, personification and hyperbole.

## Metaphor

According to Lethbridge and Mildorf (Lethbridge and Mildorf 2004), metaphor is a substitution of an ordinary word or a phrase by an expression from a different domain in order to denote the analogy (e.g. *All the world's a stage*, used by William Shakespeare). The comparison in metaphor is implicit – prepositions *as* and *like* are not used.

In order to make the metaphor work, there has to exist one or more common characteristics between the two parts of the metaphor. Booij (Booij 2007) provides the example of an umbrella as a protection against rain or sun. This protective function can be then transferred to more abstract domain, e.g. *stand under one's umbrella*, which means be protected by somebody. He also explains the two notions of metaphor – meaning and interpretation. The meaning is the original, literal idea and the interpretation is the figurative meaning. Nevertheless, the terminology of these two parts differs with different authors, for example Crystal (Crystal 2001) names them source domain and target domain, Lethbridge and Mildorf (Lethbridge and Mildorf 2004) distinguish between *primum comparandum* and *secundum comparandum*, they also provide the terminology of critic I.A. Richards, who differentiates between tenor and meaning.

### **Metonymy**

Crystal (Crystal 2001) describes metonymy as a word or a phrase which uses just the feature or characteristics of an entity instead of the entity itself (e.g. *lend me your ear*). Lethbridge and Mildorf (Lethbridge and Mildorf 2004) add that metonymy is similar to the metaphor – they are both based on the similarity and the substitution, but metonymy has a close semantic relation based on e.g. same material, location, author, etc. with the original word or phrase.

### **Simile**

Lethbridge and Mildorf (Lethbridge and Mildorf 2004) define simile as an explicit comparison of two things. Thanks to the explicitness, simile is much clearer and easier to understand than metaphor. Unlike metaphor, simile includes prepositions *as* and *like* (e.g. *hands cold as ice*).

### **Personification**

Personification represents the process of giving human characteristics, abilities and habits to inanimate objects, animals and abstractions (for example *sun smiles*). (Lethbridge and Mildorf 2004)

### **Hyperbole**

Hyperbole is used to create a strong impression on the audience. According to Lethbridge and Mildorf (Lethbridge and Mildorf 2004) hyperbole utilizes the exaggeration or

extravagant statement for the purpose of overemphasizing given information or highlighting its effect (e.g. *to wait somewhere for ages*).

### 2.2.3 Extension of Lexicon

Language vocabulary can be extended by several means – word-formation processes, semantic changes, borrowings from different languages, etc. This sub-chapter deals with all of these, mostly from the viewpoint of Yule (Yule 2004) and Kvetko (Kvetko 2005), as they both provide an integrated outline of processes concerning the extension of. While Yule orients in his work mainly on basic definitions and examples, Kvetko studies these processes in depth and focuses on many subdivisions from various points of view.

The most common type of entering new words into language vocabulary is word-formation. According to Crystal (Crystal 2008), the term word formation refers to morphological variations in the composition of words, i.e. inflection (connected to grammatical relationship of word variations) and derivation (connected to lexical relationship of word variations).

#### Compounding

Yule (Yule 2004) defines compounding as a process, where two independent words are joined in order to create a new one (*note + book = notebook*). According to Kvetko (Kvetko 2005), compounding is the major, most productive and the oldest type of word-formation processes.

Kvetko (Kvetko 2005) also provides precise characteristics of compounds. They are inseparable, semantically, morphologically and syntactically unified and they have certain phonetic and graphic features. They can be written as a single word, a hyphenated word or two separate words. The structure of compounds is rich in combinations. A compound can be created by: *adjective + noun* and vice versa, *noun + noun*, *adjective + adjective/particle*, *verb + noun*, *adverb + adjective*, etc. Components of compounds might be connected to each other by a linking element, such as vowel, consonant, preposition or conjunction. Otherwise there is no linking element.

From the viewpoint of word-formation structure, following typed of compounds can be divided:

- Simple compounds – created by two simple bases, e.g. *bedroom*
- Derivational compounds – one basis is derived, e.g. *blue-eyed*
- Compounds with compound base – one basis is already a compound, e.g. *aircraftwoman*

According to the type of relationship between components of the compound, compounds can be divided as follows:

- Coordinative compounds – bases are of the same level, e.g. *north-west*
- Subordinative compounds – one basis determines the other, e.g. *left-handed*

### **Derivation**

Derivation, together with compounding, is the most frequent source of new words. However, the process of derivation is the most distinctive one. The nature of derivation lies in the derivational affixation of words.

Yule (Yule2004) describes three types of derivational affixes: prefixes, suffixes and infixes. Prefixation (e.g. *un-able*, *dis-charge*) and suffixation (e.g. *work-er*, *fool-ish*) are typical for the English language. The basic difference between these two is not only in the position in the word, but also in their function. According to Kvetko (Kvetko 2005), prefixes are added to the beginning of a word and they usually change or concretize the lexical meaning of a word. In compliance with the semantic qualities, prefixes are divided into six basic groups:

- negation, opposition, reversal, counter-reaction (e.g. *un-*, *dis-*, *il-*)
- degree, measure, size (e.g. *semi-*, *hyper-*)
- repetition, making repetition possible (e.g. *re-*, *en-*)
- time, place, distance, order, relation (e.g. *post-*, *pre-*)
- number, numeral relation (e.g. *bi-*, *multi-*)
- pejoration (e.g. *miss-*, *pseudo-*)

Conversely, suffixes are added to the end of a word and they often change not only the lexical meaning of a word but also the word class. According to word class, suffixes can be classified into these groups:

- noun-forming suffixes (e.g. *-er*, *-hood*, *-ness*)
- adjective-forming suffixes (e.g. *-able*, *-less*, *-ive*)
- verb-forming suffixes (e.g. *-ise*, *-ify*, *-en*)
- adverb-forming suffixes (e.g. *-ly*, *-ward*, *-fold*)

On the contrary, infixes are affixes, which are integrated into a different word as e.g. in the word *Absogoddamlutely*, where the infix *goddam* is incorporated into the word *absolutely*. Yule (Yule 2004) states that this phenomenon is very rare in English, it is often used in a spoken language and emotional expressions.



### Conversion

According to Yule (Yule 2004), the term conversion, also called zero derivation, category change or functional shift, refers to the transformation of the function of a word without any reduction or extension. Crystal (Crystal 2008) defines this type of a word formation more precisely, as a derivational process where the original item comes to belong to a new word class without adding any affix. Kvetko (Kvetko 2005) adds that the two words from a conversion pair differ in meaning, function and paradigm.

Word classes typical for conversion are, according to Kvetko (Kvetko 2005), nouns which came to be used as verbs (e. g. *a bottle – to bottle*) and vice versa, verbs shifted into adjectives (e.g. *stand up – stand-up comedian*) and adjectives originally used as nouns (e.g. *a secret – secret agent*). Conversion is a characteristic way of producing new words in modern English. It is also the easiest way of extending the lexicon as the form of the word is not changed.

### Blending

Blending is similar to compounding in terms of joining two words. Yule (Yule 2004) states that the method of blending takes the initial part of one word and connects it to the final part of the other word, as in a word *smog*, which is a blend of words *smoke* and *fog*. Kvetko (Kvetko 2005) argues that both parts of the blend overlap, as it is in a word *slanguage* = *slang* + *language*, or one part of the blend is the whole original word, e.g. *teleshopping* = *television* + *shopping*.

### Shortening

Shortening is a type of word formation which is realised by reduction of a word. It is divided into three processes: clipping, acronyms and initialisms.

Clipping – Kvetko (Kvetko 2005) defines clipping as a shortening of an existing word in three ways as follows:

- final (back) clipping – shortening is realised by deleting the final part of the word (e.g. *ad* from advertisement).
- initial (front) clipping – reduction of the initial part (e.g. *plane* from aeroplane).
- mixed clipping – the initial and the final parts are deleted simultaneously (e.g. *flu* from influenza).

Just like conversion, clipping is also the product of modern English. The original and the shortened word coexist. Clippings are considered more informal. However in the

course of time, clippings can become a part of the standard language and the original word comes to be obsolete.

Yule (Yule 2004) adds that the original word is always longer than one syllable. This word-formation process is effected by a casual speech as people tend to simplify the language.

Acronyms and initialisms – Kvetko (Kvetko 2005) defines acronyms and initialisms as words formed from initial letters of expressions which are formed by more than one word. Acronyms are read as an ordinary word (e.g. *NATO – North Atlantic Treaty Organization*). On the contrary, initialisms are spelled. (e.g. *SOS – save our souls*).

### **Coinage**

Yule (Yule 2004) defines coinage as an invention of utterly new words. This type of word formation is not very common. Sources of coinages are mostly trade names of a product, which became general terms. Therefore, they are closely connected to advertising of these products.

