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**Analysis of Linguistic Devices in Airline
Advertising Slogans**

Diploma Thesis

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I declare that I have worked on this thesis independently, using only the primary and secondary sources listed in the bibliography.

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Signature

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Abstract

The objective of this thesis is to provide the analysis of linguistic features of Airline advertising slogans. The theoretical part deals with the concept of tourism advertising itself and aims to discuss the notion of travel marketing. Furthermore, it defines the meaning of the advertising and advertising slogans and highlights its main characteristics. What is more, it identifies and categorizes linguistic devices employed in the advertising. Based on the theories of notable linguists, Geoffrey N. Leech, Greg Myers, Angela Goddard, Guy Cook, Halliday and Hassan, Crystal and Davy and others, I formulated 10 research claims. The practical part includes the analysis of the collected data on five different linguistic levels: phonological, graphological, semantic, morphological, and syntactic. Samples were analyzed by a qualitative and quantitative method, to determine the frequency of occurrence of linguistic techniques used in 130 airline slogans with particular attention to their effects on consumers, and successively to decide whether to confirm or deny the true values of our testable statements.

Key Words: advertising, travel, slogan, language of advertising, linguistic devices

Anotácia

Cieľom práce je poskytnúť dôkladnú analýzu jazykových prostriedkov v reklamných sloganoch leteckých spoločností z celého sveta. Teoretická časť prináša primárne informácie o turistickom ruchu a spôsoboch využívania reklám v tomto priemysle. Vysvetľuje dôležitosť reklám a sloganov a poukazuje na ich základné charakteristiky. Predovšetkým sa však sústreďuje na spracovanie jazykových prostriedkov prítomných v reklamných sloganoch. Na základe teórií vytvorených poprednými jazykovedcami, bolo sformulovaných celkovo 10 výskumných tvrdení, ktorých pravdivosť bola následne buď potvrdená alebo vyvrátená. Praktická časť práce zahŕňa rozbor sloganov na piatich jazykových úrovniach: fonologickej, grafologickej, sémantickej, morfolologickej a syntactickej. V tejto časti sú zhrnuté podrobné výsledky výskumu, ktorý mal za prioritu určiť mieru použitia jazykových prostriedkov v 130 sloganoch a zistiť ich prípadný vplyv na zákazníka.

Kľúčové slová: reklama, slogan, cestovanie, jazyk v reklamách, jazykové prostriedky

Preface

In my diploma thesis I focus on the language of advertisements, especially on linguistic means employed in Airline advertising slogans. The primary reason why I chose this research topic is the fact that advertising affects all people's daily lives. Everyone has a certain opinion about this concept, however, only few people go deeper into the structure of advertising texts from the linguistic point of view, that is, analyzing adverts word by word. And this is what attracts me the most. As a lover of English, I am fascinated by how language shapes the way we think and generally how language works. Less importantly, I have worked as a travel specialist for a certain time and thus I have decided to choose a topic which is related to the travel industry.

The aim of this thesis is to provide a stylistic-linguistic analysis of the airline advertising slogans. Firstly, it introduces the concept of advertising and its main characteristics. Secondly, it provides us with the linguistic theories developed by some famous scholars and additionally, it deals with the description of particular linguistic devices that can be found in the advertising slogans. The practical part includes the analysis of 130 airline slogans individually from the point of view of phonology, graphology, semantics, morphology and syntax. The purpose of the analysis is to identify all linguistic means employed in the slogans and determine the most and least frequently occurring ones. Moreover, it aims at verifying the true value of 10 research claims proposed at the beginning.

In fact, there exist several research papers related to the topic of the language of advertisements but each of them focuses on the different type of advertising. Therefore, I hope that my work will be valuable and helpful for the students of English language to expand their knowledge in this field. My diploma thesis is primarily dedicated to all learners of the English language but also to the non-specialists interested in this research issue, and those who are keen on learning new information about the concept of advertising.

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Abbreviations

[major]	major sentence
[minor]	minor sentence
[subord]	subordination
[pos/ positive]	positive sentence
[neg/negative]	negative sentence

1 Introduction

Advertising is everywhere. On a daily basis people are bombarded with adverts on the TV, radio and billboards, then in newspapers, magazines and online, i.e. across large social media platforms such as Facebook, Twitter and Instagram which have millions of active users today. Thus, even if we try to ignore the advertisements, we are still affected by them.

We simply live in a media-driven world where tourism and travel are important economic activities for any country on this planet. The increased focus on travel has contributed to the growing number of advertising industries. In fact, any organization that is associated with the tourism sector is interested in advertising in one form or another.

Advertising is a complex social phenomenon that has become an object of study of various fields, namely sociology, linguistics, psychology but also marketing, management and others. Sociologists and social scientists tend to concentrate on how ads influence people's behavior in a social process, then linguistics focuses on the analysis of language, studying words on different linguistic levels. A group of psychology specialists has an interest in how ads can affect people mentally. In marketing and management, advertising is seen as a tool of persuasion. For sure, advertising is not a new topic, it has already been analyzed in many ways and researchers still continue to debate the role of advertising in the modern society.

This thesis deals with the study of advertising texts from a linguistic point of view. In fact, the English language is very rich. One major advantage of using English in worldwide adverts and slogans is the capacity of English to arouse public interest, as Ingrid Piller maintains in *Identity Constructions in Multilingual Advertising* (2001). Copywriters can select from a variety of linguistic techniques to attract the consumer's attention. Alongside with the written word, advertisers can take advantage of using other methods, such as visual images, speech and music. This combination of various modes is called multimodality and its use can certainly help to communicate the message effectively and persuade the audience to buy a product or service. What is important to say is that in my thesis I focus only the verbal elements.

The aim of this work is to analyze the language of 130 advertising slogans. The thesis contains two parts: theoretical and practical one. In the former part, I will provide the reader with some fundamental information about the concept of adverts and slogans. Furthermore, all necessary descriptions of linguistic means will be included in there as well. Successively, 10 research statements will be developed based on the theoretical framework and tested later. The practical part of the thesis will present the qualitative and quantitative method analysis of the collected data on five different linguistic levels: phonological, graphological, semantic, morphological, and syntactic, demonstrated on the actual examples.

1.1 Collecting the Data

For this research I have chosen the airline advertising slogans which were coined by the airline companies of various countries and continents. The corpus of 130 slogans in total has been created specifically for the purpose of this thesis. The entire group includes either the slogans which are no longer used by the companies in these days, or those which are currently famous and can be found on the billboards or in other forms of online and offline advertisements around the world. In case of larger airlines, I have provided an analysis of all slogans that the company has changed over the years. And as it will be seen later, only small changes have been observed there. The slogans have been gathered from the official websites of the airlines, online articles or wikipedia.com. In the case of smaller airlines, it was more difficult to find any official slogan as they do not usually have the online websites. Therefore, I have decided to use multiple sources as I believe that the information coming from various types of sources is more reliable than that just from a single one. In fact, this verification slowed down my data collection process for a while but in overall, the whole process, including the data selection, data collection and verification took no more than three months, from May to July 2020. Once the list of slogans was completed, they were put into a table (Table no.1). in a way that allows each slogan to be analyzed separately at five levels. The complete corpus of 130 slogans along with the airline company names can be found in the Appendix.

1.2 Research Methodology and Its Aims

The main purpose of this thesis is to carry out a stylistic-linguistic analysis of 130 airline advertising slogans which are listed in the Table no.1. This analysis is aimed at identifying all possible linguistic means, classify them, determine their occurrence, and subsequently find out which are the most and least frequently occurring features. In order to satisfy the objectives of the thesis, a qualitative as well as a quantitative data analysis is provided.

The theoretical part defines the key concepts, gives a complete description of the linguistic features that forms the basis for their correct identification in the latter part. This information draws on various theories developed by notable linguists, such as Geoffrey N. Leech, Greg Myers, Angela Goddard, Guy Cook, Halliday and Hassan, Crystal and Davy, O' Grady, Hoey and others. Moreover, based on this theoretical framework 10 research statements have been developed (see in the Chapter 7.) and their truthfulness tested.

The practical part includes the stylistic-linguistic analysis itself. A scholar Geoffrey Leech (1966) distinguished three main levels of language: Realization, Form and Semantics. In his view a Realization includes Phonology and Graphology, Form is related to Grammar and Lexicon, and Semantics refers to Meaning. Following this theory, each slogan from our corpus has been examined independently at five levels, namely a level of phonology and graphology, level of grammar, which is made up of morphology and syntax, and semantics. To make the analysis clear, all the abbreviations of the words have been previously explained and can be found on the page 3.

For presenting the research findings in a comprehensive way, a group of graphs, bar charts and pie charts, have been created in an attempt to show how often the linguistic devices have been observed in the airline advertising slogans. The charts are provided with detailed descriptions.

THEORETICAL PART

2 Concept of Tourism

Travel has had fascinated a mankind since ancient times. Much of the travel activities were originally inspired by the human need to survive. After some period of time people got interested in trade and commerce and they traveled primarily for making money. What led to the great change was the development of new technologies, rails, roads and air transportation. This marked the beginning of a modern mass tourism. According to the World Trade Organization (1993), tourism encompasses the activities of persons traveling to and staying in places outside their usual environment for not more than one year, especially for the purpose of leisure, business or others.

2.1 Air transportation

Traveling by air is probably one of the most significant innovations of all time. It has enabled the huge global passenger movement and now people can reach any point in the world in a very short period of time. Aviation has opened up the world so that people may cross the international boundaries for their personal, business or any other reasons. They have an amazing opportunity to explore new places and experience the unknown things. They do travel by planes because of the advantages that this kind of transportation brings them. The major benefits of air travel lie in speed, comfort, safety, and efficiency. On the other hand, what seems to be a negative factor, which can influence the passenger's choice, is the high cost of service. Traditionally, air transportation is recognized to be the most expensive one, especially with respect to the short routes but the price of airline tickets also depends on the onboard passenger services offered in different cabin classes. Therefore, we have seen the emergence of a so called "low-cost airlines" which are far more affordable alternatives suitable for relatively undemanding consumers. These cheap flights tend to be booked by leisure travelers who are not time-limited and usually make their bookings far enough in advance.

In this highly competitive industry, it is an ambitious challenge to meet all consumers' expectations which continue to grow every single day and are very

changeable. Even a small organization must be able to respond to these changes. Because of this need, companies seek to develop new products and services to defend their position in a marketplace and constantly innovate their offerings. A strong competition drives team members to do their best and so help company to achieve their business goals, which is to get new consumers. In order to attract and keep the audience's attention, the airlines tend to use different marketing tools to promote their services. Advertising is one such marketing method available to airlines.

3 Concept of Advertising

Advertising is regarded as a complex form of communication. It presents a powerful selling message, which provides a link between the seller and client. The intent of each advertisement is to deliver information to the potential consumer about the ideas, goods or services in that way that it persuades them to buy these things. The act of making adverts publicly known may cost a lot of money but basically, when we make a purchase, we create a profit for the advertiser. So it is a kind of circulation that is based on the principle: "the more successful advertisement is, the more money the advertiser makes, and the more the company will advertise" (Kolker 2009, 89).

Along with the commercial side, there is a social issue that should be taken into account as well. In fact, each advert does communicate a certain message. The recipients are all persons, not only those to whom the messages were directed. Thus, we may assume that ads somehow influence the whole society. Kaptan (2002) deals with this topic, asserting that "advertising contributes to the betterment of society by uplifting and inspiring people and motivating them to act in ways that benefit themselves and others. Moreover, it can brighten lives simply by being witty, tasteful and entertaining (2009). So one might presume that adverts exert a positive influence on people, but we know that many others still find them annoying and intrusive. Indeed, there is no one consensus on this, but generally adverts should be designed to evoke positive reactions.

3.1 Definition of Advertising

Definitions of what advertising stands for are many and varied. If we look at the etymology of this word, we find its origin in the Latin word *advertere*, which means

“to turn to/towards” (Akrani “What is Advertising?” 2012). In other words, it simply refers to the process of turning attention of a consumer to a certain product, no matter if tangible or intangible. Dyer (1990) highlights the most fundamental idea of this concept, stating that “advertising means to inform a large number of people about something” (p. 2). Advertising Association of the UK gives us a more detailed description when claiming that advertising is “a means of communication with the users of a product or service, where advertisement is seen as a message paid for by those who send it and is intended to inform or influence people who receive it” (EconomicTimes “Definition of Advertising”). Arens and Bovee (1992) continue on this idea, identifying advertising as “a nonpersonal communication of information, usually paid for and usually persuasive in nature, about products, services, or ideas by identified sponsors through various media” (1992, 5). Another definition is stated by John J. Myers who sees advertising as “dissemination of information concerning an idea, service or product to compel action in accordance with interest of advertiser” (Ruchi 2012, 5). Or Jackson Lears (1994, 139) wrote that advertising is “the promise of magical self-transformation through the ritual of purchase”.

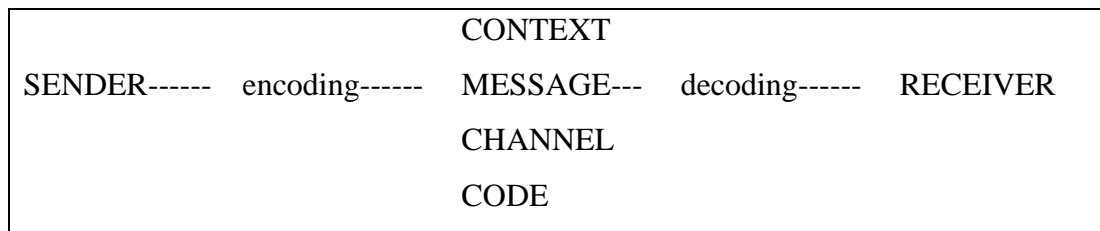
The informative nature of all the previously stated definitions suggests that the advertisement is a certain form of communication process. This process includes the sender of the message (advertiser, copywriter) and the receiver of the message (client, customer) and its main purpose is to persuade, to appeal to the audience to make a purchase.

3.1.1 Advertising as a communication tool

Communication can be viewed as a complex process. In very common terms it is a way of sending a message from a source to the receiver through a channel. The model of an act of communication had been proposed by a Russian linguist, Roman Jakobson, who defined its six main components, namely addresser, addressee, contact, message, context and code (Hébert 2011), which are essential for a communication to occur. To be clear, we will give a brief description of how these elements co-work.

Jakobson’s model, seen in Fig.1., works as follows. An *addresser* sends a *message* to someone, an *addressee*. This *message* is delivered by a *code* (for example the English language) via a *channel* (medium) such as speech. The *context* in which a message is found generally helps us make sense of the message.

Fig. 1: Jakobson's model of communication



In comparison with Jakobson's model, the marketing communication process involves the following constituents: sender, encoding, message, medium, decoding, receiver, noise, and feedback (Chand, "The 8 Basic Process of Marketing Communication in International Promotion"). The marketing communication starts with a *sender* (an organization, firm) who aims to convey a *message*. The *message* must be encoded before it is sent. Encoding ensures the correct interpretation of the message. It is further transmitted through a *channel/medium* to the intended *receiver* (customer). There are two different ways how the message may be transmitted personally or non-personally. What follows is a decoding of the sent message which is the process of transforming it back into the thought. What may happen is the distortion of the message by external factors, so called a *noise*. The whole process of the marketing communication ends with a *feedback* from the receiver (Chand, "The 8 Basic Process of Marketing Communication in International Promotion").

As we can notice there are two constituents, namely a *noise* and *feedback*, which are not included in Jakobson's model. Nevertheless, the very last constituent, *feedback*, plays the most significant role in this whole process. The goal that advertisers aim to achieve is to get a positive response from their client. Their opinions and experience on the products can improve the company's development and increase the marketing activities.

3.2 Development of Advertising

It is important to bear in mind that advertising has not been developed over the night. Its history can be traced back to the ancient times, probably "going back as far as the merchants in Babylonia announced their goods in the streets, or later, when the Romans wrote ads on the walls" (Kolker 2009, 90). The first major milestone came with the invention of the printing press in the 15th century which gave rise to the

newspapers. Since then, advertising has undergone a massive transformation and various forms have emerged. In the following centuries, advertising has been influenced by other important innovations of new technologies. The 19th century saw an economic expansion which was accompanied by the establishment of advertising agencies which after the introduction of new media – Internet, in the last decade of the following century, started with web advertisements. Today online advertising is a popular form that helps to deliver messages in an extremely fast way.

3.3 Goals in Advertising

To be a success, a typical advertisement must accomplish four things in sequence:

- a It must draw attention to itself.
- b It must sustain the interest it has attracted.
- c It must be remembered, or at any rate recognized as familiar.
- d It must prompt the right kind of action (Leech 1966, 7).

