

# Means of Persuasion in British and American Printed Advertising

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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## **ABSTRAKT**

Cílem této bakalářské práce je analýza přesvědčovacích prostředků, které se v britské a americké tištěné inzerci používají k upoutání pozornosti čtenářů a k přesvědčení zákazníků o nákupu inzerovaného produktu či služby. Práce se skládá z teoretické a praktické části. Teoretická část definuje reklamu, její využití a dopady, přesvědčovací prostředky v marketingu, verbální a neverbální přesvědčovací prostředky a rozvržení jednotlivých prvků v inzerátu. Praktická část zkoumá britské a americké inzeráty a analyzuje přesvědčovací prostředky použité v těchto inzerátech.

Klíčová slova: inzeráty, přesvědčování, verbální a neverbální prostředky

## **ABSTRACT**

The aim of this bachelor thesis is the analysis of persuasive means in British and American advertisements that are used to attract the reader's attention and to persuade customers to buy the advertised product or service. The thesis consists of the theoretical and practical part. The theoretical part defines advertising, its use and effects, persuasive means in marketing, verbal and nonverbal persuasive means and layout in the advertisements. The practical part researches and analyses the persuasive means used in advertisements.

Keywords: advertisements, persuasion, verbal and nonverbal means

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<b>INTRODUCTION .....</b>	<b>10</b>
<b>I. THEORY .....</b>	<b>11</b>
<b>1 PRINT MEDIA CHARACTERISTICS .....</b>	<b>12</b>
<b>2 ADVERTISING .....</b>	<b>13</b>
2.1 Advertising as a Part of Marketing .....	13
2.2 Effects of Advertising .....	14
<b>3 PERSUASION IN ADVERTISING .....</b>	<b>16</b>
<b>4 MARKETING PERSUASIVE MEANS .....</b>	<b>17</b>
4.1 Hard-sell Method .....	17
4.2 Soft-sell Method .....	17
4.3 Repetition .....	17
4.4 Positioning .....	18
4.5 Image-creation .....	18
<b>5 LINGUISTIC PERSUASIVE MEANS.....</b>	<b>19</b>
5.1 Textuality of Advertisement .....	19
5.2 Brand Names .....	20
5.3 Headlines and Subheads .....	20
5.4 Caption and Tagline .....	21
5.5 Advertisement Copy .....	21
5.6 Repetition .....	22
5.6.1 Rhyme .....	22
5.6.2 Alliteration .....	22
5.6.3 Assonance .....	22
5.6.4 Anaphora and Epiphora .....	23
5.6.5 Epanalepsis .....	23
5.6.6 Parallelism .....	23
5.6.7 Anadiplosis .....	23
5.6.8 Polypoton .....	23
<b>6 NONVERBAL PERSUASIVE MEANS .....</b>	<b>24</b>
6.1 Visuals .....	24
6.2 Symbols .....	24
6.3 Icons .....	25
6.4 Indexes .....	25
6.5 Paralanguage .....	25
6.6 Intertextuality .....	25
<b>7 FIGURES OF SPEECH, MULTIWORD EXPRESSIONS AND OTHER RHETORICAL DEVICES .....</b>	<b>27</b>
7.1 Metaphors .....	27



7.2	Ellipsis .....	27
7.3	Idioms .....	27
7.4	Slogans.....	28
7.5	Buzz Words .....	28
<b>8</b>	<b>LAYOUT .....</b>	<b>29</b>
8.1	Typographical Features.....	29
<b>II.</b>	<b>ANALYSIS .....</b>	<b>30</b>
<b>9</b>	<b>MARKETING PERSUASIVE MEANS IN BRITISH ADVERTISEMENTS .....</b>	<b>32</b>
<b>10</b>	<b>VERBAL PERSUASIVE MEANS IN BRITISH ADVERTISEMENTS .....</b>	<b>33</b>
10.1	Slogan and Headline .....	33
10.2	Body Copy .....	35
10.3	Tagline .....	36
<b>11</b>	<b>NONVERBAL PERSUASIVE MEANS IN BRITISH ADVERTISEMENTS .....</b>	<b>38</b>
11.1	Visuals .....	38
11.2	Colours.....	38
11.3	Paralanguage.....	39
<b>12</b>	<b>LAYOUT .....</b>	<b>41</b>
12.1	Typographical Features.....	41
<b>13</b>	<b>MARKETING PERSUASIVE MEANS IN AMERICAN ADVERTISEMENTS.....</b>	<b>43</b>
<b>14</b>	<b>VERBAL PERSUASIVE MEANS IN AMERICAN ADVERTISEMENTS .....</b>	<b>44</b>
14.1	Slogan and Headline .....	44
14.2	Body Copy .....	45
14.3	Taglines and Captions.....	46
<b>15</b>	<b>NONVERBAL PERSUASIVE MEANS IN AMERICAN ADVERTISEMENTS.....</b>	<b>47</b>
15.1	Visuals .....	47
15.2	Colours.....	47
15.3	Paralanguage.....	48
<b>16</b>	<b>LAYOUT .....</b>	<b>49</b>
16.1	Typographical Features.....	49
	<b>CONCLUSION .....</b>	<b>50</b>
	<b>BIBLIOGRAPHY .....</b>	<b>52</b>
	<b>APPENDICES.....</b>	<b>54</b>

## INTRODUCTION

Advertising is a part of the people's everyday life and is integral to the marketing strategies of the companies. Advertisers have a storehouse of means and methods to persuade people and to make them buy the advertised product or service. The means are refined and people do not have to notice the persuasive power of the advertisement. The receivers of the messages need to recognize these means and to be aware of them during the buying process.

This thesis deals with characterizing of the persuasive means in the theoretical part and their identification in the practical part. The aim of the thesis is to analyse the similarities and the distinctions in the persuasive means between the British and American print advertisements with regards to the theoretical knowledge.

The main objective of the theoretical part is to cover the persuasive means used in print advertising. The beginning of the theoretical part is going to provide a brief introduction to advertising. The marketing persuasive means are going to be characterised in this part and the following chapters are going to deal with verbal, nonverbal persuasive means and layout. The advertisement is effective if it catches the readers' attention and remains in their memory, hence the attention is paid to the means that serve to grab the readers' attention and to means that help the readers to remember the advertised product.

The practical part consists of the analysis of persuasive means in the corpus of British and American advertisements. The first part is dedicated to British advertisements and the theoretical knowledge about the persuasive means is going to be applied in their analysis. The second part focuses on American advertisements and the persuasive means are going to be analysed as well. The similarities and the differences between the persuasive means used in British advertisements are going to be compared with the persuasive means in American advertisements. A conclusion based on the comparison of the persuasive means is going to be drawn. The assumption is that the persuasive means used in British advertisements are comparable to American advertisements.

This bachelor thesis contains a CD with the corpus of British and American advertisements which is enclosed in the thesis.

## **I. THEORY**

## 1 PRINT MEDIA CHARACTERISTICS

Print media are kind of mass communication in written form, like newspapers, magazines and other types of the printed journals where advertisers place their advertisements. Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 273) state that media are a go-between level between the producer of an advertisement's message and the receiver of an advertisement's message and Tellis (Tellis 2000, 26) adds that media serve to deliver the message of an advertisement to a potential buyer. Print advertising is one component of advertising and in contrast with other types of advertising media, it contains more visuals, information, imagery and the message is longer. Beasley and Danesi (Beasley and Danesi 2002, 78) claim that print medium is semiotically forceful because it offers the readers plenty of illustrations, photography, different types of font, charts. Print advertising is useful when advertisers want to explain the function of a product and need to provide the consumer with detailed and extensive information. Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 279- 283) point out that people do not regard the print media as obtrusive as the other type of media, like commercials on television, so the advertisements in the newspapers or magazines do not have to make such a big effort to grab the attention of the audience. He states that the print media are more flexible than the television or radio broadcasting because the reader can stop reading the print advertisement in the magazine or newspaper anytime s/he wants, pick out the part in which s/he is interested the most, save it for later and read the text again and thus s/he can better understand the message of the advertisement. Print media are very persuasive means when an advertisement is used in specialized magazines, such as magazines for woman, for children or magazines for pet lovers, because the message heads towards a specific segment of the readers and affects them most of all. Print media have the power to involve the human sense of touch and sense of smell, for example by using different types of paper or by "scratch'n'sniff" advertisements that produce smell effect.

