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Cosmetic Advertisements in the Women's Magazines

Syntactic level

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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Syntactic level**

### Z á s a d y p r o v y p r a c o v á n í :

Zásady zpracování bakalářské práce – M. Prochásková

Studentka se bude ve své bakalářské práci zabývat jazykem reklamních sloganů propagujících kosmetické výrobky v časopisech pro ženy. Nejprve obecně charakterizuje jazyk sloganů a jejich funkci. Dále se soustředí zejména na morfosyntaktickou strukturu frází či větných celků a jejich typy. Slogany podrobí analýze i z hlediska modu a jejich komunikativní funkce. Po prostudování relevantní odborné literatury zanalyzuje dostatečné množství jazykového materiálu. Výsledky kvantitativní analýzy interpreтуje na stylistické a pragmatické rovině.

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Michaela Prochásková

## ABSTRACT

The bachelor paper deals with the cosmetic advertisements in women's magazines and the area of investigation is focused on syntactic analysis. The intention of this paper is to determine which language utterances occur in advertising the most frequently and why. The theoretical part describes the specific aspects of the language of advertising and deals with a certain parts of the English syntax. The practical part analyses slogans accompanying advertisements on cosmetic products. Slogans were first analysed in terms of their syntactic structure, communicative function and their sentence patterns. They were subsequently divided into several major groups. It was found out that the most frequent language utterances that occur among the slogans are simple sentences in imperative because they have the strongest selling power. An inconsiderable part is presented by slogans in declarative structure, questions and noun phrases. Worth mentioning is also a group of several simple sentences within one slogan.

## KEYWORDS

language of advertisements; slogans; English syntax

## NÁZEV

Kosmetická reklama v ženských časopisech : syntaktické hledisko

## SOUHRN

Tématem bakalářské práce je syntaktická analýza reklamních sloganů na kosmetické produkty v amerických časopisech pro ženy. Hlavním cílem práce je určit, jaké syntaktické struktury se v tomto typu reklamy vyskytují a které z nich jsou nejčastější, tedy pro tento typ komunikace typické. První kapitola teoretické části práce popisuje specifické aspekty jazyka reklamy. Druhá kapitola teoretické části je věnována anglické syntaxi. Jsou v ní charakterizovány typy vět, syntaktické struktury z hlediska formy a větné členy a jejich uspořádání ve větě, tzv. větné vzorce. Praktická část analyzovala reklamní slogany na kosmetické výrobky v ženských časopisech z hlediska jejich syntaktické struktury a komunikativní funkce. Na základě této analýzy byly slogany rozděleny do několika hlavních skupin. Bylo zjištěno, že nejčastěji se vyskytují slogany v rozkazovací větě. Nezanedbatelnou skupinu tvoří také slogany v oznamovací větě, ve formě otázky a jmenné fráze. Poměrně často se objevila i skupina několika jednoduchých vět v rámci jednoho sloganu.

## KLÍČOVÁ SLOVA

jazyk reklamy; slogany; anglická syntax

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## 1 Introduction

The bachelor paper deals with the cosmetic advertisements in women's magazines and the area of investigation is focused on syntactic analysis. The intention of this paper is to determine which language utterances occur in advertising the most frequently and why.

Advertising has become such an extensive and complicated area that it is not possible to comprise this area as a whole. However, this study is trying to investigate at least a small part of this vast interesting field. It has been further narrowed by its restriction only to the main slogans accompanying every advertisement. In addition, this study seeks to discover what messages do these slogans carry and how they contribute to the main purpose of advertising, which is selling the product.

Cosmetic advertisements have become a boom because every woman wants to be attractive and look young throughout her whole life. Women are also according to the psychological studies easier to influence and it is apparent that their needs for cosmetic products are stronger and more frequent than men's. Furthermore the range of the products, "women are not able to live without", has been in recent years extending tremendously. Copywriters<sup>1</sup> are very well aware of these facts and that is why women of all ages present the best-targeted audience. The paper is divided into two main parts – the theoretical and the practical part. The theoretical part also consists of two main chapters. The first one deals with the advertising and the other one with the certain parts of the English syntax.

The study opens with the introduction of advertising as a special form of communication and explains its main purpose and function. It provides an explanation of what advertisements are and what kind of advertisements mostly appear in women's magazines. In the following subchapter the specific language of advertising is discussed and its most important features are explained. It also describes the style of discourse and provides the basic differences between the styles. Finally the rest of the theoretical part is devoted to the English syntax. It provides the concise overview of the grammatical features that are subsequently analysed in the practical part. In the next few subchapters, sentences are described in terms of their structure and function. The paper

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<sup>1</sup> People who create an advertisement (DYER, 1992).



further deals with phrases especially the noun phrase is examined in a greater detail.

The practical part firstly explains the methodology and describes the exact process of carrying the analysis. The following subchapters are devoted to the detailed analysis of the selected advertisements, taking into account the important visual part as well. They are then divided into several groups according to few aspects. Sentences are placed into groups according to their structure and function and subsequently to the subgroups according to the sentence patterns they occur in. Phrases are then divided according to their main element. The syntactic analysis of all slogans is enclosed in the appendix.

The last pages of this paper evaluate the results attained by the analysis and its influence on the targeted audience.

## 2 Advertising as a specific form of communication

*Advertising's central function is to create desires that previously did not exist.*  
Gillian Dyer (5)

The main function and purpose of advertising is without any doubt to attract the attention of the potential customer so that they buy a certain product or service. Goddard states that the whole aim of the copywriters is to get us to register their communication (7, s. 9).

It is clear that the copywriters have to compete with one another so they need to make their advert somehow different and unique. Goddard calls this method that has developed in recent years attention – seeking strategy. It may be illustrated on an example of the Benetton clothing company that presented large-scale hoardings with scenes from real life and death for example: baby covered with blood from the mother's womb. This marketing operation evoked a huge public offence. However, it drew more attention to the company and their products (7, s. 10).

