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index of terms

This is a form of combined glossary and index. Listed below are some of the main key terms used in the book, together with brief definitions for purposes of reference. The page references will normally take you to the first use of the term in the book, where it will be usually shown in **bold**. In some cases, however, understanding of the term can be helped by exploring its uses in more than one place in the book, and accordingly more than one page reference is given.

comparative reference 72

While reference in a general sense means referring to something, comparative reference establishes a reference which is about making a comparison of some sort. For example, 'Her car is newer than yours' links the two cars on the comparative basis of 'newness'.

connotation 19

The connotations of a word are the association it creates. For example, the connotations of 'December', mainly within British and North American culture, would be of 'cold', 'dark nights' and 'Christmas Parties'. Because associations are powerful, fluid (and often covert) aspects of meaning, advertisers pay particular attention to this aspect of language.

See also Units 6 and 7.

deictics 108

Words which point in various directions, both within a text and beyond it - for example, 'over here', 'down there', 'this', 'that', 'all you people out there' - and which serve to locate a speaker or writer in relation to what is said.

denotation 61

The literal, dictionary definition of a word, its barest factual meaning.

ellipsis 109

The omission of part of a structure. In face-to-face interactions, ellipsis is normally used for reasons of economy

and can often create a sense of informality. For example, in the exchange:

'Ready?'

'Two minutes'

the ellipted elements are 'Are you' and 'I will be ready in' respectively, with the ellipsis here creating a casual and informal effect. Advertising language often attempts to reproduce the elliptical nature of spoken language in order to establish closeness with the reader.

euphemism 64

A polite which seeks to avoid directly naming an idea which makes speakers uncomfortable. Such ideas in Western culture are thought to revolve round bodily functions, sex, death and religion. These areas are also the source of our swear words, since they derive their effect from the breaking of taboo, or areas which are 'forbidden'.

The opposite of euphemism is dysphemism: for example, in words for sex, 'making love' and 'sleeping with' are euphemistic, 'shag' is dysphemistic.

features 35

The characteristics of language, how it appears, its shape and form.

first person (see **narrative point of view**)

functions 35

What language is used for, its purposes.

grammatically 110

Relating to the grammar of a language, or the rules and conventions for the way structures are combined. Norms of usage vary between spoken and written grammar: for example, speech tolerates - even expects - considerably more repetition than writing, where variation of structures tends to be more highly valued.

graphological 16

Relating to all the visual aspects of texts, including layout and images. See also Unit 8.

idiomatic language 63

Sequences of words which function as a single unit of meaning, and which can not normally be interpreted literally. For example, the sentence 'she is over the moon' contains the idiom 'over the moon' meaning 'happy'.

interaction markers 111

Features of speech that show evidence of the nature of spoken language as a two-way process, for example interruptions and overlaps.

intertextuality 51

The way in which one text echoes or refers to another text. For example, an advertisement which stated 'To be in Florida in winter, or not to be in Florida in winter' would contain an intertextual reference to a key speech in Shakespeare's *Hamlet*. Intertextuality can operate at many different levels of language, from phonological and lexical references in titles and slogans to visual aspects such as layouts and images.

ISP 93

Internet Service Provider. A company providing a connection with the Internet for individual computer users and for groups of users

lexis 109

The vocabulary system of a language.
The nature of lexis and lexical patterns

tend to be different in spoken, compared with written, language.

logo 73

A design or mark used as a company's permanent trademark, for example BT's figure of the piper. See also Unit 8.

metaphorical 63

A metaphor is a word or phrase which establishes a comparison or analogy between one object or idea and another. For example, 'I *demolished* his argument' contains a comparison between argument and war, also underlining the idea that arguments can be constructed like buildings.

narrative point of view 24

The way in which the language of a text sets up a relationship between the person who appears to be addressing us (the **narrator**) and the person being addressed (the **narratee**). For example, the narrator may use **first person** pronouns 'I' or 'we', in which case the relationship may appear closer and more personal than if **third person** address is used (the pronouns 'he', 'she', 'it'), which can often sound more removed and distant.

narrator (see **narrative point of view**)

narratees (see **narrative point of view**)

non-fluency features 111

Features of spoken language which interrupt the flow: for example hesitations, false starts, switching structures half-way through an utterance. Such features should not be considered 'mistakes', because we expect them to be present in informal conversation, to the extent that if a speaker does not reproduce them we regard the speaker as rather too smooth and glib.