These steps correspond to what we call the AIDA model in marketing. The elements of the acronym stand for Attention, Interest, Desire and Action (Keillor et al. 2007). In general terms, the first three steps must be completed before achieving the final stage. The goal of all advertisements is to influence people's buying decisions, but sometimes they fail. It is difficult to predict the success of planned advertising programs because human beings are all individuals. Each behaves differently, thereby making mass consumer behavior essentially unpredictable. People vary in their persuasibility. Some are easily persuaded to do something; others are skeptical and difficult to convince (Bovee and Arens 1992, 149). In one way or another, it is always necessary to set up a creative advertising campaign with clear objectives because an improper advert might lead to the loss of consumers' interest.

3.4 Advertising in Air Industry

Airline products differ from other physical goods in several features. The key distinguishing characteristic is that the tourism product is not a physical object, but it should rather be seen as an experience or service. "The tourism product is intangible, inseparable, variable and perishable. There is nothing tangible for the consumer to

examine beforehand or to take away afterwards. The service is inseparable from its production. The experience is variable and subject to factors beyond marketer's control. The product is perishable and cannot be stored for sale" (Free Essays-PhDessay.com, "Importance Role of Advertising in Tourism Industry").

As any other businesses, airlines use different types of advertising to appeal to their potential clients. In my thesis I will focus on the advertising slogans which every good company should have.

4 Advertising Slogans

Copywriters play an important role in the advertising industry. They have a unique but difficult task to write an advertisement which is also known as an ad copy. In a broader sense, the ad copy can be understood as the whole ad, but mostly this term refers to the core part of the advert which includes some key information about the product. The layout of ad copy consists of several components, such as headline, slogan, text, illustration, picture, sponsor and logotype. These elements must work together cooperatively to attract consumers as Rudani R. B. explains in *Basics of Marketing and Management* (2009).

Now turning to the advertising slogans, these friendly phrases can be used for any type of advert. Bovee and Arens (1992) deal with the concept of slogans, stating that "many slogans begin as successful headlines and through continuous use they become standard statements, not just in advertising but for salespeople and company employees. They become a battle cry for the company" (p. 274). According to Edd Applegate (2005, 51), slogans "may have been also created specifically to reflect the theme of the advertising campaign". They are a perfect way of telling a story about the products. They present us the brightest side of various products and services, not necessarily describing their true quality. The main philosophy is "it tells us that we need something even before we think we do. It offers us a look into the ideal life, the ideal body, the ideal mate, all wrapped in an ideal world" (Rajpal 2010). The idea displayed in the slogans gets into our heads staying there till we make a decision. At the mention of some popular slogans, we should immediately visualize in our minds the product or service of the company. Therefore, a slogan or catchphrase is considered one of the most effective ways how a company can reach the consumer, conveying a

message to them. To conclude, “slogans have two basic purposes: to provide continuity for a campaign and to reduce a key theme or idea the company wants associated with its product or itself to a brief, memorable positioning statement” (Bovee and Arens 1992, 274).

4.1 Definition of Slogan

Slogans have been recognized as important tools for brand marketing and thus they became a research topic for many scholars. Geoffrey Leech in *English in Advertising* (1966), provides us with the description of what a slogan is, saying that it is a short phrase that the company uses to reinforce its identity. Furthermore, he claims that advertising slogans should present the message clearly and powerfully. This statement is supported by another paper published by Simran Kohli. In Kohli’s view (2006, 28), a slogan is “a catchy sentence or phrase which gives an identity to the company products and is easy to remember”. Edd Applegate (2005, 53) defines slogan as “a phrase or sentence that captures the heart of advertisement’s message or the heart of the advertiser”. Based on their observation we can deduce that slogan can be considered the centerpiece of company’s identity that can contribute to enhancing the brand name while showing the strengths of an advertised product.

Online dictionaries also give us an idea of how a slogan should be understood. For instance, in the Online Cambridge dictionary a slogan is defined as “a short easily remembered phrase, especially one used to advertise an idea or a product”. According to another description which is available at *thefreedictionary.com*, slogan is regarded as “a phrase expressing the aims or nature of an enterprise, organization, or candidate; a motto, which is used repeatedly, as in advertising or promotion”.

4.2 Main characteristics of an advertising slogan

An advertising slogan can become the centerpiece of the company only if following certain rules. In Kohli’s opinion, a high-quality slogan must have these fundamental characteristics:

1. Slogan is simple and straightforward. It is pleasant too.
2. It carries some pleasant sales idea.
3. It conveys more in a compact form.

4. Good slogans finish the job in 7–8 words.
5. So many ideas give rise to one good slogan (Kohli 2006, 60).

However, these are just general goals that might or might not be achieved. Leech (1966) in *English in Advertising* studies slogans in a more detailed way, suggesting that advertising must meet the following criteria: Memorability, Attention Value, Readability and Selling Power (1996, 27). The first significant feature of all slogans is **the memorability of language**. Copywriters aim to choose the best-fit words from a countless number of already existing ones. The language used in the advertising slogans must be clear and understandable. Otherwise, consumers will forget them along with the brand itself. Bovee and Arens (2005, 274) point out that “effective slogans need to be simple, memorable and easy to repeat so the consumers can recognize them instantly. In *Aerospace Marketing Management* one section focuses on this topic, describing slogans as they are generally very concisely formulated in order to make memorization easier and facilitate automatic association with a product or service, or a company name, because the slogan is in fact the translation of the company’s key message, its signature and even its “philosophy” (Malaval and Bénaroya 2002, 439). As we have already mentioned, advertising must make a lasting impression if it is to affect buying behavior. It is a general principle that if a piece of language is repeated often enough, we will retain it for longer. Therefore, many companies around the world keep using one single slogan for a long period of time, which can be also viewed as the evidence of the brand’s stability. “To some extent, the ease with which we remember a thing depends on the impact it first made on us, in this respect, the goal of memorability coincides with that of attention value” (Bovee and Arens 2005, 149).

Alongside with the memorability, **the attention value** should be another key feature that needs to be analyzed. In today’s world, people are constantly inundated with negative news stories. Therefore, it is totally understandable that they tend to long for some happy moments and want to recall only the right things which make them feel good. A good advertising slogan should evoke a strong emotion in the consumer. It needs a portion of real emotions to make it memorable. Of course, it should leave the consumer with the best possible impression and so conjures up positive imagery

about the product or service that the company offers. A slogan can advance the marketing but only if conveying a strong message to the outside world.

The third essential characteristic that advertising slogans share is **the readability**. On a linguistic plane, it is more a question of how to make the message easy to grasp and assimilate. The basic requirements are a simple, personal, and colloquial style, and a familiar vocabulary (Leech 1966, 28). Therefore, the copywriters tend to keep them simple enough that even a child can identify the meanings of the individual words correctly and without any further study. Of course, good slogans are supposed to be as short as possible but who can really say what number of words is adequate. On one side, slogans should be long enough to grasp all necessary information to make them understandable and it is true that the audience is sometimes satisfied with just one or two words. Besides this fact, we need to recall that slogans must contain certain kinds of words that can knock on the right hemisphere of our brain which takes control over the emotions.

The Selling Power is a crucial one. David Ogilvy (1985, 7) in his work says: “I do not regard advertising as entertainment or an art form, but as a medium of information. When I write an advertisement, I do not want you to tell me that you find it ‘creative’. I want you to find it so interesting that you *buy the product*”. It means that the ad in its very nature must be powerful, then it can take control over us.

5 Advertising text and its structure

Etymologically, *text* comes from the metaphorical use of the Latin verb “textere” (to weave) to indicate sequences that are mutually interwoven. A text from a linguistic point of view is above all multidimensional and multifaceted unit and such is not liable to simple unifying definition (Tárnyiková 2009, 21). According to Halliday and Hasan (1976, 1), a text is defined as “a unit of language in use. It is best thought of not a grammatical unit, like a clause or a sentence; and it is not defined by its size”. There seems to be a consensus that a text is rather a semantic concept which is realized in grammatical units and which is determined by its unifying communicative function (Tárnyiková 2009, 21).

A text can be also seen as a means of communication, whether in a spoken or written form, in prose or verse, dialogue or monologue (Halliday and Hasan 1976, 1).

Depending on the author's intention, text can convey different functions. Roman Jakobson, as we have already mentioned, focuses on the communication process and its components. Besides, he differentiates six basic communicative functions of language in this process, including: referential, emotive, conative, poetic, phatic and metalingual. To be more precise, I will explain shortly his model of functions below, starting with the referential function.

1. Referential – a predominant function that is oriented toward the context
2. Emotive – focuses on the addresser and aims a direct expression of the speaker's attitude toward what he is speaking about. It is presented by interjections
3. Conative – is directly associated with the addressee and is best illustrated by vocatives and imperatives
4. Poetic – focuses on the message for its own sake. The sphere of poetic function is not reduced only to poetry
5. Phatic – is associated with the contact and it primarily serves to establish, to prolong, or to discontinue communication, to attract the attention of the interlocutor.
6. Metalingual – the language is used to describe itself (Sebeok 1960, 353–358).

Furthermore, Halliday and Hasan (1976) maintain that a text is not made of sentences, but it is realized by sentences. Moreover, as I have already stated, a text is rather a semantic unit composed of other units which are necessarily interrelated. In fact, this is what makes a text different from a bunch of several unrelated sentences. Such organization of the text is called a texture. In Halliday and Hasan's view, a texture is made up of various kinds of relationships among the items in the text, some of them lexico-semantic, some of them grammatical (Tárnyiková 2009, 23). There are various possible ways of how sentences can be joined together to create a text, for instance using conjunctions, repetition, pronouns, ellipsis and others. The structure of the text, which is based on the relationships between the items, is known as cohesion. This term describes the situation when something is "stick together". In Hoey's book *Patterns of Lexis in Text* (1996, 3), cohesion is defined as "the way certain words or grammatical features of a sentence can connect that sentence to its predecessors or successors in a text". In advertisements a cohesion is what makes parts of the text interconnected. It contributes to structuring a text, to be readable and understandable for the consumers.

In fact, we can differentiate between two types of cohesion, namely a lexical and grammatical one. A lexical cohesion refers to “the relations created between lexical items” (Schubert 2008, 46) so it focuses on the ways in which these items are tied together. According to Halliday and Hassan (1976, 288), there are two types:

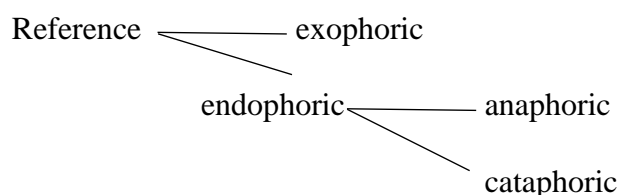
1. reiteration
2. collocation.

In their opinion, reiteration refers to two items that share the same referent and could either be repeated or have similar meanings in a text. The forms of reiteration are repetition, synonymy, antonymy, and superordination (1976, 288). In my analysis I will focus on the repetitive structures that can be often found in the advertising slogans and will be discussed in more details in the chapter 7.5.3.

The second type of cohesion is a grammatical one. Halliday and Hassan argue that a grammatical cohesion includes the following devices:

1. reference
2. conjunction
3. substitution
4. ellipsis (Tárnyiková 2009, 29).

In Halliday and Hasan’s view (1976), reference is defined as the relation between two linguistic expressions. These relations can be divided into two main types: endophoric and exophoric, and if endophoric, they may be anaphoric and cataphoric.



In advertisements the anaphoric (backward reference) and cataphoric (forward reference) use of demonstratives and pronouns seems to be a popular strategy.

Another type of cohesive relation is the substitution. In comparison with the reference, substitution is rather seen as “the relation between linguistic items whereas reference is the relation between meanings” (Halliday and Hasan 1976, 89). In the

English language we frequently do replace one item by another in order to avoid using the same words repeatedly. However, neither a reference nor a substitution occurs frequently in the advertising slogans, as they are traditionally short simple phrases.

What seems to be more popular cohesive device is an ellipsis. An elliptical item represents a missing piece of information that we are supposed to retrieve from the preceding element located somewhere in the advertising text. It can easily create ambiguity and arouse curiosity in a consumer. I will discuss it in more details in the chapter 6.4.6. In my linguistic analysis, at the level of syntax, I will be interested in how often this device occurs in our samples.

At the syntactic level I will also examine the last type of grammatical cohesion, which is the conjunction. Conjunction makes a linkage between elements within the sentence, or between sentences in the text. “Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings which presuppose the presence of other components in the text” (Halliday and Hasan 1976, 226). In fact, there are two types of conjunction: coordination and subordination. The main difference between them has to do with their syntactic status—coordinating/equal and subordinating/unequal. I am primarily concerned with the coordination which plays an important role in advertising texts in which the coordinates are linked together in three different ways:

1. syndetic linkage – using conjunctions, such as *and, but, or*.
“We love to fly **and** it shows.”
2. asyndetic linkage—using punctuation marks, such as comma, colon, semi-colon.
“Dream it, Live it.”
3. multiple coordination—mixing the syndetic and asyndetic linkage
“Speed, Comfort **and** Convenience.”

Leech (1966) deals with the role of coordination in advertising language, and introduces three types of coordination: linking (examples above), apposition (two elements are next to each other, and one describes the other), and parataxis (two components, usually noun phrases, are of equal status and can stand as free wholes). He also maintains that “in some circumstances, copywriters show unusual tendencies to use:

1. coordination in preference to subordination
2. non-linking coordination (parataxis, apposition) in preference to linking coordination (p. 18).

Advertising slogans often employ a parataxis. It is regarded as a useful technique because it speeds up the flow of the message and makes it sound rhythmical, as it is shown in the following example: *Be Yourself. Nonstop.* (slogan of American Airlines).

6 Language: English as a Global Language

Over the years the English language has clearly reached the status of global language and now it is spoken in every corner of the globe. David Crystal in *English as a Global Language* (2003) explains what is meant by ‘global status’, claiming that “a language achieves a genuinely global status when it develops a special role that is recognized in every country” (p. 3). But what we mean by “a global language” has nothing to do with the number of English speakers. It is more closely related to who these people are.

Globalness is the essential feature of an English language. Unlike other foreign languages, English is used to create a global image. There is strong research evidence for the potential of English to reach an international audience of consumers (Hornikx and Meurs 2020). What is more, English as a language is very attractive. It has become popular years ago and now everyone on this planet want to learn it. According to the British Council’s Report “The English Effect”, there is currently over 1.75 billion English speaking people and the number of ELL (English Language Learners) continues to rise (Beare 2019). And these people are capable to understand the primary message of all English adverts and slogans. Therefore, it is important to take into account while creating the advertisement who the audience is. People involved in such process must adjust the content of the ad to all possible consumers and do not take them separately as individuals. One major advantage of using English in worldwide adverts and slogans might be explained by the capacity of English to attract attention, as Piller suggests in *Identity Constructions in Multilingual Advertising* (2001, 110). Further she develops the idea about the capacity, explaining that English is more likely to be used in parts of the ad that are more likely to attract consumers’ attention. We can discuss whether it is so because of the popularity of English or because of the

attractiveness of vocabulary. Any of them might be true, but the answer always lies in the language itself.

6.1 Language of advertising texts

Leech in *English in Advertising* (1966) identifies the language of advertising as “the loaded language” which 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 the product (p. 25). Fairclough (1989, 28) sees advertising language as “one of the most populous and pervasive modern discourse types”. By this, he does not mean simply that there are a lot of adverts around, but that the discourse of advertising and consumption become models that are drawn upon in their situations (p. 198).

One way of provoking the consumer’s attention and curiosity is to present them with something surprising and unexpected, and this can be done as well by the unorthodox use of language as by other means (Leech 1966, 27). When it comes to the language of tourism advertising it also shows peculiar linguistic features by which the advertisers attract their clients. In the following chapter, I will discuss a great variety of these means at different levels, namely phonological, graphological, semantic, morphological, and syntactic.

7 Linguistic devices in advertising slogans

7.1 Phonological level

In an online dictionary *Wordreference.com*, the term “phonology” is referred to as “the study of the distribution and patterning of speech sounds in a language and of the tacit rules governing pronunciation”. At the phonological level, the language of advertisements lies upon a rhyme, alliteration, assonance, consonance, rhythm and other phonological devices, which play a profound role in making slogans more attractive. These are also called the mnemonic devices as they increase people’s ability to recall things.

7.1.1 Rhyme

The rhyme is in the online Cambridge Dictionary defined as “a word that has a similar or the same final sound as another word”. It is undoubtedly one of those literary devices which are mostly used in poetry. However, since it is believed to be a mnemonic device too, it has become even popular in the advertising texts, especially slogans because it aids our memories. Rhymes help to make slogans striking so people want to repeat them. For this and other reasons, the companies use them. As Xiaosong in his article “Stylistic features of advertising slogans” states, they incorporate even the brand name into the slogans in the way it rhymes with it, see the following example: Thomas Cook Travel company’s slogan: *Don’t just book it. Thomas Cook it.*

7.1.2 Alliteration

According to the definition found in the online Merriam-Webster Dictionary, alliteration can be understood as “the repetition of usually initial consonant sounds in two or more neighboring words or syllables (such as *wild* and *woolly*, *threatening throngs*)”. The alliterative sounds are usually the first ones but the repetition of sounds in non-initial stressed, or accented syllables, is also common: “appear and report”. The reason why alliteration is a useful technique in advertising is that it creates a musicality and flow which might have a pleasing effect on our ears and so it can draw attention of any consumer more easily. Not surprisingly, many slogans do evince certain rhythmic regularities.