## 2 ADVERTISING

The term „advert“ comes from the Latin verb „advertere“. There is no unifying definition for advertising. According to Latin dictionary „advertere“ means *to turn towards to* (Šenková 1999, 11) and as Goddard (Goddard 2002, 9) adds the primary meaning of advertising is to catch up people's attention and to convey the message of an advertisement to them. As Jefkins and Yadin (Jefkins and Yadin 2000, 13) state advertising is a powerful method of persuasion that influences people's choice and buying decisions in order to promote the selling of a product.

Advertising is not only viewed as a method of promoting products or services in the commercial sphere. Vysekalová (Vysekalová 2007, 94) states that the character of advertising is not entirely commercial but it also functions as the educational and the pedagogical element in society. According to Berger (Berger 2007, 6-7) advertisements are also used by charities and organizations to seek for help or for support, to warn a public against serious social deviations, like drugs or sexual abuse or to inform people about regular screening programs, by politicians in campaigns etc.

It is very hard for advertisers to create an advertisement that will make an impression on people, because people are surrounded by advertisements and their messages are everywhere. According to William Bernbach, an American advertising creative director, what is said in an advertisement is not sufficient for an effective advertisement. The way how it is said has also to be taken into consideration. (Sullivan 2008, 6) Jefkins and Yadin (Jefkins and Yadin 2000, 15) state that advertisements need to be distinctive and they must be done in such an original way that they stimulate the consumer to an action. As Nemčoková states (Nemčoková 2009, 73), before the consumer takes an action, s/he needs to be attracted by the advertisement and comprehend its content in order to create positive attitude toward the advertised product. That is why advertisers use plenty linguistic tools when creating the message in the printed advertisement. Linguistic persuasive means used in advertising will be discussed in Chapter five.

### 2.1 Advertising as a Part of Marketing

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 57-80) state that marketing is everything connected with a product – its design, production, brand, packaging, price, distribution and promotion. The marketers use the means that serve to support sales of goods and services and these means are called the marketing mix. The

marketing mix consists of four Ps, performance of a product, the price of a product, placement and promotion of a product. Advertising is a part of a product promotion.

Vysekalová (Vysekálová 2007, 21) states that from the marketing point of view advertising enables to present a product in an attractive way to the potential buyers and it is effective if it is able to influence the consumer's buying decisions. According to O'Shaughnessy and O'Shaughnessy (O'Shaughnessy and O'Shaughnessy 2004, 4) marketing influences people in two ways. Firstly, it shows them how their life will look like when they buy an advertised product by stressing favourable aspects of the product. It points to a positive change that will occur when customer buys the product. Secondly, advertisers highlight negative consequences in the case of not buying the product, which are often exaggerated. If advertisement convinces people that the product contributes to improving their life, they will buy it.

## **2.2 Effects of Advertising**

Beasley and Danesi (Beasley and Danesi 2002, 151) perceive advertising as the "craft" of advertisers because they use finer means to make the advertisements more persuasive. Advertisers improve them permanently to create such an advert which is able to influence people. Everyone in society is exposed to advertisements. Advertising affects the subconscious mind and anyone can be manipulated. Due to this fact, people who want to make buying decisions wilfully and upon rational decision, have to be familiar with basic knowledge of how advertising works. A customer who intends to buy a product and wishes to make purchase of a product based on free choice that is not influenced by advertising, must be able to decode messages of an advertisement and to understand its expressions. According to Beasley and Danesi (Beasley and Danesi 2002, 31) if the consumer is aware of the subtext of an advertisement and of the techniques used by advertisers, s/he better repulses the unwanted effect that an advertisement can make.

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 52-112) claim that the effect of advertising is not only persuasive, but also to inform the consumer, for example about a new product or an anti-smoking campaign that provides teenagers with information about a devastating impact of tobacco on human health.

According to Beasley and Danesi (Beasley and Danesi 2002, 147) advertising incentives have impact on people's consciousness. It means that advertising has the effect on people's lifestyle and behaviour. The advertising industry influences human's desire for material

objects and pleasures and it has effect on the customers in a way that results in consumerism and constitutes the consumerist society.

### 3 PERSUASION IN ADVERTISING

Persuasion in advertising takes many forms. Persuasion appears in advertising in a form of linguistic tools used by advertisers to create an effective advertisement and it is also an element of marketing persuasive means.

According to Gullede (Gullede 2004, 6-15) persuasion means an interaction among people. Persuasion is an ability to convey information to people and to make them believe that the message is valid and real and thus influence their free will. Jefkins and Yadin (Jefkins and Yadin 2000, 13-15) argue that the subject matter of advertising is to change or influence the consumer's attitudes. Vysekalová (Vysekalová 2007, 31) also says that advertising changes people's mind and attitude toward a product when the message of an advertisement gets to the receiver's long-term memory, so the aim of advertisers is to make an advertisement be remembered by people. Advertisers use persuasive means for these purposes.

Majority of people know how to reach their life goals precisely, but marketers seek for people who are unstable in their opinions, because their attitudes are susceptible to change and are easily persuaded to change their shopping habits. O'Shaughnessy and O'Shaughnessy (O'Shaughnessy and O'Shaughnessy 2004, 13) state that wants are substitutable. If one want is replaceable by another want and both of them reflect the same life goal, persuasion has the ability to encourage people to change their buying habits. As a result of advertising, completely new wants may arise or one want can be substituted for another one and when the reader of an advertisement is persuaded, s/he becomes consumer, a person that buys a product or service.



## **4 MARKETING PERSUASIVE MEANS**

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 58) state that the primary marketing persuasive means are the hard-sell and the soft-sell methods. Beasley and Danesi (Beasley and Danesi 2002, 49) add other three strategies that serve to promote a product or service, these means being repetition, positioning and image-creation.

### **4.1 Hard-sell Method**

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 58) point out that the hard-sell method is a technique that persuades people by using reasons and appealing to the rational part of their mind. The hard-sell method sends a direct message to the consumer because the supposition is that the audience requires information and makes a choice upon the rational decision. The hard-sell method promotes competitiveness of people and supports the actions that arise for example from free offer, cut of price or coupons inserted in magazines and the newspapers.

### **4.2 Soft-sell Method**

The soft-sell method is used by advertisers to touch people's emotions. This method uses psychological appeals and symbolism in order to appeal to the emotional part of people's minds. The soft-sell method focuses on non-price benefits and is considered to be more persuasive because there is a lower chance that the consumer will change his or her buying decision because of considering the price. Cook (Cook 2001, 15) argues that the method tries to convey a message to people that their life could be improved because of a product but the method does not use direct appeal in the advertisement to appeal to the readers.

### **4.3 Repetition**

According to Tellis (Tellis 2000, 146) repetition means that the advertisement for a product or service is placed in the newspapers or the magazines repeatedly in order to attract the audience and to form a positive attitude toward it by the consumers. Repetition leads to increase in popularity of a certain product. He describes an experiment by Robert Zajonc, a psychologist who studied the effect of repetition on the audience. The audience was to remember nonsense words and Zajonc evaluated which words people preferred. The result of this study proved that people remembered and preferred the words that they were exposed to repeatedly, even when people did not understand their meaning. This proves

that repetition leads to familiarity with a product and familiarity therefore leads to a preference of a certain product. De Mooij (De Mooij 2005, 121) states that repetition helps people to remember and recall the name of a product, mentioning the example of Canon advertisement *If anyone can, Canon can*.

#### **4.4 Positioning**

Beasley and Danesi (Beasley and Danesi 2002, 12-49) state that positioning is placing a product to a targeted group of people. The aim of advertisers is to create an image for a product that fits and fulfils demands of a concrete segment of people so that they can identify with a product and are willing to buy it. For example the image of the Budweiser beer is created to appeal to a specific group of consumers, men audience so the Budweiser beer advertisement would rather appear in magazine read by men instead of woman's magazine.

#### **4.5 Image-creation**

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 416) state image-creation includes elements such as name of a product, logo, price and all these elements serve for identifying the consumers with the product. In other words advertisers create a product "personality" and the aim is to make an impression to an individual so that an individual can reflect his or her own personality in the lifestyle presented in an advertisement for a product. When an advertisement reflects the inner needs of the consumer, s/he gets a feeling that the company knows him or her and buys the company's product. Moriarty adds that brand image is used to advertise "homogeneous products with little differentiation" (Mitchell, Moriarty, and Wells 2009, 409).

