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FIGURATIVE LANGUAGE AND ITS USE IN PRESS ADVERTISING

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"To make a prairie it takes
a clover and one bee,
One clover, and a bee,
And revery.
The revery alone will do,
If bees are few."

Emily Dickinson

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A B B R E V I A T I O N S

LF - LIFE
NW - Newsweek
PW - PEOPLE WEEKLY
RD - Reader's Digest
SF - SAN FRANCISCO FOCUS
SM - Smithsonian
TM - TIME

ABSTRACT

Our purpose in this work is to analyze the role of figurative language in advertising from the linguistic point of view. Since it was necessary to limit the field of our research we decided to restrict our investigation to the tropes (metaphor, metonymy and synecdoche) in the language of press advertising, particularly of magazines. Based on LEECH's concept of *deviation* we selected the material, which was classified according to some previously established criteria. These criteria were obtained from a thorough analysis of the theories which best applied to our research. After the material was classified we worked with the interpretation of the tropes.

Our objectives were, basically, to establish some criteria for the analysis of the advertising texts, to develop a classification matrix for the selected material, and to provide a guide for the interpretation of the tropes. With these objectives in mind we were able to conclude that the tropes, which are important constituents of the advertising language, represent deviations from the linguistic code because they require special interpretation.

In regard to their use in advertising they can be classified according to the following aspects: definition, process of association, parts and types, which are the ground for the interpretation of the message.

Our ultimate aim was to produce a valuable work which would benefit those who read it. Therefore we believe that this dissertation can be useful for teachers and learners of English as a foreign language, translators, advertisers or people in general who are interested in the language of advertising.

RESUMO

O presente trabalho tem por objetivo analisar, sob o ponto de vista lingüístico, a linguagem figurada em anúncios publicitários encontrados em revistas de língua inglesa. Como era importante delimitar uma área para a pesquisa, resolvemos restringir a nossa investigação ao uso dos tropos (metáfora, metonímia e sinédoque) na linguagem publicitária, tendo como fonte exclusiva anúncios impressos em revistas. A partir do conceito de *desvio* apresentado por LEECH selecionamos o material, que foi classificado de acordo com critérios previamente estabelecidos. Estes critérios foram obtidos através de uma análise cuidadosa das teorias mais apropriadas à nossa pesquisa. Depois da classificação do material começamos a trabalhar na interpretação dos tropos.

Nossos objetivos neste trabalho foram, basicamente, estabelecer critérios para a análise dos anúncios, desenvolver um sistema para classificar o material selecionado, e elaborar uma espécie de guia para a interpretação dos dados. Com base nestes objetivos concluímos que os tropos, componentes importantes da linguagem publicitária, representam desvios do código lingüístico porque exigem interpretação especial a

partir de uma leitura cuidadosa. Em relação ao seu uso na publicidade os tropos podem ser classificados de acordo com os seguintes aspectos: definição, processo de associação, partes e tipos, os quais são a base para a interpretação da mensagem.

Sempre foi nosso alvo produzir um trabalho de valor que beneficiasse todos que o lessem. Por isso cremos que esta dissertação pode ser útil a professores e estudantes de inglês como língua estrangeira, tradutores, anunciantes ou qualquer pessoa que tenha interesse na linguagem publicitária.

1 INTRODUCTION

Advertising is one of the most complex processes of communication because it involves persuasion which is a phenomenon with many implications for both the sender and the receiver of the message. The complexity of an advertisement (ad) might be measured by questions such as: who says what? to whom? by what means? to what effect? The answers will demonstrate that language is only one component of the advertisement and that, although it seems simple, advertising is an intricate process where each word is carefully selected for maximum effect.

One of the maxims of advertising is "be creative". However, this is a very loose rule and can be interpreted in many different ways. According to LEECH (1966),

... what a copywriter means, if he calls his job creative, is that the preparation of advertising material calls not only for experience or good judgement, but imagination: the imagination by which advertising "ideas" are conceived in the first place, and by which they are later transformed into the tangible signals of speech, writing and pictorial communication.¹

In this dissertation we follow LEECH and discuss only the creative use of the advertiser's linguistic vehicle of communication, in our case, the English language.

Still following LEECH's line of thought we ask: What does being creative with language mean? In his search for an

answer LEECH turns to the language of poetic and prose literature because this variety breaks the rules and conventions of linguistic usage which limit the means of expression. Based on this same argument we chose to analyze the use of figurative language in advertising.

Since the ultimate objective of any type of advertising is to persuade the public to buy a product or service, the advertiser uses sound, images and other devices in order to convey his message. All these devices, to be effective, need to be based on *creativity* because the advertiser passes on new concepts and at the same time convinces the public through novel and unconventional constructions and also through creative uses of stereotyped expressions. Figurative language requires special interpretation because words, phrases, clauses and sentences used figuratively have a different meaning. According to LIBERMAN & FOSTER (1968), "the strength of figurative language lies in an evocative rather than denotative power and in an ability to deal suggestively with feelings and qualities in contexts where scientific literality would be incomplete, inaccurate, or misleading."²

The study of all the types of figurative language would be too extensive so we decided to limit our analysis to the three main tropes*: metaphor, metonymy and synecdoche. However, we also mention other figures of thought and their use in advertising. In publicity these tropes contribute to the creative development of the advertising language.

*Tropes are figures of thought in which the name of something is applied to something else through a process of association based either on similarity or on contiguity.

The present research seems valid because figurative language requires special interpretation since it is an unorthodox type of language, according to LEECH (1966, p.181-2). Based on LEECH's argument we consider this unconventional use of language a deviation from common use. However, deviation is not interpreted in this work as error but as a special use of language which requires careful reading. In this sense figurative language is used in advertising as a creative device which catches people's attention and persuades them to buy products or services. However, figurative language or more specifically the tropes may be difficult to interpret in the ads.

Since figurative language requires special interpretation learners of a foreign language may have problems in understanding the meaning of words and expressions which are employed in a non-literal sense. Even native speakers face these problems too. E.L. BLACK (1964) describes eight errors in comprehension made by students in training colleges and among them, four refer to the difficulties of understanding metaphors, detecting irony and interpreting words or even sentences in relation to the whole context.³ In the same way and probably in a higher level, learners of English as a foreign language very often feel discouraged when they read literary texts or even non-literary ones in which figurative language is employed, because they do not understand the message.

In advertising texts figurative language, ambiguity, and association of ideas are very frequently used. The ads

in general are also full of neologisms and colloquial expressions which make them an important material in language teaching. But at the same time the type of language of the ads may create problems even for advanced students who are not used to it.

Nowadays, specialists in foreign language teaching have emphasized the use of authentic materials in the classroom. "Authentic materials" in this context mean any type of written matter which was not produced for pedagogical purposes but can be used to teach a foreign language. They are, for example, films, radio and television programs, newspaper and magazine articles, pamphlets, and advertisements. Michael Swan is one of the authors who insist on the importance of authentic materials. In an article published in Cambridge ELT news (Spring 1981) he suggests many activities involving authentic texts. Since these materials have been very much used in English classes in Brazil lately, we decided to study the language of one of them, which is the magazine advertisement. For the purpose of this work our sources were limited to magazines which are popular and easy to find in Brazil such as Reader's Digest, Life, Time, Newsweek and People Weekly.*

Our objectives in this dissertation are:

- a) to establish criteria for the analysis of advertising texts according to a theoretical framework and considering the use of figurative language, more specifically the tropes metaphor, metonymy and synecdoche.

*More details in chapter 2 (p.11-2) and chapter 4 (p.62).

- b) to develop a classification matrix for the selected material.
- c) to provide a guide for the interpretation of the tropes which could be useful for learners and teachers of English, translators and advertisers.

Although it is not our purpose to show the application of our analysis in the classroom we hope this study can be useful for learners and teachers of English as a foreign language when they work with advertisements. Advertisers themselves may also benefit from this research since it describes one aspect of advertising which can be better explored by them in their struggle to reach the public.

Our study begins with a theoretical description of the language of advertising in which we discuss the definitions and objectives of advertising, the technical terms and the characteristics of the advertising language. The following chapter is a discussion of the use of figurative language in advertising focused on the three main tropes: metaphor, metonymy and synecdoche. In the chapter on Methodology the procedures for the selection and classification of the material are explained. Then 16 ads are analyzed according to the given criteria and the results of the analysis are discussed in the next chapter before the final conclusion. A photocopy of each ad is provided in the Appendix.

NOTES

¹LEECH, G.N. English in advertising: a linguistic study of advertising in Great Britain. London, Longman, 1966. p.175.

²LIBERMAN, M.M. & FOSTER, E.E. A modern lexicon of literary terms. Glenview, Scott Foresman, 1968. p.54.

³BLACK, E.L. Eight types of mistakes in comprehension. In: STRANDNESS, T.B.; HACKETT, H.; CROSBY, H.H. eds. Language, form and idea. New York, McGraw-Hill, 1964. p.6-11.

2 THE LANGUAGE OF ADVERTISING

Our aim in this chapter is to present a description of *the language of advertising* limited, however, to certain specific features in order to fit the purpose of our work. This description includes the definitions and objectives of advertising, the technical terms and the characteristics of the advertising language in terms of psychological and linguistic devices. At the same time, we discuss the terminology used in this chapter and in the following ones.

2.1 DEFINITIONS AND OBJECTIVES OF ADVERTISING

Before defining the *language of advertising* we should explain what advertising itself actually means. According to the American Marketing Association, advertising is any form of non-personal presentation and promotion of ideas, goods or services paid by an identified sponsor.¹ Another definition is given by ROTZOLL (1985) in Discourse and communication: "advertisements as discourse must first be recognized as paid, nonpersonal communication forms used by identified sources through various media with persuasive intent."² In Portuguese one of the definitions of "publicidade" is "divulgação de fatos ou informações a respeito de pessoas, idéias, serviços, produtos ou instituições, utilizando-se os veículos normais de comunicação."³ The English term *publicity* and the Portuguese

publicidade derive from the Latin verb "publicare", to make something known to people. *Advertising* comes from the Latin "advertere", to turn toward or to call attention to something. Another word often associated to advertising is *propaganda*. Its use, however, is more restricted in English than in Portuguese. While in Portuguese we may refer to an ad on television or in a magazine as "uma propaganda" and we may also use the term in a general sense ("propaganda comercial, politica, religiosa"), in English we generally use *propaganda* in the sense of "systematic propagation of a given doctrine." This interpretation often implies dissemination of ideas in order to favor one's own cause or to harm someone else's. Although both in English and in Portuguese a lot of ads explicitly offend their competitors, this should not be the purpose of advertising.*

On the other hand, it is not possible to hide the intention of advertising to persuade and influence the public, besides informing it about products and services. According to O'DONNELL & TODD (1980), advertising is "a form of persuasion directed at large numbers of people by means of the media" and it is a "complex phenomenon because it involves two interacting processes, namely, communication and persuasion, and both processes are many-faceted."⁴ Since these are processes involving man and his life in society, we may conclude as VESTERGAARD & SCHRØDER (1986) have:

*The definitions were taken from Dicionário brasileiro da língua portuguesa (p.1404, 1419), The American heritage dictionary of the English language (p.11, 564), and Oxford advanced learner's dictionary of current English (p.675). Complete references can be found in the Bibliographical References.

"advertising not only influences human society but also reflects aspects of that society's values."⁵

In order to set up the objectives of advertising, a distinction must be made between commercial and non-commercial advertising, although there are other classifications which we will explain in the following section. The basic difference is that "commercial consumer advertising is directed towards a mass audience with the aim of promoting sales of a commercial product or service"⁶ while the non-commercial type is produced by government agencies and associations such as charities with no lucrative objective. In other words, the ultimate objective of commercial advertising is to sell a product or service whereas in the non-commercial type the aim is actually to influence the public through political propaganda or through the appeal to contribute to charity. Both types, however, have their own techniques to interfere in the ideologies of a given society.

The following statement by Guérin in Agência de publicidade summarizes the intention of commercial advertising: "A propaganda no sentido comercial da coisa é aquilo que dá o desejo do que se necessita e a necessidade do que se deseja."⁷ Therefore, even though other types of advertising exist, it is the commercial one which uses most money, professional skill, and space in the media. This is the kind we will concentrate on in our analysis.

2.2 TECHNICAL TERMS

We discuss now some of the technical terms used in

advertising which are relevant to our study. They are presented under four headings: types and objectives, media, participants, and the advertising text.

2.2.1 Types and objectives

VESTERGAARD & SCHRØDER (1986) consider three types of commercial advertising: a) prestige or good-will advertising — where firms advertise a name or an image; b) industrial or trade advertising — where a firm advertises its products to other firms; c) consumer advertising — where a firm advertises its products to potential consumers (p.1-2). In LEECH (1966) we find practically the same types (p.25).

WILLIAMS (1980) distinguishes between the competitive and the non-competitive kind. In the former, the manufacturers compete against each other and the products become rivals. In the latter, there is no competition. Advertisements of this kind are the so-called "classified ads" in newspapers and magazines.

ANTRIM (1973) mentions institutional advertising which promotes the image of the company, and product advertising which can be used to: a) help personal sales; b) introduce a new product; c) remind consumers about old products; d) increase sales; e) enter a new market.

As mentioned before, the "classifieds" — lists in a special page, ordered according to subject — are advertisements too, distinguished by VESTERGAARD & SCHRØDER (1986) from display advertisements which occupy prominent places in newspapers and magazines.

2.2.2 Media

What are the best media for advertising?

If we interpret "media" as any means of communication chosen to carry information to the public (WILLIAMS, 1980), a lot of options will appear before us. Publicity can be done in the most varied and sometimes extravagant ways. According to SÁFADY (1973), there are three basic groups of mass media: the graphic, the optic, and the electronic. The graphic group includes any type of printed material from ads in newspapers and magazines, posters, letters and leaflets to buttons, plastic adhesives, and even messages printed in shirts or in huge balloons. In the optic group we find photographs, slides and neon signs, for example. The electronic types are films, radio and television.

Among these many options it is not easy to choose the best means of reaching the public. The effect of the message depends a lot on the way it is prepared and presented. The same medium may work very well for advertising one kind of product but it may be a disaster for another kind. In order to reach a large audience, announcers prefer the publications which have a wide circulation whether in the city, state or country, depending on the aims of the manufacturer and the public it wants to impress. Printed periodicals (newspapers and magazines), radio and television constitute the most used media for advertising, especially for the consumer type.

In this dissertation we have decided to restrict our sources to press advertising, more specifically to magazines. Some authors who have written about advertising have already

pointed out the advantages of choosing press advertising. VESTERGAARD & SCHRØDER (1986), for example, state that "printed adverts are easier to store and easier to study than TV adverts; besides, TV commercials extend in time and combine sound and picture which makes it difficult to reproduce them completely in a book. However, there is no great disadvantage because TV and press advertising follow the persuasive methods in the same basic way."⁸ LEECH (1966) in his book English in advertising deals with both press and television advertisements and just presents the differences in design and structure between the two types, showing no advantages or disadvantages.

According to ANTRIM (1973), newspapers are essentially a means of local publicity. Most national announcers prefer to advertise their products in magazines which reach a particular class of customers in an extended geographical area. Magazines have advantages because: a) they last and are kept longer than newspapers, therefore the reader has more opportunities to read the ads and consequently remember them; b) their layout is usually more attractive than that of newspapers, which makes the reader pause in front of each page and pay attention to the ad(s).

Based on the opinions of the above mentioned writers we found at least four reasons for choosing the magazine as our source of research: a) it is easy to store and study; b) it reaches a large public; c) it lasts longer than the newspaper; d) it is also more attractive than the newspaper.

2.2.3 Participants

When a manufacturer decides to announce his product to potential consumers, he should look for people who know all the techniques of advertising in order to obtain the best possible results. These people can be found in advertising agencies, which plan and carry out advertising for other companies. They are the ones who organize and launch campaigns.

However, the essential participants in publicity are the manufacturer or advertiser ("organization which commissions and pays for the advertising")⁹ and the consumer ("coverall term for a vast audience").¹⁰ The agency or the person(s) responsible for the composition of the ad are ultimately submitted to the advertiser who is considered the initiator of the message.

ANTRIM (1973) divides the advertisers in three classes. The first class announces its products to an audience over a large geographic area, encouraging preference for a particular brand. The second emphasizes the place where one can buy the goods or services instead of promoting the brand. And the third advertises goods for other industries through periodicals and magazines aimed at businessmen and industrialists.

Perhaps one of the most important steps in the preparation of an advertising campaign is the market research to identify the potential consumers of a particular product. Many times, a precise description of probable buyers guarantees the success of a campaign. That is why

knowledge of the culture and ideology of a society should be taken into account.

As we have already quoted from VESTERGAARD & SCHRØDER (1986) on page 9, "advertising not only influences human society but also reflects aspects of that society's values." Therefore, in order to reach a certain audience the advertiser tries to present a version of reality which fits the presumed attitudes and values of that society considering such aspects as age, sex and social status.

The young generation, for example, is the target group of many ads for products such as soft drinks, sports-cars and cigarettes because these products are associated with joyfulness, vitality and self-assurance. On the other hand, when addressing the female audience, announcers seem to have always in mind a major slogan: "in order to become happy and successful a woman has to be beautiful."¹¹ This idea is implicit in almost all of the advertisements for cosmetics, food, clothes and even soap and kitchen supplies. Besides, the woman should serve and be protected by the man who is usually portrayed as a strong and handsome hero. However, because of a tendency in most of the western contemporary societies to approximate the roles of men and women, advertisers have had to change their techniques to approach each group.

Besides age and sex, another important aspect to be considered in relation to the public aimed at is social status. In addressing the classes, "advertisers have to take into account the class membership and class identifications of the audience of various publications."¹² Advertisements vary

depending on the quality of the publications and the audience which reads them.

The preparation of an advertising campaign should include research in the most varied areas. With the potential consumers in mind the advertiser should consider aspects such as age, sex, social status and others like the political and economic situation of the country, the problems of everyday life especially in the urban communities and even current affairs such as worries about pollution and drugs.

2.2.4 The advertising text

Any type of advertisement, no matter the medium through which it will be presented to the public, must have a written form. The planning of the text follows some basic steps which may slightly vary from type to type.

The manufacturer of a product who hires the services of an advertising agency becomes the advertiser of such product. The agency then starts planning a campaign, which is "a planned set of advertising moves to introduce or push a product or service."¹³ The first step is to learn everything about the product. Based on a complete knowledge of the product the agency should identify the group of people who the advertiser wants to reach, i.e., the target group. The best medium should also be chosen at this time. Next, the agency has to find the most attractive characteristics of the product and emphasize the benefits of buying it.

After these preliminary steps, the copywriter, i.e., the person responsible for the composition of the verbal

message, should be ready to write the text or copy, as it is called in advertising. According to VESTERGAARD & SCHRØDER (1986) and ANTRIM (1973), the tasks of the adman or copywriter are:

- | | |
|-----------------|------------|
| 1) to attract | Attention |
| 2) to arouse | Interest |
| 3) to stimulate | Desire |
| 4) to create | Conviction |
| 5) to get | Action |

LEECH (1966) also presents a similar sequence of requirements for an advertisement to be successful:

- "1. It must draw attention to itself.
2. It must sustain the interest it has attracted.
3. It must be remembered, or at any rate recognised as familiar.
4. It must prompt the right kind of action."¹⁴

According to WILLIAMS (1986), "an agency calls an advertisement successful if it first makes people buy things, and then makes them continue to buy. They become loyal to the brand. This is called 'brand loyalty'."¹⁵

A very important constituent of almost all types of advertisements except the radio ads is the visual element, referred to here as the *illustration*. Many ads do not even have words or just have the name of the announcer but the message is efficiently conveyed through the visual part, be it a picture, a drawing or an image on the screen. Illustrations are often designed to attract the attention of the consumer.

