



UNIVERSIDADE DA CORUÑA

A Comparative Linguistic Analysis of English and Spanish Advertising Discourse

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Doctoral Thesis UDC / 2015

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DEPARTMENT OF ENGLISH PHILOLOGY

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ACKNOWLEDGEMENTS

This thesis started with a collection of advertisements included in an initial research project which was compiled for my dissertation. This study was carried out thanks to my supervisor, Dr. Elizabeth Woodward Smith, who showed me the fruitful and satisfying result of hours of dedication in investigating the fascinating world of advertising. Thanks for her invaluable help and patience during all these years.

I would also like to thank all the people who contributed to the creation of my corpus, such as my grandma, Cándida, and my uncle, José, who are no longer here, but always sent me magazines and newspapers from England, as well as my Uncle Raúl, who still sends me English press. Thanks to my parents, M. Clara and Antonio, and my husband, Javier, for their support, and to my children (Daniel, John and Clara) for their understanding when I was working on this thesis and could not be disturbed.

Resumo

O obxectivo desta tese é probar cientificamente que o discurso publicitario en lingua inglesa é máis variado, rico, con maior flexibilidade e máis efectivo que o discurso publicitario en lingua española, e isto fai que os publicistas ingleses fagan mellor uso dos recursos lingüísticos que os publicistas españois. As diferenzas entre anuncios ingleses e españois non só abarcan recursos que chamen a atención senón tamén o uso da lingua. Por esta razón, esta análise divídese en cinco campos lingüísticos: fonoloxía, morfoloxía, sintaxe, semántica e pragmática. Cada campo ofrece oportunidades para comparar o discurso publicitario en ambas as linguas, ofrecendo conclusións interesantes para apoiar a nosa hipótese. Un corpus orixinal composto de máis de 300 anuncios en inglés e español foi recabado de entre un gran volume de anuncios nun período de trece anos. Incluíronse no corpus ben en base a que as súas características eran encontradas frecuentemente noutros anuncios, polo tanto, confirmaban unha tendencia, ou ben pola súa excepcionalidade, é dicir, ofrecía características raramente encontradas noutros anuncios. A conclusión é que as diferenzas atopadas no discurso publicitario eran debidas a características lingüísticas intrínsecas, e que ademais, a lingua inglesa facía mellor uso diso para producir textos publicitarios enxeñosos, memorables e efectivos.

Resumen

El objetivo de esta tesis es probar científicamente que el discurso publicitario inglés es más variado, rico, flexible y efectivo que el discurso publicitario español, contribuyendo a que los publicistas ingleses hagan mejor uso de los recursos lingüísticos que los publicistas españoles. Las diferencias entre anuncios ingleses y españoles no sólo abarcan recursos que llamen la atención sino que también el uso de la lengua. Por esta razón, este análisis está dividido en cinco campos lingüísticos: fonología, morfología, sintaxis, semántica y pragmática. Cada campo ofrece oportunidades para comparar el discurso publicitario en ambas lenguas, ofreciendo conclusiones interesantes que apoyan nuestra hipótesis. Un corpus original compuesto por más de 300 anuncios en inglés y español fue recabado de entre un gran volumen de anuncios en un periodo de 13 años. Se incluyeron en el corpus bien en base a que sus características eran encontradas frecuentemente en otros anuncios, confirmando así una tendencia, o bien por su excepcionalidad, es decir, ofrecían características raramente halladas en otros anuncios. La conclusión es que estas diferencias en el discurso publicitario se debían a características lingüísticas intrínsecas, y que además, la lengua inglesa hacía mejor uso de ellas para producir textos publicitarios ingeniosos, memorables y efectivos.

Abstract

The aim of this thesis is to prove scientifically that English language advertising discourse is more varied, richer, and has greater flexibility and efficiency than Spanish advertising discourse, and that this allows English advertisers to make a better use of linguistic resources than their Spanish counterparts. The differences between English and Spanish advertisements are not only concerned with attention-seeking devices but with the use of language. For this reason, this analysis is divided into five linguistic fields: phonology, morphology, syntax, semantics and pragmatics. Each field offers opportunities for comparing advertising discourse in both languages, providing interesting conclusions which support our hypothesis. An original corpus of English and Spanish advertisements, composed of more than 300 advertisements, was drawn from a large volume of advertising over a period of thirteen years. Inclusion in the corpus was based on either the characteristics being frequently found in other adverts, so that they confirmed a tendency, or on their exceptionality, that is, they offered characteristics hardly found in other adverts. The conclusion is that the differences found in advertising discourse are due to intrinsic linguistic characteristics, and that, moreover, English makes good use of this fact to produce witty, memorable and effective advertising copy.

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1. INTRODUCTION

1.1 The aim of this study

The reason for choosing to carry out a linguistic analysis of advertising discourse in English and Spanish is the author's on-going interest in discovering the main characteristics of the language used in the fascinating world of advertising, together with her bilingual and bicultural upbringing. Advertising discourse is a particularly rich field of study, since advertisers make great efforts to achieve their main purpose: to catch the attention of potential buyers. That is why advertising language is so persuasive, and why advertisements have to be catchy enough to attract possible consumers and persuade them to acquire the product or service which is being advertised.

Our precise aim is to discover why English advertisements are generally so effective; if by "effective" we mean what Leech (25) considers a successful advertisement must do: draw attention, sustain interest, be recalled and prompt action. By analysing the resources used in English language advertising discourse, and by comparing them with those used in Spanish advertising, we aim to carry out a contrastive study which could explain a curious fact: English language adverts are consistently awarded more prizes than those in other languages at the specialized

Cannes Festival¹ because of their greater creativity. Ocaña (67) highlights the creative superiority of countries such as the United States and Great Britain in this festival. Tungate (265) states that Spanish advertising has certain warmth and sensuality which the advertising created by the witty British and the funny Americans lacks. Fox (183) considers English publicists should be more subtle, understated and ironic, and not so boastful as the American ones, but she gives arguments to demonstrate that English advertising is too boastful, although she recognises that this is translated to other cultures as having a witty, innovative and creative advertising. Creativity may be expressed in many different ways, but we hypothesize that advertising copy-writers' success in competitions and festivals, and in the commercial world in general, is due to a great extent to clever manipulation of language and maximization of the resources of the English language. This is not to say that advertising discourse in Spanish does not make use of inherent linguistic resources. Rather, that given that the morphological, syntactical and phonological elements of each language are different, then the resulting strategies are also different. This inclines us to hypothesise that English advertisements may have something that Spanish ones do not have, and whatever it is, it somehow makes them more effective or successful.

¹ The Cannes Lions International Festival of Creativity is the world's biggest celebration of creativity in communications. As the most prestigious international creative communications awards, more than 28,000 entries from all over the world are showcased and judged at the Festival. Winners receive the highly coveted Lion trophy (Cannes Lions, 2012).

We are obviously surrounded by advertisements everywhere we go. The first aim of any advertisement, therefore, is to draw attention, that is, it must be seen easily by any potential buyer of the product. If we are walking along the street, it must be situated in a strategic place, for instance, on a billboard in front of a traffic light where many people stop and inevitably have to look at it while they wait. Another interesting place would be on a bus-stop. People often look at adverts to help pass the time while they wait for the bus. While they wait for those few minutes, people can be persuaded that the advertised product is necessary for them. However, advertisements placed in the written media, such as in magazines or newspapers, need different strategies to draw attention. When reading the written press, people are interested in the editorial work, in the news or photos of an article, and they do not usually pay attention to advertisements; in fact, advertisement pages are usually turned over quickly. Therefore, in these cases, advertisers have to use several strategies in order to draw attention. They can introduce puns, images, hooks, famous people talking about the product, and so on. Later in this work we will study the most used “tricks of the trade” for this purpose.

Once attention is drawn, an advertisement must sustain interest. Viewers of the advertisement must start reading it in order to know what is being advertised. Sometimes, advertisers try to draw attention in such a way that viewers remember the advertisement, but cannot remember the product advertised. In this case the

advertising campaign will turn out to be a failure. The advertisement must be recalled, the product must be present in the buyers' mind. For instance, when buyers are offered several products with similar characteristics, a good advertising campaign must remind buyers that the product advertised is better than the others. People tend to choose a product which has been advertised and not a product with a name that they have never heard before. In the case of several products having been advertised, people will tend to choose the product which has been advertised in a more persuading way for them. When a product is chosen among the others and bought, we must say that the final purpose is achieved: positive consumer response. The final purpose of most advertisement is to make consumers buy the product or take positive action. Advertisers sometimes search for immediate sales, but other times they prefer to create an image of the company expecting sales that will come later. Factors such as the advertisement *per se*, the image of the product, the brand name, as well as the price may also influence. Not only must the advertisement be chosen with care, but also the image of the product. The packaging of a product is also important. For this reason, brand names such as Coca-Cola and Pepsi have changed their image for a new, provocative one. This can be seen in the following images:



Picture 1. The Coca-Cola Bottle (Coca-Cola Company. *Coca-Cola Journey Homepage*, 2008)



Picture 2. Pepsi's logos (Haendel, 2008)

In fact, both companies created expectation when they changed their image. First of all, they advertised that a change of image was going to take place. They did

not talk about the drinks; they only talked about the image of the product. This is what happens when a product has already created a good image. Efforts are not needed in order to persuade people to buy their product, since they only need advertisements to feed their good image. Ocaña (173) insists on the importance of the brand name of a product because “[L]a imagen de marca es única e irrepetible”. Ocaña insists on the fact that products can be copied but not brand names: “El primero que mezcló leche con polvo de chocolate hizo un Cola Cao, y aunque Nesquick se gaste miles de millones, Cola Cao ya es un genérico. El consumidor pide un Cola Cao. Y contra eso no se puede luchar” (176). We have stated that people tend to choose a known product rather than a product which they have never heard about. But on occasions they can choose the unknown name for reasons of price, or depending if the product is for them or for another person: we tend to give presents with a known brand name, because it makes us feel that we are giving a good gift. Advertisers must pay attention to brand names and sometimes, we hear about advertising failures caused by unsuitable brand names. For example, Volkswagen launched a car called “Nova” in South America, which was an unfortunate name, because people interpret it as “Volkswagen no va”, that is, a Volkswagen that does not work. Another example is the brand name of Head & Shoulders shampoo, a name which was considered difficult to pronounce and be remembered by the average Spanish buyer. So, it was changed to H&S which is easier to pronounce. Whether or not these anecdotes are merely urban legends, they do illustrate the fact that the selection of an appropriate brand name is very important,

especially in a culturally different advertising context. Brand names are so important, that according to Ocaña (174), companies prefer buying a well-known brand name for a new product than trying to search for and create a new name. Ocaña (174) gives the example of when Danone buys Yoplait. Yoplait finishes its production and Danone makes both brands, so Danone has bought the brand name and not the product.

We think that language has an important role to play in any advertisement, and in fact, we suspect that its effectiveness depends on the degree of linguistic flexibility of a particular language, and it may be that English offers more possibilities than Spanish in this aspect. This is obvious, for instance, in the morphological field since the English language allows more freedom in the combination of morphemes for the creation of new words than the Spanish language. More examples can be found in the same field or in other linguistic fields such as phonology, syntax, semantics and pragmatics.

There can be no doubt that advertisements greatly influence our daily life and constitute an extremely interesting form of linguistic communication. There is a sender (the advertiser), a receiver (the consumer) and a message (the advertisement). Language is the medium of advertising discourse and can be manipulated to different effects. Although many advertisements may appear in different media, in this analysis we will only be concerned with written advertisements, but always bearing in mind

that these written advertisements can keep some of the words and images of a television advertisement in order to remind the addressee of its existence, although these addressees may interpret it in different ways depending on their sex, age, social status, and so forth. This information about addressees is very important for advertisers, and many surveys are carried out to learn more about potential buyers. The American Association of Advertising Agencies gives the following outline to determine the demographic characteristics of the possible consumers (based on the American Association of Advertising Agencies, 2009):

- House role (head of the family, housewife, wife, son, relatives, friends ...)
- Age (under 6, over 18, middle-aged ...)
- Sex (male or female)
- Education (student, graduated ...)
- Marital status (married with present / absent spouse, single, widow, divorced, pregnant ...)
- Religion (practising, non-practising, Protestant, Catholic, Jewish, other, none)
- Politics (liberal, democrat, conservative ...)
- Race (white, black, other)
- Main language spoken at home (English, Spanish, other)
- Other languages spoken at home (English, Spanish, other)

- Salary (less than 10 000 \$, more than 50 000 \$, ...)
- Occupation (place at work, private or public companies, self-employed, night job, retired ...)

Home characteristics are also taken into account in this outline such as: the size of the country, the geographic area (metropolitan, city, suburbs, urban, rural ...), geographic region (north, south, mountain, coast ...), children at home (under 18, no children ...), type of home (number of members, family ties, number of adults, number of women ...) or house property (rented, owner ...). All this information is important for advertisers in order to create their advertisements, since the consumers' data and situation give the key to know what they may need and how to present the advertised products in a successful way.

Written advertisements are normally printed in magazines, newspapers and leaflets, but also on roadside hoardings, inside and outside buses, trains, inside the underground, on bags, receipts, tickets, even on objects such as mugs, clocks, pens, or pencils, and also in junk mail. We are surrounded by advertisements and sometimes we are not even aware of it.



Picture 3. Roadside hoardings on C-550 (Arteixo-Coruña)



Picture 4. Advertising on a telephone box

If there are several companies which offer the same service to consumers, then these companies spend a fortune on a good persuasive advertising campaign in order to increase sales. Telefónica, like many companies, invested a great amount of money in its 2010 summer advertising campaign as we can deduce from the previous and following pictures. Picture 4 shows a telephone box packed with messages advertising Internet. The surprising element is to see the additional advert above the telephone box, which will not go unnoticed. In Picture 5, we can see an enormous canvas covering a huge building, and on it we can see the advertisement, which, due to its size, can be seen from quite a distance. In both cases, advertisers are using different strategies in order to attract attention.



Picture 5. Advertising on buildings

The world of advertisements is very complicated, vast amounts of money are invested to create “good” advertisements, and advertising agencies work hard in order to create the most “catchy” and “memorable” advertisements. Paradoxically, when the buyers of the product acquire it, they do not pay only for the product but also for the advertising campaign that persuaded them to buy it. Advertisements do not only inform about the existence of the product advertised, but also persuade us that the product is necessary and that it is the best. Nowadays, advertisements are based on psychological studies, especially in the case of television and cinema advertisements. Viewers can receive impressions of a certain product subconsciously because its appearance on the screen was so brief that they did not realise it. Nevertheless, the image will be picked up by their subconscious. For example, in a TV serial when we see a happy family having breakfast with a specific brand of milk, this is what Ocaña (95) refers to as “product placement”; or when some years ago, at the cinema before a voice-over reminded you to switch off your mobile phone, you could hear the sparking of a can of Coca Cola being opened at the same time, thus making you wish for one.

Our aim here is to apply linguistic analysis to a recent sample of advertising discourse in the English and Spanish languages. We will analyse the “linguistic tricks of the trade” used in the advertising world, we will draw up an outline of the linguistic features found in the English language adverts, and ascertain if those features are found in advertisements in the Spanish language. From the beginning, we have stated

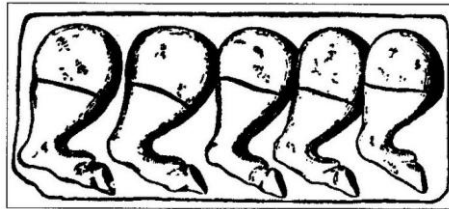
that we suspect that English advertising discourse is more effective than the Spanish one, and to prove such a hypothesis we will create a corpus with a considerable number of examples in both languages. We will see how advertisers use language to fulfil their objectives, and for this purpose we will deal with modern advertisements from English and Spanish newspapers and magazines. The linguistic characteristics will be taken from the advertisements of our corpus and will be analysed from a linguistic point of view. We have divided the characteristics we aim to study into five linguistic fields: phonology, morphology, syntax, semantics and pragmatics, each one of these corresponding to a chapter of this work.

Although we are concerned with modern publicity, it is worth giving a very brief account of the early years of advertising, in order to see how similar, or dissimilar, it was to modern adverts.

1.2 The early days of publicity

Advertising is not a modern phenomenon. Its origins date from antiquity, and Russell and Lane (4) state that the first testimony of advertising is an earthenware board found in Babylon, dating from 3000 BC, which includes inscriptions about a tradesman, a copyist and a shoemaker. Russell and Lane (4) also mention the first papyrus which proves that the Egyptians also used advertisements, as well as the

Greeks and the Romans and in fact, archaeologists have found painted walls announcing sales of meat, milk and shoes in Pompeii.



Picture 6. Advertisement found in Pompeii (Russell and Lane 4)

Picture 6 represents one of the oldest advertisements found in Pompeii. We can see how repetition of images (a row of hams) is used in order to advertise a butcher's, and this method of repeated images is also seen nowadays, as represented in Picture 7, where two identical ads are placed together:



Picture 7. Touran advertisement

However, written communication did not start before oral communication, so oral advertising was probably the more ancient form of publicity: “En las antiguas civilizaciones hebrea, griega y romana, la publicidad hablada era un institución reconocida. Los pregoneros públicos hacían sus transacciones proclamando nuevos artículos de venta” (Brewster et al. 22). Russell and Lane (4) include an anecdote about the French inn owners who advertised their wines by using street vendors who also offered free samples. This fact of offering free samples dating from 1100 BC is still very used in modern publicity. Three-dimensional signs were also used to announce goods and services: for instance in the sixteenth century, the use of a striped bar to announce a barber’s, a sign which still survives in our days.

In the fifteenth century, the printing press was invented and the first written advertisements started to appear. According to Brewster et al. (24), in the eighteenth century, thanks to the improvement of the printing press, machines and better means of transport following the Industrial Revolution, society could produce goods in large quantities, transport those goods and the advertising world had the means to advertise them. *The Tatler* was a newspaper which first appeared in 1709 and can be taken as a token of how papers were used to advertise goods. This paper dealt with all kinds of topics of the period and it also had ample room for advertisements. However, edition number 224 is completely devoted to the matter of advertisements. Advertisements are considered as pieces of information about everything necessary for life:

The nicest Spanish Blacking for Gentlemen's Shoes ever invented or used, making them look like new.

The Incomparable Beautifying Cream of the Face, Neck and Hands takes away all Freckles, Spots, Pimples, Wrinkles, Roughness, Scurf, Morpew, Yellowness... Sold only at Mr. Lawrence's Toyshop...

Nectar and Ambrosia: The highest Cordial in England, prepar'd with the richest Species, Herbs, and flowers, and done with right French Brandy, (and I refer to the judicious if it be not so,) now sold in 2d. Dram Glasses at many Eminent Coffee-houses in and about the City of London... (Bond 170-1) ² .

In spite of having been written more than 300 years ago, we can identify certain characteristics still used by modern publicity to catch the reader's eye. For example, the use of adjectives, which are carefully chosen, the use of comparatives and superlatives, and the use of hyperbolic statements. Advertisements do not only inform about the product, but also persuade the reader that the product is necessary and that it is the best.

Nowadays, magazines and newspapers, as well as television, cinema and radio continue to advertise products. The press is financed by the revenues from advertisers

² These advertisements are taken from *The Tatler*, edition number 224 (September 14, 1710).

(Bromhead 169). According to Brewster et al. (341) the first appearance of ads on the radio was around 1922, and on television around 1939. At present, many radio and television programmes in the UK and Spain are sponsored by advertising companies, although some channels do not show any advertisements.

A more recent medium is the Internet, where there are sites wholly devoted to advertisements, as for example adflip.com, where visitors can even vote for their favourite advertisement. According to Ocaña (113) we can find different forms of advertisements on the net such as *banner*, *skyscraper*, *pop up*, *pop under*, and *layer*. A home page such as the following one (Picture 8) taken from terra.es will allow us to analyse the different forms of advertising on the net. In the first place, we can see a banner advertising NOKIA, and if Internet users are interested in finding more they just have to click on it. This banner also seems to be a *layer*: “Elemento publicitario que aparece sobre la página con animación y movimientos predeterminados” (Ocaña, 113), because little by little words change as well as the *skyscraper* (vertical form) of the Iberia advertisement. Sometimes when we close the site, an advertisement can appear, and this is what Ocaña (113) calls *pop under*, the opposite of a *pop up*.

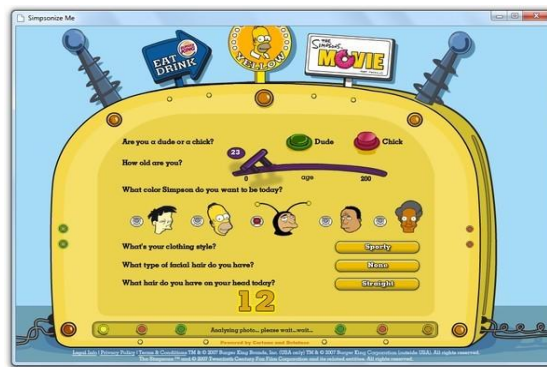


Picture 8. Terra's website (*Terra Homepage, 2008*)

Sites such as Google also offer an advertising service called Google AdWords and Google AdSense. Users may become frustrated when surfing on the net, when they are bombarded with *banners*, *pop ups*, *pop unders*, and other formats. They have to stop their search in order to make them disappear with a click, just as when they receive a lot of advertisements with their e-mails. Therefore, advertising services were created to enable Internet users to find advertisements in the right moment. If we enter the Google advertising service, we can find the difference between Google AdWords and Google AdSense. For instance, if we are in Google and search for “travel”, after

the search on the right hand side we will be able to see links advertising cheap flights, trips and travel agencies; when we click on any of them, this is when the advertiser has to pay for the advertisement. This method is called Google AdWords. However, when an advertisement is included on a web site, it is called a Google AdSense, and the owner of this site will obtain profits when anyone clicks on the advertisement.

Nowadays, digital advertising includes games, tests, blogs, interactive and ludic sites. The publicist Williams collects several examples of different Internet campaigns which revolutionised publicity in this medium, as for example, Burger King or Nike webs. In the first one, they presented a man disguised as a chicken to whom internauts could give orders, as for instance make him dance or do a somersault. Although all these orders were previously recorded, the mere fact that the “chicken” answered made the advert attractive. Now it could make us think of a very simple site but we have to bear in mind that we are dealing with one of the first digital advertisements, and in its time it represented a great revolution. This and similar adverts were the breaking point for other more elaborated methods in the future (Williams 10). In 2007, Burger King together with the new film of “The Simpsons” launched a website called simpsonizeme.com, where users uploaded photos to characterise themselves with their favourite characters of the TV programme (Williams 32).



Picture 9. Burger King (*Burger King*, 2011)



Picture 10. Nike (*Nike – The Chain*, 2012)

Nike also created with great success several digital advertising campaigns, among which we can highlight “The Chain” in which the football player Ronaldinho kicks a ball and the viewers had to follow the chain of kicks, the only condition being that the ball had to come in from the left and go out from the right. Participation was massive and a two-hour video was created with some of the received videos. This campaign was also reinforced with the appearance of the advert on TV where viewers were asked to visit the website in order to participate (Williams 35).

The innovation in the field of digital advertising is that consumers can interact giving and sharing opinions in forums, blogs, or consumer sites like ciao, trnd or bopki. Social networks like Facebook contain advertisements and different brand names of products create groups of followers. A tool like YouTube can also be used to praise, criticise and make parody of some advertising campaigns, or simply if you want to view some content you will have to see first an advert, which sometimes can be omitted after seeing it a couple of seconds. An example of the use of YouTube and Facebook used jointly for a major impact would be the “Gorilla” ad advertising the chocolate brand name Cadbury Dairy Milk (Cadbury’s Gorilla Advert, 2007). This advert started being an advert for television, but it reached a total success when it was shifted to a video for YouTube receiving millions of visits and from this point, over seventy groups of followers were created in Facebook (Williams 73). In this advert

you could see a man disguised as a gorilla playing the drums while he sang a song by Phil Collins. New versions of the advert soon appeared in YouTube.

Some publicists such as Williams (7) consider that the definitive jump to online advertising appears with what she calls “viral publicity”, which is defined as an advert, usually in a video format, which is broadcasted on Internet and spreads like a virus among Internet users. Viewers look for these videos which are deliberately passed on, in contrast to the different forms of adverts previously seen by Ocaña which could irritate and distract the internaut. Digital advertising is effective in the sense that it attracts public interest and this fact is translated into more sales, and this is achieved on a world level. MacMillan writes an article entitled “The dotcom Wars” for Campaign magazine where he compares the dotcom boom (related to Internet advertising) to the great impact of the Gold Rush by defining it as a huge billboard reading “Welcome to the new gold rush”. In spite of the rise, Tungate (259) also talks about the fall of dotcom advertising. He gives several examples such as the advert for Pets.com at the Super Bowl, in which a sock puppet advertised food for pets. Mieszkowski in Fumble.com states the importance of such an event for investing money in different advertising campaigns. This annual championship football game is followed by millions of people and it represents a great opportunity for advertising companies. Despite the success of the Pet.com ad, the campaign was a total failure, as it is reflected in Golman’s article “10 big dot.com flops”. The advertised website received

numerous visits at that moment, but no long-term purchases. The reason was that it did not manage to create an image and a brand for their service.

Among the advantages of digital publicity we could highlight the form, simplicity, speed, interactivity, low cost, word level and millions of followers that Internet has. Among its disadvantages we could mention that not everybody has access to Internet and advertising methods and strategies become outdated very quickly. We will conclude with the reflection that digital advertising must always be innovative because techniques can be repeated but become very tiring and new techniques must be worked out in order replace the previous ones.

According to our corpus, and experience of collecting adverts for the last thirteen years, the most frequently advertised goods are beauty products, cars, mobile phones, household products and drinks. But everything can be advertised. Even the Church of England advertised itself on television in 1992 in an attempt to stem the decline in membership and attract young people, as explained in newspaper article: “Church puts its faith in TV advert” by Victoria Combe. The main objective was to advertise Christianity as a faith rather than the Church of England as an institution. Nevertheless, this is not a modern phenomenon, since according to Russell and Lane (10), after the American Civil War, religious groups also edited their own

publications, where their ideas were expressed, and these publications included advertisements for medicine and special potions made of alcohol.

1.3 The state of present research on advertising discourse

Advertising discourse presents a wide range of options for research, as for example in the fields of psychology, linguistics, statistics, economy, art, aesthetics, history, communication or technology. Eguizábal (17) states that psychology was the first discipline to take advertising seriously. He also outlines three theoretical treatments in the study of advertising: the multidisciplinary, the systematic and the semiotic treatment. In the first one, the study of advertising goes together with other disciplines such as art, economy, or psychology, among others. The systematic treatment considers that advertising is a confrontation of systems, whose elements are related to each other as, for instance, information, evolution, context or economy. Finally, the semiotic treatment that, according to Eguizábal (20), was first promoted by Roland Barthes, deals with images and language.

Advertising discourse is very complex due to its changeable nature. Advertising changes with the new technologies as well as with society and cultural aspects of each decade and this dynamism in advertising contributes to its complexity. We can find many instances of advertisements everywhere, and as they form part of

our daily lives, many studies have been carried out on the topic. This implies that advertising is a familiar research topic; nevertheless, we think that our study is innovative in the sense that we created a corpus of English and Spanish advertisements over a period of thirteen years in order to compare both discourses. This fact makes our contribution on the subject valid in time, as we take into account the dynamic character of advertising. The press offers a great range of adverts and this contributes to the variety of our corpus as well as to the depth of our analysis. Having advertisements written in English and Spanish allows us to develop a contrastive analysis with the objective of studying the similarities and differences between both discourses. Linguistic studies on advertising carried out so far provide characteristics found in advertisements focusing for example, on one linguistic aspect, whereas we focus on several linguistic fields and take into account different aspects of each field. Since this subject matter will be dealt with here from a linguistic point of view, the next section provides the theoretical framework to be used for its analysis.

1.4 Theoretical framework

This analysis is concerned with the study of English and Spanish advertising language in order to highlight the similarities and differences between both discourses. What we are offering, therefore, is discourse analysis related to the field of advertising. Discourse analysis is defined by Norman Fairclough (2005) as the analysis of “texts”.

He takes “texts” as “the linguistic / semiotic elements of social events, analytically isolable parts of the social process”. We take into account written texts from the press, particularly advertisements from British and Spanish newspapers and magazines. We also provide explanations of the semiotic aspects of these advertisements as, for example, their visual elements when necessary. Fairclough (2005) argues that when analysing discourse, some authors limit their study to identifying forms whereas others carry out a detailed linguistic analysis. In our analysis, we take into account both positions, that is, after identifying the recurrent features in advertising discourse, we classify them according to the linguistic field to which they belong, and finally, in most cases, we provide a detailed analysis. We coincide with Fairclough (2011) when he considers the aim of “Critical discourse analysis” (CDA) is to “identify through analysis the particular linguistic, semiotic and ‘interdiscursive’ features of ‘texts’ which are a part of processes of social change”, since we identify and analyse the particular linguistic, semiotic and interdiscursive aspects of British and Spanish written advertising texts which are found in the changeable field of publicity.

Fairclough (2005) uses the term “discourse” in an abstract sense to refer to the semiotic elements of social life, that is, to designate the social activity which makes language be used in a particular way. In this sense we can say that advertising discourse uses language in a particular way that differentiates it from other types of discourse. Language has been an object of study throughout history, and Saussure

(39-40) describes three important disciplines in the study of language. In the first place, he mentions grammar, which offered rules to distinguish between correct and incorrect forms, in the second place, philology, which studied language used in written texts in a critical way; and in the third place, comparative grammar, whose aim was to compare languages. However, after these studies, a new discipline was born: linguistics, which considers language as the central point of its analysis. Many studies have been carried out in order to arrive at a definition of what is meant by language. For instance, Chomsky (1989:11) considers it an innate human faculty which is biologically determined, whereas Sapir (14) stated that it is experience that makes up language and has nothing to do with innateness. Saussure (60) defines language as a social system of signs which is studied by semiotics. These signs are made up of sounds (phonetics), which are combined among themselves (phonology), in order to form morphemes and words (morphology), with meaning (semantics), which make ordered structures (syntax), and have a communicative intention (pragmatics).

Bloomfield (87) defines the “phoneme” as something abstract that all languages have and each system of phonemes has to be studied in the language in which it occurs. This linguist (90) considers it as the minimal unit composed of distinctive features. For this reason we compare the different phonological systems of English and Spanish and when we analyse the use of minimal pairs we take into account the distinctive features of each sound. Phonemes are basic because they form

morphemes, which are the unit of study of morphology. Crystal (198) defines this field as the study of “the structure of words” which is divided into two domains: inflectional morphology and lexical morphology.

The use of morphemes to mark plurality in nouns or participles in verbs are examples of inflectional morphemes which exist in both English and Spanish. In English we also have inflectional morphemes in the use of comparative and superlative forms which are not seen in Spanish, which uses no inflectional ways of expressing higher degree.

Pyles and Algeo (285) consider the following processes of lexical word-formation: compounding, affixing, shifting, shortening, blending, borrowing and creating. Different parts of speech can be combined in order to make compounds, such as noun + noun, noun + verb, or verb + adjective, to create compound nouns, compound verbs, and compound adjectives respectively. However, we can find less common compounds such as compound adverbs, compound prepositions, neo-classical compounds, as well as reduplicative forms. With the use of prefixes and suffixes we are combining words by means of affixation. Sometimes, the same word can function as different parts of speech, that is, with no need to add anything or shorten the word, just by shifting the word to a new use. This process is defined by Pyles and Algeo (281) as functional shift and it is sometimes found in advertising

discourse, along with blending or shortening words to create clipped forms and acronyms. Borrowing words from other languages is often found in publicity as we will see in our analysis, for instance the use of French words in English and Spanish advertisements. Concerning the creation of new words, Bauer (239) talks about “word manufacture” when a word “is created *ex nihilo*, with no morphological, phonological or orthographic motivation whatsoever” and this is usually found in brand names of advertised products / services. In the Spanish language, we can find all these morphological processes³ (Alvar 21), and when dealing with affixation we can talk about the use of “interfijos” which are “elementos sin función gramatical significativa y que enlazan la base léxica y los sufijos” (Otaola 107). Frequent interfixes are “-ar-, -arr-, -ot-” as found in “humareda, jugarreta, pisotón” respectively. This process is less productive than prefixation and suffixation.

Words are composed of morphemes and word order is an important part of the study of syntax, which also pays attention to sentence structure. Crystal (216) classifies sentences into simple and multiple sentences depending on the number of clauses they have. He talks about four levels in the grammatical hierarchy which are summarized in the following diagram:

³ The Spanish Word “acrónimo” is used to refer to the English word “blending”, whereas the Spanish word “siglas” refers to the English “acronym”.

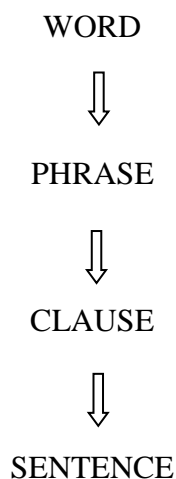


Diagram 1. Grammatical hierarchy (based on Crystal 217)

Rojo (114) states that this hierarchy also applies in the Spanish language. Simple sentences can be classified as declarative, interrogative, imperative or exclamatory (Quirk et al. 803), whereas multiple sentences can be divided into compound and complex sentences (Crystal 226). The Spanish language follows the same classification and distinguishes “juxtaposition” as another type of complex sentences when coordinated sentences have no conjunction joining them (Rojo 58). Subordinated sentences are complex sentences that are divided into nominal, adjective and adverbial types. The latter can be of time, place, condition, concession, contrast, comparison, reason, purpose and result. This classification applies to both English (Quirk et al. 1045-6) and Spanish (Rojo 57).

Words and sentences form texts with meanings. Beaugrande and Dressler (3) define a text as a communicative occurrence with seven standards of textuality: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. In our section about semantics we deal with the concepts of cohesion and coherence. Halliday and Hasan (48) consider that cohesion occurs when the interpretation of some element of the text depends on another, and they distinguish five major types of cohesive ties: reference, substitution, ellipsis, conjunctions and lexical cohesion. A text is said to be coherent when all the elements are related to each other (Brown and Yule 224). Advertisements make use of these standards, unless they are interested in creating other effects. If the text is formulated in a cohesive and coherent way by the addresser, and it is received as such by the addressee, then we are dealing with the standards of intentionality and acceptability respectively (Beaugrande and Dressler 7). These authors (8-9) consider that the text is always informative as it provides information and it always occurs in a context, all of which is related to the standards of informativity and situationality. Regarding the last standard listed by Beaugrande and Dressler, intertextuality deals with the use of a text or texts within other texts and, as will become apparent later, it is very much used in advertising discourse.

Pragmatics is defined by Escandell (16) as the study of the principles that govern the use of language in the process of communication. Levinson (23) considers

the following phenomena important in any pragmatics theory: deixis, implicature, presupposition, speech acts and several aspects in the discourse structure. Austin (25) states that language consists of carrying out speech acts, such as making statements, orders, questions, promises, suggestions, or apologies. These speech acts are possible thanks to certain linguistic rules, such as the “principle of expressivity” (Austin 28) which consists of saying what one wants to say. This is very important in advertising because advertisers have to pay attention to what they want to say and how they say it, because otherwise their message might not be understood by readers. This principle is closely related to Grice’s maxims, since all speech acts should take into account several rules, as for example quality or quantity.

Fairclough (2011) distinguishes three forms of critique with relation to CDA: ideological, rhetorical and strategic critique.

Whereas ideological critique focuses on the effects of semiosis on social relations of power, and rhetorical critique on persuasion (including “manipulation”) in individual texts or talk, what we might call “strategic critique” focuses on how semiosis figures within the strategies pursued by groups of social agents to change societies in particular directions.

When analysing the language used in advertising discourse we are taking into account the ideological form of critique, as we include the linguistic, semiotic and

interdiscursive analysis of the advertisements of our corpus. We also pay attention to the second and third forms of critique: advertisers use persuasion and other strategies to make readers buy their products or use their services. Advertising cannot be understood without rhetoric because all advertisements are designed to give reasons to potential buyers to change their behaviour by choosing a certain product or service (Baños et al. 163). These authors consider that rhetoric has its origins in Greece in the 5th century B.C. with the doctrine of Corax, Tisias and Aristotle, and later with Cicero the doctrine of rhetoric is made explicit. In his work, Cicero (54-56) talks about the five steps which make up rhetoric discourse: *inventio*, *dispositio*, *elocutio*, *memoria* and *pronunciatio*. Therefore, what is said, how it is said and in which order are very important elements, and these steps are considered in advertising discourse: advertisers search for reasons to present the product, they display all the information throughout the advertisement in the heading, subheading, body text, slogan (if all these parts appear) or just in the brand name. In order to be persuasive they use language in a concise manner and they often use figures of speech such as metaphors, metonymy, personifications, or hyperboles.

Linguistics is a broad term as it comprises many fields such as translation and interpretation, creation of artificial languages, lexicography, language teaching, computer language; and it also comprises the study of language from different perspectives such as the ones mentioned above: phonetics and phonology,

morphology, semantics, syntax and pragmatics. These are the linguistic fields which we take into account in order to analyse English and Spanish advertising discourse.

In our analysis we start with the study of phonology. In the first place, we provide the differences between phonetics and phonology according to Gimson, and then we continue with the description of the English and Spanish phonetic systems based on Gimson (1994), Roach (1991), D’Introno (1995) and Quillis (1973). In the section on morphology we consider the morphological studies carried out by Pyles (1993) and Quirk (1985) studying the different types of word formation and creation. Syntax is defined according to linguists Baker (1995) and Crystal (1995), and we follow the classification of simple sentences established by Quirk (1985), and the classification of complex sentences carried out by Burton-Roberts (1989) and Spanish linguist Rojo (1978). We start the section on semantics with the definition of this discipline according to Akmajian et al. (1990), and we continue our analysis in this field with the studies of Leech (1972), Crystal (1995) and Cook (1992). Finally, for our analysis of pragmatics we refer to the studies carried out by Searle (1980), Grice (1991) and Levinson (1983), examining deictic elements, presuppositions and implicature.

The above is a summary of the steps and theories we follow in each section, bearing in mind that these are not the only linguists and studies we consider and

mention in our analysis, since we also take into consideration studies and research contributed by publicists and experts on marketing and advertising. The corpus specially constructed for this study over a period of 13 years consist of approximately 300 printed adverts from varied press sources. For obvious reasons of space, in order to avoid making this volume excessively heavy, as well as to ensure maximum image quality, the advertisements we refer to are to be found on the accompanying CD. We apologise for the inconvenience of having the images separate from our explanations, but we consider that the CD format is the best solution.

2. ADVERTISING

2.1 Definition. Types of advertisements

The phenomenon of advertising surrounds us daily. We are bombarded by advertisements on television and radio, in magazines and newspapers, in buses, trains and on street hoardings. Baños (233-278) offers the following classification of advertising media.

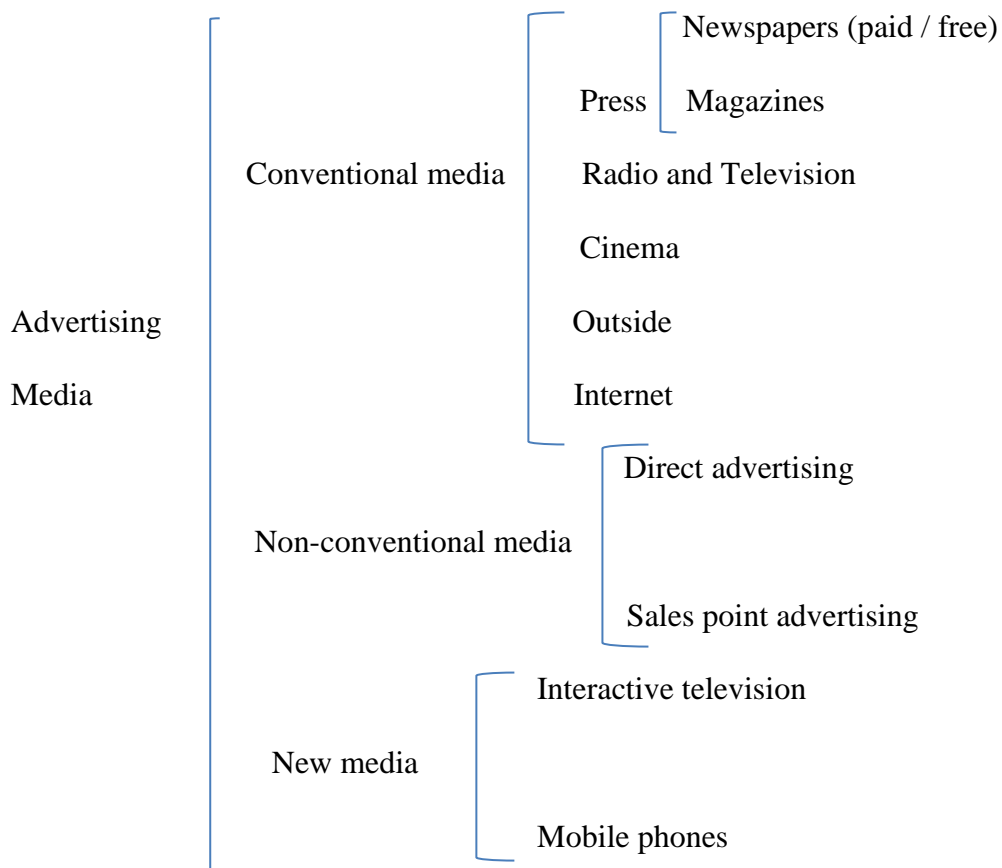


Diagram 2. Advertising media

In the first place, we can distinguish between conventional and non-conventional media. Press, radio, TV, cinema, outside advertising (as for example street hoardings) and Internet are mentioned as conventional ones, whereas direct advertising (as for example handing out leaflets), and sales point advertising (when we are offered a sample or a small tasting of a product in a desk of a store) are included as non-conventional media. Among the new media, Baños (271) mentions interactive television and the use of mobile phones. It is curious that a revolutionary phenomenon such as Internet is mentioned among the conventional media and not the new ones. A possible reason could be that digital advertising came with such an impulse that now the new strategies to surprise the audience are already extinguished.