O'Shaughnessy and O'Shaughnessy (O'Shaughnessy and O'Shaughnessy 2004, 71) state that the example how product image is able to affect the preference of the consumer are beverages and alcohol. The US beers in general are known for their indistinguishable taste and the consumers require the same brand that they can identify the best with, even though they would not be able to make the difference among them on the basis of taste.

## **5 LINGUISTIC PERSUASIVE MEANS**

The following chapter deals with linguistic means that are used to create a persuasive advertisement. Advertisers need to choose the right combination of words and linguistic means to establish an effective message of the advertisement. As Beasley and Danesi (Beasley and Danesi 2002, 131) state, the advertiser's and the semiotician's work is of an equal importance. The basis of semiotics is to identify the meaning of the signs and what they denote. Advertising is a process based on the signs and the essential thing for advertisers is to use the appropriate signifiers to convey the message of an advertisement. Sullivan (Sullivan 2008, 26-27) argues that advertisers compete with many brands and to create an effective advertisement, they need to go beyond the conventional steps and construct a message of an advertisement that will leave traces and associations in people's minds.

### **5.1 Textuality of Advertisement**

One of advertising strategies and a powerful means of persuasion according to Beasley and Danesi (Beasley and Danesi 2002, 93) is the advertisement textuality. Advertisers intentionally create advertisements in a way that they produce certain associations and the reader interprets them according to his or her own experience. The textuality consists of a surface level that is the written text itself, the literal interpretation and the underlying level which is the subtext. The subtext needs to be interpreted by the reader and s/he creates his or her own associations. In other words, advertising textuality comprises of two kinds of signification: "a surface textual, conscious, denotative one and a subtextual, unconscious, connotative one." (Beasley and Danesi 2002, 129) According to Goddard (Goddard 2002, 61) denotation is definition of a certain word in a dictionary, while connotation is a process of recalling associations in the connection with a certain word. Extended information is added to a denotational meaning of a word, because people create links between a concrete word and particular feelings and experience. In practice, for the purposes of advertising, denotative role of a product's name is to be recognized among the other products to inform the consumer about the existence of a product. Connotations associated with a product generate certain ideas in the consumer's mind, for example perfume Chanel N.5 connotes luxury, long-standing traditions, upper-class background, attractiveness and fame.

## 5.2 Brand Names

Beasley and Danesi (Beasley and Danesi 2002, 50) state that advertisers try to create a connotative meaning when they draw up brand names. Through a brand name people easily recognize a product and it helps them to distinguish a product from the other sellers and distributors. Advertisers choose a name of a product that creates positive connotations. In one brand name advertisers concentrate various meanings and if they do it right, the brand name produces intended connotations to the readers. An advertisement is more forceful and causes stronger impression to the reader when advertisers are able to create such a brand name that generates a number of connotations because the more connotations an advertisement produces the more people it attracts.

Advertisers choose different means to create a brand name. A product may carry a name of its producer. This is the case when advertisers emphasized tradition and trustworthiness and the product is considered as a piece of art, like Stella McCartney, Kraft, Louis Vuitton etc. Names can carry the description of a function of a product, like One Wipe, Easy Jet. For the purposes of creating a brand name, advertisers use different figures of speech like metaphors, hyperbole and word-formation. According to Beasley and Danesi (Beasley and Danesi 2002, 52) metaphor is used for a brand name and serves to create connotative meaning of a brand name, for example car's name Jaguar creates associations in people's mind like speed, luxury, design or Beetle that connotes small size, city car. Brand names are created as hyperboles in order to highlight the quality of a product like *MaxiSize*, *SuperHot*, *UltraLight*.

Advertisers use various word-formation processes when creating brand names. According to Štekauer (Štekauer 2000, 99-110) new words can be directly invented, they can be created by compounding of existing words like *buscar* (*bus* and *car*), or they are constructed by blending of words like *Frogurt* (*Frozen* and *Yogurt*). Advertisers can use initialism and acronyms in order to create brand name. According to Carter (Carter 2001, 21) initialism means that the initial letters of words or phrases are used, for example *UPC* (*Usage Parameter Control*). Acronyms consist of letters of words as well, but unlike initialism, acronym is pronounced as a word, for example *IKEA* or *laser*.

## 5.3 Headlines and Subheads

According to Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 438-439) an advertisement contains a display copy including elements that the readers notice during

the first scan of an advertisement and that serve to grab the reader's attention. These elements are headlines, subheads, caption, taglines and slogans. Body copy includes the text and the ad message, these elements are constructed to be read and taken in by the audience.

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 438-440) point out that headlines play the major role in print advertisements. Headlines carry the main message of an advertisement and they have three main roles. Firstly, they have to be constructed in such an original and catchy way to grab the reader's attention. Secondly, via headline the reader has also to understand what the matter of an advertisement is in a second. Thirdly, the headline is used for a product and brand recognition and it begins the selling process. According to Tellis (Tellis 2000, 182) the headline has to support the visual and vice versa so that the reader can make a clear statement about a message of an advertisement quickly. Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 441) claim that advertisers apply subheads when the copy is long and they need to mark each segment of the copy. Subheads make the text clearer and organized for the reader, who quickly understands what the content of the copy is by a brief look on subheads. The headlines and subheads are devices that allure the reader to read the copy of the advertisement.

#### **5.4 Caption and Tagline**

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 439-441) state that captions have an informative role and they are used for the description and explanation of the photo or illustration in an advertisement. Tagline is placed to the end of the copy, it covers the main idea of an advertisement and often alludes back to the headline.

#### **5.5 Advertisement Copy**

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 438 - 443) point out that copy is the text of an advertisement and its main role is to preserve the readers' attention. The copy is considered as a core of an advertisement because it evolves the sale message, sets up arguments, gives explanation and presents proofs. The copywriters are forced to make clever choice of words to fulfil demands of an effective advertisement. The copy needs to be simple and pithy and the meaning has to be clear. The tighter is the copy of an advertisement, the better audience understands its meaning and is more engaged. Jefkins and Yadin (Jefkins and Yadin 2000, 15-17) agree with Moriarty that copywriters

need to be concise, leave out complicated sentence structure in order to avoid communication barriers.

According to Carter (Carter 2001, 194) pronouns are used by advertisers in the copy to form a connection between the reader and an advertisement. As Carter (Carter 2001, 134-135) states personal pronoun *you* and possessive pronoun *your* is used to make the message of the advertisement more personal and advertisers try to induce personal approach. The readers get feeling that the advertisement speaks to them directly and treats them like with the individuals.

## 5.6 Repetition

Repetition in Chapter 4 deals with repetition in marketing and advertisers also use repetition at linguistic level. The text of the advertisement contains words, sentences, paragraphs or other elements that are repeated in order to appeal to the reader's attention and to create a certain level of persuasiveness. McQuarrie and Phillips (McQuarrie and Phillips 2008, 87) state that repetition schemes include rhyme, alliteration, assonance, anaphora, epiphora, epanalepsis, anadiplosis, polyptoton, parallelism, which will be specified below more in detail.

### 5.6.1 Rhyme

“Rhyme repeats sound at the end of words or phrases. For example *We all adore, Kia Ore.*” (McQuarrie and Phillips 2008, 87).

### 5.6.2 Alliteration

“Alliteration repeats the same consonant sound in the initial position in three or more words or the majority of words or in the key words with chime”, for example *Dewdrops dancing down daisies.* (McQuarrie and Phillips 2008, 87).

### 5.6.3 Assonance

“Assonance repeats vowel sounds within a majority of the words in a phrase or a sentence. For example *The glade in a frail agony of grace she trailed.*” (McQuarrie and Phillips 2008, 87).

#### 5.6.4 Anaphora and Epiphora

“Anaphora repeats the same first word or phrase, for example *It runs quick it runs deep*. Epiphora repeats the last word or words, for example *You don't have to butter it, jam it, or toast it to taste it*.” (McQuarrie and Phillips 2008, 87).

#### 5.6.5 Epanalepsis

„Epanalepsis ends with the same word(s) with which it began for example *Why ask why?* or *Your first computer dealer is just as important as your first computer*.” (McQuarrie and Phillips 2008, 87).

#### 5.6.6 Parallelism

Parallelism is defined as “the repetition of linguistic patterns, for example *It's longer, it's slimmer, it's surprisingly mild*.” (McQuarrie and Phillips 2008, 87).