In this dissertation we do not attempt any in-depth analysis of the illustration because this would involve entering the field of semiotics which is beyond the scope of this work. However, we do mention the illustration as complementary background material for the interpretation of the ads. Although the illustration may help in the interpretation of the text, it is important that the words be arranged in a coherent sequence in order to facilitate comprehension. That is why the notions of *cohesion* and *coherence* can help the copywriter produce an easy-to-read text.

In simple terms, *cohesion* is the formal linkage between sentences and *coherence* is the logical linkage of texts.¹⁶ Cohesion accounts for "the more specific grammatical manifestations of underlying semantic coherence."¹⁷ In advertising it is common to find lack of cohesion because the semantic connections are not always explicit. Very often the only cohesive link is punctuation as in:

- 1) "The newest eye cosmetic of all - Innox's Shadow Soft Eye Shadow"

(LEECH, English in advertising, p.108)

- 2) "Free taste test. Sample whitefish without Golden Dipt" (RD, March 1989)

- 3) "The pride's inside Plymouth Sundance RS. Front-wheel drive . fuel-injected 2.5 engine . 5-speed . power steering . power brakes . power locks" (RD, May 1989)

- 4) "Can't you just taste them? Moist dark chocolate cake with rich chocolate frosting" (RD, Sept. 1988)

It is perfectly normal for a text to be coherent without being cohesive, but if formal cohesion is not matched by inner, semantic coherence communication may be affected.

The lack of cohesive links in advertising language is a characteristic of the *disjunctive mode of discourse* in which, according to LEECH (1966),

for one reason or another, the message is of an abnormally simple nature, much of its import being inferred from the circumstances in which it is transmitted. (...) In disjunctive English, situational factors (often including factors of visual layout) afford so many clues to correct interpretations that the referential explicitness or discursive communication can be dispensed with.¹⁸

The disjunctive mode which contributes to the conciseness, brevity and informality of the advertising language style is also characterized by peculiar grammatical structures which belong to the so-called *block language*. According to QUIRK & GREENBAUM (1973), this type of language "is structured in terms of single words and phrases, rather than in terms of the more highly organized units of clause and sentence" and it appears in "labels, titles, headings, notices and advertisements."¹⁹ The four examples given on page 17 belong to "block language" because they consist mostly of noun phrases although there are some sentences too.*

*According to LEECH (1966) and QUIRK & GREENBAUM (1973), sentences can be simple or complex. Simple sentences consist of only one clause while complex sentences consist of two or more clauses linked by coordination or subordination which causes a distinction between dependent and independent clauses. Clauses can be formed by phrases. The noun phrase, for example, has three component parts: the head (a noun), the premodification and the postmodification while the verb phrase is formed by the verb form and its complement. The meaning we give to sentence, clause and phrase in this work is based on the previous assumptions.

Another characteristic of the disjunctive mode is the use of apposition and parataxis. These are "types of coordination in which the relationship between the elements is not signalled by a linking word."²⁰ An example of apposition was given in "The newest eye cosmetic of all - Innox's Shadow Eye Shadow" (p.17) and another one might be "Eastern - the wings of America" (NW September 12, 1988). According to LEECH, its function is to associate the brand-name with a 'tag-line' expressing an appealing and distinctive image of the product. Parataxis is unlinked listing as in "Front-wheel drive . fuel-injected 2.5 engine . 5-speed" (p.17) or "Creamy, glinting, glamorous" (LEECH, 1966, p. 108). In the standing details parataxis is commonly combined with vertical display in the product-and-price listing.

Since the advertising text is often characterized by "block language" many of our selected units of analysis* belong to this kind of language, this being the reason that we analyze deviant noun phrases and clauses linked by appositions or parataxis as well as simple and complex sentences.

In order to describe the advertisements we will adopt the model presented by LEECH (1966) with "the standard components of press advertising, as distinguished by function and lay-out."²¹

*When referring to the selected sentences, clauses and phrases in general we will use the expressions *units* or *units of analysis*.

HEADLINE

[ILLUSTRATION(S)]

BODY COPY: The main part of the advertising message, often divided into various sections under SUBHEADS.

SIGNATURE LINE: A mention of the brand-name, often accompanied by a price-tag, slogan, trade-mark, or picture of the brand pack.

STANDING DETAILS: Cut-out coupons, and strictly utilitarian information in small print, usually appearing unchanged on a series of different advertisements - the address of the firm; how to obtain further information; legal footnotes; etc.

2.3 CHARACTERISTICS OF THE ADVERTISING LANGUAGE

Before studying the characteristics of the advertising language it is necessary to explain briefly some important linguistic concepts.

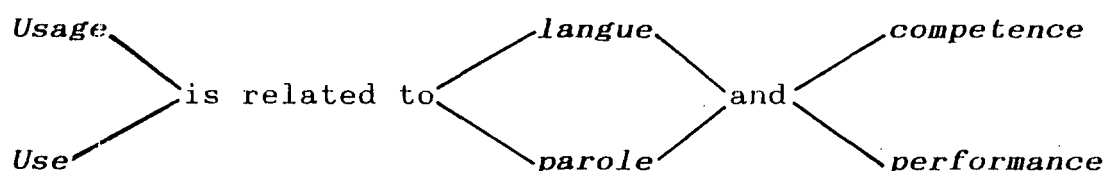
Saussure introduced the concepts of *langue* and *parole* which deal, respectively, with a communicative system shared by a social group, and the actual utterances made by a speaker. In this perspective, *langue* is referred to as the linguistic system shared by a speech community for it is said to be "a social product (....) a collection of necessary conventions that have been adopted by a social body",²² while *parole* refers to the act of speaking itself.

While Saussure deals with language and the community, emphasizing the sociological implications of the linguistic code, CHOMSKY (1972)* deals with language and the speaker's

*First published in 1965.

mind, stressing the psychological implications of the linguistic code. His concepts of *competence* and *performance* can be roughly defined in terms of abstract and concrete. According to CHOMSKY, *competence* refers to an abstract, internal system, which enables a speaker to utter and understand an infinite number of utterances;²³ *performance*, on the other hand, is the actual use of this system of rules in concrete situations.

Despite the different perspectives of these two authors we can combine their concepts and add two more, following WIDDOWSON (1978) in his book Teaching language as communication. In his account of language teaching and language learning he distinguishes *usage* from *use*. *Language usage* represents knowledge of the grammatical rules of a language and *language use* refers to the application of communicative purpose.²⁴ Therefore,



These preliminary explanations are necessary to lead us into the field of Stylistics which is, according to TURNER (1977), "that part of linguistics which concentrates on variation in the *use* of language."²⁵ Variation, however, can occur at different levels. If the classification is based on the geographical location of a particular group of speakers, the variety is called *dialect*; on the social class of the speakers, *sociolect*; on the individual idiosyncrasies,

idiolect; and if it is based on the use in relation to social context it is called *register*.

Register is actually the best term to classify the speech variety used in advertising. Therefore, the expression *the language of advertising* should be interpreted in more specific terms as *the register of advertising*. However, since many authors keep the general term *language*, we will also use it most of the time in this work in the sense of *register*.

It has already been mentioned (p.8) that "advertising is a form of persuasion" and it is clear from most ads that they are "overwhelmingly persuasive in intent."²⁶ There are many devices employed by advertisers in order to persuade the public to buy their products or hire their services.

One of these devices, in a broad sense, is the *psychological appeal* which associates the advertised object with aesthetic concepts, or with feelings like greed, envy, fear and happiness, or even with famous people. Other devices which ultimately aim at persuading the public are called here *linguistic features* and are classified as stylistic, syntactic and lexico-semantic.

2.3.1 Psychological appeal

One of the subtlest ways to appeal to the public is to *aestheticize the article*, i.e., to create an image of the object associating it with things which have nothing to do with it. For example, the fact that a bar of soap is transparent or a toothpaste has stripes does not make each of

these articles better than the others in the market but it certainly makes them look more attractive to the buyer. Therefore, the advertiser tries to associate the "aesthetic" details with the product's effectiveness.

According to O'DONNELL & TODD (1980), "people are not necessarily persuaded to buy an object or to behave in a particular way by a linguistic appeal to logic. On the contrary, advertising often appeals to such psychological universals as greed, envy or fear, although the consumer may not be directly aware of the pressures to which he is being subjected."²⁷

Many times an object is advertised as the fulfillment of expectations or as a kind of sedative for the problems of everyday life. A headline such as "This is the dream that works. Portofino." (RD, June 1989) advertising a new sports-car, appeals to the dream of having a beautiful and powerful car. Housewives who have waited for the perfect microwave oven or dishwasher may find a good reason for reading ads which start like these ones:

- 1) "Why wait for a microwave that cooks evenly?

Whirlpool has it today." (RD, June 1989)

- 2) "Why wait for a quiet dishwasher?

Whirlpool has it today." (RD, March 1989)

Washing machines can also make life better as promised by Kenmore:

- 3) "Our washer has a greater capacity for making you happy." (RD, April 1989)

These ads try to convince the public that dreams may come true and problems, from the most trivial to the most complex ones, may be solved through the purchase of products like cars, microwave ovens and washers.

The testimony of a famous personality is also another form of psychological appeal. According to O'DONNELL & TODD (1980), "the advertisers hope that some of the prestige associated with the communicator of the message will be transferred to their product."²⁸ That is why it is common to see famous people like Pelé announcing vitamins (Vitasay), Brigitte Bardot and Jacqueline Bisset selling soap (Lux), and Michael Jackson or Madonna advertising soft drinks (Pepsi). The aim of having artists and well-known people testifying in favor of a product is to create the right image for that product so that people remember the brand name and become loyal to it ("brand loyalty", p.16). A brand name and its brand image are very important in advertising because they can either guarantee the success of a campaign or ruin someone's business.

2.3.2 Stylistic features

The style (i.e., the relations among participants) of this kind of language can be defined, according to LEECH (1966), as "colloquial rather than formal and simple rather than complex."²⁹ It is colloquial or informal because it "can be characterized as having a greater amount of abbreviation, shortening, contraction, and deletion; it is brief, to the point, and grammatically streamlined."³⁰

1) "All of GM, going all out for you." (RD, June 1989)

2) "Just what you'd expect from Zippo and more."

(RD, June 1989)

In O'DONNELL & TODD's opinion it is simple because of its fondness for short sentences:

1) "Go to work on an egg."

2) "Think once. Think twice. Think bike."

3) "Now Sony can come out and play."

4) "A Mars a day helps you work, rest and play."³¹

2.3.3 Syntactic features

The authors of Variety in contemporary English describe in chapter 6, "English in advertising", the syntactic features which also distinguish the language of advertising. The use of passive tense, for example, is avoided because this tense is more typical of formal and scientific prose. Negatives are not frequently used unless they "emphasize the special merits of a product":

1) "Fruit Wheats. No other fruit-filled cereal can make this statement ... With no salt. No fat. No cholesterol." (RD, June 1989)

The past tense and *finite verbs*^{*} do not occur very often in advertising; the preference is for "verb forms which imply a universal timelessness" as in:

^{*}For definitions of finite and non-finite verb forms see QUIRK, R.; GREENBAUM, S. A university grammar of English. London, Longman, 1979. p.16-8, 38-9.

- 1) "Stratolounger medichair sits you... reclines you... puts you back on your feet." (RD, July 1989)
- 2) "Sunlight cuts the worst stuff loose."
(RD, July 1989)

Non-finite verb forms are also preferred by advertisers:

- 1) "Keeping your heart healthy." (RD, July 1989)
- 2) "How to imitate a dancing waters sprinkler."
(RD, June 1989)

The use of the imperative to make suggestions is a typical feature of advertising language. LEECH (1966) describes three types of imperative clauses:

- 1) Those which have to do with the acquisition of the product: "Get Super Snowcem"; "Always buy Cadbury's."
- 2) Those which have to do with the consumption of the product: "Try new Rice Krispies"; "Enjoy these chocolates that look divine."
- 3) Those which act as appeals for notice: "Watch the Daxaids instant dispersal test."³²

In a review of the book The language of television advertising by GEIS (1982), DAVIES (1986) presents a kind of imperative which serves, not so much to indicate something the addressees ought to do, but rather to point out to them a possibility they may not previously have been aware of:

- 1) "Win up to £1000 in this week's competition."
- 2) "Speak a new language after as little as eight weeks."³³

O'DONNELL & TODD (1980) also refer to two other grammatical aspects of advertising English which appear very frequently. First, the *adjective compound** which, according to LEECH (1966), is a "hallmark of advertising English".³⁴ Some examples are: "country-fresh", "honey-cured", "leather-wrapped", "all-new". Second, the extensive *premodification of nouns***, which LEECH (1966) defines as a "bizarre and complex aspect of the noun group in advertising."³⁵ Examples of these heavily premodified noun phrases are: "four delicious new chicken dinners", "a zesty grated cheese topping", "the first all-new full-size 4x4 pickup", "the double A-arm independent front suspension system".

Since the main objective of advertising is to influence and persuade the public to buy goods and services, the linguistic devices presented so far and many of those which will be discussed in the next section characterize the language of advertising as being concise, condensed, informal, dynamic and contemporary. These characteristics are essential for attracting and keeping the audience's attention, and consequently convincing it of the product's advantages.

2.3.4 Lexico-semantic features

The choice of words in an advertisement requires a lot of common sense in order to reach the target group without

*For definition see QUIRK, R. & GREENBAUM, S. A university grammar of English. London, Longman, 1979. p.444, 447.

**For definition see QUIRK, R. et alii. A grammar of contemporary English. London, Longman, 1972. Chapters 4 and 13.

offending anyone. Many authors have written about "the power of words" and about the interpretation of their meaning. The following quotation from The meaning of meaning evokes Greek philosophy:

The earlier writers are full of the relics of primitive word-magic. To classify things is to name them, and for magic the name of a thing or group of things is its soul; to know their names is to have power over their souls. Nothing, whether human or superhuman, is beyond the power of words. Language itself is a duplicate, a shadow-soul, of the whole structure of reality. Hence the doctrine of the *Logos*, variously conceived as this supreme reality, the divine soul-substance, as the 'Meaning' or reason of everything, and as the 'Meaning' or essence of a name.³⁶

Philosophers, anthropologists and linguists have discussed "the meaning of meaning" and the importance of context. MALINOWSKI in his article "The problem of meaning in primitive languages" states that "... in a primitive language the meaning of any single word is to a very high degree dependent on its context";³⁷ context of the whole utterance and context of situation. TURNER (1977) affirms that "the meaning of words is socially defined and depends on the situations in which the words are used" (....) "by limiting freedom of choice, context narrows the range of potential meaning of words, making them precise, or bringing them into focus."³⁸

As we have already mentioned, our use of language varies according to the situation in which we are engaged, i.e., the various contexts in which language activity takes place define different *registers*. In each register the choice of words is limited, by convention, to the most appropriate for a certain use. According to HALLIDAY et alii (1974), "some

lexical items suffice almost by themselves to identify a certain register. 'Cleanse' puts us in the language of advertising, 'probe' of a newspaper, especially headlines, 'tablespoon' of recipes or prescriptions, 'neckline' of fashion reporting or dress-making instructions."³⁹

Since there are some words which characterize the language of advertising, it is natural that they become overused. Many of the most common words - for example, "instantly", "extra", "guaranteed", "new" - communicate little because their high frequency makes them lose their original impact. LEECH (1966), who declares that in advertising the adjective vocabulary is much richer than the verb vocabulary, gives a list of the twenty most common adjectives including "new", "free", "fresh", "special", "easy" and "rich" among others.

These adjectives usually "collocate" with other lexical items and then become associated with certain kinds of products. Collocation is basically the co-occurrence of lexical items forming "groups about which something can be said over and beyond what is apparent from looking at the individual parts."⁴⁰ Collocations like "rich taste", "fresh taste", "sugar free", "low fat", and "low-cholesterol diet" are typical in food advertising; "easier cleaning" and "cavity-fighting toothpaste" characterize toothpaste advertisements; and "automatic transmission", "power steering" and "world-class sports car" are inevitable in automobile ads.

There is also a group of words and phrases that recur so regularly that they can be designated as *clichés**. LEECH (1966) mentions some of the most common advertising clichés in Britain which, curiously enough, "put emphasis on the uniqueness of the advertised product: 'Nothing else'; 'No other'; 'there's nothing like'; 'the best in the world'; 'Britain's best; 'the best you can buy'; or simply 'the best'. All these clichés rely heavily on *hyperbole***, which is another common feature of the advertising register.

We can add other examples of this stereotyped language: "total protection or your money back"; "that's just what you'd expect from Brand X"; "More and more people are discovering how effective Brand X is"; "most doctors recommend it."

Many of these clichés make vague and empty claims when they use hyperbole, superlatives and comparatives like the examples given above. Elliptical comparatives, such as "Brand X gets a softer, brighter, cleaner wash", where the second term in the comparison is not indicated also reveal this vagueness of reference.

Another interesting device of advertising is the use of *idioms**** and well-known phrases, especially in the headlines.

* *cliché*: "idea or expression that has been too much used and is now out-dated; stereotyped phrase." In: HORNBY, A.S., ed. Oxford advanced learner's dictionary of current English. Oxford, University Press, 1974. p.154.

** *hyperbole*: "(use of) exaggerated statement(s) made for effect and not intended to be taken literally." In: HORNBY, A.S., ed. Oxford advanced learner's dictionary of current English. Oxford, University Press, 1974. p.419.

*** *idiom*: "phrase or sentence whose meaning is not obvious through knowledge of the individual meanings of the constituent words but must be learnt as a whole." In: HORNBY, A.S., ed. Oxford advanced learner's dictionary of current English. Oxford, University Press, 1974. p.421.

During our research we collected five samples which contained these types of phrases:

- 1) "The styles are up to the minute. But the prices are behind the times."
(Watches Westclox, RD October 1973)
- 2) "Who has their feet on the ground and their head in the clouds?" (DAEWOO, TM October 17, 1988)
- 3) "Some of the best business ideas come out of the blue." (British Airways, NW February 2, 1989)
- 4) "Drive like the well-to-do and still be well-off."
(Hyunday automobiles, LF March 1989)
- 5) "What you see isn't what you get. (....) Seeing isn't always believing, but tasting is." (Merit cigarette, LF September 1988). In this example the advertiser inverts the common sayings "What you see is what you get" and "Seeing is believing" in order to attract the attention of the reader who is challenged to try the cigarette.

But perhaps the most fascinating feature of the vocabulary of advertising is its flexibility to be modified and played with. WILLIAMS (1980) presents three main reasons why advertising copywriters play with words (create, change, turn them): a) to get - and keep - the public's attention; b) to help the public remember the message; and c) to make people believe that a particular product is the answer to some of their feelings about life.

In order to get and keep the public's attention,

advertisers often "break the rules of English" in such ways as: spelling words incorrectly, coining new words, shifting them from one class to another, blending two words to form a new one, making puns and ambiguous statements. This idea of "breaking the rules of English" leads us into a discussion which is central to our work: the question of *acceptability x deviation*.

The acceptability of a sentence is often defined in terms of its grammaticality; for example, the sentence "Many intelligent people still equate happiness with fun" is acceptable because it is grammatical. However, the fact that a sentence is grammatical does not mean that it is acceptable in all contexts. The greeting "How's it going, pal?" is appropriate in a conversation between friends but not between people who are just being introduced at a formal dinner, where the etiquette would call for "How do you do, sir?". The contrasts between colloquial and formal speech, between spoken and written language, between legal, religious, scientific and other varieties of language help determine the appropriateness of the utterance.