The constant pressure of advertisements encouraging us to buy goods or use services leaves us saturated and often sceptical, but there can be no doubt that the process of linguistic communication involved in advertising is worthy of study. In order to examine certain aspects of this particular kind of interaction, we should perhaps begin by defining what an advertisement is, and for this purpose we have reproduced the following diagram based on Vestergaard and Schroder (1-3):

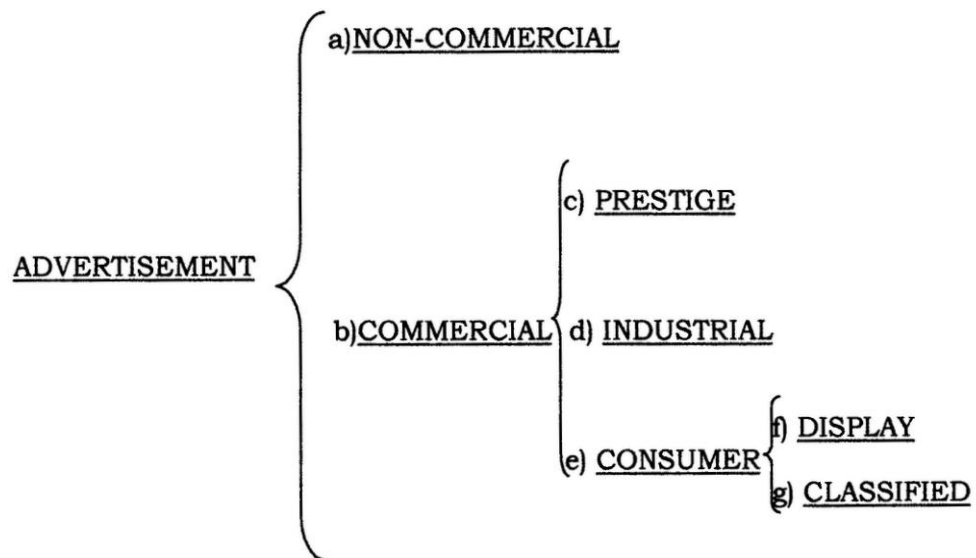


Diagram 3. Types of advertisements

First of all, they distinguish between (a) non-commercial and (b) commercial advertisements. Examples of the first class are those for associations and / or societies for charity or political purposes. Examples of these kinds of adverts are *Fondation*, released in a British magazine, and *Ayuda*, released in a Spanish one. The former is an appeal by “Fondation pour la protection de l’enfance et l’action humanitaire”, and the latter is an appeal by “Ayuda en Acción”.

Commercial advertisements (b) try to sell something to potential buyers and they can be of three types. The first type is known as prestige advertising (c) , where firms advertise a name or an image, their aim is to create a good image for the firm

rather than an immediate increase in sales (Vestergaard and Schroder 1). In *British Airways*, the company gives a message for its customers communicating the effort they are making to return to normal service after the period of industrial action, and in *Cortefiel*, the Spanish clothes firm thanks its customers for helping them to reopen a shop. The aim of these advertisements therefore, is to remind people of the existence of the firms and to leave a positive image, just as in *Northern Rock* which aims to create a favourable impression of the society because its members will probably receive the information of the meeting by post or electronic mail. Or the Spanish Advertisement *Iberia 1*, which just makes up a Christmas tree using their destinations, only wishing Happy Christmas to everybody, and not trying to sell flights directly. Sometimes, a firm advertises its goods or services to other firms. These advertisements are known as industrial advertising (d). This type of commercial advertisement is usually found in specialised trade journals or in the business pages of newspapers (Vestergaard and Schroder 2), and one example can be seen in *Market Prices*. The third type of commercial advertisements is known as consumer advertising (e). The advertiser is a firm appealing to individual potential buyers rather than to other firms in order to promote the sales of products and services, yet Vestergaard and Schroder (3) distinguish between display (f) and classified advertising (g).

Display advertisements (f) are placed in the newspaper or magazine in order to catch the attention of readers whose main interest is in the editorial and not in the

advertisements. This kind of advertisement is generally released by a large firm or an association (Vestergaard and Schroder 3). For instance, *Galaxy* has the form of a quiz. The British magazine *She* differentiates it from the editorial material by writing in the top right hand corner of the page the word “ADVERTISEMENT”. Perhaps advertisers are legally obliged to warn readers that it is an advert, and not editorial material. *Nordic Mist* is an advertisement for tonic and mentions an advertisement from its competitor Schweppes. *Nordic Mist* focuses on the word “ADVERTISEMENT” of the Schweppes advertisement and encourages the readers that they should not pay attention to what it claimed because it was only what the top right corner of the page said: ADVERTISEMENT, and it is not based on a reliable study. This idea is further developed in the advertisement which emphasises the idea that what they say about *Nordic Mist* is true due to a more scientific study based on statistics.

Classified advertisements (g) are placed on special pages and ordered according to subject. And as they are written by smaller local firms or private individuals, it can be said that there is a communication between equals (Vestergaard and Schroder 3). *Classified* is an extract of classified advertisements which deals with “Car Hire” and “London Hotels and Apartments”. This kind of advertisements lacks the persuasive language of other types because hardly anything or very little is done to persuade “buyers” to read the advertisement. In fact, this type of advertisements is usually read by those who are interested in searching for a special product or service,

otherwise they are ignored by the average reader. The language used is minimal communication due to space and cost. These advertisements include telephone numbers for contact which will provide the rest of the information.

Display advertisements can advertise material needs or social needs (Vestergaard and Schroder 5). Examples of material needs are advertisements for food (*Homepride* and *Barilla*), drinks (*Appletiser* and *Trina Light*), and clothes (*C&A* and *Custo*). But they can also be advertisements for social needs because by using these products we can identify ourselves with a certain social group. For instance, in *C&A* we can feel identified with the women who appear in the image and we could feel that we belong or would like to belong to that group (professional class women). If we would like to dress like them, we can find their clothes in *C&A*. In the same way, *Custo* presents clothes by *Custo Barcelona* which evoke fashion, coolness and originality for young people. Thus, clothing becomes a carrier of information about what kind of people we are or aspire to be. A clearer example of social needs is perfume, because women define themselves depending on the brand of perfume they use. *Dior I* is an advertisement for Christian Dior's "Hypnotic Poison". The name and the image recall a kind of "Mata Hari", a woman whose attractions are difficult to resist.

After this general summary of types of advertisements, let us examine definitions given by some authors of what is meant by advertising. A general commentary on their different points of view will follow.

In its simplest sense the word “advertising” means “drawing attention to something”, or notifying or informing somebody of something (Dyer 2).

La publicidad es la rama de las comunicaciones del proceso de mercadotecnia. Es un método para enviar un mensaje de un patrocinador, a través de un canal de comunicación formal, a una audiencia deseada (la palabra publicidad procede del término latín *advertere*, que significa “enfocar la mente hacia”) (Russell and Lane 27).

La publicidad es un proceso de información al público que tiende a incrementar las ventas de un producto (Sardón 250).

El anuncio se orienta a la función específica de incrementar las ventas, mientras asocia al producto a situaciones agradables, contribuyendo a crear una actitud favorable en el posible comprador. La comunicación por medio del anuncio está relacionada con la obtención de un resultado, con la idea de persuadir y conmover al consumidor (Woodward 92).

La publicidad es ... el arte de convencer consumidores (Bassat 2001:33).

La publicidad no es una noticia sino un mensaje comercial que debe repetirse constantemente al consumidor hasta que se queda con la idea y el producto le viene inmediatamente a su cabeza a la hora de elegir un producto para cubrir la necesidad de que se trate (Ocaña 72).

... la redacción publicitaria es la técnica redaccional aplicada a la publicidad, especializada en públicos indiferentes y distraídos (Curto et al. 19)

Pensar que lo esencial publicitario consiste en vender géneros es tan ingenuo como pensar que lo esencial de la moda es cubrir nuestra desnudez o protegernos contra el frío. Por supuesto que la publicidad vende mercancías, de la misma forma que la vestimenta nos cubre, pero ese pensamiento, reduccionista a todas luces, no nos ayuda en absoluto a comprender la publicidad, y ello es lo que debe construir el objetivo de un conocimiento teórico del fenómeno (Eguizábal 7).

Advertisements are one of the most important cultural factors moulding and reflection our life today. ... obviously it has a function, which is to sell things to us. But it has another function, which I believe in many ways replaces that traditionally fulfilled by art or religion. It creates structures of meaning (Williamson 11-12).

Commercial speech - advertising- makes up most of what we share as a culture (Twitchell 1).

We can come to the following conclusions about these authors' different perspectives. When we try to define a word we sometimes turn to its etymology and try to find the reasons for its nomenclature, which is what Dyer, and Russell and Lane did, since they state that advertising is a term which means informing or making people aware of the existence of something. We agree that one purpose of advertising is presenting a product or service to someone, who is the potential buyer or consumer; however, the economic aspect of advertising is lost in these definitions, and as Sardón states, advertising tends to increase sales. Woodward also takes into account this aspect by stating that the purpose of an advertisement is to increase sales, although she adds psychological aspects to her definition as she talks about pleasant situations and a favourable attitude that an advertisement can produce in the potential buyer. Therefore, advertising has to do with persuading. The use of persuasion in advertising is defined by Bassat as an art, implying that people are sceptical when seeing advertisements because they are not easily convinced by advertisers. Ocaña states in his definition that one way of persuading is by repeating the same advertisement until consumers are convinced of the need for the advertised product or service. Curto et al. add two interesting adjectives when dealing with consumers: indifferent and absentminded. Therefore, advertisers have to reach potential buyers who may not be interested in reading advertisements. We agree with Eguizábal when he states that advertising is not only selling goods, but there is something else. Williamson compares it to art or religion. Advertisements are found everywhere, and as Twitchell

states, it is part of our culture, and that is why we consider it worth studying. This author also defines advertising as commercial speech, that is, the language used in activities related to business.

From the above definitions we can conclude that:

- Advertising is a process of communication.
- Advertising increases sales of goods.
- Advertising is an art.
- Advertising persuades consumers.
- Advertising tries to create positive attitude towards a product.
- Advertising sells goods.
- Advertising is everywhere.
- Advertising is part of our culture.
- Advertising is necessary.
- Advertising is commercial speech.

These characteristics are summarised so as to formulate the following working definition:

Advertising is a process of communication in which advertisers use persuasive language and other resources to increase sales, making their advertisements noticeable enough to consumers, who sometimes may be indifferent and absentminded towards the product or service which is being advertised.

2.2 Attention-seeking devices

There is serious competition between advertisers due to the fact that there are thousands of professional advertising agencies in the world, and this is one of the reasons why admen try to be original. Their main aim is to make sure that their advertisements are noticed. They have to attract attention and arouse interest in the addressee of the advertisement, who will probably not care consciously about advertising. Then they have to stimulate and create a desire in order to make the receiver buy the object which is advertised. They work hard to connect with the addressee, because of the competition with other agencies. Goddard (11) claims that *attention-seeking* devices are used to make people want to start the *decoding process*, that is to say, the process by which an incoming linguistic signal is interpreted or converted into intelligible language (Crystal 460).

But which are the most common attention-seeking devices? Some of the characteristics which follow are taken from Goddard (11-26), while the examples of advertisements are from our own corpus.

A) Images

Benetton is an advertisement for a firm which often advertises itself with striking images which have nothing to do with clothing. Their aim is to impress the reader with tough images, and in this case they are dealing with equality between races showing three hearts, which are the same no matter to whom they belong. Other examples, which are summed up in a newspaper article written by Capeáns, are a nun and a priest kissing each other, a youth with AIDS about to die surrounded by his family, and a big stain of blood, which reminds us of the atrocities of the war in Yugoslavia.

Many advertisements have no words at all; they only consist of an image and the name of the product. In *Organza*, the woman has the same shape as the bottle of perfume, thus identifying herself with it. In *Grand Prix*, according to the magazine *TIME*, the advertisement shown won the Grand Prix at the 44th International Advertising Festival in Cannes 1997. It is an advertisement which only shows an image and the name of the car. Lewis (XI) states the importance of images in

advertising discourse when he exemplifies it with Absolut ads, which are ads representing the Vodka bottle in several ways (*Absolut*); these ads are collected as if they were cards.

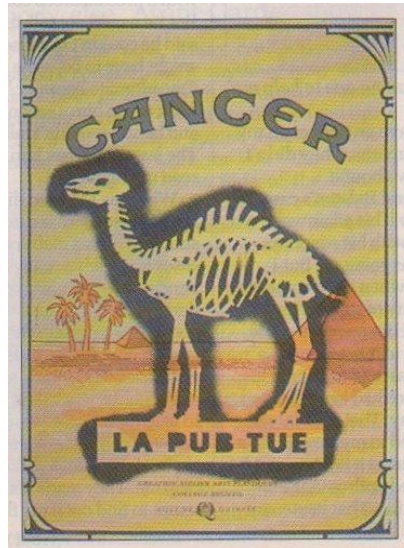
Advertisements for cigarettes used large pictures to advertise themselves because they could not legally encourage people to smoke, as the Code of Advertising Practice establishes in the Articles of the Asociación para la Autorregulación de la Comunicación Comercial (*AUTOCONTROL*), which includes a clause concerning health protection: “Advertising must avoid the encitement of its receivers, specifically adolescents, to behave harmfully to their health”. An example of the use of large pictures to advertise tobacco is an image of an unusual landscape with the slogan “Marlboro. Come to where the flavor is”, in *Marlboro*. In fact, many Spanish advertisements for cigarettes were taken directly without translation from the American/ British campaign, thus emphasising the authenticity of the product and at the same time without saying a word to encourage smoking. According to Chatman (185-194), the best way is to turn to visual imagery, that is to say, giving an image evoking the nice feelings smokers get from smoking: “How? By telling a story, the story of light-hearted folks... who smoke for the simple pleasure of it, and couldn't care less about official admonitions. Admonitions, of course, always come in dull old language” (Chatman 185). Therefore, cigarette advertisements often use a printed warning, which is obligatory by R.D.1079/2002 (Art. 5), and which also serves to

identify them as advertisements for cigarettes. Examples: *Embassy* with the warning “Smoking Kills” or *Camel* with the warning “Las Autoridades Sanitarias advierten que el tabaco perjudica seriamente la salud”.

Chatman (1986) also says that one can find advertisements with pictures of people smoking, which implicitly invites the viewer to join the happy group, although, one can also find a linguistic unit such as “For people who like to smoke...” Sometimes we can see an image which seems to have no relation at all with a tobacco advertisement, so viewers make up their own interpretations. Thus, not only do they invent stories for the advertisement, but they also try to find reasons for smoking, which is the aim of the advertisers. *Nicotinell* could be taken as a counter-example because, according to Chatman, an image with people could be the typical one for an advertisement of tobacco, but in this case, the advertisement uses the usual setting to invite people to stop smoking.

Tobacco advertising is controversial and has been banned on Television, radio, in cinemas, shop windows and vending machines by law 28/2005 (Art. 9). According to a newspaper article by Alan Zarembo, they cannot target children or imply that “smoking enhances your appearance”. This article also includes a poster of a well-known cigarette brand, which has been modified to warn people not to smoke. The brand name “Camel” has been changed to the disease it causes (cancer) and the

animal is reduced to a skeleton. In this advertisement, we can also read: “La pub tue” (Advertising kills), which parodies the warning: “Smoking kills”.



Picture 11. Advertising kills (reproduced from *Newsweek*, June 16, 1997)

Terra may impress the newspaper reader as it is a blank page, the reader may want to know the reason and indirectly he/she is “forced” to read the small writing “Urge equipo creativo” and even the lateral text:

TERRA GMC selecciona para su departamento creativo:
Directores de Arte, Creativos, Diseñadores Gráficos y
Web-Masters con una experiencia mínima demostrable de 3 años
para incorporación inmediata. Interesados enviar currículum a:
botones@terragmc.es Reserva absoluta a interesados.
Abstenerse las personas que no cumplan los requisitos mínimos.

Golf may also be striking because the whole page is packed with small pictures of Golfs resembling stamps, the reason being to demonstrate the car's adherence to the road as if it were a stamp to be adhered to envelopes. "Nuevo Golf TDI 130 CV 4 Motion. Máxima adherencia sobre cualquier superficie". Three-dimensional images are often related to TV or cinema ads, but *Milar* is original because the advertisers managed to include a 3D advertisement in a printed page. At first sight, all we see a distorted image on a TV screen, but with the paper glasses provided with the advert, we can see the image of a dinosaur coming out of the TV. In this way, the advertisers attract the viewers' attention and curiosity since most of them will probably be unable to see the image. This is an effective way of implicating the viewer in the communicative process, which, in advertising is often difficult to achieve, given the quantity of messages bombarding the reader / viewer. Once attention is caught, the advert is read and this is the advertisers' first objective.

B) Headings

Striking headings are often used to attract attention, for example in the case of *Vaseline 1* whose heading "Can be applied with or without tongue" sparks the readers' curiosity and makes them read the whole advertisement to find out what the tongue has to do with the product offered. *Foundation* also has a striking heading "STOP IT" and a shocking image of two children from Romania who are in need of help. But in this

case, a famous person (Phil Collins) is used to ask for help. The body copy also uses tough language, but we will analyse how language works in advertisements later in this study.

In written advertisements, therefore, there is usually a *hook* “the initial piece of attention-seeking verbal language used to draw the reader in” (Goddard 106). Goddard states that hooks often occur in a question form: *UPS* “Wouldn't it be amazing if sending a package across Europe could be as simple as sending it across town”. The question identifies a problem which the rest of the advertisement expands on:

“For other delivery companies, the concept of a wholly-integrated, one-market Europe is still a bit ethereal. For UPS, it is reality”.

Once the problem is set out, the advert suggests that the delivery company UPS has the solution:

Our uniform, all-embracing system of package delivery is now in place across Europe. We offer your business the ease and convenience of a common set of services and capabilities for both national and international deliveries, including guaranteed 10.30 am Express, guaranteed (and confirmed) 8.30 am Express Plus, and state-of-the-art technology to confirm delivery across Europe. No other delivery company sees Europe quite so

single-mindedly. It's one more reason UPS is Europe's new delivery system.

C) Intertextuality

Advertisements sometimes refer to other contemporary advertisements or imitate non-advertising texts. This phenomenon is known as *intertextuality*, which refers “to the way one text can point to or base itself on another” (Goddard 69). In *Scholl* we can see a used trainer in the middle of the page with the slogan “Just smell it”. This advertisement takes for granted that the original one is remembered by the readers, who can establish the relationship between both advertisements. In this case the original text is NIKE's “Just do it”. If they cannot remember, it does not matter because the new one can be enigmatic or can make people ask others what it is about: interest has been aroused and the objective is fulfilled. Texts which use intertextuality provide certain satisfaction for the “clever” reader who is able to make the connection.

Aussie makes reference to Kylie Minogue and her songs. First of all, they have chosen an Australian person to relate it to Aussie's logo, which is a kangaroo, the national emblem of Australia, an emblem which also appears in the background of the ad. Then, there is a question “An Aussie shampoo perfectly matched with an Aussie conditioner?” which presupposes an affirmative answer: “You should be so lucky”, an answer which elicits Kylie Minogue's biggest selling single *I Should Be so Lucky* and

its chorus *Lucky, lucky, lucky*. The body text continues with all these allusions: “These two are designed ‘Especially for you’”, another song by Kylie Minogue and Jason Donovan, which is the reason why it is quoted in the advertisement. Aussie shampoo and conditioner will leave the hair “with more gloss and shine than your average multi-platinum award winning international superstar”, which again elicits Kylie Minogue as an answer from the readers.

In Spanish advertisements we can also find this phenomenon. Some years ago, we could see roadside hoardings advertising “Coca-Cola”, with the slogan “Sed o no Sed”, thus referring to Shakespeare’s “To be or not to be” (=“Ser o no ser”).

Many advertisements, both in the English and Spanish language, make allusions to the Bible. The reason is that the general audience of both cultures would recognise them and make the connection. *Philadelphia* and *Abril* can illustrate this:

“Let there be extralight” (*Philadelphia*) = allusion to the creation of the world. (The pun will be commented on later in this work).

“Tras el séptimo día llovió. Y empezó Abril” (*Abril*) = allusion to the seventh day of the creation of the world. (The presupposition will be commented on later).

Advertisements sometimes evoke knowledge of a film or story (Cook 190). *Smeg 1* evokes the story of “Snow White and the Seven Dwarfs” when the wicked Queen asked her mirror: “Mirror, mirror on the wall, who is the fairest of them all?” In this advertisement, the reply of the mirror would be “Smeg”. The allusion to the mirror could also be seen in the image, where we can see the dishwasher reflected on the floor.

Another example of intertextuality is when an advertisement takes the characteristics of other discourse types (Vestergaard and Schroder 62). For instance, *Galaxy* takes the quiz form to advertise chocolate or *Homepride* and *Barilla* which have the form of a recipe advertising “Homepride Sweet and Sour Sauce” and “Farfalle Barilla” and can make the reader want to keep it for future reference when cooking, or *Thomas*, which looks like a comic strip advertising toys. *Wella* and *Kymco* advertise “Shockwaves Wella” and “El bache maldito” as if they were films. Leech (99) refers to this phenomenon as *role borrowing*.

D) Celebrities

One method used by advertisers to claim the quality of their product and make it credible is to have a celebrity recommending the product (Vestergaard and Schroder 66). These authors claim that this can be done directly such as in *Omega 1*, in which

Cindy Crawford is advertising an Omega watch, or by association such as in *Max Factor 1*, in which the make-up artist of Evita advertises MAX FACTOR (“The Make-up of Make-up Artists”).

“Another method is to appeal to the authority of science or the medical profession” (Vestergaard and Schroder 66). The painkiller “Tylenol” in *Tylenol* is recommended by doctors, thus making more credible the qualities of the product advertised.

E) Samples

Magazines sometimes bring samples of perfumes/shampoos. In *Palmolive* the first page asks the question “Who can resist the gentle touch of Palmolive Nourishing Shower Gel with Essential Oil?” and the second page gives us a sample of the gel which is stuck to the image of it asking a second question connected to the first one: “Can you?”. The answer expected is a negative, and so the reader is invited to interact with the advertiser. The fact that the reader has received a gift (a free sample) is a psychological “hook”, since it would be bad manners to reject a gift, and the chance to appreciate the qualities of this particular product. Advertisements can also make the reader interact with the advertiser, such as in *Soda Crystals* in which the reader is

“invited” to do a crossword, where all the definitions (housework problems) have the same solution: Soda Crystals.

F) Graphic devices

Graphic devices are used for example in *CNN* in which iconicity with words is used because the words take the shape of a business graph. Or in *WWF 1* and *WWF 2* in which the words take the shape of a fish and a fallen tree respectively. Cook (77-84) talks about writing which provokes iconic behaviour, such as in *Sony* which makes us move as sound waves while reading it or *Santiveri* whose body copy represents the contours of the slopes.

Sometimes, attention-seeking devices have to do with typographical features (Goddard 16-7). A verbal text can be presented in different fonts, styles and sizes, in bold, in upper-case and lower case letters and with different features of punctuation. Any of the above advertisements can illustrate this; however let us look at *Kellogg's 1*. It represents the handwriting of a young girl, and in fact, the words come out from her head, metaphorically and physically speaking (see the image in the advertisement). The ascending lines seem to have been written in a rush, and the slogan “más ke amigas” seems to represent the girl's writing because of the modern use of “ke” instead of “que” according to the Internet or sms text way of writing in order not to

waste time while chatting, a way of writing with which the girl will probably be familiarised. We can deduce all this simply by means of typographical devices.

G) Principle of reversal

Cook (218) deals with the principle of reversal: “Features considered typical of ads are often pointedly abandoned, thus defeating expectation and arresting attention”. For instance, in *BT 1* we can see how the advertisement for British Telecom takes another advertisement (probably invented) admitting that ads can lie (we have seen this presupposition earlier in section 2.1. in *Nordic Mist*), and trying to gain the reader’s confidence implying that they are honest by offering a good Christmas gift. Fox (184) also quotes an example of this technique when she recalls an advert for the yeast-based “Marmite”, in which advertisers focus on the repulsion some people feel for it: “some people eat this stuff but a lot of people can’t even bear the smell of it? Only in England!”.

In *Peugeot 1* we can see the car advertised like a fragrance, the ad has a part of the page folded and invites the reader to lift it up “Pruébalo” as if we were to find a sample of a perfume. The body copy emphasises this idea and makes us think of another advertisement of Coca-Cola (intertextuality).

H) Other methods

An addressee will probably not read an advertisement without an attention-seeking device such as a slogan or a hook; that is to say, without something that catches his/her attention. A full written page would be too boring and time consuming to read and therefore the advertisement would not work. Let us take *Solpadeine MAX*: this advertisement consists of two pages, very alike but with a slight change in the heading. The reader will see the first page and probably turn over without paying much attention. But when he sees again almost the same (there is a change in the heading though the image is the same), this attention-seeking device will work and will make the reader go again to the first page because he knows that he has seen it before. He will try to identify the aspect which differentiates the first page from the second, and in doing so he will be reading the advert, which is what the advertiser wants.

2.3 Our analysis

So far, we have seen how English and Spanish advertisements use hooks such as images, headings, graphic devices and other methods in order to advertise products and/or services. There does not seem to be any relevant difference between the two cultures. But what happens when the attention-seeking devices rely heavily on

language? Do both cultures use language in the same way to achieve the advertiser's purposes? Or do they use other linguistic resources? This is what we are going to try to find out in this comparative linguistic study of English and Spanish advertising discourse. We will analyse the characteristics of the language used in written advertisements, but we will examine other elements if necessary in order to understand the written text. The characteristics studied will be organised according to a linguistic point of view, and therefore we have regrouped them in the following five linguistic fields: **phonology, morphology, syntax, semantics, and pragmatics**. The advertisements used for analysis are those taken from magazines and newspapers, although many companies place their advertisements in different media in order for people to remember them better. This is the case of *Trina Light* in which the drink is advertised using the slogan "Cuidado que es light", thus referring to the whole advertisement on TV. This is also intertextuality, since without the TV advert, the written version has reduced impact.

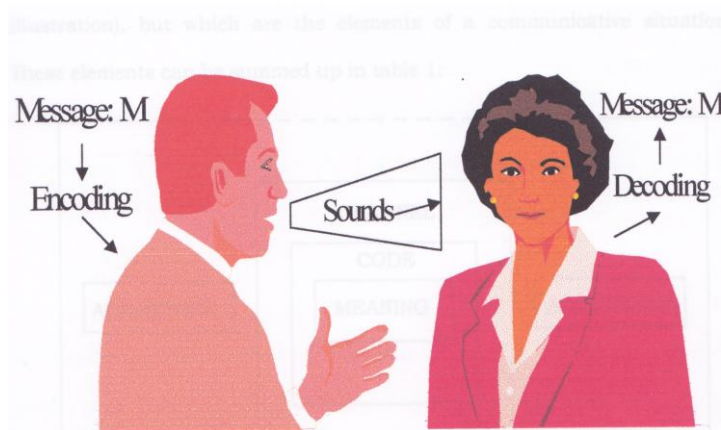
3. THE STUDY OF ADVERTISING LANGUAGE

Akmajian et al. state in their first chapter that linguistics is related to language and communication (both between people and between animals). In the second and third sections of their book, they analyse language according to different linguistic fields: phonology, morphology, syntax, socio-linguistics, dialectology, semantics, pragmatics, and neurolinguistics. Language can also be studied from the point of view of other fields connected to linguistics such as philosophy, anthropology and sociology, among others (Akmajian et al. 24). However, linguistics does not only focus on language and how it functions but also studies the human mind: “language has sometimes been described as a 'mirror of the mind' so that the study of language should then give unique insight into human thought” (Chomsky 1996:1). In this study, as we have already stated, we intend to follow the traditional division into linguistic fields.

In order to get people to identify the product, remember its name, and persuade them that it is worth buying, advertisements rely almost totally on the use of language. Both psychological and linguistic elements are essential. We can agree that advertising is a communication act, which normally uses language, and therefore should be analysed from a linguistic point of view. But, what is meant exactly by

communication? Communication is “the transmission and reception of information between a signaller and a receiver” (Crystal 460).

This can be illustrated in the following way:



Picture 12. Communication process (based on Gimson, 8)

According to Vestergaard and Schroder, advertising is “verbal/non verbal, public, one-way communication” (14). But what are the elements of a communicative situation? These elements can be summed up in table 1:

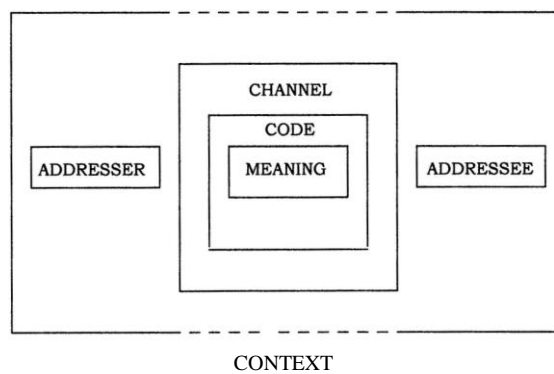


Table 1 Elements of a communicative situation (Vestergaard and Schroder 16)

Related to the advertising world, we can draw table 2 as a conclusion from table 1:

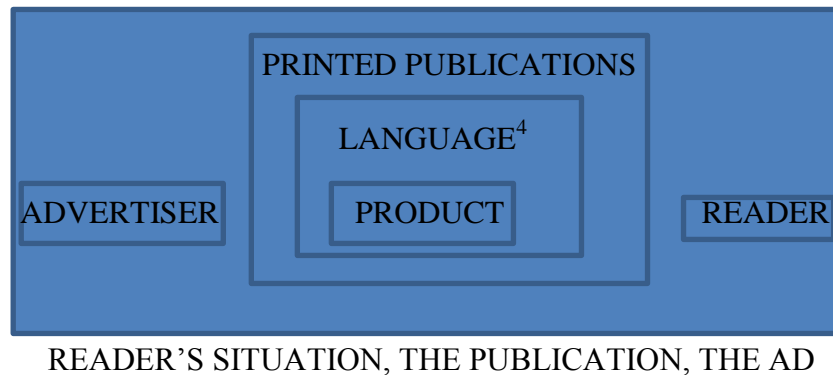


Table 2. Advertising elements.

Each element of the communicative situation performs a different function. Jakobson (352-360) considers the three functions given by the German linguist, Bühler, and he adds three more. Bühler, considered the expressive function, the vocative function and the representative function. We will give a brief definition of each function exemplifying each one with an advertisement and the same will be done with the functions added by Jakobson.

The **expressive** function. The speaker transmits his feelings, his personal ideas about a topic or situation. In *Appletiser*, the speaker tells the reader her reasons for drinking “Appletiser”: “I don’t just want any soft drink”.

⁴ The advertisement sometimes includes a picture (visual communication).

The **vocative** function. This is used when it is necessary to attract someone's attention, the addressee being the most important element of this function. In *Palmolive* we have the direct question "Can you?". The point is to make the audience feel and act. There are several important factors in all vocative texts that should be taken into account, such as if the relationship between writer and reader is of command, request, equality or power. Or in *Ayuda*, in which help is asked for "Llama y apadrina un niño del Tercer Mundo."

The **representative** function. This normally focuses on external reality (the context), as for instance in *Fondation*, in which a chronological description of events in Romania is given.

However, advertisements may exhibit not just one of these functions, but two or a combination of the three functions, with the emphasis on one of them. Thus, the representative is normally combined with the vocative function (e.g. *Fondation*) which is a representative text with an underlying vocative intention (asking for money). We can also find a part which is representative to a certain degree, and another part which is not as informative because we find opinions, recommendations or judgements.

The functions added by Jakobson are the poetic function, phatic function and metalinguistic function. The **poetic** function talks about the message itself but in an aesthetic way. Important components of this function are rhythm, sound effects (alliteration, intonation, assonance, stress), but these features are not essential for language to be poetic. The poetic function is combined with the expressive function when using metaphors. Advertisers tend to use spontaneous everyday language mixed with poetic devices (Byrne 6). Examples of this will be seen later.

The **phatic** function. The speaker opens or closes the communication act and he checks the correct functioning of the channel. In advertising, images try to catch the readers' eye, thus establishing contact with them.

The **metalinguistic** function focuses on the code, it describes the language in general and it is used to analyse the language itself. This function is hardly found in advertising; nevertheless, in *Tylenol* we can see how language is used to analyse language itself by giving the definition of “drug interaction” as found in a dictionary. First we have a phonological transcription of the word, followed by its wordclass and finally the definition. *Dhul* also resembles a dictionary entry, although in this case the word does not exist and the definition is a humorous one, as they define “Con**dhuleezza** Rice” as “Secretaria de Estado que tiene la política de tomar flan **Dhul**”

después de un plato de arroz”. The brand name is printed in red in order to stand out from the rest, this graphic device is used to catch readers’ attention.

4. PHONOLOGY

Many advertisements make use of puns based mainly on phonological combinations. Our theory is that the English language allows more freedom of combinations than the Spanish language. In order to prove such a hypothesis, we will analyse several advertisements in both languages. However, for a better understanding a close study of the English and Spanish phonetic systems must be carried out. First, let us examine the difference between words such as phonology and phonetics, because of their close relationship, then we will continue with the English phonological system, followed by the Spanish one. And finally, we will provide a comparison between both systems in order to assess their flexibility with regard to the different sounds.

According to Gimson:

The phonetics of a language concerns the concrete characteristics (articulatory, acoustic, auditory) of the sounds used in languages, while phonology concerns how sounds function in a systemic way in a particular language. The traditional approach to phonology is through phonemics, which analyses the stream of speech into a sequence of contrastive segments, 'contrastive' here meaning 'contrasting' with other segments which might change the meaning. (6)

Therefore, we can state that phonetics studies sounds whereas phonology studies how these sounds are combined. In English and Spanish we can distinguish between vowels and consonants. “Consonants are those segments which, in a particular language, occur at the edges of syllables, while vowels are those which occur at the centre of syllables” (Gimson 27). But the English language has also semi-vowels /j, w, r/, which are consonants from a phonological point of view and vowels from a phonetic one (Gimson 28). In the Spanish language, [j] and [w] are semi-consonants and [i] and [u] are semi-vowels (D’Introno et al. 102).

4.1 Vowels

In English and Spanish, respectively we can find the following vowel diagrams:

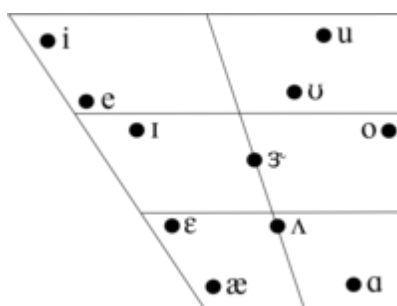


Table 3. English vowels (based on Gimson 39)

ABERTURA	LOCALIZACIÓN	
	Anterior	Posterior
Cerrada	i	u
Media	e	o
Abierta	a	

Table 4. Spanish vowels (based on D’Introno et al. 104-5)

From the above diagrams we can provide the following description.

Description of English vowels:

/i:/ close front vowel

/o:/ half-open back vowel

/ɪ/ half-close front vowel

/u/ half-close back vowel

/e/ half-open front vowel

/u:/ close back vowel

/æ/ open front vowel

/ʌ/ half-open central vowel

/ɑ:/ open back vowel

/ɜ:/ half-close central vowel

/ɒ/ open back vowel

/ə/ central vowel

Description of Spanish vowels:

/a/ open central vowel

/o/ central velar vowel

/e/ central palatal vowel

/u/ close velar vowel

/i/ close palatal vowel

At first sight, the difference is obvious. Whereas in Spanish there are only five cardinal vowels, in English there are twelve cardinal vowels. Spanish vowels may be considered short:

El estudio experimental del español demuestra que, aunque la cantidad vocálica no es de relevancia fonológica, como en otras lenguas, en realidad, hay vocales de cantidad relativamente diferente que pueden llamarse *largas* y *breves* e incluso *semilargas* y *semibreves*. Pero las llamadas largas no suelen ser tan largas como las del inglés *feel*, *soon*, y las breves no son tan breves como las vocales inacentuadas inglesas. Desde el punto de vista práctico, por tanto, deben considerarse todas las vocales del español como breves. (Quillis and Fernández 55)

In English vowels there is a change in quantity; thus, the use of short and long vowels may bring about a change in meaning. The use of wordplays based on vowel quantity can be found in English advertisements.

English has five long vowels, which “tend to be longer than the short vowels in similar contexts” (Roach 18). According to Gimson (92), it is quantity as well as

quality (tongue shape and position, and lip position) which makes a difference between short and long vowels, a difference which can be illustrated in pairs such as *bid* and *bead*. Advertisers are aware of the phonetic relationships between short and long vowels and make use of them. For instance, in *Suzuki*, there is a red Suzuki Jimny Soft Top parked on a calm, lonely beach and we have the nominal phrase “Sexy little beach”. The word “beach” /bi:tʃ/ evokes another word which is pronounced almost the same “bitch” /bɪtʃ/ except for the vowel length. Therefore, the play on words lies in the vowel quantity between /i:/ and /ɪ/, thus bringing a change in meaning. The adjective “sexy” also emphasises this play on words, which continues in the body text where the features of the car are described: “Drive Actino 4-wheel drive is the sexiest underwear you could have, whilst you go topless as the sun shines”, and indeed the image of the red, uncovered Suzuki helps us to make such associations. These wordplays are not found in Spanish due to the lack of a characteristic which allows for different vowel quantity. This can be seen in the following table of distinctive features of the English vowel system:

Vowels	Short	Pure	Close	Open	Central	round
ɪ	+	+	+	-	-	-
i:	-	+	+	-	-	-

Table 5. Distinctive features /i:/ - /ɪ/ (based on Roach 186)

Another characteristic of English vowels is the wide range of spellings they offer. Each sound may have different spellings, whereas in Spanish each vowel stands for a single spelling. The most frequent spellings of English vowels (based on Gimson 88ff) are as follows:

/i:/ - ee, e, ea, ie, ei, i

/o:/ - or, ore, oor, ou, ay, aw, ou

/ɪ/ - i, y, e, ie, a

/u/ - u, oo, o, ou

/e/ - e, ea, a

/u:/ - u, oo, o, ou, ew, ue, ui

/æ/ - a, ai

/ɜ:/ - er, ur, ir, yr, ear

/ʌ/ - u, o oo

/ɔ/ - i, e, a, o, u

/ɑ:/ - a, ar, er, al au

/o/ - o, a, ou, au

Spellings thus provide an ample source of wordplays, based on homophones, which are “words which have the same pronunciation but which differ in meaning” (Carter et al. 325). *Rolex* which is an advertisement for Ernest Jones, the diamond specialist, can illustrate this. There is an image of a Rolex, and a heading which says:

THE ULTIMATE
WRISTWATCH.
WHEN YOU'RE
SERIOUS,

WE'RE ERNEST.

The play on words lies in the word “ERNEST”, which refers to the name of the watch specialist: Ernest Jones, but it also refers to the adjective “earnest”, thus making reference to the seriousness of the firm. The two words are homophones: they have different spellings but they are pronounced the same /'ɜ:nɪst/.⁵ In *Dove 1*, the wordplay lies in the headline “Massage in a bottle”, in this case we cannot talk about homophones although we should bear in mind that there is a similarity between the words “massage” and “message”. In spelling the difference is obvious; we can see the open back vowel opposed to the half-open front vowel in both words. Nevertheless, phonetically the difference is not so obvious because “massage” is pronounced /'mæsɑ:dʒ/ in British English, or /mɔ'sɑ:dʒ/ in American English, and “message” is pronounced /'mesɪdʒ/. In the first syllable, we have three variants /æ/, /ɔ/, and /e/, and according to Gimson (102) a variant of /e/ can be /ɔ/ when there is a diphthongisation from the half-close, front vowel in the direction of the central vowel. So, the first syllable can be pronounced in a very similar way in both words. In spite of the spelling of the second syllable being the same in both words, the pronunciation is totally different: /sɑ:dʒ/ opposed to /sɪdʒ/. The writers of this advertisement rely on spelling rather than on phonetics. However, they insist on the idea of a “massage - message” connection using the context: we expect the word “message” rather than “massage” in

⁵ This wordplay also reminds us of Oscar Wilde's *The Importance of Being Earnest* and the problems for its translation into the Spanish language, which cannot maintain both meanings and had to opt for one of them: the final translation was *La Importancia de Llamarse Ernesto*.

the sequence “in a bottle”. This expectation forms part of intextuality: at the end of the body copy, after an explanation of the qualities of the shower cream, we find a new paragraph with only one word “Paradise”, and if we look at the image, we have the sensation that we are almost on a desert island (shells, a natural sponge, a kind of wooden mat), and the only “bottle” we need in order to be “rescued” is “Dove Stimulating Massage Body Wash”.

A very similar case can be found in *Movistar*, where the wordplay lies in the headline “Yes, weekend”, which recalls Barack Obama’s campaign phrase for the USA presidency “Yes, we can”. We cannot talk about homophony, but there is no doubt about the great phonological similarity of both phrases:

Yes, weekend

/jes/ ,wi:k'end/

Yes, we can

/jes/ 'wi: 'kæn/

Any English-speaking person will have no difficulty in seeing the almost identical pronunciation and work out the pun, which implies that we can phone at weekends without paying extra money. This advertisement, however, was released in a Spanish newspaper and we think that the average Spanish reader may have been able to

understand the intended pun. In the first place, the advert was released at the same time as Obama's political campaign for the American presidency, so everybody would have been familiarised with his slogan, which has been heard in different media and frequently parodied. Secondly, under the headline we read: "podemos hablar gratis", thus providing the word "podemos" which may be taken subconsciously by readers as the direct translation of "we can". Finally, the advert uses an image in red, white and blue, which will recall Obama's "Hope poster". The similarities between the poster and the advert are obvious, as illustrated below:



Picture 13. Obama's poster (Copyright Battle over Obama Image, 2009)



Picture 14. Movistar

We can see how the English language allows more freedom than the Spanish language thanks to its wide range of spellings per sound. However, in Spanish we can also find homophones which have the same spelling and pronunciation as for example the words “banco” and “sabe” in *Direct* and *Hero* respectively. *Direct* advertises a financial entity symbolised by an orange bench (“tu otro banco”). In Spanish it makes sense because the word “banco” refers both to the financial entity and to the bench. The colour of the bench makes reference to the name of the account: cuenta NARANJA. *Hero* uses the heading “Hero sabe mejor”, the verbal form “sabe” is the present tense of the verb “saber”, which has two meanings “to know” and “to taste”.