### **Borrowing**

According to Yule (Yule 2004) borrowing refers to taking over words from other languages. Borrowings used to be typical for the English language in past, they are not that common nowadays. The source language of borrowings is affected by historical factors, such as Roman invasion, Norman invasion, the introduction of Christianity, etc. The oldest source languages are Latin (e.g. *annual*, derived from *annus*) and Greek (e.g. *cyclone*, from *cyclos*), French (e.g. *fabric*, from *fabrique*) and Norse languages (e.g. *bull* from *buli*), Italian (e.g. *diva*), Japanese (e.g. *karaoke*) and many more in recent times.

A special type of borrowing is calque, also called a loan-translation. In this process, a word or words are directly translated into the target language. Yule (Yule 2004) illustrates this phenomenon with example of the French term '*un gratte-ciel*' - its literal translation into English being '*a scrape-sky*'. The meaning of this French word is the same as the meaning of English *skyscraper*.

#### **2.2.4 Paradigmatic Lexical Relations**

Trask (Trask 2007) defines paradigmatic relation as a relation between linguistic items where only one of these items can be present in a given position in the sentence at the given time. All of these items belong to one part of speech, they occur in the same position in a sentence but not at the same time.

This subchapter deals with two basic types of paradigmatic lexical relations which are synonyms and antonyms.

### **Synonyms**

Lipka (Lipka 2002) states that lexical units are synonymous if they have the same or similar meaning. However, synonymic words are usually not absolutely the same; their meaning or usage in a sentence is often slightly different. Usage of synonyms differs in different occasions, for example in expressing formality, colloquialism, academism etc.

Kearns (Kearns 2006) divides synonyms into three basic groups: absolute synonyms, cognitive synonyms and near synonyms.

Absolute synonyms are synonyms which are identical in four areas of meaning – connotation, denotation, style and register. Typical feature of these synonyms is absolute interchangeability (e.g. *everybody* and *everyone*). Absolute synonyms are extremely rare and often disappear in time, either by falling out of use or by meaning shift of one or both units.

Cognitive synonyms are synonyms which differ in style (formal, colloquial), connotation (personal, cultural associations) or in register (expressing politeness, regional dialects), but have the same denotation (e.g. *die* and *kick the bucket*).

Near synonyms are synonyms which are related in meaning but differ in degree, amount, level or fineness of characteristic feature common for both words (e.g. *laugh* and *guffaw*).

The terminology and division of synonyms differ with different authors, for example Kvetko (Kvetko 2005) distinguishes perfect synonyms – the same as absolute synonyms, stylistic synonyms – the same as cognitive synonyms, and ideographic synonyms – the same as near synonyms.

### **Antonyms**

Antonyms are words of opposite meaning. According to Kearns (Kearns 2006), antonyms can be subdivided into three major groups – contrary, complementary and converse antonyms.

Contrary antonyms are antonyms which are on opposite poles, but do not necessarily deny each other. Contrary antonyms are often adjectives (e.g. *long*, *short*). Contrary adjectives are gradable (e.g. *very long*, *very short*) and form comparatives (e.g. *longer*, *shorter*).

Complementary antonyms are antonyms which are on opposite poles and which are contradictory. This means that one antonym eliminates the other (e.g. *alive, dead*). They are mostly adjectives, but other word classes are also possible to exist (e.g. nouns – *friend, foe*, verbs – *win, loose*, etc.). Complementary adjectives can be both gradable (e.g. *clean – very clean, dirty – very dirty*) and non-gradable (e.g. *boiling, freezing*), but the meaning is still conflicting.

Converse antonyms are antonyms which are dependent on each other, without one of them, the other would not exist (e.g. *wife, husband*). They can be comparative adjectives (e.g. *higher, lower*), prepositions (e.g. *before, after*), verbs (e.g. *borrow, lend*) and nouns (e.g. *sale, purchase*).

Kvetko (Kvetko 2005) provides different division of antonyms. He distinguishes gradable and nongradable antonyms. Gradable antonyms are antonyms proper; they imply a comparison (e.g. *weak, strong*). Nongradable antonyms are antonyms which do not provide any comparison. They are further subdivided into three categories – complementary antonyms, converse antonyms and directional antonyms. The first two groups coincide with Kearns' (Kearns 2006) division. Directional antonyms refer to antonyms similar to converse antonyms. Nevertheless, one antonym in the pair of directional antonyms is marked and one is unmarked, i.e. unmarked antonym is more general (e.g. *go*) and marked antonym expresses some direction towards the speaker (e.g. *come, leave*).

## 2.3 Phonological Devices

It is crucial to deal with phonological devices as they are widely used in television and radio commercials. Sounds, rhythm of speech and its intonation may increase the effect of a commercial whereas they can highlight or stress given information.

Following subchapters define basic types of morphological devices, such as sound symbolism and onomatopoeia, alliteration, rhyme, assonance and consonance.

### 2.3.1 Sound Symbolism

Although particular sounds of English do not carry the meaning, there are some exceptions. According to Crystal (Crystal 1996), certain sounds or clusters of sounds seem to have a meaningful connection, mostly to native speakers. This phenomenon then can be grouped into semantics and phonology simultaneously. For example in the group of words *whistle, whisper, whirl*, the sound *wh* expresses the sound of movement of the air stream.

Crystal (Crystal 1996) also provides the example of association between smallness and close vowels, as e.g. *slit, chip, little*.

A special type of sound symbolism is onomatopoeia. It refers to a word which imitates and represents a particular sound, for instance animal noises, sounds of nature, sound of lashing and breaking. Typical part of speech connected to the onomatopoeia is interjections. (Crystal 1996)

### 2.3.2 Alliteration

According to Lethbridge and Mildorf (Lethbridge and Mildorf 2004), alliteration is defined as a repetition of same sounds on the first stressed syllable or at beginnings of words, which stand in a close vicinity (e.g. *My Mum met Minnie.*).

### 2.3.3 Rhyme

According to Crystal (Crystal 1996), rhyme refers to the correspondence of syllables sounds, mostly at ends of sentences. Lethbridge and Mildorf (Lethbridge and Mildorf 2004) specify the rhyme as the agreement in phonemes of last stressed vowels onward in two words. They distinguish many types of rhyme, such as following:

- Full rhyme – consonants preceding the last stressed vowel differ in the two words (e.g. *quite, light*)
- Rich rhyme – consonants preceding the last stressed vowel are identical (e.g. *delight, light*)
- Identical rhyme – two rhyming words are the same
- Half-rhyme – only consonants or only vowels in two rhyming words differ (e.g. *forever, never*), etc.

### 2.3.4 Assonance

Crystal (Crystal 1996) defines assonance as a recurrent usage of the same or similar vowels in order to achieve a special effect. This repetition of vowels is typical in consecutive words. Lethbridge and Mildorf (Lethbridge and Mildorf 2004) define the assonance more precisely, as a repetition of same or similar vowels in the stressed syllable of words, which stand in a close proximity, and whose consonants differ (e.g. *fault, caught*).

### 2.3.5 Consonance

Crystal (Crystal 1996) states that consonance refers to a repetition of same consonant sounds in the same position in vicinal words. Vowels in these words differ (e.g. *wall*, *wheel*).

### **3 VISUAL ASPECTS OF COMMERCIALS**

Usage of visual elements is one of the crucial characteristics of television commercials. Moreover, the combination of visual and acoustic elements, such as pictures, graphics, video recordings, animations, motions in combination with music, sounds, speech, creates an exclusive way of expressing the advertiser's idea and showing the product and its usage. Television commercial spots are special in the possibility of a usage of emotive devices, such as facial expressions, smiling and laughing children, emotive music, etc.

#### **3.1 Attention-seeking Devices**

According to Goddard (Goddard 1998), there are two main situations, which should come into being by using attention seeking devices: the immediate action of the customer (i.e. buying of the product) or the inclination to the product.

Several ways of catching the customer's attention can be used. A customer might be shocked, amused, flattered or left wondering. Goddard (Goddard 1998) provides a list of main attention-seeking devices as follows:

- image – often astonishing image used in order to shock the audience or image used in an unusual, surprising combination with text
- verbal text – written in unusual font, style or size, intentionally misspelt words
- features of punctuation – usage of exclamations, quotation marks or question marks
- layout – placement of text, image, logo, slogan, etc.