What do advertisements mean? While flipping through the pages of magazines people normally do not pay much attention to advertisements. They do not pause on what do advertisements really mean. They just accept them as a fact. Therefore it needs to be examined what it is that is hidden behind the catch-phrase.

Dyer suggests that while analysing the content of advertisements, it is crucial to look at both verbal and visual aspects of an advertising text and consider the pictures as important as the written text. She further points out that the pictures are easier to understand and they generally offer a greater opportunity for imagination (5, s. 86). Advertisements should please the eye and if they do, it is highly probable that the consumer will not only look at the pictures, but also read the written text while browsing through the magazine. Therefore the visual and the written aspects of advertising are in close connection.

According to their functions and techniques, Dyer divides advertisements to five categories: informational, simple, compound, complex and sophisticated. Informational advertisements present factual, usually verifiable information about the product. Simple ads give specific functional information such as the specification of the product, the price and where it can be bought. There are no slogans. These types of ads are often found in hobby or special-interest magazines. Compound ads still contain

information but they rely on pictures to do the persuading. The advertiser is obviously hoping that the reader will associate the product with the total impression. In other words, the feeling aroused by the atmosphere is subtly transferred to the product and a certain amount of information is linked to more general and alluring promises (5, s. 89-91).

In women's magazines there mainly appear compound advertisements. The beautiful perfect models using the particular products create the desired impression and, in connection with some expressive catch-phrase, compose a subtle association between the product and the situation.

## **2.1 Typical features of the communication in advertising**

Vestergaard and Schroder state main features of this specific form of communication like this: advertising is verbal and very often also non-verbal, public, one-way communication that is aimed at an anonymous audience (13, s. 13-14). Apart from advertising these features are typical for most form of popular entertainment.

In the process of communication, even though it is a one-way communication, there must be at least two participants involved. Goddard expresses the relationship in communication as follows: Addresser(s) – Message – Addressee(s). She also states some of the many different terms for people on each side of this process: writer – reader, sender – receiver, producer – consumer, addresser – addressee (7, s. 6).

Vestergaard and Schroder emphasize that in communication between addresser(s) and addressee(s) there is a need for some kind of channel through which the message can be communicated (13, s. 15).

This mostly happens through different forms of media such as press, TV, radio or the Internet. Along with the channel they mention a context, which is basically a situation, where the communication takes place. From this point of view the culture and the knowledge the addresser(s) and addressee(s) share are very important too (13, s. 15). This aspect can play an important role in apprehending advertisements; as a result, only people sharing the same background may be able to decode the hidden meaning of the message.

## 2.2 Aspect of the language

Specific language is one of the most important features of this form of communication and its analysis deserves a great attention. Language performs a variety of functions in communication. Vestergaard and Schroder distinguish seven functions: expressive, directive, metalingual, informational, interactional, contextual and poetic (13, s. 16-17).

The expressive and directive functions are the most typical ones in the language of advertisements. The companies advertising their products have to overcome many obstacles before they reach the desire affect. Once they develop a new product or come up with a renewed one, the first task is to present it.

In the expressive function, language expresses addresser's wishes, feelings and attitudes (13, s. 16). In the case of slogans in women's magazines the expressive function could appear in a form of sentences functioning as statements.

In the directive function, language is oriented towards the addressee. It influences his actions or attitudes (13, s. 16). The addressee (the potential customer) can be affected in order to buy a certain product. Regarding the slogans this function is expressed in the form of imperatives.

Vestergaard and Schroder mention five steps that according to Lund (Newspaper advertising, 1947) the advertisement must accomplish to achieve success in its main role, which is coercing the customer into buying the products. These steps are: to attract attention, to arouse interest, to stimulate desire, to create conviction and finally to get action. They mention at the same time that in most advertisements all these steps are not expressed explicitly but two or more could be expressed by one mean (13, s. 49-50).

In contrast to Vestergaard and Schroder Leech suggests four main aspects that a successful advertisement should accomplish. Those are: attention value, readability, memorability and selling power (9, s. 27).

To attract attention is the first step. Nowadays there are used more striking and provoking ways to achieve this goal.

According to Leech this could be ensured by several means that are collectively called unconventional behaviour. This can include violation of grammatical and spelling rules, neologism (creating new words), different typography or semantic unorthodoxy

(playing with the meanings of words), which is based on metaphor (9, s. 27).

Readability represents another important aspect in the language of advertising. The reader (potential customer) has to comprehend what he is presented. This is closely connected with the style of language used that will be discussed below.

Once the interest is aroused the next task of the advertiser is to create a long lasting impression in order to affect the customer. The primary desire of the copywriter is to get the customer to memorize at least the name of the product or even the brand-name.

To make a product more memorable could be reached by using parallelism. According to Kreimendahl parallelism stands for the repetition of the same linguistic patterns showing that two or more ideas have the same level of importance. It is a figure of speech by which means specific aspects are emphasized (8, s. 3).

Cook defines parallelism as *a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another* (2, s. 15).

The only disadvantage of repetition Leech mentions is its tendency to become boring or even indispose the customer. He further states phonological regularities of alliteration, metrical rhyme or rhyme as other aids to memory (9, s. 29).

Last but not least the selling power should be examined. It is without any doubt the most important part of the whole process of advertising. However, there have been many debates on whether the selling power could be influenced by using some certain linguistic features. Leech states that one of the most striking features of the grammar of advertising is an extreme abundance of imperative clauses. But it has never been proved that instructions could be in direct connection with the aspect of selling power. To other features that may increase the selling power belongs the use of superlatives like “the best you can buy”, “the most selling” etc. The hyperbolic character of the language is based on the fact that the slogans should be positive (9, s. 30-31).