Linguists have tried to devise techniques for judging acceptability but, according to STRANG (1968), "though there are clear-cut cases, there is also a considerable area in which acceptability is not a matter of yes-no, but of more-less."⁴² In addition to this, STRANG presents part of Angus McIntosh's study in Patterns and ranges (McINTOSH & HALLIDAY, 1966) where he distinguishes, in terms of their acceptability, three kinds of sentences:⁴³

- 1) sentences which we accept without hesitation, e.g.
Jane has just come in;
- 2) sentences which are not ungrammatical, but which we boggle at because we cannot readily imagine an occasion for their use, e.g. *The flaming waste-paper basket snored violently;*
- 3) sentences which, though made of English words, are clearly unacceptable, which could not have a use in any conceivable environment, e.g. *Twenty because tomorrow the had a it.* These do not conform to any admitted pattern.

In this research we will concentrate on those units (not only sentences, but also clauses and phrases) which, in the register of advertising, for the purpose of attracting public attention "violate" the rules of English. Based on chapter 20, "Creative writing", of English in advertising by LEECH (1966), we interpret *violation* or *deviation* in terms of exploitation of multiple meaning and homonymy, invention of new lexical items,* unorthodox combination of lexical items, and figurative language, which is the central issue of our study.

According to LEECH (1966), the word most frequently pronounced by advertising specialists is "creative". But what does it mean to be creative in the use of language? Copywriters have to use their imagination to create something

*The type of neologism (new lexical item) considered deviant is, according to LEECH (1966), a "nonce" formation, i.e., a word coined for one occasion "which strikes the reader or listener as odd and beyond the customary process of word-formation" (p. 178).

new and striking in order to make people remember their ads. And one of the most effective ways of doing this is to violate the orthographic, grammatical, lexical, semantic or contextual rules of the language. However, violation by itself does not make an advertisement creative. LEECH (1966) affirms that "the minimum condition of creativeness is the *constructive* use of violation, whereby some special kind of effect is conveyed."⁴⁴

We now present some examples of violations from LEECH (1966), O'DONNELL & TODD (1980), TURNER (1977) and WILLIAMS (1980), at various levels of linguistic patterning.

Orthographic

The brand names: "Brylcreem", "Rice Krispies", "Ryvita" and "Glo-coat" (LEECH, p. 177)

Grammatical

- 1) "Only two Alka-Seltzers ago" (LEECH, p. 177)
- 2) "A new way to beat the Christmas rush,
Greyhound it!" (source not available)

Lexical

Neologisms:

- 1) "Cookability - that's the wonder of Gas"
(O'DONNELL & TODD, p.108)
- 2) "It's got peelability"
- 3) "They're temptational"
- 4) "The chocolates that outsparkle them all"
(LEECH, p.178)

Blending:

- 1) "There's no Camparison" (Campari + comparison)
 - 2) "Guintelligence Test" (Guinness + intelligence)
 - 3) "Absolutely Marleyvous" (Marley + marvellous)
 - 4) "Schweppervescence" (Schweppers + effervescence)
- (O'DONNELL & TODD, p.108)

Unorthodox collocations:

- 1) "Children of today play hard - and they need to eat hard, too" (LEECH, p. 178)
- 2) "That's how you can eat sunshine everyday" (LEECH, p. 182)

Semantic:

We have decided to include under the semantic type of deviation, ambiguity, incorporating also the puns and figurative language, which will be discussed in detail in the next chapter. Here are some examples of ambiguity:

- 1) "Players Please"
- 2) "Ask for More" (brand name of a king size cigarette)
(O'DONNELL & TODD, p.109)
- 3) "Rest assured" (to advertise a mattress)
(TURNER, p.100)

Puns:

- 1) "Lose ounces
Save pounds"
 - 2) "Give your hair a touch of spring"
 - 3) "Don't just stick it. Bostik it"
- (O'DONNELL & TODD, p.109)

- 4) "You'll go nuts for the nuts you get in Nux.

It fills you up and gives you lots of go"

(LEECH, p.185)

During our research we also found some examples of ambiguous headlines which are presented now with their possible interpretations:

- 1) "Finally pantyhose that aren't on the run when you are." (No nonsense pantyhose, RD April 1989)
 pantyhose run = become unwoven
 people on the run = continuously active and moving about
- 2) "This bunch of broccoli was utterly uninspired, until a simple cheddar sauce melted your heart." (America's Dairy Farmers, RD April 1989)
 the cheese melted = became soft
 the heart melted = became tender
- 3) "Your aerobic workout should be tough. Not your chicken." (Dinner Supreme, RD March 1989)
 tough aerobic workout = vigorous
 tough chicken = hard to cut or chew
- 4) "Mercury - how to feel comfortable hugging a road." (Mercury Tracer, PW March 27, 1989)
 hug a person = put the arms round tightly
 (it feels comfortable)
 hug a road = cling to (it feels safe)
- 5) "This country has the biggest drinking problem in the world." (Volkswagen, RD October 1973)
 The ambiguity of this ad does not lie in the headline itself but in the combination of the

headline and the main illustration which shows a gas station full of big cars waiting for fuel. Below this illustration there is a picture of a Volkswagen "bug" and the subhead: "A sobering thought from the car that gives you 25 miles to the gallon."

Drinking problem, then, which usually refers to the problem of a person who is addicted to alcoholic drinks, means in this case the problem of a car that spends too much gasoline.

In our selection of the material we found only one example of neologism in the sense of nonce formation.* It was *kid-proof* in the headline "Finally pantyhose that are practically *kid-proof*." (No nonsense pantyhose, RD June 1989). This expression was formed on the analogy of other compounds such as "waterproof", "bullet-proof" and "soundproof".

CONCLUSION

In this chapter we described the language of advertising in terms of its definitions and objectives, technical terms and characteristics. Many additional aspects of the language of advertising could still be considered: for example, the use of parallelism (repetition of formal patterns), alliteration (repetition of initial consonants or consonant features), rhyme and meter. However, the study of these features would go beyond the scope of this research work. In the next chapter we focus on figurative language and its use in advertising.

* (See p.33 and footnote).

NOTES

¹ANTRIM, W.H. Publicidad. Mexico, McGraw Hill de Mexico, 1973. p.1.

²ROTZOLL, K.B. Advertisements. In: VAN DIJK, T.A. ed. Discourse and communication. Berlin, de Gruyter, 1985. p.94-105.

³DICIONÁRIO brasileiro da língua portuguesa. 2 ed. São Paulo, Mirador Internacional, 1977. p.1419.

⁴O'DONNELL, W.R. & TODD, L. Variety in contemporary English. London, George Allen & Unwin, 1980. p.101.

⁵VESTERGAARD, T. & SCHRØDER, K. The language of advertising. Oxford, Basil Blackwell, 1986. p.vii.

⁶LEECH, G.N. English in advertising: a linguistic study of advertising in Great Britain. London, Logman, 1966. p.25

⁷JORGE, M.A.G. Agência de publicidade: a tecnologia da valorização a serviço do patrocinador. São Paulo, 1977. p.13. Dissertação, Mestrado, Pontifícia Universidade Católica de São Paulo.

⁸VESTERGAARD & SCHRØDER, p.10.

⁹LEECH, p.33.

¹⁰LEECH, p.33.

¹¹VESTERGAARD & SCHRØDER, p.82.

¹²VESTERGAARD & SCHRØDER, p.110.

¹³WILLIAMS, A. Your choice?. London, Longman, 1986. p.60.

¹⁴LEECH, p.27.

¹⁵WILLIAMS, p.13.

¹⁶For further discussion on cohesion and coherence see: HALLIDAY, M.A.K. & HASAN, R. Cohesion in English. London, Longman, 1976.

VAN DIJK, T.A. & KINTSCH, W. Strategies of discourse comprehension. New York, Academic Press, 1983.

WIDDOWSON, H.G. Teaching language as communication. Oxford, University Press, 1978.

¹⁷VAN DIJK, T.A. & KINTSCH, W., p.149.

¹⁸LEECH, p.90-1.

- 19QUIRK, R. & GREENBAUM, S. A university grammar of English. London, Longman, 1973. p.205.
- 20LEECH, p.108.
- 21LEECH, p.59.
- 22ALLEN, J.P.B. Some basic concepts in linguistics. In: ALLEN, J.P.B. & CORDER, S.P. The Edinburgh course in applied linguistics. London, Oxford University Press, 1974. v.2, p.38.
- 23CHOMSKY, N. Aspects of the theory of syntax. Cambridge, Mass., MIT Press, 1972. p.7.
- 24WIDDOWSON, H.G. Teaching language as communication. Oxford, University Press, 1978. p.3.
- 25TURNER, G.W. Stylistics. London, Penguin, 1977. p.104.
- 26ROTZOLL, p.99.
- 27O'DONNELL & TODD, p.104.
- 28O'DONNELL & TODD, p.104.
- 29LEECH, p.74
- 30AKMAJIAN, A.; DEMERS, R.A.; HARNISH, R.M. Linguistics: an introduction to language and communication. 2.ed. Cambridge, Mass., MIT Press, 1984. p.298-9.
- 31O'DONNELL & TODD, p.105.
- 32LEECH, p.110-1.
- 33DAVIES, E.E. The language of television advertising. Lingua, 68(2/3); 257-89, March 1986. p.261.
- 34LEECH, p.107.
- 35LEECH, p.107.
- 36OGDEN, C.K. & RICHARDS, I.A. The meaning of meaning. 8.ed. New York, Harcourt, Brace & World, s.d. p.31.
- 37MALINOWSKI, B. The problem of meaning in primitive language. In: OGDEN & RICHARDS, The meaning of meaning, p.307.
- 38TURNER, Stylistics, p.117, 26.
- 39HALLIDAY, M.A.K.; McINTOSH, A.; STREVEENS, P. The linguistic sciences and language teaching. London, Longman, 1974. p.88.

⁴⁰BOLINGER, D. Aspects of Language. 2.ed. New York, Harcourt, Brace, Jovanovich, 1975. p.102.

⁴¹WILLIAMS, p.43.

⁴²STRANG, B. Modern English structure. 2.ed. London, Edward Arnold, 1968. p.27.

⁴³STRANG, p.225.

⁴⁴LEECH, p.176.

3 FIGURATIVE LANGUAGE IN ADVERTISING

In this chapter we discuss one aspect of advertising which is the use of *figurative language*. First we give a general view of figurative language and then introduce the group of figures which will be analyzed, namely, the *tropes* or *figures of thought**. The present research is limited to the three main tropes which are metaphor, metonymy and synecdoche. Definitions from various sources are presented in order to explain the selection of these tropes for our analysis. Finally, we give some examples of these tropes in the language of press advertising. We also give some examples of two other types of figurative language found in our research which are simile and personification. Although other authors are mentioned, we focus our discuss on Geoffrey N. Leech's approach because his studies on semantics, stylistics, figurative language and English in advertising constitute the best foundation for our research.

3.1 FIGURATIVE LANGUAGE - A GENERAL VIEW

Some authors use the word *metaphor* either to refer to figurative language in general, including *figures of speech* and *figures of thought*, or to refer to just one kind of

*Some of the issues presented in this chapter have already been discussed in an article previously published in Fragmenta, 7 :153-77, 1990

figure of thought in contrast with *metonymy* and *synecdoche*. In etymological terms, metaphor derives from the Greek *metaphora*, meaning "transfer, carrying over". Dictionaries of literary terms and other works of reference bring some definitions considering this loose sense of the word. For the purpose of our work these broad definitions of metaphor are applied to figurative language, and *metaphor* itself refers to a specific variety of figurative meaning.

LIBERMAN & FOSTER's A modern lexicon of literary terms (1968) defines metaphor as a "special kind of comparison, usually of something unknown to something known for the sake of clarification of the former." According to this lexicon, the function of metaphor in literature is to explain and clarify objects, persons, ideas, emotions or situations. In the historical development of language, "metaphor accounts for changes in meaning of many words and even for the creation of new words."¹

Another broad definition is that of LAKOFF & JOHNSON's in their book Metaphors we live by (1983): "The essence of metaphor is understanding and experiencing one kind of thing in terms of another."² From the point of view of a grammarian, HALLIDAY in An introduction to functional grammar (1985) explains the general term metaphor as "related figures having to do with verbal transference of various kinds."³ Another linguistic rather than philosophical approach is the one by BROOKE-ROSE (1958). Although the title of her book, A grammar of metaphor, suggests a specific use of the word, her working definition is "any replacement of one word by another,

or any identification of one thing, concept or person with any other."⁴ The book itself brings a complete description of metaphor but we feel that BROOKE-ROSE's approach is more suitable for works in the field of literature.

As we perceive from these definitions, the notion of metaphor in all of them does not refer specifically to just one type of figure, which allows us to interpret them as definitions of figurative language. If we take, for example, the statements — "figurative language is a language which clarifies the abstract by comparison with the concrete"⁵ and "figurative language is saying one thing in terms of something else or, according to Aristotle, 'applying to a thing a word that belongs to something else'"⁶ — we will notice that these definitions are very similar to those of metaphor that we have presented so far. In all of them the central idea is the same: "transfer". Comparing the unknown to the already known, understanding one thing in terms of another, relating figures through verbal transference and replacing one word by another, all this relates to a change of reference, where one term which usually refers to one thing now refers to another.

According to LIBERMAN & FOSTER (1968), figurative language is divided into *figures of speech* and *figures of thought* also called *tropes*. Figures of speech are "verbal or syntactic combinations or sound patterns, from alliteration to zeugma" and figures of thought are irregularities of content, "usually analogical — as in metaphor, simile, personification, synecdoche, and metonymy — but also

including noncomparative variations of literal meaning — like irony and rhetorical question."⁷ A further classification of the tropes is given by MASSAUD MOISÉS (1978) who defines in Portuguese "tropos de dicção" as change at word level and "tropos de sentença" as change at sentence level. The "tropos de dicção" are metaphor, metonymy and synecdoche while among the "tropos de sentença" we find allegory and irony, for example.⁸ Our purpose in this work is to focus on the use of metaphor, metonymy and synecdoche in advertising. However, we also mention briefly the use of simile and personification because among various types of figurative language such as hyperbole, paradox and synesthesia, they are the other analogical figures of thought found in our research besides metaphor, metonymy and synecdoche.

But there is still one question: Do these figures really represent deviations from the linguistic code? According to LEECH, the answer is *yes*. The book Style in fiction (1981) brings an account of the features to be considered in relation to figures of speech and thought which can exploit the regularities of formal patterning or the deviations from the linguistic code. Neologisms ("Americanly"), deviant lexical collocations ("portentous infants"), semantic, phonological, or graphological deviations are the clues to special interpretations associated with metaphor, metonymy, synecdoche, paradox and irony.⁹

In an essay, "Linguistics and the figures of rhetoric", LEECH (1970) refers to the degrees of deviation which can be applied to the scales of descriptive and

institutional delicacy. In the latter we measure how deviant a feature is in relation to all the varieties of a language. The least deviant, or the most normal, feature is the one which is common to all varieties; therefore, the more common the less deviant and vice-versa. The descriptive delicacy estimates the structural importance of an institutionally deviant feature; in other words, it measures "the degree of surprise it is capable of eliciting in the reader (or listener)."¹⁰

The example given is:

- | | |
|-----------------|----------------|
| (1) broad smile | (most normal) |
| (2) free smile | |
| (3) damp smile | |
| (4) high smile | (most deviant) |

If LEECH states that figures of speech are departures from the linguistic code and even refers to degrees of deviation, JAKOBSON (1969), on the other hand, declares that the metaphorical creations are *not* deviant. They are regular processes of certain stylistic varieties which are sub-codes of a larger code; and within the sub-code of literature, for example, there is no deviation in "a green thought in a green shade" (Marvell) or "A grief ago I saw him there" (Dylan Thomas).¹¹ According to this interpretation, expressions like "refreshingly low price" and "switch on the sunshine" are not deviant because they belong to a sub-code of the larger English code: "the sub-code of advertising", with its own rules which allow these variations. Although we agree that in the register of

advertising these special effects to attract the audience's attention are acceptable and very frequently used, we prefer to refer to them as *deviations* from the linguistic code.

Other authors have given different interpretations to figurative language (or metaphor in a general sense). VAN DIJK (1975) and GUENTHNER (1975), in their account of Formal and Sortal Semantics, have argued that under specific conditions certain sentences which apparently are deviant may be assigned an interpretation. MATTHEWS (1971) and MacCORMAC (1985) have developed respectively a "linguistic theory" and a "cognitive theory" of metaphor where they also discuss new interpretations of metaphorical sentences. *Deviation* seems to be the main point of the discussion but there is no agreement about it. We prefer to follow LEECH's argument that metaphorical sentences require a special interpretation because they are semantically deviant, i.e., they cannot be interpreted literally.¹²

3.2 FIGURES OF THOUGHT - TROPES

The figures studied here are metaphor, metonymy and synecdoche ("tropos de dicção") because they represent semantic deviation and change of reference. First, we intend to discuss various definitions of different authors and then select the most appropriate for our work or adapt them according to our purpose.

Although metaphor, metonymy and synecdoche are separate tropes, there is no general agreement about the origin of each one.¹³ HALLIDAY (1985), however, presents a very clear and

simple classification.*

METAPHOR - a word used for something *resembling* that which it usually refers to; a transfer from concrete to abstract sense. Example: "A flood of protests poured in ..."

METONYMY - a word used for something *related to* that which it usually refers to. Example: "It won't happen while I still breathe (live)."

SYNECDOCHE - a word used for some part or larger whole of that which it usually refers to. Example: "Let's go and have a bite (have a meal)."

According to HALLIDAY, we can interpret these figures grammatically in terms of relational processes:¹⁴

METAPHOR - derives from the intensive ("is") type of relational process: a large quantity *is* a flood.

METONYMY - derives from the circumstantial ("is at") type: living *is by* breathing.

SYNECDOCHE - derives from the possessive ("has") type: a meal *consists of* bites.

These definitions by HALLIDAY are just one way to explain these tropes. Interpretations vary according to the point of view of each author. We will try to present the

*The examples are from HALLIDAY, M.A.K. An introduction to functional grammar. London, Edward Arnold, 1985. p.319-20.

tropes separately but very often they will be defined in contrast with the others.

3.2.1 Metaphor

This is the most discussed of all the figures of thought. Actually, for many authors, figurative language is metaphor. ULLMANN (1973) quotes the opinions of various famous writers: according to Aristotle, "the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius"; Mallarmé mentions the "absolute power of metaphor" and Proust argues that "metaphor alone can give a kind of eternity to style."¹⁵

Metaphor has been defined as *a carrying over, image by identification* and *change of reference*, but one of the most common definitions is that metaphor is an *implicit comparison* in contrast with simile which is an *explicit comparison*. ULLMANN (1964) presents Paul Eluard's description of simile and metaphor in the following way:¹⁶

simile is explicit imagery; image by analogy

("A is *like* B")

metaphor is implicit imagery; image by identification

("A *is* B")

Other authors have presented similar definitions: "A *simile* is an explicit comparison between essentially unlike things, introduced by a word such as 'like' or 'as', or a verb such as 'seems'. If the speaker omits 'like' or 'as', he uses a *metaphor*."¹⁷ In the opinion of LIBERMAN & FOSTER (1968),

"*metaphor* is a special kind of comparison, usually of something unknown to something known for the sake of clarification of the former" while "*simile* is a subgroup of *metaphor* in which the comparison is made explicit by the use of *like* or *as*."¹⁸ However, according to VAN DIJK (1975), "a metaphor is not a shorter version of the comparison from which the 'like' is deleted (....) but it *presupposes* a comparison."¹⁹

The terms which define the parts of a metaphor were introduced by I.A. Richards in The philosophy of rhetoric (1936). They are the *tenor*, the *vehicle* and the *ground*. The tenor is the thing we are talking about "something which is present in the metaphorical phrase" while the vehicle is that to which the tenor is compared, "the word, referent or meaning which is not present but which we construct when we interpret a metaphor."²⁰ The ground is (are) the common feature(s) shared by the tenor and the vehicle. LEECH (1969) gives the following example to illustrate these terms: "Life's but a walking shadow", where "life" is the *tenor* (that which is under discussion) and "a walking shadow" is the *vehicle* (the image or analogue in terms of which the tenor is represented). The *ground* of the comparison is what the reader or listener can identify as common feature between the tenor and the vehicle.

