CHAPTER II

LITERATURE REVIEW

This chapter starts with a discussion on the concept of linguistic and sociolinguistic means used in advertising language are sentence types, sentence structure, word-formation, standard language, language of advertising, and language and age. First, the references quoted among sentence types are Quirk et al (1990), Myers (1997), and McLoughlin (2000). Second, the references quoted among sentence structure are Cook (1996), and Goddard (1998). Third, the references quoted of word-formation are Yule (1996), Kvetko (2001). Fourth, the references quoted among standard language Mugglestone (1995), Lippi-Green (1997). Then, the references quoted amonglanguage of advertising are Leech (1972), Ogilvy (1985), Akmajian (2001), Kadlecova (2006), and Murray (2007). The last, the references quoted of language and age are Gal and Irvine (1995), Eckert (1997), Duszak and Okulska (2011), and Mouton (2012).

2.1 LINGUISTIC MEANS USED IN ADVERTISING LANGUAGE

2.1.1 Sentences Types

It may distinguish four sentence types; declarative, interrogatives, imperatives, and exclamatives. Following definitions of each of them are quoted from Quirk et al. (1990, p. 803) "Declarative are sentences in which it is normal for the subject to be present and to precede the verb. Interrogatives are sentences, which are formally marked in one of two ways: yes-no interrogatives (an operator is placed in front of the subject), and *wh*-interrogatives (an interrogative *wh*-

element is positioned initially and there is generally subject-operator inversion). Imperatives are sentences, which normally have no overt grammatical subject, and whose verb has the base form. Exclamatives are sentences which have an initial phrase introduced by *what* or *how*, usually with subject-verb order."

To these types of sentences are normally associated four discourse functions: statements, questions, directivesand exclamations. However, the association between syntactic type and discourse function does not always match, as the following case shows:

"Give me a glass of water." is an imperative, a directive.

"Could you give me a glass of water?" is an interrogative, but semantically it is a directive, more precisely an indirect command.

A statement can also function as an indirect command: "I'm thirsty."

So can exclamations: "What fresh cold water!"

Because most advertisements approximate to every-day conversation, there is relatively free selection of sentence types. Leech offers us the results of the research dealt with the frequency of sentence types in English advertising: "…in the television sample, over one in thirty major independent clauses were interrogative, and over one in four major independent clauses were imperative."

Therefore, according to the results of the research, we can say, that the second most widely used sentence type after declarative type are the imperative clauses. However, this research does not say anything about the frequency of direct and indirect commands. We cannot identify the imperative sentence type with discourse function. Imperative is not the same as directive. We may say that the

imperative is always a directive but a directive need not necessarily be an imperative.

According to Leech (1972, p. 111), copywriters use imperatives, because it creates a sense of "one person istalking to another (…) because all ads are urging us to some action." Leech establishes certain groups of verbal items, which are especially frequent in imperativeclauses:

- Items, which have to do with the acquisition of the product: get, buy, askfor, choose, etc.

- Items, which have to do with the consumption or use of the product: have,try, use, enjoy, etc.

- Items, which act as appeals for notice: look, see, watch, remember, make sure, etc.

"Prohibitive warnings are very infrequent. (…) Only about one imperative in fifty is accompanied by a negative form." (via on Lapsanska, 2006)

Myers accentuates the absence of 'please' in imperative sentences and lack of politeness. "One explanation may be that in our culture we cut out the politenessdevices if we are asking somebody to do something that benefits the hearer, not thespeaker, like in phrase "Take a seat" (1997, p. 48). Another interactive element introduced by women´s magazines is the use of imperatives. They serve the purpose of giving orders and according to McLoughlin (2000, p. 19) magazine writers attempt to tempt the reader into the action proposed.

Why do advertisements use questions? It is for the same reason as why they use commands: it evokes the sense of personal communication in the reader.

It causes that the reader cooperates with the text having his own individual situation in mind. Although the copywriters cannot expect the direct answer and feedback (as we have mentioned in section about public communication above), they expect the readers to answer themselves silently.

Another typical type of question used in advertising is rhetorical question. It assumes only one possible answer:

"What more could anyone ask from a Clarins gift?"

The implied answer to this is "Of course, nothing."

There is one other sentence type plentifully presented in advertisements – exclamatives. The use of exclamation marks is very liberal and widespread. (We may notice that exclamation marks are more frequently used in exclamations than in imperatives in English; that is why it is called 'exclamation mark' and not 'imperative mark'; while in Slovak the exclamation mark is more often used in imperatives than in English.)

"And, it's already wrapped!"