#### 5.6.7 Anadiplosis

“Anadiplosis starts a clause or phrase with the last word or words of the prior clause or phrase, for example *Kids and fashion. Fashion for the kids from Oilily*.” (McQuarrie and Phillips 2008, 87).

#### 5.6.8 Polyptoton

“Polyptoton uses different forms of the same root in the same sentence, for example *The fat get fatter*.” (McQuarrie and Phillips 2008, 87).

## **6 NONVERBAL PERSUASIVE MEANS**

Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 465) say that nonverbal means serve to express the message of an advertisement without words and the audience can form an opinion about the advertised product or service in a moment. The nonverbal method is represented by the visuals including pictures, photographs, illustrations and by paralanguage. The advertisements can use signs including symbols, icons or index.

### **6.1 Visuals**

In Suh's opinion (Suh 1999, 3-5) visuals are a form of persuasion and advertisers use them in order to convey the message of the advertisement nonverbally to others. Suh adds that visuals are considered even more persuasive than the verbal text, hold people's attention easily and the message is quickly recognized by people. Cook (Cook 2001, 61) argues that a picture can entirely express a word or phrase. Sullivan agrees with Cook and confirms his statement by a proverb that "a picture is worth a thousand words." (Sullivan 2008, 52). According to Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 465) advertisers use visuals in advertisements because they are aware of the fact that pictures and visuals seize the attention of the readers more than headlines.

### **6.2 Symbols**

Goddard (Goddard 2002, 82) specifies that a symbol is a sign that has some relation to the depicted object. Symbols need to be used appropriately with regard to culture, because they are "culturally agreed conventions" (Goddard 2002, 82). Colours as the symbols create certain associations in people's minds, for example white denotes purity and is perceived positively in European countries and is connected with weddings, whereas in the Asian countries white colour is associated with death.

Goddard (Goddard 2002, 81) argues that symbolism is a powerful means because it is about creating associations, not about the literal expression and the interpretations are unlimited in the minds of people. The receiver of the message thus can find his or her own interpretation of the text and is more engaged in the advertisement, which is what advertisers look for.



### **6.3 Icons**

According to Cook (Cook 2001, 74) icon represents a certain level of likeness and evident resemblance with its referent, which is also supported by Carter who adds that “iconic sign tries to be a direct picture of what it refers”. (Carter 2001, 3)

Beasley and Danesi (Beasley and Danesi 2002, 62) state that brand names and logos are very often iconic, for example Apple Computer. The golden arches of McDonald are also example of an iconic logo and they are supposed to represent the shape of the city buildings. Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 467) state that a logo helps the consumers to recognize a brand or a company.

### **6.4 Indexes**

Cook (Cook 2001, 74) points out that an index is a sign based on relations between cause and its effect. For example a tear is an index of sadness and “an advertisement is an index of the existence and availability of a product” (Cook 2001, 74).

### **6.5 Paralanguage**

In Goddard’s opinion (Goddard 2002, 13) paralanguage is a feature of communication that accompanies the verbal text. In the case of written advertisements, the text is supported by the images and visuals, where the reader can identify the eye contact, body posture, gestures of people in pictures or photographs and as Cook (Cook 2001, 71) states the text is also reinforced by letter size, fonts etc. Suh (Suh 1999, 8) claims that visual images reinforce the text of an advertisement and the reader better remembers the advertisement where the text is supported by visuals that correspond with the text. Advertisers intensify effect of the advertisement via visuals that are parts of the advertisement with the verbal text and can express the statement of the advertisement that would not be possible to transfer by the text only.

### **6.6 Intertextuality**

As Cook (Cook 2001, 193) says intertextuality means that advertisers construct a message of an advertisement by deriving its theme from a different source. Cook divides intertextuality into intra-generic if the message refers to other advertisements and inter-generic if the content of the advertisement is inspired by a different genre like movies,

songs etc. According to Carter (Carter 2001, 314) if the advertisement looks like a newspaper article, it is considered as intertextuality that refers to a different genre.

Goddard (Goddard 2002, 51) also specifies the importance of intertextuality in the advertisements. If the reader is familiar with the original text, advertisers do not have to construct such an ingenious message of the advertisement because the original text is already in people's consciousness. The advertisement that uses intertextuality revives these traces and develops the message of the advertisement further to create a new concept. Regarding the original text, there is a supposition that the readers remember it. On the other hand, people's lack of awareness may be beneficial as well because if they want to understand the message of the advertisement they need to ask other people and the advertisement is thus spread among them.

## 7 FIGURES OF SPEECH, MULTIWORD EXPRESSIONS AND OTHER RHETORICAL DEVICES

This chapter deals with figures of speech, multiword expressions and other rhetorical devices that advertisers use to avoid creating tedious advertisements, to attract people's attention, to elude dull repetition of words and to make people focus on the message of the advertisement. Metaphors and idioms are useful when advertiser wants to attract the audience because the meaning of the advertisement is not expressed literally, the reader is forced to stop and think about the message and s/he has to find out what the advertisement is trying to say.

### 7.1 Metaphors

According to Fromkin, Rodman and Hyams "metaphor designates one concept, its literal meaning, but is used to designate another concept, thus creating an implicit comparison." (Fromkin, Rodman, and Hyams 2003, 204). As Sullivan says (Sullivan 2008, 61) metaphor is useful for advertisers because it can express the message of the advertisement quickly in a few words. Metaphor involves the reader, it makes the reader stop and think about the message of the advertisement and it "uses images in the reader's mind and twist them to the message's purpose." (Sullivan 2008, 62)

### 7.2 Ellipsis

According to Goddard (Goddard 2002, 125) ellipsis means omitting of the words. Advertisers use ellipsis because of the economic reason, they need to save space and money. Cook (Cook 2001, 173) argues that ellipsis is found in conversation and advertisers use ellipsis in written advertisements because it forms a conversational tone and according to Goddard (Goddard 2002, 125) it produces an informality and casual effect, for example "Ready?" "Two minutes." or "Soup from a can is okay for lunch, but. . . ." In Cook's opinion (Cook 2001, 171) ellipsis is also used by advertiser to emphasize the features of the verbal text that are the most important for conveying the message and other elements are omitted.

### 7.3 Idioms

According to Goddard (Goddard 2002, 63) advertisers use multiword expressions, idioms that are arrangements of words that work as one unit. The whole meaning of an idiom

cannot be deduced from the individual words and it is impossible to interpret them literally because “the meaning is formed from the combination of words forming the phrase.” (McQuarrie and Phillips 2008, 89).

#### **7.4 Slogans**

Goddard (Goddard 2002, 127) argues that the main function of a slogan is to attract the readers’ attention to a product or service. Copywriters use methods like rhyme, alliteration, assonance, metaphor and combination of all these elements to create catchy slogans. Nemčoková states that advertisers need to come up with a slogan that is “short and explosive” in order to attract the reader, keep his or her attention and to make the advertisement memorable. (Nemčoková 2009, 75) The interest of the audience is also incited when advertisers associate the product with the message in the advertisement. To fulfil this demand, advertisers incorporate name of a product into slogans.

#### **7.5 Buzz Words**

Goddard (Goddard 2002, 73) states that synonym for buzz words is spin words. Advertisers use buzz words to point at the quality of a product and to support positive associations to a product in the consumers’ minds. Buzz words change according to what is important at the time. For example a part of society nowadays protects health and advertisers use seductive words like *healthier, less fattening, zero calories, fewer additives* in the advertisements. The advertisements may contain words appealing to protection of the environment like *environmentally friendly* etc. The most frequently used buzz words in the advertisement are *new, newer, easy, healthy, better, the best, simpler* etc.

## **8 LAYOUT**

According to Goddard (Goddard 2002, 16) layout is one of the persuasive means and is used by advertiser together with the verbal and nonverbal means to create an effective advertisement. As Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 473) state layout is composition of all the elements that appear in an advertisement and form creative concept including the visuals and the verbal text. All aspects of the advertisement have to cooperate together and need to be organized to establish persuasive means. Empty space and arrangement of the text of the advertisement is as meaningful as using the pictures and is one of the devices that advertisers use to attract the consumers' attention.