7.1.3 Rhythm

Rhythm is another iconic phenomenon used in the advertising slogans since it has a strong emotional and mnemonic effect. Even scientists cannot explain why rhythm has so powerful attraction to the human mind. Some suggest that it recalls the regular sound of the mother’s heartbeat in the womb or other compare it to the dances of ritual magic which have an enhancing effect on neuronal circuits in the brain (Kumari 2014, p. 94). The consumer can perceive it without even being consciously aware of it. If the rhythm has some regularity, we call it a meter. It is believed that meter is a regularly recurring pattern of strong and weak, stressed and unstressed syllables. The already mentioned features like rhyme and alliteration do really scream at us but “a metrical

scheme may easily pass unnoticed, although when it is brought to our attention, we see that it contributes to the schematic neatness of the whole message” (Kumari 2014, 94).

7.1.4 Assonance

According to the Encyclopedia Britannica online, assonance refers to “the repetition of stressed vowel sounds within words with different end consonants, as in the phrase “quite like.” It is unlike rhyme, in which initial consonants differ but both vowel and end-consonant sounds are identical, as in the phrase “quite right” (Encyclopedia Britannica, 2017). Generally, this linguistic device is used quite often in everyday communication for reflecting the mood of the speech.

7.1.5 Consonance

Consonance is another linguistic device that has to do with the recurrence of similar-sounding sounds. This is, however, related to “the repetition of the same consonant sounds in a line of the text”, for instance “odds, ends” (LiteraryDevices Editors, 2013).

7.2 Graphological level

According to Leech there is a close relation between a phonological and graphological aspect of language. He argues (1966, 39) that “English graphology imitates phonology—that is, the written version of the language is the visual coding of its spoken version”. At the graphological level, we are interested in how the advertisements are written. Here we focus on the visual aspect of the text and features that are attention-grabbing, such as a letter-size, color of letters, spaces, unusual spelling, etc. Crystal and Davy (1995, 17) state that “the choice of type-size or colour in a text is essentially non-linguistic, but they may have clear linguistic implications, perhaps relating to the semantic structure of the utterance or even to grammatical structure.”

The most common way to capture someone’s attention is to use the capitalization. In an advertising text every single word has its own role and therefore the method of capitalising the initial letters is a popular choice of advertizers. It applies usually to the 2–3 word-long slogans, for instance the slogan of American Airlines, *Clear Skies Ahead*, where the first letters are in uppercase.

7.3 Semantic level

According to the online Collins Dictionary, semantics is referred to as a branch of linguistics that deals with the study of meanings, changes in meaning, and the principles that govern the relationship between sentences or words and their meanings. Semantics is all around us, we use it in an everyday conversation even without noticing it and for the advertisements it is the key element. Generally agreed, the main interest of each advertising slogan is to influence and persuade the audience to take an action, to buy a product. Here the semantics helps us a great deal.

The advertising texts need to be ambiguous to arouse curiosity and interest. Therefore, the copywriters tend to use the words in a way that differs from their actual and conventional meaning. This is called figurative language, language that expresses more than what it literally says. In Leech's opinion (1966, 181), a figurative meaning "involves an aberrant use of language presupposes an alignment of literal meaning with the orthodox semantic function of words". Moreover, he also argues that figurative language has a striking and memorable quality that suits it for slogans and headlines (Leech 1966, 183). "In order to be more effective, persuasive, and impactful, a figurative language appears in multiple forms with the use of different figures of speech" (Literary Devices, 2013). In English, they are plenty of them and can be divided into two groups: tropes (figures of speech with an unexpected twist in the meaning of the words) and schemes (figures of speech that deal with the word order, syntax and letters rather than the meaning of the words) (Wheeler, "Schemes and Tropes"). In this part we will be dealing with only a few of them which seem to be the most frequently used in the advertising slogans: personification, metaphor, metonymy, synecdoche, simile, idiom and hyperbole.

7.3.1 Metaphor

Metaphorical expressions are pervasive in everyday communication and well-practiced in advertising too. In a Merriam–Webster Online Dictionary, this term is described as "a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them"). Metaphors should not be viewed merely as strings of words or the extraordinary linguistic devices used predominantly in the language of poets. In fact, they are naturally a part of our ordinary speech, sometimes we use them even without noticing it. Lakoff and Johnson in

Metaphors We Live By (1980) devote a great deal of their attention to this topic. First, they argue that “the essence of each metaphor is understanding and experiencing one kind of thing in terms of another.” In fact, they describe the whole human conceptual system as being largely metaphorical in a character (p. 4–6). The concepts that govern our thinking and acting and structure the things in terms of other concepts seem to be a matter of metaphor. Moreover, each conceptual metaphor contains two conceptual domains: a source domain and a target domain. It is simply characterized with a formula A is B where A is the target domain and B is the source domain. In practice, the target domain A is understood in terms of the source domain B. According to Lakoff and Johnson (1980), the conceptual metaphors can be classified according to the cognitive functions they perform, namely orientational, structural and ontological. Of course, then they are some non-metaphorical concepts which are truly based on our experiences and are defined in their own terms.

Leech (1966) places a high value on the metaphors in the language of advertisements as they can truly help the receiver to recognize the connection between the literal and figurative meaning of the selling product. Metaphors undoubtedly give the receivers a space to engage their imagination and creating thinking to capture the advertising message and consider it in a new perspective. One such example is the slogan by Hawaiian airlines: *Hawaii flies with us*. Here, instead of thinking that Hawaii, a U.S. state, can literally travel by plane or move through the sky with us, we should rather understand it in the way that we will experience Hawaiian hospitality and taste the island-inspired cuisine onboard their aircraft.

7.3.2 Personification

Lakoff and Johnson (1980) identify personification as one form of an ontological metaphor. Generally, personification has been defined as a figure of speech in which “an inanimate object or abstraction is given human qualities or abilities” (Nordquist, “Personification”, 2020). In advertising, it is presented as a powerful tool that encourages consumers to trigger anthropomorphism, described in the Merriam-Webster Online Dictionary as “an interpretation of what is not human or personal in terms of human or personal characteristics”. An example of such a metaphor is for instance *Delta Is Ready When You Are*.

7.3.3 Metonymy

Metonymy is another interesting figure of speech which occurs in adverts from time to time. In fact, it is often mistaken for a metaphor, nevertheless, metaphor and metonymy are two different processes. What we have already mentioned is that metaphor is primarily a way of perceiving one thing in terms of another, whereas metonymy allows us to use one entity to stand for another (Lakoff and Johnson 1980). Its function is rather a referential one but also provides understanding, as metaphor does. Some literary theorists have argued that the effect of metonymy is quite different from that of metaphor. Similarly, in a metonymic ad, we think of product and its surroundings as naturally associated. Metaphors, on the other hand, are foregrounded, they only make sense if the audience sees the violation of expectation and makes the interpretative leap (Myers 1994, 128).

One special case of metonymy is called a synecdoche. In synecdoche the part stands for the whole thing or vice versa. In the slogans, we may find it as well, but not so frequently. One such example would be *Nobody knows Alaska like Alaska knows Alaska*, a slogan of Alaska airline.

7.3.4 Simile

Similes are often compared with metaphors, as they also show that the meaning of the phrase should not be considered literally. Greg Myers (1994) argues that there might be two good reasons why they are not so common in ads. Firstly, they do not allow the audience to make their own comparison of the items, and secondly, they might seem doubtful in their nature (p. 125). The most common patterns of simile are: “like” and “as if”, for instance: *Nobody knows Alaska like Alaska knows Alaska*.

7.3.5 Idiom

Idiomatic expression is defined in the online Cambridge Dictionary as “a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own”. It means that their meaning is not a literal one. In advertisements these phrases are used to brighten up the language.

7.3.6 Hyperbole

The last type of a rhetorical trope we will discuss is called a hyperbole. One definition can be found on *literarydevices.net* where a hyperbole is described as follows: “hyperbole creates heightened effect through deliberate exaggeration” (LiteraryDevices Editors, 2013). Generally, it is used when a speaker wants to overstate a statement for effect and usually occurs in writings. As opposed to metaphors and similes, a hyperbole does not include any comparison. One famous example of this device is the slogan of The Gillette Company: *The best a man can get*.

7.4 Grammatical level: Morphology

In linguistics, morphology is defined as one of the major components of grammar that studies word structures, especially regarding the morphemes, which are the smallest units of a language (Nordquist, “Definition and Examples of English Morphology”). Moreover, it also deals with the parts of speech (lexical categories) and patterns of word formation. William O’Grady et al. in *Contemporary Linguistics* (1990) deals with the linguistic elements, words, saying that a fundamental fact about the words in all human languages is that they can be grouped together into a relatively small number of classes called syntactic categories. Each element is classified into a certain category according to various factors, such as the type of meaning that it expresses, the type of affixes it can take, and the type of structure in which it occurs. O’Grady et al. identifies two main types of syntactic categories, namely the lexical and non-lexical syntactic categories. Lexical categories, as he argues, are nouns, verbs, adjectives, prepositions and adverbs. Non-lexical categories include determiners, degree words, auxiliaries, modals, non-modals and conjunctions, as it is seen below.

Fig.2: Lexical and non-lexical categories

<i>Lexical categories (content words)</i>	<i>Examples</i>
Noun (N)	Harry, boy, wheat, policy, moisture, bravery
Verb (V)	arrive, discuss, melt, hear, remain, dislike
Adjective (A)	good, tall, old, intelligent, beautiful, fond
Preposition (P)	to, in, on, near, at, by
Adverb (Adv)	slowly, quietly, now, always, perhaps
<i>Nonlexical categories (functional categories)</i>	<i>Examples</i>
Determiner (Det)	the, a, this, these, no (as in <i>no books</i>)
Degree word (Deg)	too, so, very, more, quite
Auxiliary (Aux)	
Modal	will, would, can, could, may, must, should
Nonmodal	be, have, do
Conjunction (Con)	and, or, but

Generally agreed, the advertising texts usually involve noun groups and the verbs are not so frequent. Leech (1966) states that the advertisements include mainly those groups of words which are productive and easily rememberable. Considering the morphology of advertising slogans, we will be discussing two types of groups: nominal and verbal groups. For Halliday and Matthiessen the group somehow is equivalent to a word complex, that is, a combination of words built up of the basis of a particular logical relation. Furthermore, Halliday and Matthiessen also state that a phrase is different from a group in that, whereas a group is an expansion of a word, a phrase is a contraction of a clause (De Oliveira, Saparas 2018). For instance, the example (1) seen below is referred to as a nominal group, and the example (2) is rather viewed as a nominal phrase.

1) *A pink flower* (group)

2) *With beautiful eyes* (phrase).

Leech (1966) deals with the complexity of these two groups in the advertising texts, arguing that there is a significant disparity in complexity in different classes of group. Verbal groups are mostly of maximum simplicity, consisting only of one word. Complexity in the nominal group, simplicity elsewhere. If on the first impression an advertisement appears to be linguistically complex, further investigation usually shows that complexity is limited to nominal group structure (p. 120). This is going to be explained in the following lines.

7.4.1 Nominal groups

The structure of the nominal group can consist of three elements: a pre-modifier, head and post-modifier. Firstly, pre-modifiers are those constituents which precedes the head of the noun group, namely determiners (the, this, etc.), numerals (four, third, etc.), adjectives (short, exclusive, etc.) or a certain type of nouns and pronouns (Birmingham (Palace), your, etc.), and even other modifiers, for instance adverbs, can be added into this structure too. Secondly, the head itself which represents the core of the noun group. Thirdly, postmodifiers which follow the head and give us some extra information about it, for instance like prepositional phrases do.

Leech (1966) identifies the pre-modifying part the most interesting in the advertisements and at the same time the most complex one. By this he means the advert should include some additional interesting description of the product. Moreover, he examines several pre-modifiers, such genitives, superlatives and comparatives, as he considers them the most used in an advertising language.

7.4.2 Genitives

The first group includes genitives that are predominately animate in English. On the contrary, Leech (1966) states that there is only a small proportion of animate genitives in the advertisements, even though few of them can be treated as animate as well. The most prominent types of genitives are those which include the brands' name, nouns of time and nouns of place. They are usually preceded by superlatives or other absolute modifiers, see the following example: *The World's Most Refreshing Airline*. (slogan of Jet Airways).

7.4.3 Adjectives; Superlatives and Comparatives

In fact, the frequent use of comparative and superlative adjectives is very logical in the advertisements. In the marketing industry, every company wants to promote their products as if they were best or at least to highlight ways in which one product is more outstanding than the other. There is no better way to do this than by using superlatives and comparatives. On the list of the most popular adjectives in all types of advertisements, Leech (1966) placed the word *new*, and then all three forms *good/better/best*, and the word *free*. It is interesting to note that we barely come across the antonym of *good*, and its forms *bad/worse/worst*. It is only for one reason;

advertisements should evoke positive feelings, not vice versa. Then, his list includes some other adjectives like *fresh, delicious, full, sure, clean, wonderful, special, crisp, fine, big, great, real, easy, bright, extra, safe, rich*. (p. 152). At first glance, some of them have certain features in common and they are probably used in a certain type of advertising, for instance the food-oriented adjectives *fresh, delicious*. We will see later which adjectives are most prominently used in the airline slogans.

7.4.4 Verbal groups

Having examined the complexity of nominal groups altogether with the adjectives, now we can proceed to the analysis of the simplicity of verbal groups, as they usually consist of single words. “This simplicity of verbal meaning can be linked to the morphological simplicity of verbs, and the structural simplicity of the verbal group”. Therefore, the most prominent are these monosyllabic verbs: *make, get, give, have, see, buy, come, go, know, keep, look, need, love, use, feel, like, choose, take, start, taste* (Leech 1966, 154). Some of them tend to be used in the form of the imperatives as they express a possession: *have, get, give, buy* and *keep* (p. 155).

There are two fundamental rules that Leech (1966) mentions in his book concerning the verbs. First, unmarked linguistic elements prevail in advertising language. Secondly, the vast majority of verbs are finite, either in simple present forms or simple imperatives. Copywriters prefer to use simple present tense as it does not create any time limits. The advertising message is oriented either to the present, past and future as well. On the contrary, past tense forms are exclusive of reference to the present moment and therefore, they are not preferable.

7.4.5 Pronouns

The process of addressing readers seems to be as complicated as the process of readers finding themselves in ads. The advertising message should be interpreted in a personal way, even though it is directed to millions of people around the world. We know that ads are not addressed to a particular person or a selected group of people. They are presented to all individuals because their intention is to attract as many potential buyers as possible. One common way of addressing audiences directly is by using personal pronouns. Cook (2001, 157) sees pronouns as “the most distinctive features of the advertising”. Bryant in *A Functional English Grammar* (1959, 184) differentiates five

classes of personal pronouns, namely nominative (*I, you, etc.*), genitive (*my, your, etc.*), accusative (*me, you, etc.*), predicative (*mine, yours, etc.*) and reflexive (*myself, yourself, etc.*). As Merrill de Voe says in his book, all first and second-person pronouns are personal, but your copy should be made up predominantly of the latter (Myers 1994, 79).

The second-person reference, the personal pronoun *you*, is the most common in advertising. Aside from arousing the consumer's attention, this personal pronoun evokes the impression of an intimate, a one-to-one relationship that can exist between a seller and a client. This relationship should be a kind of dialogue between two parties where both have a need to communicate. On one side, a seller is sending a message and on the other side, a potential buyer should receive it. And as we will see later, the pronoun *you* forms a large part of the airline slogans. One such example is Alitalia's slogan *Alitalia flies with you*. Here *you* does not refer to one (randomly or intentionally) selected person. It reaches everyone who reads it and makes him think that he is the one to whom the advertising message was targeted. Such power the word *you* has.

However, advertisers also want to highlight their participation in it. Therefore, a first-person plural pronoun *we* is often presented in ads too. As Myers (1994, 81) says, "*we* is a tricky pronoun because it can be used in both exclusive and inclusive senses". By this he means that it is used either when the addressee is included or not. In practice, it can express even the advertisers' solidarity with the customers, or it makes the company's interest more personal.

But besides personal nouns, there are some other types that Bryant (1959) takes into consideration in her paper too. These are interrogative, demonstrative, relative and indefinite pronouns, as she says (p. 184).

We have already seen how personal pronouns can establish a connection between an advertiser and a consumer. On the other side, what seems to weaken this relationship are the indefinite pronouns, like *few, some, everyone, everything, nobody*, etc. which generally undermine the power of the advertising message. We can demonstrate it on the following example *Now everyone can fly*. (slogan of AirAsia airline). Instead of the indefinite pronoun *everyone*, which weakens the text, we use

personal pronoun *you*, which addresses each of us directly and makes the advert personal, *Now you can fly*.