Non-linear 92

The idea that a text can be read in a way other than a line-by-line fashion. For example, webpages can be connected via links that occur at various points in the text.

paralanguage 13, 105

Aspects of communication that work alongside verbal language: for example body posture, eye contact, facial expression.

Some texts define this area as more narrowly linguistic, focusing more on tone of voice.

phoneme substitution (see **phonological**)

phonological 16, 76

Relating to phonology, the sound system of a language. A phoneme is a single unit of sound. **Phoneme substitution** is the replacement of an expected sound by an unexpected one, for deliberate effect. Advertising often uses this strategy, as do 'corny' jokes, for example:

Q. What newspaper do cats read?

A. The Mews of the World.

See also Unit 4.

polysemy 63

A semantic process by which certain words have several meanings. For example, the word 'chip' is polysemous.

presupposition 38

Ideas that are taken for granted in language, without which utterances would be very uneconomic. For example, the utterance 'Have you stopped dieting?' contains the presupposition 'You were dieting.' (Depending on the context, it could also mean 'You're looking a bit fat again!') Presupposition is all about reading between the lines; since this is, as it suggests, a hidden process, it is very interesting to advertisers, as we can be taking in all sorts of assumptions without consciously paying attention to them.

prosodic features 109

Features of spoken language, such as stress and tempo, that make up its overall rhythm and melody. Prosody is language-specific: you can get something of the feel of this when you listen to a foreign language you are unfamiliar with on a radio station.

pun 63, 119

A comic play on words as a result of a word having more than one meaning (see **polysemy**, above) or two words with different meanings having the same sound. The latter is called *homophony*, and an example would be the two words 'great' and 'grate'. Shop titles often use homophony: for example, a fireplace shop could be called 'Grate Expectations'.

Search Engine 93

A search tool that scans online texts in order to find examples of the item(s) requested.

semiotics 126

Human communication through signs and symbols, from the small items such as those seen in company logos to larger signs such as clothing and social rituals. In semiotics, the term 'sign' is used with the widest meaning of 'something that has significance'; the sign itself is termed the **signifier** and what it communicates is termed the **signified**. For example, a black leather jacket of a certain type could be a signifier for the signified meaning of '(youthful) rebellion'. Some texts distinguish between different types of sign, those having a loose association with a referent being termed a 'symbol', while those that are more of a direct picture, such as a map or many types of roadsign, are termed an 'icon'.

signified, signifier (see **semiotics**)

slogan 73

A phrase designed to be memorable, attaching to a product or service during a particular advertising campaign; in this book (after Cook 1992), the term **slogo** is suggested for a phrase which is used by a company throughout all its advertising, regardless of the campaign. An example of a slogan is Vodafone's current 'How are you?', used in TV ads.

slogo (see **slogan**)

sound symbolism 63

The process of association between a

sound or sequence of sounds and an idea, for example the use of 's' sounds to suggest the sea. There is no natural connection between sound and meaning beyond that established by cultural convention.

Speech Act Theory 38

The idea that speech is action or behaviour. For example, when someone says 'I swear to tell the truth', they are performing an action. This theoretical area also explores the assumptions we make when we have a conversation (see **presupposition**).

stereotyping 47

Attributing a range of fixed characteristics to individuals on the basis of their group membership.

symbol 81

A non-literal representation of an idea.

taboo (see **euphemism**)

third person (see **narrative point of view**)

topic changes 111

Switches from one subject to another. Topic changes work very differently in

speech and in writing, spoken language being much more able than written language to range across a number of topics in a short space of time. In speech, topic changes are often related to the operation of turn-taking, as new speakers will typically use their turn to take the conversation in a new direction. (See also **turn-taking**).

turn-taking 50, 111

An aspect of spoken language whereby speakers co-operate with each other to maintain the participative nature of interactions.

typographical 14

Relating to aspects of typeface, for example different print sizes, fonts and styles.

URL 94

Unique Reference Locator. The website address of an individual, company or institution.

Unique Selling Proposition 4

A characteristic of a product which is thought to separate it from its rivals.