#### **3.2 Usage of Colours**

Colours are powerful means of influencing people's mind. They can create certain mood, impression, express emotions, state of mind, cultural beliefs or carry symbolic meaning. Every single colour has its specific function. Sells and Gonzales (Sells and Gonzales 2003) provide a clear outline of the meaning of individual colours as follows:

- red – dynamic and passionate colour, symbol of love, rage and courage. This colour catches attention and has great emotional impact
- blue – cool, soothing and orderly colour. It represents royalty, comfort and serenity
- white – indicates goodness, purity, innocence, serenity and perfection
- orange – jovial, cheerful, exciting and playful colour. This colour represents autumn, spice, form and design
- green – calm and restful colour. Green represents life, freshness, security, and tranquillity

- violet – indicates luxury, sensuality, passion, and depth of feeling

### **3.3 Size and Special Effects of Text in Commercials**

As the television commercial spots are very short (approximately 15 to 30 seconds), the text included there has to be very cogent, terse and compelling. Marie (Marie n.d.) describes basic characteristics of the advertising text. The font of the text has to be easy-to-read and its style must be suitable for the style of a commercial and the advertised product. Fonts used in a commercial should be unified – usage of too many different fonts is confusing.

Readability of the text is its crucial feature. This is closely connected to the application of contrasting colours in the text and in the background, size of the text – too small text would not be readable at all, too huge text would cover the background with the video recording, and animation of the text – if motions of text are included, they should not be too quick or too disturbing.



## **II. ANALYSIS**

#### 4 THE AIM OF THE ANALYSIS

The main aim of the analysis is to discover the most frequently used linguistic means which are defined in the theoretical part, to explore the visual aspect of commercials on cosmetic products, to detect persuasive means and to depict differences between commercials for men and commercials for women.

The analysis sample provides twenty commercials, which are analysed individually from the linguistic and the visual viewpoint. Five British, ten American and five worldwide commercials were selected for the analysis. However, the present tendency is to broadcast commercials worldwide, even though they were originally created for e.g. the American or the British market. All commercials were published between 2009 and 2011.

First of all, the formality of the language and the linguistic aspect are examined. The analysis is oriented on multiword expressions, figures of speech, word-formation processes and the extension of lexicon, phonological devices and paradigmatic relations. Secondly, the analysis provides the research of writings and texts which occur in the commercials and the symbolic usage of colours. Writings and texts are analysed in sequence as they appear in the commercial.

The sample of television commercials was chosen in the way that a wide variety of commercials on cosmetic products is represented. It provides commercials promoting products common to both men and women, i.e. skin care products, hair care products, hair colours, body washes, deodorants and antiperspirants, as well as gender-specific products, i.e. decorative cosmetics, lotion for women and shaving gels, aftershaves for men.

The analysis sample can be found in the Appendix P I (enclosed CD).

## 5 SKIN CARE PRODUCTS

This chapter provides three commercials on skin care products. Two of them are oriented on women and one on men.

### 5.1 Neutrogena – Oil-free Acne Wash

This American commercial is oriented on teenage girls. Its main aim is to persuade this target group to buy the Oil-free acne wash as it is very easy to use in a sense that it is sufficient to use only this one product. The product helps to eliminate skin deficiencies. The target market affects the choice of the product promoter. In this case, the promoter is Vanessa Hudgens, a 22 year-old American actress and singer, an idol of many young girls.

#### Formality of language

The language of the commercial is informal as the target market consists of teenage girls. The informality is realised by usage of expressions as *get rid of*, *blackheads* instead of comedone, contracted form *it's*, omission of words e.g. (How am I) *Getting rid of my breakouts?*, (Oil-free acne wash is) *Clinically proven to eliminate oil, prevent breakouts and blackheads*.

#### Multiword expressions

Collocation: *clinically prove*

Idiom: *It's not a ton of work* meaning that cleaning skin is very simple with Oil-free acne wash.

#### Figures of speech

Simile: *as simple as washing my face*

Hyperbole: *huge result*

#### Phonological devices

Alliteration: *breakouts and blackheads, one simple step*

Assonance: *it's not a ton of work*

#### Word formation and extension of lexicon

Compounding: *Oil-free, breakout, blackhead*

Borrowing: *eliminate, acne*

### Texts and writings

Writings in this commercial have the same, simple, sans-serif, black font. The only exception is the final title *Neutrogena* which is written in its typical serif, black font.

- *Vanessa Hudgens* – the writing introduces the spokeswoman of the product collection.
- *dirt, oil, clogged pores, blackheads, breakouts* – these separated words represent skin deficiencies which the product helps to prevent. Writings are repeated twice, their size is large and they cover almost whole background. The repetition, as well as the size of texts, is present in order to highlight the effect of the product on the customer's skin.
- *Neutrogena, DERMATOLOGIST RECOMMENDED* – the text closes the commercial. The sub-title *DERMATOLOGIST RECOMMENDED* evokes the innocuousness of the product.

### Symbolism of colours

Two basic colours are present in the commercial – white and orange. White symbolises purity and perfection of skin and innocence which is connected to the innocence of youth. White also represents clear water used for washing one's face. Orange is a symbol of cheerfulness and excitement. It is a playful colour, as playful as teenagers are. Also the product, Vanessa's t-shirt and the sofa are orange, thus the whole commercial is in-tune.

## 5.2 L'Oreal Paris – Youth Code Rejuvenating Skincare

The whole collection of Youth Code rejuvenating skincare is promoted in this commercial. It also introduces a new product in the collection Youth Code Serum. The Serum is compared with the Youth Code Day Cream. The target market of the product is women 30 – 45 years old who take care of themselves and stress their appearance. The commercial is broadcast worldwide.

### Formality of the language

In comparison with the preceding commercial, the language of the Youth Code commercial is more formal as it is oriented on older women. A usage of the expression *gene science* is remarkable as it evokes scientific research preceding the product launch and uniqueness of the product collection. Informality of the language can be seen in the use of an ellipsis *And now (L'Oreal Paris is) introducing new Youth Code Serum*, contracted form *you're* and addressing the customer directly *you can help re-awaken your skin's youthfulness*.

## Multiword expressions

Collocation: *grow young, gene science, inspired by, day cream, rejuvenating skincare*

Slogan: *Because you're worth it.*

## Figures of speech

Metaphor: *luminous skin*

## Word formation and extension of lexicon

Compound: *skincare*

Derivation: *moisturizer, re-awaken, youthfulness, rejuvenating*

Borrowing: *rejuvenate*

## Texts and writings

A simple, white sans-serif font is used in writings in this commercial.

- *Fantasy scene* – the text opens the commercial and sets the violet, dreamlike, sparkling scene.
- *YOUTH CODE Rejuvenating Skincare* – the name of the collection is written in small capitals. It appears twice together with the picture of the Youth Code collection products.
- *10X MORE CONCENTRATED PRO-GEN Vs. Youth Code Day Cream* – the specification of the serum is written in small capitals and has a special background which is created by a violet circle. This background emphasises information. Similarly, the writing *NEW* is in a violet box. The sub-title *Vs. Youth Code Day Cream* appears together with the violet circle and stays at the bottom of the shot until the end of the commercial. It expresses the comparison of Youth Code Serum and Youth Code Day Cream.
- *L'OREAL PARIS* – the title closes the commercial, it is a typical sign of the brand-name.

## Symbolism of Colours

The most significant colour of the commercial is violet. It symbolises luxury, sensuality and adult passion. Violet is used in a strong contrast with black and white.

### 5.3 L'Oreal Men Expert – Hydra Energetic Anti-fatigue Moisturiser

The commercial is oriented on the men's audience only. It promotes the moisturiser for men in the United Kingdom. This is reflected in the spelling of the word *moisturiser* which differs in the United States (*moisturizer*).

### Formality of the language

The informality of the language is seen in expressions *you never know what the day may bring* and *it works up to 24 hours* which simulate colloquial speech. The customer is addressed directly at the beginning of the commercial (*you never know*).

### Figures of speech

Metaphor: *fight the five signs of fatigue, you never know what the day may bring, recharges the skin*

### Paradigmatic relations

Synonyms: *energetic* x *anti-fatigue*

### Phonological devices

Assonance: what the *day may* bring

Alliteration: *fight the five signs of fatigue*

### Word formation and extension of lexicon

Derivation: *anti-fatigue, moisturiser, recharges*

Borrowing: *fatigue, hydra, moisture*

### Texts and writings

This commercial provides writings in white sans-serif font. However, there are two exceptions. *L'Oreal Paris* and *SPF 15* are both written in black sans-serif font. In addition, the latter is in orange box.

- *Gerard Butler for men expert* – the writing introduces the whole commercial and the spokesman Gerard Butler.
- **NEW HYDRA ENERGETIC ANTI-FATIGUE MOISTURISER** – the name of the product appears twice during the commercial. It is written in capital letters and part “**HYDRA ENERGETIC**” is bolded. These two features help to memorize the product name.
- *Vitamin C + Magnesium* – the writing placed on the Butler’s hand together with the product displays the basic ingredients which are provided to customer’s skin.
- *5 signs of fatigue* – a special effect of a movement where Gerard Butler’s hand sweeps away the text evokes the disappearance of the fatigue of a skin. The number 5 is noticeably bigger than the rest of the text. However, these five signs are not specified

in the commercial thus the customer has to search the Internet or buy the product to get some more information.