By using this verb there is a wordplay which implies that “Hero tastes better” and “Hero knows better”. The body text explains both meanings: Hero tastes better (perhaps than others) because they use the best food and offers nine delicious varieties, and Hero knows better because they know how to cook like mothers for their children: “Tú sí que sabes, mami!”

A very important difference between both languages is the use of an orthographic sign represented by a dash on the vowel of the stressed syllable in some cases of Spanish words. Sometimes we can even talk about “tilde diacrítica”, that is, words with different meaning depending if they have a written accent or not, for example: *te* (pronoun) / *té* (tea), *se* (pronoun) / *sé* (verbal form of “to know”), or *de* (preposition) / *dé* (verbal form of “to give”). English does not have a graphological symbol to show the stress on words, although we can find some examples in French borrowings such as *café*, *première*, *crêpe* or *fiancée*. In *Eroski* we see a pun based on the orthographic device with the words “tomate” and “tómate” in the following headline: “La diferencia entre “Tomate” y ... “¡Tómate esta delicia que ha preparado la abuela!”. “Tomate” refers to the fruit, whereas “Tómate” is the second person imperative of the verb “tomar”. Nevertheless, Spanish advertisers seem to take advantage of it rarely, because *Eroski* was the only advertisement we managed to find using the accent to catch readers’ attention.

4.2 Diphthongs and triphthongs

Both languages have diphthongs and triphthongs. According to Roach diphthongs are “sounds which consist of a movement or **glide** from one vowel to another” (20).

Roach draws the following diagram dividing the English diphthongs:

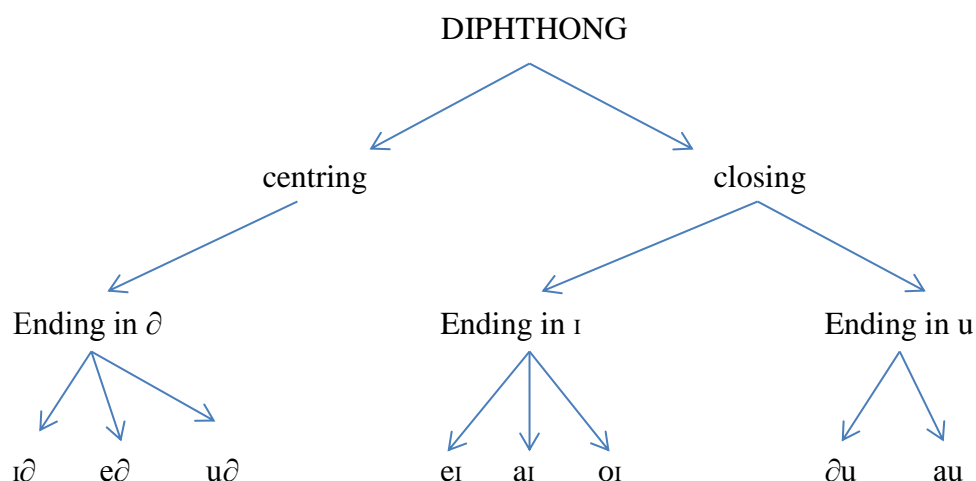


Diagram 4. English diphthongs

Roach defines a triphthong as “a glide from one vowel to another and then to a third, all produced rapidly and without interruption” (23). English triphthongs are /eɪə/, /aɪə/, /oɪə/, /əʊə/, /aʊə/. Spanish diphthongs (Quillis 65-70) are the opening ones: /ia, ie, io, ua, ue, uo/ and the closing: /ai, au, ei, eu, and oi/, whereas its triphthongs are: /iai, iei, iau, uai, uei, uau/. On the whole, we can say that Spanish diphthongs can be closing or

opening, raising or falling, and are wider than the English ones. English diphthongs can be closing or centring, and only falling.

The most frequent spellings of the English diphthongs are as follows (based on Gimson 88ff):

/eɪ/ - a, ai, ay, ei, ea

/ea/ - are, air, ear

/aɪ/ - i, ie, y, ei

/uə/ - our, ure, ur, ue

/oɪ/ - oi, oy

/aʊ/ - ou, ow

/əʊ/ - o, oe, ow, oa, ou

/ɪə/ - er, ere, ear, err, eir, ia

Kickers and *Nike* advertise shoes and sports wear respectively and can be taken as examples of how the English language uses the wide range of spellings that its diphthongs offer in order to create wordplays. As we have already noted, this is not found in Spanish. *Kickers* uses the word “anywear” which, when it is pronounced, evokes the word “anywhere”; both being pronounced the same [ˈeniweə], thus, implying that the shoes are used for any kind of wear in any place. In *Nike* with the assertion “We Clothe Naked Aggression” we can see how the words “We” and “Naked” are in yellow, thus making them stand out from the others and evoking “We are NIKE”, because of the phonological similarity of the words “Naked” [ˈneɪkɪd] and NIKE [ˈnaɪki:]. This similarity can be clearer if we take into account the fact that some

people pronounce the diphthong /eɪ/ as [aɪ] (Gimson 85) and also with the repetition of the sounds /n/ and /k/ in the words Naked, NIKE and also with Monica (Seles) if we look at the image of aggression in her. In *Bick's* we can find a picture of a grate with food and the following text: “The grate outdoors”, the word “grate” is pronounced exactly the same as the word “great” as we have seen the pronunciation /eɪ/ offers several spellings. It is not difficult to make the connection because the expected word is “great” in the phrase “the great outdoors”, which refers to the countryside, where a lovely barbecue can be enjoyed, this is why the word “grate” is used playfully instead of “great”.

4.3 Consonants

English and Spanish consonant phonemes can be seen in the following tables:

The Consonants of English										
	Bilabial	Labiodental	Dental	Alveolar	Palatoalveolar	Palatal	Velar	Glottal		
Plosive	p	b		t	d		k	g	ʔ	
Nasal		m		n				ŋ		
Fricative		f	v	θ	ð	s	z	ʃ	ʒ	h
Approximant					ɹ			j		
Lateral Approximant					l					

Table 6. English consonants (Gimson 138)

	Bilabial		Labiodental		Dental		Interdental		Alveolar		Palatal		Velar		
	sr.	sn.	sr.	sn.	sr.	sn.	sr.	sn.	sr.	sn.	sr.	sn.	sr.	sn.	
Consonantes	Oclusiva	p	b			t	d							k	g
	Fricativa			f				θ		s		ʝ		x	
	Africada											tʃ			
	Nasal		m								n		ɲ		
	Lateral										l		ʎ		
	Vibrante simple										r				
	Vibrante múltiple										̄r				

Table 7. Spanish consonants (based on Quilis XXXI)

The change of a consonant phoneme for another can lead to the creation of puns. In *Vaseline 2*, the heading of the advertisement “What a lovely pair of pits” has to be taken together with the image to understand the wordplay between the word “pits” and another word with similar sound elements evoked by the picture (“tits”). The ambiguity continues at the beginning of the advertisement, then in the middle it is lost but at the end it is used again: “After all, if you've got a nice pair of pits, flaunt them”. This advertisement illustrates an example of minimal pairs: “pairs of words which are different in respect of only one sound segment” (Gimson 42). In this advertisement, the minimal pair is between /p/ and /t/. The difference is precisely in only one sound segment, the coronal feature that /t/ has and /p/ lacks, a difference which makes /t/ an

alveolar consonant phoneme and /p/ a bilabial one. Table 8 describes the distinctive features of both phonemes:

Consonants	Alveolar	Bilabial	Velar	Lenis	Plosive	Fricative	Nasal
P	-	+	-	-	+	-	-
T	+	-	-	-	+	-	-

Table 8. Distinctive features /p/ - /t/ (based on Gimson 138)

British Midland can also be taken as an example of the use of minimal pairs in order to create a pun. The airline company advertises its flights from London using the large headline “Heathlow”, and with the change of consonants they advertise their low fares leaving from Heathrow. They rely on the change of the post-alveolar approximant phoneme /r/ for the lateral alveolar approximant one /l/.

In Spanish advertisements, we hardly find examples of minimal pairs; however *Mitsubishi* can be taken as an exceptional case, and oddly enough, the use of minimal pairs in this advertisement is based on English words. The advertisement is divided in two parts, in the upper part we see an orange top soft car with the word “HOT”, in the lower part we see two blue cars with the word “COLT”, which is the name of the cars. The expected word in the lower part would be “COLD” opposed to the upper word

“HOT”. The minimal pair would be *colt* /kɔlt/ opposed to the unmentioned word *cold* /kɔld/. The voiceless alveolar plosive /t/ is used instead of the voiced alveolar plosive /d/. Can this difference be noticed by the average Spanish reader? Phonetically it can be unnoticed, however the advertiser uses different colours (orange / blue) in order to give a clue that the opposite of “hot” is “cold”. Another clue are the cars, the orange car is topless for hot days and the blue cars are covered, ideal for cold days.

The Spanish advertisement *Swatch* is also included in this section, although we cannot consider it as a proper minimal pair example; however, it is the closest example we have seen in Spanish advertisements we have had access to. The headline reads “MUCHAS GARCÍAS”, the pun is between the expected word “gracias” and the golf player’s surname “García”. There is not a substitution of a sound for another, there is only a change between sounds. This transposition is called “metathesis” and is defined by Crystal (465) as an “alteration in a normal sequence of elements, especially sounds (*aks* for *ask*)”. There is also a difference in stress, the surname has a graphic stress opposed to “gracias”, however the advertiser preferred to write it in capitals, thus avoiding more differences between both words, making the connection more difficult. The wordplay is based on phonetics, and also on the word “Garcias” which does not only refer to the golf player, but also to the name of the Swatch watch. So we can make the connection Sergio García golf superstar and Swatch Sergio García, which is written on the side of the advertisement, next to the image of the victorious golfer.

Another example of the use of metathesis is *Bosch 1* where we can find: “Nuesrtas batirados piacn y meczlan perfectamente tdo lo que les pognas por delatne”; the letters are carefully mixed up in order to make it still understandable, because the objective of the advertiser is to catch readers’ attention and emphasise the great power of the blenders which “pican, mezcian y baten perfectamente cualquier cosa”, even the heading of this advert. It is curious that the word “perfectamente” in the heading is not mixed up, perhaps it is to emphasise that the blender is perfect in its performance.

4.4 Wordplay and unconventional spellings

The use of wordplay using unconventional spellings for different sounds can be seen in *Ford 1* in “Get into the Ka”, in which wordplay is established by the unconventional spelling of “Ka” for the conventional spelling of “car”. The unconventional spelling is pronounced [ka:] referring both to the word “car” and the name of the car: “Ka”. This car is also marketed in Spain, and we presume that as they cannot keep the “Ka-car” connections, they have to present it in different ways. In the Spanish campaign they also make use of unconventional spellings. In the advert for *Ford 2*, the wordplay is in “destaka”, referring to the word “destaca” (to stand out), but how? The answer is by having a Ka, which is implicit using the unconventional spelling “destaka”, and in fact, the last syllable –ka is in bold. The slogan is “fordka collection”, thus making the ka-car association, which we suspect for the average

Spanish reader may be lost. *Ford 3* is an advertisement for the same car, which is parked on the beach, and this ad resembles the *Suzuki* advertisement which we have seen earlier. This advert was released in June, so a beach must be seen as a suitable environment for its release, and indeed, the car is presented as if it were a pair of sunglasses: “Nuevo fordka sun collection”. It is red and with a soft-top, two characteristics which make it “perfect” for the summer. We must remember that these two characteristics were also claimed in *Suzuki*. In contrast, *Ford 2* was released in November and it is presented as an item of fashion for the autumn.

“Consumir pezqueñines nos hace daño a todos” is the heading of *From*. This ad turned out to be a successful advertisement since the first time it was used was in a 1984 TV campaign: “¿Pezqueñines? ¡No, gracias! ¡Debes dejarlos crecer!”, which was addressed to adults, using cartoons as if they were aimed at children with the objective of making people conscious of the danger of consuming little fish: “Una pescadilla de 60 gramos pesará 2 kilos dentro de 2 años” (Rodríguez 140). In this Spanish advertisement, they use an unconventional spelling in the word “pezqueñines”, referring to the word “pequeñines” which is a diminutive of the word “pequeño”, meaning the “little ones”, and as they are referring to little fish, they include the word “pez” in “pezqueñines”. In order to emphasise this word play, the “z” is written in green and is slightly bigger than the rest.



Picture 15. Pezqueñines (Rodríguez 140)

We can appreciate in this advertisement and in *Ford 2*, that Spanish advertisements make use of typographical resources to make their wordplays more obvious for Spanish readers. *Lexus* also makes use of typographical resources in the heading “irresIStible”, written in capital letters; nevertheless, the brand of the car stands out because it is written bigger than the rest of the letters. Otherwise, the average Spanish addressee will not notice it, and will not consider the car irresistible. If this advertisement is released for English addressees, they can make the connection that the car “IS” is irresistible; IS taken as the brand of the car and the auxiliary verb “to be”.

The *Ecus* Spanish advertisement makes use of a fairy tale in order to advertise its mattresses. The chosen tale is about a princess who is able to notice that a pea is placed under her pillow. Ecus mattresses are so comfortable that even the most sensitive and demanding “princess” will be pleased. Once the context is set, they must find a name for their protagonist. The chosen name is “Patrizia”, but why is it written with “z”

instead of its correct spelling? Can Spanish readers think of another princess whose name is curiously written with a “z”? Princess Letizia would come to mind for most of them. The advertisement does not mention her directly, but the connection is established. Therefore, anyone can have dreams, Ecus cannot promise they may come true, but they can help you to enjoy them while you sleep on their “fantastic” mattresses.

Halfords uses number “2” to mean the preposition “to” in “Up 2 you from one 2 one”. The word “two” can be pronounced [tu:] and “to” as [tu:], [tv], [tɔ] or [t] depending on its position. Here we also have an example of homophones seen earlier. In English, when writing on Internet or through the short message service, “u” can also be used instead of “you”. *UTravel* illustrates this. The question “Who has more hotels than any other site?” to which “U do” is the answer. The “U” has the form of a building, and refers both to the pronoun “you” (thus, pointing to the addressee of the advertisement), and to the name of the company “uTravel.co.uk”. This double identity is kept in the slogan “U can change your life”. In the Spanish language, this simplification of words can be seen mainly in the use of the unconventional spellings, such as “ke” for the word “que”, “x” for the word “por”, “t” for the pronoun “te”, and so on. This simplification is very widely used, above all on Internet, and in mobile phone messages, but the advertising world has also used it as we have seen in

Kellogg's I in “más ke amigas”. The “k” is written in the same way as the logo, thus, making reference to the brand name: Kellogg's Special K®.

Kallo and *Appletiser* also make use of unconventional spellings. In this case, the words used contain the brand name of the product. The former describes the low calories that the rice cakes have asking “Kallorie counting?”. The word “calorie” is written with “k” and double “l” in order to make allusion to the brand name “Kallo”. The latter plays with the words “appetiser” and the brand name “Appletiser”, meaning that the apple drink can be taken as an appetiser or with an appetiser. This unconventional spelling of words which contains the brand name of the product can also be seen in Spanish advertisements. *Autan* has the heading “Vive este verano como una familia AUTANtica”. The reader would expect the adjective “auténtica”, thus the advertiser attracts the reader's attention to the word “AUTANtica”, which contains the brand name of the product advertised “AUTAN”. The use of capital letters also catches the reader's eye, apparently important for the Spanish addressee to make it clearer. In English advertisements we do not usually see such resources highlighted, perhaps because readers are more accustomed than the Spanish addressees to these resources. In *Dhul*, we have again the example of how the brand name of the product written in red stands out from the rest in “Dhulicioso” and in “Condhuleezza Rice”. Perhaps, if the name of the American Foreign Secretary were written in the same kind of letter, it could be unnoticed by Spanish readers, who could have doubts about the

correct spelling of her name; however, in the case of “Dhulicioso” there could not be such a doubt, as there is a clear wordplay between “dhulicioso” and “delicioso”. In this case they also prefer to use the typographical resource just to mention the brand name of the product again, in the same way as in *Kallo*, which maintained its logo in the heading.

4.5 Sound symbolism

Goddard (83-4) describes in her work the use of sound symbolism when sounds are associated with particular ideas. For instance the phonemes /f, v, ʃ/ tend to appear in the names of household cleaners because they suggest their efficiency through the possession of abrasive qualities. Some examples of this characteristic can be the names of the following household cleaners: Dash /dæʃ/, Vanish /'væniʃ/, Vim /vɪm/, and Fairy /'feəri/. However, these names have a meaning which also suggests their efficiency, for instance "Fairy" refers to an imaginary creature with magical powers, and Ajax /'eɪdʒæks/ is a character of Greek mythology who is considered a brave man: “In the Iliad Aias is second only to Achilles among the Greek warriors in his prowess as a powerful fighting man” (Grant and Hazel 18). When these products are marketed to other countries, they usually keep their name, unless they have some undesired connotations. Therefore, Dash, Vim and Fairy are also brand names in Spain.

Sometimes, sounds can represent the way something is produced, for instance in the *Ronquidina* advertisement “RRRONCA?” simulating snoring, *P&O Stena* “Newww” expressing amazement, or *Volkswagen* “Polo Match, with air conditioning as thtandard” as if “standard” were pronounced with a “sticky” tongue. In our first example, not only does the heading of the advert use sound symbolism, but also the name of the product uses it: RONQUIDINA.

In this section we are also going to consider advertisements which make use of phonetical resources to sound typical of a language or way of speaking. Thus, we can consider that they use sound symbolism to make the advertised product more authentic, although, they are also playing with stereotypes. In *Homepride* the advertised sauce makes use of an unconventional spelling to sound “more Chinese”, that is, they misspell the word “wrong” in the heading: “You can’t go wong with our Oriental Chicken and Pasta recipe”, in order to give the impression that it is pronounced by an Oriental person and make the sauce more prestigious, able to make an authentic Oriental dish. This heading seems to be said by the cartoon character on the left, dressed in a Chinese garment and holding the “genuine” sauce in his hands. Under this character we can read: “You don’t need a black belt to make this quick and delicious recipe, just Homepride Sweet and Sour Sauce”. Here again, we have another reference to the Oriental culture: “the black belt”, typical of martial arts. If we look at the image, we see another allusion to the Oriental world. We can make the connection

between the words wong – wok – wrong, thanks to sound symbolism used in the advertisement, not forgetting that “Wong” is a typical Chinese surname.

The Spanish advertisement *Zaragoza* informs about the Pilar Festival. In the heading we find the city written as “Zarahoh!za!”, in which there is an exclamation which is used in between to express the amazement found in Zaragoza. If we transcribe the word phonetically, the vowel “o” should be pronounced longer than usual; thus, reproducing the particular Aragonese accent, which tends to make the last syllables of words longer than the first ones. Vueling also wants to sound more international and in spite of being a Spanish airline company, they prefer to use the present participle English suffix “-ing” than the Spanish one in “-ando”. In their advertisements they also use sound symbolism in order to sound “more English”. In *Vueling*, we can see clouds speaking in English and Spanish, as for instance, “Fly Enero, Febrero y Marzo”. We can see a wordplay when a personified cloud looks at another cloud wearing a Santa’s hat, and asks: “Santa Cloud?” The pun lies in the similarity between the words “Cloud” and “Claus”, bearing in mind that the first word is pronounced /klaud/ and the second one in Spain is pronounced /Klaus/. The addressees of this advertisement are probably medium-level cultured people, so the pun will probably not be lost.

4.6 Alliteration and parallelism

The use of **alliteration** consists in the use of the same sound or sounds, usually consonants, at the beginning of several words close together (Cambridge International Dictionary of English 1995). In *Kleenex* we can see the use of alliteration with the voiceless bilabial plosive in “PACK A POCKET PACK”, while in *Ulay 1* we can see the repetition of the voiceless velar plosive at the beginning of four words out of seven: “We can prove our colour can care”. In *Max Factor 2* we find the repetition of the lateral approximant in “Like Lipfinity? You’ll love Lashfinity”, or in *Toyota* there is the repetition of the palatal approximant in “Yaris ya. Ya es tuyo” and as in the make of the car, which is a Toyota. In *Suzuki*, they claim that “At 9,980 it’s a small price to pay for sun, sand, sea and soft-top”, and the repetition of the voiceless alveolar fricative emphasises what we can find buying a Suzuki. In *Pulsar 1* advertising a Pulsar watch, this last phoneme is also used for alliteration in the idiom “Cool, calm and collected”. This ad was also released in Spain: *Pulsar 2* is the Spanish version, which does not keep the English heading, but uses instead “Amazing grace”. There is a famous song which has this title and refers to Christ. Perhaps the creator of the advertisement wanted the reader to make the Christ-Pulsar connection. In the words of the song Christ says “Just remember when you start to fall/ Reach out your hand, I’m there”; if the reader of the ad wears a Pulsar watch and reaches out his/her hand, wouldn’t the watch be there too? “But His gentle hands always pick me up/ And guide

me through the day” are two more lines from the song, which can also apply to the watch hands which guide the bearer of it through the day. And we go back to the first lines of the song “Amazing Grace How Sweet the sound/ That saved a wretch like me” which can lead to the connection Amazing Grace= Christ= Pulsar, and of course if it refers to Pulsar, the “sound” is that of the watch. As there is a picture of a woman, we can take her as the addressee, who may resemble the reader, or even as an “Amazing grace”. In this case “grace” can be understood as her name, although the first letter is not a capital, or it can even be an allusion to the “three sister goddesses in Greek mythology who are the givers of charm and beauty” (Meriam Webster’s Collegiate Dictionary), with a charm and beauty being possessed by the watch. The adjective “Amazing” is written in the first half of the page which can refer to the woman, and the noun “grace” is written in the half below referring to the watch, but of course those qualities are interchangeable and can be shared by both the woman and the watch. It is significant where the word “Amazing” is written (in the woman’s bosom), as well as the watch’s shadow which resembles an aura, like that of an important person, and here again we can refer to another meaning of the word “grace”, that of a title of address, as in “Your Grace”. For the average Spanish reader, this heading would not be understood, with all its connotations, but as it is written in English, it makes the watch more international and prestigious.

Armani 1 and *Armani 2* are the English and Spanish versions of the same advertisement. They advertise a new fragrance by Giorgio Armani using alliteration in “Armani mania”, but this alliteration is also a wordplay, implying that there would be a strong interest for the fragrance, an interest which can lead to a metaphorical mental illness. Dependence on the product is the desired objective of the advertiser. In the Spanish advertisement *Canon*, advertisers use the English slogan⁶ in order to emphasise its internationality, and so in this case they make use of alliteration in “You can Canon” with the repetition of the voiceless bilabial plosive.

Sometimes, alliteration is reinforced by **parallelism** such as in *Maybelline* “Maybe she’s born with it. Maybe it’s Maybelline”. Both sentences use syntactical parallelism (seen later) but also a phonological kind reinforced by the alliteration of the sounds /m/ and /b/ and by the wordplay using the adverb “Maybe”, which coincides graphologically and phonologically [ˈmeɪbi] with the beginning of the brand name “Maybelline”. In the Spanish advertisement *Hyundai I*, we can see exactly the same: the use of syntactic parallelism in “Eso es demostrar ... Eso es innovación. Eso es inteligencia. Eso es inspiración...” and in the heading: “indestructible. invulnerable. ¡30”, with the syntactical parallelism reinforced by the alliteration of the vowel sound /I/ which is the beginning of the model of the car, ¡30.

⁶ Goddard (105) defines a “slogo” as a phrase that is used by a product on all its advertisements, whereas a “slogan” is a phrase used in a particular campaign.

4.7 Rhymes and repetition

Leech defines rhyme as “a pattern of identity of sound between words or verse-lines extending from the end to the last fully accented vowel and not further” (186). For instance, *Peugeot 2* with the slogan “The drive of your life” with the sound /aɪ/ in “drive” and “life”, *Pringles* with the slogan “Once you pop...you can't stop” with the sound /o/ in “pop” and “stop”, or in the heading of *Tennessee*:

Plenty to see in East Tennessee!

/ 'plenti tɔ si: m 'i:st ,tenθ'si: /

Plenty to DO, too!

/ 'plenti tɔ 'du: / 'tu: /

According to Leech (188) rhymes and alliterations are used so that the reader can remember the heading or the slogan in an easy way. Spanish advertisements also make use of rhymes, such as in *Argentaria*: “Me ha tocao. Estoy forrao”, or in *Ford 3* “Pensados para disfrutar, hechos para durar”.

Malaysia has the heading “Malaysia. Truly Asia”, which is another example of rhyme. In this advertisement, there is also a play on words in “Sense all of *asia* in *Malaysia*”, *Asia* is written in red to make it clear that Malaysia contains all that *Asia*

can provide, and in fact this is made explicit in the name itself “Malaysia”. In the Spanish advertisement *Arden*, there is also an example of this in “Reavivar tu belleza”, “ea” is written in red, making reference to the initials of Elizabeth Arden.

However, rhyme is not only found in headlines and slogans but also in longer units, such as stanzas. Stanzas must have some kind of rhythmic regularity in order to make them easy to remember. *Hormel* has the following text which, when it is read aloud, shows a rhythmic regularity in its lines:

Behold the demise

/ bɪ'həʊld ðð dɪ 'maɪz /

Of the lifeless snack

/ ðv ðð 'laɪflɪs 'snæk /

When you feast your eyes

/ wen ju 'fi:st jð'raɪz /

On this one, Jack.

/ on 'ðɪs wʌn / 'dʒæk /

It's round. It's around.

/ its 'raʊnd / its ð'raʊnd /

Just pick it up and lay it down.

/ dʒʌst 'pɪk ɪt 'ʌp ðn 'leɪ ɪt 'daʊn /

Whatever your snack du jour...Pepit up.

/ wɒt'evð jð 'snæk du ʒvð / 'pepit 'ʌp /

Rhymes and repetitions are used in the English and Spanish advertisements examined, in order to attract the reader's attention and make the headings and slogans (and by extension, the product or service itself) memorable.

5. MORPHOLOGY

The second linguistic field studied is **Morphology**. The unit of its study is the word and its components: morphemes and how they fit together to form a word. Pyles and Algeo (7) specify that “The smallest linguistic sign is the **morpheme**, which is a meaningful form that cannot be divided into smaller meaning parts”. They make a further distinction, dividing morphemes into free and bound morphemes. The former can occur independently, and the latter if they are combined with other morphemes in order to form a word. Words consisting of two or more constituents are formed by means of one of the major word formation processes in English. According to Quirk et al. (1520) the English language can modify bases by means of affixation, conversion and compounding. A base is any form to which affixes can be added:

We distinguish the base of a derived word from the stem, which is part of the word remaining after every affix has been removed... In a word which has only one affix, such as *friendly*, the stem (*friend*) is also the base; *friendly* is the base, but not the stem, of *unfriendly*. (Quirk et al. 1521)

5.1 Affixation

Affixation can be achieved either by adding a prefix or suffix to the base, with or without a shift in the word category (Quirk et al. 1520). So far, we can analyse any

word taken from any of the advertisements of our corpus, both in English and Spanish, as for example:

Naturalmente (in *Santiveri*)

Suffix *-mente* added to the adjective *natural* meaning “having the qualities of nature”.

Flawless (in *Dior 2*)

Noun *flaw* + suffix *-less* = adjective *flawless* meaning that it eliminates faults.

Undetectable (in *Dior 2*)

Prefix *un-* + verb *detect* + suffix *-able* = adjective *undetectable* meaning that something is not noticed or seen.

But in this study, we are concerned with what Cook (139) calls external deviation: “Despite the absence of any rigorous definition of norm and deviation, it remains true that there is substantial agreement among speakers of a language about instances of both”. Cook (139) distinguishes between external and internal deviation:

“External deviation may involve deviation from an external norm and internal deviation from a pattern established within the text”. We agree that external deviation is frequent in advertisements as seen in the following examples with the use of affixation, and also with the use of compounding and conversion seen in the following sections.

Tobleronism (in *Toblerone*)

The suffix *-ism* added to the brand name *Toblerone* to form the abstract noun *Tobleronism*. This is a suffix which means “attitude, political movement” (Quirk et al. 1549). In this case, it designates an attitude or new movement created by those who eat Toblerone, and in fact the advertisement claims that they could have inspired the form of the pyramids of Egypt.

Diorific (in *Dior 3*)

The suffix *-ic* is added to the brand name *Dior* to form the adjective *Diorific*, meaning having the properties of Dior, thus making the association Diorific – terrific: A lip gloss that makes you look terrific thanks to Dior. As it is the name of the product, it is maintained in the Spanish language.

Maxi-eyes (in *Dior 4*)

The prefix *maxi-* is added to the noun *eyes*. The meaning of this prefix is “large, long”, which gives the name of the new lash magnifier by Dior. In the heading of this advertisement we also find a word play in “Dior Maximeyes” because the word “maximeyes” is pronounced the same as the verb “maximise” meaning that the lash magnifier makes your eyes larger.

Argentaria (in *Argentaria*)

The suffix *-aria* is added to the Latin noun *argent* to form the noun *argentaria*, meaning abundance in silver, that is, related to money, which seems an appropriate name for a bank.

Dhulicioso (in *Dhul*)

The suffix *-oso* is added to the brand name *Dhul*, as well as the affix *-ici-* which is taken from the word “delicioso” to make the connection of the two words easier for the addressee. The meaning of the suffix is “having the qualities of”, in this case having the quality of something delicious, that is, *Dhul*.

Advertisers care about the selection of adjectives in order to choose the most suitable for the product advertised. We will deal with adjective selection when analysing the semantics of the advertising world; however, in this section about morphology we may include the use of comparatives and superlatives because the addition of the suffixes *-er* and *-est* to adjectives of one or two syllables to form the comparative and superlative respectively may be considered a case of affixation. The use of *more* and *most* to form comparatives and superlatives will also be taken into account in the following section.

5.2 Comparative and superlative adjectives

Comparative and superlative adjectives are very frequently found in advertising language. Advertisers usually compare their products with others but they do it in an indirect way, and Goddard (104) calls this phenomenon comparative reference. Let us see some examples. The headline of *Sears* uses the comparative form of *good* in: “It doesn't take 20/20 vision to see what makes us better”, but better than what? Other companies? Which ones? Or the use of the superlative in *Elf* in “Elf's new Ultra Low Sulphur Diesel. The best air freshener in the world”, but meaning the best of which kind of Sulphur Diesel? In *Benjamin*, the slogan: “Best Paint. Best Results” has the superlative form which does not indicate which group of paints Benjamin Moore is the best. The adjective *good* as well as its comparative and superlative forms is

especially found in English advertisements, but also in Spanish advertisements. *Barilla* is one example: “Si buscase el mejor bacalao al pil-pil, ¿escogería uno finlandés?” Of course, Barilla would be the best choice. In *Rioja 1* we can also find another example in “El mejor entre los mejores”. If we look at the image we can see a bottle of wine wrapped in newspaper, where we can read “LAN entre los 100 mejores vinos del mundo”, “LAN elegido mejor Rioja” and “ha sido galardonado como mejor vino de Rioja”. In only this advertisement we can see how the comparative form “mejor” is used up to five times. In English advertisements we saw examples of the use of the superlative form of the adjective “good”, but in Spanish the superlative form “óptimo” is rarely used. However, we should bear in mind that the English superlative “best” is usually translated into Spanish as the comparative form “mejor”. For instance, in *Elf* we saw the statement “The best air freshener in the world” which would probably be translated into Spanish as “El mejor ambientador del mundo”, thus avoiding the use of “óptimo” for “best”.

Apart from *good*, other adjectives are used in comparative reference. For instance *Murrays* uses the superlative form of the adjective *fine* in “You’ll want the finest most comprehensive range of beauty grooming essentials ever created”, but the finest of which items? Indirectly, it means that their products are finer than rival companies or products. Further examples of this type can be seen in the following advertisements. In *Rimmel*: “The softest, prettiest, most shine-through colours for

face, eyes, lips and nails”, but which group of colours are they referring to? ... Colours of their own company? Or other companies? Which ones? Or in *Persil 1*: “Bleach free to keep colours brighter. Persil. Colour care”, brighter than what? Other detergents? Which ones? Or brighter than they would be if we did not use this product? Or a combination of both meanings?

Comparative reference is also used in Spanish advertisements. In *Chen Yu* we find “Biolia, tu piel más lisa, firme y suave”: Smoother, firmer and softer than what? The name of the product is Biolia Revitalissima. In the name we also find the superlative form with the Latin suffix –issimus –a –um. The superlative is used to emphasise the superb qualities of Biolia.

Lancôme 1 also shows the use of comparative reference: “Pestañas más grandes, más intensas, más separadas.” *Lancôme 2* is the English release of the same product “Amplificils”. The product maintains the French brand name composed of *ampli* from the adjective *amplificateur* (amplifying) and the noun *cils* (eyelashes). But the English version does not maintain the comparative reference; instead they use the present tense “Amplifies. Curls. Separates” in order to express an eternal truth. In the body copy, the Spanish version makes use again of the comparative “pestañas más largas, separadas y curvadas en un solo gesto”, but the English one uses a passive construction this time: “Your lashes are amplified, curled and separated from the base

to the tip”. The English advertisement does not compare, it only states facts by means of the passive construction. Another noticeable difference between both versions is the description of the brush. In the Spanish version it is “tridimensional”, whereas in the English one it is a brush that gives your lashes a “fan-like sweep”. Perhaps it is the Spanish advertisement and not Lancôme that “inventa el volumen tridimensional” as stated in the heading. In *L’Oréal 1/2*, it is the English version that keeps the comparative reference “Fresh, sheer soft-shimmer colours for fuller, more luscious lips”, whereas the Spanish version uses adjectives and gives more information about how many colours there are: “15 colores frescos y resplandecientes con efecto hidratante para unos labios jugosos”. The Spanish version also gives more information in the last statement by adding a comparison “Labios lisos, tiernos y jugosos como una fruta“, and finishes with the exclamation “¡para morderlos!” The comparison is not maintained in the English version, and the exclamation is substituted by a sentence without a subject “Leaves your lips looking soft and good enough to eat”. The use of subjectless phrases or sentences is a linguistic resource⁷ which is very much used in advertising language, and which will be examined later in the syntax section.

In advertisements we can also find what Quirk et al. (458) describe as comparison to the same degree. That is to say, a comparison that is expressed by an “as

⁷ Leech (90) calls this linguistic resource disjunctive syntax.

... as” construction. We can find examples of this in English advertising such as *Elastoplast* in “We make fashion as painless as possible”, in *Lycra*, as in “Your second skin should feel as comfortable as the first“, or *Garnier 1* in “Colour as natural as nature intended”. Nevertheless, comparison to a higher degree is more common than the “as ... as” comparison. In fact, in the Spanish advertising of the corpus the “tan + adjective + como” construction is hardly found, perhaps because too many words are required or perhaps because advertisers prefer to claim the superiority of their products by means of superlatives. In English advertisements, we can also find examples where the first “as” is omitted. In *Vaseline 3*, we can see it in its heading “Be cool as a cucumber” or in *Garnier2* “Fresh, healthy radiance ... easy as 1,2,3”, instead of “Be as cool as a cucumber” and “as easy as 1,2,3” respectively.

“The + comparative form ... the + comparative form” construction is called by Quirk et al. (1111) a clause of proportion. These clauses compare two qualities that change together. In English advertising they are frequently used, as in *Seat* “The bigger the heart the greater the passion”, but this construction is not frequently found in Spanish advertisements. It is a reverse of the principle of economy. A “cuanto más + adjective ... más + adjective” construction may have too many words and may complicate the meaning of the advertisement. In previous sections, we have reached the conclusion that some Spanish advertisements, especially those for tobacco and perfumes, kept English or French words to point out the authenticity of the product. In

Seat, it is the English advertisement that keeps the Spanish slogan: “Seat. auto emoción”. The make of the car is Ibiza which elicits from the reader the associations of “passion” from Spain: Seat, sea, sun, sand, and sex, associations that the Picasso-style image also evokes. In *Clairol 1* we can see another example of how English advertisements use the clause of proportion. We can read “The bigger the better”, which refers to the volume that Herbal Essences shampoo can give to your hair, although the advertisers are interested in creating certain ambiguity with this statement. After explaining the qualities of the product in the copy text, they pick up the ambiguity insinuated in the heading: “You’re bigger in the one place you want to be”. If we look at the image of the woman we can also see her look and smile in a significant way, while wearing a towel and presumably having written the message herself in the condensation of the bathroom mirror, all of which emphasises the idea. Apart from using a clause of proportion, we can see how the advertiser makes use of many morphological resources: first with the choice of adjectives “big” and “good” in their comparative form, and then with the extensive use of suffixes and prefixes in the body copy such as: natural, herbal, glorious, weightless, conditioner, voluming, lifter, thickness, and uniquely.

The comparative of inferiority is rarely used in either English or Spanish advertisements. The reason is that advertisers are interested in claiming the positive qualities of their products and services. Using the word “less” can negatively

predispose the addressee of the advertisement. Nevertheless, we can find exceptions in the case of advertising for light products, as for example in *Philadelphia* where we find “New Philadelphia extra light with less than 6% fat”.

5.3 Compounding

A compound is made by putting two or more words together to form a new word with a meaning in some way different from that of its elements (Pyles and Algeo 262), that is to say, when one base is added to another to form a new word. In the corpus, we can find examples of compound nouns:

Lipstick (in *Max Factor 1*)

Noun *lip* + noun *stick*= noun compound *lipstick*

Answering machine (in *BT 1*)

Verbal noun *answering* + noun *machine*= noun compound *answering machine*

But once again, in this analysis we are concerned with what Cook calls external deviation:

Diorlight (in *Dior 2*)

Brand name *Dior* + noun *light* = compound noun *Diorlight*

Airportproof and Zanzibarproof (in *Samsonite 1 / 2*)

Noun *airport/Zanzibar* + suffix *-proof* = noun *airportproof / Zanzibarproof*, meaning that the suitcase is not damaged in airports and is resistant to rough handling in exotic/underdeveloped places such as Zanzibar. The absolute resistance of the suitcases is claimed in the slogan: “Samsonite. Worldproof”.

Proof is used very often in the advertising world, above all in cosmetic advertisements such as *Max Factor 2* using the compounds “laughter-proof, tear-proof and smudge-proof”, implying that the eye mascara will last despite laughter, crying and touching, or *Max Factor 1* using the compounds “touchproof, snackproof, and kissproof”, meaning that your lipstick will not be rubbed off by touching, eating or kissing. Advertisements for Max Factor follow the same structure:

- **Headline.** In the headline we find the “fantastic” qualities of the Max Factor product.

- Body copy. In the body copy we find the statements of make-up artists, which gives veracity to what is claimed in the advertisement. In order to highlight this authenticity the signature of this make-up artist appears; thus, emphasising the idea of the slogan “The make-up of make-up artists”.

- Image. There is usually the image of a model and the image of the advertised product.

The Italian version⁸ of advertisement *Max Factor 1* does not use the compounds “touchproof, snackproof and kissproof”. Instead we have a relative clause that conveys the meaning of the compounds. Nevertheless, in the body copy both versions are more similar. *Max Factor 3* is more faithful to the original because, in this case, we are dealing with what, supposedly, the make-up artist on Evita has said about Max Factor lipstick. In the English version, the characteristics of the lipstick are mentioned and we have the signature of the person who has said it in order to claim its veracity. In the Italian version, first we have the signature of the person, in order to give more importance to the product because it comes from outside, and this idea of “new”, “chic” and “foreign” is emphasised with the English words that can be found in “Lasting Performance di Max Factor”, “no transfer”, “Nuovo Rossetto Lasting Performance di Max Factor”, “Max Factor International”. In general, when an English

⁸ We will occasionally comment on advertisements in other languages in order to reinforce our findings.

advertisement is translated into other languages we have found that, the final version is usually longer as it needs to be explained in more detail. In *Max Factor 1/3*, which are a Spanish and an Italian version of the same advertisement, there are fewer differences between them, perhaps because of the similarity of both cultures, or at least similarities in attitude towards this kind of product.

Another synonym of the word *proof* is *resistant*, in fact we can find either *waterproof* or *water resistant*. This also applies to advertisements, where we can find in *Max Factor 4* “chip-resistant, shock-resistant and scratch-resistant”. Another noun that is used to form compounds is *finitiy*. *Max Factor 2/6* uses it in their latest products in both English and Spanish advertisements. Thus, we can find *facefinitiy*, *lashfinitiy* and *lipfinitiy*.

Bauer (213) considers neo-classical compounds, as elements, usually Greek or Latin in origin, that are added to lexemes as any other affix. But they are not affixes because they do not behave as such in all the contexts. He ends up defining neo-classical compounds as “elements of the classical languages which are used in English word-formation” (216). Thus, we can consider the word *hypnomoto* in *Motorola 1* as a compound formed by *hypno* from the Greek *ύπνος* and the brand name *Moto*, meaning a hypnosis / dream by Motorola. The meaning of hypnosis is emphasised by the man who swings the mobile phone as if he really wanted the reader

to be hypnotised by the power of Motorola. In the Spanish release *Motorola 2*, we have a woman who uses her Motorola as a necklace, thus emphasising the fashionable fact of having one. In this case, the image is accompanied by the compound *Motomoda* which also implies the brand name Motorola. Spanish advertisements also use neo-classical compounds because Spanish is a language which has a considerable number of Latin and Greek loanwords. In the body text of *Chen Yu* we can find the neo-classical compound *microesferas* consisting of the Greek word *μικρός*, the noun *σφαῖρα*, and the derivational morpheme *-s* indicating plural. The meaning of the whole compound is “little spheres”. In the Spanish advertisement *Rioja 2*, we find in its heading “El fin de semana que viene puedes iniciarte en ENOLOGÍA. Y EN SONRISOLOGÍA, Y EN PINCHOLOGÍA, Y EN ROMANTICOLOGÍA Y...” Here we have several examples of neo-classical compounds; the advertisers use the Greek word *λόγος* which means “science” in the words *enología*, *sonrisología*, *pinchología* and *romanticología*.

There is another class of compounds called reduplicatives, which are defined by Quirk et al. (1979) as compounds that have “two or more elements which are identical or only slightly different”. “Zoom - Zoom” is an example of a reduplicative found in the English advertisement *Mazda*. This car is also commercialised in Spain and the reduplicative is maintained in the Spanish version. In the Spanish advertisement for *Barilla*, we also find the reduplicative “pil-pil” in “Bacalao al

pil-pil”. But this is only the name of the Basque dish and not a linguistic resource used by the advertiser.