### **8.1 Typographical Features**

According to Mitchell, Moriarty and Wells (Mitchell, Moriarty, and Wells 2009, 471) typography is the appearance of the printed text of an advertisement and Goddard (Goddard 2002, 13-14) argues that the typographical features are connected with the type of fonts, styles and print size and have an aesthetic role. Typography participates in conveying of mood of the message. Advertisers use a typeface that is produced by computers, they can choose typographical devices that correspond with the overall look of an advertisement. For example when advertisers want to make an advertisement more personal, they can choose a typeface that looks like handwriting.

## **II. ANALYSIS**

The analysis is divided into two sections. In the first section a corpus of the British advertisements will be analysed. The second one will be dedicated to the analysis of the American advertisements. Both sections of the analysis concern the marketing, linguistic and nonverbal means that serve for persuasion, including layout and other linguistic tools used by advertisers to create an effective advertisement.

For the purpose of the analysis of persuasive means used in print advertisements two corpora of the advertisements from British and American food and cooking magazines were created. The corpus of the British advertisements was collected from British magazines BBC Good Food, BBC Good Food Middle East and BBC Olive. It consists of 44 advertisements and for the purpose of the analyses these advertisements are marked with the letter B. The corpus of the American advertisements was chosen from the magazines Every Day with Rachel Ray, Food Network and Diabetes Forecast and it consists of 42 advertisements that are marked with the letter A.

The aim of the analytical part is to compare the American and the British advertisements and the persuasive means used in these advertisements and to indicate potential differences between them. Preliminary supposition points at the fact that the advertisements in the United States of America use some attention-seeking devices than are not used in the corpus of the British advertisements and vice versa. In general, the British and American advertisements use the same persuasive means but they differ in frequency.

## **9 MARKETING PERSUASIVE MEANS IN BRITISH ADVERTISEMENTS**

In the sample of the British advertisements, advertisers use mainly the soft-sell persuasive method to appeal to the audience. The messages of the advertisements are not directly conveyed and advertisers avoid the straight appeal and use the verbal and nonverbal persuasive means to attract the people and to convince them. In the advertisement B2 advertisers emphasize the non-price benefit. The advertisement appeals to the reader's cooking skills that will reach perfection with the advertised product and in the advertisement B37 where the advertised product "adds style" to his or her baking. The advertisement B5 appeals to the reader's health and emphasizes low amount of the harmful ingredients. Another way of convincing the reader to buy the product is to point at tradition and traditional manufacturing of the product like in B6, B10, B12 or to highlight and to guarantee the quality of the product like in B9, B14, B24, B35, B36. Nationality as a non-price value touches the reader's emotional part of his or her mind and is used in B41.

The hard-sell method is identified in the advertisement B4. The advertisement offers a free copy of the magazine and it conveys the message directly, without any cover-up.

Repetition as a marketing persuasive means is used by advertisers to make the reader familiar with the advertised product and to remain in the reader's memory, like in the advertisements B3, B5, B25, B27, B31, B34, B36, B37, B39. These advertisements are published in magazines more than twice.

Advertisers also use positioning and they place the advertisements to the magazines read by a specific group of people that is interested in cooking. That is why the products like food, beverages, kitchen utensils, kitchenware, food processors, restaurants and events connected with food are mainly placed in the food magazines.



## 10 VERBAL PERSUASIVE MEANS IN BRITISH ADVERTISEMENTS

This chapter deals with the analysis of the verbal persuasive means used in the corpus of British advertisements. The analysis includes a display copy, it means slogans and headlines, which are the main means to catch the reader's attention, and taglines. The slogans and the headlines serve for keeping the reader's attention until s/he gets to the body copy. The body copy and its main functions in the analysed advertisements will be analysed as well.

Verbal persuasive means and nonverbal persuasive means that will be analysed in Chapter 11 together with layout that will be analysed in Chapter 12 are the main means used in the advertisements and all together create persuasive advertisements.

### 10.1 Slogan and Headline

Regarding the display copy, the advertisements use mainly slogans as a persuasive means. If the slogan is absent, the headline is used and vice versa. Every advertisement in the corpus of the British advertisements contains one of these elements, there is no advertisement without the slogan or the headline. Regarding to the verbal persuasive means they are the main attention-getting elements of the advertisements. Repetition as a persuasive means is used frequently in the advertisements to make the slogan or the headline rhythmical and catchy, and thus memorable for the readers. Repetition of letters, words, sentences or paragraphs was identified in 26 advertisements of total amount of 40 advertisements. The most frequently used repetition scheme is alliteration which appears in 20 advertisements, anaphora is used in 3 advertisements B5, B21, B23 and rhyme is used in 4 advertisements B5, B7, B12, B22. Alliteration appears in B2, B3, B5, B7, B8, B10, B11, B14, B16, B18, B19, B24, B29, B31, B34, B37, B38, B42, B43, B44. The example of anaphora in B23 is *Think great values think California raisins*, and the example of rhyme is *Fishy Delishy* in B2. The combination of all these means can be used as well, the combination of rhyme and alliteration *From cakes and bakes to teatime treats* appears in the advertisement B7. Words and sentences are repeated in the advertisements' slogans and headlines to stick in the reader's memory: B4, B5, B16, B23, B24, B25, B32, B34. Advertisers use assonance to create rhythmical sound of the slogans or the headlines for example *Good Food Would Choose Bordeaux* in B15 or *Give more though to pork* in B9.

Other types of repetition appear in the advertisements as well but they occur in one advertisement only. Epiphora *Red tractor pork is high welfare pork* is found in B9, epanalepsis *The perfect olive oil for the perfect recipe* in B38, parallelism *Low in fat, Low in salt, that's Crackers!* in B5 or *Faster, Easier, Cleaner, the power of 3* in B40. The advertisement B24 uses antonym, a word of opposite or nearly opposite meaning that creates contrast and thus forms a level of attractiveness for the reader *Only somewhere so rugged can produce something so tender* in B24, or in the advertisement B26 *Let's remember the strawberries and forget about the weather*. The advertisements try to persuade the reader by using imperative that appeals to the reader and creates a certain level of urgency, for example *Refresh your senses!* In B20 or *Make your break special* in B21. The slogan *Irish butter with olive oil* in the advertisement on Irish butter *Kerrygold* makes use of homophones, words that are spelled differently but have the identical sound like "olive oil" and name of the animate character Olive Oyl.

The slogans and the headlines use figures of speech like metaphors, simile and ellipsis. Metaphor makes the reader think about the transferred meaning and thus about the message of the advertisement itself. Other advantage of the metaphor is that every reader has his or her own complex of associations and can create his or her own interpretation. The result is that the slogan or the headline that uses the metaphor gains the attention of more people. For example the advertisement B3a uses the metaphor *Let your baking blossom with Dr.Oetker* and it is accompanied with a picture of sweets that are shaped in flowers, so the connection between flowers and blossom is obvious. The message may be that *Dr.Oetker* helps the readers to bring their cooking skills to perfection and to create something like in the picture is easy with *Dr.Oetker*. The slogan in the advertisement B36 contains the metaphor *Bursting with real Napolina passion*. People have stereotypical awareness about Italians, who are considered to be hot-blooded and passionate. The advertisement makes use of this cliché and assigns the passionate character to olive oil. The advertisement on domestic appliances by *Kenwood* in B40 contains the slogan *Your helping hand in the kitchen*. The interpretation of the metaphor *helping hand* may be that *Kenwood* appliance is an assistant in the kitchen that makes the user's life easier.

The advertisements observe the rule that only a short, clear and creative slogan or headline wins the readers' attention and advertisers create the advertisements according to these rules. Advertisers omit verbs, conjunctions, determiners etc. to make the slogans and the headlines short and simple. The slogan in B35 *Time, a precious commodity. Our cheddar's*

*most important ingredient* omits the verb and the conjunction to create a short and a convincing slogan. The advertisement emphasizes the quality and a traditional manufacturing of the product that needs time and by omitting the verb and the conjunction the slogan concentrates the reader's attention on those words that are the most important for conveying the message.

Simile appears in B33 where nutritional values of mushrooms to apples are compared. The slogan is supported by a picture of an apple that is shaped to a mushroom.

Usage of idiom in the slogan *Good things come in small packages* in the advertisement B28 serves for getting the reader's attention and for making him stop to read and think about the message. The slogan refers to the visual with a small chocolate dessert and idiom used in the slogan means that something small need not imply a lower quality, on the contrary the advertisement tries to prove that even if this dessert is small-sized, its taste causes a gastronomic enjoyment.