- *self assessments on 56 men* – providing the number of men who tested the product recalls the scientism, it resembles a preceding research.
- *NEW HYDRA ENERGETIC ANTI-FATIGUE MOISTURISER Also in SPF 15* – the product name is repeated and a similar product is promoted by the addition of *also in SPF 15*.
- *L'OREAL PARIS men expert* – the final title refers to whole collection of products for men.

#### Symbolism of colours

Grey and black are basic background colours of the whole commercial. The grey colour represents tiredness, symbolises the grey skin undertone when a man is tired. Orange contrasts with the grey. It is a joyful colour which indicates lifeful and refreshed skin. Orange is a colour of the whole collection of products for men. The combination of grey and orange creates also the packing of the moisturizer.

## 6 HAIR CARE PRODUCTS

Hair care products used to be mainly a domain of women. However, the present trend moved the boundary and these products ceased to be gender-specific. This chapter analyses one women-oriented commercial and one men-oriented commercial. The former promotes a whole collection of products, the latter advertises only a shampoo.

### 6.1 Garnier Fructis – Color Shield Shampoo, Conditioner and Leave-in

Being women-oriented, the commercial promotes a whole collection of hair-care products. The Color Shield shampoo, conditioner and leave-in protect coloured hair and prolong the lasting of the intensity of the colour. The commercial is oriented mostly on women as they are the major group of people who colour their hair. This commercial is broadcast in the USA thus the spelling of the word *colour* differs (*color*).

#### Formality of language

According to the usage of a contracted form *it's*, expressions such as *suck out the life*, *fade out*, *dry out*, *love your color even longer*, addressing the customer *Is your shampoo sucking the life out of your color?*, *so you can love your color even longer*, the informality of the language is obvious. Expressions *powered by grape seed and acai berry* indicate the natural effect that the product has on customer's hair. *It's proven, it's proven to perform* evoke the feeling that the mentioned effect was attested.

#### Multiword expressions

Collocation: *grape seed, acai berry, it's proven, fade outs, dry outs, even longer, take care*

Slogan: *Take care.*

#### Figures of speech

Metaphor: *is your shampoo sucking the life out of your color?*, *powered by grape seed and acai berry, Color Shield fights fade outs stops dry outs*

#### Phonological devices

Alliteration: *it works two ways, preventing dryness protecting color it's proven, fights fade outs, keep your color bold and brilliant, your hair silky and soft, it's proven to perform*



Rhyme: *fight*s fade out*s*, stop*s* dry out*s*

Assonance: *color bold*

#### Word formation and extension of lexicon

Derivation: *dryness, longer, finally, silky*

Borrowing: *brilliant*

#### Texts and writings

A wide variety of texts is typical for the commercial. Their only common feature is the sans-serif font as they differ in colour, size, capitalization and form.

- *new COLOR SHIELD* – the word *new* is written in pink small letters, the colour strongly contrasts with the background thereby the writing as well as information are highlighted. On the contrary, the rest of the text is written in capital letters and its size is markedly larger. This three-word text appears twice in the commercial in order to stress the product name.
- *grape seed + acai berry* – pink small-lettered text arises on the screen together with a picture of grape seeds and acai berries, it evokes the naturalness of the product, which tends to be a trend nowadays.
- *VIBRANCY* – red one-word writing in capital letters is accompanied by a sign of fading in the sound. This sign symbolises the increase of the vibrancy of hair after using the product.
- *LOVE* – this one-word text is created by huge letters made of polystyrene. Four young people hold these letters over their heads. This fact induces liveliness and creativity.
- *\*When using Garnier Fructis Color Shield shampoo and conditioner* – the miniature text is almost unreadable. It is placed in the bottom part of the shot and represents conditions under which the promoted effect is achieved.
- *45 WASHES* – black text is complemented by white background which looks like a list from a calendar. The background symbolises days during which the colour lasts.
- *Take care. GARNIER* – the slogan and the brand name are written in its typical white font and close the commercial.

#### Symbolism of colours

Green is the basic colour in this commercial and it is also, together with pink, colour of the product package. Green symbolises the long-lasting freshness of the colour when using promoted product.

## 6.2 Head and Shoulders – Hair Endurance for Men

The commercial propagates a shampoo designed especially for men. The target market is created by American men who suffer from dandruff and want to eliminate it.

Formality of language

The language of the commercial is considered to be informal as contracted forms *you've gotta*, *that's*, ellipsis (It is) *Guaranteed.*, expression *flake* instead of dandruff is used. The statement *guaranteed* evokes the scientific research and certification of the product.

Multiword expressions

Collocation: *hair endurance, hydrazinc formula, flake-free hair*

Slogan: *Respect the scalp. Get the hair.*

Figures of speech

Personification: *hairstyles come and hairstyles go*

Phonological devices

Alliteration: *you've gotta have hair, remove build up and restore your scalp, flake free hair that's full and thicker looking*

Word formation and extension of lexicon

Compounding: *hairstyles, hydrazinc, flake-free*

Derivation: *thicker, endurance*

Conversion: *build up* used as a noun

Borrowing: *endurance*

Texts and writings

Texts in the commercial are mostly written in white sans-serif font. The only exception is the final title, which is created by the typical blue logo of the brand name, and the subtitle which is blue as well.

- *NEW hair endurance for men* – the product name appears on the screen together with the picture of the promoted shampoo. The word *NEW* is written in capitals and bold font thus the newness, meaning the quality, is highlighted.
- *Free of visible flakes with regular use. Product & original cash required up to \$12.99 one per name, address, household, valid for one year from purchase. Full details at 1-*

800-843-3543. – legal regulations are written in almost unreadable size. This serves as a protection against claims, because the regulations are present.

- *Head & shoulders. Respect the scalp. Get the hair.* – the brand name and the slogan close the commercial thus they can be better memorized by the customer.

#### Symbolism of colours

Blue occurs the most in the commercial. It symbolises the feeling of comfort when having hair without any dandruff. White indicates perfection of the dandruff free hair. Moreover, the combination of both colours creates the product package.

## 7 HAIR COLOURS

Hair colours are similar to hair care products in the sense of the target market and its situation in the past and nowadays. This chapter provides two commercials, one oriented on women and one on men.

### 7.1 L’Oreal Paris – Féria Hair Color

The Féria Hair Color is promoted in the United States by this commercial. The American English spelling of the word *color* occurs in the product name. The target audience are adult women who colour their hair and want their colour to be bold and shimmering. The spokeswoman of the brand is a pop singer Beyoncé. She is an adult, beautiful, sophisticated woman thus she is an idol of the target group.

#### Formality of language

The contracted form *it’s*, exclamation *hey*, the compounded expression *one-of-a-kind*, direct addressing of the customer *Are you ready to be moved?*, the ellipsis (The color is) *So shimmering* show the informality of the language of the commercial.

#### Multiword expressions

Collocation: *one and only, hair color*

Slogan: *because we’re worth it*

Pun: *color that moves me*

#### Figures of speech

Metonymy: *blacks jet with bold tones of blue, reds ignite with flares of copper*

Personification: *color that moves*

Hyperbole: *so multi-dimensional*

#### Paradigmatic relations

Antonyms: *shimmering x dull*

#### Phonological devices

Alliteration: *make your move, because we’re worth it*

#### Word formation and extension of lexicon

Compounding: *one-of-a-kind*

Derivation: *multidimensional, vibrant*

Borrowing: *copper, ignite*

Texts and writings

Capital letters and sans-serif font are characteristic for writings in this commercial. Except the black writing *MULTI-TONAL COLOR*, every text is white.

- *Féria* – the name of the product has it's a logo-like appearance and it is repeated twice in the commercial. In both cases, it appears on the screen together with the picture of the product, thus both the name and the appearance of the product can be easily memorized.
- *SHIMMERING, THE END OF DULL AND FLAT, MULTIDIMENSIONAL, MULTI-TONAL COLOR* – all four titles depict qualities of the colour which are stressed by writing in capitals.
- *L'OREAL PARIS* – the brand name closes the commercial, in order to recall it again.

Symbolism of colours

The main colour of this commercial is silver, which symbolises the movement, as its reflections are moving. The silver colour is also a colour of a precious metal so it symbolises the luxury and uniqueness of the hair colour. The product package is silver as well.