Two types result from a sequence of metaphors: the mixed metaphor and the allegory. The first is defined by LIBERMAN & FOSTER (1968) as "the changing of vehicles in a sequence of metaphors."²¹ BARNET (1969), however, states that

"a mixed metaphor combines two metaphors, often ludicrously: 'Let's iron out the bottle-necks.'" ²² The allegory, which is treated separately most of the time, is in fact an "extended and elaborated metaphor" ²³ and this is why we included it as one type of metaphor. Its true meaning can be obtained by translating its persons and events into others they are understood to symbolize. Two of the most famous allegories in world literature are Bunyan's Pilgrim's Progress and Dante's Divine Comedy.

In order to cause impact, metaphors have to present a striking comparison. However, some metaphors are so commonly used that they become completely assimilated in the language, losing their metaphoric suggestiveness and their deviant character. ²⁴ They are the so-called "dead metaphors", like "hit" in the sense of "successful pop song" or the cliché "Life for them is a bed of roses".

According to LEECH (1977), the process by which a metaphor becomes "dead" is called "petrification" and the three stages in this process are: ²⁵

First: "reference and ground of comparison become limited by convention."

Second: "transferred definition loses its analogical feeling."

Third: "absolute deadness - literal meaning dies out entirely or literal and transferred meanings diverge to the extent that no connection is felt between them."

Of all the definitions for metaphor we have chosen the one by BREDIN (1984) because in our opinion it is the most precise and clear: **"metaphor is the application of the name of a thing to something else, in such a way that the name refers to both things simultaneously, and implies by such reference that they are similar to one another."*²⁶

3.2.2 Metonymy

ULLMANN (1964) states that "two objects or ideas may be associated with one another in two ways: by similarity or by contiguity. (....) Simile and metaphor arise from the latter."²⁷ JAKOBSON (1969) calls the process of association by similarity the *metaphoric process* and the process of association by contiguity the *metonymic process*.

Some examples from LEECH (1969) may help illustrate this point. Both the metaphor "The ship ploughs the waves" and the simile "The ship goes through the waves like a plough ploughing the land" associate, by *similarity*, "the ship" with a plough. In the metaphor the comparison is implicit whereas in the simile the comparison is explicit because of the conjunction "like". However, in both of these tropes "the ship" is associated with a plough because its movement through the waves is similar to the movement of a plough in the land.

Metonymy, on the other hand, associates things by *contiguity*, i.e., it "applies the name of a thing to something else, whenever the two things are closely associated in common experience."²⁸ In the sentence "I've been reading Dickens"

*No italics in the original.

the metonymic relation is between author and work since "Dickens" here means "the works of Dickens". There are many other types of metonymic relations. Some of the most common are: thing and attribute, cause and effect, container and contained, an object and its material, sign and signified, and maker and product.

In this study we will use the definitions of metonymy given by BREDIN (1984) and MOISES (1978). According to BREDIN, **metonymy is the application of the name of a thing to something else, whenever the two things are closely associated in common experience, in such a way that the name refers to both simultaneously*²⁹. In MOISES' opinion **metonymy is the use of one word instead of another, with which it establishes a constant and logic relation of contiguity*.³⁰

3.2.3 Synecdoche

This trope is often identified with metonymy because both associate things by contiguity. In synecdoche, however, the association is more restricted because it is only between part and whole or genus and species. HALLIDAY (1985) gives the following examples: "At this point the strings take over" where "strings" stand for "stringed instruments"; and "They all live under one roof" which means "They all live in one house".³¹ Most definitions of synecdoche are very simple and can be summarized as *the substitution of a part for the whole or the whole for a part*.

*No italics in the original.

3.3 THE TROPES IN THE ADVERTISING LANGUAGE

According to LEECH (1966), "metaphors*" are valuable in advertising language because they can help suggest the right kind of emotive associations for the product. We interpret a metaphor to see a connection, or symbolic identity, between the literal and figurative meaning of an item."³³

WILLIAMS (1980) also states that metaphors are important to copywriters because they suggest the right atmosphere for a product. In an ad for Cinzano, for example, the phrase "the bright lights taste" suggests that the taste is connected with the bright lights of expensive places. In another ad, Richmond sausages claim to have "a taste that sizzles", where the metaphor connects the taste with the sound of quick-cooking sausages. The slogan "Here comes the sun" for Kellogg's cornflakes associates cornflakes with the sun because it is the symbol of warmth, energy and life itself. The illustration can be symbolic too and it can often help explain a metaphor. But in many cases the illustration itself is a visual metaphor.

We conclude then that in advertising creativity is very important because the words and the pictures in an ad should be carefully chosen in order to catch the attention of the public and evoke pleasant associations with the product. One way of doing this is through *metaphor***.

*The meaning of metaphor applied here by LEECH and WILLIAMS is interpreted by us in a general sense, in the sense of figurative language.

**Strict sense.

point we will present an advertisement where there is a sequence of metaphors which make the whole ad metaphorical.

HEADLINE: When allergies declare war on your eyes, fight back with Visine a.c.

ILLUSTRATIONS: An open eye, and feathers, cotton threads, pollen particles, cats and lawn mowers approaching the eye; a small bottle of Visine a.c. eye drops.

BODY COPY: When the allergy season rolls in with its heavy artillery of pollen, dust and hay fever, defend your eyes with Visine a.c. Put a drop or two of Visine a.c. into eyes that are itchy, sticky and watery due to allergies, and the battle is clearly over! Visine a.c. has tetrahydrozoline to get the red out and a second special ingredient to clear up the itchy, sticky discomfort allergies can cause. So watch out, allergies. This is war! And Visine a.c. is fighting back!
(RD, June 1989)

In this advertisement the image created is that of a battle. Through metaphors the text describes the problem (allergies) and the solution (Visine a.c.) aiming at the fulfilment of the consumer's needs. First there is a *war* between the *allergies* and the *eyes*. The expressions chosen to portray this idea of a *war* are: "declare war", "rolls in" (to arrive in large numbers), and "heavy artillery". Then the solution presented is to *counter-attack* with Visine a.c. eye drops so the metaphor continues: "fight back", "defend", and the last three sentences which contain a "threat" to allergies. For someone who is suffering from these types of

allergy the most desired remedy is the relief from them, and this is what the advertisement promises: relief through the *victory* of Visine a.c.

Examples of *metonymy* and *synecdoche* can also be found in advertisements, sometimes in the headline, sometimes in the body copy and even in the signature line. In an ad for an automobile, for example, the headline is: "Plymouth Sundance. The Pride's Inside." and the body copy starts with the sentence: "The Pride's Inside Plymouth Sundance RS." (RD, May 1988). The trope used in the expression "The Pride's Inside" is metonymy because "Pride" is a characteristic feeling of a person who, in this case, owns a Plymouth. This property, then, is representing the owner of the car since it is an outstanding feature which appeals to potential buyers of automobiles.

In two other ads we identify the use of synecdoche. The first announces reclining armchairs and the second pickups:

1) "Recliners by Lane - Where America puts its feet up."

(RD, April 1989).

2) "See why America's having a change of heart about ordinary-looking outdated pickups." (RD, April 1989)

Both advertisements substitute "America" (the United States, the country; the whole) for "Americans" (people in America, or some people; a part) trying to pass the image of a well-accepted product and thus reach a very large public.

3.4. SIMILE AND PERSONIFICATION IN ADVERTISING

Since we found some examples of both simile and personification in the collection of the data and since they are analogical figures of thought which present irregularities of content too* we decided to add these examples here. *Simile* is generally known as an "explicit comparison between essentially unlike things"** and *personification* is "the attribution of human characteristics or feelings to non-human organisms, inanimate objects, or abstract ideas."³⁴

The first example of simile is "Make your kitchen ceiling as appetizing as your entrées" (RD October 1973). It is a simile because of the explicit comparison between *kitchen ceiling* and *entrées* through the adjective *appetizing (as appetizing as)*. This comparison is possible because the design of the new ceiling are apples, cherries and other "appetizing" fruit.

The second simile appears in the headline "When a dishwasher sounds like a snowflake." (SF April 1989). There is an analogy here between the sound of this particular dishwasher and the silence of a snowflake falling down. The comparison is explicit because of the conjunction *like*. The use of this image emphasizes one quality of the ASEA dishwasher which is quietness.

In four other ads the figure used is personification because human actions and qualities are attributed to

*See p.43.

*See p.48.

inanimate things or abstract ideas. In an advertisement for an investment house, for example, "money" is personified in sentences such as:

"Your money is waiting to work harder for you. Your money is becoming impatient. It could do so much more than just sit in a 6-month dollar deposit account. (....) But if you'd allowed the Robeco Group to really put your money to work (....) it would have grown (....)" (NW October 24, 1988)

Another example is the Volkswagen Jetta ad where cars are able to "talk", "listen" and "speak" as in:

"Some cars talk. This one listens. So it listens when you ask it to accelerate briskly. (....)

True, our Jetta doesn't talk. Yet it undoubtedly speaks to people who love to drive." (SM March 1989)

In another ad, the headline "Inside every chicken recipe is a pork recipe trying to get out" (LF November 1989) is quite difficult to understand if we do not know the purpose of the ad which is to convince people that pork is a kind of white meat as tasty as chicken and easy to prepare too. The image chosen by the announcer then is a chicken recipe, which is personification because an action usually attributed to animate beings is now applied to an inanimate object.

The last example is a case of personification in which an abstraction (*the beauty of the world*) is assigned some characteristics that mark not exactly a human being but an

animate being. In fact we can even think that the whole image refers to a small pet, a cat or a dog, that cannot be left outside but should be brought in to make the place more cheerful. This image is constructed out of the sentences:

"Bring the beauty of the world in.

Don't lock out the world's spacious beauty and openness.

Let it come in and brighten your home naturally with windows made with Sungate coated low-E glass from PPG."

(RD August 1989)

CONCLUSION

In this chapter we tried to clarify one aspect of the language of advertising which is the use of figures of thought or tropes. We first presented a general view of figurative language and then introduced the main tropes with their definitions and some examples to illustrate their use in advertising. We also gave examples of simile and personification which are other types of figurative language used in advertising.

We have identified the figures of thought as lexical or semantic deviations from the linguistic code. These deviations give us the clue to special interpretations. The tropes — metaphor, metonymy, and synecdoche — are the result of associations between literal and figurative meaning and they help provoke the most different reactions in the public towards the product. The identity that exists between literal and figurative meaning is what makes figurative language so interesting and useful in advertising.

NOTES

¹LIBERMAN, M.M. & FOSTER, E.E. A modern lexicon of literary terms. Glenview, Scott Foresman, 1968. p.70.

²LAKOFF, G. & JOHNSON, M. Metaphors we live by. Chicago, University Press, 1983. p.5.

³HALLIDAY, M.A.K. An introduction to functional grammar. London, Edward Arnold, 1985. p.319.

⁴BROOKE-ROSE, C. A grammar of metaphor. London, Secker & Warburg, 1958. p.23.

⁵LIBERMAN & FOSTER, p.53.

⁶BARNET, S.; BERMAN, M.; BURTO, W. A dictionary of literary terms. London, Constable, 1969. p.67.

⁷LIBERMAN & FOSTER, p.53.

⁸MOISÉS, M. Dicionário de termos literários. 2.ed. São Paulo, Cultrix, 1978. p.502.

⁹LEECH, G.N. & SHORT, M. Style in fiction. London, Longman, 1981. p.78.

¹⁰LEECH, G.N. Linguistics and the figures of rhetoric. In: FOWLER, R. ed. Essays on style and language. London, Routledge and Kegan Paul, 1970. p.139.

¹¹JAKOBSON, R. Linguística e comunicação. São Paulo, Cultrix, 1969. p.85.

¹²Some theories about metaphor:

GUENTHNER, F. On the semantics of metaphor. Poetics, 4(2/3):199-220, 1975.

LEECH, G.N. A linguistic guide to English poetry. London, Longman, 1969.

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¹³BREDIN, H. Roman Jakobson on metaphor and metonymy. Philosophy and literature, 8(1):89-103, April 1984.

¹⁴HALLIDAY, M.A.K., p.320.

¹⁵ULLMANN, S. Meaning and style, collected papers. Oxford, Basil Blackwell, 1973. p.44.

¹⁶ULLMANN, S. The nature of imagery. In:_____. Language and style. Oxford, Basil Blackwell, 1964. p.180.

¹⁷BARNET, p.68.

¹⁸LIBERMAN & FOSTER, p.70-1.

¹⁹VAN DIJK, p.195.

²⁰REINHART, p.383.

²¹LIBERMAN & FOSTER, p.71.

²²BARNET, p.69.

²³LIBERMAN & FOSTER, p.2.

²⁴LEECH, Linguistics and the figures of rhetoric, p.149.

²⁵LEECH, Semantics, p.227.

²⁶BREDIN, p.99.

²⁷ULLMANN, The nature of imagery, p.177.

²⁸BREDIN, p.101.

²⁹BREDIN, p.101.

³⁰MOISES, p.334.

³¹HALLIDAY, p.320.

³²LEECH, English in advertising, p.181.

³³LEECH, p.181.

³⁴BARNET, p.69

4 METHODOLOGY

This chapter describes first the procedures taken in the selection of the material and then the criteria for its classification. These criteria are presented in the form of a grid. At the same time some aspects which are relevant in the analysis of the ads are introduced.

4.1. PROCEDURES FOR THE SELECTION OF THE MATERIAL

The selection of the ads used in our work is based on the concept of *deviation* as explained in chapter 2 (p.32). The choice of the units for our analysis finds support in McIntosh's study on acceptability where he distinguishes three kinds of sentences: 1) those which are accepted without hesitation; 2) those which are not ungrammatical but which cause hesitation in terms of perception since they need to be interpreted in a particular context; 3) those which are unacceptable because they violate syntactic, semantic and contextual rules. In the present research the selected units should fit in the second type, i.e., those which, though grammatical, require a special reading according to the context. This special reading refers to an attentive analysis which considers the linguistic features as well as the visual elements.

The present study is limited to lexical and/or semantic features which might cause difficulties in a literal interpretation. Some of these difficulties might be the result of deviant collocations or "collocative clashes" (LEECH, 1966), such as "holiday taste" and "intelligent window". Syntactic deviations are not focused on because it is not the purpose of our work to study them as the tropes are basically irregularities of content and not of form. The units chosen for our analysis are those which do not allow a literal interpretation, whether they are the headline, the subhead, part of the body copy or even the signature line.

As already explained in chapter 2 (p.11-2) the reasons for choosing the magazine as our source of reference were: a) easy storage and access; b) wide circulation; c) durability; d) attractiveness. At first our selection was limited to Reader's Digest because of its popularity and its availability in bookstores, libraries and even at newsstands in Brazil. Other advantages we found were its variety of subjects and the large number of ads. However, some other magazines fulfilled these requirements too. Therefore we decided to expand our sources and include Life, Time, Newsweek, and People Weekly. In addition to this we also used Smithsonian and San Francisco Focus as we found that though not as popular as the other magazines they contained useful and appropriate material which fitted the purpose of our research.

We collected all the ads which presented some kind of lexical and/or semantic deviation before our investigation was

limited to the tropes. The collected units included examples of ambiguity, neologism, simile, personification, cliché and the three main tropes. Because the study of all these figures would be too extensive, we decided to investigate only such features as metaphor, metonymy and synecdoche.

4.2 CRITERIA OF CLASSIFICATION

After having selected the ads according to the procedures already mentioned, our next step was to classify them. Based on the studies of the authors quoted in chapter 3 we prepared a grid which contains the most relevant aspects for the identification of each trope. The units with figurative expressions are classified according to the features of each trope. In some ads more than one unit is considered when there is a sequence of metaphors, for example. The aspects which are regarded as important in the identification of the tropes are *definition*, *process of association*, *parts* and *types*. We shall now explain each one and present them in the form of a grid.

4.2.1 Definition

The first criterion to be taken into account is the definition of the trope. If a sentence is to be classified as metaphorical it should fit in the definition of *metaphor* given by BREDIN (1984): "metaphor is the application of the name of a thing to something else, in such a way that the name refers to both things simultaneously, and implies by such reference that they are similar to one another." In the case of

metonymy we selected two definitions which complement each other. According to the formulation by BREDIN (1984), "metonymy is the application of the name of a thing to something else, whenever the two things are closely associated in common experience, in such a way that the name refers to both simultaneously." According to the definition provided by MOISÈS (1978), metonymy is the use of one word instead of another, with which it establishes a constant and logic relation of contiguity. For *synecdoche* the main definition is based on the substitution of a part for the whole or the whole for a part. But there is also a definition by LEECH (1966) where he states that in synecdoche "an expression of very specific meaning stands for a general concept."¹

4.2.2 Process of association

After each figurative expression is classified either as metaphor, metonymy or synecdoche, the next step is to identify the process of association between the elements. In metaphor the association is by *similarity* or, in other words, by the identification of the elements being implicitly compared. In metonymy it is by *contiguity* or by the combination of related concepts. In synecdoche the association is also by contiguity but the relation between the elements is in terms of possession. Each kind of trope should also fit in these processes of association.

4.2.3 Parts

Another important step in the classification of the

tropes is to identify the parts of each one. As it has been mentioned in the previous chapter (p.49), metaphor is traditionally made up of *tenor*, *vehicle* and *ground*. The tenor is the referent or what is under discussion; the vehicle is that to which the tenor is being implicitly compared; and the ground is(are) the common feature(s) between tenor and vehicle. Based on these definitions we identified these parts in all the sentences containing metaphors.

Although similar descriptions for the parts of metonymy and synecdoche were not found it is possible to determine what these parts should be, based on the previously discussed definitions. Therefore, the parts of metonymy are the referent and that with which the referent establishes a relation of contiguity; and the parts of synecdoche are the referent and that which belongs to it or to which it belongs.

4.2.4 Types

Each trope has its own types of relations, as explained in chapter 3. In *metaphor* these types are: 1) metaphor proper; 2) mixed metaphor; 3) extended metaphor. *Metonymic* relations can occur between: 1) thing and attribute; 2) cause and effect; 3) container and contained; 4) sign and signified; 5) maker and product; 6) object and material. In *synecdoche* there are two kinds of associations: 1) part and whole; 2) genus and species.

It was necessary to define all these features in order to identify and classify the tropes. In our opinion the best way to organize them is in the form of a grid which is

presented on page 67. After the sentences are arranged according to the previously established criteria each ad is then analyzed regarding the interpretation of the image.

4.3. THE INTERPRETATION OF THE IMAGE

The selected ads, after being classified according to the features of each trope - definition, process of association, parts and types - are interpreted in terms of figurative language. In the interpretation of the image we "translate" the figurative message into a direct and literal language. We also emphasize the probable intention of the advertiser in using figurative language in an ad. The relation between the advertising text and the illustration is also part of the interpretation of the image.

CONCLUSION

In this chapter we tried to clarify our methodological procedures describing the criteria for the selection and classification of the ads. We also presented some aspects to be taken into account in the interpretation of the image. These procedures were considered the most appropriate for our analysis.

NOTE

¹LEECH, G.N., English in advertising: a linguistic study of advertising in Great Britain. London, Longman, 1966. p.183.