### **2.3 Style of discourse**

Leech mentions four groups of opposite styles. Those are colloquial – formal, casual – ceremonial, personal – impersonal and simple – complex. Advertising English could be classified as colloquial and simple (9, s. 74).

Those classifications were already encountered above and they will be here analysed to a greater detail. Firstly the basic difference between colloquial and formal style should be outlined. Leech states that the colloquial style is associated with private and the formal style with public discourse. These terms are defined in term of the amount of people involved at both ends of the message (9, s. 75).

In the case of advertisements on cosmetic products in women's magazines the source and the addressee are very specific. The targeted audience is known and from that the choice of familiar vocabulary ensues. Leech indicates as the main feature abundant usage of phrasal verbs consisting of a verb and a prepositional adverb like get out, call in, put off etc. It is in contrast to formal English that prefers using single verb (9, s. 76).

Whether the style is personal or impersonal is mainly judged by the use of first and second person reference. In impersonal style the first and second person is avoided and is usually substituted by constructions in passive voice. (9, s. 76).

*Prestige advertising is predominantly personal and consumer advertising predominantly impersonal as regards the first person. Both types are personal as regards the second person Leech (9, s. 82).*

In prestige advertising, *we* is a common means of referring to the advertiser whereas in consumer advertising, the advertiser is generally referred to by name in the third person: Adidas, Mackintosh's etc. As regards the second person, the copywriter uses it so frequently because the consumer presents beside the advertised product the most important topic of advertising (9, s. 82). Personal style is also marked by use of imperatives. For example: *Get it!*

Finally it should be clarified why advertising English is a simple style and not complex. Leech states that the most important aspect is the status of the audience, their education, age, willingness to participate etc. (9, s. 83). The difference can be clearly seen in the use of language in tabloids and broadsheets; as in tabloids the language used in advertising is very simple (for example complex sentences do not occur very often).

According to Dyer there are several ways of approaching textual analysis and they all consider the meaning ascribed to a text by the analyst (consumer). One of the approaches is based on clarifying the ambiguities in the text and trying to bring out the hidden meanings. The problem with this approach is that it tends to be subjective because every single consumer has their own opinions on the text and make their

individual judgements (5, s. 87-88). This is why the language of advertisements is called implicit because everybody can find their own interpretation.

It is now clear that both aspects the visual and the verbal play an essential part in advertising and that most advertisements are based on the combination of these two. The verbal or to be more precise the written aspect will be examined in the next chapter in a greater detail.

### 3 Syntax

The word comes from Greek “syntaxis”, which means arrangement, and it studies the sentence structure. Crystal states the word order as a heart of syntax and mentions that in English there are strict rules assigning the order, in which words or clusters of words can occur (3, s. 214).

With respect to the topic of the bachelor paper this chapter will deal with certain grammatical features that occur in advertising slogans. It will firstly classify the sentence and subsequently it will examine sentence types and functions. In the following subchapters there will be clause elements described and different types of phrases introduced.

#### 3.1 Sentence

*The sentence is an elementary communicative utterance through which the speaker reacts to some reality or several items of the reality in a manner that appears to be formally customary and subjectively complete (10, s. 79).*

*Applied to persuasive marketing or advertising texts, the sentence is the place where a product's features may be described or embellished, where a benefit to consumer may be explicitly stated or implied, where the reader's curiosity picked by the ambiguity of a visual pun is rewarded, and emotions or themes are linked to a mental representation of a brand (11, s. 104-105).*

A sentence can be classified from different points of view. Dušková defines sentence as a basic unit of a linguistic utterance. From the contextual point of view the sentence is a lexical expression of a thought. From the functional point of view it is an attitude to some fact and from the grammatical viewpoint it is classified as a unit organized according to the certain rules (4, s. 309).

Crystal states that according to the older definitions sentence is *a complete expression of a single thought*. He further points out that this definition cannot be considered as accurate. According to traditional standards there are sentences expressing a single thought but they do not have to be necessarily complete at the same time. Good examples occur in everyday life like: *Lovely day! Nice one!* The language of press advertising is characteristic for abundant use of these sentences. They could appear in different forms and will be discussed later (3, s. 214).



### 3.2 Sentence types and functions

The fundamental division of sentences can be according to Crystal made to major and minor sentences. They are also sometimes referred to as regular and irregular. Everyday communication is built on major sentences. The main difference between these two types is that major sentences, unlike minor sentences, contain a main verb and a subject and can be broken down into a specific pattern of elements (3, s. 216).

One pattern of elements is in many grammars classified as a clause. All clauses consist of elements that express a particular meaning. Nowadays there are five types of clause elements recognized in English grammar that can be combined into different patterns. Those elements are subject, verb, object, complement and adverbial.

Major sentences can occur as simple sentences or multiple sentences. In the case of multiple sentences there two or more clause patterns (clauses) connected together. Multiple sentences further distinguish two types: compound and complex. Compound sentence is classified as a sentence that contains at least two main clauses coordinated with each other. Complex sentence must contain at least one subordinate clause (3, s. 216).

Minor sentences are a special type of sentences that they are constructed in an irregular way using abnormal patterns. Therefore they cannot be analysed into specific patterns as major sentences and they do not follow all the grammatical rules. Minor sentences are also frequent in everyday communication where they occur in a form of different emotional and functional noises (interjections), commentaries, abbreviated forms and proverbs, formulae for social situations or words and phrases used as exclamations, questions and commands. They also appear in written texts, for example headlines and subheadings in the newspaper, labels, Web sites, advertisements (great number of slogans are written in the form of minor sentence) and other areas where block language<sup>2</sup> is used (3, s. 216).

Leech explains minor and non-finite clauses as the ones that do not have mood, which means they cannot be classified as either affirmative interrogative or imperative.