7.5 Grammatical level: Syntax

The term “syntax” comes from the Ancient Greek word “*syntaxis*” which means “putting together” or “arrangement”. In linguistics, syntax refers to a set of grammatical rules and structural patterns that govern the ways how the linguistic elements are put together to form bigger constituents. Miller in his *Introduction to English Syntax* (2002, 12) states that “syntax has to do with words that put together to build phrases, with how phrases are put together to build clauses or bigger phrases, and with how clauses are put together to build sentences”. From the definition above it can be clearly seen that syntax studies the relationships among the elements and how they are arranged side by side.

On the syntactic level, the advertising slogans tend to often involve various sentence types, parallelism, and elliptical structures. Many researchers pointed out that the syntactic structure of the advertisements should be rather simple than complex, so the text is better comprehended by the audience.

7.5.1 Sentence types

In Online SLS Glossary, a sentence is defined as an expression or “a grammatical unit that is composed of one or more clauses” (SLS Glossary of Linguistic Devices, 2003). It usually has its subject and predicate and makes a complete thought. In English, there are four different sentence types, namely declarative, interrogative, imperative and exclamatory. This classification is based upon the function each sentence type has in communication, written or spoken. Its purpose can be a statement, question, command, or exclamation.

In written English, the most prominent are **the declarative sentences** (also called assertive). They are the statements that provide a fact, convey information, or give us the explanation about something. “Philosophers are those who treat them as true or false assertions about conditions in the world and those who have devoted most of their study to this one type” (Myers 1994, 47). They can be simply positive or negative

and always end with a full stop. The verb is followed by a subject, as shown in the examples below:

- 3) I have broken my leg. (positive)
- 4) I haven't done my homework yet. (negative)

However, what predominates in an advertising language are questions, commands, and exclamations, as Myers (1994) claims. Unlike the declaratives, **the interrogatives** function as questions. We construct them in order to obtain some information about the subject we are curious about. These questioning sentences usually end with quotation marks or full stops. They can be even positive or negative, direct or indirect. The interrogatives are formed by an inversion of the subject with the auxiliary or modal verb. Very often we encounter the Wh-questions that can contain more than one wh-element/wh-pronoun but only a hierarchically higher NP can stand in the initial position. The indirect questions, echo questions and question tags are not so frequent in the advertisements.

- 5) Could you come closer? (positive, ending with an exclamation mark)
- 6) Isn't that your bag? (negative, ending with an exclamation mark)
- 7) What do you attend? (wh-question, ending with an exclamation mark)
- 8) She does not like cherries, doesn't she? (question tag, ending with an exclamation mark)
- 9) She gets lost where? (echo-question, ending with an exclamation mark)
- 10) I asked him what to do now. (indirect, ending with a full stop)

The imperative sentences are used to make a request, give a command or instructions. They typically begin with a verb and end with an exclamation mark or a full stop. Myers (1994) explains that "advertisers use commands not because telling you to do something really makes you to do what they say, but because it will create a personal effect, a sense of one person talking to another" (p. 47). In a normal speech, the polite form of a command should involve the word "please" or to be structured as question. However, this never happens in the ads just for one reason: we usually leave this or any other politeness word out if we want somebody to do something which benefits the receiver, not the sender of the message (p. 47). Copywriters think the same way,

while doing their best to present the message so it benefits the consumer, not the company.

11) Be yourself!

12) Give me that book.

The last type of sentences we are interested in are **the exclamations**. They are characterized as short utterances by which we can express our emotions like surprise or anger. They are usually formed by elements WHAT and HOW to be appeared in the initial position. In this case, the verb is however not inverted with the subject. The exclamatory sentences, as their name suggests, end usually with an exclamatory mark.

13) What a beautiful day it is!

These fundamental rules tell us a lot about the form of the sentence, so it becomes easier to distinguish between one and another sentence type. Nevertheless, in some cases we witness the usage of a question for a command, or a statement for a question.

7.5.2 Sentence structures

Our second interest lies in the actual structure of the advertising slogans. Very often in the advertisements we encounter sentences which seem to be incomplete, for instance they lack a word or phrase. Crystal and Davy in *Investigating English Style* (1969) points out the difference between complete and incomplete sentences. They are parallel to major and minor sentences. They can be written in an active or passive voice. Here we can also consider the system of finiteness of verbal groups. Two types can be differentiated there: finite and non-finite forms. "Finite forms are those where the verb agrees with a subject in some features, whereas in the non-finite forms (gerunds, infinitives, participles) no morphology agreement is available.

Firstly, major sentences are viewed as any regular complete sentences that have both a subject and a predicate. On the contrary, minor sentences are short incomplete clauses that do not have a subject, a verb or both but still convey a full meaning. These are rather punctuated with full stops than commas. Moreover, in Leech's view (1966), these sentences lack the mood, as they cannot be classified as declarative, interrogative, or imperative (p. 113). The example of minor sentence would be a slogan by Ryanair airline company *Low fares. Made simple*. What is interesting to note is that

copywriters prefer to use them more frequently because they are short, simple and make the ad more dramatic. This is linked to what we have mentioned before, the slogans must attract the consumers at the first sight and then remain in their minds for a long time. However, what catches their attention is not only what it is said by the message but how it is said. In linguistics, there are several techniques for making an advertising text “peculiar”. Linguist M. K. A. Halliday (1973) mentions one strategy called foregrounding, which he describes as “the phenomenon of linguistic highlighting, whereby some features of the language of a text stand out in some way” (p. 340). At a stylistic level, we will focus on the foregrounding within the text. One possible way of creating a foregrounding effect in the text is through parallelism.

7.5.3 Parallelism

Parallelism, also known as parallel structure, can be defined as “a repetition of grammatical elements in writing while influencing the structure of the sentences” (LiteraryDevices Editor, 2013). It creates a balance between clauses or phrases, as they should be equally important also in their meanings. According to a study done by Leech (1966), a grammatical device of parallelism also probably has a mnemonic value, by which the advertising slogan becomes easier to memorize (p. 29). One specific type of a parallel structure that occurs in the advertising slogans is an anaphora.

7.5.4 Anaphora

Anaphora refers to “the repetition of at least one word at the beginning of successive clauses or phrases” (LiteraryDevices Editor, 2013). This linguistic device works as the reinforcement of the message meaning. It can be found for instance in the following slogan of Grant Aviation *Fly Easy. Fly Grant.*

7.5.5 Epiphora

The opposite of anaphora is epiphora. It can be characterized as “a repetition of at least one word at the end of the successive phrases” (LiteraryDevices Editor, 2013). One such example is the slogan of Air Canada Rouge *We’re not happy until you’re not happy.* As opposed to regular parallel structures, the foregrounded elements can be irregular elliptical structures.

7.5.6 Ellipsis

In linguistics, ellipsis, a popular linguistic technique, refers to the omission of words in a text. Angela Goddard (1998) deals with elliptical structures in her book, and points out one interesting fact, which is “all people share an emotional and attitudinal context altogether with a physical one” (p. 24). Therefore, it is not necessary to be always explicit. We can make our own interpretation of the text by filling in the missing words. Or the accompanying pictures can be very helpful as well. In Angela Goddard’s view (1998), the elliptical constructions occur frequently in the ads because of the closeness that they create between the sender and receiver of the message. Furthermore, we can differentiate between a contextual and grammatical ellipsis. In a normal speech, we naturally tend to leave the words out not only because it is our time-saving strategy but also because of the receiver’s ability to figure it out on his own according to the context.

7.5.7 Sentence functions

Considering the sentence elements, we need to mention that each of the words has its own function in a sentence construction. Even it can possibly change its function as we move it in a sentence because the function depends on how the constituent operates in a sentence rather than how it looks. In a traditional grammar, these functions are called sentence or syntactic functions, and what they describe is the way how the constituents combine in order to create a bigger structure. The main syntactic functions are Subject, Predicate and Predicator, Direct Object, Indirect Object. These can be recognized also in the advertising slogans which consist of major complete sentences.

7.5.7.1 Subject

According to Margaret Bryant (1959), Subject can be defined as “an element in a nexus which names the performer of an action of the first element of an assertion” (p. 118). Traditionally, subject is considered an obligatory constituent (if it is not the case of so-called incomplete sentences), usually a noun or noun phrase (NP) or its pro-form but it can also be a prepositional phrase (PP) and a clause itself. Its position in a clause/sentence is clearly determined. It immediately precedes a Predicate (VP), in many cases Subject is the first NP that we come across in the sentence. Moreover, it determines the form of the verb, as we see on the example below:

14) Peter bought the flowers.

[Subject]

Peter

[Predicate]

sees her beauty.

In the example 14), the word “*Peter*” has the function of a subject for the following reasons:

- a) The constituent is a noun phrase (NP)
- b) It is the first constituent that we come across in the sentence and without doubt it precedes a VP.
- c) It is obligatory and cannot be omitted: * sees her beauty.
- d) The constituent determines the form of the verb. In this case, a word *Peter* is a third person singular NP and thus it must agree with a verb, adding suffix -s at the end of the verb.

7.5.7.2 Predicate and Predicator

The second type of a syntactic function is the predicate. As Aarts (2008) argues, “the term “predicate” refers to everything in the sentence except the Subject and its function is to specify what the Subject is engaged in doing. As its name suggests, predicate is in the business of predicating something, i.e. saying something of something else” (p. 15). To be compared, Predicator is a verbal element of the clause/sentence, as the following example clearly demonstrates:

15) *My boy* caught the cat.

Predicate

[Subject]

My sister

[Predicator]

caught

the cat.

In the example 15), we can identify the first NP *My Sister* as a Subject of the sentence, which is followed by a Predicate *caught the cat*, whose verbal element *caught* is called a Predicator.

7.5.7.3 Object: Direct and Indirect Object

The fourth type of syntactic function is an Object. It is said that Object can be a noun, noun phrase (NP), its pro-form but also a prepositional phrase (PP), verbal phrase (VP) and clause itself. It usually follows a VP but in some cases an object is located in a pre-subject position. We can differentiate between two types: Direct (DO) and Indirect Object (IO). Aarts in *English Syntax and Argumentation* (2008, 16) argues that “Direct Objects have a strong relationship with the verb that precedes them, and Indirect Object cannot occur without a following Direct Object”.

16) *She sent an email to her mom.*

[Subject]	[Predicator]	[<u>Direct Object</u>]	[Indirect Object]
<i>She</i>	<i>sent</i>	<i>an email</i>	<i>to her mom.</i>

Based on the main characteristics of above discussed syntactic functions, the sentences 17) – 20) can be analyzed as follows:

17) *My doctor prescribed me the diet pills.*

18) *The policeman has arrested the thief.*

19) *Rabbit eats the hay.*

20) *Yesterday his daughter passed the test.*

The Subjects of these sentences are: *My doctor, the police, rabbit, his daughter*. In the last example 20) we may notice that the subject *his daughter* is not the first constituent that we come across in this sentence, however, it is still the first NP. Here the adverbial phrase *yesterday* has appeared at the front of the sentence. This syntactic mechanism is called topicalization.

The Predicates are *prescribed me the diet pills, has arrested the thief, eats the hay, passed the test*.

The Predicators are *prescribed, has arrested, eats and passed*.

The Direct Objects, as we have already mentioned, are usually NPs which immediately follow the main verb and have a strong relationship with the preceding verb. In our sentences 17) -20), the direct objects are the following ones: *me, the thief, the hay, the test*.

Concerning the Indirect Objects, only in one sentence labelled 16) the example of IO can be found, that is, *the diet pills*.

To conclude, this theoretical part provided an overview of the linguistic theories related to the concept of advertising language and dealt with the linguistic features that commonly occur in the advertising texts. We considered all this information as the basis for the following stylistic-linguistic analysis of the Airline company advertising slogans in the practical part of the thesis.

PRACTICAL PART

The previous part of the thesis gave an introduction to the concept of advertising in general. It provided a brief overview of the key linguistic devices employed in advertising slogans from different points of view, namely phonological, graphological, semantic, morphological and syntactic. Moreover, this part also discussed the theories propounded by several notable linguists as Geoffrey N. Leech, Greg Myers, Angela Goddard, Guy Cook, Halliday, Hassan, Crystal and Davy and others, which were the essentials for formulating the following research statements.

8 Research Statements

1. There will be a certain number of rhymes and alliterative sounds.
2. Metaphors and personification will be found in a majority of examples.
3. There will be more slogans with a figurative meaning than a literal one.
4. Most slogans will contain nominal groups headed by pre-modifying elements.
5. Adjectives *new*, *good/better/best* and *free* will be found most frequently.
6. The most common pronoun will be *you* (nominative and accusative).
7. The highest-frequency verbs will be *make*, *get*, *give*.
8. Most verbs will be in a present tense form.
9. There will be no or few negative constructions.
10. There will be a great number of minor incomplete sentences and elliptical constructions.

9 Data Analysis

Table no.1

	SLOGAN	STYLISTIC-LINGUISTIC DEVICES			
		Phonological+ Graphological	Morphological	Semantic	Syntactic
1	Smart flies Aer Lingus.		brand name	figurative m. synecdoche	major sentence declarative positive simple present tense
2	This is not just an airline, this is Aer Lingus.		brand name		major sentence neg+positive declarative simple present tense coordination anaphora (this is)
3	Simply Fly Away.	initial letters capitalized			major imperative positive
4	Fly the Flag.	alliteration /f/ initial letters capitalized		figurative meaning synecdoche idiom	major sentence imperative positive
5	You and I were meant to fly.	rhyme	personal pronoun nominative <i>you</i> , <i>I</i>		passive voice
6	We're not happy until you're not happy.	rhyme	personal pronoun <i>you</i> , <i>we</i>		declarative negative major sentence simple present subordination (until) epiphora ('re not happy)
7	In The Service Of Others	initial letters capitalized	noun post- modification genitive inanimate		minor sentence non-verbal clause ellipsis
8	A Tradition of Warmth		noun post- modification genitive inanimate	figurative m. metaphor	minor sentence non-verbal clause ellipsis
9	Your Palace in the Sky	initial letters capitalized	genitive pronoun <i>your</i>	figurative meaning	minor sentence

			noun pre- modification	metonymy	non-verbal clause ellipsis
10	Let us take you there...		personal pronoun <i>you</i> , accusative <i>us</i>		major imperative positive periphrastic ellipsis
11	The Airline of the Maltese Islands	initial letters capitalized	noun post- modification genitive inanimate brand name		minor sentence non-verbal clause ellipsis
12	Being there is everything.	assonance /ɪ/	indefinite pronoun <i>everything</i>	figurative m. hyperbole	major sentence positive declarative present tense
13	The World's Warmest Welcome	initial letters capitalized alliteration /w/	genitive inanimate noun pre- modification superlative	figurative meaning metaphor	minor sentence non-verbal clause ellipsis
14	Now everyone can fly.		indefinite pronoun <i>everyone</i>	figurative meaning hyperbole	major sentence declarative positive present simple form
15	Fly smart. Land happy.				major sentences 2x imperative positive asyndeton
16	Fly with a happy face.				major sentence imperative positive
17	Nobody knows Alaska like Alaska knows Alaska	assonance /əʊ/ consonance /l/ /s/, /k/ alliteration /n/ rhyme	brand name indefinite pronoun <i>nobody</i> repetition	figurative m. simile synecdoche (Alaska- for people) personification	major sentence declarative positive present simple form coordination epiphora (knows Alaska)
18	Alitalia flies with you.		personal pronoun <i>you</i> brand name	figurative m. synecdoche personification	major sentence declarative positive present simple tense
19	Alitalia, working for you.		personal pronoun <i>you</i> brand name		major sentence positive present tense ellipsis (is)
20	Choose how to fly.				major sentence imperative

					positive subordination
21	Dream it, live it.	rhyme assonance /i/			major imperative positive form epiphora (it) asyndeton
22	Made to fly high.	assonance /aɪ/	verb <i>make</i>		passive voice ellipsis
23	The Wings of Italy	initial letters capitalized	noun post- modification genitive inanimate	figurative m. metonymy	minor sentence non-verbal clause ellipsis
24	We move those, who move Italy.	alliteration /w/	personal pronoun <i>we</i>	figurative meaning metaphor	major sentence declarative positive simple present form subordination anaphora (move)
25	Together We Fly	initial letters capitalized	personal pronoun <i>we</i>		major sentence declarative positive simple present tense
26	Be Yourself. Nonstop.	initial letters capitalized assonance /ɒ/	reflexive pronoun <i>yourself</i>		1. major sentence imperative positive form 2. minor non-verbal clause ellipsis
27	Clear Skies Ahead.	initial letters capitalized	noun pre- modification		minor sentence non-verbal clause ellipsis
28	Fly the American Way.	initial letters capitalized	noun pre- modification		major sentence imperative positive
29	It's good to know that you're on American Airlines.		personal pronoun <i>you</i> brand name adj <i>good</i>		major sentence declarative positive simple present form subordination
30	Now our smile is even wider.		comparative adjective personal genitive pronoun <i>our</i>		major sentence declarative positive simple present form
31	Something Special In the Air	initial letters capitalized	indefinite pronoun <i>something</i>		minor sentence non-verbal clause ellipsis