The slogans and the headlines use personal pronouns that are focused on the reader and send direct appeal to the reader, thus he or she feels more engaged in the advertisement, for example *Make your break special* in B21, in B20 *Refresh your senses!* or *Let your baking blossom with Dr.Oetker* in B3.

The slogans and the headlines also use buzz words like *sizzling* in B18 to make the positive association between the steak and its preparation and to stimulate the reader's appetite or *strong, stimulating* in B31, *exotic, experimental* in B34, *sultry, seductive* B31d to emphasize the product's character and to attract the reader at the same time. Other buzz words that appear in the analysed corpus are *new* (B21), *zero fat* (B23), *real* (B36), *faster, easier, cleaner* (B40), *free* (B4, B5).

## 10.2 Body Copy

The slogan or the headline has to start the selling process and the copy needs to convince readers if they still have a doubt about a product. The body copy is used when the visual is not specific enough and the message of the advertisement is too complicated to be incorporated in the slogan or in the headline and needs to be explained, for example in the advertisement B40 the copy describes the functions, the improvements and the benefits of the appliance and what it is able to do.

The copy of the advertisement provides more information about the product, explains how something works, it emphasizes the product's qualities, points at tradition of the product,

its unique process of production and often brand name is mentioned in connection with the product.

The advertisements use narrative style of the copy in B4, B6, B8, B10, B11, B24, B40 but some advertisements go beyond the conventional creation of the copy and use different kinds of linguistic tools, like in B9. The copy in this advertisement is divided into three paragraphs. The first and the second paragraph use repetition *I promise* at the beginning of the paragraphs to make the reader identified with the copy and to increase the persuasive effect. The first paragraph is established to make the reader go on in reading and is based on repetition of sound in the phrase *I promise to give more thought to the pork on my fork*. The reader is attracted by the speech rhythm that is memorable and thus persuasive. The third paragraph *I'm going to look for the Red Tractor logo, on my rashers, my bangers, my gammon and my chops as a sign of this quality and high welfare and ask my friends and family to do the same* refers back to the main message of the advertisement, summarizes the message, emphasizes the quality of the product and the logo to stick in the reader's memory and uses repetition of the pronoun "my" to intensify the appeal.

Possessive pronouns like "you" and "your" are often used to reinforce the persuasive power of the copy because the reader is appealed directly by the advertisement and s/he may better identify with the advertised product like *Lonely Planet Magazines inspire you* in B4, or *You'll make the best roast dinner you've ever tasted* in B11. Pronouns *we* and *our* used with the right words create the sense of trust and guarantee of the manufacturer, for example *We've been awarded PGI status* in B24, *We treat them with a care then we check them* in B36, *Making Farmhouse Cheddar has been a tradition in our family* in B6.

The copies contain buzz words that create positive associations with the product like *healthy, dairy free, lactose free, nut free, low in salt, low in sugar* in the (B5), *smoothest, creamiest* (B17), *free* (B11), *light* (B22), *fresh, rich taste* (B23).

Advertisements use contracted forms and informal phrases like *I'm going, We're, You'll, There's no, That's a lot, Let's* etc that are typical in face to face communication. In the advertisements they are used to evoke friendship and informality to create positive attitude toward the products.

### 10.3 Tagline

Majority of the analysed advertisements do not have captions to describe the visuals but taglines are used in the advertisements and are placed at the bottom of the advertisement

like in B1, B8. Tagline is used to summarize the message of the advertisement in one sentence in B23 *California Raisins – surely the best value fruit there is* or it can contain the contact information about the company. In B9 the tagline both sums up the main message *Red tractor pork is high welfare pork* and provides the reader a contact address *Make the pork promise at facebook.com/lorepork.uk*. Copywriters of the advertisement B18 on the *Ruth's Chris Steak House* restaurant insert tagline that provides information about the restaurant, for what events the restaurant can be used, location and other information.

## 11 NONVERBAL PERSUASIVE MEANS IN BRITISH ADVERTISEMENTS

Nonverbal persuasive means include visuals like pictures, photographs, illustrations, colours and paralanguage. Nonverbal means serve for conveying the message of the advertisement without using the verbal means or they support the verbal text of the advertisement.

### 11.1 Visuals

In most advertising the power to attract the reader is primarily connected with visuals and that is why advertisers often use the visuals. The most frequently used type of the visual are photographs with the products and people in it. The photographs use for example famous people who build the product's credibility and inform us about the qualities of the product and the message thus is believable for the audience like in B13 where the famous British cook Jamie Oliver occurs or experts in their field in B2 where the professional chef guarantees the quality of the product.

Usage of the illustrations is ideal for fantasy narratives to intensify the meaning, for example in B8 and B27. Each advertisement from the analysed corpus contains visuals because the visuals attract the reader's attention and also arise interest, so the reader fluently continues to read the body copy of the advertisement. The visuals are used to demonstrate something that is uneasy to explain through words or they are used to support the verbal text which will be specified in the following subchapter 11.3.

Regarding signs, the advertisement B15 contains a visual with an icon of a wine bottle. The logo in B9 uses an icon of a tractor. In B4 a sailing boat symbolizes travelling and refers to the travelling magazine. In B19 there is a picture of a cup that is a symbol of traditional English drinking of tea. B22 uses an icon of a fish that cooperates with the slogan *Fishy delishy* and with the fillets of fish in the picture and all together they form a creative concept.

### 11.2 Colours

Colour is a visual element that is an important part of the advertisements because colours can emphasize the conveyance and thus intensify the persuasive power of the advertisement. Black and white combination is used in B2, B10, B21, B36 and B38 and signifies dignity, sophistication and power. These advertisements use an additional, red

colour, which is called spot colour and is used to highlight the elements of the advertisements. In B21 and B18 red colour is used to highlight the logo, in *Kenwood's* advertisement B40 the first three words in the slogan are red, also the letter K in the brand name is red, the rest is white on the black surface and the part of the body copy's headline as well because red colour shouts from the advertisement and the words are noticed by the reader easily.

Colours are used to convey the mood in the advertisements on *Schwepps's* B25 and B26. They use warm colours - red, orange and yellow that generate a friendly tone, happiness and joy. The earth tones used in B12 serve to express the natural and organic character of the product and in B30 bright colours evoke domestic and loving atmosphere.

Pink colour in B9 is chosen to help people to create associations with pigs and in B2 dark brown colour connotes the dark chocolate. In the advertisement on tea B20 green surface is used to connote green colour of a tea, as well as in B27 where green colour is used to associate the advertised peas.

### 11.3 Paralanguage

The slogan, the headline and the body copy are not read in isolation and are often used together with the visual. The slogan and the headline that cooperate with the visual are the prevailing attention-seeking elements of the advertisements. They refer to the visual and vice versa according to what is noticed first by the reader or they also refer to the body copy, when the advertisement includes it. The advertisement B19 contains the picture of a cup. The reader does not understand the meaning of the advertisement until s/he gets to the slogan *Taste of tradition* that refers to British tradition of drinking tea.

Many advertisements use pictures with people because their gestures, eye contact and body posture support verbal language and these aspects together are highly persuasive. In the advertisement B29, the waiter's straight look and "poker face" without any facial expressions signifies the dignity and his noble behaviour is required in the elite society. All these associations are transferred to the product and the message becomes clear without words, the advertised product is of top-class quality. The *Wyke Farm* advertisement B12 highlights tradition of the product. The advertisement tries to go back in times and the boy standing on the plain is pictured in the old-fashioned clothes to associate old times and traditional production of cheese. In *Bonduelle* advertisement B27 the reader understands

how proud the mother is from her posture because she provides her children with healthy and quality food.

In the advertisements B12, B17, B37, B38, B40 people are happy and smile in order to create positive atmosphere and thus positive attitude toward the product and liking for the brand. The advertisement B30 makes use of the combination of the text that works together with the picture. The text in the body copy emphasizes traditional recipe and the natural ingredients of the dessert that will be like from a grandmother. The picture supports the text and creates cheerful and domestic atmosphere with happy children and bright colours. In B12 there is a photograph of a young lady sitting in the wheat field, wearing wellington boots evokes farming and organic food manufacturing. The photograph reinforces the message that the product is organic. The persuasive power of the advertisement is supported by the huge W of the product's name in the background of the advertisement.