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<sup>2</sup> Block language is another expression for language of press advertising. Its main features are: it tends to be very simple, it is written in the block and the meaning is usually implicit. (HUSCHOVÁ, Petra. Stylistics : lecture. 2007)

In association with minor and non-finite clauses he further distinguishes two important terms – discursive and disjunctive English. Discursive English is a type of English prescribed by traditional grammars unlike the disjunctive style that could be characterized by showing the atypical features of advertising English, for example the use of phrases acting as independent clauses. In fully discursive English minor and non-finite clauses would be classified as dependant clauses. However, in disjunctive English they are almost invariably independent (9, s. 113).

An English sentence can according to modern grammars occur in one of the four following structures: declarative, interrogative, imperative or exclamative, and function as a statement, question, directive or exclamation.

### **3.2.1 Statement**

The main purpose of the statement is to convey information and the subject preceding the verb marks the structure as declarative. However, there are exceptions to it. This is for example a case of inversion, where the sentence begins with hardly, barely or other “negative words” and the subject follows the verb.

Dušková deals with the fact that beside indicative that appears in the statement most often, conditional can also occur. For example: *Without her he would have never done it*. The message is then presented as probable or conditional (4, s. 311).

As it has been mentioned previously, the statement in advertising expresses the advertiser’s attitudes or wishes or it can also describe the product.

### **3.2.2 Question**

Crystal identifies question as a sentence seeking information and divides them into three main categories according to what kind of reply they expect. Their structure is interrogative because it interrogates (3, s. 218). Dušková explains that the main differences are the reverse word order and the intonation.

The first type of question is yes/no question. They allow an affirmative or negative reply and the subject follows an auxiliary verb. Sometimes these questions can have a declarative structure and only the question mark at the end indicates the function (3, s. 218). Yes/no questions in advertising usually suggest an answer. In other words, from the composition of the question it is clear which answer is right from the producer’s point of view.

Wh-questions present the second type. The sentence begins with a word, such as what, why, where or who and they offer a wide range of replies. In advertising same as yes/no questions they usually presuppose an answer.

The third main type is alternative question. They always contain a word or and give two or more possibilities for reply. They do not occur in advertising significantly.

Other specific types of questions are according to Crystal question tags, exclamatory and rhetorical questions. In the case of the question tags the interrogative structure is left to the end of the sentence and presupposes a yes/no answer. Intonation plays an important part in question tags because it can change the whole meaning of the sentence. These questions are very frequent in informal English and are typical in some regional dialects (3, s. 218). They also appear in advertising language because they seek some assurance from the customer.

Exclamatory questions are structured as questions but they are used as exclamations. They express strong feelings and expect the hearer to agree. Even though they contain a negative element their meaning is strongly positive. Rhetorical questions are also structured as questions but the difference is that they do not expect the hearer to reply, the answer is obvious and the meaning is emphatic (3, s. 219).

Leech points out that questions like commands are often used as headlines and as the opening sentence of television commercials. They present some challenge for the consumer and are supposed to draw him into active participation. Yes/no interrogatives are construed as exclamations. They express the speaker's enthusiasm and make the consumer agree (9, s. 111).

### **3.2.3 Directive**

Directives are sentences that instruct somebody to do something and their use is very wide. One of its most common uses is commanding. Therefore they are sometimes called commands. To other uses belong requesting, inviting, pleading, warning and many more. The structure of the directive function is usually an imperative and its main feature is the absence of the subject element. There are again exceptions to it for example sentences beginning with let (3, s. 219).

Leech states that such a high frequency of imperatives is not a characteristic of other types of loaded languages and adds that perhaps instructions and admonitions in public notices and official forms are the only varieties of language, imperatives could be

related to (9, s. 111).

### **3.2.4 Exclamation**

Crystal characterises exclamations as sentences showing that a person has been impressed or his attention roused by something. They can appear in a form of a major sentence, minor sentence (short phrase or just one word) or a reduced clause (2, s. 219).

Major sentences have a different structure from other sentence types. The sentence begins with what or how and is followed by a subject and a verb for example: What a lovely day it is! Another type of exclamation is a sentence beginning with may. According to Dušková these sentences have a specific syntactic structure and contain an inversion of the subject for example May no harm befall you! They have a strong emphatic meaning and sound archaic. However, they could also be found in press advertising. The reduced form is said to have a possessive structure and the exclamative can look like this: What a lovely day! (4, s. 335)

Exclamations in advertising may express in a poetic way the desirable change that could happen by using the particular product.

As regards all sentence types they in different forms influence the customer. But the goal is common for all of them. They seek to rouse the customer's interest and affect his shopping behaviour.

## **3.3 Clause elements**

There are five clause elements recognized in English grammar and these elements could form different patterns and communicate different messages in advertising language.

### **3.3.1 Subject**

It usually appears before the verb in statements and after the verb in questions and there could be found just one subject in one clause.

### **3.3.2 Verb**

The verb can be considered as the most important element in a sentence. According to older definitions if the verb is missing, the clause is not complete and does

not make sense. Crystal emphasizes that the choice of verb determines what other elements are used in the clause (3, s. 221).

Biber and Quirk state that every verb can occur with specific patterns of clause elements called valency patterns. They differentiate five major types:

- Intransitive verbs do not require any object or complement and occur in SV patterns,
- Monotransitive verbs require a direct object and occur in the pattern SVO (1, s. 381). These verbs occur in advertising slogans very frequently. Most often they appear in the form of imperatives in the pattern VO, where the direct object refers to the advertised product.
- Ditransitive verbs occur with two objects – direct and indirect in the pattern SVOO,
- Complex transitive verbs require both a direct object and a complement and occur either in the SVOC or SVOA (1, s. 381). Complex transitive verbs mostly occur in advertising in the form of imperatives in the pattern VOA, where the adverbial usually expresses that something could be changed or improved.
- Copular verbs are always followed by a complement, which could be a noun, adjective or prepositional phrase in the pattern SVC or by an obligatory adverbial in the pattern SVA (1, s. 381).