32	The Carrier of Choice	initial letters capitalized	noun post-modification genitive inanimate	figurative meaning metaphor	minor sentence non-verbal clause ellipsis
33	The New America is arriving.		adj <i>new</i>	figurative meaning metaphor	major sentence declarative positive present continuous tense
34	The World's Greatest Flyers Fly American.	initial letters capitalized alliteration /f/	genitive inanimate noun superlative		major sentence declarative positive present simple tense
35	USAir Begins With You.	initial letters capitalized	personal pronoun <i>you</i> brand name		major sentence declarative positive present simple tense
36	We know why you fly. We're American Airlines.	alliteration /w/	personal pronoun <i>we, you</i>		2x major sentence declarative positive present simple tense subordination (why) anaphora (we)
37	You get the best of everything.		personal pronoun <i>you</i> indefinite pronoun <i>everything</i> superlative <i>best</i> verb <i>get</i>		major declarative positive present simple tense
38	Everything for Your Love.	initial letters capitalized	genitive pronoun <i>your</i> indefinite pronoun <i>everything</i>		minor sentence verbless ellipsis
39	It's For You.	initial letters capitalized	personal pronoun <i>you, it</i>		major sentence declarative positive present simple tense
40	The First Airline of the Americas	initial letters capitalized	superlative noun pre+post-modification genitive inanimate		minor sentence non-verbal ellipsis
41	With Pleasure.	initial letters capitalized			minor sentence ellipsis non-verbal clause

42	Flying private for the cost of commercial	assonance /aɪ/	genitive inanimate		minor sentence non-finite form ellipsis
43	To Fly. To Serve.	initial letters capitalized			2x non-finite forms anaphora (to)
44	We'll take more care of you.		personal pronoun <i>you, we</i>		major sentences declarative positive simple future form
45	We're your wings	alliteration /w/	personal pronoun <i>we</i> , genitive pronoun <i>your</i>	figurative m. metaphor	major sentences declarative positive present simple form
46	More than a comfortable flight.		noun premodification		minor sentence non-verbal clause ellipsis
47	The Flexible Choice	initial letters capitalized	noun premodification		minor sentence non-verbal clause ellipsis
48	Airlines Are the Same. Only People Make the Difference.	initial letters capitalized	verb <i>make</i>		2x major sentence declarative positive present simple form
49	Delta Is Ready When You Are.	initial letters capitalized assonance /ɛ/	personal pronoun <i>you</i> brand name	figurative m. synecdoche personification	major declarative positive present simple form subordination
50	Delta Gets You There.	initial letters capitalized assonance /ɛ/	personal pronoun <i>you</i> verb <i>get</i>	figurative m. synecdoche	major declarative positive present simple form
51	Delta is My Airline.	initial letters capitalized	brand name genitive pronoun <i>my</i>		major sentence declarative positive present simple form
52	Good Goes Around	initial letters capitalized alliteration /g/	adjective <i>good</i>	figurative m. personification	major sentence declarative positive present simple form
53	Keep Climbing	initial letters capitalized alliteration /k/			major sentence imperative positive
54	None Faster. None Finer. To and	initial letters capitalized alliteration /n/, /t/			3x minor sentence ellipsis anaphora

	Through the South.	rhyme assonance /ʌ/			non-verbal clauses
55	On Top of the World	initial letters capitalized alliteration assonance /ɒ/	genitive inanimate noun post- modification	figurative m. metonymy hyperbole	minor sentence non-verbal clause
56	One of America's Pioneer-Scheduled Airlines	initial letters capitalized	noun post- modification genitive inanimate		minor sentence non-verbal clause ellipsis
57	Ready When You Are	initial letters capitalized assonance /ε/	personal pronoun <i>you</i>	figurative m. personification synecdoche	major clause positive present simple tense declarative subordination ellipsis
58	Speed, Comfort and Convenience	initial letters capitalized alliteration /k/	nominal groups		minor sentence non-verbal clause ellipsis coordination
59	The Airline Run by Professionals	initial letters capitalized			passive voice ellipsis
60	The Airline of the South	initial letters capitalized	noun post- modification genitive inanimate		minor sentence non-verbal clause ellipsis
61	The Best Thing That Ever Happened to Air Travel	initial letters capitalized assonance /ε/, /æ/	superlative <i>best</i>		elliptical cleft construction major clause past tense declarative positive subordination
62	We love to fly and it shows		personal pronoun <i>we, it</i>		major sentence declarative positive present simple form coordination
63	You'll love the way we fly	consonance /l/, alliteration /w/	personal pronoun <i>you</i> and <i>we</i>		major sentence declarative positive future +present simple form coordination
64	Why fly any other way?	assonance /aɪ/			major interrogative present simple tense positive

					ellipsis
65	Come on, let's fly!				imperative positive
66	Be good to yourself. Fly Emirates.		reflexive pronoun <i>yourself</i> brand name adjective <i>good</i>	figurative m. synecdoche	major 2x imperative positive asyndeton
67	Emirates, the Finest in the Sky.	initial letters capitalized	brand name superlative		minor sentence ellipsis
68	Fly Emirates. Keep discovering.		brand name		major 2x imperative positive
69	Hello Tomorrow	initial letters capitalized rhyme assonance /əʊ/		figurative m. metaphor	minor sentence non-verbal clause
70	When was the last time you did something for the first time. Fly Emirates.		brand name indefinite pronouns <i>something</i> personal pronoun <i>you</i>	figurative m. synecdoche	major interrogative positive past tense, subordination+1x imperative positive
71	Going for great.	alliteration /g/			non-finite form minor sentence ellipsis
72	Legendary Aircraft. Extraordinary Service.	initial letters capitalized assonance /i/ consonance /r/	2x noun pre- modification		2x minor sentence ellipsis non-verbal clause
73	Designed for You, or The Nordic Way.	initial letters capitalized	personal pronoun <i>you</i>		non-finite form minor sentence ellipsis
74	Get Going	initial letters capitalized alliteration /g/	verb <i>get</i>		major imperative positive
75	Close to you		personal pronoun <i>you</i>	figurative m. metaphor	minor sentence ellipsis non-verbal clause
76	A whole different animal.		noun pre- modification	figurative m. metaphor	minor sentence non-verbal clause ellipsis
77	Low Fares Done Right	initial letters capitalized			passive voice ellipsis
78	The Spirit of the West.	initial letters capitalized	noun post- modification genitive inanimate	figurative m. personification	minor sentence non-verbal clause ellipsis
79	With Grand Canyon Airlines,	initial letters capitalized	genitive pronoun <i>your</i>	figurative m. personification	passive voice

	Your Memories are Cleared for Takeoff!				
80	Fly Easy. Fly Grant.	initial letters capitalized	brand name		major 2x imperative positive form anaphora (fly) asyndeton
81	Cherished experience		noun pre-modification		minor sentence non-verbal clause ellipsis
82	Hawaii flies with us.	rhyme assonance /aɪ/	verb <i>fly</i> personal pronoun <i>us</i>	figurative m. synecdoche	major sentence declarative positive present simple form
83	The Joy of Flying	initial letters capitalized	noun post-modification genitive inanimate		minor sentence non-verbal clause ellipsis
84	The World's Most Refreshing Airline	initial letters capitalized	genitive inanimate noun pre-modification superlative		minor sentence non-verbal clause ellipsis
85	Friendly Low Fares	initial letters capitalized alliteration /f/	noun pre-modification		minor sentence non-verbal clause ellipsis
86	Inspiring Humanity	initial letters capitalized	noun pre-modification		minor sentence non-verbal clause ellipsis
87	Flying the Pacific Northwest Since 1946	initial letters capitalized			non-finite form minor sentence ellipsis
88	Together, Further.	initial letters capitalized consonance /ð/			minor sentence non-verbal clause asyndeton
89	Lauda Way to Fly.	initial letters capitalized	brand name		non-finite form minor sentence ellipsis
90	Scotland's Airline	initial letters capitalized	genitive inanimate noun pre-modification		minor sentence non-verbal clause ellipsis
91	Lufthansa. There's no better way to fly.		brand name comparative adjective <i>better</i>		1x minor sentence, non-verbal clause

					+ 1x major sentence declarative positive present simple tense finite form
92	Nonstop You	initial letters capitalized	personal pronoun <i>you</i>		minor sentence non-verbal clause ellipsis
93	Say yes to the world.			figurative m. metaphor	major imperative positive finite form
94	The Only Carrier Specializing in Moloka	initial letters capitalized			non-finite form ellipsis minor sentence
95	Going beyond expectations			figurative m. idiom	non-finite form minor sentence ellipsis
96	Journeys are made by people you travel with.		personal pronoun <i>you</i> verb <i>make</i>	figurative m. metaphor	passive voice
97	Malaysian Hospitality	initial letters capitalized	noun pre-modification		minor sentence non-verbal clause ellipsis
98	More than just an airline code. MH is Malaysian Hospitality.	alliteration /m/	noun pre-modification brand name		1. minor sentence, non-verbal clause ellipsis 2. major declarative positive finite present simple tense
99	Start Your Climb	initial letters capitalized	possessive pronoun <i>your</i>	figurative m. metaphor	major imperative positive finite form
100	The World's Best Long-Haul, Low-Cost Airline	initial letters capitalized consonance /l/ alliteration /l/	genitive inanimate noun pre-modification superlative <i>best</i>		minor sentence non-verbal clause ellipsis
101	At Pan Am, the sky is no longer the limit.	consonance /l/	brand name	figurative m. metaphor	major sentence declarative negation finite present simple
102	Every country has an airline. The World has Pan Am.		brand name	figurative m. hyperbole	2x major sentence declarative positive

					finite forms present simple tenses
103	Experience makes the difference.		verb <i>make</i>	figurative m. personification	major sentence declarative positive present tense finite form
104	Pan Am makes the going great.	alliteration /g/	brand name verb <i>make</i>		major sentence declarative positive present simple
105	The Easiest Way to Fly.	initial letters capitalized	verb <i>fly</i> superlative		non-finite form minor sentence ellipsis
106	The Spirit of Alaska	initial letters capitalized	noun post- modification genitive inanimate	figurative m. personification	minor sentence non-verbal clause ellipsis
107	The Shortest Distance Between Two Points	initial letters capitalized	superlative pre+post noun modification		minor sentence non-verbal clause ellipsis
108	Spirit of Australia	initial letters capitalized	noun post- modification genitive inanimate	figurative m. personification	minor sentence non-verbal clause ellipsis
109	Going Places Together	initial letters capitalized			non-finite form minor sentence ellipsis
110	Taking you more personally		personal pronoun <i>you</i>		non-finite form minor sentence ellipsis
111	The World's 5-star Airline	initial letters capitalized	noun pre- modification genitive inanimate		minor sentence non-verbal clause ellipsis
112	Always getting better	assonance /ε/ consonance /t/	verb <i>get</i>		non-finite form minor sentence ellipsis
113	Low fares. Made simple.		noun pre- modification verb <i>make</i>		2x minor sentence ellipsis asyndeton
114	Ryanair. Fly cheap.		brand name		1. minor, non- verbal clause, ellipsis+ 2. imperative positive
115	We are travelers.		personal pronoun <i>we</i>		major sentence declarative positive

					present simple form
116	Gateway to the National Parks and beyond!	initial letters capitalized	noun pre-modification	figurative m. metaphor	minor sentence non-verbal clause ellipsis
117	Connecting People	initial letters capitalized		figurative m. metaphor	non-finite form ellipsis minor sentence
118	A Symbol of Freedom	initial letters capitalized	noun post-modification genitive inanimate		minor sentence non-verbal clause ellipsis
119	How do we love you? Let us count the ways.		personal pronoun <i>you</i> , <i>we</i> , <i>us</i>		major interrogative sentence present tense positive+ positive imperative form periphrastic
120	Low fares. Nothing to hide. That's Transparency.		noun pre-modification indefinite pronoun <i>nothing</i>		1x minor, non-verbal clause +non-finite clause, ellipsis +major sentence declarative positive present simple tense asyndeton
121	Stop searching. Start Traveling.	alliteration /s/ rhyme consonance /t/			major 2x imperatives positive finite form
122	Formerly Catch the Spirit!			figurative m. metaphor	major imperative positive
123	Less Money, More Go.	initial letters capitalized	noun pre-modification		minor sentence ellipsis
124	The Hometown Airline	initial letters capitalized	noun pre-modification		minor sentence non-verbal clause ellipsis
125	Don't just book it. Thomas Cook it.	rhyme assonance /ʊ/ consonance /t/	brand name personal pronoun <i>it</i>		major 2x imperative neg+positive epiphora
126	Globally Yours	initial letters capitalized	predicative pronoun <i>yours</i>		minor sentence non-verbal clause ellipsis
127	Widen Your World	initial letters capitalized alliteration /w/	genitive pronoun <i>your</i>	figurative m. idiom	major imperative positive

128	Fly the Friendly Skies of United.	initial letters capitalized alliteration /f/	genitive inanimate	figurative m. United- synecdoche fly the friendly skies- metaphor	major imperative positive
129	Life is a journey, travel it well.		personal pronoun <i>it</i>	figurative m. conceptual metaphor	1. major declarative positive present simple form coordination+2. imperative simple positive asyndeton
130	The Only Way to Fly.	initial letters capitalized			non-finite form minor sentence ellipsis

10 Results

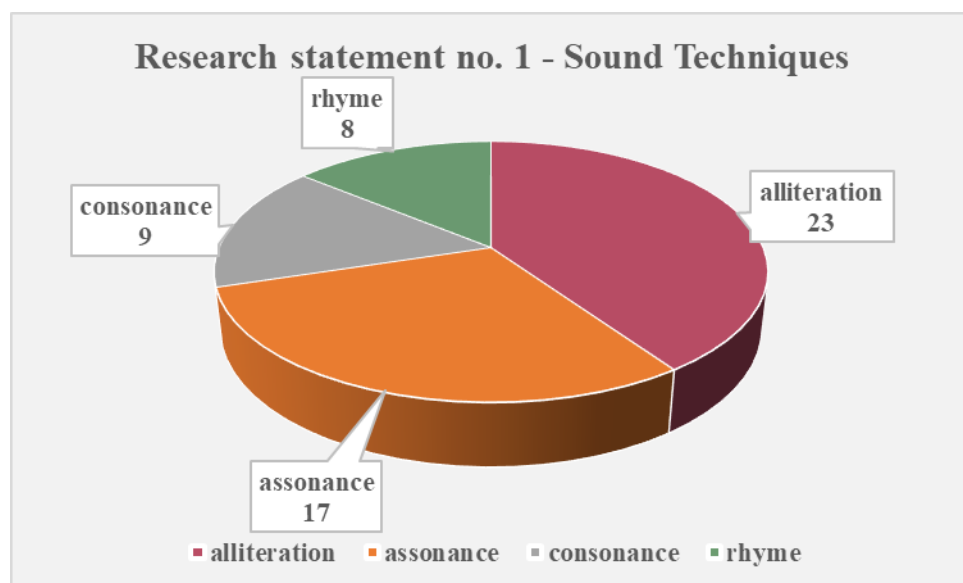
In this chapter we will describe in detail what our previous stylistic-linguistic analysis has revealed. The main aim of the analysis was to identify all possible linguistic means and successively to see which are the most frequently occurring devices, and on the contrary, which occur only rarely. The corpus that has been created exclusively for the purposes of this research, includes 130 advertising slogans of the airline companies. In total 130 slogans consisting of 152 utterances have been analyzed at the level of phonology, graphology, semantics, morphology, and syntax. Moreover, based on our findings we will be able to verify the truth of 10 research claims, which had been constructed before the research has been done.

Generally agreed, advertising slogans are created in that way that they attract the consumers' attention and stick in their minds. Therefore, a slogan should have the attributes of being concise, catchy, functional, easy to remember and all other characteristics which have been mentioned in the theoretical part of this thesis. To make a slogan effective, a huge variety of sound techniques, linguistic and stylistic features are used by advertisers. At the phonological level, alliteration, assonance, consonance and rhyme are popular sound techniques, which have been observed in our corpus too. Concerning the level of semantics, the meaning of the words in slogans tends to be different from the literal one. This is called a figurative language and its forms are used frequently in slogans. It includes the use of a metaphor, metonymy, synecdoche, simile, personification, and others. In our samples some of them were identified more often than others. The lexical part deals with the analysis of words. In this section, we focused on the selected parts of speech, such as nouns, adjectives, pronouns, verbs, and their forms. One of the purposes was also to determine the most common adjectives, pronouns and verbs. What is more, the occurrence of brand names in the slogans was also identified. From the syntactic point of view, we have examined the sentence types and sentence structures as well as the elliptical and repetitive structures.