5.4 Functional conversion

At a grammatical level we can find functional conversion (Cook 140). Quirk et al. (1985) define it as “the derivational process whereby an item is adapted or converted to a new word class without the addition of an affix”. In *Persil 2* we can see an example of this as we find the name of the product Persil behaving as a verb in “Because it really matters, Persil it”, meaning that we should use the washing powder Persil to wash our clothes. *Anchor* also offers us another example in the slogan “Anchored in nature” making reference to the brand name “Anchor”, thus behaving as a noun and a verb. In *Glass* we have the word “bank” which behaves as a noun in “bottle bank” and as a verb in “Bank it”. In the slogan we also have the word “bin” in “Don’t bin it”, which functions as a verb, but in other contexts it can function as a noun. In *Wella*, the noun “gorilla” is used as a verb in “Been gorillared?” meaning if your hair has been messed up.

Pyles and Algeo (1968) consider functional conversion, or functional shift as he calls it, as the process of shifting words to new uses, and includes commonisation as a kind of functional shift. They (1968) define commonisation as “common words

(that) have come to us from proper names” and give the following examples of common words that have come from names of actual people, personal names from mythology or place names: sandwich, cardigan, macintosh, pompadour, herculean, Cheddar, Canterbury, and the like. In this short list, we can recognise brand names as for example: Macintosh for computers, Pompadour for camomile, Cheddar for cheese, or Canterbury for chocolate. In these cases the common name has been changed again to a proper name. Although *Galaxy* uses in its heading the proper name “Scrooge” as a common name in “Will Christmas bring out the Scrooge in you?”, with the use of this commonisation they make us relate Christmas, the season when the advertisement was released, to the main character in “A Christmas Carol” by Charles Dickens. In this same advertisement, which has the form of a quiz, we can see another example of commonisation in question number three: “One of the girls admits to having been on a date with the office Romeo”. Romeo is the Shakespearean character but according to the Cambridge International Dictionary of English it is defined as “humorous or disapproving: a man who thinks he is attractive to women and has sexual relationships with many women”.

5.5 Clipping

“A clipped form is simply a shortening of a longer word which sometimes supplants the latter altogether” (Pyles and Algeo 272). According to Quirk et al.

(1580) clipped forms tend to be used in informal style, so advertisers may use them to gain confidence when advertising their product. For instance, in *Virgin*, the advertiser uses the clipped form “ad” instead of the word “advertisement” in order to pretend to be a friend to the addressee of the advertisement, in *Volkswagen* the use of “extra” for “extraordinary“, in *Seat* the use of “auto” for “automobile”, or in *Halfords* the use of “phone” for “telephone”.

5.6 Acronyms

Advertisers make great use of acronyms in order to save space and time for the reader of the advertisement. Quirk et al. (1581) define acronyms as “words formed from the initial letters (or larger parts) of words”. The use of acronyms is very frequent in both English and Spanish advertisements, above all when advertising cars, companies, and technology: TDI (*Golf*), CV (*Golf*), UK (*UTravel*), E-mail (*Pulsar 1*), WWF (*WWF 1/2*), DVD (*Sony*), CD (*Sony*), KHz (*Sony*), DVP (*Sony*), TV (*Sony*), BT (*BT 1*), WWW(*Toyota*), es (*Ford 1*), SPF (*Dior 2*) are only some examples.

5.7 Foreign elements in English and Spanish advertisements

When foreign elements in English and Spanish advertisements are found we are dealing with a process known as borrowing. Crystal (459) defines it as the process of

introducing “a word (or some other linguistic feature) from one language or dialect into another”. Pyles and Algeo (286) call loanwords the words which are borrowed from another language. If we look at the advertisements we have studied so far, we can see that very few English advertisements use loanwords. In *Homepride*, we find the word “pasta” which is borrowed from Italian, but we are not interested in old, firmly established and accepted loanwords, but in the introduction of more recent, and less stable foreign elements in advertisements. For instance, English has the word “pepper” but *Hormel* uses the modern Italian word “pepperoni” in order to emphasise that the product comes from Italy, where the best salami is found, and the Italian flag of the package also emphasises this idea. In the Spanish advertisement *Barilla*, they also want to highlight this idea, making it clear that the product comes from Italy where it is “N°1 in Italia”. The brand name also keeps the Italian words “Barilla. Farfalle”, and we see that the packet is written in Italian: “Cottura 10 minuti”, as well as the Italian flag. The headline and body text is written in Spanish, but the product itself keeps its text in Italian. This phenomenon is frequently seen in Spanish advertisements. The image of the product advertised is in its English version, whereas the body text explains the qualities of the product in Spanish. This can be seen in *Camel* where we read “Camel Lights. Smooth American blend”, the headline and admonitions are written in Spanish, but the tobacco packet keeps the English words to emphasise that these are the authentic American cigarettes. We also find it in *Chen Yu*, which keeps the French words “Anti-rides et fermeté” in the cream container, or *Biotherm* which keeps on the

tube of cream the French and English version: “Traitement d’attaque ciblé. Facial capitons et rondeurs” and “Intensive Zone treatment. Dimpled skin and contours”. This is not found in English advertisements, in which all the products’ packages are written in English, although sometimes there may be a French version such as in *Dior 2*, but this is because the product is French and is commercialised in both languages. Cosmetic products in Spain are sometimes imported from abroad, and for that reason they are not found written in Spanish.

Spanish advertisements can maintain the original name of the product, or even the slogo / slogan of the English advertising campaign, such as in *Ford 2* (forka collection), *L’Oreal 2* (Shine délicieux), *Motorola 1 and 2* (Intelligence Everywhere), *Lexus* (The pursuit of Perfection), *Hyundai* (Drive your way), or *Omega 1 and 2* (My choice), just to mention some examples. *Omega 1 and 2* are the same advertisements released in English and Spanish, but the English advertisement is entirely written in English, whereas the Spanish one only has the headline in Spanish and maintains the rest of the advertisement in English. The description of the watch is in English as well as its proper name because the watch is unique. The handwriting is also in English because it was written, apparently, by Cindy Crawford, and it would not make sense to translate it because the model would not write in Spanish. Finally the slogo: “The sign of excellence” is maintained because Omega stands out as the sign of excellence and this has no other version, so English must be kept.

In English advertisements we usually find slogans / slogans written in English; however, we can find exceptions. Seat is a Spanish make of car, so English advertisers prefer to keep its slogan in “auto emoción”, as well as the name of the car “Ibiza”, which brings many associations with Spain as we saw in section 5.2. in this study. The English advertisement *Carte Noire* keeps the French brand name and also the French slogan “Un café nommé Désir”. This advertisement is also exceptional because the product keeps the French words on its packet, and English is used as well. We were able to find Spanish advertisements written in other languages rather than in Spanish, such as *Issey*, which is totally written in French, or *Cartier*, which is entirely written in English. We were not able to find an English advertisement written entirely in other languages. We presume that the reason is that the product is commercialised in English-speaking countries and an English version is always available.

6. SYNTAX

Our next section focuses on syntax. The field of **syntax** studies how words are combined, forming phrases and sentences, and how these structures work, since the order of the words is very important. From Baker (3) we have taken the following definition:

By the syntax of a language we mean the body of rules that speakers of the language follow when they combine words into sentences. Thus, when we investigate English Syntax, we will be trying to determine the rules that dictate how English speakers combine words to make sentences.

According to Crystal (214) “word order is at the heart of syntax, and most of English grammar is taken up with the rules governing the order in which words, and clusters of words, can appear”. This also applies to Spanish grammar, since the meaning of the following sentences changes:

El perro persigue al gato.

El gato persigue al perro.

Nevertheless, Spanish syntax allows for more freedom than English syntax, as when for example, it is not necessary to mention the subject in all declarative

sentences, so we can find a sentence such as “Ayer fuimos al cine”, where the verb tells us that the ellided form is “nosotros”. This does not usually happen in English. The subject usually appears, although on some unusual occasions we can find subjectless sentences. In fact, advertisers use them to catch the potential buyer’s attention as we will see later in this section.

According to Quirk et al. (803) simple sentences can be divided into declaratives, interrogatives, imperatives and exclamatives. We will follow this classification in order to analyse English and Spanish advertisements. We will also follow Burton-Roberts’ classification of sentences into simple and complex sentences for a better comparison of advertising resources in both languages. Quirk’s classification of simple sentences also applies to the Spanish language. According to Marcos et al. (372) we can find affirmative or negative declarative sentences, interrogative sentences, which can be direct (in a question form) or indirect (in a declarative form), exclamative sentences, and imperative sentences. Spanish also distinguishes between simple and complex sentences. Complex sentences can also be coordinated or subordinated. Rojo (57) classifies subordinated sentences into noun, adjective or adverbial subordinated clauses. The latter can be of place, time, manner, reason, purpose, conditional, concessive, comparative and consecutive. This classification of adverbial subordinated clauses also applies to the English language.

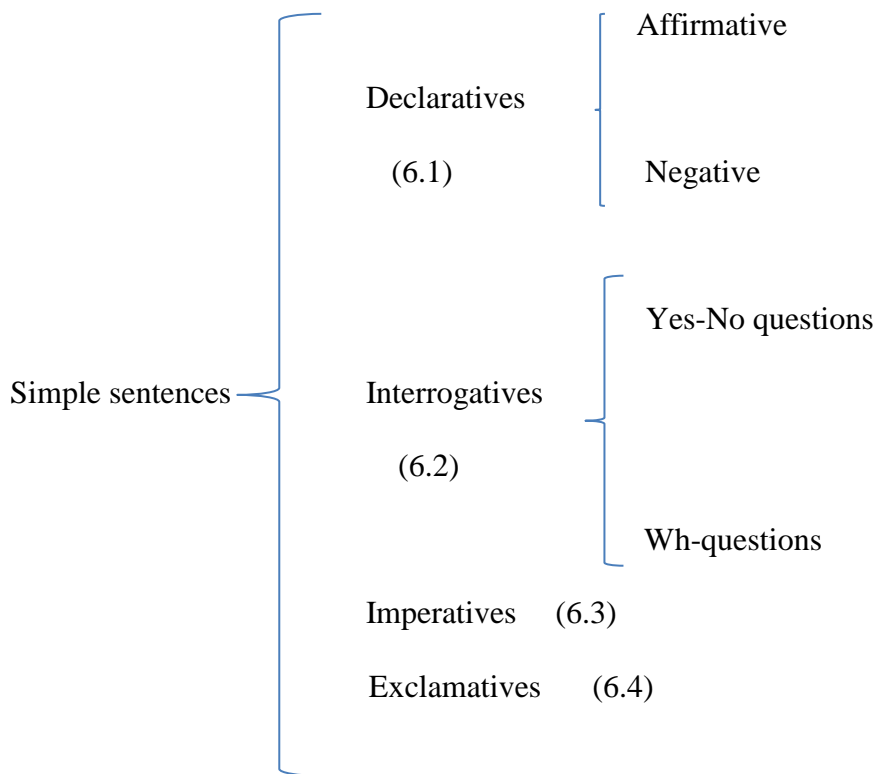


Diagram 5. Quirk's classification (based on Quirk et al. 803)

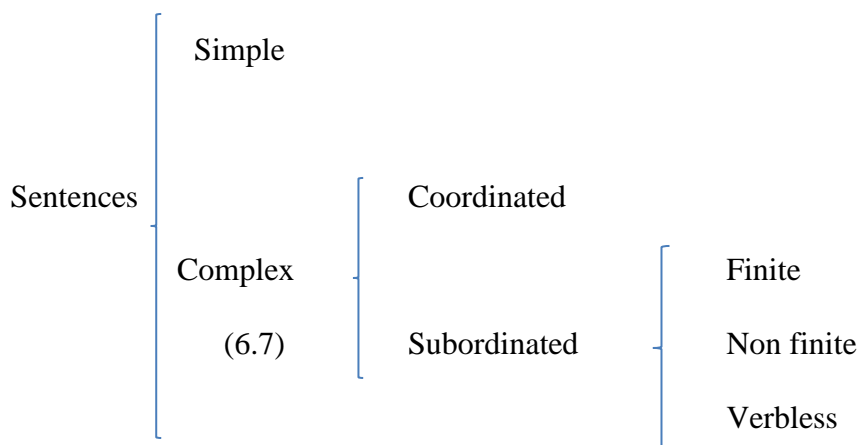


Diagram 6. Burton-Roberts' classification (based on Burton-Roberts)

The previous diagrams show us Quirk's (diagram 5) and Burton-Roberts' (diagram 6) classification as well as the sections of this study where each element is dealt with.

6.1 Declarative sentences

Many of the sentences used in the advertising world are declaratives. According to Woodward (193), declarative sentences do not ask the reader to buy the product; they simply state some "fact" about a product or a service which it seems reasonable to accept as true. These assertions were commonly found in tobacco advertisements as they could not legally encourage anybody to smoke, adverts for drinks, in fragrances and cosmetics, in cars, as well as in others. In our corpus we find the following examples:

"Come to where the flavor is. Marlboro" (*Marlboro*)

"Carlsberg. Probably the best beer in the world" (*Carlsberg*) or its Spanish version "Carlsberg. Probablemente la mejor cerveza del mundo"

"Chen Yu. Oriente. Occidente. La belleza está en el equilibrio" (*Chen Yu*)

"La fiabilidad elige Hyundai" (*Hyundai*)

"Philips. Let's make things better" (*Philips*).

Declarative sentences convey information about the advertised product, and for this reason, the simple present tense is usually used to express eternal truth in order to make the claim as absolute as possible. Below are some more examples of this type:

- A diamond is forever. (*De Beers*)
- Change is bad. (*Hershey's*)
- This lipstick is virtually touchproof, snackproof and kissproof. (*Max Factor 1*)
- It's good to talk. (*BT 1*)
- Ya es tuyo. (*Toyota*)
- Toblerone inspires the world. (*Toblerone*)
- Smoking kills. (*Embassy*)
- Las Autoridades Sanitarias advierten que el tabaco perjudica seriamente la salud. (*Camel*)
- Because you're worth it / Porque tú lo vales. (*L'Oréal 1/2*)
- Because it really matters, persil it. (*Persil 2*)
- We go the extra mile. (*Halfords*)
- Hypersmooth, mejora instantáneamente la textura de la piel. (*Max Factor 5*)
- Elastoplast. We help to heal. (*Elastoplast*)
- Iberdrola. Queremos ser tu energía. (*Iberdrola*)
- With Piz Buin, life is better in the sun. (*Piz Buin*)
- La vida es móvil. Móvil es Vodafone. (*Vodafone*)

Most of these declarative sentences are affirmative; however, we can find them in the negative, as in *Appletiser* with “I don’t want any soft drink”, implying that “I want Appletiser”. In this case, when dealing with other soft drinks, the advertiser prefers to use a negative sentence in order to interact with readers and make them use the implicit affirmative with their product. In *Ferrero*, we find words such as “tampoco” and “ni” which are nonassertive items in the heading “Este verano tampoco hemos vendido ni un solo bombón”. Readers will be surprised with this heading because they would expect the opposite. Advertisers use this statement as a hook to make readers interested in the advertisement. In fact, if we read on we find out the reason: “Como cada año, para evitar que el calor estival pueda deteriorar, aunque mínimamente, el sabor de nuestros bombones, preferimos suspender su venta temporalmente...” The advertiser creates a good image of the Ferrero product, a firm which is really worried about offering the best to its consumers: “Por eso, en Octubre, FERRERO ROCHER y MON CHÉRI vuelven a estar a la venta más frescos y buenos que nunca”.

6.2 Interrogatives

Interrogatives are used in many advertisements in order to follow a problem-solution format, that is, the question is the hook which raises the “problem” in the reader’s mind. Sometimes these questions are rhetorical, but sometimes there is

a written answer, which is usually connected with the advertised product, thus giving the solution to the question / problem. In *Old Spice* we find the rhetorical question “Is nothing sacred ...?” which can be deduced to be asked by a man because of his pint of beer which seems to have been shared with a woman (her lip-prints are on the glass). Then, we can deduce the answer by reading “Whitewater from Old Spice. Refreshingly for men only”. Another example of a yes-no question can be found in *Origins*, which has two questions in the body copy: “Do you have someone on your Christmas shopping list that's a real stumper?”, “Does it seem like no matter how you rack your brain, nothing ever seems suitable?” and the answer which will give the readers the solution to these questions: “Let Origins change all that for you”.

In *Galaxy* there is also a question but the solution must be found by doing the quiz and then looking at the score at the foot of the page. Sometimes, we find the question, and the answer to it is simply the name of the company or product which will provide the solution. In *Novartis* the question is “Who's developing new therapies to make organ transplants more successful?” and the answer is the name of the company “Novartis”. Another example of a wh-question is *UTravel*. The question / problem is: “Who has more hotels than any other site?” and the answer / solution is “UTravel.co.uk”.

In order to attract the reader's attention we occasionally find this format of question-answer altered, that is to say, first we read the answer and then the question, such as in *BT 2*, where we find first: "The answer is yes." and then: "What's the question?" If we read the body copy we will find out the problem which is stated in three questions, and the solution which is the answer to these questions. We can see how effective the advertisement is by altering the order, since readers will probably be caught by the hook and read the whole advertisement to find out.

Examples of Spanish advertisements can be seen in *Barilla* with the heading: "Si buscase el mejor bacalao al pil-pil, ¿escogería uno finlandés?", the answer to this rhetorical question would be "Certainly not, I would choose Barilla". In *Ronquidina*, the question states the problem "¿RRRONCA?" and the advertised product "Ronquidina" provides the solution. This advertisement is very similar to the English one *Zovirax*. The heading states the problem "Cold Sores?" and the advertised product "Zovirax" is the solution. In this advertisement there is also the written answer "Nothing can prevent better or heal faster" which invites the reader to complete it with "than Zovirax cold sore cream". Both advertisements include the image of the packets of the advertised product as well as where they can be bought. More examples of the use of interrogatives in English and Spanish advertisements are the following (we have included the reader's expected answer to the rhetorical questions, although sometimes

the answer is provided by the advertiser, in these cases their answer coincides with that of the reader):

- ¿Qué es lo que hace que la vida sea irresistible? (in *Lexus*)

Expected answer: Lexus Is 220d.

- An Aussie shampoo perfectly matched with an Aussie conditioner? (in *Aussie*)

Expected answer: Really?

- Kallorie counting? (in *Kallo*)

Expected answer: Kallo will help me.

- Ancient tobleronism? (in *Toblerone*)

Expected answer: Probably.

- Like Lipfinity? (in *Max Factor 2*)

Expected answer: Yes, of course!

- Result? (in *Vaseline 2*)

Expected answer: I'll feel good with Vaseline Intensive Care.

- You wake up to a morning hair disaster. Been gorillared? (in *Wella*)

Expected answer: Shockwaves will help me.

- You pay through the nose when you buy trainers, so why do the same when you wear them? (in *Scholl*)

Expected answer: That's right. I'll use Scholl Odour Control.

- Clothes care by Persil Colour Care. Why? (in *Persil 2*)

Expected answer: Because Persil Colour Care will protect the colours of my clothes.

- Hot and bothered? (in *Vaseline 3*)

Expected answer: Yes. And the solution for this is Aloe Fresh Deodorant.

- Can you handle the adventure? (Mazda)

Expected answer: Of course, I can!

- The cheapest way to break a leg this winter? (in *easyJet*)

Expected answer: I have to read more to find out the meaning of this.

- Who can resist the gentle touch of Palmolive. Can you? (in *Palmolive*)

Expected answer: No, I can't. And in fact I accept the challenge to try it by taking the free sample provided in the ad.

- ¿Y tú? ¿Con qué sueñas? (in *Ecus*)

Expected answer: About having an Ecus mattress.

- ¿Quieres teléfono? ¿Quieres Internet? (in *Iberdrola*)

Expected answer: Yes, I do.

- ¿Te apetece? (in *Rioja 3*)

Expected answer: Yes, of course!

Sometimes the previous interrogatives are in a negative form. Nevertheless with this type of sentence, it is often an exhortation to action rather than a question. In *Ups*, we have the negated interrogative “Wouldn't it be amazing if sending a package

across Europe could be as simple as sending it across town?" which is not a real question because it will be undoubtedly answered in an affirmative way with an exhortation to contact the company in order to achieve the advantages offered.

6.3 Imperatives

Vestergaard and Schroder (67) state that:

The adman is... confronted with a problem: on the one hand his advert should make people buy the product; on the other he must not say this in so many words lest they should take offence... The majority of advertisements still fulfil the "get action" requirement by using directive language of some sort in the concluding paragraph of the copy or slogan.

These authors (67) agree that there are three methods to persuade the audience to act: imperative clauses, directive speech acts other than imperative clauses encouraging the possible consumer to buy the advertised product or service, and directive speech acts inviting the audience to ask for a trial or for more information.

Within the first method, we agree with Vestergaard and Schroder (67) that imperative clauses containing the word "buy" are not often used. Although we can find exceptions such as in *Vax* with "Buy a Vax", or in *Murrays* with "Look your best. Buy

the best”. In the first example, there is a direct command to buy the product advertised. In the second one, there is a direct command to buy the best product, which is, of course, the advertised product. In this case, we can take this direct command as a piece of advice because they advise the audience to buy what is best for them. In *Volkswagen* “Buy a 3-door manual Polo Match before 30th September for 9,260 rrp and the air conditioning is included at no extra cost”, it is a “friendly” command because it informs readers of an advantageous deal to save money. The reader takes it as a warning or a piece of advice, rather than a direct call for action. Imperative clauses are frequently used in English and Spanish advertisements and our corpus includes several examples:

ENGLISH ADVERTISEMENTS

Stop it (*Foundation*)

Trust Homepride to liven up mealtimes (*Homepride*)

Come to where the flavor is (*Marlboro*)

Consider it done (*Ups*)

Simply take control (*Wella*)

Take comfort in Our Strength (*Tylenol*)

Get into the Ka (*Ford 1*)

Dare to be Diorific (*Dior 3*)

Drink its gentle sweet aroma (*Carte Noire*)

Take Vaseline Intensive Care of yourself (*Vaseline 1*)

Don't put a foot wrong (*Kickers*)

Count on Kallo for healthy eating (*Kallo*)

Don't forget your feet (*Scholl*)

Use Scholl Odour Control (*Scholl*)

Love your body (*Jergens*)

Feel free (*Nicotinell*)

So come, and let us reawaken all your senses (*Malaysia*)

Save up to £40 on your crossing to France (*P&O Stena*)

Make your skin smoother, softer and more irresistible to touch (*Palmolive*)

Just see a Benjamin Moore dealer (*Benjamin*)

Call for the dealer (*Benjamin*)

Visit us at our website (*Benjamin*)

Reveal your heavenly spirit (*Rimmel*)

Show how divine you can be (*Rimmel*)

Make up your own language (*Rimmel*)

Surrender to the temptation of irresistible shine (*L'Oréal 1*)

Always look out for these logos on your favourite brands (*Lycra*)

Don't bin it. Bank it (*Glass*)

Let's make things better (*Philips*)

Let's talk (*BT 2*)

Discover gift-giving ideas with Origins (*Origins*)

Let Origins change all that for you (*Origins*)

Enjoy (*Hershey's*)

SPANISH ADVERTISEMENTS

Llama y apadrina un niño del tercer mundo (*Acción*)

Colabora con los que ayudan desde el principio hasta el final (*Acción*)

Pruébalo (*Peugeot 1*)

Da a tu línea más vitalidad (*Kellogg's 1*)

Vive el espectáculo de Dralion en exclusiva con Vodafone live! (*Vodafone*)

Descubre la cubierta 100% automática (*abrisud*)

Descubre su intenso frescor, su nariz floral, su sabor a frutas blancas... (*Rioja 3*)

Descúbrelos, te sorprenderán (*Castilla*)

Descubre una nueva Dimensión en Protección Solar (*Piz Buin*)

Piensa lo que haces (*From*)

Disfruta de un magnífico fin de semana, conduce un Hyundai i30... (*Hyundai 2*)

Vive este verano como una familia AUTANTica (*Autan*)

Vive tu historia en la TIERRA con NOMBRE de VINO (*Rioja 2*)

Llévate un Colt CZ3 sin entrada (*Mitsubishi*)

Pruébalo (*ATF*)

Ponte unos ATF Antifatiga con su sistema patentado BIOTECNOSOFT (*ATF*)

Pídelo en las mejores tiendas (*ATF*)

Consulta tu podólogo (*ATF*)

Di adiós al estrés. Di hola a las aguas termales... (*Caldea*)

Ven y olvídate de todo (*Caldea*)

Escápate y ahorra (*Caldea*)

Cae en la deliciosa tentación del brillo efecto espejo (*L'oreal 2*)

Consigue ahora un Lexus IS 220d por tan sólo 340€ al mes (*Lexus*)

Infórmate en tu centro (*Lexus*)

Encuétralo en tu Menú Vodafone live! (*Vodafone*)

Bebe con moderación (*Absolut*)

Aumenta tu capacidad de sentir (*Rioja 4*)

With these examples we can conclude that the most frequent verbs in English advertisements are get, take, come, discover, and make, and in Spanish they are vivir, descubrir, and probar. These are useful synonyms / euphemisms which soften the hard commercial “sell” of the advert. In fact, these imperatives have different uses such as inviting, warning, suggesting, advising, and so forth.

The second method described by Vestergaard and Schroder (67) is the use of other directive speech acts to persuade the audience to buy the advertised product. These are not direct commands but indirect ways of encouraging readers to buy products and use services. According to these authors (68) we can draw a scale from the strongest to the weakest directness of these methods in the following table:

DEGREE	FORMS BASED ON VESTERGAARD AND SCHRODER	EXAMPLES FROM OUR CORPUS
MORE DIRECT	Negated interrogative Why-not question Should, had better Worth Modal verbs (can /will)	Would't it be amazing... (<i>UPS</i>) Why don't you call in? (<i>Comdex</i>) You should be so lucky (<i>Aussie</i>) You had better believe it! (<i>Sony</i>) Because you're worth it (<i>L'Oreal I</i>) Can you? (<i>Palmolive</i>) Something ... will improve your life (<i>Virgin</i>)
LESS DIRECT		

Table 9. Directness in English advertisements.

If we apply this scale to Spanish advertisements we find the following examples:

- ¿Por qué no también a nuestros oídos? (*Rioja 4*)
- Deberías probarlo. (*Altea*)
- ¡Que bien sabe una barbacoa al aire libre! pero más vale prevenir que rascarse.

(*Autan*)

- Porque tú lo vales. (*L'Oréal 2*)
- Tu propio laboratorio fotográfico no puede ser mejor. (*Canon*)
- Descúbrelos, te sorprenderán. (*Castilla*)
- El día menos pensado el mar te devolverá el golpe. (*From*)
- El Pilar te sorprenderá... La Expo 2008 te sorprenderá. (*Zaragoza*)
- Sólo por participar vivirás una experiencia única. (*Rioja 4*)
- Porque si vas a La Rioja, descubrirás que esta tierra invita a enamorarse, o a

reenamorarse. (*Rioja 2*)

The third method invites the audience to ask for a trial or for more information which they may accept if they are interested in it, since it would be “impolite” if they refuse to accept the “gift” which will cost nothing, thus the advertiser is indirectly asking the reader to be interested in the product. Examples of the use of this method are the following: *Palmolive* offers a shower gel sample, *Chen Yu* informs the reader to

ask for a free sample at specialised druggists or department stores of El Corte Inglés, *Argentaria* invites readers to go to their offices for more information as well as a gift for opening a bank account and the possibility of participating in a draw to win more money, *Autan* also invites the reader to cut out a coupon to participate in a draw to get a barbecue, *Halfords* offers a voucher to save £5 on the purchase of a mobile phone, *abrisud* invites the reader to fill in and post a form to receive a free booklet or DVD. *Tennessee* offers a free East Tennessee Vacation Guide, *Caldea* offers a free night at a hotel and informs readers that they can see conditions at their website, while in *Acción* the reader is invited to write for more information without obligation. *British Airways* invites readers to contact their travel agent, look on ITV Teletext, visit BA's website or call the BT information line. Nowadays, almost all advertisements include a website which readers can visit to look for more information about the advertised product or any other product of the firm.

6.4 Exclamations

Exclamations are used to express feelings, and for this reason they are used in the advertising world, because the advertiser wants to gain readers' confidence and sympathy being "friendly" and reaching their feelings. The use of exclamation marks makes readers process the advertisement in a special way, thus giving emphasis to what they are reading. When readers process exclamations they get involved in the

advertisement and their cooperation enables the message to be understood. As well as using exclamations and exclamation marks, the advertiser uses different typological forms which catch the reader's attention more easily. Examples can be seen in:

- Camel lights ¡Genial! (*Camel*)
- Warning! (*Wella*)
- ¡Qué bien sabe una barbacoa! (*Autan*)
- Yaris Ya! (*Yaris*)
- Plenty to see in East Tennessee!
- Plenty to Do, too!
- ... good time!
- ... vacation guide! (*Tennessee*)
- ¡Me ha tocao, estoy forrao! (*Argentaria*)
- Wow! (*Benjamin*)
- ¡De forma visible! (*Biotherm*)
- So crisp! So fresh! So different! (*Florette*)

6.5 Proverbs and sayings

Woodward (191) offers the following classification of a corpus of adverts depending on the form and content of advertisements: declarative sentences, advice,

interrogatives and adaptations of proverbs and sayings. We have studied declarative and interrogative sentences in the previous sections, and advice was included in the section on imperatives. In this section we will see how proverbs and sayings are used in order to catch the reader's attention. The advertising world uses these expressions because they are impersonal and do not encourage the reader to buy the product; however, they are able to attract readers' attention and finally make them buy the product. In *Miele*, we can see "A place for everything and everything in its place"; according to G.Herbert the saying dates from 1640 as "All things have their place, knew wee how to place them." In this advertisement, there is a connection between the meaning of the saying and the image, because the saying means that the best way to stay tidy and well organised is to keep things in their correct positions as seen in the image of the dishwasher, in which there is plenty of room and each thing is in its place, for instance the cutlery is in a unique extra pull out tray, giving more space for pots, pans, and plates in the two baskets below. In the Spanish advertisement for *Bosch 2* we also see the use of this saying slightly changed to "Cada cosa en su sitio y mucho más sitio para cada cosa", but there is the same connection between the meaning and the image as in the English advertisement.

In *Smeg 2* we read: "A man travels the world over in search of what he needs and returns home to find it. George Moore". In this case, the proverb by the Irish novelist George Moore is used to refer to Smeg electrical appliances, because if a man

travels round the world in search of what he needs, such as, for example, security, confidence, self-esteem, and even style, he will return home to find it there, that is to say, Smeg is all he needs.

According to Woodward (197), when these expressions are slightly modified, the linguistic medium only functions if the reader shares the same socio-cultural knowledge as the advertiser; otherwise, he will miss the point. This type of advertisement is intellectually rewarding, because it leads to the comprehension of structures and polysemic values. One such is to be found in *Denman*: “From Hair to Eternity”, which evokes the expression “From here to eternity”. Besides being a well-known saying, it is also known as the title of the film directed by Fred Zinnemann in 1953 and awarded an Oscar for best film, but the title originally comes from a poem by Rudyard Kipling. Nowadays, we can find it also as the title of a song by Iron Maiden in their album *Fear of the Dark* (1991). In *Advantage* the expression “Eat for who you are” reminds us of the saying “Tell me what you eat and I will tell you what you are”, which comes from the French saying (Partington 141): “Dis-moi ce que tu manges, je te dirai ce que tu es” by Anthelme Brillat-Savarin, a French jurist and gourmet (1755-1826). The same can be said of *Volvo I*, in which the saying “Money talks” is adapted to the necessities of Volvo to advertise its new car in “If money talks, the Volvo S40 speaks perfect sense”, meaning that you can have a Volvo which symbolises the wealth and power of its owner for only £175 per month during a 2 or 3

year period. *Crest* says that “Behind that healthy smile, there's a Crest Kid”, reminding us of the saying “Behind every great man there stands a woman”, which means that while men enjoy the fame it is often their wives who give them the confidence or do a lot of the work (Cambridge International Dictionary of English), which, when applied to this advertisement, means that if children have a healthy smile it is often “Crest” which gives it to them or does the work.

Spanish advertisements also make use of well-known proverbs such as in *Singular*. In this advertisement we find “Dime qué cocina tienes y te diré quién eres”, which is an adaptation of the saying “Dime con quién andas y te diré quién eres”. In the image we can see five forks which represent different styles in the kitchen, and depending on your choice, they can reveal the kind of kitchen you have or are worthy of having. Readers are asked if they are “singular” referring to if they are noticeable enough to have “The Singular Kitchen”, which is the advertised product. Spanish advertisements also make use of classic texts in order to attract attention. In *San Miguel*, it is the famous beginning of the masterpiece by Cervantes which is being used. The reader will recognise it at once, and see the humour in it, because there is a mixture of a well-known sixteenth-century text and modern technology: “En un lugar de la Mancha que no me sale en el GPS”. The connection between classic and modern is the principal characteristic of the advertised beer, which is called “Selecta XV San Miguel”. The number XV reminds us of the past, which is why the chosen quotation is

taken from Don Quixote, and “San Miguel” which brings us back to the present time. *Sephora I* also uses modern technology adapted to a well-known proverb: “Cuando los coach de belleza están online, los ratones bailan”. Reading the body-copy we find out what the advertisement is about. The visual element (computer mice) also makes us see the relation.

6.6 Disjunctive syntax

We can find advertisements whose headlines, subheads, or signature lines lack a functional element such as the subject or verb, that is to say, we can find subjectless or verbless phrases or sentences, although the omitted words are usually understood from the context. This phenomenon is very common in the advertising world and Leech (90) refers to it as “disjunctive syntax”. Examples of subjectless sentences can be found in *Chevy*, which has six sentences with no written subject (“she” / “he” / proper noun), although each grammatical subject can be deduced by looking at the lines pointing at the characters of the picture. In this case, disjunctive techniques are employed in conjunction with a visual element (the photograph). Or *Vaseline I* with the heading “Can be applied with or without tongue”, in which the omitted element is “it”. In this case the cooperation of readers is needed, and the advertiser makes them think and fill in the missing information, which in this case refers to Vaseline Intense Care. The subject is also omitted in the question “¿RRRonca?” (*Ronquidina*), giving

rise to ambiguity. According to Quirk (861) there are three types of recoverability in order to deduce the omitted element:

(i) TEXTUAL RECOVERABILITY: The full form is recoverable from neighbouring part of the text.

(ii) SITUATIONAL RECOVERABILITY: The full form is recoverable from the extralinguistic situation.

(iii) STRUCTURAL RECOVERABILITY: The full form is recoverable not through knowledge of context, but simply through knowledge of grammatical structure.

In *Ronquidina* we know, from a grammatical point of view, that a pronoun such as he or she is omitted (structural recoverability); however, from the visual element of the advertisement (a woman in pyjamas covering her ears) we can deduce that the omitted subject is “tu / su marido” (situational recoverability provided by the advertisement itself). Culturally we know that husbands are more likely to snore, while their wives suffer the consequences (situational recoverability given by an extralinguistic situation). In the Spanish advertisement for *Ferrero*, the headline “Este verano tampoco hemos vendido ni un solo bombón” lacks the subject, although in this case it is not needed, since the person expressed in the verb form reveals the subject (first person plural), and this is, therefore, another example of structural recoverability.

In spite of there being examples of English and Spanish advertisements with subjectless sentences, we have to bear in mind a basic difference: English advertisements make active use of this linguistic resource to attract readers' attention, whereas Spanish advertisements do not. The previous examples “¿RRRONCA?” and “Este verano tampoco hemos vendido ni un solo bombón” are grammatically correct, whereas “has driven 1045 miles and looked at 5 maps” and “Can be applied with or without tongue” are not grammatically correct in formal English. For this reason, it is noticeable when used in English in the advertising world.

We can also find ellipsis in interrogative sentences such as in *Toblerone*: “ancient tobleronism?”, the ellipited forms are the auxiliary “is” and the subject “there”, in *easyjet*: “The cheapest way to break a leg this winter?” with the ellipited forms “Which is” or “Do you know?”, in *Max Factor 2*: “Like lipfinity?” with the ellipited forms “Do you”, in *Zovirax: Cold Sores?*” with the ellipited forms “Have you got” or “Which is the solution for”, or in *Crest*, an advertisement for children's toothpaste, with “Got teeth?” which is a chopped interrogative, a more colloquial and quicker way of asking (reproducing children's grammar) than using the more formal interrogative: “Have you got any teeth?” This kind of ellipsis is typically found in spoken English. The advertiser uses it to save space, and go directly to the matter, as well as to be “friendly” with readers and make them read the advertisement and persuade them in a quick manner that the advertised product is really needed.

In *Palmolive* we can find an ellipsis of the predication in:

Can you?

The operator “can” is a pro-form in the predicate:

Can you resist the gentle touch of Palmolive?

In Spanish advertisements we can also find verb ellipsis in headlines for instance in *Ford 2*: “la moda de este otoño: rojo intenso”, where the colon substitutes a verbal form as for example “es” or “será”, in *Camel*: “Camel Lights ¡Genial! with the ellipsis of the form “son”, or in *Omega 1/2* with the ellipsis of the form “es” in Spanish or “is” in English in “La elección de Cindy Crawford” or in “Cindy Crawford’s choice”. The omission of verbs in these advertisements gives fluency to the text.

According to Vestergaard and Schroder disjunctive syntax also refers to sentences which have been chopped up into “shorter bits by using full stops where ordinary prose would use commas or no punctuation at all” (23). For instance:

- Lipfinity no sólo se mantiene en tus labios durante 8 horas. Los mantiene atractivos (*Max Factor 7*)

- Benjamin Moore Paints. Best Paint. Best results. (*Benjamin*)
- Colour Endure Stay-on Makeup. No rubbing off. No fading away. (*L'Oréal 1*)
- New. Non-stop Moisture. (*Lauder*)
- Talk and be talked about. The StarTAC 130 phone. The smallest StarTAC ever.

(*Motorola 3*)

- Tras el séptimo día llovió. Y empezó Abril. (*Abril*)
- Facefinity, el maquillaje de larga duración de Max Factor. Implecable hasta 8

horas. (*Max Factor 6*)

- Amplifies. Curls. Separates. Glamorous lashes that speak volumes. (*Lancôme 2*)
- Pestañas más grandes, más intensas, más separadas: Lancôme inventa el

volumen tridimensional. (*Lancôme 1*)

- Todo tipo de piel. Coberturas. Acabados y texturas. (*Arden*)
- indestructible. invulnerable. i30 El inicio de una nueva generación. (*Hyundai 1*)
- Laughter-proof. Tear-proof. Smudge-proof. (*Max Factor 2*)

According to Vestergaard and Schroder "The effect of this is to cut up the sentence into more information units, so that the same sequence of words will contain two focal elements rather than one" (23). Short units are not only effective in attracting attention, but they are also less intellectually demanding than complex sentences containing several clauses. They are "user friendly" devices which facilitate

communication in this kind of context where fatigue or boredom can make the reader disconnect.

Cook (101) calls “ticklers” those advertisements which use a very short copy to advertise their product. They are usually composed of the name of the product and a noun phrase giving a characteristic of it. Both parts of the tickler are usually separated by a stop, so in this case we could consider it as an example of disjunctive syntax. In English and Spanish advertisements we can find examples such as the following:

- armani mania. the new fragrance for men. (*Armani 1*)
- armani mania. la nueva fragancia masculina. (*Armani 2*)
- Omega. The sign of excellence. (*Omega 1 / 2*)
- Givenchy. Organza. (*Organza*)
- Dior Maximeyes. (*Dior 4*)
- L'eau bleue d'Issey Miyake pour homme. (*Issey*)
- How far would you go for love. Cartier (*Cartier*)
- The new Ibiza. The bigger the heart the greater the passion. (*Seat*)
- Carte Noire. Un café nommé Désir. (*Carte*)

Slogans and slogos can also make use of disjunctive syntax:

Barilla. La pasta N°1 en Italia. (*Barilla*)

The punctuation sign substitutes a verb such as “es”, as well as in the English advertisement *Carlsberg* where the auxiliary “is” is also substituted by the punctuation sign:

Carlsberg. Probably the best beer in the world.

6.7 Complex sentences

In the previous sections we have seen how English and Spanish advertisements make use of a great variety of simple sentences, such as declaratives, interrogatives, imperatives and exclamatives. Advertisers also make use of complex sentences, although to a lesser degree. The reason is obvious: advertisers have to persuade readers in a short time. If readers see long advertisements loaded with long sentences, they will probably turn over the page without paying attention, and this is the last thing an advertiser wants. According to Burton-Roberts complex sentences are coordinated or subordinated. In the advertising world coordinated sentences are preferred for their simplicity as opposed to subordinated ones. Nevertheless, we can find a wide use of subordinated adverbial sentences, above all conditional, reason and comparison clauses, and this applies to both English and Spanish advertisements. Since clauses of

comparison have been dealt with previously, let us see some examples of conditional and reason clauses.

Conditional clauses are usually used to single out a certain sector of the audience, as for instance in *Book*. There is a heading containing an “**if-clause**”: “If you love books...” followed by two “if-clause” subheadings: “If you want to know which are worth reading” and “If you appreciate honest, unbiased reviewing”, then followed by the main clause, which is an imperative clause: “Read The Good Book Guide Magazine.” The same could be said of *Philips*. In this case, the “if-clause” is singling out women who have skin problems because of their razors, or in *Barilla* with “Si buscase el mejor bacalao al pil pil ¿escogería uno filandés?” which really means “For those who look for the best cod, choose Barilla”. *Laurent 1* uses a noun-group beginning with “for” to single out a particular reader: “For those who adore Yves Saint Laurent“. *Thomas*, which advertises toys, says “... Specially for little hands”. In the case of *Book*, we could expect to find something like: “For those who love books” , or simply: “Book Lovers!” which is addressed to particular readers. Sometimes we find a “when-clause” to single out readers: “When life makes waves you can turn to Natracalm, an effective natural herbal remedy, to help you cope” (*Natracalm*), addressed to those who have health problems because of the tensions and pressures of modern life.

The Spanish advertisement *Peugeot 1* uses a noun phrase beginning with “for”, in this case advertisers use this construction not to single out, but to include everyone:

Para ti, para él, para ella, para vosotros, para ellos, para algunos, para tu novio, para mí, para el otro, para tu novia, para aquel, para el que mira por la ventana, para la chica del ascensor, para ir, para venir, para volver, para llegar... para nosotros.

These advertisers also hold readers’ attention because this advertisement reminds them of one for Coca-Cola, thus being an example of intertextuality⁹.