TROPE	DEFINITION	PROCESS OF ASSOCIATION	PARTS	TYPE
METAPHOR	"The application of the name of a thing to something else, in such a way that the name refers to both things simultaneously, and implies by such reference that they are similar to one another." (BREDIN, 1984)	similarity: identification	1) tenor: that which is under discussion; the referent	1) metaphor proper
			2) vehicle: that to which the tenor is being implicitly compared	2) mixed metaphor
			3) ground: the common feature(s) between tenor and vehicle	3) extended metaphor
METONYMY	"The application of the name of a thing to something else, whenever the two things are closely associated in common experience, in such a way that the name refers to both simultaneously." (BREDIN, 1984)	contiguity: combination	1) the referent	1) thing and attribute
			2) that with which the referent establishes a relation of contiguity	2) cause and effect
			3) contained and	3) container and contained
SYNECDOCHE	"The substitution of a part for the whole or the whole for a part." "An expression of very specific meaning standing for a general concept." (LEECH, 1966)	contiguity: possession	1) the referent	4) sign and signified
			2) that which belongs to the referent or to which the referent belongs	5) maker and product
				6) object and material

5 ANALYSIS OF THE CORPUS

In this chapter we present a selection of 16 advertisements from various magazines which are analyzed in regard to figurative language. In fact this analysis concerns only the use of the three main tropes. In 33 magazines we collected 26 ads that required a careful reading because they presented some kind of semantic deviation. Out of this number, 5 ads contain examples of ambiguity, 1 of neologism and 20 of figurative language. Among the last 20 ads 16 are instances of the use of the main tropes (metaphor, metonymy and synecdoche) and the others are examples of simile and personification. The ads with ambiguous headlines and neologisms have already been discussed in chapter 2 (p.34-7) and those in which simile and personification are used make up a separate section of chapter 3 (p.56-8). The 16 samples in which metaphor, metonymy and synecdoche are the figures used to convey the message of the advertiser will be analyzed in detail in the following pages.

Each ad is numbered and given a title for identification which is usually the brand name or the product name. This code of identification is repeated in the Appendix where photocopies of the ads can be found. In this chapter only a transcription of the ad is given following the model presented by LEECH, which is reproduced in chapter 2 (p.20).

In the transcribed copy the units selected for our analysis, i.e., those units which contain some kind of semantic deviation are in *italics*. These units are repeated in the beginning of the analysis separated from the whole advertising copy in order to make them stand out from the rest of the text. An explanation about the deviant collocations is also given before the classification of the trope and the interpretation of the image. The tropes are classified according to the grid which has been presented in chapter 4 (p.67) and the whole image used in the ad is interpreted in terms of figurative language, and according to the context and the purpose of the advertiser.

SAMPLE 1 - Visine a.c. (RD June 1989, p.220)

HEADLINE: When allergies declare war on your eyes, fight back with Visine a.c.

ILLUSTRATIONS: An open eye, and feathers, cotton threads, pollen particles, cats and lawn mowers approaching it; a small bottle of Visine a.c. eye drops.

BODY COPY: *When the allergy season rolls in with its heavy artillery of pollen, dust and hayfever, defend your eyes with Visine a.c. Put a drop or two of Visine a.c. into eyes that are itchy, sticky and watery due to allergies, and the battle is clearly over! Visine a.c. has tetrahydrozoline to get the red out and a second special ingredient to clear up the itchy, sticky discomfort allergies can cause. So watch out, allergies. This is war! And Visine a.c. is fighting back!*

-----x-----

ANALYSIS

When allergies declare war on your eyes, fight back with Visine a.c. (....) When the allergy season rolls in with its heavy artillery of pollen, dust and hayfever, defend your eyes with Visine a.c. (....) and the battle is clearly over! (....) So watch out, allergies. This is war! And Visine a.c. is fighting back!

There is deviation in these units because they are formed by odd collocations of words and expressions. *Allergies*, for example, does not normally function as the subject of *declare war on*, nor does *your eyes* function as complement of that verb. Even though the clauses "and the battle is clearly over" and "This is war!" are not deviant in themselves they have to be interpreted in figurative terms according to the context.

I. CLASSIFICATION OF THE TROPE

a) Definition

METAPHOR

b) Process of association

The allergies are implicitly compared to the side which attacks while the addressee is compared to the side which defends and counter-attacks.

PLAN OF IMAGERY	PLAN OF REALITY
<i>allergies, allergy season</i>	<i>attacker</i>
"declare war"	declares war
"rolls in with its heavy artillery"	rolls in with heavy artillery
<i>you</i>	<i>defender and counter-attacker</i>
"fight back"	fights back
"defend"	defends
"and the battle is clearly over!"	ends the battle
"So watch out, allergies.	threatens
This is war!"	

c) Parts

1. tenor - allergies; you (addressee)
2. vehicle - attacker; defender and counter-attacker
3. ground - something has to be destroyed

d) Type

3. extended metaphor

II. INTERPRETATION OF THE IMAGE

This sequence of METAPHORS creates an imaginary battle between the allergies and you, the addressee. The allergies "attack" and you "counter-attack" with Visine a.c. The language expresses the idea of war in *heavy artillery, defend, declare war and fight back*. In the illustration common agents which cause allergies such as fur, feather and pollen seem to be really attacking the eye. In literal terms the message says: when allergies caused by pollen, dust and hay fever bother you, protect your eyes with Visine a.c.

SAMPLE 2 - Newsweek International - sports-car

(NW February 27 1989, p.51)

HEADLINE: *Advertising mileage your message goes further*

ILLUSTRATION: a sports-car

BODY COPY: *When your destination is the mind of the international executive, shift into high gear ... Newsweek International. Well read by the well established. The affluent. The educated. The English speaking, decision making business leader. In Newsweek you fuel the imagination of the upwardly mobile; those whose drive and ambition put them on the road to success. Individuals of accomplishment who seek luxury, style and excellence in automotive design. Why not steer them in your direction?*

SIGNATURE LINE: Newsweek International

STANDING DETAILS: Sales offices: Amsterdam, Frankfurt/Main, Geneve, Hong Kong, London, Manila, New York, Paris, Rome, Singapore, Stockholm, Tokyo.

-----x-----

ANALYSIS

Advertising mileage your message goes further. (....) When your destination is the mind of the international executive, shift into high gear ... Newsweek International. In Newsweek

you fuel the imagination of the upwardly mobile; those whose drive and ambition put them on the road to success. Individuals of accomplishment who seek luxury, style and excellence in automotive design. Why not steer them in your direction?

The vocabulary used here to refer to the Newsweek magazine belongs to the semantic field of automobiles. Expressions such as *shift into high gear*, *fuel the imagination* and *automotive design* are strange in this context because they usually apply to another area.

1. CLASSIFICATION OF THE TROPE

a) Definition

METAPHOR

b) Process of association

There is an identification between the advertisement in Newsweek and the qualities of a sports-car.

PLAN OF IMAGERY	PLAN OF REALITY
<i>message in Newsweek</i>	<i>sports-car</i>
"mileage"; "goes further"	covers great distances
"destination is the mind of the international executive"	has a definite destination
"shift into high gear"	rides fast
"fuel the imagination"	needs fuel
"upwardly mobile"	moves
"drive and ambition"	represents energy
"road to success"	travels on roads

"luxury, style and excellence"	presents these qualities
"automotive design"	seems to move by itself
"steer them in your direction"	moves according to
	the driver's commands

c) Parts

1. tenor - advertisement in Newsweek
2. vehicle - sports-car
3. ground - both are a privilege of successful people

d) Type

3. extended metaphor

II. INTERPRETATION OF THE IMAGE

This ad is aimed at potential advertisers in Newsweek. In order to attract these people the magazine appeals to the image of a modern sports-car because it represents style and success. The text is practically an allegory which, combined with the illustration, implicitly compares an advertisement in Newsweek to a sports-car.

The literal interpretation is that when you advertise in Newsweek your message spreads over great distances and reaches the mind of the international executive quickly. In Newsweek you give supply to the imagination of people who are ascending socially; energetic and ambitious people who are on their way to success and who seek luxury, style and excellence. Why don't you try to attract these successful people in your direction?

SAMPLE 3 - Newsweek International - airplane

(NW May 22 1989, p.49)

HEADLINE: *Land frequent fliers with a direct approach*

ILLUSTRATION: an airplane landing on a runway

BODY COPY: *When your destination is the mind of the international executive, your ticket is Newsweek International. Well read by the well established. The affluent. The educated. The English speaking, decision making business leader. In Newsweek you enter the world of executives who travel the world; individuals who require quality and service wherever they go. And expect it from airlines, hotels, rented cars, and duty free shops. Even from the credit cards and traveler's checks they carry. Be first in their thoughts. Reserve first class space.*

SIGNATURE LINE: Newsweek International

STANDING DETAILS: Sales offices: Amsterdam, Frankfurt/Main, Geneva, Hong Kong, London, Manila, New York, Paris, Rome, Singapore, Stockholm, Tokyo.

-----x-----

ANALYSIS

Land frequent fliers with a direct approach. (....) When your destination is the mind of the international executive, your ticket is Newsweek International (....) Reserve first class space.

This ad also uses an image to convince potential advertisers to announce in Newsweek. In this case it is an airplane. Therefore, the vocabulary used belongs to the semantic field of commercial aviation including such expressions as *land frequent fliers*, *destination*, *ticket* and *reserve first class*.

I. CLASSIFICATION OF THE TROPE

a) Definition

METAPHOR

b) Process of association

Advertising in Newsweek is associated to flying with style.

PLAN OF IMAGERY	PLAN OF REALITY
<i>advertising in Newsweek</i>	<i>flying with style</i>
"land frequent fliers with a direct approach"	safety
"destination is the mind of the international executive"	definite destination
"ticket"	ticket = right to fly
"reserve first class space"	first class = the best accommodations

c) Parts

1. tenor - advertising in Newsweek
2. vehicle - flying with style
3. ground - both are a privilege of affluent people

d) Type

3. extended metaphor

II. INTERPRETATION OF THE IMAGE

Similarly to the previous ad this one uses the image of a high technology and prestigious product to convey the message that advertising in Newsweek is the best way to reach the international executive. The illustration, which shows an airplane landing on a runway, complements the image.

The interpretation of the text is that Newsweek is the direct medium through which the advertiser reaches the mind of the international executive. That is why he should reserve a very good space for his message in Newsweek.

SAMPLE 4 - Norelco (RD January 1990, p.43)

HEADLINE: *Baby your legs.*

ILLUSTRATIONS: a young woman resting a baby on her legs;
two shavers.

BODY COPY: Norelco can shave your grown-up legs baby soft and silky smooth. Without nicks, pinching or irritation. Without tears. Because, with both the Norelco Ladyshave Wet/Dry razors, we've made close comfortable. You'll see. When you choose Norelco, you've made the choice to baby your legs. Beautifully.

SIGNATURE LINE (SLOGAN): Norelco - We made close comfortable.

STANDING DETAILS: 1989 Norelco Consumer Products Company. A Division of North American Philips Corporation, Stamford, CT 06904

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ANALYSIS

Baby your legs.

There is a semantic deviation here in the collocation of the verb (to) *baby* with the noun *legs*. To *baby* means to treat like a baby, to coddle (treat indulgently), to pamper (treat with excessive indulgence). In Portuguese it is translated as "mimar". This verb generally applies to people or animals (especially pets) but here it is applied to *legs*.

I. CLASSIFICATION OF THE TROPE

a) Definition:

METAPHOR

b) Process of association

The use of the verb *to baby* with the noun *legs* represents a METAPHOR because there is an association between the treatment given to a baby and to the legs. The METAPHOR suggests you treat your legs the same way you treat a baby.

PLAN OF IMAGERY

"Baby your legs"

PLAN OF REALITY

Take care of your legs as you
would take care of a baby

c) Parts

1. tenor - legs
2. vehicle - baby
3. ground - softness and smoothness

d) Type

1. metaphor proper

II. INTERPRETATION OF THE IMAGE

This ad's message is: with Norelco Ladyshave you treat your legs as you would treat a baby and you will have legs as soft and smooth as a baby's skin. There is also a comparison with silk in *silky smooth*. The message is complemented by the illustration which shows a young woman with a naked baby sitting on her legs. This is to show that legs which are shaved with Norelco are smooth like a baby's delicate skin. Therefore even babies can sit on them and feel comfortable (see the slogan: We made close comfortable.).

SAMPLE 5 - GTE (SM March 1989, p.6-7)

HEADLINE: *We give you the power to open any darkness.*

ILLUSTRATION: the illuminated heart of a flower

BODY COPY: Light. It is magical. Powerful. Essential. At GTE, we put that power at the touch of your hand. It is the power to illuminate the facts of science. To brighten the arenas of sports and business. And create the warm glow that means "home". Our Sylvania engineers have introduced more lighting innovations to the U.S. than anyone in the past ten years. For example, our pixel fluorescent tube technology is changing the face of video scoreboards worldwide. And we were the first to bring halogen lighting technology to the automotive industry. We can also make things grow, make businesses run more efficiently, ease a small child's fear of the dark. At GTE, we can give you the power of light in more than six thousand ways. None of them are small. Because at GTE, the power is on.

SIGNATURE LINE: GTE - The power is on

-----x-----

ANALYSIS

We give you the power to open any darkness.

The collocation of *open* and *darkness* is what calls the attention of the reader because these two words do not usually come together.

I. CLASSIFICATION OF THE TROPE

a) Definition

METAPHOR

b) Process of association

The verb *to open* is used here in a metaphoric sense because opening is similar to exposing, cutting passage, and consequently letting the light enter a closed and dark space.

PLAN OF IMAGERY

"to open any darkness"

PLAN OF REALITY

to expose dark places to
the light

c) Parts

1. tenor - to open
2. vehicle - to illuminate
3. ground - light, luminosity, openness, vastness

d) Type

1. metaphor proper

II. INTERPRETATION OF THE IMAGE

Through a METAPHOR the advertiser employs the verb *to open* in a context where it actually means to illuminate. In fact the whole ad deals with the "power of light" since GTE is a company which makes electronic equipment. In connection with the text the illustration shows a close-up of the heart of a flower which is illuminated from the inside.

SAMPLE 6 - Sungate (RD August 1989, p.196)

HEADLINE: *Bring the beauty of the world in.** Just by clipping this out.

ILLUSTRATION: a living room whose window allows us to see a balcony and a street covered with snow

BODY COPY: *Don't lock out the world's spacious beauty and openness. Let it come in and brighten your home naturally with windows made with Sungate coated low-E glass from PPG.**

Just mail in the coupon below and PPG will send you a free brochure on how windows made with Sungate coated glass can help make your home more beautiful, comfortable and energy-efficient. All year 'round. For more information, just call 1-800-2-GET-PPG for the dealer nearest you.

SIGNATURE LINE (SLOGAN): *Sungate - The Intelligent Window*

STANDING DETAILS: a coupon;

Sungate and The Intelligent Window are registered trademarks of PPG Industries, Inc.

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ANALYSIS

Sungate - The Intelligent Window

The adjective *intelligent* which usually applies to mentally capable beings is used here with a noun that describes an inanimate object.

*These sentences were analyzed in chapter 3 (p.57-8) as examples of personification.

II. CLASSIFICATION OF THE TROPE

a) Definition

METONYMY

b) Process of association

In *The Intelligent Window*, *intelligent* actually refers to the people who make this window and also to those who buy it. There is a relation of contiguity then because the manufacturer of Sungate is intelligent and the buyer too; therefore Sungate is *The Intelligent Window*.

c) Parts

1. The Intelligent Window
2. a) the intelligent manufacturer
b) the intelligent buyer

d) Type

1. thing and attribute

II. INTERPRETATION OF THE IMAGE

The METONYMY used in the slogan conveys the idea that Sungate is the window for intelligent people, both the manufacturer and the buyer. In the illustration the window is seen from the inside of a living room and through it we can see a balcony and a snow-covered street.

SAMPLE 7 - Gourmet Chandelier Ceiling (RD October 1973, p.11)

HEADLINE: Armstrong introduces Gourmet

SUBHEAD: The new Chandelier Ceiling that looks good enough to eat under.

ILLUSTRATIONS: the Gourmet Ceiling installed in a kitchen; three samples of other designs: Santero, Colonial Sampler and Provinciale

BODY COPY: *Make your kitchen ceiling as appetizing as your entrées, with a new Gourmet Chandelier Ceiling from Armstrong.* Apples, cherries, peaches, pears and lemons make the design of Gourmet delicious.* Gourmet is vinyl-coated so it's easy to keep clean. And it's acoustical, so it soaks up excess noise. All you need is a few dollars. Enough tile for a 10'x15' room costs no more than \$90 (which is probably less than you spent for your last big dinner party). If you're reasonably handy, you can install it yourself. Or your dealer can arrange professional installation. Once you see what Gourmet can do for your kitchen, you'll probably want one of our other Chandelier Ceilings in another room. We've got a ceiling to match any room in your house: Spanish, Early American, French Provincial, and Contemporary designs.

*This sentence was analyzed in chapter 3 (p.56) as an example of simile.

STANDING DETAILS: See the entire collection at your Armstrong Ceiling Center or any building materials dealer that carries Chandelier Ceilings. To find the one nearest you, call this toll-free number: 800-243-6000 (in Connecticut, 800-882-6500). Or, for a dealer list and free color booklet, write to Armstrong, 7310 New St., Lancaster, Pa. 17604.

SIGNATURE LINE (SLOGAN): Armstrong - Creators of the indoor world

-----x-----

ANALYSIS

Apples, cherries, peaches, pears, and lemons make the design of Gourmet delicious.

The collocation of the adjective *delicious* with the noun *design* which appears in this sentence is not common in everyday language and that is why it is considered deviant.

I. CLASSIFICATION OF THE TROPE

a) Definition

METONYMY

b) Process of association

The adjective *delicious* is transferred from the fruit to the *design* through a metonymic process. *Delicious*, which applies to the fruit extends its reference to the *design* of the fruit.

c) Parts

1. delicious design
2. delicious fruit

d) Type

1. thing and attribute

II. INTERPRETATION OF THE IMAGE

This ad announces a new design for kitchen ceilings, which show apples, cherries, peaches and other fruit. The association made by the advertiser between the design and the real objects lies in the metonymic use of the adjective *delicious*. In the illustration we can see part of the fruit-designed Gourmet Ceiling.

SAMPLE 8 - Plymouth Sundance (RD May 1988, p.72-3)

HEADLINE: *Plymouth Sundance - The Pride's Inside.*

SUBHEAD: Introducing Plymouth Sundance Rally Sport.
Fun, performance and 54 quality standard features at
an unbelievable price.

ILLUSTRATION: a Plymouth Sundance RS

BODY COPY: The Pride's Inside Plymouth Sundance RS, Front-wheel drive . fuel-injected 2.5 engine . 5-speed . powersteering . power brakes . power locks . precision handling suspension . liftback versatility . adjustable lumbar performance seat . split fold-down rear seat . AM/FM cassette . leather-wrapped steering wheel . luggage rack . integral fog lamps . and 40 more. Plus a 7-year or 70,000-mile Protection Plan.*

SIGNATURE LINE: *Plymouth Sundance RS. The Pride's Inside.
Before You're Inside.*

STANDING DETAILS: *Protects engine and powertrain for 7 years or 70,000 miles and against outer-body rust-through for 7 years or 100,000 miles. See limited warranty at dealer. Restrictions apply. **Sticker prices exclude title, taxes and destination charges. BUCKLE UP FOR SAFETY.

\$7,995 Base sticker price**

7/70

\$9,720 Sundance RS**

Division of Chrysler Motors

ANALYSIS

Plymouth Sundance - The Pride's Inside (....)

Plymouth Sundance RS. The Pride's Inside.