10.1 Phonological level

The way in which advertisers use the sounds can be regarded as one of the key strategies in the selling process. Sounds typically have a powerful impact on consumers and thus they effect their responses to the advertised products. Among the most popular sound-based devices applied to the slogans are alliteration, assonance, consonance, and rhyme. These have been identified in our airline slogans too. As the following Fig. 3 illustrates, the most prominent technique is an alliteration that has been found in 23 samples. The second most common device is an assonance that occurs in 17 samples and what occupies the third position is a sound technique called consonance which appears in 8 samples. We still haven't discussed one device-rhyme. As Fig. 3 shows, the occurrence of rhyme is quite low. We counted only 9 rhymes in our samples.

Fig. 3: Sound Techniques



Concerning the alliterative sounds, the most repeated ones are /w/, /g/ and /f/, illustrated by the following examples:

- [4] Fly the **F**lag - /f/
[13] The **W**orld's **W**armest **W**elcome - /w/
[74] **G**et **G**oing - /g/

Other sound techniques, namely assonance and consonance, are related to the repetition of a vowel or consonant sound. What we can clearly see from Fig. 3 is that

there appears almost twice as much assonance as consonance in our slogans. Among the most frequent phonemes are /ε/ found 5 times in total, /v/ found 2 times, as for instance:

[112] Always getting better /'ɔ:lweɪz 'gɛtɪŋ 'bɛtə/ - /ε/

[55] On Top of the World /ɒn tɒp əv ðə wɜ:ld/ - /v/

On the contrary, the most common consonant sounds are /k/ and /l/, for example:

[72] Nobody knows Alaska like Alaska knows Alaska.

/'nəʊbədi nəʊz ə'læskə laɪk ə'læskə nəʊz ə'læskə/ - /k/

[18] Alitalia flies with you. /Alitalia flaiz wið ju:/ - /l/

Moreover, we have found only a small number of rhymes in our airline slogans. To be more specific, rhyme has appeared 7 times, for instance:

[5] You and I were meant to fly.

[125] Don't just book it. Thomas cook it.

Based on this observation, we may also confirm the truthfulness of our first claim, which says that “There will be a certain number of rhymes and alliterative sounds”. It is acknowledged that rhymes really help people memorize things better and therefore, we have expected to discover more examples in the corpus. Nevertheless, our samples are mostly simple sentences, and this might be one reason why the rhyme does not play such an important role here. On the other hand, we have noticed a high occurrence of alliterative sounds, especially the following ones: /w/, /g/ and /f/.

Furthermore, what we have also noticed in our slogans is the combination of two or more devices in only one slogan, for instance: assonance + consonance, as the following example shows:

[54] **L**egendary Aircraft. **E**xtraordinary Service.

/'lɛdʒəndəri 'ɛkrɑ:ft. ɪks'trɔ:dnri 'sɜ:vɪs/

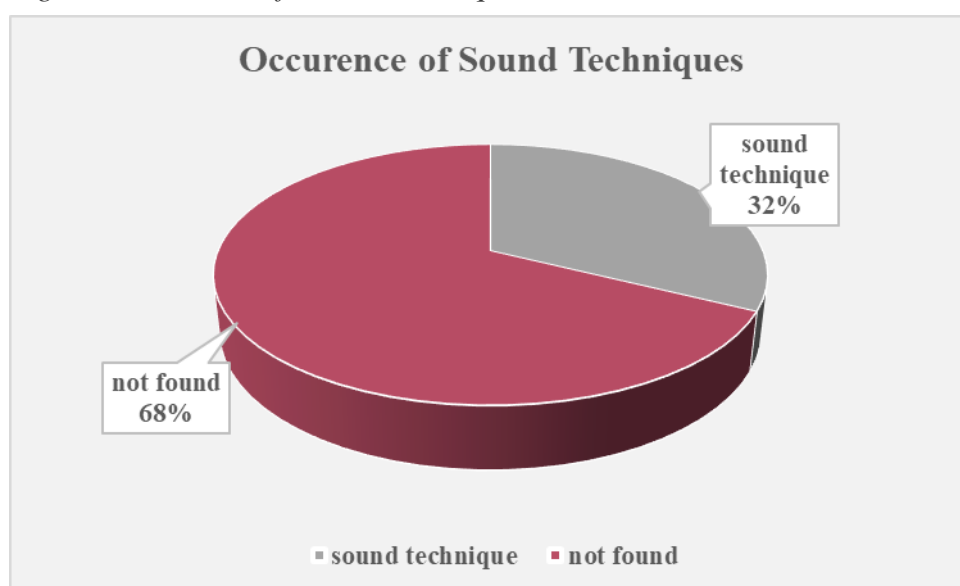
10.2 Graphological level

At the level of graphology, we have been looking for the capitalized initial letters and surprisingly we have identified 72 slogans with the initial letters in upper case. As we

have explained in the theoretical part, this is recognized as the attention-grabbing marketing strategy. Apart from this, we have not identified any other particular features in the airline slogans.

To conclude, from a phonological point of view we have analysed 130 slogans in total, of which 42 included at least one sound-based device. The most prominent sound techniques, as we have expected, were alliteration, assonance, consonance and rhyme, but still as Fig. 4 shows, the airline companies do not focus mostly on using sound techniques to get the attention of the potential clients.

Fig. 4: Occurrence of Sound Techniques



From a graphological point of view, airline companies do not take advantage of using any particular features that would make their slogans more special. The only technique that occurs in our corpus is the capitalisation of initial letters. This strategy has been found in 72 slogans.

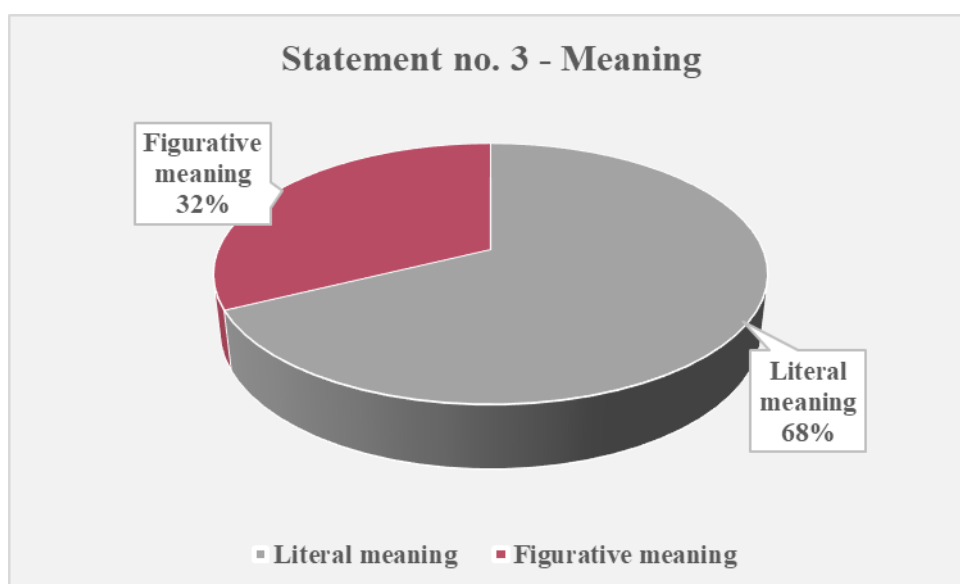
10.3 Semantic level

Advertisers are aimed at making an advertising text unusual and unique in a positive sense. Turning marketing ideas into phrases requires a great deal of creativity and diligence because the adverts are not made to give some information to people. They should be written in a way that persuades consumers to make a purchase. The text cannot be boring because it fails. Therefore, a non-conventional, figurative language is used. This includes the so-called rhetorical devices, namely tropes and figures,

which help to enhance the effectiveness of advertising. In the corpus, we have checked the occurrence of the rhetorical strategies, as follows: metaphor, metonymy, personification, synecdoche, simile, hyperbole, and idiom. Based on the theoretical framework we have been interested in the total number of slogans in which any type of semantic strategy can be recognized. The result should confirm the statement no. 2. Additionally, we have been searching for particular devices, especially metaphors and personifications which are the most prominent ones, as we claim.

In the following section, we will describe our first finding that revealed the low occurrence of rhetorical devices in our samples. Fig. 5 displays that only 32% of our slogans includes a certain type of rhetorical strategy.

Fig. 5: Figurative or Literal Meaning



In fact, we have expected the very opposite result. Moreover, this finding clearly falsifies the statement no.3, which we have made based on Leech's observations. In the following slogans no rhetorical strategy can be found:

[44] We'll take more care of you.

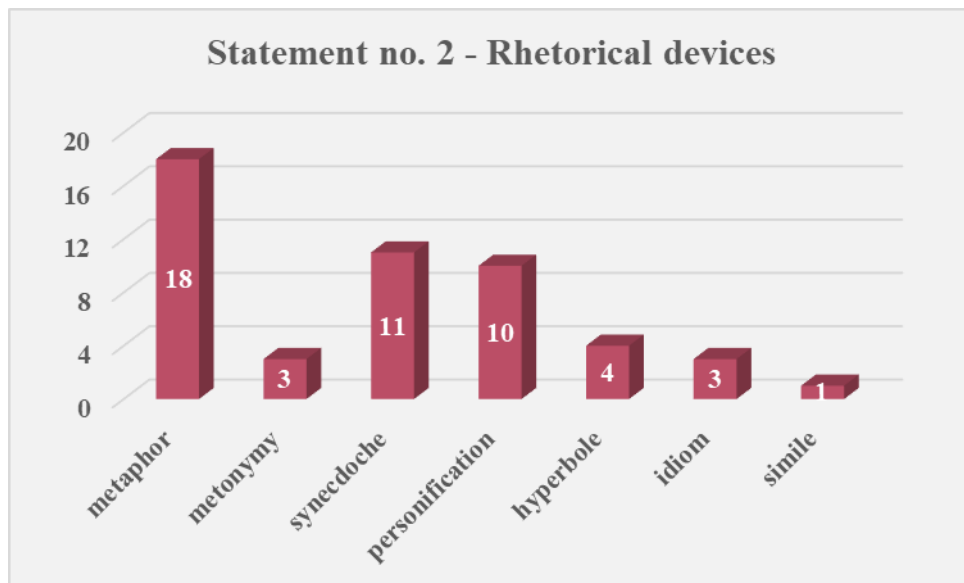
[62] We love to fly, and it shows.

[110] Taking you more personally.

Turning to the samples in which a figurative language has been used, we will start with the most frequently occurring device, and then continue to the rest. As shown in Fig. 6, the most prominent device is a metaphor. Metaphorical expressions are common even

in an everyday conversation and therefore, it was no surprise to find them in the corpus. As we have already stated, they give the consumer some space to engage his imagination and thus metaphors can be regarded as effective devices. In fact, there exists several types of metaphors, however, we were not interested in that. What we aimed to determine was the occurrence of this device in our samples and successively make a comment on the statement no. 2.

Fig. 6: Rhetorical devices



As Fig. 6 clearly illustrates, a metaphor can be found 18 times in total. On one side, it is quite a satisfactory result because it confirms that metaphorical expressions are popular enough in advertising, also in the slogans made by airline companies. However, on the other side we have estimated a higher occurrence of these devices and therefore, we must accept that our statement no. 2 is incorrect. Some examples of slogans in which metaphors occur are these:

[99] Start Your Climb.

[122] Formerly Catch the Spirit!

[129] Life is a journey, travel it well.

In the slogan numbered [99], the activity of climbing refers to the achievement of a certain goal. In this case, it might refer to the customer's journey aboard the plane where he can enjoy a high service and comfort zone. In the slogan labeled as [122], a phrase "catch the spirit" does not mean literally what it says. It should be understood

in a way that a customer has an opportunity to become a part of the flight and experience the great atmosphere on board. The last example that we picked up is the slogan [129]. In this case, a journey is a metaphor for a life. Here it emphasizes that we do not have only destination/goal that we want to achieve. A whole life is a process, long journey that we should live/travel as good life as we can.

The second most common device is a synecdoche that occurs 11 times in total. It simply refers to the situation when a part of something is used to mean the whole or vice versa. Here are two examples:

[18] Alitalia flies with you.

[4] Fly the Flag.

In the example [18], “Alitalia” does not represent the airline company as such, but it rather refers to all people who work for this company, and probably to the perfect service on board. In the example numbered [4], “the flag” means something more than just a piece of cloth. It refers to all the values that people living in that country share.

Other rhetorical device that appears still frequent in our corpus is a personification. It has been identified 10 times in total which is not so frequent at all. According to the research statement no. 2, most of our samples should include this technique. However, neither this statement seems to be true. Some examples of personification are:

[17] Nobody knows Alaska like Alaska knows Alaska.

[49] Delta Is Ready When You Are.

It is obvious that neither *Alaska* nor *Delta* refers to the airline companies as such. These two words represent just people, the companies’ employees who in [17] know very well what Alaska’s people need and who in [49] are ready to provide the best possible flying experience for their passengers. Nevertheless, this result does not support our research claim.

Moreover, we have observed several devices which seem to be less prominent. Among them we can mention a hyperbole (only 4 times), metonymy (3 times), idiomatic expression (3 times as well) and the least frequent one is a simile. The lowest occurrence of similes in the airline slogans confirmed what we have proposed in our

hypothesis no. 4. Generally, similes are not regarded as popular devices in advertising slogans, as they do not allow the customer to make their own opinion.

To sum up, semantics plays an important role in making advertising slogans successful. More precisely, the airline companies also use a variety of rhetorical devices because they give people chance to play with the meaning of words. In our corpus, we have noticed 50 devices which is less than half. Here it is important to mention that in a few slogans we have identified a combination of two or more devices. Such example would be the slogan [17], where a simile, synecdoche and personification can be found at once.

[17] Nobody knows Alaska like *Alaska* **knows** *Alaska*.

10.4 Morphological level

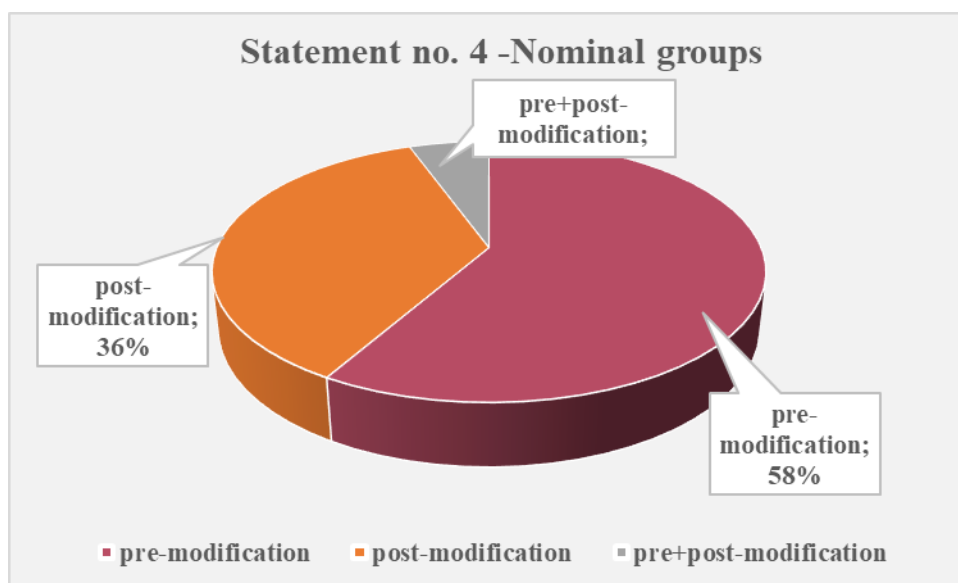
As we believe, there is a strong correlation between morphology and advertising. Advertising texts are aimed at conveying ideas through a language, using different forms of words. We have already pointed out how important is the choice of words in adverts. According to Leech (1966) advertising texts usually consist of complex nominal groups which are pre-modified by other elements. Concerning the analysis of nominal, we have taken into consideration only those which stand on their own. These are minor sentences that consist of one verbless clause. Moreover, it is important to mention that our corpus consists of 130 slogans, however, some of them include more than one utterance. In total 152 utterances have been analysed in terms of morphology. This might be illustrated by the following slogans:

[27] Be Yourself. Nonstop.

[72] Legendary Aircraft. Extraordinary Service.

In the corpus we have identified 64 minor sentences in total. As Fig. 7 displays, in these examples we have found 21 examples of pre-modification in nominal groups (58%), only 13 examples of post-modification (36%) and 2 examples which included both pre-modifying and post-modifying element (6%). This finding also confirmed the true value of our statement no. 4.