Copular verbs are also called linking verbs because they link a subject to a complement. There are two groups of linking verbs: current linking verbs and resulting linking verbs. The most common copular current verb is the verb *be*. Among others appear: appear, lie, seem or verbs of senses: see, smell, taste, feel or sound. These verbs indicate a state. Whereas resulting verbs indicate some change: become, get, grow, turn etc. (1, s. 381).

Copular verbs occur in advertising extremely frequently. Patterns like VC usually challenge the customer to take an action to a desirable state.

Leech distinguishes certain groups of verbal items frequently used in advertising slogans:

- Firstly verbs that are connected with the acquisition of the product or with the acquisition of some effect caused by the product. Get is definitely the most frequent one. To other verbs belong choose, buy or ask,
- Secondly verbs that are connected with the consumption or use of the product. Those are represented by have, try, use, enjoy and other,

- Thirdly verbs which act as appeals for notice. Verbs like look, see or watch often appear in TV commercials or advertisements, where customer's eyes are drawn to some visual context. Verbs like remember or make sure admonish the customer to learn a lesson for the future (9, s. 110-11).

### **3.3.3 Object**

Object usually occurs behind the subject and the verb in a sentence. It could be direct or indirect. Crystal describes the direct object as the one typically referring to some person or thing that is directly affected by the verb. The indirect object often refers to some inanimate being which is the recipient of the action (3, s. 221). However, in advertising slogans the indirect object often refers to the consumer and the direct object to the product.

### **3.3.4 Complement**

Complements are described as elements expressing a meaning that adds to that of another clause element. It could be the subject (subject complement) or the object (object complement). The complements could occur as noun phrases, adjective phrases, pronouns or even some special types of subordinate clauses (3, s. 221).

The most frequent complement that can be noticed in advertising slogans is the subject complement usually occurring as an adjective phrase. These adjectives are often presented by words like beautiful, amazing etc. adding a colourful description to the subject.

### **3.3.5 Adverbial**

The difference between adverbials and other clause elements is that there can be several adverbials in a single clause. They can appear in different positions in the clause. However, they are most likely to stand at the end. They express a wide range of meanings, such as manner, place, time etc. (3, s. 221).

Adverbials in advertising slogans very often express some quality that could be reached by using the certain product or a way to improve something or somebody.

### 3.4 Phrases

Phrases present a very important group in advertising. They are usually brief and the message is condensed, which is the main feature of advertising language. Crystal classifies phrases as syntactic structures that contain more than one word but unlike major sentences they lack subject-predicate structure. Phrases can be divided into several groups according to the most important word they contain. This word is called head. Six word classes – nouns, adjectives, verbs, adverbs, pronouns and prepositions can act as the head of a phrase (3, s. 222).

#### 3.4.1 Noun phrase

Noun phrases are the most common phrases in English and they are also the most interesting ones from the linguistic point of view because they allow a wide range of syntactic possibilities.

Noun phrase can appear as the subject, object or complement of a clause or it can act as an independent clause in some special areas of language like advertising English. A noun or a noun-like word represents the head, as the most important part of the phrase. Noun phrases can range from very simple to very complex but they can always be analysed into one or more of the following constituents (3, s. 222).

As it has been mentioned above, head is the most important part of the phrase, and all other constituents cluster around it.

The determiner stands before the noun and “determines” the type of the noun. It is not essential for a noun to have determiner (for example, proper nouns do not take one) but most of them do. The most common determiners are *the* and *a* and they decide whether the noun is definite or indefinite. The determiner can be also in some cases preceded by the predeterminer and followed by the postdeterminer (3, s. 222).

The premodification includes any other words that appear between the determiner and the head noun. Those are mainly adjectives or adjectives- like words. They are said to premodify the noun (2, s. 222).

Ghadessy notes that advertising English tends to use lengthy and complex noun phrases, with superlative and compound adjectives (6, s. 57) in contrast to Leech who specifies that the premodifying part of the noun phrase in advertising is unquestionably the most interesting part. Premodifying adjectives could be either classifying for

example, political, criminal etc. or descriptive like good, excellent etc. The descriptive premodifiers appear in advertising slogans more frequently because they have an evocative and subjective effect (9, s. 127).

The postmodification comprises everything that occurs in the phrase after the noun. There is a wide range of postmodification types. To the most frequent ones belong: prepositional phrases, finite clauses, non-finite clauses, adverbs and adjectives (3 s. 222).

In advertising prepositional phrases appear as postmodifiers very often. They complete the specification of the meaning.

#### **3.4.1.1 The noun phrase in advertising English**

Rush states as the major difference observed between traditional English grammar and advertising English the frequent use of the noun phrase as an independent clause in advertising English. This grammatical divergence could be particularly noticeable in advertising headlines. However, it is not restricted only to headlines but it can occur in subhead, body copy and signature too. She further mentions that according to traditional grammars noun phrases standing on their own are not considered grammatically complete sentences, yet in context they express a complete thought (12, s. 156).

Leech calls this independent use of the noun phrase a minor clause, pointing out that it constitutes a “break with traditional grammar”. He further notes that the minor clause shows the phonological and orthographic signs of a complete sentence status and that in meaning and function it is equivalent to a complete sentence (9, s. 16).

Advertising English often uses the brand name in a noun phrase acting as an independent clause within a headline. This problematic will be further explained on the examples in the practical part.

#### **3.4.2 Other types of phrases**

Pronoun phrases occur in English very rarely and they are not considered as a productive type. Adverb phrases can be often found as a short intensifying expressions or time phrases. Verb phrases can express a wide range of meanings to do with time, mood and manner of action. Prepositional phrases represent a combination of a preposition and a noun phrase for example in front of the house. In a clause they



typically perform the role of an adverbial (3, s. 222).