## 7.2 L'Oreal Paris – Excell 5 Hair Colour

Men tend to care for themselves more nowadays. This leads to expansion of the hair-colour market to men's sphere. This originally Australian commercial is broadcast also in the United Kingdom and the United States as the product started to be sold there as well. The typical British spelling of the word *greys* contrasts with the American expression *vacation* for holiday. These two different spellings show the cosmopolitan nature of the commercial.

Formality of language

The beginning and the end of the commercial are conversations between the spokesman of the brand Patrick Dempsey and his friends, which evokes a high level of informality of the language of the commercial. Also colloquial expressions such as *hi, hey, how are you?, yeah*, contracted forms *you're, it's* and ellipses (You have to do just) *A few brushstrokes, (It is) Undetectable, (Have you got a) Lifting?* are used.

## Multiword expressions

Collocation: *look good, hair colour, brush stroke, natural look, small change, big difference*

## Paradigmatic relations

Antonyms: *small x big*

## Word formation and extension of lexicon

Compounding: *brushstroke, haircut*

Derivation: *fewer, undetectable, difference*

Conversion: *brush-in* used as an adjective, *lifting* used as a noun

Borrowing: *vacation, excell*

## Texts and writings

A simple sans-serif font is the only common feature of writings in this commercial.

- *Patrick Dempsey* – the white small text introduces the spokesman of the brand.
- *NEW, EXCELL 5, L'OREAL PARIS men expert* – the word *NEW* is written in bold capital letters, thus the newness of the product is emphasized. The rest of the text is written in the same form as it is on the product package. *EXCELL 5* is white and capitalized writing on the contrasting orange background. *L'OREAL PARIS men expert* is represented by its typical half capitalized and half small lettered logo.
- *Blends greys away* – the white text stresses the effect of the product.
- *Developing Time 5 MINUTES then rinse* – the most highlighted information in this text is the last of the action *5 MINUTES*. Number 5 is written in orange circle which represents clock face. The word *MINUTES* is orange as well. The rest of the text is black.
- *Before, After* – These words stress the effect of the product by means of a comparison. Both words are white with the contrasting orange background.
- *Blends away in 4 weeks, L'OREAL PARIS, EXCELL 5* – the final shot provides again the effect of the product together with the brand name and the collection name. This repetition serves as a means of remembering. Number 4 and the word *weeks* are emphasized by bolding.

### Symbolism of colours

Grey is the basic background colour of the whole commercial. It represents the grey hair which is the problem of a potential customer. Orange which symbolises the fresh and young appearance of the customer's hair after using the product, in a combination with grey are colours of the product package.

## 8 BODY WASHES

Body washes are typical non-gender specific cosmetic products. Two Dove commercials are analysed in this chapter, one of them is for men and one for women.

### 8.1 Dove – Deep Moisture Nourishing Body Wash

A body wash with a special moisturising effect is advertised in this commercial. The moisturising effect is provided by a new ingredient that is used in the product – the *nutrium moisture*. The name is repeated in the commercial in order to persuade customers that they are in the need of moisturising their body with new technologies because the old technologies are not suitable anymore. The product is targeted at women.

#### Formality of language

The commercial provides a wide range of informal devices of the language such as ellipses (Have you) *ever worn your clothes in the shower?* (It is) *superior natural nourishment for your skin*, a contracted form *you're* and addressing the audience by simulating a dialogue *Ever worn your clothes in the shower? If you're using other moisturizing body washes you might as well be. You see.* are used frequently. However, numerous terms are mentioned as well (for example *nutrium moisture, formula, moisturizer*). The uniqueness of the product is stressed by expressions *their moisturizer, only Dove, the most effective natural nourishment, superior natural nourishment*.

#### Multiword expressions

Collocation: *body wash, breakthrough formula, natural moisturizers, natural nourishment, nutrium moisture*

#### Figures of speech

Simile: moisturizer sits on top of skin *almost as if you're wearing it*

Personification: *moisturizer sits on the top of the skin*

Hyperbole: *superior natural nourishment*

#### Paradigmatic relations

Antonyms: sits *on top* x nourish *deep down*

#### Phonological devices

Alliteration: *Dove Deep moisture, that can nourish deep down, the most effective natural nourishment*



Assonance: *ever worn your clothes* in a shower

Word formation and extension of lexicon

Compounding: *breakthrough*

Derivation: *nourishment, moisturizer*

Conversion: *wash* used as a noun

Coinage: *nutrium*

Borrowing: *moisture, nourishment, superior*

Texts and writings

Writings are various in this commercial as they differ in size, colour, font and form.

- *Ever worn your clothes in the shower? Ready for something different? Wow, that is different. Superior natural nourishment for your skin.* – this series of sentences goes through the whole commercial. They are blue on the white background, accompanied by the logo of the brand – a stylized picture of a small blue bird. Texts are placed in the centre of the shot. They directly address the customer and highlight the difference between using the Dove body wash and a different body wash.
- *vs. body washes containing petroleum. Shows how petroleum can work on skin's surface. Shows how one ingredient in Nutrium Moisture, can work on skin's surface. Based on amount of natural moisturizers.* – these writings are written in a minimal font, their colour is white and the placement is at the bottom of the shot. They are obligatory according to legal regulations.
- **THEIR MOISTURIZING INGREDIENT** – a picture of a floating material which represents the moisturizer in other body washes is complemented by this title.
- *Dove nutrium moisture* – the three-word text is accompanied by a similar picture as the previous one. The difference between the two pictures is the fact that the material is sinking and represents the nutrium moisture. The brand name is written in a black sans-serif font as well as the product name. Nevertheless, the writing *nutrium moisture* has a form of a logo which is present also on the product package. The logo is repeated at the end of the commercial in order to be memorized by a customer.

Symbolism of colours

Blue in a combination with white represent serenity and cleanness which are both connected to washing a body. Blue and white also indicate comfort which the body wash brings. This combination creates the product package.

## 8.2 Dove - Men + Care Body Wash

This commercial advertises a body wash for men. Men's skin is put into contrast with cow's hide as protective clothing that they use is made of this material. It highlights the fact that a lot of men do not use this type of protection and they expose the skin to attrition.

### Formality of language

The language of the commercial is informal as expressions *so does your men hide*, *So that man hide of yours stays clean* are used, The customer is addressed many times in the commercial *so does your man hide. When you shower with regular men's body wash your skin becomes dry and tight. so that man hide of yours, be comfortable in your skin.* The product is described as unique (*only Dove, new Dove Men + care*), which is supported by depicting a body wash of a different brand name as a *regular*.

### Multiword expressions

Collocation: *cow hide, body wash, stay clean*

Idiom: *no matter* what you put it through.

Slogan: *Be comfortable in your own skin.*

Pun: *men hide*

### Paradigmatic relations

Synonyms: *hide x skin*

Antonyms: *dry x moisturized*

### Phonological devices

Alliteration: *moisturized no matter*

Rhyme: *Cow hide dries out.*

Assonance: *your skin becomes dry and tight*

### Word formation and extension of lexicon

Derivation: *micromoisture, activate, dryness, comfortable*

Conversion: *wash* used as a noun

Borrowing: *moisture, comfortable, regular*

### Texts and writings

The brand name *DOVE* is repeated in the commercial in order to be easily memorised. It is accompanied by the logo of the brand – a stylized picture of a small bird. The rest of

texts are written in a black sans-serif font. They are written in capital letters to be emphasized.

- *REGULAR MEN'S BODY WASH, DOVE MEN + CARE, AFTER 11 WASHES* – these three short texts accompany a picture of pieces of a cow hide where one of them is drying out and the second one stays alike. The shot represents the effect of the product.
- *DOVE MEN + CARE WITH MICROMOISTURE* – the bolded brand name together with the name of moisturiser appear on the screen with the picture of a body wash.
- *NEW, BODY WASH, BE COMFORTABLE IN YOUR OWN SKIN* – the series of writings is accompanied by a picture of the product in order to recall the appearance of the body wash.
- *DOVE MEN + CARE* – the brand name and the name of the collection close the commercial. They appear as a stylized logo.

#### Symbolism of colours

Almost the whole commercial is black and white. The only violent colour is blue, which is used as a colour of the body shower. It symbolises the effect of moisturizing and cleaning the skin.

## 9 RAZORS

Even though razors are not a gender-specific product, their usage differs with men and women. While women use them to shave their legs, men shave their faces. This chapter deals with two commercials on razors, the first one is women-oriented and the second one men-oriented.

### 9.1 Gillette – Venus

The spokeswoman of the brand is Jennifer Lopez, an American singer and actress who promotes the razor worldwide. The commercial glorifies women's beauty and compares a woman to a goddess. Women are persuaded that after using the promoted product they will be more beautiful and attractive.