Fig. 7: Nominal groups



As we have already described in the theoretical part, the purpose of a pre-modifying element is to give an additional information. In English, there are several types of pre-modifiers, such as genitives, pronouns, adjectives, determiners, numerals, etc. In our analysis, we have paid attention to genitives. What we have observed is that all genitives used in the airline slogans are inanimate, as the following examples show:

[13] The World's Warmest Welcome

[32] The Carrier of Choice

[84] The World's Most Refreshing Airline

These examples also demonstrate the use of adjectives in the airline slogans. In advertising, comparative and superlative forms of adjectives are preferably used. Advertisers use them to highlight higher/highest quality the products. In the corpus of 130 slogans we have noticed only 2 examples of comparative adjectives, as follows:

[30] Now our smile is even wider.

[91] Lufthansa. There's no better way to fly.

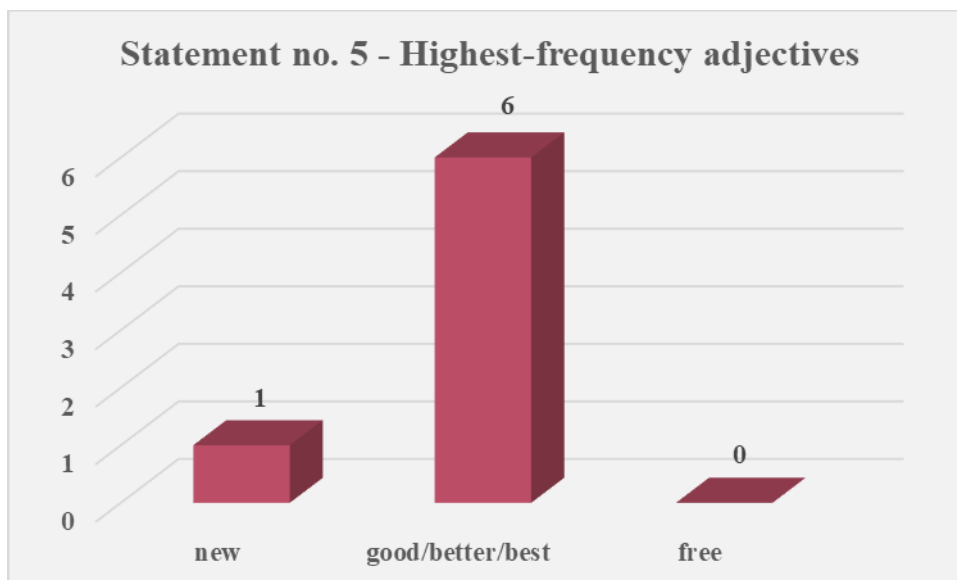
On the contrary, the superlatives are found more frequently, for instance:

[34] The World's Greatest Flyers Fly American.

[61] The Best Thing That Ever Happened to Air Travel.

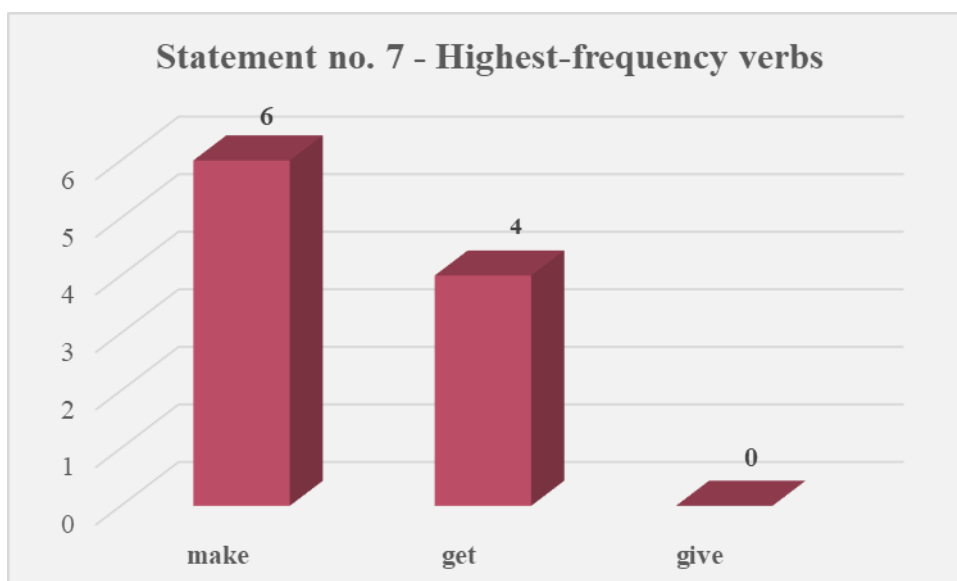
We also claimed that there are three English adjectives which are supposedly the most frequently occurring ones, namely *new*, *good/better/best*, and *free*. However, none of these have been found more than 6 times in our samples. Fig. 8 shows the very low occurrence of these words that does not support our research statement no. 5.

Fig. 8: Adjectives



Additionally, we have been also looking for the most prominent verbs. Following the theory proposed by Leech, the highest-frequency verbs found in the corpus should be the following ones: *make*, *get*, and *give*. However, as Fig. 9 illustrates, this claim is not correct again.

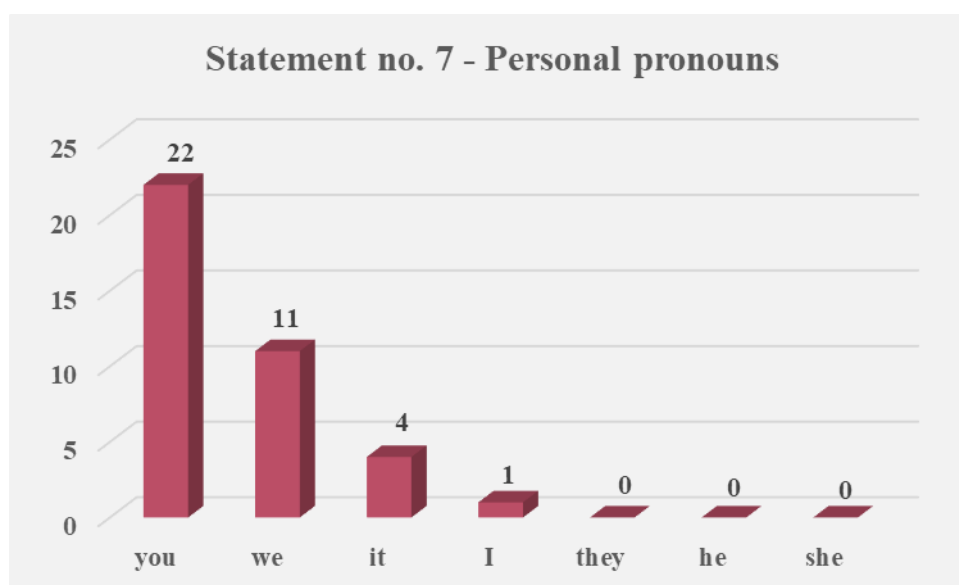
Fig. 9: Highest-frequency verbs



On the contrary, our findings show a high occurrence of monosyllabic verb *fly*, usually in the form of indicative (to fly) that Leech (1966) does not mention in his book. Based on this result, it is clear how much a word choice is affected by a particular type of advertisement.

The last lexical category in which we have been also interested are the pronouns. Pronouns play a significant role in advertising since they create a personal relationship between the advertiser (company) and the receiver of the message (client). As we discussed in the theoretical part, the most frequently occurring pronouns in advertisements are personal pronouns *you* and *we* to which we have paid special attention. We have also spoken the reasons why they are so popular and based on theory we have expected to find them in most of our samples. The findings are depicted in Fig. 10, as follows:

Fig. 10: Personal pronouns



The corpus of 130 slogans includes 49 personal pronouns in total. In the samples we have found a second-person pronoun *you* 22 times (in nominative and accusative form) and a first-person plural pronoun *we* 11 times. These results also confirm the statement no. 7.

Moreover, as we have pointed out, the personal pronoun *you* creates a connection between a consumer and an advertised product, as it is seen in the following examples:

[18] Alitalia flies with you.

[110] Taking you more personally.

These two examples show how a strong connection can be built up by using the pronoun *you*. It creates the impression that the message is addressed to each of us individually. What is more, it is evident they want to let us know that they are also involved in this relationship. That is why the pronoun *we* is also used quite often, as follows:

[115] We are travelers.

[119] How do we love you?

As shown above in the examples [115] and [119], this relationship does exist. The airline companies highlight how important the passengers are for them. There will be no relationship, no business without their clients.

Now, to be compared with less frequent ones, for instance a first-person singular pronoun *I* which has appeared only once, and a third-person pronoun *it* which has been identified only 4 times. Furthermore, any examples of pronouns *they*, *she* and *he* have been not found in the corpus. Concerning the other types of personal pronouns, the research has revealed only a small percentage of these pronouns, for instance: reflexive (2 times), possessive (9 times), genitive (8 times), predicative (only 1).

What we have also dealt with were the indefinite pronouns like *everyone*, *anybody*, etc. Based on the theoretical framework, these are not preferably used by companies as they weaken the relationship between the company and its client. In the corpus we have observed only 8 examples of these pronouns. In fact, this finding supports our previous theory. For instance:

[14] Now everyone can fly.

[31] Something Special in the Air.

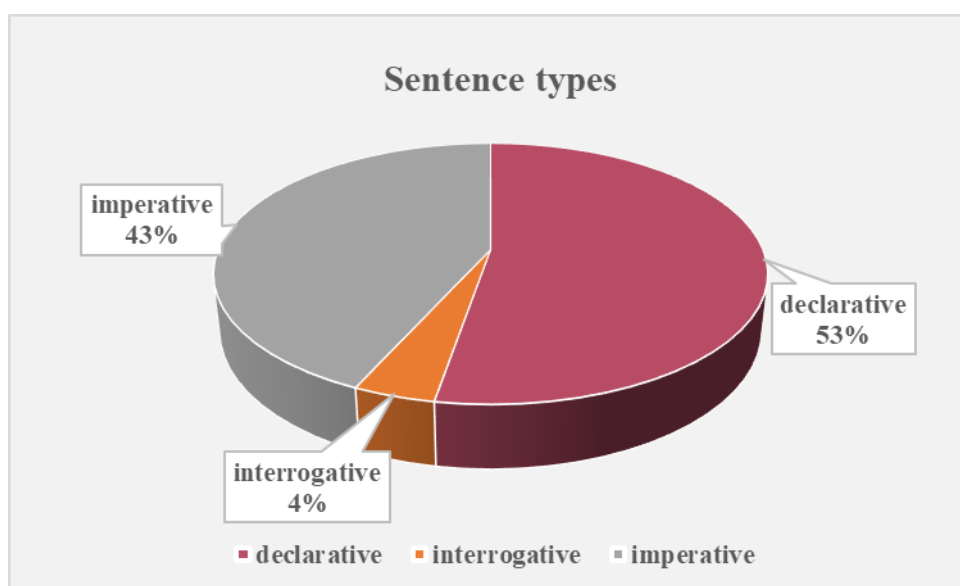
To sum up, at the level of morphology we focused mainly on the nominal and verbal groups, then lexical category of pronouns and adjectives. The findings of the research show that most slogans include a nominal pre-modification or post-modification. Advertisers prefer to use a second-person singular or plural pronoun *you* (which is the most prominent one) and a first-person plural pronoun *we*. Furthermore, we have noticed that the choice of monosyllabic verbs highly depends on the particular type of

advertising. Airline companies tend to use frequently a verb *fly* in their slogans. Moreover, surprisingly we have not found many examples of comparative or superlative adjectives in our samples.

10.5 Syntactic level

At the level of syntax, we have examined 152 utterances (130 slogans) in terms of the sentence types, sentence structures and other repetitive and elliptical constructions that occur in the advertising slogans. According to Myers (1944), the advertising slogans predominately include interrogative and imperative sentences, as well as exclamations. As Fig. 11 shows, the most frequent sentence type in airline slogans is declarative (53%) and imperative (43%). The interrogative sentences have been found only 3 times (4%) and exclamatory sentences have not been found at all.

Fig. 11: Sentence types



The most prominent sentence function is a statement, which aims to provide an information, to describe or explain something, for instance:

[1] Smart flies Aer Lingus.

[14] Now everyone can fly.

The purpose of these two slogans [1] and [14], is to inform the audience about a specific topic (related to the flying).

The second common type of sentence in airline slogans is the imperative one. Imperative sentences are famous in advertising since they create a personal effect. In the corpus we have identified 32 imperatives (from 152 utterances), and it is interesting that some slogans consist of more than one imperative verb [15] and [21], for instance:

[15] Fly smart. Land happy.

[21] Dream it, live it.

[28] Fly the American Way.

Turning to the interrogative sentences, we have found only 3 examples. The example [64] is an elliptical interrogative sentence which starts with the interrogative Wh-element and ends with a question mark. The example [70] depicts that the question can also end with a full stop.

[64] Why fly any other way?

[70] When was the last time you did something for the first time.

Fly Emirates.

[119] How do we love you? Let us count the ways.

The last slogan [119], shows the canonical English sentence pattern for the interrogatives:

[Wh-element]	[Auxiliary/Modal]	[Subject]	[Negation]	[Lexical verb]+...
<i>How</i>	<i>do</i>	<i>we</i>	-	<i>love +(you)</i>

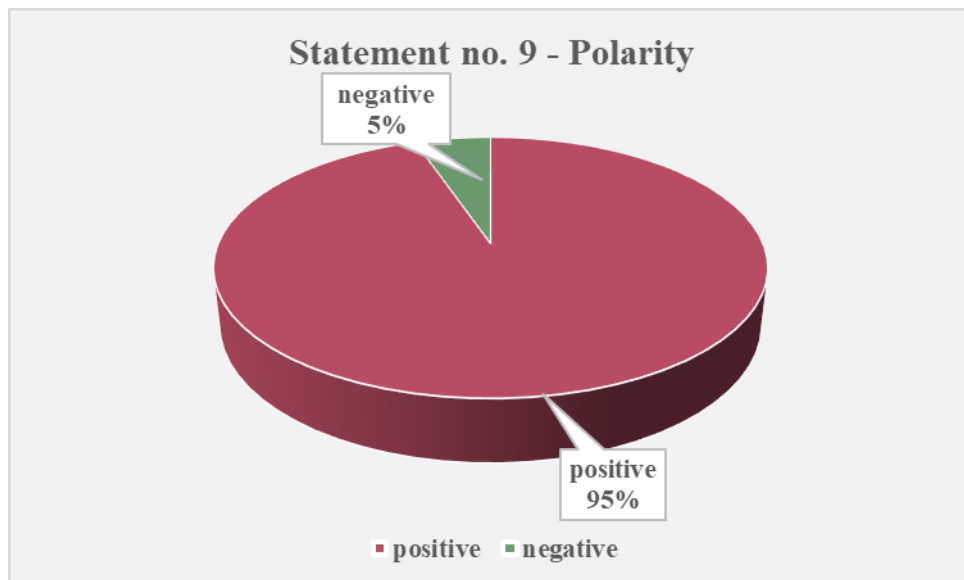
Concerning the polarity of 130 examined slogans, a negation has been identified only in 9 samples, as illustrated by the following examples:

[2] This is not just an airline, this is Aer Lingus.

[125] Don't just book it. Thomas Cook it.

This result (shown in Fig. 12) also supports our research claim no. 8. In general terms, negative advertisements are not typical in marketing since adverts should evoke positive impressions. However, some brands (companies) tend to use the negative constructions to emphasize the company or product's value.

Fig. 12: Sentence polarity

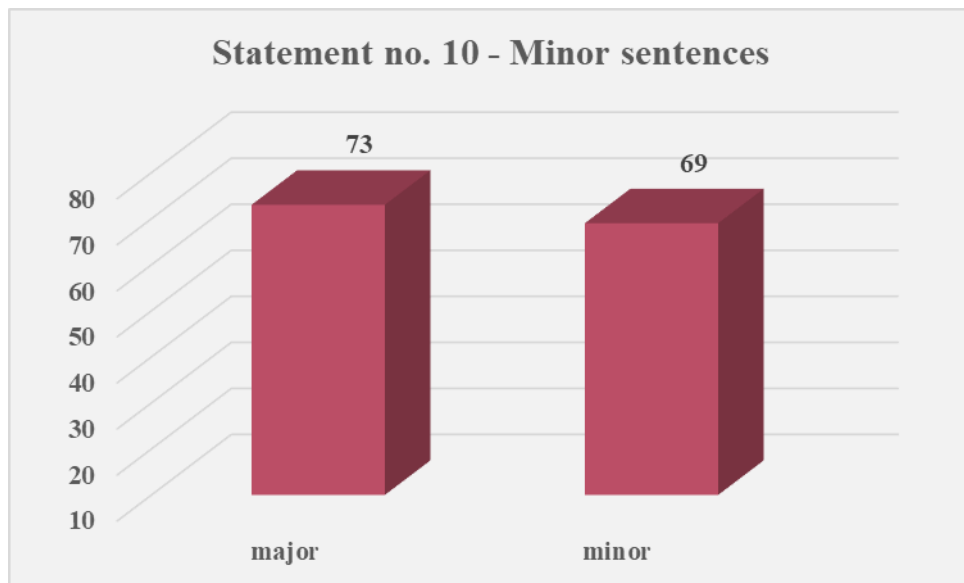


Turning to the sentence structure, as we discussed, there are two main types of sentences, namely major and minor. In our research we have been interested in the occurrence of minor sentences. The findings of the research have revealed 69 cases of minor sentences as opposed to 72 major sentences in 152 utterances, as it is displayed in Fig. 13. This also confirms our previous belief, formulated into the statement no. 10.