In some advertisements advertisers use reason clauses in order to persuade the potential buyer that their product is supreme and really necessary, that is, they give reasons for buying the product. *L’Oréal 1/2* is a good example with its slogan “Because I’m worth it” / “Porque yo lo valgo”. Sometimes, readers even believe that the advertisement includes a reason clause for buying the product, as for instance *De Beers*:

Of course I sleep in it.

I want to look great in my dreams, don’t I?

⁹ Intertextuality, one of the most common attention-seeking devices in advertising, was seen in section 2.1 of this study.

Readers may interpret it as a subordinated clause and not as two different sentences, that is as: “Of Course I sleep in it BECAUSE I want to look great in my dreams, don’t I?” Readers look for a logical structure, and advertisers save space to make the headline as short as possible as well as original. Other times, these types of clauses are explicitly stated as in *Persil 2* “Because it really matters, Persil it”, *Samsonite 2* “This is because it is a well-organised luggage system”, *Rioja 2* “Porque si vas a La Rioja, descubrirás que esta tierra invita a enamorarse, o a reenamorarse”, *Hyundai 2* “Por eso te ofrece, de serie: 6 airbags, ...”, *Ferrero* “Por eso, en Octubre, FERRERO ROCHER y MON CHÉRI vuelven a estar a la venta, más frescos y buenos que nunca”, *Fondation* “Because the first and foremost human right is the one to have a childhood”, *Iberdrola* “Por eso, ahora también te ofrecemos Teléfono e Internet”, *San Miguel* “Vuelven porque existe gente que sabe apreciarlos”, *Clairol 1* “That’s why we created Natural Volume from Herbal Essences”, *Anchor* “Anchor spreadable is the taste you can trust because our cows only eat the finest grass... That’s because we use traditional farming methods, free range milk and natural ingredients”, and *Santiveri* “Elaborados con fructosa, por lo que resultan adecuados en aquellas dietas que tengan como objetivo suprimir el consumo de azúcar”. These are only some of the many examples in our corpus.

7. SEMANTICS

The study of sound structure (phonology) and the principles of combination (morphology) would not be complete without an account of what these units mean, and what they are used to talk about. These are the main concerns of the following section on the semantics of advertising discourse.

According to Akmajian et al. (275) there are two theories about what exactly is studied in semantics: on the one hand, in the field of linguistics, semantics is generally considered to be the study of meaning, but on the other hand, in the field of logic, semantics is usually considered to be the study of linguistic reference or denotation and truth conditions in languages. In our work, we will pay attention to both meaning and denotation from the word level to those expressions made up of words: phrases and sentences.

However, what is meaning and denotation? According to Akmajian et al. (277-8) when dealing with meaning we can differentiate the linguistic meaning and the speaker's meaning. The linguistic meaning of an expression is simply the meaning(s) of that expression in the language, whereas the speaker's meaning can be the same or differ from the linguistic meaning depending on whether the speaker is speaking literally (he/she means what his/her words mean) or non-literally (he/she means

something different from what his/her words mean) (Akmajian et al. 278). Examples of non-literal meaning are irony, sarcasm and metaphor. This can be summed up in diagram 7 (Akmajian et al. 279):

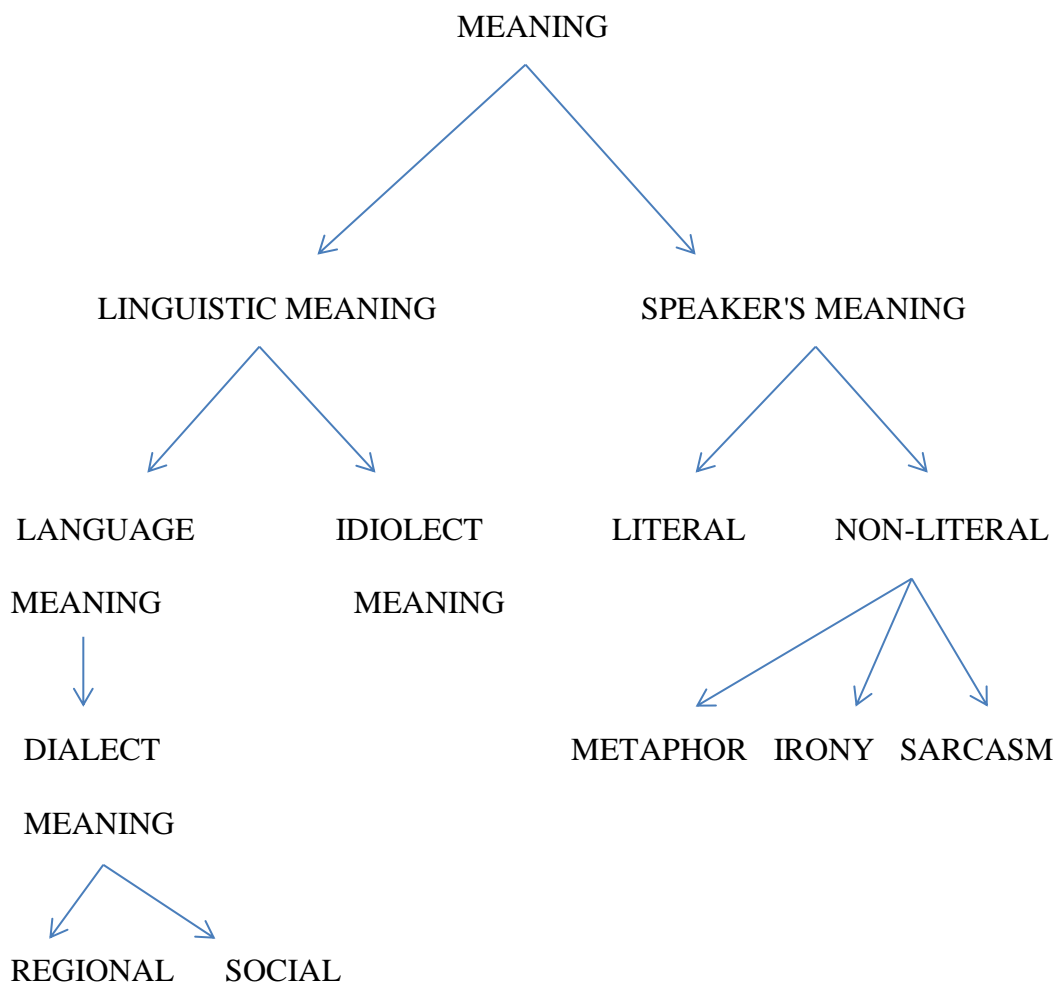


Diagram 7. Meaning

7.1 Adjective selection

In advertisements, all the vocabulary is usually carefully chosen to promote positive associations in the minds of the target audience, and this is especially so in the choice of adjectives. In our section about morphology¹⁰ we have seen the frequent use of comparative and superlative adjectives. In this section we are going to focus on adjectives in their base form. The reason for dealing with them in this section is because we consider that adjectives are chosen on the basis of their denotative and connotative meaning. It would be unlikely therefore to see adjectives such as “untried”, “cheap”, “common” and so forth. According to Leech (152) the most common adjectives in the advertising world, in order of frequency, are: “new”, “good/better/best”, “free”, “fresh”, “delicious”, “full”/ “sure”, “clean”/ “wonderful”, “special”, “crisp”, “fine”, “big”, “great”, “real”, “easy”/ “bright”, “extra”/ “safe” and “rich”.

Let us see if this list applies to modern advertisements, taking the advertisements of our own corpus, which can stand as a model of advertisements nowadays. Chart 1 represents the distribution in percentages of the different types of English advertisements, whereas chart 2 gives the percentages of the adjectives found in the advertisements studied.

¹⁰ See section 5.2

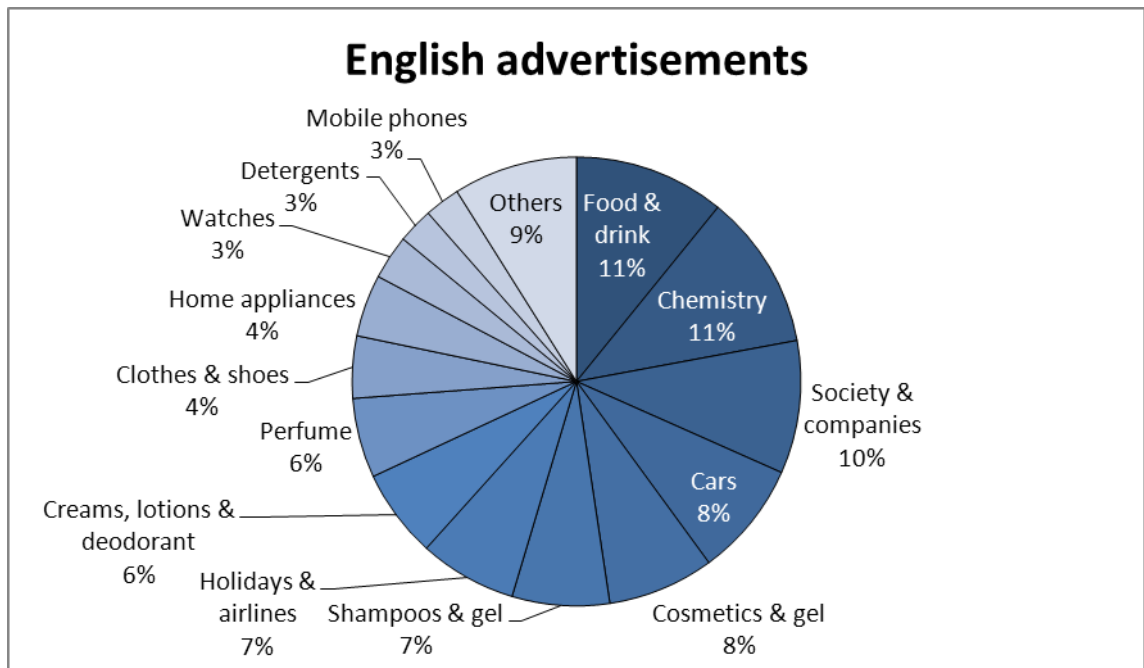


Chart 1. Percentages of types of English advertisements.

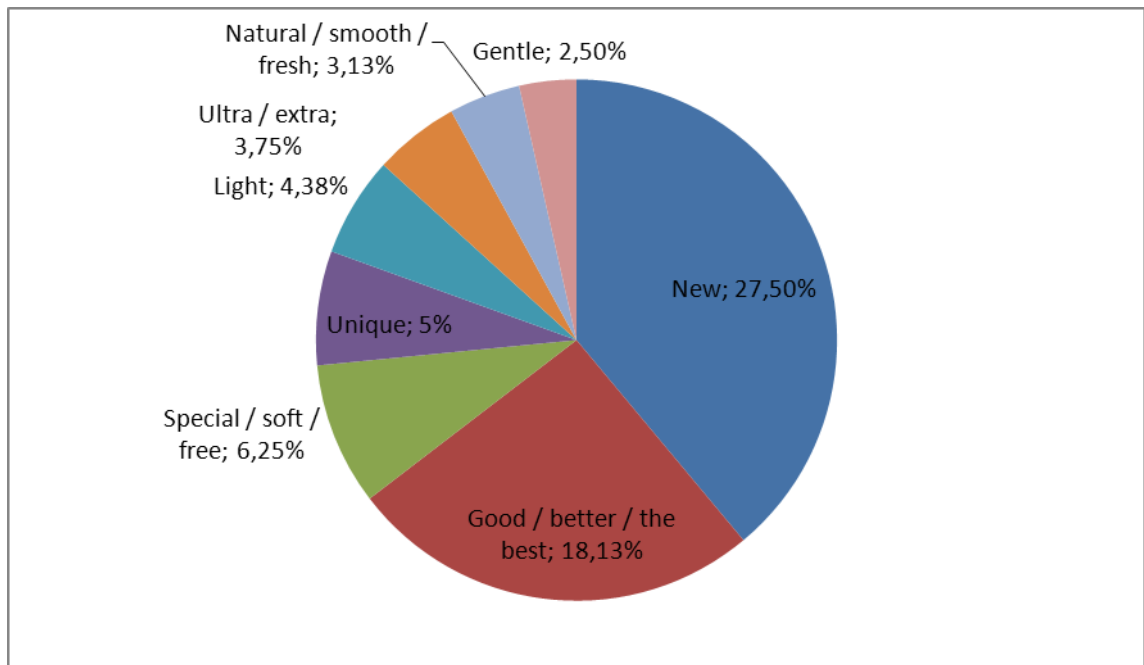


Chart 2. Percentages of adjectives found in English advertisements

In order to calculate the percentages of the most used adjectives in our corpus, we have excluded those advertisements which do not contain any adjective, as well as those advertisements which include adjectives other than those listed above. The reason for excluding the latter is that these adjectives hardly appear in other advertisements; for example, the adjective “bright” only appears once, or the adjective “pure” appears only twice. If we compare our list to that of Leech, we can see that the most used adjectives are “new” and “good / better / the best” which are in the first and second place in both lists. Leech placed the adjectives “free” and “fresh” in the third and fourth place respectively, and we have also included these adjectives, “free” in the third place together with “special” and “soft”, and “fresh” in the seventh place in addition to “natural” and “smooth”. Leech included in his list the adjective “special”, but he did not include in his list the adjectives “natural”, “smooth” and “soft”. The fourth place in our list is occupied by “unique”, and in the fifth place we find the adjective “light”. Leech did not mention the adjectives “unique” and “light”, nor did he include the adjectives “ultra” and “gentle” which are in the sixth and eighth place in our list. The adjective “extra” shares the sixth position and is mentioned in Leech’s list in the eighth position. On the whole we can say that we have classified adjectives such as “soft”, “unique”, “light”, “ultra”, “natural”, “smooth” and “gentle”, which were not included in Leech’s list, whereas Leech included other adjectives which are not mentioned in ours, and which are the following ones: “delicious”, “full”, “sure”,

“clean”, “wonderful”, “crisp”, “fine”, “big”, “great”, “real”, “easy”, “bright”, “safe” and “rich”.

The reasons for these differences can be several. First of all, Leech analysed television advertising, and perhaps there may be differences due to the media where advertisements appear. Secondly, adjectives may go “out of fashion” in colloquial / general use, and may become “worn out” after a certain time, and different ones have to be used to achieve the same effect. Thirdly, the kind of advertisements studied can determine the frequency of adjective appearance and, for this reason we have provided chart 1. At first sight, we can deduce that the adjective “clean”, placed in the seventh place in Leech’s list, is likely to appear in advertisements for detergents, and this area only represents 2.6% in our corpus. Fourthly, we could expect an adjective such as “delicious” in advertisements for food and drink. This adjective was in the fifth place in Leech’s list, but we have not included it in ours, in spite of 11.04% of our advertisements being for food and drink. We have one example of the use of this adjective in *Homepride*: “You don’t need a black belt to make this quick and delicious recipe, just Homepride Sweet and Sour Sauce”. The reason may be that people nowadays look for other qualities in food and drinks such as being “light”, or “extra light” as claimed in *Philadelphia*: “New Philadelphia extra light with less than 6% fat”. These were not present in the advertising which formed the basis of Leech’s list thirty years ago. The same could be said of the adjective “natural”, which is in the

seventh place in our list and is not mentioned in Leech's. The reason may be society itself: nowadays we are surrounded by new technologies which give artificiality to everything. Therefore, "natural" things are welcomed by the general audience, so we can find it in advertisements for make-up in "Lightweight formula with a natural finish" (*Maybelline*), for moisturizer in "New Jergens Naturally Smooth Shave Minimizing Moisturizer is made with herbalsilk extract, a natural botanical" (*Jergens*), for shampoo in "That's why we created Natural Volume from Herbal Essences" (*Clairol 1*), for food in "That's because we use traditional farming methods, free range milk and natural ingredients" (*Anchor*), and for hair colour in *Garnier 1* which mentions this quality up to seven times:

Colour as natural as nature intended.

Garnier Belle Color.

Natural ingredients.

Natural colour. Change your colour or cover grey perfectly with natural-looking colour that works with your hair's own tones and highlights.

Result: the most natural-looking colour for you. The new creme formula protects hair, leaving it soft to the touch. In 27 beautiful, natural-looking shades, and no more grey. Colour so natural you just can't go wrong.

In the same way, in an aggressive world due to environmental pollution such as the one we are living in, products which give softness, smoothness, gentleness and

freshness are “desirable” for a general audience for whom the average advertisements of our corpus are intended. We may find products such as Palmolive Gentle Shower Gel which advises the reader to “Make your skin smoother, softer and more irresistible to touch”(Palmolive), Maybelline make-up which makes your skin “smoother” and “younger” (Maybelline), Dove Stimulating Massage Body Wash to “slowly dissolve while you shower, gently stimulating your skin, to leave you feeling soft and revitalised” (Dove 1), Denman brush “With it’s gentle touch” (Denman), or Synergie Fresh that leaves your skin with a “Fresh, healthy radiance ... easy as 1, 2, 3.” (Garnier 2). The adjective “fresh”, as we would expect, is also used when talking about food, and in *Florette* we find an example: “So crisp! So fresh! So different”.

People want to be “special” and “unique” by using products which are “special” in the sense that they stand out of the crowd for having “unique” qualities, such as “our new special edition Mazda MX-5 Angels” (Mazda), Estée Lauder’s moisture crème “The unique 100% time release delivery system provides skin with an immediate, refreshing burst of exclusive BioMineral Water” (Lauder), the mobile phone by *Motorola 1* which has a “unique keyhole design”, or Ericsson’s mobile phone which is “All wrapped in a unique lightweight metal frame” (Ericsson). Mobile phones are bound to be “light”, as we have just seen in *Ericsson* as well as in *Motorola 3* where we read “So small and light it’s always with you wherever your world takes you”. In these examples we see another meaning of the adjective “light” when it is not

applied to food, and we can deduce that it was not present in Leech's list, very probably because such artifacts as mobile phones were not advertised at that time. Most of the adjectives can be found in their comparative form, although we may find adjectives which cannot have a comparative form like "unique"; in fact, Sánchez (60) states "No hay ninguna razón gramatical, sin embargo, que se oponga al uso del comparativo de estos adjetivos; la razón es puramente semántica, dado el peligro de que la frase resulte absurda".

It is not surprising to find that the most used adjective is "new" and that it occupies the first place in our list and also thirty years ago in Leech's. This adjective is found with any kind of product, and in fact, we have examples of almost all the advertisements in each of the types listed in chart 1:

1. *Philadelphia*: "New Philadelphia extra light with less than 6% fat"
2. *Armani 1*: "the new fragrance for men"
3. *Maybelline*: "New Smooth Result"
4. *Jergens*: "New Jergens Naturally Smooth Shave Minimizing Moisturizer"
5. *Dove 1*: "New Dove Stimulating Massage Body Wash"
6. *P&O Stena*: "New Freedom Fares."
7. *Ariel*: "New Ariel alpine liquid"

8. *Geox 1*: “Enjoy a new sense of well-being thanks to our exclusive patented breathing systems”
9. *Novartis*: “new skills in the science of life”
10. *Philips*: “New Lady shave & care”
11. *Peugeot 2*: “New Peugeot 206”
12. *Solpadeine*: “New 20 tablets Solpadeine max”
13. *Seiko*: “The new Seiko Kinetic”
14. *Ericsson*: “The new Ericsson GH688”
15. *Samsonite 1*: “... the new luggage system with easy-to-organise shelves”

This proves that “new” is applicable to any product in particular, and to any quality in general. “New” qualifies size, shape, colour, material, origin, type of any product or the product itself. “Good” and its comparative forms “better / best” are also frequently used to advertise any product. We can find them in headlines: “Best Paint. Best Results” (*Murrays*), body texts: “... Result? They and you feel good” (*Vaseline 2*), and in slogans: “It’s good to talk” (*BT 1*). Finally, we will show some examples of advertisements where the adjectives “ultra”, “free” and “extra” appear: “Anyone who uses their head will turn to the new Ultra Transporter” (*Samsonite 2*), “Receive your FREE East Tennessee Vacation Guide!” (*Tennessee*), and “Thanks to 4 carefully balanced wheels which ensure extra manoeuvrability and stability, you can easily pull and even push it around” (*Samsonite 1*).

In some advertisements we can see other equivalents for the adjectives used in popular advertising, that is, in magazines and newspapers aimed at a general audience and not a magazine like “Time” aimed at the business or professional class. For instance in *Luxury* with adjectives such as “glorious”, “sumptuous”, and “extraordinary” in “Two glorious nights with two sumptuous breakfasts for one extraordinary rate”, in contrast with their popular equivalents “good”, “rich”, and “wonderful”. The use of these adjectives which belong to a high register of language is in accordance with what is being advertised: a weekend at “any one of 48 remarkable Luxury Collection hotels in 20 countries”. It may also be a question of to whom it is addressed, taking into account that this advertisement was released in “Time” magazine, probably to business people, or at least, people with appropriate means.

Concerning Spanish advertisements, we have also drawn two charts with the percentages of the different types of advertisements (chart 3) and with the percentages of the adjectives found in those advertisements (chart 4). We will then compare the lists of the most frequent adjectives used in the English and Spanish advertising world according to our findings.

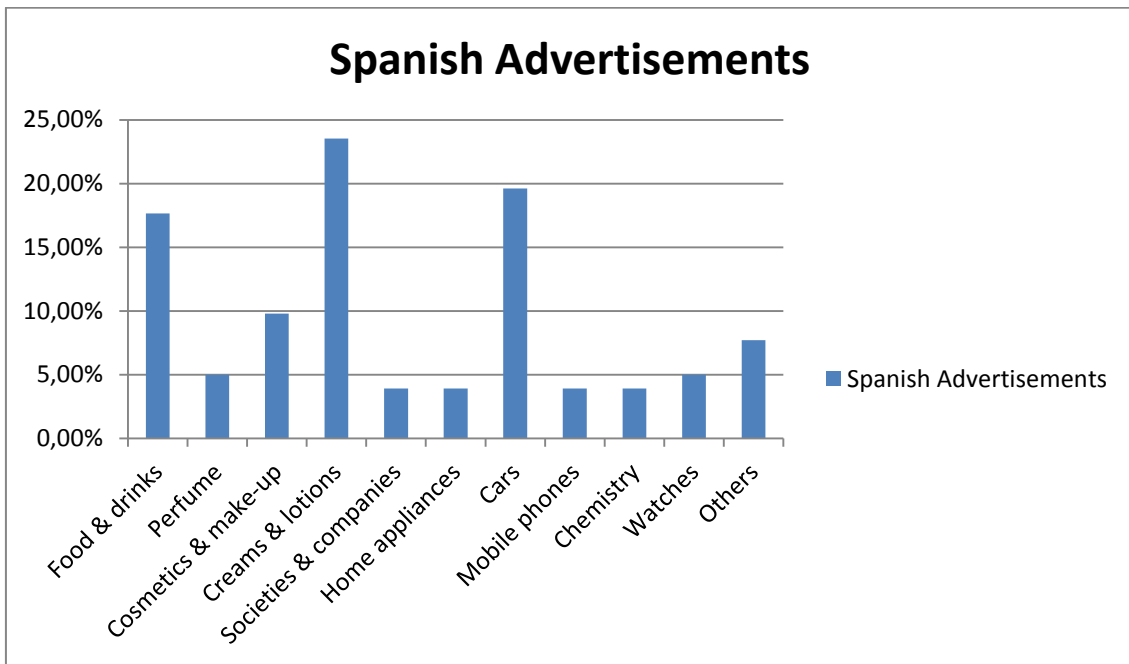


Chart 3. Percentages of types of Spanish advertisements

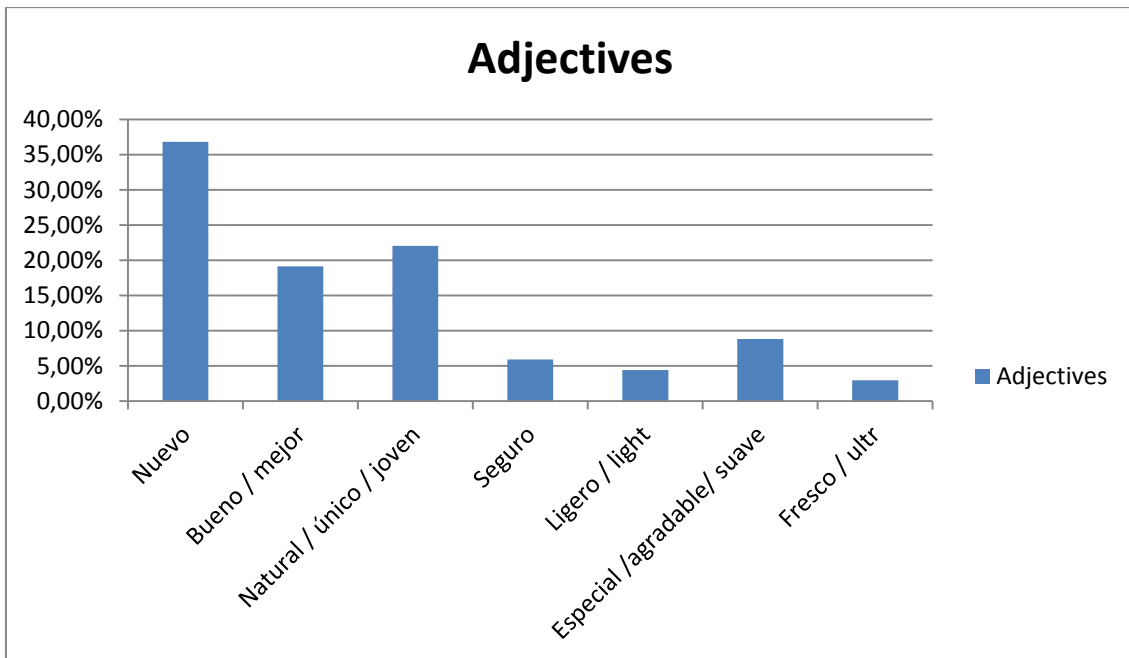


Chart 4. Percentages of adjectives found in Spanish advertisements

The two first adjectives also coincide with English advertisements, although Spanish advertisements present a higher proportion in the use of the adjective “new”, almost 40% as opposed to the use of “bueno”, “mejor”, “natural”, “único”, “joven”, “seguro”, “ligero / light”, “especial”, “agradable”, “suave”, “fresco”, and “ultra”. In fact, we can find advertisements which use the adjective “new” several times throughout the advertisement, such as *Hyunday I* with “El inicio de una nueva generación” (repeated twice), “La obsession de los ingenieros del Nuevo i30” and “Eso es demostrar ser tu Nuevo mejor amigo. Eso es innovación”. We can also draw a similar list, as we have done with English advertisements, exemplifying the use of this adjective with advertisements in each of the types listed in chart 3, although in the areas of chemistry and watches with 5% each, the adjective “new” is not found in the adverts of our corpus.

1. *Trina*: “Nuevo Trina Light”
2. *Armani 2*: “ armani mania. la nueva fragancia masculina”
3. *Lancôme 1*: “Nuevo. La fórmula Ampliflex asociada a su cepillo tridimensional da a sus pestañas una nueva dimensión”
4. *Piz Buin*: “Descubre una nueva Dimensión en Protección Solar”
5. *ING*: “Nuevo Depósito a un mes”
6. *Bosch*: “Nuevos lavavajillas con tres bandejas”
7. *Ford 3*: “Nuevo fordka sun collection”

8. *Siemens*: “Imposible resistirse – Nuevo SL65”

The second place is for the adjective “bueno” and its comparative and superlative forms. In *Rioja 1* we see a sample of the use of the adjective “mejor” which is used up to five times:

LAN entre los 100 mejores vinos del mundo.
LAN elegido mejor Rioja.
LAN EDICIÓN LIMITADA 2003 ha sido galardonado como
mejor vino de Rioja en el certamen organizado por la prestigiosa
revista inglesa Decanter.
El mejor entre los mejores.

Concerning the rest of adjectives we may say that both English and Spanish advertisements use almost the same adjectives, although with slight differences in their respective percentages. Nevertheless, there are two adjectives that do not appear in the Spanish list: “free” and “extra”. We consider that the adjective “suave” includes the meanings of the adjectives “smooth”, “soft” and “gentle”. The adjective “ligero” is found with food and drinks as for example in “Nuevo Trina Light” (*Trina*). In this case the adjective appears in English, but we can find it in Spanish in “Aplicado en húmedo ofrece un ligero fondo mate” (*Arden*). We think that advertisers prefer to use the English word with brand names, as for example in “Camel Lights” (*Camel*), and the Spanish equivalent when giving details of the product, as we can continue reading

in *Arden*: “Emulsión ligera y sedosa que aporta un aspecto terso y natural”. In this advertisement we can see one example of the use of the adjective “natural” which is applied to make-up. This advertisement is similar to the English one for *Maybelline* where we could read: “Lightweight formula with a natural finish”. When dealing with this adjective in English advertising discourse we saw that it was also applicable to food, and in the Spanish advertisement *Santiveri* we can see the same use: “La fructuosa es un sustituto del azúcar de origen natural”. In English advertisements we have also seen that the adjective “fresh” was used with both food and cosmetics. In Spanish we can also find examples in *Ferrero* with “FERRERO ROCHER y MON CHERI vuelven a estar a la venta, más frescos y buenos que nunca”, and in *L’oréal 2* with “15 colores frescos y resplandecientes”. We find the adjectives “especial” and “único” with the same uses as their English equivalents as for example in “el único en su clase con rayos uva de serie” (*Ford 3*), “PIXMA es la única gama de impresoras que utiliza gotas de tinta microscópicas de 2 picolitros” (*Canon*), “especial parejas” (*Caldea*), or in *Kellogg’s 1* that maintains its English name in “Special K”. In the Spanish list we have included the adjectives “joven” and “seguro”, not included in the English one. The adjective “joven” is found in adverts for rejuvenating creams, which represent 23.54% of our corpus. The adjective is also found in the advert for the car Toyota Yaris addressed to young people; it is this area of cars represented by 19.61% in our corpus where the adjective “seguro” is found. This adjective is not only confined to cars, as we can see its use in the advertisement for Kellogg’s or the advert

for Argentaria. In our corpus we can see instances of English advertisements using “young” but is such a small proportion that we have not included it in our list. Concerning the adjective “seguro” we have not found any example in any English advertisement in our corpus.

7.2 Denotation and connotation

Brand names are very important because on them may depend the success of a product. When advertisers choose the most appropriate name for their products, they must pay attention to the real meaning of the word (denotation) and what that word can suggest (connotation). Nowadays, products are very similar, and what makes them different is their name. Bassat (2006:79-80) offers the following explanation:

La identidad de marca empieza con el nombre, el signo verbal. El nombre da a las cosas su verdadera realidad y su identidad comunicable. La identidad verbal es el primero de los recursos que da existencia real a la marca: la hace concebible, comunicable, reconocible, identificable y memorizable; es el sustrato mismo de su cultura y de su imagen pública.

According to this author (2006: 81-82) brand names have to fulfil the following characteristics: brevity, simplicity, easy reading and pronunciation, euphony, visibility, evocation, modernity, distinction, memorisation, and legal copyright. Let us

see some brand names we consider to have the characteristics listed by Bassat. In order to do so, we are going to classify them by categories:

A) Cleaning products

Flash is probably chosen because of its denotative meaning which according to the Cambridge International Dictionary of English (CIDE) is the following:

To shine. To move very fast. To show quickly

The connotative meaning intended by the advertisers could be that with *Flash* “your kitchen / bathroom will shine effortlessly immediately after using it”.

Fresh is another detergent which brings to mind words such as “new”, “recent”, “natural”, “clean” and “cool”, qualities which the advertised product seems to have. *Vanish* needs no explanation for its choice as a cleaning product. In the brand names of these products we find the same sound /ʃ/, which according to Crystal (251) “conveys swift or strong movement”¹¹.

¹¹ As seen in section 4.5. concerning sound symbolism.

In the Spanish advertising context we can also find the detergent *Vanish*. However, this same product was known as *Kalia Vanish Oxi Action Intelligence*. *Kalia* offered an easy pronunciation, as well as euphony to a general audience, although it had no meaning at all. Concerning the rest of its name, which had meaning although Spanish consumers may not have understood it, it offered a foreign name for the product which advertisers may have thought could make it more enigmatic and effective because it had something that consumers did not know, and which was able to do wonders. In this case, the brand name flouted the condition of brevity which Bassat (2006:81) insisted a brand name has to possess, and in fact the change of the name to *Vanish* can be taken as an example.

The idea of using foreign words for detergents seems to be present when choosing brand names as we can see in *Vim* or *Fairy* (these are the original names). In other cases, we can find Spanish names such as in *Estrella* or *Mimosín*. The first one implies brilliance like a star, and the second one implies softness because of its diminutive ending to “mimoso”, from “mimar”, from which we deduce it will care for our clothes. *Mimosín* makes use of a soft teddy bear to advertise its softness and tenderness. In order to emphasise this idea, those responsible developed some rules by which the teddy bear could not appear next to sharp or dangerous objects, such as a chimney, and it could not be seen walking in dangerous situations, so as not to diminish its magical properties (Rodríguez 100).



Picture 16. Osito Mimosín (Rodríguez 100)

B) Washing powders

We can also find sound symbolism in *Dash* or *Fairy Snow*. In the latter, we also have the connotations of the word “snow”, which brings whiteness and purity to our clothes, as well as the word “Fairy” which is a “creature with magical powers” (CIDE). In *Ariel* we also find the name of a creature which, according to Greek mythology, was a revengeful angel, a name that seems appropriate for a washing powder. *Dash*, *Fairy* and *Ariel* are commercialised in Spain keeping their original names, which seem to work because of their brevity and simplicity which contribute to their memorisation by potential buyers. They are also easy to pronounce, with a slight modification.

C) Toothpaste

Mentadent is a compound noun composed of the Latin words ment(h)a, -ae, which means “a solid white natural substance” (CIDE), and the word dens, -ntis which means “tooth”. Therefore, if you want your teeth with a fresh mint taste/smell, *Mentadent* is your toothpaste. In the case of *Licor del Polo*, we can see the intended connotations and consider that the toothpaste gives “a great freshness comparable to the ice found at the North Pole”.

D) Soaps

The soap *Palmolive* seems to take its name from the product it is made from, that is, “an oil obtained from the nuts of some types of palm” (CIDE). This soap is also commercialised in Spain, and although it is written in English, the meaning can be deduced by a general audience as it is written very similar to Spanish. This is not the case of *Dove*, which in English has a meaning and connotations like whiteness and softness. In Spanish the meaning is lost for the general audience, although the product offers the logo of a dove next to its brand name, and the connotations of the soap are different from those in English. In this case, the foreign origin and authenticity of the product are taken into account. In the names of the soaps *Lux* and *Simple* we have an opposition of ideas. In the first case, *Lux* can be taken from the noun “luxury” which

gives “great comfort, esp. as provided by expensive and beautiful things” (CIDE), whereas *Simple* gives emphasis to the naturalness of the soap. In the Spanish soap *La Toja*, the origins of the product are present in its name, whereas the soap *Magno* takes its name from a Latin word “magnus”, which emphasises the excellence and importance of the soap comparable to that of its users.

E) Perfumes

Cook (106) considered the name of the perfume *Opium*, whose denotational meaning is: “a drug made from poppy plants and used to control pain or help people sleep. It can make a person who takes it want more and is sometimes used by people to give them temporarily pleasant effects” (CIDE). However, when advertisers choose between names, they study their connotational meanings. In this case, they could have thought of other words with similar meaning such as “morphine” or “heroin”, but according to Cook (106), the connotational meanings of these words are not suitable for a perfume brand name, because “morphine” could be associated with painful diseases, and “heroin” has connotations of “organized crime, premature death, HIV infection, unwilling prostitution and urban poverty” (Cook 106), whereas the connotations of *Opium* “may include the 19th century, the Orient, dreams, Romantic poetry, and bohemian illegality” (Cook 106). These are connotations which seem to

give a more suitable description of the perfume itself, as well as the “temporarily pleasant effects” the perfume can give, making the person who uses it want more of it.

In the field of perfumes, it is common to find French words or allusions in order to activate connotative meanings such as glamour and romanticism. For instance in *Cerruti* the French words “pour femme/pour home” are used on purpose, for they hint at sophistication and glamour. Similarly, in *Laurent 2*, the company presents its perfume “Paris” in a French setting connected to French symbols (Tour Eiffel) in order to activate such connotative meanings. First of all, the name of the perfume is the same as one of the most charming and romantic cities in the world. Paris is immediately associated with success, style and good manners, as well as with culture and literature. That is why the choice of the sentence “Paris je t’aime” in French rather than in English or another language is no accident. In fact, everybody, even those who cannot speak or understand French, can decipher the meaning of the sentence. In the sentence there is also ambiguity because “Paris” can refer to both the city and the perfume, which has the same connotations as the city. The image also provokes associations with romanticism, as we can see what a man does in order to kiss his “femme” even in front of her “husband”, who is looking at the city without noticing anything.

In *Laurent 1* the “tickler”: “For those who adore Yves Saint Laurent” implies “for those who adore the glamour, sophistication and romanticism” associated with

this brand. The Spanish advertisement *Lancôme 3* also uses Paris to advertise its perfume “Magnifique”: in the first place, by using a French word for its perfume, and secondly, by using the tickler “Vous êtes unique, vous êtes Magnifique”, written in French. We can also see the use of a celebrity (Anne Hathaway) who is the initial hook of the advertisement. The image is red (passion), and behind her we see Paris and the River Seine in the evening. The tickler is probably said by the man, who is in the background seen from the side. He is holding Anne’s hand, who is “unique” and “magnifique” thanks to her perfume “Magnifique”. Therefore, if we want to be like her, we should use her perfume. The tickler is translated into Spanish at the side of the advertisement, although the brand name is kept in French. The reason for not translating it may be in order not to lose all the above connotations which French may bring to the general audience. In this case, advertisers not only rely on the image, but also on language to make sure that all the connotations should arise in the reader’s mind.

7.3 Country connotations

According to Bassat (2006:186) brand names can be determined by what we think about countries and cities. He exemplifies it with “Victorio & Lucchino” who are Spanish designers but their names make allusion to an Italian brand name, because of the fame of Italian fashion. Bassat (2006:186) maintains that Spain has always been

more in favour of foreign brands than Spanish ones, and this is proved by a 1990 study showing that out of the ten leading brands preferred by the Spanish, only four were Spanish and the rest were foreign. This means that Spain is the European leader in preference for international brands.

We have already seen some examples in our corpus, such as the case of perfumes in *Dior* with the image of France famous for its perfumes and fragrances, in *Barilla* with the image of Italy famous for its pasta, in *Aussie* with the image of Australia famous for its kangaroos, in *Toblerone* which takes the pyramids as the emblem of Egypt to advertise its chocolate, in *Swatch* which uses the Swiss flag to emphasise its fame for good watches, in *Rioja* which advertises its wine from La Rioja using the image created as producers of good wine. *Castilla* also wants to create an image of a territory of good wines by saying “Descúbrelas, te sorprenderán”, *Seat* makes use of images typical of Spain in order to advertise Seat Ibiza, and *Singular* makes use of the German flag to emphasise the good quality and technology of their kitchens.

According to Bassat (2006:186) “... la imagen de marca de un país es la suma de todo lo que compone ese país: clima, paisaje, forma de gobierno, historia, productos más característicos, economía, su gente...”. Advertisers play with these associations in the following examples:

Hesperia plays with one of the images of London as a foggy city. We see the image of Big Ben and the Houses of Parliament on a foggy day, but we cannot see Hesperia London Victoria Hotel because of the fog as stated in the headline: “Lo sentimos, pero si quiere ver el Hotel Hesperia London Victoria, tendrá que venir a visitarnos”.

In *Daniel's* we can read: “París tiene la moda. Nosotros tenemos Jack Daniel's. [Lo sentimos París]”. We see how Paris is used for its fashion in order to make a contrast between Paris and “nosotros”. We consider that the first plural personal pronoun refers to Spain; advertisers play with stereotypes and the image of the country, since Spain is not so highly appreciated for its fashion as Paris; however, they seem do not to care because they have another “precious” thing: Jack Daniel's, and that is the reason why we find the apology between brackets. The contrast is also emphasised by the display of the advertisement. In the upper part, we see three pairs of overalls, which represent French fashion, and on them we read “Jack Daniel's”, which is the only thing Paris can have, in contrast to the lower part of the advertisement where we can see part of a bottle of Jack Daniel's. In the middle of the advertisement we find the headline, and in the lower part the warnings: “Bebe con moderación. Es tu responsabilidad. 40°”. However, if we think of the true origin of Jack Daniel's, which is American, we can think that the advertisement is a translation and “nosotros” refers to America, which is not famous for its fashion either.

7.4 Colour connotations

According to Crystal (171), advertising language makes use of colours to create certain associations in the reader's mind. This author gives a list of colours with positive and negative attributes. Below is offered a comparison of this list with some of our advertisements to see if there is a direct association between the colour chosen by advertisers and the connotations which these colours give according to Crystal. Colour-terms are culture-dependent (Lyons 316), that is, social knowledge helps to interpret advertisers' vocabulary of colour.

Dior 1 presents its perfume Hypnotic Poison in red. According to Crystal (171) this colour has the following attributes: "up-beat, confident, assertive, exciting, aggressive, domineering, bossy, threatening". Therefore, when readers see this advertisement all the previous attributes will probably be present, and in fact, the advertiser plays with all the connotations that red has. We can also add that red means "danger", implying that not everybody can use this perfume, only those who are brave enough and want to become a "femme fatale" like the woman in the advertisement. In addition, we cannot forget the name of the perfume, "Poison", a perfume that not everybody can use because of its consequences, because it can only be used by confident and assertive women. *Dior 3* also uses red in its advertisement for the lip gloss "Diorific Plastic Shine". There is also the image of a "femme fatale" with a red

hat and red lips, which bring to mind assertiveness, aggressiveness and being threatening. The language used reinforces these connotations, we find it in the brand name itself with the association Diorific = terrific, as well as the use of the verb “dare” in “Dare to be Diorific”, which must be taken as a challenge. Red is also chosen in *Suzuki*¹², *Ford 2* and *Ford 3*. In these cases, red is chosen as a “sexy” colour.