Adjective phrases usually appear as a combination of an adjective and a preceding intensifier for example extremely bored (3, s. 222).

These types of phrases do not present significant groups among advertising slogans so they will not be discussed in detail.

## **4 Practical part**

### **4.1 Audience targeting**

When creating an advert it is very important to take into account the targeted audience. This study deals with women's magazines and cosmetic products that is why the soft sex will be the closely examined audience.

Women in every stage of their life have different needs, attitudes, desires and values therefore they require different products. In order to reach the desired effect of influencing their shopping behaviour, the advertisers have to create slogans for products with respect to their age. The difference is evident on the following example. When the company Revlon introduced their new product – a firming cream for mature skin, they came up with the slogan *When it comes to aging, we think outside the box*. From the slogan itself it is obvious who is the cream designed for. On the other hand when the Murad company advertised their acne complex treatment their slogan, which targeted teenage children, sounded *Get clear. Stay clear*. Furthermore, when comparing these two slogans, it is clear that their syntactic structures differ. For older woman the complex and more sophisticated sentence is used whereas the slogan targeting teenage girls is construed in a very simple brief way. However, this does not have to be a rule for all cases.

But there is also one attribute that is common to all women regardless their age. It is a beauty ideal. Most women want to look beautiful and feel that way too for the purpose of attracting the other sex. The advertisers are with no doubt aware of this fact and design the slogans for their beauty products in the way to make women want to look flawless.

### **4.2 Methodology**

During the summer of 2007 there were 100 slogans collected from American women's magazines. Magazines used for the analysis were: Cosmopolitan (November 2006, October 2007), Cosmogirl (October 2007), Glamour (October 2007), Cosmopolitan Style & Beauty (Summer/Fall 2007) and Seventeen (October 2007).

Firstly it has been found out that cosmetic products for women could be

basically divided into four groups: Make-up cosmetics (for example mascaras, lip glosses, foundations etc.), body cosmetics (body lotions, facial creams, acne treatment etc.), hair cosmetics (shampoos, conditioners, styling products etc.) and fragrances (perfumes, eau de toilet and cologne). Only a small number of products for men have been discovered, mainly fragrances but these were also included in the analysis.

All the slogans were recorded along with the brand and product names. Some of the brands were represented more than once but with a different slogan for each product. Considering that the material used was American, the slogans also appeared in American English. The spelling was retained but in the description there was solely British English used. Most of the collected advertisements consist of not just one slogan but of a headline, subhead, body and signature. Because the main purpose of this paper is the syntactic analysis of the slogans, the rest of the advertisement was omitted. The majority of advertisements occur not only in written form but they are accompanied by the picture that creates part and parcel of the whole advertisement. The study is mainly concerned with the syntactic analysis but in the case of certain slogans it was necessary to explain their metaphorical meaning so that everyone could understand them. It has further been found out that the visual aspect of the advertisement is in many cases closely connected with the slogan. Therefore the selected advertisements were described as a whole and the meaning was explained.

### **4.3 Syntactic analysis**

Slogans represent very interesting language utterances from their grammatical point of view. As it has been mentioned above, this study deals only with one language field – syntax and seeks to determine, how it participates in reaching the fundamental goal, which is sale.

The analysis began with identifying each slogan in terms of their syntactic classification and subsequently dividing them into several groups. Firstly the sentences were divided into complex sentences, simple sentences and phrases. Every major sentence was analysed in terms of their syntactic structure and communicative function and it was determined which sentence pattern it presented. Minor sentences were divided into several groups according to their most important elements, their heads. The

special group consisted of combination slogans that were created by several simple sentences or phrases within one slogan. The largest group was presented by one simple sentence within a slogan and they appeared fifty seven times. This group was then divided into four sub groups according to their structures and communicative functions. Imperative appeared thirty times, declarative sixteen times, interrogative nine times and exclamative only twice. It has been found out that after the analysis of each sentence in terms of their clause patterns there could be more sub groups formed according to the occurrence of the most frequent patterns. The complex sentence was noted five times and the compound once. The noun phrase occurred fifteen times, adjective phrase six times and prepositional phrase only once. The special combination group was presented by fourteen slogans. Each group has been described and few examples presented.

### **4.3.1 Simple sentence**

#### **4.3.1.1 Imperatives**

##### **4.3.1.1.1 Pattern V+O**

Sentences forming a pattern verb + object present a widest sub group of imperatives. There were found out twelve times. Six examples are analysed in detail.

*Live the dream*

The verb live occurs in the case of this slogan as a monotransitive verb and the direct object refers to something extraordinary the customer can experience.

The slogan accompanies an advertisement on Euphoria fragrance. Advertisements on fragrances create a special type of ads because they usually present a model embodying sexuality and seductiveness and the relationship between the visual and the written part is not so explicit. They also do not directly challenge the customer to get the product but try to create a mood that the customer may later associate with the perfume. The ad pictures a model on the purple background (same as the colour of the flacon) with her lips seductively open. The function of the language is very poetic.

*Live the legend*

This is a very similar advertisement to the previous one only the advertised product is Stetson, cologne for men. The verb is again monotransitive and the direct object refers to some desired experience. The picture depicts a man sitting on the fence

and looking to the distance dressed in jeans, shirt revealing his chest, and a cowboy hat. The picture is black and white only the flacon is yellow. What is interesting about this ad is a little picture on the flacon. It shows a scene from American west corresponding clearly to the main picture of the advertisement. The language here has again a very poetic function and its primary purpose is to create a certain mood.