#### Formality of language

From the viewpoint of formality, the language of the commercial is informal. The informality can be seen in expressions *an inner sparkle and an outer fabulous*, *your smooth sexy Venus leg*, *so with Venus*, *let's get your goddess showing* and ellipsis (It is) *a feeling of confidence and strength, an inner sparkle and an outer fabulous*.

#### Multiword expressions

Collocation: *have the power*

Idiom: *put your best foot forward*

Slogan: *Venus, reveal the goddess in you.*

Pun: *put your best foot forward followed by your most beautiful leg*

#### Figures of speech

Metaphor: *reveal the goddess in you*

#### Paradigmatic relations

Synonyms: *reveal x show*

Antonyms: *inner x outer*

#### Phonological devices

Alliteration: *put your best foot forward followed, your smooth sexy Venus leg*

Rhyme: *captivate and radiate*

Word formation and extension of lexicon

Derivation: *goddess, beautiful, sexy,*

Conversion: *Venus* used as an adjective

Borrowing: *confidence, fabulous, beautiful*

Texts and writings

A simple white sans-serif font is characteristic for writings in this commercial. The only exception is the final title with the product name which is blue and has a form of a logo.

- *JENNIFER LOPEZ for Venus* – the title with the name of the spokeswoman and the product name open the commercial. The name *JENNIFER LOPEZ* is highlighted as it is written in capital letters. The word *Venus* has a form of the logo which appears also on the product package.
- *Goddess, Confidence, Fabulous, Radiate, Smooth* – these one-word writings appear together with their vocalization. Each of them is accompanied by a characteristic shot.
- *Venus. Reveal the goddess in you.* – the product name *Venus* subtitled by the slogan *Reveal the goddess in you* closes the commercial.

Symbolism of colours

Silver indicates glamorousness, its reflections symbolise movement of shaved legs which seem to be very shiny in the commercial. Green and blue are calm colours which evoke the feeling of soothed legs. The skin is not irritated even after the shaving. White complements other colours. It symbolises the perfectness of smooth, shaved legs.

## 9.2 Gillette – Fusion

The target market of this commercial and the product are British active men with sensitive skin. It is broadcast in the United Kingdom and thus it cross-refers to the British Skin Foundation.

Formality of language

The language of the commercial is more formal and more rational than in the previous commercial, which is more emotive as it is oriented on women. However, the commercial is rather informal as the relative pronoun is omitted *No wonder Gillette Fusion research is recognised by the British Skin Foundation*, ellipsis (Fusion provides) *great performance*

*even on sensitive skin* are used. Also the customer is addressed directly in the first sentence *when you have sensitive skin*.

#### Multiword expressions

Collocations: *sensitive skin, irritate your face, great performance*

Slogan: *Great performance even on sensitive skin. The Best a Man Can Get.*

#### Figures of speech

Metaphor: *great performance on skin*

#### Phonological devices

Alliteration: when you have *sensitive skin, shaving should* not be one of them, no wonder Gillette Fusion *research is recognised*

Assonance: *allows them to float*

#### Word formation and lexicon extension

Derivation: *antifriction, comfortably, research, foundation, performance*

Borrowing: *performance, comfortably*

#### Texts and writings

Writings and texts in this commercial are mostly in a white sans-serif font. However, they differ in their form, size, capitalization and some of them differ also in a colour.

- *Gillette FUSION* – the product and brand name are pictured as logos on the product package in blue and orange colours.
- *NOT COATED/ FUSION COATED* – two short texts create a comparison between not coated blade of a razor and new Fusion blade which has the antifriction coating, accompanied by pictures of these two types of blades. Both writings are written in capital letters and white sans-serif font.
- *85% of 68 men agree* – the white small-lettered text serves as a proof of the product functionality as the experience of 85% of men is satisfactory.
- *BRITISH SKIN FOUNDATION* – the reference to the foundation emphasizes the preceding text as a reputable organization affirms benefits of the product. The text is white and written in capitals. It is accompanied by the logo of the foundation.
- *Great performance even on sensitive skin.* – the slogan of the promoted product appears on the screen together with the picture of the product in order to recall the appearance of the product and its name. The text is written in white small letters.

- *Gillette The Best a Man Can Get* – the final shot shows the typical logo of Gillette, which is a large blue letter G. The logo creates the background of the shot. The silver slogan is written in the Gillette's typical bold sans-serif font and it closes the commercial.

#### Symbolism of colours

The whole commercial is set in darker colours. Prevailing colours are blue and silver. Blue symbolises the comfort of shaving with the Gillette Fusion Razor and soothed skin after the shaving. It is also a colour of the brand name. In combination with orange, they create the product package. Silver represents the colour of five improved blades and symbolises easy manipulation with them.

## 10 DEODORANTS AND ANTIPERSPIRANTS

Two commercials promoting a deodorant and an antiperspirant are analysed in this chapter. First of them promotes a deodorant for women and the second one promotes an antiperspirant for men.

### 10.1 Nivea – Calm and Care Deodorant

The British commercial promises a calming effect of the deodorant after shaving underarms. Women are persuaded that they will feel more attractive when using the promoted product. These persuasive means are similar to those in the Gillette Venus commercial.

#### Formality of language

Addressing the customer directly *your skin is damaged during shaving* and expressions as *actually in a new deodorant which actually soothes, great news for your love life* and *sexier in because 77% of women feel sexier when their underarms look good* show the informality of the language of the commercial.

#### Multiword expressions

Collocation: *great news, love life, look good*

Slogan: *Feel closer.*

#### Paradigmatic relations

Antonyms: *damage x recover*

#### Phonological devices

Alliteration: *Nivea calm and care, great news for your love life*

Assonance: *their underarms look good*

#### Word formation and extension of lexicon

Derivation: *actually, sexier, underarms, closer*

Conversion: *love* used as an adjective

#### Texts and writings

The commercial provides wide variety of texts and writings.

- *Feel Closer* – the slogan of the product appears at the first shot and opens the commercial. It is written in a white font which looks like a handwriting. Words in the



slogan are capitalized. This title appears twice in the commercial. The first appearance serves as a teaser and captures the audience's interest.

- *77% of 2,550 women interviewed* – a very small white sans-serif font text provides information on the experience with the product. This information is stressed in the following text.
- *77% of women feel sexier when their underarms look good.* – the statistic on satisfaction and feeling of enhancement of attractiveness after using the product is stressed in this text as the percentage of women is repeated. The text is written in blue sans-serif bold font.
- *Feel Closer, NIVEA.co.uk/feelcloser* – in the final shot, the slogan is repeated together with the URL address where the customer can find additional information. The slogan is almost the same as the one at the beginning of the commercial. Only the colour is different as the final slogan is blue. The text is accompanied by the picture of the product in order to recall the product package and the brand name to the customer.

#### Symbolism of colours

From the visual viewpoint, this commercial is very light and brightened up. The main colour used is white which represents innocence and serenity. It symbolises the perfection of underarms after using the deodorant.

## 10.2 Gillette – Odor Shield Antiperspirant

An antiperspirant for men is promoted in the commercial which is broadcast in the United States. Therefore, the word *odor* is spelt in the American way. An ordinary man is compared to a bodyguard who is extremely stressed during his workday and thus he tends to perspire. The commercial also promotes a body wash from the same collection by saying *Also try odor shield technology in new Gillette body wash* at the end of the commercial.

#### Formality of language

The product is seen as more attractive since its uniqueness is highlighted by words *clinical* and *new* which are used in the name of the product *New Gillette Clinical Odor Shield Antiperspirant* as well as the expression *unlike regular deodorants*. The language of the commercial is neutral.

## Multiword expressions

Collocation: *leading professionals, at the source, body wash*

Slogan: *help eliminate odor, not just cover it up*

## Figures of speech

Metaphor: *odor shield*

## Phonological devices

Rhyme: *under pressure*

## Word formation and extension of lexicon

Derivation: *uncertainty, antiperspirant, unlike, actually, neutralize*

Conversion: *professional* used as a noun

Borrowing: *perform, eliminate, odor, target*

## Texts and writings

Various texts are depicted in the commercial.

- *ODOR* – the one-word text is repeated twice in one animation. It is written in capitals and in yellow sans-serif bold font. The expression represents the source of odour and it is dragged into the cell of the deodorant.
- *HELP ELIMINATE ODOR DON'T JUST COVER IT UP* – the slogan appears on the screen together with a picture of the product. Words *ELIMINATE ODOR* are written in a red sans-serif bold font. The rest of the text is white. The whole text is written in capitals in order to stress the effect of the product.
- *Gillette The Best a Man Can Get* – this text closes the commercial, it stays the same as in the Gillette Fusion commercial as it is a typical closing of all Gillette's commercials.

## Symbolism of colours

Dark colours prevail in the commercial. They represent masculinity and strong effect of the product.