Issey and *Abril* use blue. In the case of *Issey*, the whole name of the perfume is “L’eau bleue D’Issey pour homme”. So it is predictable that blue is the chosen colour for its advertisement. Crystal (171) attributes these adjectives to this colour: “peaceful, trustworthy, constant, orderly, holier than thou, tiresome, predictable, and conservative”. We assume that advertisers used blue for its positive connotations and not for its bad ones. When looking at these advertisements, readers will probably think that the perfumes are fresh and peaceful, because the images seem to imply this. In the case of *Abril*, we see the Spanish actress Penélope Cruz (initial hook) lying on a beach with wet hair and dress, since it is raining. She is presented in a relaxed posture looking upwards, she seemed to be reading a book when she was surprised by the rain, which is the reason for the text: “Tras el séptimo día llovió. Y empezó Abril”. Thus, by making the connection rain = Abril, this allusion to the Bible also emphasises the peacefulness that blue brings to those who see the advertisement. We can also see the resemblance of Penélope Cruz with the bottle of perfume itself, as we observed in

¹² See previous analysis of this advertisement in section 4.1.

Organza. Finally, if we are not convinced by all these connections to the “heavenly fragrance” we have the guarantee that it is a fragrance by Victorio & Lucchino.

Persil 1 / 2 also make use of colours to emphasise that the washing powder cares about colours. In the first one, red is the chosen colour and in the second one it is purple. The importance of colour is also emphasised by the use of language. In *Persil 1*, we read “Bleach free to keep colours brighter”, and in *Persil 2* “Purple passion”. In the Spanish advert *Mercedes* language also focuses on the use of colours. In this case, silver and red are the chosen colours. Silver seems suitable for this type of cars (Mercedes – Benz) as it describes a worthy car, whereas red is the colour used for people’s blushed cheeks when they are shy or embarrassed. The car is personified since it is characterised with human attributes. Advertisers justify why the car in the image is red: “Es plateado, pero ciertos piropos sonrojan”, since it could be thought that a Mercedes – Benz must keep its elegance by showing it in a more classical, traditional colour, whereas a coupé must show other characteristics such as aggressiveness and assertiveness, and so red is chosen instead, just as it was in *Suzuki*, *Ford 2* and *Ford 3* seen previously. By mentioning both colours, advertisers play with the duality of a coupé and a sedan: “Nueva clase CLS. El coupé de cuatro puertas”, and as they probably aim at young, single people they prefer to choose the “sexy” colour.

7.5 Sexual connotations

A play on words with allusive remarks or sexual innuendo can add spice to an unpretentious conversational exchange. For instance, in *Hotel World*, we have the statement “excuse me! On business I’m very choosy who I spend the night with“, which seems to be said by the woman holding a phone in the picture. The ambiguity comes from the antecedent of the relative pronoun “who” which may refer to the Hotel Company or to a person. In *Carphone* we have the photograph of a woman who seems to be lying on a bed, and the questions: “Is size important? How long do you want the batteries to last? With our help you might even try the 'hand free' option!”, but the possible ambiguity is clarified by reading the rest of the copy of the advertisement, which explains to us that they do not use complicated jargon to help us find the ideal mobile phone. This kind of ambiguity can be seen in *Vaseline 1* and *Vaseline 2* with the statements: “Can be applied with or without tongue” and “What a lovely pair of pits” respectively, or in *Suzuki*¹³ with the phonological play on the word “beach” as we have already seen. In *Clairol 1*¹⁴ we have also seen how advertisers wanted to create ambiguity with the use of the clause of proportion: “The bigger the better”, and the image of the woman who looks and smiles in a significant way, while wearing a towel and presumably having written the message herself in the condensation of the bathroom mirror, all of which emphasises the idea.

¹³ *Vaseline 1*, *Vaseline 2*, and *Suzuki* were analysed in section 4.1.

¹⁴ This advertisement was analysed in section 5.2.

Spanish advertisements also include sexual connotations, as for example *Cutty*, which also contains the idea of “size matters” seen in the English advertisement *Carphone*. We can see a tape measure and the question: “¿El tamaño importa o no?” The intended ambiguity is clarified with the provided answer: “Sin duda”, and the logo of what is being advertised: “Cutty Sark, Original Scots Whisky”. *Saaz* advertises a mild beer accompanied by a suggestive image of two famous people, Iván García and Blanca Romero. The couple pose in a provocative manner, Iván is trying to raise Blanca’s short dress with one hand, and holding the beer with the other hand, and Blanca is also holding the beer with one hand, and with the other she is holding Iván’s hand. This pose together with the heading: “A Iván y a Blanca les gusta suave” contribute to the ambiguity of the advertisement. This ambiguity is clarified when we see the bottle of beer which is “Cerveza Premium. Muy Suave. ALC 3,5 Vol”.

7.6 Humour connotations

In his book about advertising techniques, Pricken (182ff) advises using some jokes and comical situations in order to write creative advertising. Humour is a very difficult concept to define; what seems to be humorous for some people may not be so for others. Nevertheless, we think that we can differentiate when advertisers try to be humorous or not in their advertisements in order to catch readers’ attention. Under this assumption, we are going to compare English and Spanish advertisements.

Trina offers a picture of a woman who seems to have just drunk a bottle of Trina Light, her funny face is intended to produce a smile from viewers. Sometimes, humour is achieved by means of phonological or morphological word plays as seen in *Volkswagen*, *Samsonite 1 / 2*, *Vueling* or *Rover*. The headlines given in *Easyjet* (“The cheapest way to break a leg this winter?”), *San Miguel* (“En un lugar de la Mancha que no me sale en el GPS.”), *Daniel’s* (“París tiene la moda. Nosotros tenemos Jack Daniel’s. [Lo sentimos París.]”), and *Hesperia* (“Lo sentimos, pero si quiere ver el Hotel Hesperia London Victoria, tendrá que venir a visitarnos.”) are also intended to make viewers smile.

Pricken (193) defines black humour as “what happens when you cancel out the serious side of socially taboo subjects like death, illness, morality or sex by approaching them playfully”, and this is what happens in *Renault*. This advertisement presents “Modus”, a small car which offers high performance as stated on the top right corner of the advert. In order to demonstrate that it is not essential to be big in size in order to be big in equipment, the advertiser makes use of black humour by stating: “No por ser más grande se es más seguro. Pregunten si no, al inventor del Titanic”.

7.7 Adaptations

Many words have connotations of goodness or badness which sometimes depend on the society in which they are used. Newmark (58) refers to these forms as “purr” or “snarl” words according to whether they are considered to refer to good or bad institutions, notions or qualities by the communities that use them. Thus, translators of advertisements know that concepts may vary from culture to culture, and according to Goddard (80) the process by which they adapt a text to fit the culture of its targeted group is called copy adaptation. The following section contains some examples of the same advertisements released in different countries to see how translators or copy writers have coped with them.

Perfume advertisements are usually kept in their original form, sometimes because it is only an illustration accompanied by the brand name of the product. Sometimes an advert, such as Marlboro, has a “tickler” which is also found in Spain. In spite of the fact that not everyone would understand it, it has its effect such as denoting its authenticity, as well as using “foreign” words which bring the prestige of what is foreign, international, modern and chic.

Sometimes, there is a literal translation, as in for instance *Omega 1 / 2*:

English version: Cindy Crawford's choice

Spanish version: La elección de Cindy Crawford

Apart from the heading, the other elements are kept: illustration, Cindy Crawford's handwriting and Omega's slogan: "The sign of excellence".

In *Clinique 1*, in the English advertisement we simply have the "tickler": "the new fragrance. Clinique happy" accompanied by an illustration and the brand name of the product. In the Spanish version (*Clinique 2*), we have the same picture accompanied by the bottle of perfume and its brand name, but we also have a clarification of the picture, where we can see a woman who is laughing and happy, and therefore an explanation of the product's brand name "happy". For that reason, instead of having the words "the new fragrance" we have "úsela y sea feliz". Moreover, in *Clinique 3*, in the English version there is the illustration and at the side of the page there is "Happy Birthdays. New Stop Signs reduces the look of lines, wrinkles, age spots. Allergy Tested. 100% Fragrance Free" together with its copyright symbol and world wide web address. In its Spanish version (*Clinique 4*), there is the same illustration, but perhaps it has to be explained in some way because the words on the bottle will not be understood by the general audience. For that reason "Felices cumpleaños" is written as a headline to the advertisement, and then it is further

explained in “Nuevo Stop Signs. El sérum antienvjecimiento de Clinique que reduce el aspecto de las arrugas y manchas de la edad. Vamos, celébrelo. Cada vez que se mire al espejo. Clinique. Sometido a pruebas de alergia. 100% sin perfume”. In both versions the name of the product is the same and is underlined and accompanied by the adjective “new/nuevo“. But in the Spanish version, the word “serum” which appears on the bottle is explained. The Spanish version also provides more information than its English counterpart: “Vamos, celébrelo.Cada vez que se mire al espejo”.

Clinique 5 and *Clinique 6* are the English and Spanish versions of the same advertisement. Both versions keep visuals: the image of a turtle carrying the recipient of the advertised moisturiser. At first sight, we can notice that the Spanish advert is lengthier than the English one. For a better analysis, we are going to divide the text in four parts.

First part: the headline

The English headline is lengthier than the Spanish one. It is not a literal translation, but the translation provided catches the real meaning of the sentence.

English version: Unless you’re in a hurry to look your age.

Literal translation: A menos que tenga prisa por aparentar su edad.

Spanish version: Sin prisa por envejecer.

The English headline uses colloquial language above all by using the verbal contracted form “you’re”, which leads us to think that a familiar treatment is used. Perhaps, the Spanish version does not use a literal translation to avoid the choice of pronouns in a headline.

Second part: the sub-headline

In the English version, we read the complete name of the cream preceded by the adjective “New”. The Spanish text keeps the first part of the name in English, which appears as the object of a sentence where “La ciencia” is the subject, and then translates the rest of the name and specifies what the cream is used for. It also adds the fact that the cream is pending patents. This information is further developed at the side of the advert; the English version does not include this information in the sub-heading, but under the whole text in small writing.

English version: New Youth Surge SPF15 Age Decelerating Moisturizer.

Spanish version: La ciencia ha creado Youth Surge SPF15, nuestra nueva hidratante anti-arrugas pendiente de patente que ralentiza el envejecimiento de la piel.

Third part: body copy

The body copy is composed of two paragraphs. In the first paragraph, both advertisements describe where the inspiration to create the moisturiser came from.

Both texts are very similar, but the Spanish advert includes two more sentences which do not appear in the English one. The two sentences use imperative forms: “Ponga el cronómetro a cero” and “Dé a su piel una larga y feliz vida”. By including these sentences there is an interest in showing how readers are addressed and what treatment is being used. Advertisers address their readers directly and use the formal pronoun. We think that the English advert uses the more familiar treatment because the vocabulary used is quite colloquial, for instance with the use of a phrasal verb “slow down” rather than the more formal “reduce”. For the translation of this phrasal verb form, the Spanish text uses a quite formal equivalence “ralentizar”.

The second paragraph is lengthier in the Spanish version, which adds more information. They insist on the results of using the cream daily. The English version mentions the technology used and its results. Not only does the Spanish version mention this technology, but it also defines it. More extra information is given since the paragraph ends with the results thanks to another ingredient “colágeno natural”, which is not included in the English advert. We do not know the reason why the English version does not include the ingredients of the age decelerating moisturiser. The Spanish advertisers may have thought that the inclusion of these ingredients would be a good selling point, so it would be worth including them. Perhaps English consumers are more accustomed to hearing about these ingredients which other similar products may have, so this data will not make the product stand out from the

rest. Spanish advertisements for creams usually give importance to the composition of the product, and therefore the ingredients are listed as we saw in *Chen Yu* (“Sus microesferas de algas... Vitaminas A, C, E y F y activos anti-arrugas, anti-inflamatorios, anti-oxidantes, descongestivos y reafirmantes”). In the English advertisements for these types of creams, we can see that they only highlight one of their ingredients as for example in *Lauder* with its “exclusive BioMineral Water”. English advertisements for shampoos sometimes include a more detailed list of ingredients, for example Aussie shampoo (*Aussie*) made “with Balm Mint and Macadamia Nut”, which are not very common products in shampoos, so it may be a good idea to mention them to distinguish them from other shampoos. In *Herbal* they do not mention the name of the ingredients although they insist on the idea of a new and improved shampoo with “Enticing New Ingredients” and “Dazzling New Variants”, whereas the Spanish version does not mention anything about its composition.

Fourth part: final statement

Both versions are quite similar. They end with the inclusion of their respective web sites. In the right hand corner, the logo is kept, and below it we see the two phrases which are translated literally. The Spanish version has more words due to intrinsic linguistic differences; English syntax allows for language economy, whereas Spanish uses more prepositional phrases to convey meanings.

English: Allergy Tested. 100%. Fragrance Free.

Spanish: Sometido a pruebas de alergia. 100% Sin perfume.

Language economy can also be seen in *Clarins 1* and *Clarins 2*, which advertise the same product. In both advertisements, we can see the image of the product surrounded by a tape measure. Both advertisements say essentially the same, but a literal translation was not kept because a translation of that length would perhaps be awkward.

English: Dermatologically tested.

Hypoallergenic.

No animal testing.

Spanish: Probados dermatológicamente.

Hipoalérgicos.

No se realizó ningún test en animales.

In the first phrase, we have an adverb and the past participle in different order due to the grammar rules of each language. In the second phrase, there is a total equivalence, in both versions we have the same part of speech (an adjective), and in the third phrase, we see that the English advert has three words forming a noun phrase

preceded by the adverb “no”, whereas the Spanish sentence has seven words grouped in an adverbial phrase (“no”), verbal phrase (“se realizó”), and a noun phrase pre-modified by “ningún” and post-modified by a prepositional phrase “en animales”. Sometimes Spanish advertisers seem to use more words with no real need. For instance, in *Clarins 1*, advertisers refer to the cosmetic company as “Clarins”, whereas Spanish advertisers prefer to call them “Institutos de Belleza Clarins”. By doing so, they give importance to the firm as they add a quasi-honorific title to it by specifying that Clarins is a beauty entity. The Spanish version does not provide a literal translation, as it advertises three products: Aceite Anti-Eau, CremaMasvelt y Reafirmante Lift Minceur 2000, whereas the English advert only advertises the last one. The Spanish advert keeps the name of the product in French, and the English one translates it into English “Body Lift 2000”. This fact could also be the reason why the Spanish advert is longer, as it maintains the French words, and these are explained in Spanish. In the case of English, they provide a translation, so no more details are needed to clarify the purpose of the advertised beauty products.

Translators know that the essence of good advertising copy is not about simply translating the words, it is about encoding the right concepts, and those concepts may well vary from culture to culture. Woodward and Eynullaeva (9) also examine this supposition when they compare three versions of the same advertisement written in English, Spanish and Russian, and see that the Russian version has included some

ingredients which the English and Spanish did not. In their article, they insist on the problems found when adapting the same advertisement in different linguistic environments, since several differences could be noticed such as the amount of information included or omitted, emphasis on certain features or difference in pronoun use.

7.8 Puns

Puns or plays on words are a typical form of ambiguity. Ambiguity can be defined as a many-one relationship between levels (different meanings are expressed alike in form), or different formal items have the same spelling or pronunciation (homonymy), that is to say, ambiguity is the property of having more than one linguistic meaning. In the case of written advertisements, the ambiguity lies in orthography rather than pronunciation. A pun may provoke amusement and several interpretations and it is useful in advertising, since it makes the reader remember the advert (i.e. pun=hook). As with the modification of well-known sayings, it is intellectually rewarding for the reader.

Examples:

Embassy: “Looking after number one”

This means to care for “number one”, which is the name of the cigarettes. It is also an expression referred to someone who is selfish and only does what is good for himself, which contrasts with the maker's warning “Tobacco seriously damages health” and the Chief Medical Officer's “Smoking kills”, and even with the image, where we can see that the cigarettes are more important than the man himself or even than the girl in the bus queue.

Philadelphia: “Let there be extra light”

The pun lies in the word “light”, which can mean “clarity” if we read it as the biblical reference “Let there be light”, but with the introduction of the word “extra”, it is obvious that it refers to the advertised cheese which is “light”, that is, it is low fat. The picture reinforces the idea of lightness as we can see a biscuit spread with light Philadelphia floating on the air and the aura which surrounds it.

Vax: “The only vacuum cleaner that gets you out of sticky situations”

The pun is on the word “sticky” referring to “difficult situations” and “sticky surfaces” which can be cleaned with VAX.

Sekonda: “Faces to watch”

“Faces” can refer to both “surfaces” and “front”, as well as the word “watch” that can be taken as a noun (=clock) or a verb (=look). In this advertisement there is also iconicity with words since the “o” in “to” is formed by the surface of the watch. In the same advertisement, we have “But if you think it's wildly expensive, you've got hold of the wrong end of the stick“, meaning that you have misunderstood something, and also alluding to the stick used in playing hockey, thus referring to the hockey player of the image.

Canon: “La otra cara de la fotografía”

In this Spanish advertisement we also have a pun with the word “face” in the headline “La otra cara de la fotografía”. “Cara” can be taken as the opposite of “cruz”, referring to the other aspects of photography, or it can be taken literally when referring to the fact that the photographic printer can print photographs on both sides of the paper.

Witch: “Handy Witch Hazel stick 'acts on the spot'”

The pun lies in the expression 'acts on the spot', which is written between inverted commas to make sure the reader “gets” the pun, meaning it both cures spots and does it immediately.

Manicare: “Give your nails a hand”

The play on words consists of the combination of “hand” and “nails“. Nails obviously need a human hand to grow on, but they are to be helped, or given "a hand".

Singular: “Cocinas Singular para gente Singular. Are you Singular?”

The pun lies in the brand name “Singular”. Literally it is the brand name of the kitchen, but the word “singular”, as we have already seen, has other meanings such as “not ordinary” and “noticeable”. Therefore, when advertisers state “Cocinas Singulares para gente Singular. Are you Singular?”, they play with both meanings of the word. On the one hand, people are Singular because they have chosen a Singular kitchen, and on the other hand, they are “not ordinary” / “noticeable” because they have a “not ordinary” / “noticeable” kitchen.

Visión: “Hay que tener mucha vista con la letra pequeña”

The expression means that we have to be careful with small print, but at the same time, it means that we have to have good sight in order to see what is written in small characters. In fact, the advertisement includes a test so readers can check their sight, thus creating an interaction between advertisers - readers.

Puns on brand names are also used, as for example in *Ulay 2*: “COMPLETE CARE” has its primary meaning and also contains the name of the product: “What does your skin need most to look its best? COMPLETE CARE”. We have a similar case in *Radox 1* with “Solutions” applying to both the brand-name of the product and to the product itself which will dissolve in water, and also to the “solutions” of the problems mentioned: “All dried up?/Recycled Air in the office/A five mile walk on a Wind Swept beach/A long Night in a Smoky bar/They all dissolve in New Solutions” in “One of a new range of SOLUTIONS from Radox”. In *Radox 2* which describes the opposite feelings we find: “Chilled?/An hour Stranded at a bus-stop in February/Scraping ice from the windscreen/Taxi hunt, 2.30 am, wind chill factor, minus 4/They all dissolve in New Solutions”. In *Rover*, the brand name RELAX means both the name of the car and the imperative which expresses that nobody can hot-wire the Rover because it has an electronic password transmitted by a device on the key ring. In Spanish advertising we have not found examples where puns appear in brand names.

7.9 Cohesion

According to Cook (147) cohesion refers to “formal connections between sentences in a text” and it forms part of semantics. Leech (142) makes a division between cohesion within the sentence, which is achieved by (1) subordination and

co-ordination, and cohesion across sentence boundaries, achieved by (2) “pointers” which refer back or forward to other sentences in the text, and accordingly Cook (148) lists the following cohesive devices:

- a) The repetition of lexical units.
- b) Lexical units or phrases with some sense relation.
- c) Referring expressions
- d) Ellipsis
- e) Conjunctions

These devices give the text cohesion, and help to link the sentences within it.

Let us see some examples:

(1) Co-ordination and subordination of clauses

In advertising discourse, as we have previously seen, co-ordination and subordination clauses are frequently used. However, we have insisted on the idea that co-ordination clauses were preferred to subordination ones, although we have collected examples of the wide use of comparative and conditional clauses. Sometimes, we can see how apposition, that is, non-linking co-ordination clauses, are preferred, such as in *GE*, which consists of a “tag-line” (a description of the company)

and the company's name: "Introducing insurance and investments from a name you can trust. GE.", or Barilla, which introduces first its brand name and afterwards the "tag-line": "*Barilla*. La pasta N°1 en Italia."

(2) Pointers

a) Lexical cohesion is made by the repetition of proper names, normally the brand names, and other lexical items. The objective of repeating brand names is obvious: advertisers want their products to be remembered. In *Thomson* the two noun phrases are repeated twice: "Spain for just £269. All inclusive". The repetition of lexical items is made to give emphasis and to make the message memorable. The repetition of the image also adds emphasis to what is stated, as well as being an initial hook to arouse the reader's interest. In the case of this advertisement, it is also the claim of its credibility as explained in the words between brackets "Just in case you didn't believe us the first time".

In *Beach* the repetition is made to imitate children's way of talking in: "This was the best vacation you ever had as a kid. Was not... was too... was not... was too", as well as *Adidas* with the phrases "Workout is so repetitive. You do it, you feel good. You do it, you feel good" which evokes the repetition of doing physical exercises. This is further emphasised by the girl in the photograph who is doing exercise. In *Dove 2*

the phrase “get that ‘just coloured feeling’” wash after wash after wash after wash after” evokes a feeling that seems to last forever. The repetition seen in *Hyundai I* emphasises the obsession that engineers have in creating security for their customers: “Tu seguridad. Tu seguridad. Tu seguridad. La obsesión de los ingenieros del nuevo i30”. Sometimes, this repetition is made by means of parallelism (see in section 7.10.).

b) Repetition of other lexical units. Sometimes, the repetition of lexical units is not made with the same words but with others with some sense relation: hyponymy, synonymy, antonymy, hypernym, co-hyponym. For instance in *Ulay* “a new type of skincare” = Complete Care = Complete product, in *Ariel*: Ariel clean = Alpine fresh, in *Supreme*: New Mylanta supreme = Liquid antacid, or in *Caldea*: Caldea = aguas termales = baños indoromanos = gran laguna al aire libre.

c) Referring expressions (especially pronouns) understood by reference to a unit in another sentence, e.g. *Sekonda* in “Defencemen throughout the Sekonda Ice Hockey Super League have a serious rink problem -and his name is Ivan Matulik. Last year, he captained the Cardiff Devils and was joint top scorer in the league. He's renowned for his remarkable accuracy and his ability to shrug off impacts -qualities shared by the Sekonda Powerplay he's wearing. But if you think it's wildly expensive, you've got hold of the wrong end of the stick. It costs just £34.99”.

Therefore, a characteristic function of the “it” and “he/his” in the copy is to refer forwards or backwards to a noun group, to Sekonda Powerplay and to Ivan Matulik respectively. We can find another example in the Spanish advertisement Barilla, in which the pronoun “uno” refers back to the noun group “el mejor bacalao al pil-pil” in the heading: “Si buscase el mejor bacalao al pil-pil, ¿escogería uno finlandés?”

Anchor creates ambiguity with the use of the third person singular pronoun in its heading: “Anchor spreadable is the taste you can trust because our cows only eat the finest grass... ..Try some, it’s delicious.” What does the pronoun “it” refer back to? To Anchor? To grass? The ambiguity is also maintained in the picture where we can see some cows eating grass.

Cook (155) states that “ One of the most distinctive features of advertising is its use of pronouns ... Ads use all three persons, but in particular ways. “We” is the manufacturer; “I” is often the adviser, ... “he/she” is very often the person who did not use the product”. The second singular pronoun has what Cook (156) calls a double exophora, which can be illustrated in the following diagram:

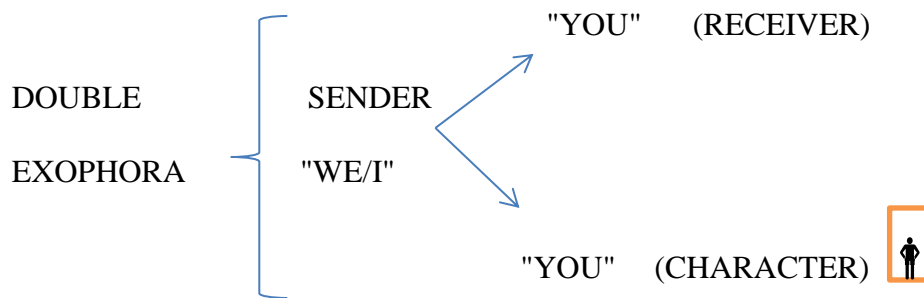


Diagram 8. Double exophora (based on Cook, 157)

Taking into account all these parameters we can draw the following diagram which represents the double exophora found in *Cardphone*:

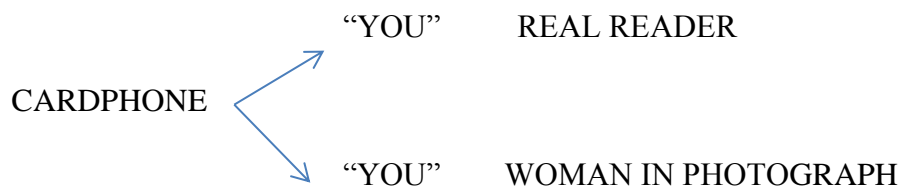


Diagram 9. Carphone advertisement.

d) Ellipsis. Some linguistic units are omitted to avoid repetitions and excessive wording. Examples can be seen in: (the words in brackets are those eluded by ellipsis).

Ulay 2: Complete Care. (It is) Available in fluid and cream

GE: She has her mother's eyes,

(She has) Her father's nose,
And (she has) Financial Security from GE.

Seiko: (The new Seiko kinetic has) No battery.
(The new Seiko kinetic has) Quartz accuracy.
(The new Seiko kinetic is) Revolutionary.

Max Factor 6: Facefinity, el maquillaje de larga duración de Max Factor.
(Permanece) Impecable hasta 8 horas.

Chen Yu: (Con) Biolia, tu piel (estará) más lisa, firme y suave.

e) Conjunctions are linking words and phrases which indicate different relations between sentences such as temporal, conditional or logical. Examples can be found in *GE* “So when you think of insurance and investments, think of GE“, *Ulay 2* “So your skin can look it's best while you get on with the more important things in life“, *Rioja 2* “Porque si vas a La Rioja, descubrirás que esta tierra invita a enamorarse, o a reenamorarse“, or *Iberdrola* “Hoy, en Iberdrola podemos estar donde tú quieras. Por eso, ahora también te ofrecemos Teléfono e Internet.”

7.10 Parallelism

Formal schemes, or **parallelism**, are often “rhetorical” in a familiar sense of the word, in that they heighten the emotional tone of the message, giving insistent emphasis to points of strategic importance. The following series of display headings coincides with a parallelism of clauses beginning with “It's...” in the English advertisement, and “Eso es...” in the Spanish one.

Kraft:

It's 6 single servings!

It's microwaveable!

It's ready when kids are!

Hyundai I:

Eso es demostrar ser tu nuevo mejor amigo. Eso es innovación. Eso es inteligencia. Eso es la inspiración de una de las marcas más fiables del mundo.

In the majority of cases, as in this one, the scheme coincides with a paratactic structure enumerating points in favour of the product, for instance in *Sears*:

Get tough. (Imperative+adjective)

Get rough.

Get light.

Get thin.

Get New Profile lenses. (Imperative+brand name)

The last phrase entails “Get new, tough, rough, light, thin, Profile lenses”.

Neutrogena:

Ask your pharmacist.

Ask your dermatologist.

Ask your mirror.

The three sentences have the same parallel structures: Imperative + possessive + noun. The reader realises he / she can ask the first two, but not the third element (mirror) which is inanimate. It also brings to mind the fairy tale of Snow White and the seven dwarfs in “Mirror, mirror on the wall who is the fairest of them all?”, thus being an example of intertextuality. The same occurs in *Supreme*, with the following parallel structure: (Imperative + pronoun) + (Imperative + pronoun) + (Pronoun + adverb):

Taste it.

Believe it.

It's here.

Caldea:

Di adiós al estrés. Di hola a las aguas termales.

Di adiós al cansancio. Di hola a los baños indoromanos.

Di adiós a las preocupaciones.

Di hola a la gran laguna al aire libre.

Di adiós a todas aquellas cosas que necesitas olvidar.

Di hola a Caldea.

Rover:

No key ring, no password. No password, no joy.

Nera:

One World. One Phone. Nera World Phone.

Vodafone:

La vida es móvil. Móvil es Vodafone.

Parallelism helps to memorise advertisements, and special features of display also reinforce parallelism, as in *Cerruti*. The two advertisements are displayed at both sides of an article in order to increase their parallelism. Both advertisements are by “Cerruti 1881”, but one is “pour femme” and the other “pour homme”. Both pictures show the bottle of the perfume under their brand name, a woman and a man respectively on a windy day by the seaside, and both show the same body copy, except for the prices. The Spanish advertisement *Iberia 2* also makes use of this resource in order to be noticed by distracted readers. Each of the advertisements points to the other: in the first part we read: “La mejor forma de comprar tu billete, la encontrarás en la siguiente página”, and in the second part we read: “La mejor forma de comprar tu billete, la encontrarás en la página anterior”, in this way the advertiser makes clear that both methods advertised in each part of the advert (on the net or by phone) are equally valid.

7.11 Metaphor, personification and metonymy

Advertising language is rich in the use of metaphors. We can even see metaphors in advertisements with hardly any words, just the use of the brand name, such as *Givenchy* where we see the woman in the image with the same shape as the bottle of perfume advertised, thus identifying her with the qualities of the perfume Organza. The woman’s dress is also made of this luxurious fabric, which is transparent and light,

qualities which advertisers want to retain for the perfume. In the name of the perfume “Hypnotic Poison” (*Dior I*), on the one hand there is an equivalence between “poison” and “perfume”, which according to Cook (104) share the hypernym “liquid”; therefore, “poison” is a liquid which kills (metaphorically speaking) and is used by a “femme fatale” or “Mata Hari” represented by the woman in the image. On the other hand, “Poison” is preceded by the adjective “Hypnotic”, which gives the perfume the power of a hypnotist, that is, the perfume “controls” your mind, or if you use the perfume, you are able to “control” others’ minds. The image of the advertisement gives rise to both interpretations, the woman seems hypnotised by the perfume, or we can identify her with the perfume itself because she is dressed in red, surrounded by a red chain made of glass beads (similar to the drops of perfume), and her hair is wavy and black similar to the top of the bottle of perfume, and in this case, it is she who hypnotises us. The word “hypnotic” can also be related to “addictions”, since some people use hypnotism to abandon addictions. Therefore, should we be careful with this perfume since it may create an addiction to it? The red used in the image can be taken as a signal meaning danger, or we can take it humorously and think that the perfume has all these qualities metaphorically speaking, of course; otherwise we would not be talking about a fragrance but of a more dangerous liquid. In the fragrance brand name Abril by Victorio & Lucchino (*Abril*), there is an equivalence between “Abril” and “perfume”. The perfume is fresh and floral as is also evoked in the image. It is not random at all that the Sevillian designers have chosen this month (Abril = April),

which is associated with fresh air, breeze, rain drops, cold transparent water, spring and flower blossoms. The brand name also refers to the most important festivity in Seville: The Feria de Abril, thus evoking fun, revelry and a party spirit.

Dove uses the image of a dove as its logo, and semantically the word refers to a white bird. The word “dove” is a co-hyponym of “pigeon”, which refers to a grey bird. Denotationally there is little difference between these words, other than the colour, which is the connotation of “dove” which is evoked in the brand name that makes it suitable for bath products. The connotations of “dove” include whiteness, cleanliness, softness and purity, whereas “pigeon” may include just the opposite qualities, as it is a bird found in polluted urban areas. Other words of the supernym “bird” may include eagle, owl, peacock or swan, which because of their connotations may be unsuitable names for body gel, creams and soaps: pheasants are related to shooting and food, eagles are birds of prey, owls are said to be wise, peacocks have beautiful feathers and are related to pride, and finally swans are big, beautiful white birds. In this case, we consider that “swan” could be just as suitable as “dove” for the brand name of the product. The main difference between both birds, among others, is that doves can fly, thus giving other desired connotations to the brand name such as lightness, softness and freedom. Swans can also fly but we usually have an image of them swimming in a lake. All these connotations are lost in the Spanish context; however, the brand name is

retained as well as the logo. In order to understand metaphors we have to see the connection between the literal and figurative meaning of the advertised product.

Car advertisements often use metaphors in their brand names as there is an identification between the car, its name and the associations linked with the choice of that name, for instance, Seat Ibiza (*Seat*), Fiat Brava (*Fiat*) or Honda Jazz (*Honda*). Ibiza is a place where famous people spend their holidays because it is an island which offers modernity, fun and parties/fiestas for its visitors, and therefore, there is an equivalence between the place and the car. Fiat Brava also makes reference to the place (Costa Brava) and its connotations, as well as other words such as “brave, bravery, bravo” in English, and “bravo, bravío, bravura” in Spanish. This fierceness of the name is warranted by the make of the car: Fiat. Honda advertises their car Jazz, identifying it with the characteristics of this type of music: modern, strong and improvised, which may be desired qualities for any potential buyer of the car.

When one concept is identified with another, as in the previous examples, we can say that we are dealing with metaphors. Lakoff and Johnson (5) consider that the “essence of metaphor is understanding and experiencing one kind of thing in terms of another”. These authors (14-29) distinguish four types of metaphors: structural, orientational, ontological and container. In *Vaseline 1* we read “Vaseline Intensive Care’s special skincare ingredients simply melt in, plumping your skin back up like the

tyres on a bicycle”, where we can find an example of structural metaphor because “one concept is metaphorically structured in terms of another” (Lakoff and Johnson, 14). The concept “Vaseline Intensive Care” is structured in the conceptual metaphor “Vaseline Intensive care is a ‘pump’ which inflates your skin like the tyres on a bicycle”. In *Shiseido* with the metaphor “age is war”, we see the passing of time structured in fighting terms: “24 horas desafiando el paso del tiempo. ... el tratamiento... más potente del mercado... luchando contra los signos de la edad... y la pérdida de firmeza.”

An orientational metaphor “organises a whole system of concepts with respect to one another” (Lakoff and Johnson 14). In this sense, positive attitudes are in an upwards direction; thus we can find an orientational metaphor in *Kira* with “I’d be over the moon if you felt the same way”. Rational attitudes tend to be upwards whereas emotional ones are downwards. In *L’Oreal 2* we read “Cae en la deliciosa tentación del brillo efecto espejo”, which implies that you should follow your emotions and surrender to the delicious temptation of using the new lipstick.

When dealing with ontological metaphors, Lakoff and Johnson (33) consider personification as the most obvious type. Non-human entities are seen as human by giving them human characteristics. Examples can be seen in the following advertisements:

- “ This lovely solitary waited billions of years to meet Hazel” (*De Beers*)
- “If money talks, the Volvo S40 speaks perfect sense” (*Volvo 1*)
- “Geox breathes” (*Geox 1*)/ “El zapato que respira” (*Geox 2*)
- “Ha Nacido el Nuevo Herbal Essences” (*Herbal 2*)
- “El día menos pensado el mar te devolverá el golpe” (*From*)

Wella should also be taken metaphorically in “SHOCKWAVES comes to the RESCUE armed with a complete range of EASY to use anti-gorila STYLING products for MEN AND WOMAN”¹⁵, because a gel is unlikely to “come to the rescue” or to be “armed”, unless it is understood in a figurative way. *Kymco* also uses the format of a film poster advertising the new motorbike Agility City 125; the language of the advert is full of metaphors, and as in *Wella*, they use the same metaphoric jargon, where the new *Kymco* comes back to face the new dangers of the city armed with a powerful wheel:

El Nuevo Aglity City 125 regresa a la ciudad para enfrentarse a los peligros que no dejan de acechar a sus habitantes. Ahora, armado con su poderosa y segura rueda alta de 16”, su eficaz doble freno de disco, y con la firmeza de su doble amortiguador trasero regulable. Ya nada lo podrá detener.

¹⁵ The reason why these words are written in capital letters is because the advertisers wish to make the advert resemble a film poster (seen in intertextuality section 2.2.).

In the following advertisements we can find several examples of container metaphors where we project our own in-out orientation onto other physical objects:

- “So, next time you feel like getting in, over or under your skin, make sure you take Vaseline Intensive care of it” (*Vaseline I*)
- “The only vacuum cleaner that gets you out of sticky situations” (*Vax*)
- “It doesn’t matter what size you are, only what shape you are in” (*Advantage*)
- “Colabora con los que ayudan desde el principio hasta el final” (*Ayuda*)
- “Nunca se me había pasado por la cabeza pero me dije...” (*Kellogg’s I*)

Metaphor and metonymy are different kinds of processes. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another. (Lakoff and Johnson 36)

These authors (38) differentiate several metonymic concepts such as the following:

- a) When the producer is taken for the product:

- “The Volvo S40 1-8 from only £175 a month ... it now makes perfect sense to choose a Volvo S40”.(*Volvo 1*)
- “... this Rover waits for a constantly changing electronic password transmitted by a device on the key ring”(Rover)
- “Would you like a Fiat Brava that offers a mouth-watering mix of style, practicality and rare originality?” (*Fiat*)
- “Ponte unos ATF ANTIFATIGA con su sistema patentado...” (*ATF*)
- “Llévate un Colt CZ3 sin entrada” (*Mitsubishi*)
- “... 3 de cada 4 personas que probaron NordicMist habían repetido” (*Nordic*)
- “Consigue ahora un Lexus IS 220 d por tan sólo 340€ al mes” (*Lexus*)

b) When the institution is taken for the people responsible:

- “Ulay have combined their Ultra-fine moisturizer with a natural hint of colour creating a light tinted Moisturiser” (*Ulay 1*)
- “Maybelline creates a whole new kind of natural” (*Maybelline 3*)
- “Max Factor introduces lashfinity semi-permanent mascara” (*Max Factor 2*)
- “Bosch incorpora la tercera bandeja a sus lavavajillas” (*Bosch 2*)
- “Elizabeth Arden presenta la colección de maquillajes más adecuados para Reavivar tu belleza” (*Arden*)
- “Estrenando la barbacoa que nos regaló Autan” (*Autan*)

- “Hace unas semanas Schweppes publicó este anuncio dándole la apariencia de información objetiva” (*Nordic*)
- c) When the part is taken for the whole:¹⁶
- “You can now drive the 1-8 litre for only £175 per month” (*Volvo I*)
 - “Sorteo de un millón diario” (*Argentaria*)
 - “Lan elegido mejor Rioja” (*Rioja I*)

¹⁶ This last type of metonymy is called synecdoche by traditional rhetoricians.

8. PRAGMATICS

Our next section deals with the linguistic field of pragmatics. According to Akmajian et al. (314), pragmatics is the study of the intentions, purposes, beliefs and desires of speakers when they perform any speech act, as well as the interpretation of the hearer, who will identify the speaker's communicative intentions on the basis of the speaker's utterances. Advertising includes a pragmatic element which needs the interpretation of the addressee, and according to Byrne a linguistic-pragmatic study would be essential for understanding the effectiveness of creative items used in advertising language (1). Speech acts are central in any pragmatic study, and Searle (31-34) distinguishes the following speech acts: (diagram 10)

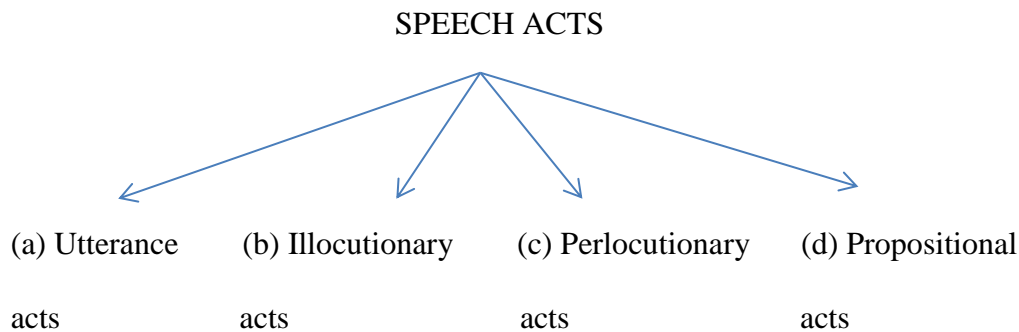


Diagram 10. Speech acts.

The previously mentioned speech acts can be found in the advertising world. For instance, when we hear an advertisement on the radio or on television, or when we

read a magazine advertisement aloud we are dealing with the utterance act because we hear or produce sounds and form sentences. But these utterance acts have a purpose (illocutionary acts) in which Searle (74-5) distinguishes five types: directive, expressive, compromising, representative and declarative. When an act produces an effect on the hearer, we are dealing with perlocutionary acts, as for instance when the advertiser persuades the consumer to buy the advertised product. And finally, we can find propositional acts in advertising when the advertiser refers to a product and characterises it.

8.1 Implicit elements

In advertisements we can find explicit and implicit information. Explicit information needs no explanation: advertisers use language to describe their products and readers do not need to make any effort to understand the qualities of the advertised products. We can say that all the information is given and readers do not need to fill the missing information gaps. However, most of the time readers need to interpret what is meant by advertisers. In these cases, advertisers use implicit elements that are not stated, but which need readers' cooperation to fill in the missing information. These implicit elements are called implicatures, and Cook defines them as "a type of inference as we make logical reasoning in order to interpret what has been said". Implicatures do not respect all of the four maxims proposed by Grice (26-7):

- a) Quantity. We should say what is necessary in a given moment, and we should obey the following maxims:
 - a1) Make your contribution as informative as is required.
 - a2) Do not make your contribution more informative than is required.
- b) Quality. We should say what is true.
 - b1) Do not say what you believe to be false.
 - b2) Do not say that for which you lack adequate evidence.
- c) Relation. We should say what we consider relevant in each moment.
 - c1) Be relevant.
 - c2) Avoid irrelevant items.
- d) Manner. We should express ourselves with clarity. It is related to how something is said and not to what is said.
 - d1) Avoid obscurity of expression.
 - d2) Avoid ambiguity.
 - d3) Be brief.
 - d4) Be orderly.