*Live the moment*

The slogan contains the same verb but the direct object in this case refers to some segment of time in human life. The advertised product is a peroxide gel for teenage skin. This slogan has a similar meaning to the previous one. It does not explicitly admonish the customer to get or try the product, but by showing a group of young people having fun at a sports game, it shows how great it could be to have a clear skin and enjoy every moment of life.

*Show off a new world of color*

L'Oreal presents the whole variety of eye shadows. The colours are demonstrated on a model covering one eye with the peacock feather and having the other eye done in the bright green, same as the prevailing colour of the feather. The imperative sentence here emphasizes the wide range of different colours of eye shadows women can choose from. The phrasal verb show off demonstrates the impression women can make by using this product. The direct object expresses the product but in the indirect way because the eye shadows are substituted by the new world of colour.

*Defy age*

The advertised product is an age-defying makeup. The ad pictures a woman in her middle age showing hardly any signs of wrinkles in her face and it creates the effect of desired look. The monotransitive verb instructs the customer to fight her age by using this kind of makeup and the direct object refers to a sensitive issue in every woman's mind.

*Get the London look*

The resulting copular verb *get* indicates desirable change. In this case it is a change to a new state of a desired look that is expressed by the direct object.

The slogan challenges the customer that by getting the product (in this case mascara) she will also get the amazing look of extremely long eye lashes as the model in the picture.

It can be stated that the examples in this group are very uniform. The verbs occurring in the slogans are always monotransitive and often dynamic. The direct objects often express the desirable state or a new quality that is often verbalized in a metaphorical way.

#### **4.3.1.1.2 Pattern V+O+ADV**

Sentences forming a group verb + object + adverbial present a second largest group of imperatives. There were found out nine times. Five examples are analysed in detail.

*Color your world your way*

This ad presents a variety of colourful nail lacquer bottles. So there is a strong connection between the imperative slogan and the picture. The slogan does not directly instruct the consumer to take some action but it offers the possibility of choice. By repeating the pronoun your it tries to sound friendlier and familiar. The object is expressed in a metaphorical way and the adverbial refers to the choice every woman has.

*Discover nature's secret for ageless beauty*

The verb discover challenges the woman to try the product, which is an active natural cream substituted by the nature's secret. As the slogan suggests, it targets mature skin, which is expressed by the adverbial ageless beauty. The picture depicts three different women, all in their forties and all looking beautiful. They do not wear heavy makeup but they all look very young and natural, which shows the direct connection between the picture and the slogan.

*Quench hair's thirst all the way to the ends*

The advertised product is a Fructis shampoo and same as many other ads on hair products it depicts a model with unbelievably long beautiful hair. By using the activity verb quench the slogan is trying to reach the effect ensuing from the theory that beautiful healthy hair needs to be hydrated. The direct object presents the part of the body and the adverbial the way that it should be treated.

*Get healthy skin for life*

This is an example of a skin-caring product, precisely a body lotion by Aveeno. The advertisement pictures a woman with a sleeveless top showing off her beautiful

skin. The slogan contains a verb get, one of the most frequent verbs in advertising language. Here it is connected with the acquisition of an effect (healthy skin), which is the direct object. The adverbial shows a lasting quality (for life).

*Put crest to the test*

The verb put in imperative challenges the customer to some action. The object refers to the name of the product and the adverbial expresses that the product must be tried.

This is an example of a very explicit advertisement. There are two things in the picture: a coffee pot and a Crest whitening rinse. They are pictured beside each other but with the word vs. in between them. It gives the customer a clear choice: Their teeth could be either snow white when using Crest or they will be the colour of coffee.

After the analysis of all slogans in this section, it has been discovered that all verbs in this group are complex transitive active verbs. They express some action and most of them also admonish the customer to take some action. The object is mainly presented by a part of a human body or by the advertised product. The adverbial usually shows a way by which something could be improved.

#### **4.3.1.1.3 Pattern V (copula) + C**

Sentences forming a pattern copular verb + subject complement, sometimes occurring with an additional adverbial did not present a significant group. There were found out four times. However, they are interesting from the syntactic point of view.

*Go from ordinary...to Extraordinary!*

The resulting copular verb indicates desirable change after using the product. Here it is used to draw the customer's eyes to a visual context.

This slogan first attracts the attention by the unusual arrangement of the sentence. It is an example of a strong connection between the picture and the sentence. The picture is divided into two parts. In the first one there is a girl with a very ordinary hairstyle whereas the other one shows exactly the same girl but with her hair nicely done. The slogan is also divided in the way that half of it is written under each part of the picture.

*Go crazy with your curls!*

The adjectival complement crazy in connection with the resulting copular verb

is very common in colloquial language. The main part of the picture is taken up by the torrent of thick curly hair. The face of the model is not as significant as her hair but her curls present the most emphasized object of the whole ad.

*Be delicious*

The structure of the clause suggests some quality that could be reached by using the product. The main and most important copular verb *be* indicates a state and it is complemented by adjective phrase.

#### **4.3.1.1.4 Pattern V+ADV**

This sentence pattern occurred in the group of imperatives three times, one has been chosen as a typical example.

*Shine like a rock-star*

The intransitive dynamic verb *shine* is complemented with the adverbial expressing the desired look that could be again reached by using the product. The picture of the famous singer together with the slogan should make a customer want to look just like that.

#### **4.3.1.1.5 Patterns that occurred sporadically**

Other patterns such as ADV+V+O (*For soft, delicious lips, pack a Palmer's Swivel stick*) or ADV+V+C+ADV (*Now, go clump-free for free*) were found out. They were not analysed in a great detail because they presented an alteration of the basic patterns and their occurrence was sporadic.

#### **4.3.1.1.6 Pattern S+V (copula)+C**

Sentences forming a pattern subject + copular verb + complement present a widest sub group of declaratives. There were found out eight times. Four examples are analysed in detail.