Before You're Inside.

The interpretation of the headline and the signature line is not clear at first sight because *The Pride* is not specified. Pride is a "feeling of satisfaction arising from what one has done, or from persons, things, etc. one is concerned with" and this is not evident here.

I. CLASSIFICATION OF THE TROPE

a) Definition

METONYMY

b) Process of association

The Pride refers to two kinds of feeling:

a) the pride of the manufacturer for making a car like the Plymouth Sundance RS; and

b) the pride of the owner for having such an automobile. Therefore, *The Pride* refers to two things which are related.

c) Parts

1. The Pride

2. a) the pride of the manufacturer

b) the pride of the owner

d) Type

1. thing and attribute

II. INTERPRETATION OF THE IMAGE

The headline and the signature line of this ad make an association of ideas which is not clear at first. The description of the features is given to prove why the manufacturer is proud of the car. The interpretation that the owner is also proud is more implicit but perfectly possible. Therefore the advertiser tries to convince the reader that Plymouth Sundance RS is a car which both the manufacturer and the owner are proud of. In the illustration we see a Plymouth Sundance RS.

SAMPLE 9 - Close-Up (RD October 1973, p.33)

HEADLINE: The toothpaste that gives you this Close-Up smile can get you this Kodak camera ... for just \$12.75.

ILLUSTRATIONS: a girl holding a Kodak camera; two boxes of Close-Up toothpaste.

BODY COPY: *Buy the whitest teeth and freshest breath from Close-Up* and you can buy Kodak's Hawkeye pocket Instamatic camera plus film, magicube and flash extender for just \$12.75. Comparable value \$25.00. Offer expires August 31, 1974. If you have any questions about your order, please write to: Close-Up Camera Offer, P.O. Box 1912, Baltimore, Md. 21203. Allow 4 weeks for delivery.

STANDING DETAILS: a cut-out coupon to be filled in; I've got the Close-Up smile, now I want Kodak's Hawkeye pocket camera kit. I'm enclosing \$12.75 check or money order plus proof of purchase (side of the box with Lever Guarantee) from Family or Large size tube of regular or mint Close-Up. Send to: Close-Up Camera Offer, P.O. Box 1057, Baltimore, Md. 21203. Name ... Address ... City ... State ... Zip ...

-----x-----

ANALYSIS

Buy the whitest teeth and freshest breath from Close-Up (...)

The semantic deviation found here lies in the collocation of the verb *buy* with the nouns *teeth* and *breath*. Although it is possible to buy false teeth we do not believe

the ad refers to this kind of teeth here. And *breath* is normally not a complement of *buy*.

I. CLASSIFICATION OF THE TROPE

a) Definition

METONYMY

b) Process of association

The association of the elements is through contiguity. *The whitest teeth and freshest breath* are the effects of using Close-Up toothpaste.

c) Parts

1. Close-Up
2. Whitest teeth/freshest breath

d) Type

2. cause and effect

II. INTERPRETATION OF THE IMAGE

The literal interpretation of the selected unit is in simple terms that with Close-Up you have the whitest teeth and freshest breath you can possibly get. The figure employed is METONYMY because the effects (whitest teeth/freshest breath) are used in place of the cause (Close-Up).

This advertisement presents a special offer: buying Close-Up the consumer can also buy a Kodak camera for a low price. Therefore the ad is actually trying to sell two products. And the consequences of the purchase(s) are a beautiful smile, white teeth and fresh breath.

The main illustration, which occupies the whole page, shows the face of a girl who is holding a camera in front of her eyes as if she were taking a picture. She seems to be a beautiful girl with long blond hair, polished nails and perfect facial features. But what is most striking on her face is her smile. Her mouth with beautiful white teeth and rosy lips attracts the attention of the reader since it is right in the middle of the page. The two boxes of Close-Up which appear in the coupon also show a person smiling, which reinforces the idea that the smile is the strongest argument used by the advertiser.

SAMPLE 10 - Uncle Ben's (RD April 1989, p.171)

HEADLINE: "Company's coming."

ILLUSTRATIONS: a table set for a special dinner: the meat, the rice and the vegetables; a box of Uncle Ben's Long Grain & Wild Rice.

BODY COPY: Uncle Ben's Long Grain & Wild Rice adds a festive and elegant touch to your table. 100% natural. 100% delicious. Why settle for less?

SIGNATURE LINE (SLOGAN): *Uncle Ben's Long Grain & Wild Rice.*
The Rice with the Holiday taste.

-----X-----

ANALYSIS

Uncle Ben's Long Grain & Wild Rice. The rice with the Holiday taste.

The expression *Holiday taste* is a nonce formation, that is, it was coined for one specific occasion and that is why it requires a special reading.

I. CLASSIFICATION OF THE TROPE

a) Definition

METONYMY

b) Process of association

Holiday associates in everyday use with fun and pleasure. In this case *The rice with the Holiday taste*

creates pleasant expectations about the product because of the connection with holiday.

holiday

fun, pleasure

Holiday taste

pleasant, delicious taste

c) Parts

1. Holiday taste

2. fun, pleasure

d) Type

4. sign and signified

II. INTERPRETATION OF THE IMAGE

The advertiser here wants to associate the product with something pleasant and the figure used is METONYMY. Since holiday is considered by most people as a joyful day when people usually meet for a special meal, *The rice with the Holiday taste* makes an association between the product and a festive occasion. The illustration complements this idea because it shows a table set for a special dinner where a bowl of Long Grain & Wild Rice appears in the foreground.

SAMPLE 11 - Egg Beaters (RD March 1989, p.175)

HEADLINE: *Your doctor's advice never tasted better.*

SUBHEAD: Now you can enjoy the great tastes of eggs with zero cholesterol.

ILLUSTRATION: five different dishes.

BODY COPY: Egg Beaters is cholesterol-free 99% real egg product. Now you can help lower your cholesterol and still enjoy the great taste of eggs with Egg Beaters. And that's pretty exciting. Now you can enjoy all the healthy protein and great taste of eggs, without any cholesterol, with no fat and with two-thirds fewer calories than eggs. You can whip up a fluffy omelet, stir up a smooth hollandaise or bake up a great moist cake ... and enjoy it all. Because if you've got some favorite egg recipes ... you've got some favorite Egg Beaters recipes. Recipes that look good to you ... and your doctor.

SIGNATURE LINE: Egg beaters: The healthier egg.

STANDING DETAILS: For a copy of our recipe book, "Eating To Your Heart's Content" and two 20¢ coupons, send your name, address and 75¢ to Recipe Book, P.O. Box 8094, Clinton, IA 52736. Offer expires 9/30/89.

* a 30¢ coupon

-----X-----

ANALYSIS

Your doctor's advice never tasted better.

What calls our attention here is the collocation of *advice* with *tasted* because these two words do not usually associate. *Advice* is something we normally *hear* but do not *taste*; therefore there is a transference of senses from hearing to tasting.

I. CLASSIFICATION OF THE TROPE

a) Definition

METONYMY

b) Process of association

Advice stands for the content of the advice or what was actually suggested. In this case the doctor's advice was to reduce cholesterol and Egg Beaters, a substitute for real eggs, claims low cholesterol plus good taste. Therefore, *your doctor's advice* is in the place of *Egg Beaters* and low cholesterol and good taste are effects of following the doctor's advice and eating Egg Beaters.

c) Parts

1. your doctor's advice
2. Egg Beaters

d) Type

2. cause and effect

II. INTERPRETATION OF THE IMAGE

In this ad the METONYMY is not very clear because *your doctor's advice* and the product *Egg Beaters* are not

easily associated. However, we can relate the two things if we know that the doctor's advice is to reduce cholesterol and Egg Beaters is cholesterol-free. The association then is between the *cause* (the doctor's advice to reduce cholesterol, which makes the patient look for a product (Egg Beaters) and the *effects*, which are low-cholesterol and good taste. Accompanying the text there are some pictures of dishes prepared with Egg Beaters.

SAMPLE 12 - Iberia (TM January 25 1988, p.26-7)

HEADLINE: *Follow the sun.*

ILLUSTRATION: the sun shining through a pair of sunglasses

BODY COPY: *Our wings cover the five continents.* Somewhere, at any time, there is an Iberia plane in the air. *On board the sun is always shining. You can see it in our hostesses' smiles and you can always feel it in the warm, friendly atmosphere. The sun is something we Spaniards carry very close to our hearts. Follow it.*

SIGNATURE LINE (SLOGAN): Iberia Airlines of Spain. Warm to the experience.

-----X-----

ANALYSIS

Follow the sun. Our wings cover the five continents. (...) On board the sun is always shining. You can see it in our hostesses' smiles and you can feel it in the warm, friendly atmosphere. The sun is something we Spaniards carry very close to our hearts. Follow it.

The central image of this ad is *the sun*. Its collocations, however, reveal a special use of the language in order to achieve a specific purpose. When *the sun* is presented as something which shines on board, or which can be seen in

smiles and carried close to hearts we know that a literal interpretation is not possible. The expression *our wings* is also used in a figurative sense here.

I. CLASSIFICATION OF THE TROPE

a) Definition

METONYMY and SYNECDOCHE

b) Process of association

The main trope used in this ad is METONYMY although there is an example of SYNECDOCHE too. All the references to *the sun* rely on the accepted association between "warmth" in the sense of "state of being warm, heated" and "warmth" meaning friendliness, hospitality. This association through contiguity is the basis of the image. Therefore the warmth of the sun relates to the kindness of the Iberia crew.

In *Our wings cover the five continents*, a part (*wings*) stands for the whole (airplane) so we have a SYNECDOCHE.

c) Parts

METONYMY

1. sun

2. friendliness

SYNECDOCHE

1. wings

2. airplane

d) Type

METONYMY

4. sign and signified

SYNECDOCHE

1. part and whole

II. INTERPRETATION OF THE IMAGE

METONYMY is used in this ad to convey the idea that on board Iberia airplanes you find a friendly atmosphere."

Through the association between a warm sun and a warm environment the advertiser appeals to the needs of the reader.

In the use of SYNECDOCHE *the wings* stands for the whole aircraft in a part-and-whole relationship. In the illustration we see the sun shining through a pair of sunglasses, therefore we know it is the central image of this ad.

SAMPLE 13- Eastern (NW September 12 1988, p.58)

HEADLINE: To the United States, your best choice is Eastern.

ILLUSTRATION: a map of the United States; an airplane

BODY COPY: From Latin America, no other airline offers you more destinations or better services in the U.S. than Eastern. Eastern offers you comfortable wide-body jets on most routes, as well as the gourmet menus and fine wines of our exclusive El InterAmericano on-board service. From Miami, no other airline offers you more convenient connections to more cities in the U.S., Canada and the Caribbean than Eastern - with better facilities and more services at Miami's International Airport. And remember that only Eastern offers you the advantages of One Pass, the world's fastest way to earn free travel. To the U.S., your best choice is Eastern. Consult your Travel Agent or call Eastern Airlines.

SIGNATURE LINE (SLOGAN): *Eastern - the wings of America*

-----x-----

ANALYSIS

Eastern - the wings of America

In this example we can identify two types of deviation: one, in *the wings* and the other in *of America*

forming the phrase *the wings of America* which refers to Eastern. The first, which will be called figure 1, takes a part (*the wings*) to stand for the whole (airplane) and the second, which is figure 2, uses a singular noun (*America*) which represents the whole in the place of a plural (Americans) which refers to the individuals.

I. CLASSIFICATION OF THE TROPE

a) Definition

SYNECDOCHE

b) Process of association

Both figures 1 and 2 are examples of SYNECDOCHE. In 1 there is a relation between part and whole where *wings* (parts of an airplane) represents the airplane itself. In 2 a singular noun (*America*), representing the whole is used in the place of a plural noun (Americans) which refers to the individuals. We can still interpret the whole phrase *the wings of America* as metaphoric and metonymic if *the wings* refers to the organs of a bird. Eastern airplanes then would be compared to birds (METAPHOR) which are usually associated to freedom (METONYMY).

c) Parts

FIGURE 1

1. wings
2. an airplane

FIGURE 2

1. America
2. people in America

d) Type

FIGURES 1 and 2

1. part and whole

II. INTERPRETATION OF THE IMAGE

The slogan *Eastern - the wings of America* refers to the freedom of choice which Eastern offers because it has better facilities for travelling *to* the U.S. The whole idea is to present Eastern as the best airline to fly both *to* and *in* the U.S. In the illustrations we see an aircraft and a map of the United States with all the main tourist attractions of each region. This reinforces the idea that Eastern flies all over America.

SAMPLE 14 - Lane (RD April 1989, p.12)

HEADLINE: Lane in the sun.

ILLUSTRATION: a young woman sitting in a reclining armchair under a parasol on the beach; besides her, on the sand, there is a radio and a hat.

SIGNATURE LINE SLOGAN: *Action Recliners by Lane - Where
America puts its feet up*

STANDING DETAILS: For a free brochure, write Action Industries, Inc. Dept YO30, Box 1627, Tupelo, MS 38802.

Styled with Dupont

Dacron

For Extra Lustre

-----x-----

ANALYSIS

Action Recliners by Lane - Where America puts its feet up

There is a semantic deviation here because *America* is personified and it is actually representing a part of the whole.

I. CLASSIFICATION OF THE TROPE

a) Definition

SYNECDOCHE

b) Process of association

The whole (*America*) stands for a part (Americans).

c) Parts

1. America
2. people in America

d) Type

1. part and whole

II. INTERPRETATION OF THE IMAGE

Through the use of SYNECDOCHE this ad tries to convince the reader that Lane recliners are preferred by all Americans. It takes the whole (*America*) to refer to a part (Americans).

The headline *Lane in the sun* is ambiguous because it plays with the brand name *Lane* which has the same pronunciation of the past participle form of the verb *to lie*, *lain* which means "to be in a resting position". The illustration complements the message since it portrays a young woman resting in a reclining armchair on the beach.

SAMPLE 15 - Chevy Sportside (RD April 1989, p.205)

HEADLINE: *Why America's having a change of heart*

SUBHEAD: Chevy Sportside. More power than Ford, styled like no truck available from Ford.

ILLUSTRATION: a young couple talking in front of an old building beside a Chevy Sportside pickup.

BODY COPY: The hot n' juicy swept-back looks. Including the standard sporty stepside box. Plus a big Vortec V6 with more standard half-ton power than Ford. And a standard Getrag-licensed 5-speed transmission with overdrive. Smooth. See the new Chevy Sportside at your Chevy dealer's. In either 2- or 4-wheel drive. *And see why America's having a change of heart about ordinary-looking outdated pickups.*

STANDING DETAILS: Chevy Sportside, now with 3-year/50,000-mile Bumper to Bumper Plus Warranty. See your Chevrolet dealer for terms of this limited warranty.

Chevrolet, Chevy and the Chevrolet emblem are registered trademarks of GM Corp. 1988 GM Corp. All Rights Reserved. 1988 The Coca-Cola Company "Coca-Cola", "Coke" and "The Dynamic Ribbon Device" are registered trademarks of The Coca-Cola Company.

Let's get it together ... buckle up.

SIGNATURE LINE (SLOGAN): *The Heartbeat of America - Today's Chevy truck*

ANALYSIS

Why America's having a change of heart (....) And see why America's having a change of heart about ordinary-looking outdated pickups. (....) The Heartbeat of America - Today's Chevy truck

America is again the name of the country which stands for the people who live in it. In this ad the reference is to *having a change of heart*.

I. CLASSIFICATION OF THE TROPE

a) Definition

SYNECDOCHE

b) Process of association

The singular noun (*America*) which is the whole stands for the plural (Americans) which are the individuals.

c) Parts

1. America
2. people in America

d) Type

1. part and whole

II. INTERPRETATION OF THE IMAGE

In this sample the advertiser claims that Chevrolet is making Americans change their opinions about pickups. Actually the expression used is a *change of heart* which appeals to the emotions and to the sense of novelty. The image of the *heart* is also present in the slogan *The heartbeat of America*. Another recurring feature in this ad which also

associates to *heart* is the color "red" in the Chevrolet pickup, the Coke vending machine and the word *Heartbeat*. To reinforce the idea that the new Chevy Sportside is a modern pickup the illustration shows a young couple talking and laughing outside the car.

SAMPLE 16 - Log Cabin Syrup (RD April 1989, p.31)

HEADLINE: Rich maple taste now has 50% less calories.

SUBHEAD: Introducing new Log Cabin Lite.

ILLUSTRATION: a plate with pancakes and a bottle of syrup

SIGNATURE LINE (SLOGAN): *Log Cabin Syrup. America grew up on it.*

STANDING DETAILS: 1989 General Foods Corporation. General Foods USA

Note: There is no body copy in this ad.

-----x-----

ANALYSIS

Log Cabin Syrup. America grew up on it.

This is another example where *America* is representing the people who live in America.

I. CLASSIFICATION OF THE TROPE

a) Definition

SYNECDOCHE

b) Process of association

Through an association between the country and the people who live there this sentence uses the whole (*America*) to refer to a part (people in America).

c) Parts

1. America
2. people in America

d) Type

1. part and whole

II. INTERPRETATION OF THE IMAGE

Here the appeal is to the tradition of the product. "The whole country was raised on Log Cabin Syrup" is the advertiser's message. However, although Log Cabin is a traditional brand of syrup it is also conscious about contemporary concerns like reducing calories, and that is why it is introducing new Log Cabin Lite. The illustration is basically a plate of pancakes with butter and syrup and a bottle of Log Cabin Lite.

6 RESULTS OF THE ANALYSIS

In the 16 carefully analyzed ads there are 18 examples of metaphor, metonymy and synecdoche altogether because samples 12 and 13 present two tropes each. Among the 18 figures, 5 are examples of metaphor, 7 of metonymy and 6 of synecdoche. The fact that more examples of metonymy were found does not mean that this is the most used figure in advertising although that is true for the collected samples.

In our investigation the tropes were classified according to their definitions, processes of association, parts and types, and then they were interpreted in relation to the whole context of the ad. The objective of the interpretation of the image was to explain the metaphorical allusions in such a way that the reader would understand the association between the product and the message of the advertiser.

In the samples where metaphor is used the possible elements of comparison are based on the assumptions suggested by the metaphorical words, phrases, clauses or sentences. This is done in the comparison of the plan of imagery with the plan of reality. In this confrontation, literal correspondents for the metaphoric units are found in order to explain the approximation of the two plans.

In sample 1 (s.1) the whole text is an extended

metaphor because there is a sequence of metaphoric units that create the image of a battle. In the plan of imagery the allergies "attack" your eyes so you, the addressee, "defend" yourself and "counter-attack" with your "weapon" which is Visine a.c. This image is formed by the combination of some linguistic units such as *declare war*, *fight back* and *defend* which bring together the plan of imagery and the plan of reality. The approximation of the two plans is based on a common ground, that is, both the allergies and the side which attacks first in a battle try to hurt the other side which must respond to the attack in order to protect itself and destroy the enemy. Together with the linguistic features the illustration complements the message of the text.

Samples 2 and 3 are interesting because they are both trying to sell advertising space in the magazine where they are published, Newsweek International. Although both ads have the same objective they use different elements of comparison to convey their message. In s.2 the advertiser approximates the plan of imagery and the plan of reality by associating an advertisement in Newsweek with a sports-car. Many expressions which usually apply to the semantic field of automobiles such as *mileage*, *shift into high gear* and *automotive design* are used to refer to advertising in Newsweek magazine, creating then an extended metaphor. The image of s.3 is also used to announce Newsweek magazine itself. However, while in s.2 advertising in Newsweek is associated to driving a sports-car, in s.3 it is related to flying with style. The phrases *International executive* and *first class space* help to prove

this. In both samples the association is based on the assumption that driving a sports-car and flying with style are privileges of successful and affluent people.