The maxims of quality, manner and relation are presumably very difficult to flout for advertisers. They are supposed to be telling the truth in a clear way, avoiding irrelevant elements. Concerning the maxim of quantity, we can easily find examples when advertisers make use of repetition, thus making the message longer than necessary, as for instance in *Rioja 1* where we could see the adjective “mejor” repeated up to five times, as well as its brand name, which is repeated four times, or in *Lycra* where the brand name is repeated up to three times in the body copy. It also appears in the image of the advertisement, in the two logos, and on the side of the page. We

suspect that Grice's maxim is flouted in order to familiarise readers with the brand names, and in *Rioja 1* advertisers are trying to persuade readers by repeating so many times that their product is better than other similar wines. In *Sephora 2*, the brand name "Yes To Carrots" is partially repeated several times. The advertisers are manipulating words because they expect the audience knows the meaning of "Yes", so they are referring to the product itself and they are implying that the product has all those qualities which are desirable for the audience. Therefore, when the advertisers state:

Con Yes To Carrots, dices Yes al verde. Yes al naranja. Yes al beta-caroteno de las frutas y verduras. Yes al spa. Yes al sin paraben. Yes a la belleza radiante y accesible. Yes a los oligo-elementos y a los minerales del Mar Muerto. Yes a la belleza natural. Yes al bienestar. Yes a una cosmética respetuosa con el mundo y con las mujeres. Yes a la Yes Attitude. Yes a los precios que te hacen sonreír. Yes a Yes To Carrots!

they are implying that the product is or has the following terms green, orange, beta-caroten from fruit and vegetables, spa, parabens free, radiant, accessible beauty, oligo-elements and other minerals from the Dead Sea, natural beauty, well-being, cosmetic respectful with the earth and with women, attitude, prices which make you smile, and of course the product itself.

Herbal 1/2 are the English and Spanish advertisement of the same product. The English advertisement gives more details of the new and improved Herbal Essences shampoos than the Spanish one. In fact, the adjective “new” is repeated up to six times, whereas in the Spanish version it is only repeated twice. We also consider that the English version makes more use of hyperbole than the Spanish one. The Spanish advertisement only states that the shampoos are new and have improved their qualities, whereas the English one uses more persuasive language: “Escape to a Whole New World of Luscious Hair!”, claiming that with the use of Herbal Essences you “will soon be able to experience the ... Enticing New Ingredients, Dazzling New Variants, Sensational New Look”. The image of the advertisement is almost the same in both advertisements. To say why we can find those differences in both advertisements is quite difficult. We can suspect that in Spain the shampoo has enough buyers to make more details of the product unnecessary, whereas in the United Kingdom, there are more similar products and more details are needed to persuade readers that the product is different from the others. It might be for this reason that the English advertisement also provides the Internet site.

A participant in a dialogue may fail to fulfil a maxim in various ways. For instance, by using implicatures, metaphors, metonymy, or hyperboles. In this section we will deal firstly with implicatures, the others being dealt with in the following sections.

According to Vestergaard and Schroder (24) there are three degrees of implicit content:

- a) Entailment “is what one can logically conclude from a statement.”

- b) Presupposition “is what necessarily has to be the case for an utterance to be meaningful at all.”

- c) Expectation: “Whenever something is said, we assume that there must have been some reason for saying it.”

These three degrees of implicit content can be found in advertisements. In *Fiat*, we see the same Fiat Brava twice with two special offers of purchase, with the head-question: “Which Fiat Brava would you prefer?” which, in the first place, presupposes that both Fiat Brava are worth choosing and secondly, it presupposes that you are going to choose one of them because its financial conditions suit you better than the other: “These Bravas are identical, they can both give you all these things. The only difference is how you pay”. In *Siemens*, we see the image of two Siemens SL65 mobile phones, one in white and the other in black, with the head-question: “¿Con cuál de los dos te quedarás?”, which presupposes that both of them are a perfect choice, and you will buy one of them because it is “imposible resistirse - Nuevo SL65”. The use of the future tense in this advertisement also emphasises the idea of a prediction about

your probable choice. In *BMW*, we can see a blue soft-top car with the question: “¿Cuál de estos coches te gustaría conducir?”, which may shock readers as only one car can be seen. This question makes sense when readers turn over the page and see the same landscape with the same blue car, but in this case it is covered. Now, the answer is provided: “Compra un Z3 Roadster. Utiliza la capota dura que te regalamos y disfruta también de un Coupé”. A presupposition is used because it is “much easier to question or deny an assertion than a presupposition” (Cook 26), and this is why presuppositions are used frequently. In *Flyte* we read:

“For the taste of a real chocolate bar
With half the fat of milk chocolate, eat Flyte.

For the taste of most
Reduced-fat chocolate bars, eat the wrapper.”

This advertisement entails (a): Flyte tastes like real chocolate bar but it has half the fat and presupposes (b): the other reduced-fat chocolate bars do not taste like real chocolate.

In *Clairol 2* we read: “You want incredible colour. But you also want incredible hair. Colour that lasts and colour that's gentle. It's not impossible, it's

Hydrience... But Hydrience won't shock your hair”, which implies that Hydrience is the best for your hair because it will not damage it as other products do. *Max Factor 1* also implies that their lipstick has a “touchproof system” which other competing products have not, although this may be untrue. In *Max Factor 6*, we read: “Ya no necesito retocar durante horas!”, which implies that with other brands of make-up we have to; or *Max Factor 5* with “El maquillaje Hypersmooth, no sólo cubre las imperfecciones sino que actúa sobre tu piel consiguiendo un acabado terso y suave”, which leads us to think that there may be some reason for mentioning this quality of the product, and the expectation is that other brands of make-up cover imperfections, but only Hypersmooth gives a soft finish to your skin, which may or may not be true.

Vestergaard and Schroder (26) talk about another type of expectation when a sentence containing a negative is used, as for example in *Solpadeine* “You can't buy a stronger pain killer”, which leads us to expect that Solpadeine is the strongest pain killer you can buy. Or in *Zovirax* “Nothing can prevent better or heal faster... Nothing is more effective for cold sore prevention and treatment”, which leads us to expect that Zovirax is the best solution for cold sores. In this advertisement, we do not have a negated verb, but we have the pronoun “nothing” which is a nonassertive element in the clause. Similarly, in *Ferrero*, we read “¡Este verano tampoco hemos vendido ni un solo bombón”, implying that they do not sell chocolate in summer as other brands do, because they are the only ones who are really worried about offering the best products

to their customers, making them enjoy the taste of their excellent chocolate. We find the following statement in *Appletiser*: “I don’t just want a soft drink”, which implies that Appletiser is not a soft drink like other apple juices, thus inviting readers to find out the differences by themselves.

Vestergaard and Schroder (35) conclude that “[I]mplied information has to be imparted to the audience in an interesting and creative way, the product has to be seen to be relevant and to fulfil a particular need, and the hearer has to be willing to make an effort to access contextual implications.”

8.2 Hyperbolic statements

Implicature is not the only procedure for flouting Grice's maxims, as there are also rhetorical figures such as hyperbole and metaphors (seen earlier). Hyperbolic statements are very common and are easily found in a great number of advertisements, such as:

Lauder: “New”, “The unique 100%™ time release”, “of exclusive BioMineral Water”.

Motorola 3: “The SMALLEST Star TAC™ EVER”

Rioja 1: “El mejor entre los mejores”

Hyundai I: “indestructible, invulnerable. i30. El inicio de una nueva generación”

Barceló: “El ron más deseado del mundo”

We are so accustomed to seeing advertisements claiming that their products are “unique” and “the best” that this makes advertisers use other hyperbolic statements in order to create expectation. An example of this is *Peugeot 3*, in which Peugeot does not claim to be the fastest but “the slowest in its class” in order to contradict the expected. But by reading further, we learn the real meaning of the hyperbole: Peugeot has created a 6-speed supercar like other companies but they were the last. Nevertheless, they offer the same product cheaper than other companies. The advertisement *Volvo 2* is a hyperbole itself. We see the huge Big Ben clock which is taken as a simple “alarm clock” by the person who possesses a Volvo car. There is an implicit comparison, the car is compared to Big Ben itself, and the display of the images also contributes to the comparison. In the body copy we can find several hyperbolic claims, which are summarised in the final one: “Volvo S40. VIVE A LO GRANDE”. The image in *Ericsson* is also an exaggeration, where we can see a man hanging by his feet in order to highlight the use of the new, unique lightweight Ericsson wherever and however you like.

Vestergaard and Schroder (60) mention another variant of the hyperbolic claim, which is the promise of free gifts or reduced prices. An example is found in *Reader's*, which promises that if the reader asks for the magazine subscription, he/she will have a special offer in the price, together with a valuable book as a free gift, as well as the opportunity of winning a car. The following advertisements can also be taken as examples:

- *Halfords* offers a £5 off voucher in the purchase of a mobile phone.
- *Autan* draws lots for 150 portable barbecues.
- *P&O Stena* helps you to save up to £40.
- *Arden* gives you a lip gloss for any purchase in make-up.
- *Tennessee* offers a free vacation guide.
- *Argentaria* offers several gifts.
- *Chen Yu* gives free samples.
- *Abrisud* sends you a free brochure or DVD with more information about swimming-pool tops.
- *Caldea* presents special offers as well as a free night at a five-star hotel.
- *Sephora 1* offers an online personal trainer, a nutritionist, a psychotherapist and a scientific director to help your skin look younger.
- *Mancintosh* claims reduced prices in the purchase of a Power Macintosh.
- *Volvo 1* also offers reduced prices in the purchase of the Volvo S40.

- *Chevy* promises a free Travel By Numbers Guide.
- *Sears* offers a coupon to buy any eyeglasses with ultralight lenses.
- *Thomsom* offers a holiday to Spain at a special price: “just £269. All inclusive”.
- *Beach* offers a free Visitor’s Guide and Superior Small Lodging Brochure just with one call.
- *Supreme* offers a free sample.
- *Book* offers a 6 monthly review magazine, 6 copies of the GBG Extra, the latest copy of The Good Book Guide Catalogue, a free £5 token to spend, and regular special offers for only £12.

We are so used to seeing these hyperbolic claims that we probably do not pay much attention to them. They are almost expected by the reader, and when saturation point is reached in a particular kind of product -i.e. all the detergents wash whiter than white, etc.- then some other characteristics have to be highlighted e.g. ecology, easy to use, its natural ingredients, low fat products, etc. -or else the hyperbolic aspect is deliberately downplayed, using tentative modification as in *Carslberg* “Probably the best beer in the world”, or its Spanish version “Probablemente la mejor cerveza del mundo”, or in *Shiseido* with “Probablemente, el tratamiento Anti-Arrugas, Reafirmante e Hidratante más potente del mercado”.

8.3 Deixis-anchorage

Vertergaard and Schroder (134) highlight the fact that “language is able to refer to its own context by means of the phenomenon known as deixis”. The different types of deixis can be seen in diagram 11: (based on Levinson 47-87)

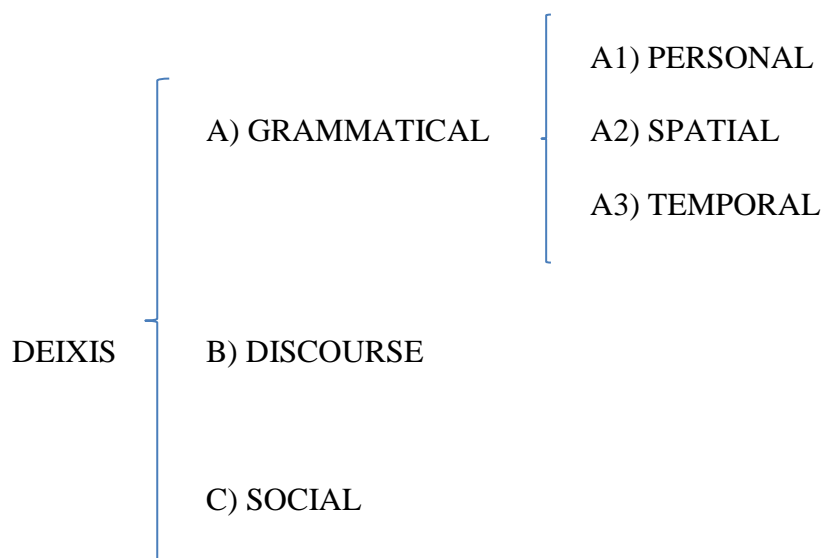


Diagram 11. Deixis

When we are dealing with deixis we are also dealing with anchorage, which relates an utterance to its context. Deixis is usually organised in an egocentric way, that is to say, the central participant is the speaker himself, the central time is the time in which the speaker makes an utterance, the central place is the place in which the speaker produces the utterance, the central discourse is the discourse in which the

speaker produces the utterance, and the social centre is the social class and aspects of the speaker who produces the utterance. But in advertisements this egocentric structure is changed because an utterance is usually accompanied by a picture, thus changing the deictic centre. For Vestergaard and Schroder (34) “when text and picture co-occur in the printed media, the most frequent relation between them is what Barthes refers to as anchorage”. Thus, in *Lego* the quotation “Legoland opens on March 21st. I’m off to get my hair done” co-occurs with the picture (anchorage) showing us who has said that. In the previous section we saw the use of the present simple tense to express “eternal truths”, and in this last advertisement, we see how this tense is used to anchor two actions: firstly, the opening of Legoland, and secondly, leaving for the hairdressers’ simultaneously with the present moment. In *Kellogg’s 1* we also find the co-occurrence of text and picture. We find the image of the girl whose thoughts are written down, and with this advertisers try to catch female teenagers’ attention and make them identify with the girl. After gaining their attention, the advertiser uses more serious language in order to advise the audience to rely on their mothers to talk about eating habits, and in this way, the advertiser does not seem too authoritarian, but just a “friend” who is also an expert on the topic.

Depending on the type of deixis we are dealing with, we can find the following deictic elements: (based on Levinson 47-87)

a) Grammatical deixis:

a1) Personal: pronouns

a2) Spatial: space adverbs, demonstratives, verbs of direction

a3) Temporal: time adverbs, verbal tenses

b) Discourse deixis:

b1) Anaphora

b2) Cataphora

c) Social deixis:

c1) Pronouns, vocabulary, modal verbs

Let us examine some advertisements where we can see how these elements are used: (tables 10 and 11 respectively)

	GRAMMATICAL	PERSON	They say nothing can match... We built in dual laser pick ups.
		SPATIAL	Hollywood here you come
		TEMPORAL	In short, you can watch

DEIXIS	DISCOURSE	ANAPHORA	Don't believe it. ... package this complete
		CATAPHORA	There's only one word: Unbelievable
	SOCIAL		... would like another for a friend, please

Table 10. Sony advertisement

DEIXIS	GRAMMATICAL	PERSON	... tendrá que venir a visitarnos
		SPACIAL	Al bajar en la estación se topará con el Hotel Hesperia...
		TEMPORAL	En lo sucesivo ...
	DISCOURSE	ANAPHORA	... es mejor que lo vea con sus propios ojos
	SOCIAL		... nos gustaría darle un consejo

Table 11. Hesperia advertisement

When Levinson (80-84) refers to social deixis, he includes the pronouns of power and solidarity as well as treatment formulas as its elements. Then he gives

examples in other languages which use the pronouns of solidarity in order to distinguish the second pronoun (“tu” / T) from the third pronoun of courtesy (“vous” / V). However, the English language does not use the T/V system; instead it only has one pronoun of address: “you” referred either to T or V. But the English language has other means in order to express familiarity, formality, politeness, power or solidarity. According to Woodward (202-3):

Tú y usted marcan el umbral de la intimidad / distanciamiento, pero no hay nada que nos dé una pista tan clara en inglés. Tenemos que intuir el tratamiento a través de vocabulario culto o corriente, expresiones fijas y de cortesía o las llanas y directas. Detectar el tratamiento en inglés a menudo requiere una reflexión seria por parte del destinatario para poder explicar en dónde están los rasgos formales o informales. Lo curioso es que el hablante inglés nativo probablemente detecta de forma inconsciente el trato que recibe, aunque no sepa decir en qué se basa.

However, we think that to know if we are dealing with a formal or familiar context we can be helped by the following elements: the vocabulary he/she uses (specialised, dialectal), topic, reverential pronouns, formulas, honorifics (e.g. Your Honour, Mr President), greetings... This leads us to the next section of our work: the distinction between formal and colloquial uses in advertisements.

8.4 Formal and spoken language

In advertising, the formality or familiarity used depends on who the addressee of the advertisement is to be. This can also be determined by the kind of magazine in which the advertisement is to appear. For this reason, a campaign can advertise the same product in different ways, for instance if it is going to appear in a business newspaper (more formal because it is usually read by business people with high social status and education) or if it is intended for a tabloid (less formal because it is addressed to a more general public). Leech (75), however, considers that such distinctions between formal and colloquial are less frequent in the advertising world, although he observes “the evolution of a popular style of communication which might be called PUBLIC-COLLOQUIAL, since it has all the main features of colloquial English, despite the fact that it generally has a collective origin and is addressed to a large audience”. For instance, in *Kira* we have the photograph of a woman to whom we attribute the words written below. She “speaks” in a familiar and friendly manner to other women who can identify themselves with her because even though the advertisement does not say it explicitly, the advertisers of the product have in mind the kind of person they want to address. This person may not be the same kind as the real readers of the advertisement, but may be somebody that the real readers would like to be. As Goddard (32) says “[M]ore pragmatically, advertisements are often placed in publications where it is thought readers will be likely to identify themselves with the

profile in the text”. The profile of *Kira* uses everyday language and even a colloquial expression: “I’d be over the moon if you felt the same way”. The use of the second singular personal pronoun contributes to the familiarity intended by the advertiser, thus gaining confidence from the reader. Nevertheless, there is something which sounds strange, and that is the description of the tablets with their “special properties in unique extract LI160, with 900 micrograms of hypericin” which is unlikely to be said by her, but by the advertiser himself, as well as the head “Sunshine Girl”. *Hero* uses a photograph of a baby who is supposed to say what is written in the body copy: “Mami, los de Hero son los mejores. Ponen siempre los mejores alimentos y los cocinan como tú lo harías. Para que no se pierda nada y yo me lo coma todo. Y además tienen 9 ricas variedades que saben muy bien. ¡Tú sí que sabes, mami!”. Here again we have an example of how advertisers manipulate language, since it is impossible that a baby would say this. However, advertisers want to reach a particular kind of audience, so instead of reproducing the words of a mother, they prefer to give a fictional text because it may awaken a mother’s love, as she would like her baby to feel like the one in the advertisement, even though she knows it is a fictional situation.

Advertisements try to target certain kinds of buyers and sometimes one way of capturing an audience is to use some language in the text that will be associated with a particular group. Goddard (62) calls this a “process of stereotyping”, and an example can be found in *Pearl*, in which the visual element does not appear, which is why

below the quotation there is the clarification of “Your mum, age 62”, thus making it clear to whom the advertisement is directed. *Beach* tries to imitate a child's way of arguing with the infinite possibilities of repetition of “was not... was too... was not... was too”. Similarly, *BT3* tries to reproduce the utterances made by the man in the picture who suffers from stammering: “I'd l-like to t-tell you why ch-children with a st-stammer should get h-help straight away”.

These direct appeals written in a colloquial style can also be uttered by non-human beings. For instance, a dog can have the same feelings as his counterpart in *Advantage Vet*, in which he uses a familiar style as well as a vocabulary which is related to dogs and seems likely to be “spoken” by a dog, for instance: “We won't suffer from fleas at all”, “to keep us flea-free and comfortable” and even plays on words: “That way, we won't have to start from scratch”, and “don't give fleas a biting chance”.

One special feature of advertising language that is sometimes found is the occurrence which Leech (78), following Jespersen, calls prosiopesis. Prosiopesis is when, “in spoken language, a person often begins to articulate, ...but produces no audible sound... till one or two syllables after the beginning of what he intended to say” (Leech, 78). Examples are found in *Crest* “Got teeth?”, or *Vaseline 3* “Hot and

bothered?”. Prosiopesis imitates a familiar style where a friendly, personal communication takes place.

Another feature in spoken interaction is the use of “thinking gaps”, because when we hesitate, we need to give ourselves time to think and decide what to say. If we are trying to decide what reply to give to something that has just been said, complete silence can be disturbing and possibly offensive to the other person, and so we either fill the time with a suitable word or phrase, or ask for the question to be repeated. The following are examples of general-purpose pause-fillers:

-Um..., Er..., Erm..., Well..., Well, really..., Let me see...

In written advertisements, they are hardly ever found; however, *Cellnet* reproduces a similar speech act, in which we can find: “Er... That's it”.

Advertisers prefer to use a more familiar style rather than a formal one, mainly because in this way they can reach the general audience. Not only is it easier for everyone to understand, but also advertisers gain confidence since they want a relation of intimacy with the addressee. *Robeco* can be taken as an advertisement using formal language. It is addressed to business people and uses a wide range of business terms, as well as other formal features, such as a lack of phrasal verbs or colloquial expressions,

but there is a preference for single transitive verbs which are more related to the formal style. Let us reproduce one of its paragraphs and underline the words which could be considered in this context as indicative of a formal style:

We assess your needs, then help you assemble a portfolio of investments, covering the world's equity, bond, property and money markets, which perfectly matches your requirement for growth, security, and liquidity.

Nevertheless, sometimes advertisers make the gap addresser - addressee wider, since they make use of this superiority depending on the authority of the medical profession, such as in *Tylenol* “Doctors recommend Tylenol for people taking certain prescriptions because it's least likely to have drug interactions”, or *ATF* “Consulta a tu podólogo”.

8.5 Pronominal treatment

In the Spanish T/V pronoun system we can argue that the use of “usted” in the advertising world is generally associated with seriousness, higher economic level, older addressees, as well as higher social status, whereas the use of “tú” is associated with familiarity and younger addressees in order to gain more confidence from the reader. Thirty per cent of Spanish advertisements from our corpus use the formal

pronoun, and it would be interesting to come to some conclusions about why these advertisements prefer the more formal treatment rather than the informal one. Obviously, we should say that these are suppositions as we are not able to know what the advertisers' real thoughts were.

Argentaria uses the formal style because advertisers want to give an image of seriousness as they are talking about a serious matter: money. However, in this advertisement we can appreciate a mixture of styles, because we see the photograph of a man who says: "Me ha tocao, estoy forrao!", using spoken language which the advertisers hope the reader will identify with. They seem to be allowed to use a more familiar style because now they are not dealing with savings, but with prizes that can be won. We think that with this double use they can also aim at different audiences: more serious people who are more concerned with money, and less serious people who like to take part in draws to try to improve their economic situation. Seriousness is also seen in *Nordic*, where advertisers state facts giving statistics, and therefore a more formal treatment is required.

In make-up advertisements, we have collected several examples which use different styles. *L'Oréal 1/2* uses a familiar style, whereas *Arden* uses a more formal one. This fact leads us to think that the use of different pronominal treatment depends on the price of the product. Arden is more expensive than L'Oréal, so probably

advertisers are interested in attracting the attention of people with higher economic status and therefore they use formal treatment. However, in our corpus we have examples of expensive cosmetics which use a familiar treatment such as *Shiseido*. We think that Shiseido uses the “tú” treatment in this advertisement because it is addressed to men. Men are not as accustomed to using cosmetic products, so in this case advertisers need to be more familiar and try to gain the trust of men who can feel reluctant about this kind of products. Cosmetics for men are more and more common in the printed media. In the past we hardly found advertisements devoted to creams for men fighting the effects of time. Nowadays, many men are worried about their physical image and invest their money in improving it and feeling better, and socially accepted by others. Advertisers are perfectly aware of this tendency, which they help to promote by creating a feeling of belonging to a certain group. First, they make male readers think that there is a real need to improve their appearance: “Los hombres no suelen mostrar signos de envejecimiento hasta los 30. Es entonces cuando aparecen de repente la pérdida de firmeza y arrugas” (*Clinique 7*), and then that the advertised product is the best to help them to enhance their skin: “Nuestros productos anti-edad multi-función proporcionan a la piel todo lo que necesita para estar en forma” (*Clinique 7*). *Lab* and *Nivea* include the product container as well as the image of two attractive men. The first advert shows a good-looking man with hardly any wrinkles to make addressees desire to look like him. The second advert shows an older man than the previous example, but also quite attractive, and he is being hugged by a woman,

thus making him be desired by women, and “selling”, therefore the idea of being successful among members of the opposite sex. *Shiseido* and *Clinique 7* show the containers of the anti-age moisturising creams, and they emphasise this idea with the appearance of water, in the case of *Shiseido* with nothing less than the image of a waterfall. The vocabulary used in these advertisements is related to what is traditionally considered to belong to a man’s world: ingeniería (*Shiseido*), tecnología (*Shiseido*), herramienta (*Clinique7*), and inversión (*Nivea*). Throughout the body copy there is the metaphor of fighting against time as we see vocabulary related to combats:

Shiseido:

“24 horas desafiando el paso del tiempo. ... el tratamiento... más potente del mercado... luchando contra los signos de la edad... y la pérdida de firmeza.”

Clinique 7:

“... aparecen de repente la pérdida de firmeza... lo hace todo: hidrata, repara y protege... son la herramienta anti-edad que necesita.”

Lab:

“Desafía a los signos del paso del tiempo... fórmula de rápida absorción fortalece la barrera protectora de la piel para defenderla contra la deshidratación. Ayuda a restablecer la firmeza...”

Nivea:

“Protege la piel de futuros daños.”

Concerning the use of pronominal treatment, we have the familiar treatment in *Shiseido*, also used in *Lab*, but not used in *Clinique 7* which prefers the formal treatment. This firm always chooses to address readers with a more formal register as we saw in the Spanish adverts *Clinique 2*, 4, and 5.

The target addressees of these advertisements are middle-aged people, and it can be assumed that they have a medium / high economic status, otherwise they would not be able to afford to buy these products, so a formal register may be suitable. However, *Shiseido* and *Lab* chose to address their readers in a more familiar way to emphasise that the creams do wonders and people who use them seem younger, so a more familiar style is required. The age of addressees does not necessarily imply that the “V” pronoun has to be used. In fact, the Spanish advertisement *Visión* is aimed at middle-aged people and older people who are usually affected by tired sight, and the

pronoun used throughout the text is “tú”. With regard to the economic status, advertisers try to target other inferior economic groups by simply implying that these products are of basic necessity as if they were food or drink, and because these addressees may be more accustomed to the more familiar register. *Nivea* avoids all these problems by using impersonal forms: “Para hombres que saben qué aspecto tiene una buena inversión” and “Lo que quieren los hombres”.

We cannot associate expensive products with formal register, as we can see the use of the second singular person “tú” in advertisements for cars in *Peugeot 1*, *Toyota*, *Mitsubishi*, *Lexus*, *Hyundai 1 / 2*, *BMW* or *Volvo*. In fact, in *Honda*, we can see the use of colloquial language with the parallelism created by contrasting Penélope Cruz with the New Honda Jazz. Advertisers go a step further in the use of familiarity when after each description we find: “Pero puedes llamarla Pe” and “Pero puedes llamarlo Jazz”, thus implying that even though they should be considered with more respect because of their good qualities, advertisers are allowed to address them in a familiar way, as well as the readers of the advertisement who are spoken to with the “tú” pronoun. In contrast, *Barilla* is not an expensive product and uses the formal pronominal treatment: “Descubra todas nuestras recetas ...”; however, it is more expensive than other brands, so advertisers may want to make a difference by using more formal language.

In the case of *Lancôme 3*, we can see something curious. The advertisement says “Vous êtes unique, vous êtes Magnifique”, it is written in French and it clearly uses the formal pronoun; however, the translation into Spanish is provided on the side: “Eres única, eres Magnifique”. The brand name of the fragrance is kept, but the level of formality is not. The reason may be the change of meaning by using “Es única, es Magnifique”, which would not refer to the audience but the perfume itself. In order to avoid ambiguity, the pronoun “usted” would have to be added, giving us: “Usted es única, usted es Magnifique”. Perhaps advertisers thought that with the use of “usted”, they would have been targeting an older audience, who would not have felt themselves to be identified with the actress Anne Hathaway who is in the photo.

Hesperia represents the typical example where all the reasons offered so far apply. The formal treatment is used because of what is being advertised: Hesperia London Victoria. This hotel may be interesting for people with a high socio-economic status. The seriousness of the hotel may be compared with the seriousness of the potential client. The age of the target audience could be middle-aged people. All the connotations of the hotel may be related to the characteristics of formal language: “Un magnífico lugar dotado de excelentes instalaciones y con una inmejorable ubicación, nacido tras combinar la sobria elegancia inglesa con la pasión y el buen hacer de una gran empresa Española”. The advertisement also includes a piece of friendly advice: “Por cierto, si nos permite, nos gustaría darle un consejo, nunca haga caso de lo que

lea, es mejor que lo vea con sus propios ojos”. We must point out that the advertiser asks for permission before giving the advice, in order not to be rude to the audience.

We agree with Woodward (134) when she states:

Pensamos que en el caso del castellano, no hay nada más “explícito” que el tratamiento pronominal elegido en el mensaje de los anuncios. Es imposible ignorar el trato que recibimos como consumidores gracias al sistema de conjugación de los verbos en castellano. Igualmente, es imposible emitir un mensaje pronominal de segunda persona en castellano sin decidirse por el tuteo o el uso de **usted**. La única manera de evitar el dilema es empleando formas impersonales o la primera persona del plural.

In English there is not a T/V system, so in order to know which treatment is used, we have to take into account other facts such as vocabulary or expressions that give formality to the text. We think that the following advertisements make use of the formal pronominal treatment: *British Airways*, *Northern Rock*, *WWF 1/2*, *UPS*, *Robeco BT 3*, *Malaysia*, *Glass*, and *Luxury*. Of these *British Airways* and *Northern Rock* are announcements found in newspapers to inform about flights operating at the weekend following a period of industrial action and an invitation to a special general meeting, respectively. They are important pieces of information for customers and members as well as accurate data, so formal language is required by means of selected vocabulary and an implicit formal pronominal treatment. *WWF 1* and *WWF 2* ask for

money, they give accurate information about their projects to save rainforests, and finally they ask for help. The economic social status of addressees is taken into account in the choice of pronoun formality. The fact that these adverts are found in *Time* magazine also gives us the idea of the formality of the texts. The length of the advertisements makes us think that people try to find factual information and do not mind reading them; in this sense we see differences of length of advertisements found in different printed media, for example *Time* and *Newsweek* magazines often use lengthier adverts than *Cosmopolitan* or *She*. For this reason, we think *Ups* and *Robeco* (adverts found in *Time* magazine) would make use of the “V” pronoun. In fact, if these advertisements were to be translated to Spanish, the formal pronoun would probably be chosen rather than the familiar pronoun. The addressees of *Ups* are probably business people who could choose the advertised service to send packages across Europe. *Robeco* is addressed to business people who may be interested in opening an account in the Swiss bank Robeco. The high economic, social and cultural status of addressees makes advertisers use formal language, and selected vocabulary as well as a formal way of addressing them. Nevertheless, length is not synonymous with formal language. In *BT 3*, the lengthy text appears in *She* magazine, the language used is colloquial, and we assume that the treatment used is the familiar one. At the end, the advert offers more information to those who are interested in knowing about BT projects, and they address readers colloquially as they include a conditional sentence with the modal verb contracted to the subject: “If you’d like to know more about how

better communication can help people in all walks of life, call us...” *Malaysia* is addressed to business people accustomed to travelling and using first class services where they are addressed in a formal way. *Glass* appeared in *She* magazine addressed mainly to female readers who would probably like to be addressed in a familiar way since the magazine offers opinions, information and advice and wants to gain readers’ sympathy just by being friendly with them. However, we think that this advert uses a formal style because they want to make people conscious about recycling and they want to give seriousness to the matter, although obviously this is only a supposition.

8.6 Conversational principles

Conversations are included in many advertisements. According to Cook (150) the conversational principle includes the co-operative principle and the politeness principle. The co-operative principle refers to the maxims given by Grice (26):

We might then formulate a rough general principle which participants will be expected (*ceteris paribus*) to observe; namely: make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. One might label this the Co-operative Principle.

The politeness principle by Lakoff adds three more maxims: “to avoid imposing, to make the hearer feel good and to give him or her options” (150). All these maxims can be flouted. Nevertheless, advertisements keep most of the maxims they can, if not all. Let us take *Fiat*, which is a reproduction of a conversation between a couple. In order to give authenticity to the situation the conversation appears in the middle of a series of actions that has been happening before the conversation itself. Through this conversation we can see if Grice's maxims are respected or flouted, though the politeness principle is always kept.

MAXIMS	RESPECTED	FLOUTED
“to hell with it, that'll do”	Quality Quantity Relation Manner	
“WOW! and only four attempts!”	Quantity Relation Manner	Quality (Irony)
“come on, it was pretty tight”	Quality Quantity Relation Manner	

<p>“no, I think you did really well. Even with power steering the conditions were very testing”</p>	<p>Quality Quantity Relation Manner</p>	
<p>“I didn't want to scuff the wheels, actually”</p>	<p>Quality Quantity Relation Manner</p>	
<p>“OK see you later then”</p>	<p>Quality Quantity</p>	<p>Relation Manner</p>
<p>“sorry?”</p>	<p>Quality Quantity Relation Manner</p>	
<p>“if I'm not at the kerb in 15 minutes, go on without me”</p>	<p>Quality Quantity Relation Manner</p>	

Table 12. Fiat

In many advertisements we find fictional conversations to give reality to the context of advertising discourse. *Dove 3* uses the idea of turn-taking in spoken interactions to construct a fictional conversation between narrator and narratee. The narratee's responses are not provided but inferred by the questions that the narrator asks his narratee: "Don't believe us?" "How can we be so sure?" "Why not try it for seven days?" These questions are posed by the narrator but are thought to be said by the narratee. In *Kellogg's 2*, we have an image of a woman who is the person who speaks to us in the copy of the advertisement. She does it in a friendly way in order to gain our empathy and credibility. The copy also includes some fictional conversation between her and her body "And how, dear body," I sweetly enquired, "am I to get that little order down me?"

8.7 Persuasive language

We have already insisted on the idea that the language used in advertising is persuasive. Let us see now in more detail some characteristics of this type of language. All the advertisements have the same aim: to make the potential buyer acquire the product. To achieve this, they use persuasive techniques such as the description of the excellence of the product or service advertised, which makes it desirable and invites people to buy it or use it. Lakoff (28) defines it as the intention of a participant to change the behaviour, feelings or points of view of another participant, using linguistic

or non-linguistic means of communication. Gutiérrez and Sánchez (102) state that one of the keys of persuasion is the attitude of the consumer towards the product, service or advertised brand. They (108) talk about two types of motivations to favour the consumer's attitude: cognitive and affective motivations. Bosch (21) also talks about subliminal motivations. We agree that in the first place there is a reference stage (cognitive component), followed by a preference stage (affective component), and finally consumers are influenced by psychological and social preferences (subliminal component). García (28) states that to persuade means to convince the audience to buy a product which will satisfy a need. She (29ff) distinguishes three types of persuasion: rational (based on arguments in favour of a product or service), emotive (giving the product positive values) and publicity (which gives rise to subliminal advertising).

Dove 3 uses persuasive language in order to make the reader aware of the qualities of the soap, and also proposes a 7-day test to see the differences between Dove and other soaps. Telling the reader to try the product makes its main purpose (to buy the product) less direct, and makes the reader feel that they are doing her a favour by giving her the chance of testing the soap. They use a fictional dialogue for more credibility and its language has religious connotations, as if by trying the product our life will change: "After a week you'll be converted" or "By this time next week you'll be a believer". This idea is also developed in *Bio-oil* with the following statement: "I'm not really a big product girl, and being the sceptic that I am my friends had a hard

time convincing me to try Bio-Oil. But once I tried it, I was converted straight away. Now my skin feels soft, soft, soft”. In this advert we see words that have to do with beliefs; in the first place, we see the photo of a girl who utters the above statement; advertisers try to give authenticity to the advert by showing the person who says it and then giving her name in order to gain confidence and empathy with what is said. The girl tells the reader that she is not accustomed to using products because she is sceptical about what is being advertised; for this reason her “good” friends had a “hard time” convincing her to use the advertised oil. Advertisers describe their job as if they were convincing people to change their religious beliefs, which is certainly “hard”. However, once she was convinced to try the oil, she was “converted straight away”. There is a difference between before and after the use of the product. Before we presuppose that her skin was not in a healthy state, but after the use of Bio- Oil her skin is soft. Using three times the adjective “soft” she is insisting on the idea of the real softness of the product.

Spanish advertisements also make use of this religious lexicon to persuade readers to try their products. In *Ponds* with the heading “¿Quieres ver un cambio en tu piel en sólo 7 días?” the text picks up the idea of the Dove advertisement seen above. Advertisers propose a 7-day test to see the great change between using Ponds’ cream and using other creams or no cream at all. In order to convince readers, we can see two photos of the same woman before and after the use of the facial cream. The differences

are clear, the cream gives youth and radiance to one's skin. Therefore, it is no coincidence that the name of the cream is "Pond's Age Miracle". In only seven days the cream does its "miracle". The choice of seven days instead of another number is not chosen at random. God created the world in seven days, and by comparison Pond's changes your skin in seven days. *Svenson* also uses seven days to advertise hair growth solutions. In this case, readers have seven days to "save" their hair.

8.8 Language used on the Internet

Language varieties have to adapt to new technologies, and advertising language is no exception. Crystal (424) calls the language used on the Internet "Netspeak", and as such it has its own characteristics. In *Ilvico* we can find typical lexicon of Netspeak such as "alerta", "virus", "detectar", "cancelar" and "aceptar", question forms such as "¿Desea aliviarlos ahora?", short headings as for example "ilvico" and underneath "comprimidos recubiertos", the use of present tenses such as "tómalo" or "no necesita", short paragraphs composed of single sentences and sometimes forming a column as for example where the properties of the tablets "práctico" and "cómodo" are explained. The advertisement also resembles a web page as we can see its display as well as the toolbar and the alert message which turns up when something is wrong. The image is of a young man, because perhaps the addressees of this advertisement are young people who are accustomed to surfing the

Internet and are used to Netspeak, and as the advert claims the tablets are “compatible con tu estilo de vida”.

Internet is a new medium where advertisements can appear as we have seen in the Introduction of this analysis. Nevertheless, the Internet is also present in written adverts for newspapers and magazines where the websites of the service advertised is included for further information.

8.9 Language for other types of discourse

As we saw in section 1 of this study, advertisements can take on characteristics of other discourse types in order to make themselves more conspicuous. *Galaxy*, *Homepride / Barilla*, *Thomas*, *Crystals* and *Wella / Kymco* were taken as examples as they resemble a quiz, a recipe, a comic strip, a crossword and a film, respectively. Taking into account the above advertisements, as well as *Hershey's*, which resembles a warning, we will examine the main characteristics of such genres in contrast with the language used in advertising.

Quizzes or short informal tests are very common in magazines, where you can find short questions to answer them simply with no/yes answers, and also choose from three or four items and then score your options and read the results. The topics can be

diverse, from love to psychological aspects. Their language is simple and colloquial, and sometimes humorous. In this sense, the language used in quizzes is similar to that used in advertisements, and for that reason, *Galaxy* adopts the quiz form to advertise in a ludicrous way *Galaxy Swirls*.

Campbell's advertises its product in the form of a recipe. Since a recipe is a set of instructions telling you how to prepare and cook food, including a list of what food is needed for it, this is a good opportunity to include the brand name as one of the ingredients in this recipe: "295g can Campbell's Condensed Cream of Mushroom Soup". The main function of the language is a directive one, using direct and precise language, full of instructions. Therefore, implicature is very often used. As we saw in section 2.3.6., imperatives should be used in a delicate way so that people do not take offence, but imperatives in a recipe are not taken as such, since they are necessary and usual elements. This advertisement in a recipe form can be cut out and kept by a reader interested in cooking, thus keeping the name of the product.

A comic strip is a short series of amusing drawings with a small amount of writing which is usually published in a newspaper or magazine especially for children. In *Thomas*, it is used in order to describe children's toys. Its language is simple, with short phrases and colloquial language, resembling children's way of talking. Proper

names are used as well as the dialogue form as performed by children. These characteristics of the comic strip can fulfil the objectives for advertising toys.

Wella presents a gel as if it were a film. When advertising a film, we usually find an image of the film, with the names of the main characters, the name of the film, the name of the company which presents the film (e.g. Touchstone, Paramount), who produces it, who features in it, the author of the story or the composer of the music and finally who has directed it. Proper names are in capital letters. The function of the language is mainly representative; we only have the title and the names of those who worked on it. Taking into account Propp's functions (37ff), *Wella* uses an image of the hero /subject (the man with Shockwaves gel) and the villain / opponent (the gorilla), who stands for "Been gorillared?" meaning to have your hair in a bad state. The gel is *presented* by "Wella" and *featured* by "Shockwaves" which is the real hero of the film. The copy of the advertisement has words written in capital letters (and with a typical font) in order to resemble a film advertisement or cinema poster.

Hershey's takes the form of a warning which uses direct language in order to give accuracy and seriousness to what is being said, and normally denies any liability for not following the warning. The language used is usually formal. In this advertisement, we can find formal words such as: "beverage", "aforementioned", "waive", "liability", "recipient", "might", "and/or", resembling a legal text which

provides for all eventualities. There are no loopholes or ambiguities in this type of legal language.

9. CONCLUSION

Advertising is a fascinating phenomenon which surrounds us daily and offers us a wide field for study. From the first moment we stated that there were many differences between English and Spanish advertisements. However, these differences were not concerned with attention - seeking devices such as images, headings, intertextuality, celebrities, offering samples, graphic devices, or other methods which were explained in section 2.2. of this study, but they were concerned with the use of language. This is why we divided this work into five linguistic fields: phonology, morphology, syntax, semantics and pragmatics. Each field offered us many opportunities for comparing both English and Spanish advertising discourses. From each field we can draw interesting conclusions which prove our initial hypothesis.

In order to prove our hypothesis we created our own corpus of English and Spanish advertisements is composed of more than 300 advertisements; however, we should make clear that these advertisements were chosen from a great amount of advertising. The basis for choosing them was that their characteristics were frequently found in other adverts, so that they stand as examples, and other times they were chosen because of their exceptionality, that is, they offered some characteristics hardly found in other adverts. The advertisements were taken from the

following English and Spanish magazines and newspapers: *Time*, *Newsweek*, *Reader's Digest*, *Empire*, *Cosmopolitan*, *She*, *National Geographic*, *Company*, *Now*, *Marie Claire*, *Red*, *The Sunday Mail*, *The Guardian*, *The Telegraph*, *The Times*, *Evening Standard*, *News of the World*, *El País Semanal*, *Hola*, *Semana*, *Quo*, *Muy Interesante*, *Lecturas*, *El País*, *El Mundo*, and *La Voz de Galicia*. Therefore, we think that we created a very varied corpus of advertisements, since they are taken from different types of magazines and newspapers such as women's press, business newspapers and magazines, specialised magazines, Sunday newspapers' supplements or tabloids which represent the yellow press. The period of time of these publications comprises the years between 1997 and 2009. In these conclusions we will explain our findings which are divided in the above mentioned linguistic fields, and after each explanation we will provide a table summing up each point.