## 11 DECORATIVE COSMETIC PRODUCTS

This chapter provides two commercials on the most typical cosmetic products. The first one advertises a mascara, the second one promotes a lipstick.

### 11.1 L’Oreal Paris – Volume Million Lashes Mascara

An American actress Eva Longoria Parker, the spokeswoman of the product, promotes the L’Oreal volume mascara worldwide. The product promises to extend customer’s lashes.

#### Formality of the language

Concerning the formality of the language of the commercial, its informality is recognisable by the usage of the contracted form *don’t*, expressions as *just* in *don’t just volumize your lashes*, *clumps* and ellipses (There are) *No overload, no clumps*, (Lashes are) *Maxed-up, fanned-out*. The newness of the product is mentioned twice together with the name of the product *New Volume million lashes*.

#### Multiword expressions

Collocation: *excess wiper*

Pun: *Don’t just volumize your lashes. Millionize them.*

#### Figures of speech

Metaphor: *fans out lashes*

Hyperbole: *million lashes, millionizer brush*

#### Phonological devices

Rhyme: *I don’t just volumize I millionize*

#### Word formation and extension of lexicon

Derivation: *overload, wiper, millionizer, removes*

Blending: *millionize* from words *million* and *volumize*

Borrowing: *volume, mascara, excess*

#### Texts and writings

A sans-serif font is the only common feature of the writings in this commercial. They differ in colour, form and size.

- *Styled with lash inserts. Enhanced in post production.* – this informative text is written in a small white font. It is placed at the bottom of the screen and is not easy to read. The main reason of presence of this text is to avoid a misleading advertising.
- *VOLUME MILLION LASHES* – the name of the product appears on the screen together with the picture of the mascara. The text is golden, bolded and written in capital letters to stress the product name.
- *L'OREAL PARIS* – the brand name is written in the white sans-serif font and in capital letters. The writing is repeated twice in the commercial in order to make the brand name easy to remember.
- *Millionizer Brush* – the capitalized black writing is accompanied by the zoomed picture of a brush.
- *80% agree, 183 women* – this small-lettered text represents the statistic on the functionality of the mascara and on satisfaction of customers.
- *Excess wiper* – one of functions of the mascara tube is depicted by the two-word black text, which is accompanied by the animation of the elimination of excesses.
- *Maxed-up, Fanned-out* – both black two-word texts depict the effect of the product. They are complemented by the picture of eyes with bold lashes.
- *New VOLUME MILLION LASHES* – the word *New* is written in white capitalized font. However, the name of the product is stressed more than the word *New* as it is bolded and written in capital letters.

### Symbolism of colours

Gold is the most used colour in this commercial. It symbolises luxury, nobleness and the uniqueness of the mascara. The product package is golden as well.

## 11.2 L'Oreal Paris – Infallible Le Rouge Lipstick

The infallible L'Oreal lipstick is promoted in this American commercial. The spokeswoman of the product is an American singer Gwen Stefani. Her typical cosmetic accessory is a red lipstick, therefore she is the best candidate for this position.

### Formality of the language

Contracted forms *doesn't, we're*, imperatives *grab it, flaunt it, wear it* and addressing the customer *do you feel it?* illustrate the informality of the language of the commercial.

## Multiword expressions

Collocation: *long wear*

Slogan: *because we're worth it*

## Figures of speech

Personification: *color that grabs hold and doesn't let go*

Hyperbole: *sumptuous ten hour color*

## Phonological devices

Alliteration: *fancy, fine, discover the hold of a long wear in the luxury of a lipstick, power-hold pigments plus luxurious vitamin E*

Assonance: *bold hold, discover the hold of a long wear*

## Word formation and extension of lexicon

Compounding: *lipstick*

Derivation: *luxurious, sumptuous*

Conversion: the *hold* used as a noun, *ten hour* (colour) used as an adjective

Borrowing: *le rouge, luxury, infallible, exclusive, pigment, sumptuous*

## Texts and writings

Short texts in this commercial are highly contrastive as well as colours. Their font is sans-serif and they are black, red or white.

- *NEW infallible Le Rouge 10 HR L'OREAL PARIS* – the product name appears twice in the commercial, together with a picture of the lipstick. Words *NEW* and *L'OREAL PARIS* are black and written in capital letters. The rest of the text is red. The name of the product is in a form of a logo.
- *POWER HOLD PIGMENTS, VITAMINE E, 10 HOUR* – specifying features of the product, these short writings are appended by pictures of the lipstick and lips. They are written in black capital letters.
- *go to lorealparis.com* – a very small black text refers to the URL address where the customer can find additional information about the product.
- *L'OREAL PARIS* – the logo of the brand is written in its typical white font in capital letters. The background of the shot is created by a picture of promoted lipsticks thus the brand name and the product can be easily linked together.

- *BECAUSE WE'RE WORTH IT.* – the slogan is written with a red lipstick on the wall and closes the commercial.

#### Symbolism of colours

A highly contrastive and distinctive combination of white and red colour is characteristic for this commercial. Red is a very passionate and attention catching colour. It symbolises the attractiveness of a woman after using the lipstick. White serves as a symbol of perfect lips made up with the promoted lipstick.

## 12 LOTIONS

Although few body lotions for men exist, there is almost no commercial promoting them. This chapter deals with two commercials on body lotions for women.

### 12.1 Neutrogena – Moisture Wrap Body Lotion

An American actress Jennifer Garner, the spokeswoman of the product, promotes a moisturising body lotion for women with a dry skin. The commercial is broadcast in the United States.

#### Formality of language

The language of the commercial is considered to be informal as rather informal devices such as the contracted form *it's*, the ellipsis (It is) *Beautiful*, booster *the breakthrough formula* and expression *so* in *so after 12 hours, skin's condition is improved* are used. However, more scientific terms such as *Eucerin*, *formula* are present as well, contrasting with the informality of the language.

#### Multiword expressions

Collocation: *dry skin, body lotion, at the source, breakthrough formula, skin care, wrap and seal*

Pun: *It's my dry skin, and it's deep down uncomfortable* – deep down in a sense that it is surely uncomfortable or in a sense that the uncomfortableness is literally deep in the skin

#### Figures of speech

Hyperbole: *breakthrough formula*

#### Paradigmatic relations

Synonyms: *moisture x hydration*

#### Phonological devices

Alliteration: *deep down, lotion goes deep to heal dry skin at the source*

Assonance: *my dry, new Neutrogena, deep to heal*

#### Word formation and extension of lexicon

Compounding: *breakthrough*

Derivation: *uncomfortable, beautiful, hydration, deeper*

Conversion: *wrap* used as a noun

Borrowing: *moisture, formula, hydration*

### Texts and writings

Texts in this commercial are written mostly in a red sans-serif font. However, some of them differ in the colour and size.

- *Jennifer Garner* – the title introduces the spokeswoman of the product.
- *dry skin* – one of the problems which are solved by the usage of the product is described in the two-word text.
- *Neutrogena, inside* – the brand name Neutrogena is grey and written in its typical serif font. The word inside is white and its font is the same as with the majority of texts in the commercial. Both words accompany the animation which represents the function of the lotion.
- *Neutrogena moisture wrap body lotion, visual dryness, tactile roughness, skin conductance* – these expressions are present at one shot which looks like a “to do list”. The main title is created by the brand name, the subtitle is the product name and the rest of the text creates points which express effects of the product.
- *2x more than Eucerin original* – the short text is presented together with the picture of the lotion.
- *Heal on a deeper level* – the effects of the product is stressed in this writing. It accompanies Jennifer Garner’s speech.
- *Neutrogena # 1 dermatologist recommended* – the final shot contains a picture of the product and the text which repeats the brand name Neutrogena in its typical font. There is also a small subtitle which provides the recommendation of a dermatologist.

### Symbolism of colours

The most remarkable colour in this commercial is white which symbolises perfection and serenity of the skin after using the body lotion. White in combination with red are colours of product package.

## 12.2 Nivea – Smooth Sensation Body Lotion

This women-oriented commercial promotes a body lotion with shea butter in the United States. The promised effect of the lotion is to smooth and moisturise women’s skin for 24 hours.



### Formality of language

From the viewpoint of formality, the language of the commercial is emotive and rather informal as the customer is addressed by an imperative sentence *feel the smoothness of a refreshingly light lotion*. The emotiveness is realised by expressions which evoke a comfortable feeling *smoothness of light lotion, softness of shea butter*.

### Multiword expressions

Collocation: *shea butter, light lotion*

Slogan: *Touch and be touched*.