The following airline slogans include the examples of minor sentences:

- [9] Your Palace in the Sky
- [13] The World's Warmest Welcome
- [31] Something Special In the Air

Fig. 13: Major and minor sentences



Minor sentences are usually incomplete elliptical clauses which miss the verb or another element. Ellipsis is a popular syntactic strategy which allows the consumer to fill in the missing word or phrase. The examples of grammatical ellipsis are the following ones: *it is, there is/are, we are, etc.*

[40] (We are) The First Airline of the Americas

[31] (There is) Something Special In the Air

[78] (It is) The Spirit of the West

[105] (It is) The Easiest Way to Fly.

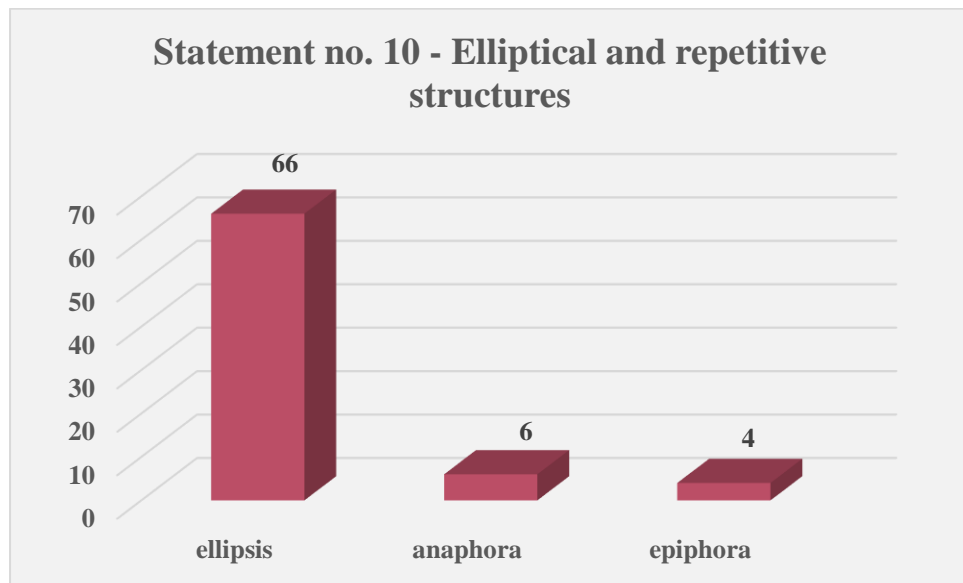
Moreover, we can observe several examples of contextual ellipsis which can be completed from the context, as follows:

[41] With Pleasure.

[55] On Top of the World.

Alongside with the elliptical constructions, we have also been searching for some other syntactic devices, such as anaphora and epiphora. The results are illustrated in Fig. 14, and as we expected, ellipsis has been found 66 times, anaphora only 6 times and epiphora 4 times.

Fig. 14: Repetitive and elliptical structures



According to Leech (1966), repetitive (parallel) structures are popular in advertising as they have a mnemonic value by which advertising slogans become more memorable.

[21] Dream it, live it. (epiphora)

[41] Fly Easy. Fly Grant. (anaphora)

Regarding the tense of the analyzed slogans, Fig. 15 shows that airline companies tend to communicate with their clients predominantly in the present. In 152 utterances, we have recognized 41 cases of present simple tense and one case of present continuous tense. On the other hand, we have identified only 2 samples with the past tense form, and 2 samples with the future reference.

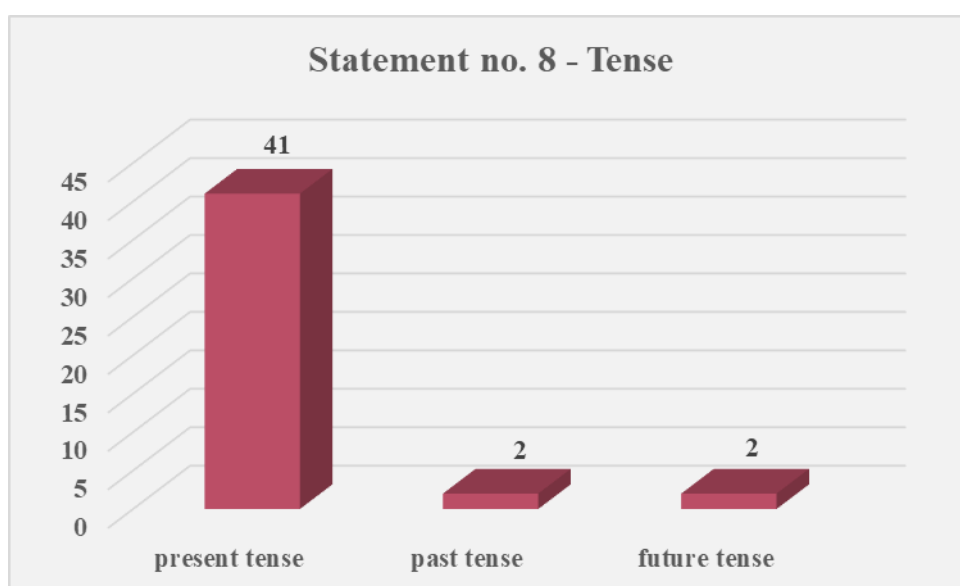
[70] When was the last time you did something for the first time. Fly Emirates. (past reference)

[102] Every country has an airline. The World has Pan Am. (present)

[44] We'll take more care of you. (future)

It is necessary to mention that 75 slogans have been not examined in terms of the sentence tense as they include minor and verbless sentences, non-finite sentences, imperative sentences, or sentences in a passive voice.

Fig. 15: Tense



To conclude, from the syntactic point of view we have analyzed 130 slogans, 152 utterances in total from various aspects, including sentence types, sentence structures, sentence polarity and tense, and elliptical and parallel constructions as well. The results of the research show that the most prominent sentence types are declarative and imperative ones. Moreover, advertisers use predominately the present tense form and most slogans are affirmative. Only a small number of negative constructions has been found. Concerning the sentence structures, we have observed a high occurrence of minor sentences but still the majority of slogans consists of major complete sentences. What is more, airline companies often apply the elliptical constructions, as well as repetitive ones to their slogans.

11 Conclusion

Advertising has become an important social phenomenon. It is regarded as a driver for a global economic growth since it attracts the consumers to buy the products of different companies and support their businesses. Nowadays, it is not such a difficult task because advertisements appear almost everywhere. Their aim is to make people trust the company and the advertised product or service.

The thesis starts with an introductory part which is followed by the description of data collection, research methods and aims. As discussed, the main purpose of the thesis is to provide a stylistic and linguistic analysis of 130 advertising slogans created by airline companies. Theoretical part deals with the concept of advertising, providing us with the fundamental information related to the historical development and the goals in marketing process. Moreover, it concentrates on the advertising slogan and its main characteristics. Additionally, it focuses on the detailed description of linguistic devices which occur in different types of advertisements. This part also involves the key linguistic theories proposed by such outstanding linguists as Geoffrey N. Leech, Greg Myers, Angela Goddard, Guy Cook, Halliday, Hassan, Crystal and Davy and others. Based on the theoretical framework, 10 research statements have been formulated. The practical part focuses on the linguistic analysis itself. In order to satisfy the main objectives, qualitative as well as quantitative research methods have been used. The collected data have been analyzed at five different linguistic levels, namely phonological, graphological, semantic, morphological, and syntactic. The main aim of the analysis was to identify all possible linguistic means and successively, to determine which are the most and least prominent linguistic techniques employed in the airline advertising slogans.

From the phonological point of view, the findings of the research have revealed that airline slogans do not primarily focus on using sound-based devices. The most common sound technique is an alliteration, which occurs 28 times. Other devices have been found only in a small number of samples. At the level of graphology, no techniques, except for the capitalization of initial letters, have been observed. From the semantic point of view, airline companies do not use as much a figurative language as I expected. The majority of slogans can be understood word by word because their

meaning is literal. Among the most frequently occurring devices are metaphors, then synecdoche and personification. Most of the metaphorical expressions are related to travel, journey, or life. What is more, use of brand names is also a popular strategy. Concerning the morphology of slogans, we have noticed a large number of nominal groups with a pre- or post-modifying elements. Surprisingly, comparatives and superlatives have occurred only rarely. Additionally, we have noticed that the choice of adjectives and verbs in advertisement highly depends on its thematic background. In our corpus, the verb *fly* seems to be the most common one (except for *be*). Furthermore, we have witnessed that personal pronouns play an important role in the airline slogans, especially a second-person singular or plural pronoun *you*, and a first-person plural pronoun *we*. Advertisers tend to use them because they create a strong relationship between the company/product and the consumer. From the syntactic point of view, the results show that a large number of slogans consists of minor sentences with no verb. Moreover, most minor sentences are nominal clauses in which ellipsis can be found. Furthermore, advertisers use predominately the present simple tense form. Most slogans are affirmative and only 8 examples of negation have been noticed.

In my opinion it is fascinating to see how powerful words can be. Therefore, advertisers have a difficult task to choose the right ones. I believe that these findings are a good source for further research in the field of advertising.

12 Resumé

Hlavným cieľom tejto diplomovej práce bola lingvistická a štylistická analýza 130 sloganov leteckých spoločností. Práca je rozdelená na dve časti: teoretickú a praktickú. Teoretická časť sa zameriava na poskytnutie základných informácií o reklamách a ich využívaní v turistickom ruchu. Zahrňuje dôkladný popis lingvisticko-štylistických techník a prostriedkov, ktoré sú súčasťou reklamných sloganov. Poskytuje i prehľad niekoľkých významných lingvistických teórií vytvorených poprednými jazykovedcami. Na základe týchto teórií bolo následne sformulovaných 10 tvrdení, ktorých pravdivosť sa po vyhodnotení výsledkov práce buď potvrdila alebo vyvrátila. Praktická časť práce obsahuje samotný jazykový rozbor na piatich úrovniach, a to fonologickej, grafologickej, sémantickej, morfolologickej a syntactickej. Hlavným cieľom tejto časti bolo správne zaradenie a identifikovanie jazykových prostriedkov nachádzajúcich sa v sloganoch leteckých spoločností a určenie miery ich použitia. Všetky zistenia boli zhrnuté v nasledujúcej časti práce, doplnené o grafy s údajmi.

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Appendix

SLOGAN	AIRLINE COMPANY
A Symbol of Freedom	Southwest Airlines
A Tradition of Warmth	Air India
A Whole different animal.	Frontier Airlines
Airlines Are the Same. Only People Make the Difference.	Delta Airlines
Alitalia flies with you.	Alitalia
Alitalia, working for you.	Alitalia
Always getting better	Ryanair
At Pan Am, the sky is no longer the limit.	Pan American World Airways
Be good to yourself. Fly Emirates.	Emirates
Being there is everything.	Air New Zealand
Be Yourself. Nonstop.	American Airlines
Cherished experience	Hainan Airlines
Choose how to fly	Alitalia
Clear Skies Ahead.	American Airlines
Close to you	Flybe
Come on, let's fly!	EasyJet
Connecting People	Servant Air
Delta Is Ready When You Are.	Delta Airlines
Delta Gets You there.	Delta Airlines
Delta is My Airline.	Delta Airlines
Designed for You, or The Nordic Way.	Finnair
Don't just book it. Thomas Cook it.	Thomas Cook
Dream it, Live it.	Alitalia
Emirates, the Finest in the Sky.	Emirates
Every country has an airline. The World has Pan Am.	Pan American World Airways

Everything for Your Love.	Avianca
Experience makes the difference.	Pan American World Airways
Fly Easy. Fly Grant.	Grant Aviation
Fly Emirates. Keep discovering.	Emirates
Fly the Friendly Skies of United.	United Airlines
Fly Smart. Land happy.	Alaska Airlines
Fly the American Way.	American Airlines
Fly the Flag.	Air Canada
Fly the friendly skies of United.	United Airlines
Fly with a happy face.	Alaska Airlines
Flying private for the cost of commercial	Boutique Air
Flying the Pacific Northwest Since 1946	Kenmore Air
Formerly Catch the Spirit!	Spirit Airlines
Friendly Low Fares	Jet2
Gateway to the National Parks and beyond!	Scenic Airlines
Get Going	Fly Dubai
Globally Yours	Turkish Airlines
Going Places Together	Qatar Airways
Going beyond expectations	Malaysia Airlines
Going for great.	Envoy Air
Good Goes Around	Delta Airlines
Hawaii flies with us.	Hawaiian Airlines
Hello Tomorrow	Emirates
How do we love you? Let us count the ways.	Southwest Airlines
In The Service Of Others	Air Choice One
Inspiring Humanity	JetBlue
It's For You.	Avianca
It's good to know that you're on American Airlines.	American Airlines

Journeys are made by people you travel with.	Malaysia Airlines
Keep Climbing	Delta Airlines
Lauda Way to Fly.	Lauda
Legendary Aircraft. Extraordinary Service.	Everts Air
Less Money, More Go	Spirit Airlines
Let us take you there...	Air Inuit
Life is a journey, travel it well.	United Airlines
Low Fares Done Right	Frontier Airlines
Low fares. Made simple.	Ryanair
Low fares. Nothing to hide. That's Transparency.	Southwest Airlines
Lufthansa. There's no better way to fly.	Lufthansa
Malaysian Hospitality	Malaysia Airlines
Made to fly high.	Alitalia
More than a comfortable flight.	Croatia Airlines
More than just an airline code. MH is Malaysian Hospitality.	Malaysia Airlines
Nobody knows Alaska like Alaska knows Alaska	Alaska Airlines
None Faster. None Finer. To and Through the South.	Delta Airlines
Nonstop You	Lufthansa
Now everyone can fly	AirAsia
Now our smile is even wider.	American Airlines
Now we can all fly.	Wizz air
On Top of the World	Delta Airlines
One of America's Pioneer-Scheduled Airlines	Delta Airlines
Pan Am makes the going great.	Pan American World Airways
Ready When You Are	Delta Airlines
Ryanair. Fly cheap.	Ryanair

Say yes to the world.	Lufthansa
Scotland's Airline	Loganair
Simply Fly Away.	Air Belgium
Smart flies Aer Lingus	Aer Lingus
Something Special In the Air	American Airlines
Speed, Comfort and Convenience	Delta Airlines
Spirit of Australia	Qantas
Start Your Climb	Mesa Airlines
Stop searching. Start Traveling.	Southwest Airlines
Taking you more personally	Qatar Airways
The Airline Run by Professionals	Delta Airlines
The Airline of the South	Delta Airlines
The Best Thing That Ever Happened to Air Travel	Delta Airlines
The Carrier of Choice.	American Airlines
The First Airline of the Americas.	Avianca
The Hometown Airline	Sun Country Airlines
The Joy of Flying.	Jet Airways
The New America is arriving.	American Airlines
The Only Carrier Specializing in Moloka	Makani Kai Air
The Only Way to Fly.	Western Airlines
The Shortest Distance Between Two Points	Penobscot Island Air
The Spirit of Alaska	Pen Air
The Spirit of the West.	Frontier Airlines
The Airline of the Maltese Islands	Air Malta
The Easiest Way to Fly.	Pegasus Airlines
The Flexible Choice.	Danish Air Transport
The Wings of Italy	Alitalia
The World's Best Long-Haul, Low-Cost Airline	Norwegian Air

The World's Greatest Flyers Fly American	American Airlines
The World's Most Refreshing Airline.	Jet Airways
The World's Warmest Welcome	Air New Zealand
The World's 5-star Airline	Qatar Airways
This is not just an airline, this is Aer Lingus	Aer Lingus
To Fly. To Serve.	British Airways
Together We Fly	Allegiant Air
Together, Further.	LATAM Brasil
USAir Begins With You.	American Airlines
We are travelers.	Scandinavian Airlines
We know why you fly. We're American Airlines.	American Airlines
We love to fly and it shows	Delta Airlines
We move those, who move Italy.	Alitalia
We'll take more care of you.	British Airways
We're not happy until you're not happy.	Air Canada Rouge
We're your wings	Cape Air
When was the last time you did something for the first time. Fly Emirates.	Emirates
Why fly any other way?	Eastern Airways
Widen Your World	Turkish Airlines
With Grand Canyon Airlines, Your Memories are Cleared for Takeoff!	Grand Canyon Airlines
With Pleasure.	Avianca Airlines
You and I were meant to fly	Air Canada
You get the best of everything	American Airlines
You'll love the way we fly	Delta Airlines
Your Palace in the Sky	Air India