Exclamations may have the sentence structure as simple statements, but the exclamation mark tells us to read them emphatically. The reader´s attention is also caught by a means of exclamations, "which are used to express surprise, alarm or a strong opinion and are accompanied by an exclamation mark" (McLoughlin 2000, p. 18). She also adds that an exclamation conveys emotion, heightens involvement and gives the text a sense of immediacy.

2.1.2 Ellipsis

Ellipsis in advertising is used for many purposes such as; for economical reasons; to save space and money because words cost money (Cook 1996, p. 170) gives following example of ellipsis:

"When Lisa made a surprise visit, you didn't have time to worry about spotted glasses. Fortunately, you didn't have to. Cascade. Because you don't have time for spots."

The second sentence contains ellipsis:

Fortunately, you didn't have to Ø ØØØ

= Fortunately, you didn't have to *worry about spotted glasses*.

The ellipsis elements correspond to the preceding sentence. Repetition of these elements would be needless. There is ellipsis also in the last two orthographic sentences 'Cascade' (a single word) and 'Because of you don't have time for spots' (a subordinate clause). Cook suggests: "In the latter case, a main clause seems to have been ellipsis in entirety. But the missing elements are by no means clear." The main clause we can only deduce. It may be started with;

"You ought to use Cascade…

"You ought to buy Cascade… …because you don't have time for spots."

"We recommend Cascade…

- "To avoid drawing attention to features of the message which do not serve the advertiser's interest" (Cook 1996, p. 171)

- To create a sense of informality. Ellipsis is normally used in spoken language, in face-to-face casual communication. Ellipsis in advertising creates an effect of closeness with the reader and conversational tone; sometimes suggests immediacy (Goddard, 1998, P. 123).

In advertising, we can find many examples of ellipsis interrogative clauses:

"Expecting guests?"

In this case, we can observe the omission of subject and operator:

= "(Are you) expecting guests?"

- "…people who know each other well don't need to be all that explicit about their meanings, because they know the other person will fill in the gap as a result of shared knowledge and shared history." (Goddard 1998, p.42):

"Nespresso. What else?"

This is the advertisement for a coffee. Everybody may recognize that the person, who asks the question, is a waitress in a café. The whole utterance may be

"*You'll take* Nespresso. What else *would you like to drink*?" It is clear to everybody that 'What else' means that they can order something more.

The intention to make short dynamic slogans leads to the tendency to use the symbol of colon between two noun phrases:

"Summer 2005: True Bronze."

The expression can complete with deduced words:

"In summer 2005, *with Clinique cosmetics you may take pleasure in* true bronze *skin.*"

Ellipsis belongs to cohesive devices and it is defined as "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 (Goddard 1998, p. 123).

2.1.3   Formation of New Words

In English, there exist many different ways of adding new words to the vocabulary. Advertising texts take advantage of using made-up or adapted words and expressions in order to support the creative aspects of advertisements and its attraction. In the text, of course, occur words formed by affixation, compounding conversion, shortening, blending, and back-formation and by other ways of creating new words. The readers even do not need notice such words, because they sound familiar and ordinary to them. However, if a new word is 'deviated' (it is accommodated somehow to the context of the advertising text), it becomes striking and interesting for the reader.

Women's magazines are unique source of new words that are created according to various word-formation techniques. In some respects, these newly-created words are mostly used as a means of fun, but some have already entered the common use. In English, there exist many different ways of adding new words to the word-formation. Advertising texts take advantage of using made-up or adapted words and expressions in order to support the creative aspect of advertisements and its attraction.

Shortening in general is "a process in which part of the original word is taken away. According to Yule, blending is joining the beginning of one word to the end of the other word (1996, P. 66). Kvetko also stated blending as "It expresses the trend of Modern English towards monosyllabism" (Kvetko 2001, P. 47). Blending is similar process to shortening. Affixation is another "very attractive process of building new words by adding an established prefix or suffix to the existing base. "(…) It is a most productive process of creating new words in English" (Kvetko 2001, P. 35), a suffix usually changes not only the lexical meaning of a word but also its word class" (Kvetko, 2001, P. 36), e.g; to read (V)➤ a reader(N); a friend(N)➤friendly (Adv); a clock(N)➤clock**wise**(Adv, Adj); to➤ differ(V)➤different(Adj)➤differential (Adj).

2.1.4 STANDARD LANGUAGE

A definition of a standard can simply be a variety of speech that is codified (Mugglestone, 1995, p.13), a definition which is probably not the only one that English language users operate with today. The concept of standard language ideology and its relationship to language change in progress will be investigated

in the current study. To allow such an investigation, however, the notion of standard language ideology must first be explored.