In the section on phonology we stated that one of the main differences between the English and Spanish phonological systems was vowel length. Whereas Spanish vowels are equal in quantity, English vowels are different. This difference in vowel quantity makes English advertisers take advantage of it and create word plays depending on the exchange of short and long vowels which can bring about a shift in meaning. English vowels also offer a wide range of spellings, thus, giving room for many wordplays based on homophones. Homophony can sometimes depend on a common word and sometimes on the brand name, which makes the wordplay wittier.

English diphthongs and triphthongs also offer several spellings for each sound, and once again this fact facilitates wordplays based on homophony. Therefore, English language advertisers take advantage of the phonological characteristics of the language in order to use word-plays based on vowel length, whereas Spanish advertisers cannot do this, simply because the Spanish language does not have this characteristic.

The substitution of one sound for another can also be seen when dealing with consonants. In English advertising we saw examples; however, in Spanish advertising we did not find any examples of so-called minimal pairs. Although the Spanish language allows for the creation of these minimal pairs, Spanish advertisers do not seem to take advantage of them as English ones do. In fact, we found only one example and even then, the wordplay is based on two *English* words. The reasons are very difficult to know, although we can suggest a hypothesis. Perhaps English audiences are more accustomed to these wordplays in their everyday lives, so that when they find them in advertising they are amused by interacting with advertisers, trying to find the basis of the wordplay, whereas Spanish audiences are more sceptical when faced with advertisements. In this study, we collected some examples of English advertisements that included a quiz or a game, such as a crossword, to catch readers' attention as well as offering entertainment to bored readers. This

method was not found in Spanish advertisements, and perhaps the reason may be the same.

Concerning wordplays based on unconventional spellings, we found examples in English and Spanish advertisements. We also found examples of words containing the brand names of the product. Both languages also use the combination of unconventional spellings and graphic devices, as for example when the brand name of a product is contained in a word but it is written in another way in order to stand out for a possible distracted reader. Sounds offer multiple possibilities in advertising, as for instance when advertisers use sound symbolism. The association of ideas based on sounds are used in both English and Spanish advertisements, as well as the use of alliteration, which is sometimes reinforced by parallelism. Finally, rhymes and repetitions are used in English and Spanish advertisements in order to make advertisements memorable.

PHONOLOGY		ENGLISH ADS	SPANISH ADS
Vowels	Vowel length	+	-
	Vowel homophones	+	-
	Diphthongs and triphthongs	+	-
Consonants	Minimal pairs	+	-

Unconventional spellings		+	+
Sound symbolism		+	+
Alliteration and parallelism		+	+
Rhymes		+	+

Table 13. Phonology¹⁷

With regard to the creation of new words we appreciate that English and Spanish have the same processes for creation, that is, both languages make use of affixation, compounding, clipping and acronyms. Examples of these particular morphological processes were seen in this study. Nevertheless, as we have already stated, it is external deviation which we find most interesting. We are concerned with how language used in advertisements is subjugated to these morphological processes in order to create new words that only exist in the advertising world. However, some of these new creations could be used in the real world, as for example, the word “Diorific” which was created to advertise the new eye mascara by Dior, but if the advertising campaign is a success, any person could say: “You look Diorific”, thus introducing a word created in the advertising world into real language. This can also

¹⁷ Key: A “+” sign means that the characteristic is found and a “-” sign means that the characteristic is lacking. This key applies to the rest of the tables in the conclusion.

happen with Spanish advertisements when someone says that something is “Dhulicioso” even if he / she is not talking about a crème caramel by Dhul.

Several studies about distribution of new words have been carried out: for example, Pyles (285) reproduces the following one by Algeo where we can see the percentages of new words introduced in the English language:

TYPE	PERCENT
Compounding	40 %
Affixation	28 %
Shifting	17 %
Shortening	8 %
Blending	5 %
Borrowing	2 %
Creating	below 0.5 %

Table 14. New words (reproduced from Pyles and Algeo, 285)

Compounding and affixation are the two most used processes for the creation of new words, and this also applies to advertisements. In our study, we saw how English and Spanish advertisements make use of common affixation in words such as

“naturalmente” (in *Santiveri*), or “flawless” (in *Dior 2*), and when dealing with external deviation, we found “Tobleronism”, “Diorific” and “Maximeyes” in the English advertisements for *Toblerone*, *Dior 3* and *Dior 4*, respectively, in addition to “Argentaria” and “Dhulicioso” in the Spanish advertisements for *Argentaria* and *Dhul*. These are only some examples of many that we found which make use of affixation, thus allowing us to state that both English and Spanish advertisements use common and deviated affixation.

As we have stated, in this section we also dealt with comparatives and superlatives because the addition of the suffixes -er and -est may be considered a case of affixation. English and Spanish advertisements use a great number of adjectives to form comparative reference. Any adjective can be used to compare, however the adjective “good” and its comparative form “better” and superlative form “best” are widely used. We found an interesting fact when dealing with the comparative and superlative forms of the adjective “bueno” in Spanish. The comparative form “mejor” is usually found, but the superlative form “óptimo” is rarely used in the advertising world. However, with “mejor”, the use of the superlative form is covered. As for other adjectives we can conclude by saying that both languages use comparatives and superlatives in advertisements. Nevertheless, with regard to comparison to the same degree and clauses of proportion, we must state that in English advertisements we can find several examples of the “as ... as” construction, and sometimes we even find examples where

the first “as” is omitted; however, Spanish advertisements do not use this linguistic resource, since they seem to prefer to claim the superiority of the product advertised. Another reversal of the principle of economy is found in the clause of proportion; in English it is easily formed, but in Spanish many words are needed to make this construction, and perhaps for this reason we were not able to find any examples in Spanish advertisements. The comparative of inferiority is rarely used in either English or Spanish advertisements with the exception of advertisements for “light” products.

Pyles and Algeo state that 40% of sources of new words in English are by means of compounding, and in fact, in the corpus we find a greater percentage of compounds in English advertisements than in Spanish ones. Although in the Spanish language there are many compounds, the fact is that they are not widely used in the advertising world. If we take into account the advertisements studied only in this section we can see some examples which will give us an idea of proportion:

ENGLISH ADVERTISEMENTS

Long-wearing (*Dior 2*), oil-free (*Dior 2*), plastic shine (*Dior 3*), lip gloss (*Dior 3*), one-coat lash magnifier (*Dior 4*), air freshener (*Elf*), acid rain (*Elf*), website (*Benjamin*), makeover (*Murrays*), eyeshadow (*Rimmel*), nail polish (*Rimmel*), lipcolour (*L'oreal 1*), blister plasters (*Elastoplast*), lipstick (*Max Factor 1*), nailfinity

(*Max Factor 4*), make-up (*Max Factor 1*), laughter-proof / tear-proof / smudge -proof (*Max Factor 2*), lashfinity (*Max Factor 2*), break-ups (*Max Factor 2*), lipfinity (*Max Factor 2*), airportproof (*Samsonite 1*), Zanzibarproof (*Samsonite 2*), keypad (*Motorola 1*), keyhole (*Motorola 1*), test-drive (*Mazda*), bottle bank (*Glass*), pickle jars / jam jars / coffee jars / cook-in sauce jars (*Glass*), recycling chain (*Glass*).

SPANISH ADVERTISEMENTS

Pil-pil (*Barilla*), facefinity (*Max Factor 6*) and lipfinity (*Max Factor 2*).

With this short list we can see the comparatively large number of compounds in English advertisements, while in Spanish advertisements we can see very few examples, and, curiously, some of them are even borrowings from English. Nevertheless, neo-classical compounds are an exceptional case. In the corpus we included examples where English and Spanish advertisements make use of them. Another case of compounds is reduplicative compounds which are not frequently found in either English or Spanish advertisements.

Shifting, as Pyles and Algeo refer to what Cook (140) considers functional conversion, is used in 17% of cases according to Algeo's study reproduced in Pyles. In the corpus we find examples in English advertisements, but not in the Spanish ones

due to the fact that shifting is not a widely used Spanish method for the creation of new words, although we can find an example of commonisation in the Spanish brand name Pompadour.

In the corpus we collected some English advertisements making use of clipping, though we could not find examples of Spanish advertisements containing clipped forms. The use of clipping makes the advertiser use an informal style in order to sound “friendly” towards the possible consumer of the product / service advertised, thus, gaining confidence. Nevertheless, we will see the use of formal and informal style in English and Spanish advertisements in the following section of these conclusions which deals with syntax.

Acronyms are very frequent in both English and Spanish advertisements, and we collected several advertisements which prove such a fact, above all when advertising cars and technology. Pyles and Algeo (285) also give small percentages to the processes of blending (2%), borrowing (2%) and creating (below 0.5%). In this study, we did not pay attention to blending and creating because they are used very little in common language and for this reason they are not very noticeable in the advertising world. Nevertheless, we explained the use of borrowings because we think that advertising language uses them more than the everyday English language, in which, according to Pyles’ sources it only forms 2% of new words in English. English and

Spanish advertisements include foreign elements; however, they are used differently. Spanish advertisements use foreign elements to emphasise the idea that something is authentic because it comes from abroad. English advertisements use foreign elements because products are commercialised in English and another language, above all in French if we are talking about cosmetic products. For example, if Spanish consumers buy an eye mascara by Dior, they will find the package written in English and French, and for this reason the advertisement keeps the original written version instead of a Spanish translation of the product.

Taking into account all these comments we are able to draw the following table which summarises the main morphological processes used in the English and Spanish advertising worlds:

MORPHOLOGY	ENGLISH ADS	SPANISH ADS
Common affixation	+	+
Deviation affixation	+	+
Comparative reference	+	+
Superlative comparatives	+	+
Comparative of inferiority	-	-
“As ... as” comparatives	+	-

Clauses of proportion	+	-
Compounding	+	-
Neo-classical compounds	+	+
Reduplicatives	-	-
Functional conversion	+	-
Clipping	+	-
Acronyms	+	+
Borrowings	+	+

Table 15. Morphology

From a syntactic point of view we may say that English and Spanish advertisements are not very different. In spite of both grammars being quite different, this difference is not very noticeable in advertising language. Broadly speaking, Spanish grammar is more complex in the sense that subordinated clauses are frequently used in written texts, or there is more freedom in word order, whereas English prefers simple sentences and has stricter word order. Nevertheless, Spanish grammar is simpler when dealing with the subject of sentences, whereas English has more rigid rules. In spite of these differences, Spanish advertisements do not seem to make use of these resources. In the first place, subordinated sentences are not frequently used because advertisers look for simplicity, and they are interested in

creating short advertisements that go directly to the point. Advertisements will have to be read carefully if they consist of complicated language, and readers may just turn over the page. Perhaps for this reason, Spanish advertisers do not use a different word order other than subject, verb and object in their sentences. Spanish advertisements use, like the English ones, simple sentences divided into declaratives, interrogatives, imperatives and exclamatives.

Declarative sentences are used in both languages in a similar way. These sentences prefer to use the simple present in order to state facts. Interrogative sentences with a problem - solution format are used in both languages; in fact, we found very similar advertisements such as *Ronquidina* and *Zovirax*. When dealing with imperative sentences we followed Vestergaard and Schroder's classification into three different methods. The first method was the use of imperatives and both languages use them very much. The second method used other directives, and English uses modal verbs such as "can", "will" and "should", while Spanish advertisements use the present simple and future with the same values in the case of "can" and "will". However, concerning the use of "should", we did not find examples with "debería/s". There may be some, but our corpus did not locate any examples. At most, we would suggest that they are used sparingly in Spanish advertisements, perhaps because advertisers are unwilling to seem too "bossy" by offering advice in this format. Concerning the third method, which deals with the invitation to readers to ask for more

information or to accept free samples, this is used quite often in both English and Spanish advertisements, and finally, exclamative sentences are also used in both languages to a similar degree.

Following Woodward's classification we also dealt with proverbs and sayings, which are used in both languages. Curiously, we found an English and a Spanish advertisement which use the same proverb in order to advertise a dishwasher. Proverbs and sayings can be found with or without changes in advertising, and these changes or adaptations are made in order to fit the particular product or service.

In the use of disjunctive syntax we saw some differences. Both languages make use of subjectless and verbless sentences. Nevertheless, whereas in English it is a deliberate linguistic resource in order to attract readers' attention, in Spanish it does not have the same effect. No-one reading a Spanish advertisement will be surprised because a sentence does not have a written subject, but an English advertisement with a subjectless clause may cause a definite impact. Advertisers use these clauses in English in order to resemble an informal text, so as to be friendly to readers. Verb ellipsis is found in both languages, though Spanish prefers to use a noun phrase, while English prefers to use noun phrases without verbal forms as well. However, English allows for more verbal ellipsis because of the use of auxiliaries, and so English can use an informal text such as "Got teeth?" (*Crest*), with the omission of the auxiliary "have"

and the subject, but this is not possible in Spanish, so advertisers cannot use this resource with the same purpose or effect as English advertisers. However, when possible, Spanish advertisements make use of disjunctive syntax in ticklers, slogans and slogans just as English ones do.

Finally, concerning complex sentences, both languages do not use them as much as simple ones, but when used, they tend to prefer comparison (seen in the previous section), conditional and reason clauses. We collected several examples of each kind, as well as the substitution of conditional sentences for a noun phrase preceded by the preposition “for”.

SYNTAX		ENGLISH ADS	SPANISH ADS
Declarative sentences		+	+
Interrogatives		+	+
Imperatives	Direct commands	+	+
	Other directive speech acts	+	-
	Gifts	+	+
Exclamations		+	+
Proverbs and sayings		+	+

Disjunctive syntax		+	-
Complex sentences	Conditional clauses	+	+
	Reason clauses	+	+

Table 16. Syntax.

Semantics is the field dealing with meanings. We started this section with the study of adjectives chosen for their denotative and connotative meanings in the advertising context. We found that English and Spanish advertisements take into account these meanings, above all those which bring positive associations before using them in their advertisements. After analysing the adjectives used in the adverts of our corpus, we came to the conclusion that the most used adjective in English and Spanish advertisements is “new”, although Spanish adverts present a higher proportion of cases. Both languages use this adjective with any product which is advertised. Advertising techniques have changed, but we saw that concerning the use of this adjective there is no change when we compare its frequent use in Leech’s work written thirty years ago.

Concerning other adjectives we saw that they are used similarly in both languages. Connotational meanings are taken into account in both discourses, but when referring to brand names we can see that in this case where they coincide in

both languages their connotational meanings differ. For example, when the Spanish advertisement takes an English brand name, its original meaning and its connotations are lost on the general audience, although they may gain other connotations such as authenticity and internationality. In the field of perfumes we saw that both languages sometime use words for their brand names which activate connotative meanings such as sophistication and romanticism. Advertisers make use of the associations that countries and colours have in order to create their advertisements. Although it has a subjective point, there is no doubt that there is a general sharing of the connotations that countries and colours bring in English-speaking and Spanish-speaking countries. In fact, we studied some examples of the same advertisement released in UK and Spain, and despite the Spanish version using more details to present the product, the connotations were maintained. Sexual innuendo as well as humour are used in both discourses with similar values as we exemplified with some advertisements. Throughout this study we sometimes compared two versions of the same advert. In all the cases we suspected that the original version was the English one, and we do not have any instances where we think that the Spanish version is the original one. Why do Spanish advertisers prefer to adapt an existing English advertisement instead of creating a new one? Do they rely more on English resources than on their own? Or does the company oblige them to use the same advertisements?

In the previous sections we saw wordplays based on phonology and morphology, and in this section we saw that these puns were based on the ambiguity created by their meaning. Both discourses use puns, but as for puns on brand names, we found some in English but none in Spanish advertising discourse. Advertisements written in English and Spanish use cohesive devices such as repetition, referring expressions or conjunctions to make discourse coherent. In order to make the audience remember the advert, advertisers make use of parallel structures, and this applies to both discourses. We stated that advertising language is rich in metaphors. Both discourses use the four types of metaphors listed by Lakoff and Johnson: structural, orientational, ontological and container. Personification was seen as a type of ontological metaphor and several examples were given in both languages.

SEMANTICS	ENGLISH ADS	SPANISH ADS
Adjective selection	+	+
Denotation and connotation	+	+
Country connotations	+	+
Colour connotations	+	+
Sexual connotations	+	+
Humour	+	+
Adaptations	-	+
Puns	+	+ /-

Cohesion	+	+
Parallelism	+	+
Metaphors	+	+

Table 17. Semantics

Concerning communicative intentions which were seen in our section about pragmatics, we can say that it is in the use of formal treatment where we can appreciate more differences, from a pragmatic point of view, between English and Spanish advertisements. Taking into account Searle's classification of speech acts, which are central in any pragmatic analysis, we can say that they apply in both English and Spanish advertising. We can find utterance, illocutionary, perlocutionary and propositional acts in any advertisement, no matter which language is used.

The first section was devoted to the analysis of implicit elements opposed to explicit ones. In any advertisement there are descriptions and information about a product which do not need further explanations, but there are times when readers have or are asked to interpret the given information. It is in this case where implicit elements appear and need readers' cooperation. These implicit elements are called implicatures and it is the reason why we include Grice's maxims which are not always respected by the use of implicatures. The maxims of quality, manner and

relation are presumably kept whereas the maxim of quantity is easily flouted in advertisements. We collected several examples in English and Spanish adverts using repetition of adjectives or brand names. We saw the same advert released in English and Spanish, and although we saw that the English one used more repetition than the Spanish one, we are not able to say that this is a typical Spanish advertising resource, because in other adverts we saw the use of repetition appearing in a similar proportion in both languages.

We agree with Vestergaard and Schroder's classification of the three degrees of implicit content (entailment, presupposition and expectation) and we included several examples of English and Spanish advertisements where these degrees could be found when dealing with a type of expectation using negative elements, which are more commonly found in English adverts than in Spanish ones.

Hyperboles are another way of flouting Grice's maxims and they are very used in advertising. We can state that it is one of the most commonly used resources in English and Spanish advertisements as we can see in many ads in our corpus. Advertisers use them in different ways to create expectation. We saw another variant of hyperboles as for instance when the advert includes a sample, and we provided a list of both languages adverts of our corpus where gifts and reduced prices are offered.

Deixis and anchorage are also studied in the linguistic field of pragmatics and advertising makes use of Levinson's types of deixis which were seen in our analysis. It is social deixis which led us to dedicate a whole section to the study of pronominal treatment because there were differences between both discourses since the English language lacks the T/V system which the Spanish language has with the existence of different pronouns that distinguish the second person (singular/plural) pronouns from the third person pronoun of courtesy. English and Spanish advertising make use of the characteristics found in formal and spoken languages and we collected various examples describing typical features of both formality and familiarity. Spanish language has the T/V system and we stated that thirty per cent of Spanish adverts in our corpus use the formal treatment. We hypothesized that the reason could be that these advertisements were aimed at a higher economic status or older audience, and we set out to prove such a hypothesis with the examples taken from our corpus. Cosmetic advertisements for men in Spanish were an interesting case to analyse. These ads used the formal and familiar registers. In some adverts, we assumed that the familiar register was used to make the audience feel younger. The other seventy per cent of Spanish adverts from our corpus use a more familiar register regardless of the economic status or age of the target audience. Concerning English advertisements, we were able to deduce when a formal register was used and not a familiar one in spite of lacking the T/V system.

Advertising makes use of persuasive language and in our corpus we found many instances of the use of this type of language describing the excellence of the product and inviting potential buyers to acquire it. In order to persuade, advertisers can sometimes use language characteristics used in other types of discourse. Therefore we included English and Spanish adverts using religious lexicon, “netspeak”, instructional text or legal language just to mention a few.

PRAGMATICS	ENGLISH ADS	SPANISH ADS
Implicit elements	+	+
Hyperbolic statements	+	+
Deixis-anchorage	+	+
Formal and spoken language	+	+
Pronominal treatment	-	+
Conversational principles	+	+
Persuasive language	+	+
Language for other types of discourse	+	+

Table 18. Pragmatics

Taking into account all these considerations we can state that English advertisements are more effective than Spanish ones and this effectiveness relies on

linguistic resources, above all phonological and morphological ones as we can see in the following table which sums up all the main characteristics seen throughout our analysis.

FIELDS	LINGUISTIC RESOURCES	ENGLISH ADS	SPANISH ADS
Phonology	Vowel length	+	-
	Vowel homophones	+	-
	Spellings	+	-
	Minimal pairs	+	-
Morphology	“As ... as” comparatives	+	-
	Clauses of proportion	+	-
	Compounding	+	-
	Functional conversion	+	-
	Clipping	+	-
Syntax	Directive speech acts	+	-
	Disjunctive syntax	+	-
Semantics	Adaptations	-	+
	Puns	+	+/-
Pragmatics	Pronominal treatment	-	+

Table 19. Final conclusion

When dealing with the linguistic resources we can distinguish between those resources existent in both language systems but not used in advertising discourse, and those which are not used simply because they do not exist in one language or the other, due to the idiosyncracies of each language. Among the former we can mention compounding or comparatives of equality, and in the latter vowel length or the T/V pronominal system.

Concerning vowels, it is vowel length which constitutes the principal difference between both phonological systems. Vowel length gives rise to the creation of word plays which make the advert catchy to the audience. Puns are also created thanks to the several spellings (vowel homophones) that the English vowels provide the advertisers with. Consonants (minimal pairs) also provide a basis for the creation of puns and English advertisements take advantage of it, whereas Spanish ones do not. Among the morphological resources, English advertisements use the “as...as” comparatives, even in a reduced form when the first “as” is omitted, whereas Spanish advertisements do not, thus not making use of this linguistic resource for the creation of effective advertisements. This also applies when dealing with clauses of proportion, which are not used in Spanish advertising discourse. Both languages create new words by means of compounding, but compounds are widely used in English advertisements and not in the Spanish ones, as well as clipping and functional conversion which is found in English advertisements.

Both advertising discourses use almost the same syntactic structures, but we saw a slight difference in the use of directive speech acts. They use imperatives in the same way but there is a difference when English discourse uses modal verbs. Spanish advertisers use equivalents for these modal verbs, although concerning the modal verb “should” and the verbal phrase “had better”, the Spanish equivalent “debería/s” is hardly found. We stated that the reason may be that advertisers do not want to be “bossy”. Disjunctive syntax is used in both discourses but there is more notorious if it is used in English advertisements. An advert in English using a subjectless phrase does not cause the same effect as in Spanish: no-one will notice if a Spanish sentence has not a written subject, but they will if an English sentence lacks it. The English language allows for more freedom by using and / or omitting auxiliaries.

From a semantic point of view, connotations are taken into account in the creation of adverts, but also in advertising adaptations. We compared the same ad released in different countries and we presupposed that the original ad was written in English and the Spanish one was an adaptation. Concerning the use of puns, there is a difference when the word play relies on the brand name. English ads use them, whereas Spanish ones do not. Finally, we can say that, from a pragmatic point of view, there is a difference in both advertising discourses when dealing with pronominal treatment. Although English language lacks a T/V pronoun system, this

fact does not avoid English advertisers making differences when they want to give formality to the advertisement.

The aim of this analysis was to prove scientifically that English language advertising discourse is more varied, richer, and has greater flexibility and efficiency than Spanish advertising discourse. We believe that our objective has been achieved, since it has been found that the differences are due to intrinsic linguistic characteristics, and that, moreover, English makes good use of these advantages to produce witty, memorable and effective advertising copy.

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11. SUMMARY

El objetivo de esta tesis es probar científicamente que el discurso publicitario en lengua inglesa es más efectivo que el discurso publicitario en lengua española. Consideramos que un anuncio es efectivo cuando es capaz de llamar la atención, mantener el interés, ser recordado y hacer actuar. Analizamos los recursos utilizados en el discurso publicitario inglés, y los comparamos con aquellos utilizados en el discurso publicitario español, para así llevar a cabo un análisis contrastivo en ambos discursos. Si tomamos como referencia el Festival de Creatividad de Cannes, vemos como se repite la superioridad de los países de habla inglesa que ofrecen anuncios en lengua inglesa y por ello suelen ser galardonados por su gran creatividad. Esto nos hace pensar que los anuncios ingleses tienen algo que los hace más efectivos y exitosos que los anuncios españoles. Creemos que esta superioridad se debe a que los publicistas ingleses hacen un mejor uso de la lengua y de los recursos que ésta ofrece. Con esto no queremos indicar que los publicistas españoles no lo hagan, pero que dado los elementos lingüísticos son diferentes en ambas lenguas, también lo son las estrategias utilizadas en el discurso publicitario.

Creemos que la lengua juega un papel importante en cualquier anuncio. Y sospechamos que su efectividad depende del grado de flexibilidad lingüística de una lengua en particular y, posiblemente, la lengua inglesa ofrece más posibilidades que la

lengua española en ese aspecto. Es obvio, por ejemplo, en el campo morfológico porque la lengua inglesa ofrece más libertad en la combinación de morfemas para la creación de palabras nuevas que la lengua española. Se pueden encontrar más ejemplos en el mismo campo lingüístico o en otros campos, como por ejemplo, en el fonológico, sintáctico, semántico y pragmático. En este análisis nos ocupamos de anuncios escritos que aparecieron en la prensa inglesa y española en diferentes periódicos y revistas. Tras un análisis exhaustivo confeccionamos un propio corpus compuesto de más de 300 anuncios recientes que pasamos a analizar a lo largo de la tesis. Dichos anuncios fueron seleccionados de un gran volumen de anuncios, bien porque contenían características frecuentemente encontradas en varios anuncios, o bien porque eran raramente encontradas. Para la creación del corpus incluimos anuncios en lengua inglesa y lengua española de diferentes tipos de revistas y periódicos, como prensa femenina, periódicos económicos, revistas especializadas, suplementos dominicales o prensa rosa. Como por ejemplo: *Time*, *Newsweek*, *Reader's Digest*, *Empire*, *Cosmopolitan*, *She*, *National Geographic*, *Company*, *Now*, *Marie Claire*, *Red*, *The Sunday Mail*, *The Guardian*, *The Telegraph*, *The Times*, *Evening Standard*, *News of the World*, *El País Semanal*, *Hola*, *Semana*, *Quo*, *Muy Interesante*, *Lecturas*, *El País*, *El Mundo* y *La Voz de Galicia*. El periodo de estas publicaciones abarca desde el año 1997 hasta el 2009.

Nuestro objetivo es ofrecer un análisis lingüístico en una selección de anuncios

en el discurso publicitario inglés y español. Analizamos los diferentes "trucos" de la publicidad y ofrecemos una enumeración de las características lingüísticas halladas en anuncios en lengua inglesa y comprobamos si estas características también están presentes en los anuncios en lengua española. Clasificamos estas características en cinco campos lingüísticos: fonología, morfología, sintaxis, semántica y pragmática. Describimos la evolución de los anuncios desde los primeros encontrados en los muros de Pompeya hasta los anuncios más modernos encontrados en Internet. Esto nos indica la gran familiaridad, complejidad y dinamismo de los anuncios publicitarios. Sin embargo, creemos que este estudio es novedoso en el sentido de que hemos creado un corpus de anuncios ingleses y españoles que abarca un periodo de trece años para comparar ambos discursos publicitarios. Este hecho hace que tengamos en cuenta el carácter dinámico de la publicidad, que precisamente contribuye a su complejidad. La publicidad se ha abarcado desde varias perspectivas, pero pocos son los estudios que lo hacen desde varios campos lingüísticos, y entre dos discursos publicitarios diferentes. Ofrecemos, por lo tanto, un análisis del discurso publicitario en lengua inglesa y española. Entendemos como discurso un texto publicitario de la prensa inglesa o española. Primero identificamos una característica y la clasificamos según al campo lingüístico al que pertenece. La lingüística es una disciplina que estudia la lengua. Nosotros nos centramos en el uso de la lengua, por eso hacemos un análisis lingüístico comparativo del discurso publicitario en dos lenguas. La lengua se compone de sonidos que se combinan entre ellos (fonología) para formar morfemas y palabras

(morfología) con significado (semántica) que forman estructuras (sintaxis) con intenciones comunicativas (pragmática). Muchas veces analizamos las imágenes de los anuncios si estas son significativas para el texto escrito. Dentro del marco teórico en el que se encuadra nuestro análisis no sólo incluimos los estudios de lingüistas, sino también de publicistas y expertos en marketing. En fonética y fonología seguimos las pautas de Gimson (1994), Roach (1991), D'Introno (1995) y Quillis (1973). En morfología incluimos a Pyles (1993) y Quirk (1990) en el análisis de las diferentes tipos de palabras y su creación. Consideramos las teorías de Baker (1995), Crystal (1991), Quirk (1990), Burton-Roberts (1989) y Rojo (1978) para el análisis sintáctico. Akmajian et al. (1990), Leech (1972), Crystal (1991) y Cook (1992) ofrecen amplias pautas de estudio del campo lingüístico semántico. Por último, nos referimos a Searle (1980), Grice (1991) y Levinson (1983) para el estudio pragmático enfocándonos en los elementos deícticos, presuposiciones e implicaturas. Estos son menos ejemplos de estudios que manejamos en nuestro análisis contrastivo del discurso publicitario en lengua inglesa y española, pero no son los únicos autores de referencia. A lo largo del análisis se incluyen más estudios de lingüistas y expertos en la materia publicitaria.

Después de analizar varias definiciones y clasificaciones de los anuncios, proporcionamos nuestra propia definición: la publicidad es un proceso comunicativo en el que los publicistas utilizan un lenguaje persuasivo y otros recursos para aumentar ventas, haciendo que sus anuncios destaquen a consumidores, que a veces se

mostrarán indiferentes hacia el producto o servicio anunciado. Para que el anuncio no pase desapercibido los publicistas utilizan diferentes recursos, como por ejemplo, el uso de impactantes imágenes o títulos, uso de la intertextualidad (anuncios que se refieren a otros anuncios o a otros tipos de discurso), famosos que recomiendan productos, muestras, iconos y otros métodos. Tenemos varios ejemplos de que ambas culturas utilizan estos recursos, pero pasamos a analizar si también ambas culturas utilizan los mismos recursos lingüísticos y con los mismos resultados en el mundo publicitario.

Desde el punto fonológico, empezamos nuestro análisis comparando ambos sistemas fonéticos. Se proporciona diagramas representando y señalando las características principales de las vocales y consonantes inglesas y españolas. Estas características son las que nos permitirán estudiar el uso que publicistas ingleses y españoles hacen de ellas. La lengua inglesa posee más vocales que la lengua española y algunas de estas vocales pueden ser breves o largas. Esta característica da pie a la creación de juegos de palabras que los publicistas españoles no pueden hacer porque la lengua española no comparte esta característica. La variedad en grafías por cada sonido también ofrece una fuente de juegos de palabras. La lengua española no posee esa variedad pero sí puede ofrecer casos de homofonía para crear juegos de palabras. El español posee tildes, pero sólo encontramos un ejemplo donde se aprovecha este hecho para crear un juego de palabras. Las consonantes también ofrecen casos de

juegos de palabras, que el publicista inglés aprovecha y no el publicista español. El uso de grafías no convencionales, simbolismo fonético, aliteraciones, paralelismos y rimas son utilizados en ambos discursos.

El estudio de morfemas y sus combinaciones para formar palabras, nos lleva hasta nuestro siguiente campo lingüístico: la morfología. Añadiendo prefijos y sufijos a la base podemos hallar interesantes ejemplos de creaciones publicitarias. Ambos discursos crean nuevas palabras añadiendo típicos prefijos y sufijos a diferentes nombres de marcas publicitarias. Se incluye el uso de comparativos y superlativos en este apartado porque en lengua inglesa se añaden sufijos a los adjetivos para formar el grado comparativo y superlativo. Analizamos varios anuncios y también incluimos el mismo anuncio en ambas lenguas, lo que nos permite hacer un mayor análisis contrastivo de ambos discursos publicitarios. No sólo analizamos el grado comparativo de superioridad sino que también el de igualdad, llegando a la conclusión de que los anuncios ingleses sí incluyen esta estructura e incluso ofrece ejemplos donde la primera parte se omite, mientras que no encontramos ningún ejemplo de anuncios españoles. Al igual que el uso de comparaciones proporcionales, que sí encontramos en anuncios ingleses y no en anuncios españoles. La explicación podría ser por el principio de economía del lenguaje o para evitar demasiada complejidad a la estructura comparativa. Ambos discursos raramente utilizan el comparativo de inferioridad. Quizás para evitar asociaciones negativas a sus productos y servicios. El

uso de palabras compuestas también es utilizado en ambos discursos ofreciendo ejemplos de creaciones de nuevas palabras. Un caso interesante son las palabras compuestas por elementos de origen latino y griego, y los compuestos reduplicativos. Una misma palabra puede funcionar como diferente clase de palabra, creando así juegos de palabras en base a su tipología. Tenemos varios ejemplos de anuncios de su uso en lengua inglesa pero no en lengua española. Ambos discursos utilizan acrónimos y siglas en sus respectivos anuncios. La razón por la cual también los incluimos es porque seguimos el estudio llevado a cabo por el lingüista Pyles que explica los diferentes medios que tiene la lengua inglesa para incorporar nuevas palabras a la lengua. En el último apartado de morfología incluimos el análisis de préstamos de palabras. Ambos discursos utilizan préstamos de otras lenguas, pero en el caso del discurso español también utilizan textos más largos en lengua inglesa.

Las palabras se combinan y forman estructuras más complejas como los sintagmas y oraciones. El orden de estas palabras es fundamental para la creación de mayores estructuras pero es la sintaxis española la que ofrece más flexibilidad. Teniendo en cuenta la modalidad del hablante clasificamos las oraciones en declarativas, interrogativas, imperativas y exclamativas. Ejemplificamos el uso de oraciones declarativas incluyendo oraciones afirmativas y negativas. Con el uso de oraciones interrogativas los publicistas ingleses y españoles expresan un problema en forma interrogativa, cuya respuesta explícita o implícitamente se soluciona con el uso

del producto o servicio anunciado. Vestergaard y Schroder ofrecen una interesante clasificación de métodos al utilizar el imperativo para persuadir al posible comprador: uso de mandatos y órdenes, uso de consejos y sugerencias, y por último ofreciendo muestras o regalos, que en principio serían más difícil de rechazar. Para un mayor énfasis los publicistas incluyen exclamaciones. Desde el punto de vista sintáctico, los sintagmas pueden tener varias funciones, como por ejemplo sujeto, verbo o complemento. Pero en el mundo publicitario encontramos ejemplos de titulares que deliberadamente omiten algunas de estas funciones. En el discurso inglés se hace más evidente cuando no aparece el sujeto de una oración, o cuando se omite un auxiliar y esto es aprovechado por el publicista inglés, mientras que la gramática española ofrece más flexibilidad en la omisión de ciertos elementos. No sólo analizamos oraciones simples si no que también oraciones compuestas, sobre todo oraciones subordinadas condicionales y causales.

Después del análisis sintáctico pasamos al análisis semántico teniendo en cuenta el significado connotativo y denotativo de las palabras, sintagmas y oraciones. Empezamos con el significado de los adjetivos valorando las razones de su elección. Para ello, incluimos un estudio de Leech donde analizaba los adjetivos más utilizados en televisión y elaboramos una lista para así poder compararlos con los adjetivos utilizados en los anuncios de nuestro corpus. Esto nos permite comprobar el carácter dinámico de los anuncios. Siguiendo las mismas pautas elaboramos una lista de

adjetivos más frecuentes de los anuncios en lengua española. Los adjetivos más utilizados son “new” y “good” en lengua inglesa, y “nuevo” y “bueno” en lengua española. Curiosamente estos son los mismos adjetivos que encontramos en la lista de Leech creada hace más de treinta años. Quizá hay métodos en el mundo publicitario que aún siguen vigentes a pesar de los años, como también hemos visto en la introducción de nuestro estudio donde ofrecemos un breve recorrido en la historia de la publicidad. En nuestro siguiente apartado estudiamos el significado de las marcas, ofreciendo una clasificación de los significados denotativos y las diferentes connotaciones de las marcas de productos de limpieza, detergentes, pasta de dientes, jabones y fragancias. Los publicistas también se fijan en los estereotipos y connotaciones que puede ofrecer un lugar, como por ejemplo, Paris en el mundo de la moda, un color como el rojo para anunciar un coche deportivo, y un comentario picante o humorístico para crear una cierta ambigüedad en el anuncio. Las connotaciones de las palabras dependen también de las diferentes culturas donde se utilizan. Por ello, incluimos un análisis de cómo los publicistas lanzan un mismo anuncio en varias lenguas. A veces optan por una traducción literal, a veces optan por reducir o ampliar el mensaje del anuncio y en muchas ocasiones mantienen el texto original. En la sección fonológica de este estudio vimos el uso de juegos de palabras basándose en las diferencias fonológicas de ambas lenguas. En esta sección analizamos las ambigüedades creadas a partir de juegos de palabras semánticos. A través de la semántica, damos coherencia y cohesión al mensaje transmitido y el mundo

publicitario intenta conseguir esta cohesión utilizando repeticiones léxicas, relaciones léxicas, expresiones asociativas, elipsis y conjunciones. Uno de los objetivos primordiales de todo anuncio es ser recordado por el público, y varios son los recursos utilizados para este fin. En fonología vimos el uso de paralelismo para lograr un anuncio memorable. El paralelismo semántico también contribuye a su memorización. En este apartado no podemos olvidarnos de los recursos estilísticos propios del lenguaje poético y que el lenguaje publicitario también utiliza, como por ejemplo, las metáforas, las personificaciones y las metonimias.

La publicidad incluye un elemento pragmático que necesita interpretación por parte de un receptor, y es esa intención comunicativa la que analizamos en la última sección lingüística que incluimos en nuestro estudio contrastivo. Empezamos analizando la información explícita e implícita que aparece en todo anuncio publicitario. Las implicaturas no respetan una o varias de las máximas propuestas por el lingüista Grice. Esto puede verse por ejemplo, en el uso de hipérboles que muy frecuentemente observamos en cualquier anuncio. Un uso tan frecuente que muchas veces pasa desapercibido. La deixis es un concepto muy ligado al campo pragmático, por ello dedicamos un apartado a su estudio, y en especial a la deixis social. Un anuncio puede utilizar un registro más coloquial o formal dependiendo al grupo de receptores al que va dirigido. La lengua española tiene un sistema pronominal T/V muy claro, la lengua inglesa carece de este sistema, pero tiene otros medios para dejar

bien claro el registro y el tratamiento que intenta utilizar en cada anuncio. El lenguaje utilizado suele ser siempre persuasivo: se nos presenta el producto o el servicio como algo excelente y deseado que hace que los posibles consumidores lo compre o utilice. Por último analizamos el lenguaje utilizado en otros discursos como el informático, legal o culinario que también pueden aparecer en el discurso publicitario.

Después de este análisis podemos afirmar que los anuncios en lengua inglesa son más efectivos que los anuncios en lengua española y que esta efectividad se basa en recursos lingüísticos, sobre todo en elementos fonológicos y morfológicos. Entre los recursos lingüísticos, podemos diferenciar aquellos recursos existentes en ambas lenguas pero que no se utilizan en el discurso publicitario, y aquellos recursos que simplemente no se utilizan porque no existen en una de las lenguas debido a su idiosincrasia. Como ejemplo del primer caso podemos citar la creación de palabras compuestas o los comparativos de igualdad, y como ejemplo del segundo caso podemos mencionar la cantidad vocálica o el sistema pronominal T/V.

En relación a las vocales, es la cantidad vocálica lo que constituye la diferencia principal de ambos sistemas fonológicos. Esta característica da lugar a la creación de juegos de palabras que hace que el anuncio “enganche” al público. Los juegos de palabras también se crean por medio de homofonía vocálica y consonántica y vimos como los publicistas en lengua inglesa hacen uso de ello mientras que los de lengua

española no. En cuanto a los recursos morfológicos, los anuncios en lengua inglesa utilizan los comparativos de igualdad, incluso en una forma reducida cuando se omite el primer “as”, mientras que los anuncios españoles no lo hacen. Lo mismo sucede con el uso de cláusulas de proporción que no se utilizan en el discurso publicitario español. Ambas lenguas crean nuevas palabras por medio de composición, pero se emplean más las palabras compuestas en anuncios ingleses que en anuncios españoles, lo mismo que el uso de abreviaturas y uso de la misma palabra para referirse a diferentes categorías que encontramos en anuncios en lengua inglesa.

En ambos discursos publicitarios se utiliza casi las mismas estructuras sintácticas, pero observamos una mínima diferencia en el uso de mandatos y órdenes. Los imperativos se utilizan de la misma manera pero hay una diferencia cuando el discurso inglés utiliza los verbos modales. Los publicistas españoles usan equivalencias para estos verbos modales, aunque para el verbo modal inglés “should” y la frase verbal “had better”, su equivalencia en español “debería/s” casi nunca se encuentra. La sintaxis disyuntiva es empleada en ambos discursos, pero es más notorio si se utiliza en anuncios ingleses. Un anuncio inglés que utiliza una frase sin sujeto no tiene el mismo efecto que un anuncio español: en español nadie echaría en falta un sujeto, pero sí lo harían si una frase inglesa carece de él. La lengua inglesa permite más flexibilidad si utiliza u omite verbos auxiliares.

Desde el punto de vista semántico, se presta atención a las connotaciones de las palabras para la creación de anuncios, y también en adaptaciones publicitarias. Hemos comparado el mismo anuncio publicado en países diferentes y supusimos que el anuncio original estaba escrito en lengua inglesa y se había traducido al español. Con respecto al uso de juegos de palabras, hay diferencias cuando el juego se basa en el nombre o marca del producto. Los encontramos en anuncios ingleses y no en los españoles. Finalmente, observamos diferencias cuando nos referimos al uso de pronombres. Aunque la lengua inglesa carece de un sistema pronominal T/V, ese hecho no evita que los publicistas ingleses sepan transmitir formalidad al anuncio.

El objetivo de este análisis era probar científicamente que el discurso publicitario en lengua inglesa es más variado, rico, y que posee mayor flexibilidad y eficiencia que el discurso publicitario en lengua española. Creemos que hemos alcanzado nuestro objetivo, ya que las diferencias halladas eran debidas a características lingüísticas intrínsecas, y que además, el inglés hace mejor uso de estas ventajas para crear anuncios más ingeniosos, memorables y efectivos.