In s.4 the sentence *Baby your legs* suggests that the legs are delicate like a baby and they should receive a special treatment. The ground of this metaphor is the softness and smoothness of both the baby's and the legs skin and the illustration reinforces the message because it shows a young woman resting a naked baby on her legs.

Our last example of metaphor is s.5 where the collocation of *open* and *darkness* (*we give you the power to open any darkness*) requires that *open* be compared to *illuminate*. In this case the ground of comparison lies in the idea of opening a place to let the light in which brings the plan of imagery close to the plan of reality.

Since metaphor is the transference of the name of a thing to something else based on similarity, our analysis of the first five examples shows the possible similarities between tenor and vehicle, which constitute the ground of comparison. Another important characteristic of metaphor in advertising is the interchange between semantic fields, i.e., words and expressions which usually appear in one context are transferred to another context forming a new image that has to be interpreted not literally but figuratively. In many cases the visual element helps explain ambiguous headlines and metaphorical sentences. In samples 1-5 the pictures contribute very much to the understanding of the message.

Samples 6-12 contain examples of metonymy* where the relation between the parts is based on contiguity. In the analysis of these samples we describe the process involved in metonymy which transfers the name of a thing to something else whenever they are associated in common experience.

In s.6 the slogan *Sungate - The Intelligent Window*, which is an uncommon collocation, implies a relation between the window itself and the manufacturer as well as the buyer. Therefore, *intelligent* which usually refers to people, is used here as an adjective of *window*, suggesting then an association between the product and the people who make it or buy it.

The same process of association is used in s.8 where *the Pride* stands for the pride of the manufacturer and the owner of a Plymouth Sundance. In this ad the advertiser chooses a personal feeling, *pride*, to represent both the feelings of the people who make the car and of those who buy it. The reader comes to this conclusion based on the description of the car features.

In s.7 *delicious* is associated with *design* in another odd collocation. The metonymy is clear because *delicious* is the adjective that qualifies *apples, cherries, peaches, pears, and lemons* which are the fruit that form the kitchen ceiling design. The relation of contiguity exists then between the fruit, which are delicious, and the design which reproduces these delicious fruit.

*Sample 12 contains also an example of synecdoche which is discussed with the others examples of synecdoche.

The metonymy employed in s.9 relies on a cause-and-effect relationship between the parts. The effects of using a certain product replace the product itself in *Buy the whitest teeth and freshest breath from Close-Up*. This ad tries to sell toothpaste by means of appealing to the results of using it.

In s.10 the idea is to associate the product (rice) with something pleasant like a holiday, for example. For this reason the collocation *holiday taste* is used since on holidays the meals are especially tasty. The metonymy then lies in associating the taste of the rice with fun and pleasure which are natural connotations of "holiday".

Another example of a cause-and-effect relationship between the parts is found in s.11. In this case the cause (a doctor's advice to reduce cholesterol) substitutes the effect (a product which is cholesterol-free). The sentence *Your doctor's advice never tasted better* associates by contiguity the taste of the product, Egg Beaters, with the doctor's advice because Egg Beaters tastes good and has no cholesterol.

The metonymy used in s.12 refers to the friendliness and hospitality of the Iberia Airlines crew. In this sample the image is *the sun* because it associates naturally with a "warm" and friendly atmosphere.

As it has been mentioned, metonymy is the use of one word instead of another, with which it establishes a constant and logic relation of contiguity (chapter 3, p.52). This relation can be based on different processes such as cause and effect, thing and attribute, maker and product, etc. It is interesting to note that in the collected samples

the only types are thing/attribute, cause/effect and sign/signified which does not mean that the other types are not found in other ads. The visual element is also important in the examples with metonymy but it functions more as a complement which is not so essential for the interpretation of the message.

The last figure to be analyzed was synecdoche and the examples are found in samples 13-16 plus one example in s.12. In synecdoche the process of association is also based on contiguity but the relation between the parts is in terms of part and whole, genus and species or specific meaning and general concept. In all the analyzed samples the parts are related to each other as part and whole. Except in s.12 all the other examples use the name of a country (America), which is the whole, to refer to the people living in it, who represent a part. The purpose of using this device is to convince the public that the product is widely accepted in the country.

In samples 12 and 13 two airlines use the same referent in another example of synecdoche. The sentence *Our wings cover the five continents* and the slogan *Eastern - the wings of America* reveal that *the wings* (a part) actually represent the whole airplane. In s.13 there is also a reference to *America* in an example of a part/whole relationship between the parts, where the country stands for the people.

Samples 14, 15 and 16 use the same device of referring to *America* as the whole which represents a part, the people. In s.14 the advertiser uses the image of America putting

its feet up in a reclining armchair in order to convince the public that Lane recliners are preferred by most people in the country. In s.15 *America* is associated with *heart* in *America's having a change of heart* and *The Heartbeat of America*. The advertiser here claims that Chevrolet is making Americans change their opinions about pickups. In s.16 the appeal is to the tradition of the product in the slogan *Log Cabin Syrup. America grew up on it*. This ad conveys the message that Americans are used to eating this syrup since the time of colonization.

Although almost all the examples of synecdoche have the same referent we decided to include this figure in our analysis, separated from metonymy, in order to check the different images obtained from the same referent. We conclude then that it is possible to create an infinite number of associations based on the part/whole relationship between *America* and *Americans* or the people living in America. In regard to the importance of the illustration in interpreting the ads with synecdoche we verified that in samples 12-16 the visual element is not essential to the comprehension of the message.

Based on the analysis of advertising language in relation to the three main tropes which are metaphor, metonymy and synecdoche, we reached the following conclusions:

- a) These tropes are important constituents of the language of advertising although they may not be as common as other linguistic features such as ambiguity, neologisms, blending and puns.

- b) These tropes represent deviations from the linguistic code since they require a special interpretation, i.e., a careful reading that takes into consideration the figurative meanings of words, phrases, clauses and sentences.
- c) In regard to their use in advertising, these tropes can be classified according to four aspects: definition, process of association, parts and types. This classification is also the basis for the interpretation of the message.
- d) The interpretation of these tropes, as well as the interpretation of other linguistic features of advertising, depends not only on decoding the advertising copy itself but also on associating the copy with the illustration. Although its degree of importance varies from ad to ad, the illustration is a chief element for the interpretation of the message.

7 CONCLUSION

This research was undertaken with the purpose of analyzing figurative language in advertising with the focus on the three main tropes: metaphor, metonymy and synecdoche. The choice of this theme resulted from our observations of figurative expressions in the register of advertising. Since the study of all the figures of speech and thought would be too extensive we decided to limit our research to the three main tropes in order to gain a better insight into the subject.

The justification for our study was based on the argument that figurative language is an unorthodox type of language (LEECH, 1966, p.181-2) which deviates from common use. *Deviation* is not interpreted in this work as *error* but as a special use of language which requires a careful reading of symbolic meanings. This deviant aspect of figurative language is found in advertising as a creative device with the purpose of calling attention and persuading the audience. However, the use of figurative language in advertising may cause difficulties in the interpretation of the ads.

As it was pointed out in the Introduction, specialists in foreign language teaching have emphasized the use of authentic materials in the classroom, including films, radio and television interviews, articles in magazines and

newspapers, and advertisements. Since the ads are a rich source of neologisms, colloquial expressions and slang, they have become an important part of many foreign language classes. However, the interpretation of their message may be a problem for the learners because of figurative language, among other factors. Although the purpose of this dissertation was not to show the application of our analysis in the classroom we hope we have given some guidance for the study of at least the three main tropes. The classification grid (p.67) helps the reader identify the tropes, and the interpretation of the image in the given examples can be used as a model for the analysis of other ads.

At the end of this dissertation we would like to repeat that metaphor, metonymy and synecdoche integrate the types of figurative language which are used to transmit the advertising message in a creative and persuasive way. Since figurative language requires special interpretation, these tropes appear as deviations in regard to the context of the ad. Our aim in this work was first to classify the tropes according to their definitions, processes of association, parts and types, and second to interpret the message of the ad based on the previous classification. The illustrations were also described as important complementary elements of the ads. Our discussion, however, was limited to the most evident features of such illustrations.

Further research in the field of discourse analysis can be developed from a careful investigation of the language of advertising. Many other linguistic aspects mentioned in this

dissertation besides the use of the tropes can be the source for interesting studies which can be useful for foreign language teachers and learners, translators, advertisers or anyone who would like to know more about this fascinating subject which is the language of advertising.

APPENDIX

PHOTOCOPIES OF THE SELECTED ADS

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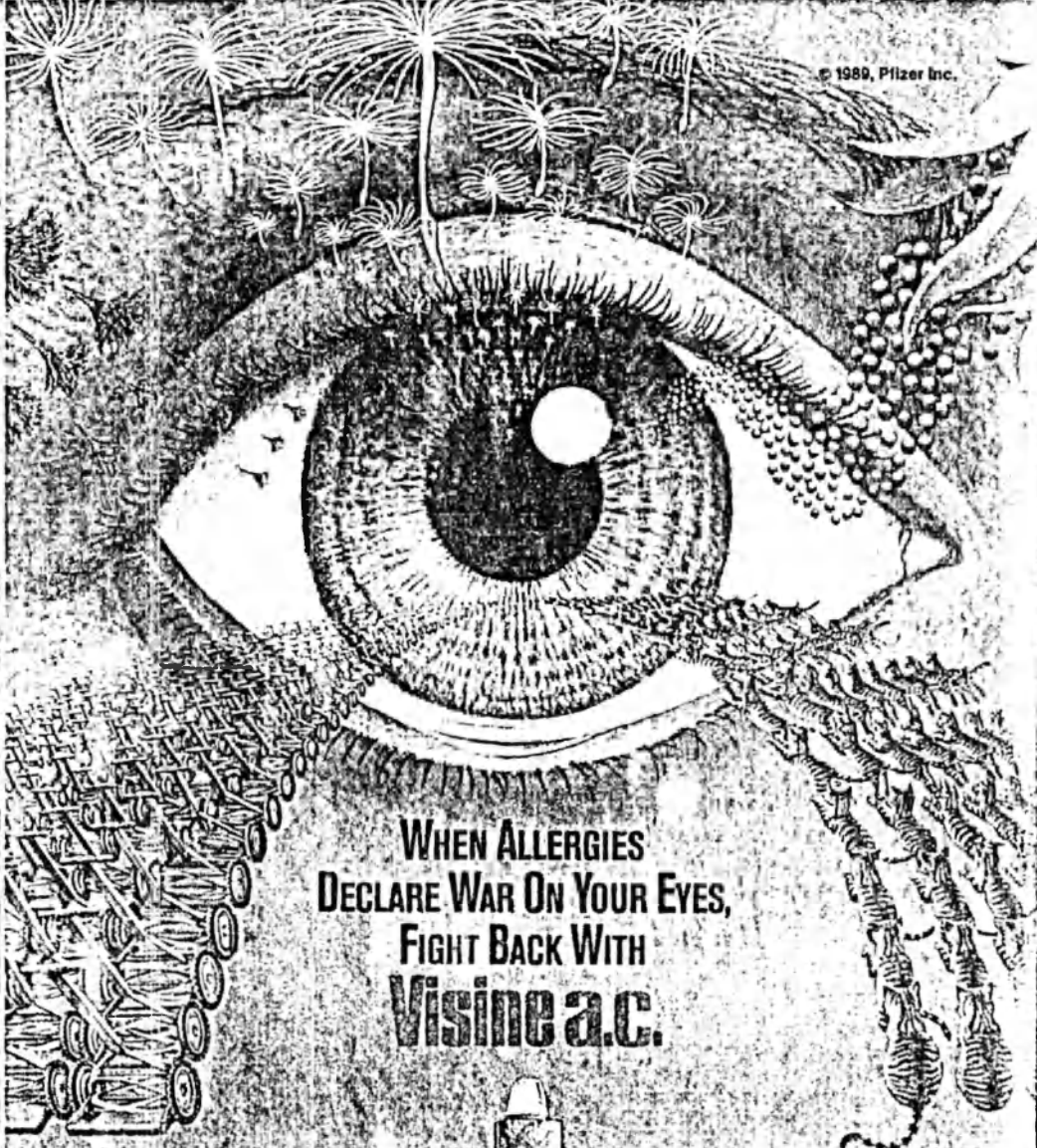

SAMPLE 1 - Visine a.c.

© 1989, Pfizer Inc.

**WHEN ALLERGIES
DECLARE WAR ON YOUR EYES,
FIGHT BACK WITH
Visine a.c.**

When the allergy season rolls in with its heavy artillery of pollen, dust and hayfever, defend your eyes with Visine a.c.* Put a drop or two of Visine a.c. into eyes that are itchy, sticky and watery due to allergies, and the battle is clearly over!

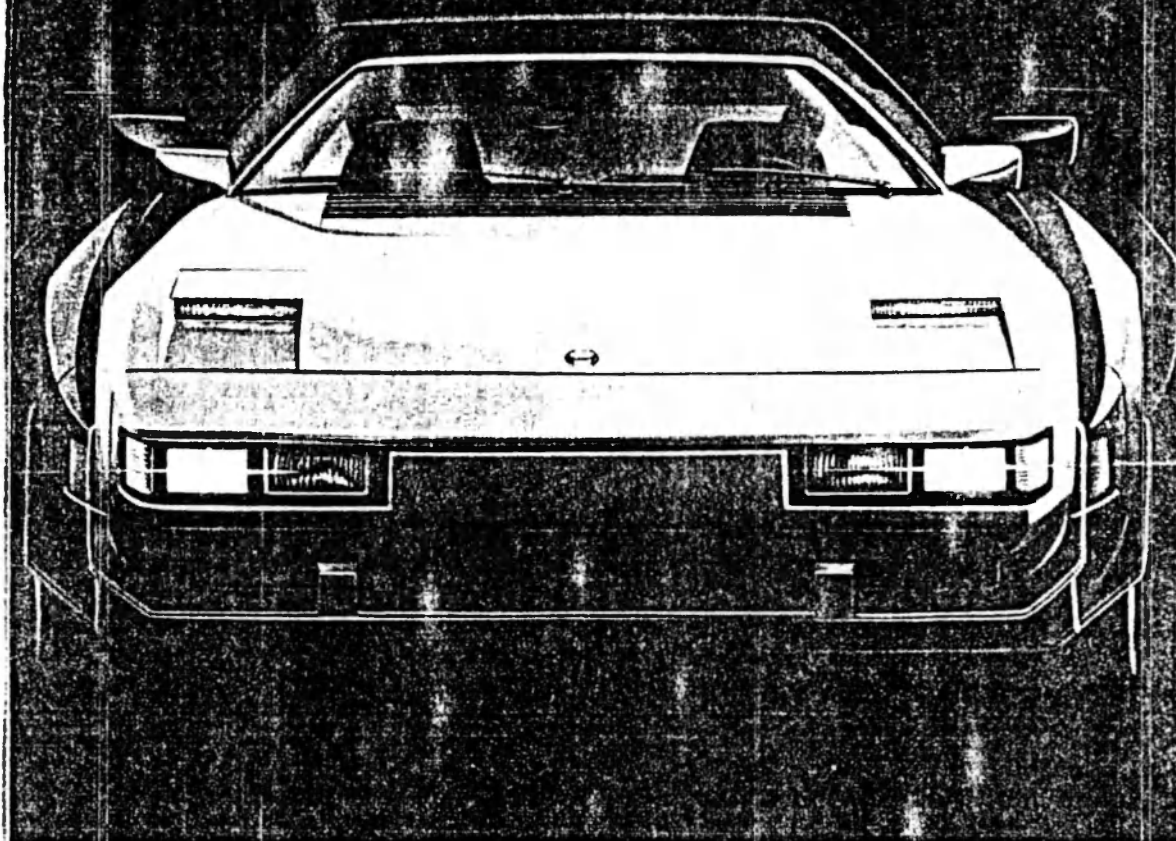
Visine a.c. has tetrahydrozoline to get the red out and a second special ingredient to clear up the itchy, sticky discomfort allergies can cause. So watch out, allergies. This is war! And Visine a.c. is fighting back!

SAMPLE 2 - Newsweek International

sports-car

ADVERTISING MILEAGE YOUR MESSAGE GOES FURTHER



When your destination is the mind of the international executive, shift into high gear ... Newsweek International. Well read by the well established. The affluent. The educated. The English speaking, decision making business leader.

In Newsweek you fuel the imagination of the upwardly mobile; those whose drive and ambition put them on the road to success. Individuals of accomplishment who seek luxury, style and excellence in automotive design.

**Why not
steer them
in your
direction?**

Newsweek International

SALES OFFICES Amsterdam Frankfurt/Main Geneva Hong Kong London Manila New York Paris Rome Singapore Stockholm Tokyo

SAMPLE 3 - Newsweek International

airplane

LAND FREQUENT FLIERS WITH A DIRECT APPROACH



When your destination is the mind of the international executive, your ticket is Newsweek International. We'll read by the well established. The affluent. The educated. The English speaking, decision making business leader. In Newsweek you enter the world

of executives who travel the world; individuals who require quality and service wherever they go. And expect it from airlines, hotels, rented cars, and duty free shops. Even from the credit cards and traveler's checks they carry.

**Be first in
their thoughts.
Reserve
first class
space.**

Newsweek International

SALES OFFICES Amsterdam Frankfurt/Main Geneva Hong Kong London Manila New York Paris Rome Singapore Stockholm Tokyo

SAMPLE 4 - Norelco



BABY YOUR LEGS

Norelco® can shave your grown-up legs baby soft and silky smooth. Without nicks, pinching or irritation. Without tears. Because, with both the Norelco® Ladyshave and Ladyshave Wet/Dry razors, we've made close comfortable.

You'll see. When you choose Norelco, you've made the choice to baby your legs. Beautifully.



We made close comfortable.

© 1989 Norelco Consumer Products Company, A Division of North American Philips Corporation, Stamford, CT 06904



Light. It is magical. Powerful. Essential.

At GTE, we put that power at the touch of your hand. It is the power to illuminate the facts of science. To brighten the arenas of sports and business.

And create the warm glow that means "home."