What standard language ideology has in common with language ideology, is a view that there is good and bad language. Standard language ideology is defined as the ideas about good or bad language through a lens of the social factors that have historically been linked to language standardization: codification, education, the capital city and socio-economic privilege. A thorough account of standard language ideology, specifically in the U.S, is found in Lippi-Green (1997). Her definition of standard language ideology is;

> *'a bias toward an abstracted, idealized, homogenous spoken language which is imposed and maintained by dominant bloc institutions and which names as its model the written language, but which is drawn primarily from the spoken language of the upper middle class' (Lippi-Green, 1997: 64).*

This definition of standard language ideology thus pin-points institutional support, the written language and the speech of the socio-economically privileged upper middle class as important components of the notion speakers hold about 'standard language'.

2.1.5   LANGUAGE OF ADVERTISING

Leech in his book (Leech 1972, p.25) writes, that the language of advertising belongs to so called 'loaded language'. Leech says that loaded language has the aim to change the will, opinions, or attitudes of its audience. He claims that advertising differs from other types of loaded language (such as

political journalism and religious oratory) in having a very precise material goal –

changing the mental disposition to reach the desired kind of behavior – buying a

particular kind of product. To persuade people to buy the product is the main

purpose of the advertising. Among such great competition, the producer wants to

demonstrate the uniqueness of his product. He wants to differentiate it from the

rest. He is trying to find new techniques of advertisement. Also, the advertisement

texts must be more attractive and more unexpected. They must catch the attention

of the audience and then identify the product. It creates uncommon, surprising,

interesting texts with catchy slogans or phrases. The reader or listener must give it

some thought and the result is manipulation with him in order to buy the product.

Leech sets following principles of advertising texts: Attention value, Readability

(by means of simple, personal, and style), Memorability (most important in the

process of advertising is to remember the name of the product) and Selling power

(Leech 1972, p. 27). The last principle is crucial, David Ogilvy (Ogilvy 1985, p.7)

in his book says:

> *"I do not regard advertising as entertainment or an art form, but as a*
>
> *medium of information. When I write an advertisement, I don't want you*
>
> *to tell me that you find it 'creative'. I want you to find it so interesting that*
>
> *you buy the product."*

Akmajian (2001, p. 287) investigates the features of informal language

structure and points out that the informal style is governed by rules a precise,

logical and rigorous as the rules governing formal language. Concerning women's

magazines, their informal language pattern is characterized by a simpler grammatical structure, personal evaluation and word-formation.

Meanwhile, Kadlecova (2006, p. 50) claims that there are several reasons why magazines use informal language structure; to increase credibility, to increase authenticity, to get closer to the reader, to make the texts up-to-date, as a means of fun (2006). For that reason, in this study it analyzes the language of advertising from the linguistic, especially syntactical aspects (ellipsis, imperatives, exclamations, use questions, and word-formation). The writer will provide examples and describe the most commonly used linguistic devices in advertising printed text.

Murray (2007) summarizes the main aspects of informal writing used by magazines in order to target the language of their readers:

- Use of contracted forms (e.g. can't, won't, doesn't)

- Use of abbreviations (e.g. instead of **and so forth**)

- Beginning a sentence with a conjunction (e.g. But, And, Or, So, Yet, Because)

- Use of the word **you** (or the possessive form, **'your'**)

- Use of the imperative or command form (e.g. **Watch** this film)

- Person shift (e.g. using I, you, he, she, it, and they all over the paper)

- Flashy or overly positive content instead of substantive content or argument

- Short sentences and short paragraph

- Stories in the text that are too personal or too compelling

- An absence of references to sources considered (e.g. in-text citations to books and journal articles) (2007, via vybíralová, 2009)

"The widest address forms to be given to a narratee in an advertisement are: a) no address form at all (0) or b) 'you' (or the possessive form 'your'). In these cases proved any person reading the advert can feel addressed by it and not excluded from the communication" (Goddard 1998, p. 31). The widely used pronoun 'your' symbolizes the closeness of the product to the consumer.

2.2 Language And Age

The relation between the ageing process and language use has traditionally been analyzed from two points of view: the changing language used during the lifespan of an individual, and the language of different cohorts of individuals living within a speech community. Age as a sociolinguistic factor has a huge impact on the language choice. The vocabulary and grammar patterns that are appropriate for teenagers tend to diminish when they grow older.