### Phonological devices

Alliteration: Nivea *Smooth sensation, smoothness of a refreshingly light lotion*

### Word formation and extension of lexicon

Derivation: *smoothness, refreshingly, softness*

Conversion: *touch* used as a noun

Borrowing: *shea, moisture, sensation*

### Texts and writings

A simple white sans-serif font is the common feature of short texts in this commercial. The only exception is the final shot.

- *Delfina for NIVEA "Window"* – the first writing introduces the song, which plays in the background, and its interpret. The word *NIVEA* is represented in a form of the logo.
- *24-HOUR MOISTURE* – the text gives information about the lasting of the product effect. It is accompanied by an animation of small clocks.
- *SHEA BUTTER* – the name of the ingredient appears on the screen together with its picture.
- *NIVEA, TOUCH AND BE TOUCHED* – the final shot shows the logo of the brand subtitled by the slogan. The writing is blue on the white background.

### Symbolism of colours

Prevailing colours in the commercial are blue and white. They both represent the perfection and calmness of the skin. Blue is also a colour of the product package.

## 13 SHAVING GELS

Shaving gels are nowadays a popular alternative to shaving foams. Two Gillette shaving gels commercials are analysed in this chapter.

### 13.1 Gillette – Triple Protection Formula Gel

A shaving gel for men is promoted in the commercial which is broadcast worldwide. It warns the target market against irritation of the skin after shaving. The shaving gel is being compared to a shaving foam which is described as out-dated.

#### Formality of language

The contracted form *don't* evokes informality of the language of the commercial. However, the rest of the commercial is quite neutral.

#### Multiword expressions

Slogan: *Better for repeat strokes. The Best a Man Can Get.*

#### Figures of speech

Simile: *shave like this*

#### Phonological devices

Alliteration: But Gillette Gel gives better protection than foam on repeat strokes by *leaving* a more *lubricated layer*

#### Word formation and extension of lexicon

Derivation: *protection*

Borrowing: *triple, protection, formula, foam*

#### Texts and writings

Various texts are present in the commercial. Their only common feature is a white sans-serif font.

- *Protection against nicks, redness and tightness* – the short text written in small letters mentions effects of the product.
- **3X** – this sign is accompanied by a picture of the shave gel. It stresses the multiplicity of the product effect. It is written in capitals and bold font.
- *Foam, Gillette Series Gel, \*vs Gillette foam* – these short writings provide a comparison between a shave foam and Fusion shaving gel.

- **3X TRIPLE PROTECTION**, *Better for repeat strokes* – the product name appears on a screen together with the slogan and the picture of the gel and a razor. This helps a customer to memorize the product.
- *Gillette The Best a Man Can Get* – the commercial is closed by the typical Gillette final shot with the brand name and the slogan of the brand.

#### Symbolism of colours

The whole scene is toned to the blue colour which represents calmness and comfort after using the product.

### 13.2 Gillette – Fusion Hydra Gel

The world-wide commercial promotes a shave gel for men which promises to moisturise the skin and to soften the facial hair.

#### Formality of language

The language of the commercial is scientific and quite formal which is realised by usage of terms *hydrating emollients, ingredients, technology, formulation* are used.

#### Figures of speech

Metaphor: *lock in moisture*

#### Phonological devices

Assonance: *for more*

#### Word formation and extension of lexicon

Derivation: *formulation, protective, soften, facial, smoother, comfortable*

Conversion: *step up* used as a noun

Borrowing: *emollient, ingredient, hydra, foam, lubricating, unique, blanket, comfortable, proprietary, technology, protective*

#### Texts and writings

This commercial provides varied texts depicting the product and its effect.

- *Gillette Shaving Science, Next Generation Shave Gels, GILLETTE, Gillette.com* – these expressions are distributed on the top and at the bottom of the shot and stay there for the whole commercial. They are written in a white sans-serif font. The URL address is present in order to provide the customer with additional information.

- *Locked-in Moisture, Softens Hair* – both two-word texts are accompanied by an animation of the product function. They are white, capitalized and written in a sans-serif font. Their background is created by a grey box.

#### Symbolism of colours

The basic colour of the commercial is blue. It represents calmness and comfort of using the shaving gel.

## 14 AFTERSHAVE

Aftershaves are a typical men's cosmetic product. This chapter provides an analysis of one commercial on the Extreme Comfort Aftershave.

### 14.1 Nivea for Men – Extreme Comfort Aftershave

The target market of this British commercial are men with sensitive skin. The natural calming effect of the aftershave is stressed in the commercial as the natural and wellness style of life is a trend nowadays.

#### Formality of language

Persuasive means in this commercial are represented by exaggerations (*extremely comfort bomb, get rid of irritations*). The nature of the language of the commercial is quite neutral.

#### Multiword expressions

Collocation: *get rid of*

Slogan: *What men want.*

#### Figures of speech

Metaphor: Extreme *Comfort bomb* from Nivea for men.

Hyperbole: *extreme comfort bomb*

#### Paradigmatic relations

Synonyms: *reduce x get rid of*

#### Phonological devices

Alliteration: *what men want*

Rhyme: *what men want*

#### Word formation and extension of lexicon

Derivation: *natural, aftershave, effectively, irritation*

Clipping: *microtec* from microtechnology

Borrowing: *natural, irritation*

#### Texts and writings

Green or white simple sans-serif font is a characteristic feature of writings in the commercial.

- *EXTREME COMFORT* – the product name has a form of a logo and is written in capital letters.
- *Formula natural MICRO TEC, PREVENTING IRRITATION* – the green text symbolises the natural formula. It is accompanied by the leaf animation. The name of the formula and its effect are written in capitals in order to be highlighted.
- *www.NIVEAFORMEN.xxx* – the URL address provides additional information. The ending xxx is to be replaced by the ending of particular country.
- *NEW EXTREME COMFORT* – the product name is complemented by a bolded word *NEW* as it highlights the uniqueness and newness of the product. The text is accompanied by a picture of the product.
- *NIVEA FOR MEN, WHAT MEN WANT* – the final shot is created by a logo of the collection subtitled by the slogan of the brand which is white and written in capitals.

#### Symbolism of colours

The combination of blue and white colours creates the product package. These colours are also prevailing colours in this commercial. The product uses the natural microtec formula which is presented in a green animation of a leaf soaking into the shaved skin.

## CONCLUSION

This thesis deals with the language of British and American commercials on cosmetic products. Its aim was to examine linguistic devices and persuasive means used in this type of commercials and state what differences are between the language of men- and women-oriented commercials.

According to the analysis, the most common linguistic devices appearing in commercials on cosmetic products are collocations, slogans, metaphors, hyperboles, alliterations and ellipses. These linguistic devices make the discourse of commercials more attractive to the audience. Furthermore, collocations, metaphors and ellipsis simulate the colloquial spoken language. However, slogans make an exception to aforementioned devices as they represent primarily a company philosophy rather than create any language effect. Word-formation processes and extension of lexicon are mostly realised by derivation, compounding, conversion, which are the most common types of word formation, and by borrowing, which is closely connected to fashion and cosmetic terms.

A typical persuasive means of analysed commercials on cosmetic products is a repetition of the product name and of the brand name together with a picture of the product which are often placed shortly after the beginning of the commercial, thus provoking customer's interest, and at the end of the commercial in order to remind of the product/brand name. Another convincing means is expression of the uniqueness of the product which is represented by using the word *new* and by referring to competing products as ordinary or regular. Also the scientism of the manufacturing of the product by stressing new technologies and formulas is considered to be forceful. Moreover, statistics on product effectiveness are provided by presenting the percentage of content customers. Other persuasive means, which result from the analysis, are a celebrity promotion and an emphasisization of the product name and of its effect by putting them into a commercial as texts. To stress the name and the effect even more, texts are written in bold or in capital letters.

The basic difference between the language of men-oriented commercials and women-oriented commercials is in its level of emotivity. While the language of men-oriented commercials is more rational, technical and formal, the language of women-oriented commercials is more emotive and informal. This fact is connected also to the number of linguistic devices used, which is higher in women-oriented commercials.

From the visual viewpoint, colours of the commercial are usually identical to those which create the product package. Dark colours are typical for men-oriented commercials as dark colours are generally considered more masculine. On the other hand, light colours are associated as feminine. Consequently, women-oriented commercials consist mostly of light colours.

Texts in the analysed commercials are written in a sans-serif font in a colour contrasting to the background (often white or black) in order to be easy to read. However, brand names and product names are in most cases represented by their logos. A logo is also present on the product package thus a customer can easily connect the commercial to the product. Additional information such as legal restrictions or the size of a statistical sample is written in a minimum text size as they are not crucial for selling the product.

In conclusion, this thesis should help to a better understanding of the language of commercials on cosmetic products and provide an overview of most frequently used lexical and phonological devices as well as visual means.



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## APPENDICES

P I      Analysed commercials (see enclosed CD)