Our Sylvania engineers have introduced more lighting innovations to the U.S. than anyone in the past ten years. For example, our pixel fluorescent tube

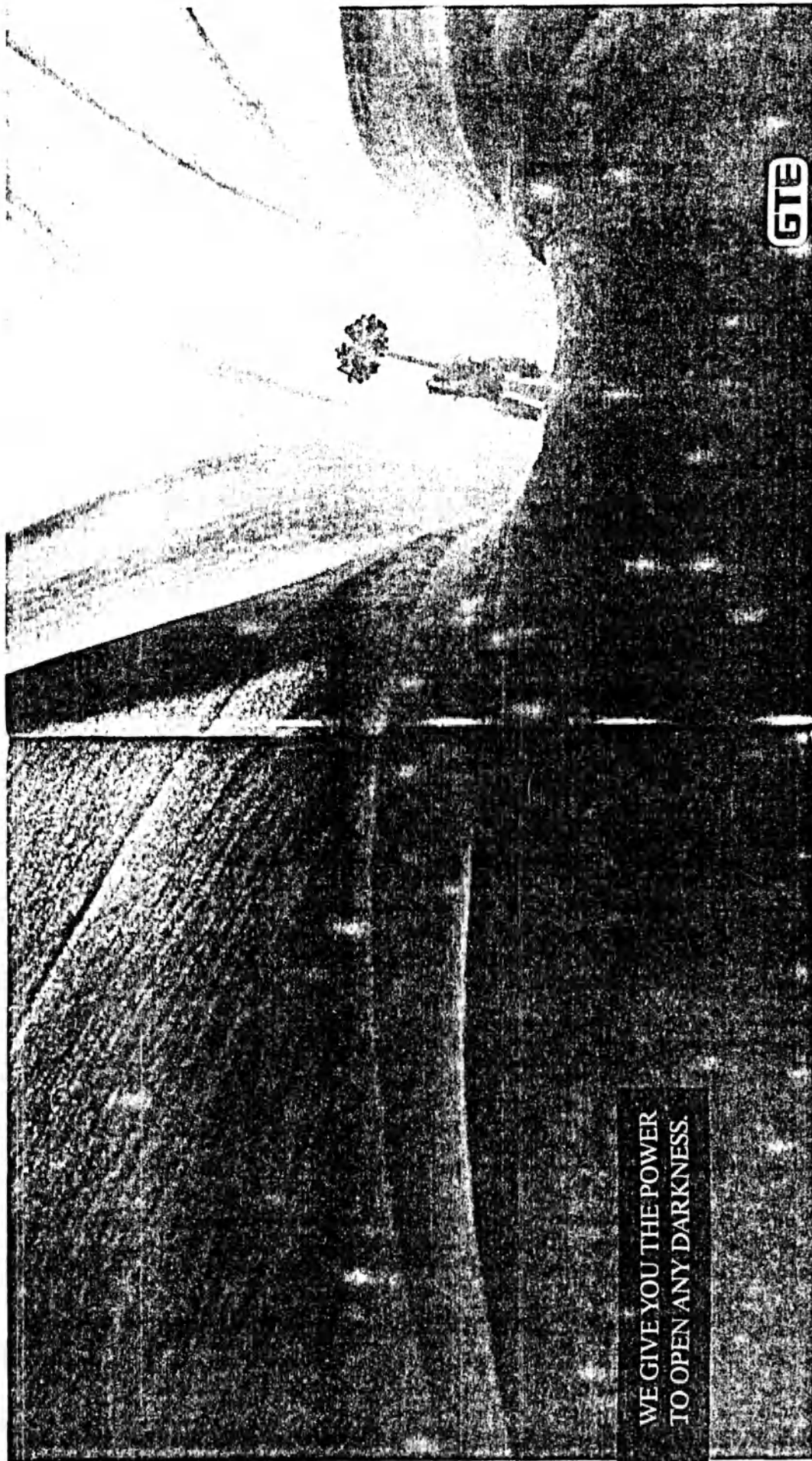
technology is changing the face of video scoreboards worldwide. And we were the first to bring halogen lighting technology to the automotive industry.

We can also make things grow. make businesses run

more efficiently, ease a small child's fear of the dark.

At GTE, we can give you the power of light in more than six thousand ways. None of them are small.

Because at GTE, the power is on.



WE GIVE YOU THE POWER
TO OPEN ANY DARKNESS.

GTE

THE POWER IS ON

SAMPLE 6 - Sungate



Bring the
beauty of the world in.
Just by clipping
this out.

Don't lock out the world's spacious beauty and openness. Let it come in and brighten your home naturally with windows made with *Sungate*® coated low-E glass from PPG. Just mail in the coupon below and PPG will send you a free brochure on how windows made with *Sungate* coated glass can help make your home more beautiful, comfortable and energy-efficient. All year 'round. For more information, just call 1-800-2-GET-PPG for the dealer nearest you.

NAME _____
STREET _____
CITY _____
STATE _____ ZIP _____
Send to: PPG Industries, Inc., Glass Group, Dept. SC366,
P.O. Box 16012, Pittsburgh, PA 15242.



Sungate® and *The Intelligent Window*® are registered trademarks of PPG Industries, Inc.

SAMPLE 7 - Gourmet Chandelier Ceiling

Armstrong introduces Gourmet.

The new Chandelier Ceiling
that looks good enough to eat under.

Make your kitchen ceiling as appetizing as your entrées, with a new Gourmet Chandelier Ceiling from Armstrong. Apples, cherries, peaches, pears, and lemons make the design of Gourmet delicious. Gourmet is vinyl-coated so it's easy to keep clean. And it's acoustical, so it soaks up excess noise.

All you need is a few dollars. Enough tile for a 10' x 15' room costs no more than \$90 (which is probably less than you spent for your last big dinner party). If you're reasonably handy, you can install it yourself. Or your dealer can arrange professional installation.

Once you see what Gourmet can do for your kitchen, you'll probably want one of our other Chandelier Ceilings in another room. We've got a ceiling to match any room in your house: Spanish, Early American, French Provincial, and Contemporary designs.

Santero

Colonial Sampler

Provinciale

See the entire collection at your Armstrong Ceiling Center or any building materials dealer that carries Chandelier Ceilings. To find the one nearest you, call this toll-free number: 800-243-6000 (in Connecticut, 800-882-6500). Or, for a dealer list and free color booklet, write to Armstrong, 7310 New St., Lancaster, Pa. 17604.

Armstrong

CREATORS OF



THE INDOOR WORLD®

PLYMOUTH THE PRIDE'S

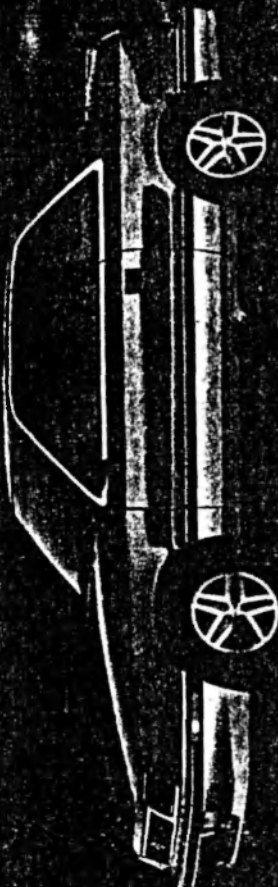
SUNDANCE

INTRODUCING PLYMOUTH SUNDANCE RALLYE SPORT. FUN, PERFORMANCE AND 54 QUALITY STANDARD FEATURES AT AN UNBELIEVABLE PRICE.

The Pride's Inside Plymouth Sundance RS. Front-wheel drive • fuel-injected 2.5 engine • 5-speed • power steering • power brakes • power locks • precision handling suspension • liftback versatility • adjustable lumbar performance seat • split fold-down

rear seat • AM/FM cassette • leather-wrapped steering wheel • luggage rack • integral fog lamps • and 40 more. Plus a 7-year or 70,000-mile Protection Plan.* Plymouth Sundance RS. The Pride's Inside. Before You're Inside.

*Protects engine and powertrain for 7 years or 70,000 miles and against outer body rust-through for 7 years or 100,000 miles. See limited warranty at dealer. Restrictions apply. **Sticker price excludes title, taxes and destination charges. BUCKLE UP FOR SAFETY.



\$7,995 Base sticker price**

\$9,720 Sundance RS**

SAMPLE 9 - Close-Up



**The toothpaste that gives you this Close-Up smile
can get you this Kodak camera...for just \$12.75.**

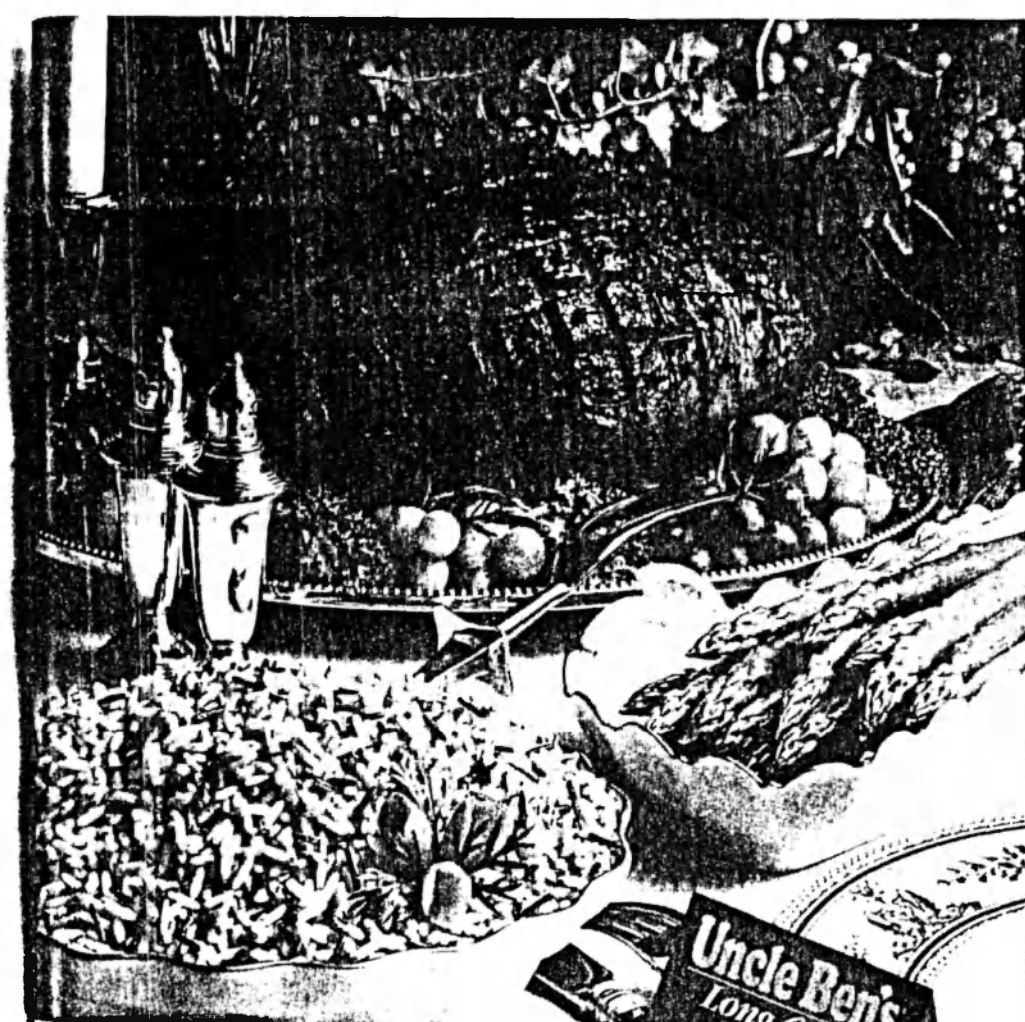
Buy the whitest teeth and freshest breath from Close-Up® and you can buy Kodak's Hawkeye pocket Instamatic® camera plus film, magicube and flash extender for just \$12.75. Comparable value \$25.00. Offer expires August 31, 1974. If you have any questions about your order, please write to: Close-Up Camera Offer, P.O. Box 1912, Baltimore, Md. 21203. Allow 4 weeks for delivery.

I've got the Close-Up smile, now I want Kodak's Hawkeye pocket camera kit. I'm enclosing \$12.75 check or money order plus proof of purchase (side of the box with Lever Guarantee) from Family or Large size tube of regular or mint Close-Up. Send to: Close-Up Camera Offer, P.O. Box 1057, Baltimore, Md. 21203.

Name _____
Address _____
City _____
State _____ Zip _____



SAMPLE 10 - Uncle Ben's



Company's coming."

Uncle Ben's Long Grain & Wild Rice adds a festive and elegant touch to your table. 100% natural. 100% delicious. Why settle for less?

Uncle Ben's Long Grain & Wild Rice. The rice with the Holiday taste."

SAMPLE 11 - Egg Beaters



YOUR DOCTOR'S ADVICE NEVER TASTED BETTER.

Now you can enjoy all the great tastes
of eggs with zero cholesterol.

Egg Beaters is cholesterol-free
99% real egg product. Now you
can help lower your cholesterol
and still enjoy the great taste of
eggs with Egg Beaters. And
that's pretty exciting. Now you
can enjoy all the healthy protein
and great taste of eggs, without any
cholesterol, with no fat and with two-
thirds fewer calories than eggs. You can
whip up a fluffy omelet, stir up a smooth
hollandaise, or bake up a great moist cake...
and enjoy it all. Because if you've got some
favorite egg recipes...you've got some
favorite Egg Beaters recipes. Recipes that
look good to you...and your doctor.

For a copy of our recipe book, "Eating To Your Heart's
Content," and two 20¢ coupons, send your name,
address and 75¢ to Recipe Book, P.O. Box 8094,
Clinton, IA 52736. Offer expires 9/30/89.

Egg Beaters: The healthier egg.

30¢

Save 30¢ on **egg beaters**.

or **egg beaters with cheez** from Fleischmann's.

RETAILER: One coupon per purchase of product
indicated. Consumer to pay sales tax. Cash value 1/20¢.
NABISCO BRANDS INC. reimburses you for the face
value plus handling, if submitted in compliance with

MANUFACTURER COUPON EXPIRES JUNE 30, 1989

30¢

NABISCO'S Coupon Redemption Policy: For free copy
and/or coupon redemption send to NABISCO BRANDS
INC. PO BOX 87011 EL PASO TX 78587-0111.
In the breakfast-freezer section.

902899



29000 46030



FOLLOW THE SUN.

Our wings cover the five continents.
Somewhere, at any time, there is an
Iberia plane in the air. On board the sun

is always shining. You can see it in our
hostesses' smiles and you can feel it in
the warm, friendly atmosphere.

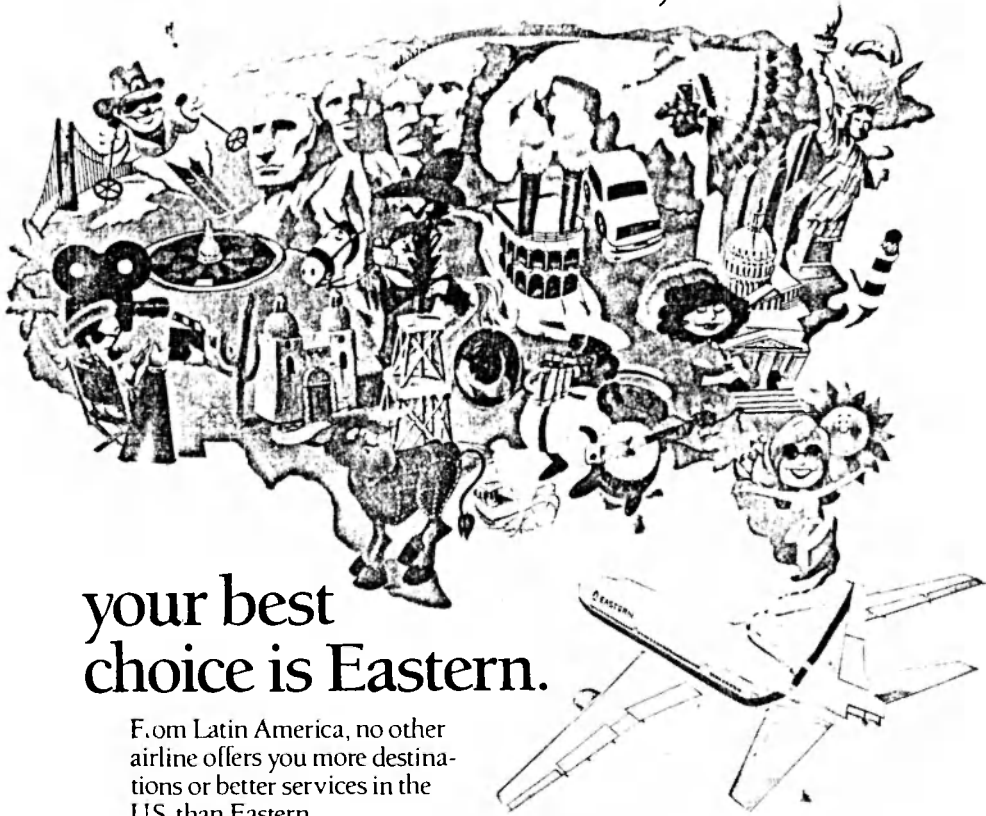
The sun is something we Spaniards carry
very close to our
hearts. Follow it.



WARM TO THE EXPERIENCE.

SAMPLE 13 - Eastern

To the United States,



your best
choice is Eastern.

From Latin America, no other airline offers you more destinations or better services in the U.S. than Eastern.

Eastern offers you comfortable wide-body jets on most routes, as well as the gourmet menus and fine wines of our exclusive El InterAmericano on-board service.

From Miami, no other airline offers you more convenient connections to more cities in the U.S., Canada and the Caribbean than Eastern — with better facili-

ties and more services at Miami's International Airport.

And remember that only Eastern offers you the advantages of OnePass, the world's fastest way to earn free travel.

To the U.S., your best choice is Eastern. Consult your Travel Agent or call Eastern Airlines.



EASTERN

The wings of America

©1988 Eastern Air Lines, Inc.

SAMPLE 14 - Lane

LANE IN THE SUN.



Avon
RECLINERS BY
Lane

WHERE AMERICA PUTS ITS FEET UP

For a free brochure, write Action Industries, Inc., Dept Y030, Box 1627, Tupelo, MS 38802.

MADE WITH
DUPONT
DACRON
For Extra Life

SAMPLE 15 - Chevy Sportside

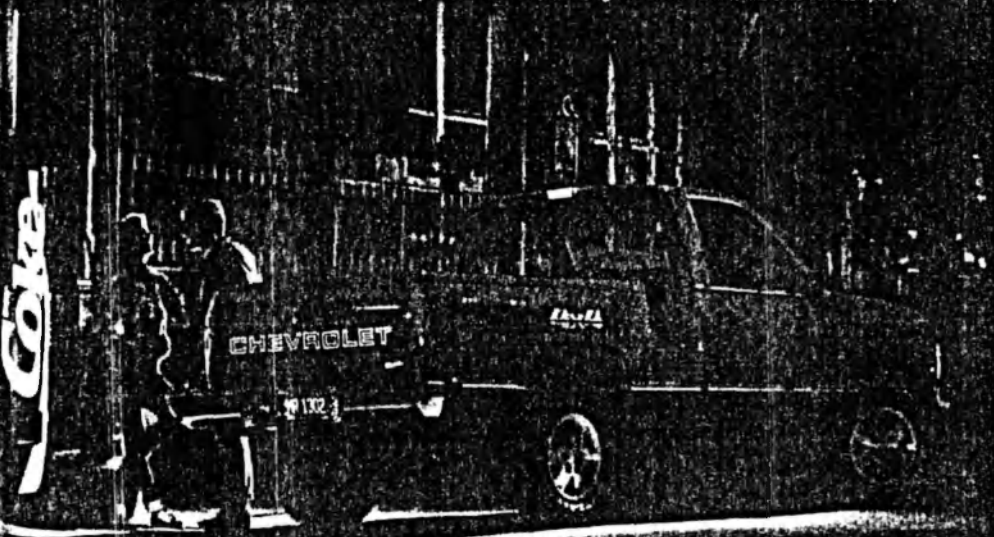
WHY AMERICA'S HAVING A CHANGE OF HEART

**CHEVY SPORTSIDE. MORE POWER THAN FORD,
STYLED LIKE NO TRUCK AVAILABLE FROM FORD.**

The hot n' juicy swept-back looks. Including the standard sporty stepside box. Plus a big Vortec V6 with more standard half-ton power than Ford. And a standard Getrag-licensed 5-speed transmission with overdrive. Smooth. See the new Chevy Sportside at your Chevy dealer's. In either 2- or 4-wheel drive. And see why America's having a change of heart about ordinary-looking outdated pickups.

Chevy Sportside, now with 3-year/50,000-mile Bumper to Bumper Plus Warranty. See your Chevrolet dealer for terms of this limited warranty.

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THE *Heartbeat* OF AMERICA  TODAY'S CHEVY TRUCK™

Let's get it together...buckle up.

SAMPLE 16 - Log Cabin Syrup

**Rich maple taste
now has
50% less calories.**

**Introducing new
Log Cabin Lite.**



**Log Cabin Syrup.
America grew up on it.**

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