Accordingly, it is crucial for magazine producers to know their target audience in order to use the language appropriately. Gal and Irvine (1995) have used the term '*iconization*' to refer to this projection, which involves stereotyping both the speakers and their speech patterns, and viewing the latter as unfolding naturally from the former. It is traditional to view adolescents in our society as sloppy (they leave their clothes on the floor), rebellious (they do not do what they are told) and irresponsible (they forget their pencils). This view of adolescents is visited on their language, which is apparently sloppy in its imprecision, rebellious in its supposed use of slangy word and profanity, and irresponsible in its greater

use of non-standard grammar.Apparently adults put their clothes away, do what they're told, and always have writing utensils handy. It remains an empirical issue whether any of the popular characterizations of adolescent language are valid.

More is known about the language used at some life stages than at others. There has been more research on the language of childhood and adolescence than on the language of the middle years – an unfortunate state of affairs given the middle-aged bias that exists in work on age and generation-specific use of language (and, indeed, in social science research generally)(Eckert, 1997, p. 157). Eckert points out that "only the middle-aged are seen as engaging in mature use, as "doing" language rather than learning it or losing it" (Eckert, 1997, p. 157). Eckert (1997) said that adolescence is not a natural life stage. It is quite peculiar to industrialized nations, where people approaching adulthood are segregated from the adult world, and confined to schools where they are expected to interact and identify primarily with those their own age. In many ways adolescents' position in society is similar to that of the aged. One could say that they are an institutionalized population, and much of their care is left to professionals who have come to constitute a major industry in our society. The rest of adult societies, "mere amateurs", look upon adolescents as mysterious and somewhat horrifying. Parents quake as their children approach adolescence, they read self-help books, seek professional advice. One would think that adults had never been adolescents themselves, and this alienation from our own developmental past is one of the most intriguing social-psychological phenomena that our society has to offer.

As mention below, Eckert says adults like to think of themselves as having stable identities, and as not being swayed by fads and opinion or in short—of not being subject to "peer pressure". Adolescence is brought into being in discourse, our institutions, and our practices. Adolescents constitute an important consumer market, to be exploited by every industry that trades inmaterial for identity: cosmetics, clothing, media, self-help, and paraphernalia of all sorts.So the category "adolescence" has clear utility for many powerful forces in our society.These industries do not simply cater to adolescents; they create adolescence as well, selling adolescence itself to adolescents and to younger children who are moving toward adolescence. Paying no attention to age is like not noticing politeness because in the ongoing interaction no threat can be detected to one's face image.

Based on Duszak and Okulska (2011, p. 13) investigates about language and age are central properties of man; they are biologically based, cognitively, experientially and socially co-constructed, and made manifest in social interaction. So people "have" age, measured in years of their lifetimes or chronology of birth. They "have" language too in that they possess linguistic competence. Likewise, people "do" age and they "do" language in that they look and behave in certain ways, and talk (and write) in a particular fashion.

According to Mouton (2012), age is one of the variables the sociolinguist takes into account, because, from the moment speakers are socialized to behave in a particular way, the way they speak tends to fit in with what is expected of a certain age group. Scientific studies show that the age variable should not be taken

in isolation, but correlated with others such as education, sex, etc. because, it does not affect uneducated rural speakers in the same way as urban speakers embedded in a multitude of social networks.

2.3 RELATED OF THE STUDIES

There were several previous studies related to this study. Lapsanska (2006) conducted a research focused on 'The Language of Advertising with the concentration on the Linguistic means and the analysis of advertising slogans'. He observed the slogans from 270 random advertisements from the sample of 48 different copies (25 titles) of English-writing magazines from UK, USA and Slovakia. The difference between the writer's study and Lapsanska's study is that in this study the writer makes the use of different word-formation based on age (sociolinguistic point of view) in one publisher magazines in USA ('*Vogue'* and '*TeenVogue'*) in advertising text. Lapsanska's study was conducted only based on linguistic point of view since the research is not only based on sociolinguistic point of view (language and age).

Another similar researches dedicated to Vybíralová (2009) conducted a research focused 'English Women's Magazines from Linguistic and Sociolinguistic point of View'. This study examined the language of English women's magazines and its varieties in the sociolinguistic context. The data of this study were *Woman's Own, Grazia, Woman's Weekly, The Lady, and Housekeeping*. She observed that both groups of magazines prefer using informal language structures to formal ones, but the level of informality varies in the article and headlines cover. The age is mainly reflected in the use of different word-

formation and sharing different values that have direct impact on the magazine´s content. The similarity between the writer's and Vybíralová's (2009) study is that both studies examine the use of difference word-formation based on different age and using informal language in language of magazines. On the other hand, the difference is that in this study the writer did not take research in the article and headlines cover, the writer concentrated specifically in one publisher magazines '*Vogue'* and '*TeenVogue'* in advertising text that use of difference word-formation based on age.