## 12 LAYOUT

All the elements in the advertisements including the pictures, illustrations, photographs, typographical features, the display copy and the body copy are composed in an attractive concept and established to persuade people.

The ways how to attract the reader are diverse and the advertisements that consist of the body copy and the visual use certain formats. One type of a layout format is that the advertisement is divided into two more or less equal parts, the visual usually occupying about 70 per cent of the advertisement's space. The visual that attracts the audience's attention is placed in the upper part and it leads the reader's attention fluently to the copy of the advertisement that is usually placed below the visual like in B17, B19, B30. Or the visual occupies the left part of the advertisement and the text is situated to the right part in order to observe the rule of reading the text from the left to the right, so the reader scans the element fluently like in B2, B27, B31, B 36, B38, B43. The third type of a format is used in B4, B10, B40 where the panel of the pictures of a different size is used. The frequently used type of a format is that the visuals occupy the whole surface and the slogans, the headlines, the logos and the copy are embedded like in B6, B11, B12, B13, B20, B21, B29, B35, B37.

Composition of the layout differs. The headlines, the slogans and the visuals are the main attention seeking devices and are seen firstly by the reader, so visuals usually cover all the advertisement's surface or its bigger part and the slogans and the headlines are placed at the top or in the middle of the advertisement.

Advertisers can attract the audience by using less conventional placement of the advertisement's elements. The picture of the advertised product in B6 is surrounded from the left and from the right by the copy and from the bottom by the slogan. In B8 advertisers transform the simple copy into narrative. The advertisements do not use the copy at all in B12, B13, B15, B20, B21, B25, B26, B28, B29 and the message is fully conveyed by the visuals, the slogans and the headlines.

### 12.1 Typographical Features

Many advertisements play with shape and type of letters and words so that the typography itself can support the conveyance. Advertisers often use bold type of font, bigger size or different colour to emphasize words or phrases that need to be seen by the readers and attract them, in particular the headlines and the slogans. Advertisements also use different

font type to highlight words about the quality of the product like in headline *Lakeland locks in the Goodness of delicious roasts and stews* (B11) where the word *Goodness* is five times bigger and bolder than the rest of the words. In B18 the copy says that *All our steaks are served tender, juicy and sizzling* and words *served* and *sizzling* are emphasized by bigger font to concentrate the reader's attention on them because these two words convey the message of the advertisement in a second. B5 conveys the message that the crackers are healthy, low in fat and salt etc. These adjectives are distinguished from the rest of the text by bigger, bolder font and by green colour that is placed on the black surface. The advertisement on *Gourmet Break* (B1) changes the font type of the first letter of the first word to attract the reader and to evoke luxury of the event and of the place.

### **13 MARKETING PERSUASIVE MEANS IN AMERICAN ADVERTISEMENTS**

The soft-sell persuasive method is used by American advertisers in majority of the advertisements from the analysed corpus. The advertisements use the verbal and nonverbal means to appeal to the emotional part of the people's minds and the message of the advertisement is not directly conveyed. In A38 a little child eating the advertised product touches emotions by arousing the parental instincts, in A39 the advertisement pictures cheerful atmosphere with smiling children. The advertisement A1 informs the audience about unpleasant conditions of children with diabetes and strives for improvement of their situation in schools. The advertisement evokes unpleasant feelings because it is dreary, uses gloomy colours and the main protagonist is a child balancing over a chasm on a thin rope. It symbolises a child in danger and the audience should take an action. A14 uses humour and mocks the advertisements that use the experts to support the credibility of the product.

Examples of the hard-sell method used in the analysed corpus are the advertisements A19 and A27. In these advertisements the rational part of the people's mind is activated by the cut-price coupons that are part of the advertisements. People are appealed by the direct message that they can save money. The advertisement makes them feel that buying of the advertised product is beneficial for them. The coupons support competitiveness and thus sales of the advertised product. The advertisement A27 uses the slogan that contains a rhyme emphasizing the price and heads directly to the discount coupon.

As it was mentioned in Chapter 10, positioning is an intentional placement of the advertisements on food and beverages in the food magazines because they are read by a segment of people concerning with cooking and they will be rather impressed by the advertisements. The advertisements A10, A12, A21, A37, A38 are placed in the magazines repeatedly because repetition leads to product recognition and familiarity.

## 14 VERBAL PERSUASIVE MEANS IN AMERICAN ADVERTISEMENTS

This Chapter analyses persuasive means used in a display copy including the slogans and the headlines, the body copy, the captions and the taglines that appear in the corpus of American advertisements.

### 14.1 Slogan and Headline

Repetition schemes including alliteration, assonance, rhyme, anaphora, epiphora and epanalepsis are used in the corpus of American advertisements as attention-seeking means. They create rhythmical sound and are memorable for the readers. Alliteration *Do not deny your dark side* appears in the slogan in A9, alliteration is also used in the slogans and the headlines in A3, A8, A9, A12, A14, A15, A16, A42. Assonance *Who would you bake some love for* is used in A32 and *Spread a little Philly* is used in A65 and A7. Advertisers use rhyme *Incredibly nice at an everyday price* in A27. Anaphora appears in A12 slogan *So smart. So satisfying. So good.* and in A21 *100 chips in every can. 100 ways to enjoy Pringles*. Epiphora is used in A33 *Taste it. Share it. Everyone will love it*, in A23 *Where's the beef? Here's the beef.* and in A27 *The brand you love for special days also makes a napkin for every day*. Other repetition scheme, epanalepsis is used in A16 *The side dish that makes the people take sides*.

The slogan in the advertisement A34 is created as a pun. Some letters are intentionally omitted to force people think about it. If the readers do not find the clue by themselves, the solution is provided in the body copy. Through this gentle method the reader learns about the advertised product.

The advertisement A6 uses a homophone in the slogan *Bake in a pheeling* and plays with the identical sound of *Philly* that is the abbreviated name of the product Philadelphia and *pheeling* that is mentioned in the slogan. In A10 the slogan *Make your breakfast even more bagel-icious* contains a word *bagel-icious* that is created by adding a suffix from delicious – *icious* to a bagel and the advertisement sends the message that the advertised product is tasty.

The slogan may be formed as a question like in A15, A23, A32, for example *Where's the beef?* The question implies the answer that is in the same advertisement and is emphasized by a big picture of a beef sandwich.

In A13, A35, A36, A37, A38 the slogans and the headlines use intertextuality. The text refers to a different text, people recall the original source and it helps them to remember the slogan. The supposition is that the readers are familiar with the referred text or they ask other people for the meaning, otherwise the advertisement remains unnoticed and thus becomes ineffective. In A13 the slogan *Milk's favorite Valentine* uses intertextual reference to the messages written by the lovers in the Valentine cards. In the slogan *Watching the game* in A35 a popular catch-phrase *Watching the game, having a bud* is recognized. The phrase evokes relaxing atmosphere and people who are joined in front of the television drinking beer and eating something small like potato chips. Intertextuality is also used in A36, the slogan *Pringle Bells* refers to the famous Christmas carol *Jingle bells*. The advertisement A37 uses the slogan *Friendsgiving* instead of *Thanksgiving*. The advertisement tries to create positive associations between the product and time that people spend with their friends. It conveys the idea that the advertised product helps to create friendly atmosphere. The advertisement A38 has the slogan *Love at first bite* that refers to the proverb *Love at first sight*. The advertisements A5 and A41 refer to the famous campaign on milk *Got milk?* that was created in 1993 as a reaction on the long-term decline in milk consumption by American people. The slogan *For kids with love* in A1 is an adaptation of the film title.

## 14.2 Body Copy

As it was mentioned in Chapter 10, slogans and headlines grab the readers' attention and if they are impressed by them, they continue in reading the body copy. The advertisements that contain the body copy constitute almost half of the analysed corpus. The body copy expands the slogan or the headline and gives the reader information necessary for persuasion of the reader as in A1.

The advertisements A3, A6, A7, A34 use special means to win the audience interest, the copies are represented by the recipes. One of the ingredients is the advertised product and if the reader decides to bake the cake according to the recipe, s/he needs to buy the advertised product.

The advertisement A11 transforms the copy into a narrative style that looks like a fairy tale. The narrative style is supported by the overall appearance of the advertisement but the layout of the advertisements will be specified in Chapter 16. The copies of the advertisements focus on the attractive description of the advertised product in A12, A17,

A18, A22, A23. For example the copy A18 describes the pork loin *Wrapped in rosemary and garlic, then roasted to tender, juicy perfection.*

The copy in the advertisement A29 is special by using over-complicated words *Indescribably scrumptious and incomparably delectable Wonka exceptionals* to attract the readers and to amuse them. The readers will not probably remember the body copy, but they will definitely remember the message of the advertisement and the advertised product.

The copy in A38 and A39 emphasizes that the production has had a long tradition and thus establishes the credibility to the reader.

Repetition schemes do not appear often in the analysed corpus of the advertisement but they are found in A2 where parallelism and anaphora are used (*Mildly sweet, mildly dark and overly delicious.*). Polypoton is used in A4 *Choosy mums choose Jif*. The copy in A11 contains epiphora *Everyday moments can become learning moments* and rhyme *Even a chore with your child will become much more*. Rhyme is used in the copy A5 *And that's twice as nice* and in A41 *pour one more*. Assonance is identified in A15 *great taste they want and the protein power they need*.

Buzz words are used in A4, A17, A20, A22, A23, A24, A25, A26, A29, A31, A41 for example *the lightest, fresh, natural, naturally, the best, fat-free, juicy, tasty, stronger, real, new, easy*. Buzz words serve to highlight the qualities of the advertised product or service and to form a positive attitude towards the product.

### 14.3 Taglines and Captions

Captions are found only in A10 to describe the photographs. Taglines are at the end of the advertisements. In A3 the tagline *Reynovate the way your baking with Reynold* summarizes the whole message, it repeats the brand name and by blending of words *renovate* and *Reynold* creates new word *reynovate* that attracts the readers. The suffixes *-s* at the end of the words *Everything pops with Pringles* in the tagline A21 evokes the sound of chips crackling. The tagline in A30 contains alliteration *Make your summer more delicious*. In A31 the tagline repeats the message that the coffee and other ingredients fit together to make the message more memorable to the audience. *Aloha in every bite* is a tagline in A38. *Aloha* means love, feeling, peace and the tagline thus expresses that all these qualities are comprised in the product.

## **15 NONVERBAL PERSUASIVE MEANS IN AMERICAN ADVERTISEMENTS**

The visuals, colours and paralanguage as the elements of the nonverbal persuasive means in American advertisements will be analysed in Chapter 15.

### **15.1 Visuals**

Visuals as persuasive means appear in each advertisement from the analysed corpus. All advertisements picture the advertised product. Advertisers use the power of visuals to grab the reader's attention and their ability to convey the message quickly and easily without further explanations. For example the visual of the peanut in A4 simply conveys what the main ingredient of the product is.

The advertisements also contain the photographs of people. People in the pictures smile and evoke friendly atmosphere in A13, A21, A24, A37, A40, A41 and thus create positive connotations with the advertised product. People usually associate the summer with ice-cream and the advertisement A30 uses these associations and picture people in cheerful and carefree atmosphere in summer time. Positive attitude towards the product is created by appealing to the parental instincts in the advertisement A38 as well as in A39 where the family atmosphere helps to create positive connotations to the readers.

### **15.2 Colours**

Advertisers use colours to support the convincing power of the advertisements because a properly chosen colour can arise the positive connotations to the readers and liking of the product. The advertisements A9, A21, A27, A35, A36, A40 lure the attention of the audience by red or orange surface because red colour is expressive. The combination of red and white colour used in A26 and A27 causes that the product is highly visible. In A9 the orange surface with yellow letters creates striking and highly attention drawing effect. On the other hand, pastel colours used in the background in A6, A7, A11, A20, A24 have calming effect. The purpose of dark brown colour used in A2 is to connote chocolate. People associate love with red and pink colours and this is why these colours are used in A13. In A31 the visual corresponds with the ingredients used in the advertised products, yellow colour in pastel tone evokes the vanilla and brown letters represent coffee beans.

### 15.3 Paralanguage

Advertisers form the advertisements where the verbal text and the visuals work together to create a creative and a coherent unit. The misinterpretation of the advertisement causes that the advertisement becomes ineffective. The advertisements may contain a visual that is so abstract or not so clear that it will be hard for the readers to understand its message only through the visual itself, so the visual is accompanied by the text. In A1 the reader firstly notices a girl walking on a rope above a chasm and s/he can speculate about the meaning until s/he reads the body copy and gains more information. In A20 the reader will probably not comprehend why a bottle hangs in the air until s/he reads the copy with explanation. In A38 the slogan *Love at first bite* is pictured by a child that made his first bite to a roll. In these advertisements the text is accompanied by the visuals or the visuals support the verbal text and together they create a persuasive concept.



## 16 LAYOUT

Regarding the composition of the slogans and the headlines, they are placed in the middle or at the bottom of the advertisement and the prevailing amount of the slogans and the headlines are placed in the upper part of the advertisement.

A layout format where the pictures occupy the whole advertisement and the elements like the display copy, the body copy and logos are embedded is used in A1, A2, A12, A21, A22, A23, A25, A38, A39, A40. The picture occupies the upper part of the advertisement and the text is placed below in A3, A5, A7, A11, A15, A18, A27, A29, A33, A35. The visual can be situated to the left in A19, A20, to the right part (A6), or in the middle (A17). The most frequently used place for the pictures is the upper part of the advertisement because they attract the readers the most there.

### 16.1 Typographical Features

Typographical features bring an aesthetic element to the advertised text. The headlines and the slogans are distinguished and emphasized at the same time by using different size or font because they are read first and they catch the readers' attention. The shape of the letter *S* in the slogan in A22 *So Smart, So Satisfying, So Good* resembles the food in the picture. In A30 the copy has the shape of an ice-cream and thus refers to the advertised product. The unusual arrangement of the copy makes an impression to the reader who is then more willing to read the content. The advertisements use mainly bolder and bigger size of letters in the slogans or the headlines but in A20 the advertisement emphasizes that the product contains few calories. It appeals to people who want to be slim, so letters in the slogan are only bigger not bolder to evoke slim figure. The body copy in A25 is narrowed down and leads the readers to a place where the message is situated, at the bottom of the advertisement. The advertisement tries to attract the readers by using small letters that the readers need to focus on it patiently to read it.

## CONCLUSION

In the theoretical part of this thesis I described print media, advertising, terms connected with advertising and the main part was dedicated to the persuasive means used in British and American advertising. The aim of the practical part was to identify and analyse the means of persuasion in British and American advertisements and to compare them. I made a supposition at the beginning of the practical part that that the advertisements in the United States of America make use of attention-seeking devices than are not used in the corpus of the British advertisements and vice versa and that advertisers use the same persuasive means in the British and American advertisements but they differ in frequency and my statements were proved.

I examined a corpus of 44 British advertisements and a corpus of 42 American advertisements and both of them made use of the marketing persuasive means as well as the verbal and nonverbal means and layout as persuasive means and they only differ in frequency as I supposed at the beginning of the practical part.

I found out that both British and American advertisements mainly use the combination of the headlines and the slogans together with the visuals. This combination plays an important role in getting an attention of the readers and in making them remember the advertisement's message. The British advertisements mostly make use of alliteration, it was used in almost half of the advertisements. Alliteration appeared in American advertisements as well but not in such an amount like in British advertisements and the frequency was comparable with usage of other linguistic methods like assonance, anaphora etc. On the other hand, American advertisements often used intertextuality to attract the audience, while intertextuality was not identified in the British advertisements at all.

I suppose that usage of the same persuasive means in the advertisements is based on the fact that many companies in the United Kingdom hire multinational advertising agencies that drew experience in the United States of America and vice versa. Advertising agencies apply the persuasive means that were proved to be effective in the United States of America in the United Kingdom and because marketing and advertising in both countries is based on the same principles on products and services market. I think that advertising agencies also take an advantage from English language because the persuasive means can be understood in both countries. Although advertisers predominantly use the same persuasive means, they try to impress the customers in particular country by appealing to

their identity, tradition and traditional production and customs which may cause nuances between British and American advertisements.

In my opinion, although some rhetorical devices, figures of speech and multiword expressions like simile, antonym and idiom were not identified in American advertisements and captions and polyptoton were not identified in British advertisements, it does not mean that they are not used in British or American advertisements at all. These linguistic tools may appear in advertisements that are not part of my corpora.

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**Corpus of advertisements:**

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## **APPENDICES**

CD with the corpora of the advertisements.