*Life is sweet*

The advertised product is a fragrance *Pleasures delight* by Estee Lauder. The sentence extols neither the product nor the producer and it does not even flatter the customer. The prevailing colour of the picture is pink. The model's dress the basket of flowers she holds, the flacon of the fragrance; they are all pink. The word *sweet* and the whole mood the picture is set in strongly correspond. This slogan is interesting because



from the functional point of view it acts like a statement. It claims that life is sweet. But as a matter of fact it expresses condition (If you use this fragrance, your life will be sweet.)

*Beautiful hair is our obsession*

This is a typical example where the producer extols himself in order to attract the customer. The slogan corresponds to the picture showing a model with long beautiful curly hair. It further uses hyperbole (obsession) to convince the woman that the advertised product is unique.

*Your skin is amazing*

The company Vaseline created a very interesting advertisement for their skin products. Several famous people provided pictures of their skin. The main intention of the company was to show that different types and colours of skin could look amazing using the right product. The statement flatters the customer by making comments about their skin.

Complements in this group appear either as an adjective phrase or a noun phrase. The types, where the complement is an adjective, are more often. They are mostly focused on the customer commenting on them or parts of their body.

*Because you're worth it*

This slogan is interesting because it concerns situational ellipsis. The main clause is not explicitly phrased but it could probably sound: Get L'Oreal. The slogan is only expressed by the adverbial of reason standing on its own.

#### **4.3.1.1.7 Pattern S+V+O**

Sentences forming a pattern subject + verb + object were found out three times.

*We have a spotless reputation.*

The company Proactiv relies on a visible proof when presenting their acne products. The picture shows three bottles of acne solutions along with two little pictures of the same girl. One presents her face full of spots before she started using the product and the other one shows her skin clear and acne-free. The slogan extols the producer and the picture gives evidence that the product really works. The subject *we* refers to the producer.

*I had to have it*

This is another example of a fragrance type advertisement presented by Sarah Jessica Parker. She holds the flacon in an enormous size in her hands and her face expresses exactly the same as the sentence. The ad does not describe the product or its effects but it stresses the necessity of possessing it. The pronoun *it* refers to the name of the fragrance that is written on the flacon and the subject is expressed by the personal pronoun referring to S. J. Parker.

#### **4.3.1.1.8 Patterns that occurred sporadically**

Other clause patterns that appeared among declaratives are for examples: S+V+O+ADV (*Brunettes do it better*), ADV+S+V+O+ADV (*For skin this soft, you need cocoa butter this rich*), S+ADV+V+O (*I no longer recognize my own skin*).

It is obvious that the group of declaratives is not as united as imperatives considering the clause patterns. The subject refers to the customer (you), to the producer (we) or it represents both the producer and the consumer (I). It has been spotted a significant occurrence of main verbs: *be*, *do* and *have*. The lexical verbs were represented mainly by action verbs.

#### **4.3.1.2 Questions**

Questions present another interesting group of slogans. They appeared in sum ten times and were further divided into three groups according to the type of the question.

##### **4.3.1.2.1 Yes/no questions**

Yes/no questions were found out six times. There are three examples mentioned.

*Is great lash in your bag?*

The sentence pattern in which this question occurs is V(copula)+S+ADV. The verb is presented by the copular verb *be*, the subject refers to the advertised product and the adverbial suggests a place, where the product should appear.

The picture is very simple. On the black background there is a picture of Great lash mascara in significant pink and green colours and the slogan is written above it. The meaning of the sentence corresponds to the picture very clearly. It should make the

woman pause on whether she really has this mascara in her bag. If she does not she should definitely consider buying it. The slogan does not directly instruct her to get or try the product but in the indirect way makes her feel like it is essential to have it.

*Would you put dandruff in this picture?*

This question slightly differs from the previous one by the sentence pattern V+S+O+ADV. The verb *put* is in this case complex transitive. The object is presented by some undesirable item that could interfere in the whole advertisement and the adverbial refers to the visual part of the ad. It shows a wave coming from the ocean and the girl with long silky smooth hair that copies the wave. The colour of her dress is the same as the water so the whole picture evokes a very strong feeling of freshness. Another interesting feature is that even though the sentence is the yes/no type, in this case it urges the customer to answer no.

*Can your makeup make up for lost sleep?*

The sentence pattern is V+S+ADV. The advertisement on advance radiance makeup intentionally uses two words sounding the same to become easily memorable. Once it is used as a verb and once as a noun. The ad pictures a model resting her head on her arm but her face does not show any signs of tiredness. It shows a contrast, how she feels inside, and how she actually looks. It is interesting that the subject refers to the product she currently uses, not the advertised one. The question should again make the woman think, whether she uses the right product.

Regarding yes/no questions the answer is not always clear. The question usually creates a very subtle indirect request and makes the customer ponder about the product.

#### **4.3.1.2.2 Wh-type of questions**

This type of question is less frequent. It only appeared three times in the analysed material.

*What's pink & green and in everyone's bag?*

The question is constructed in the pattern S+V(copula)+C(adjective phrase)+ADV. The adverbial refers to the place where the advertised product should be. Typically there could be numerous amounts of answers to wh-type of question. In the case of this advertisement the answer is clear – the product (Great lash mascara). The

picture is very simple. It shows a white bag on the black background, which makes it very contrastive, and the question is written on the bag. The pronoun *everyone* emphasizes the wide range of consumers.

*Who does your nails?*

The question is constructed in the pattern S+V+O. The verb is presented by the primary verb *do* serving here as the main verb. The object refers to the part of the customer's body and the subject is potentially expressed in the answer. The advertising situation could be compared to the previous one. The producer (the company Sally Hansen) obviously wants to be the only answer. The ad shows an extremely huge bottle of a nail lacquer and a women's index finger with a bright red nail lacquer on the top of the bottle, which creates a connection between the question and the picture.

#### **4.3.1.2.3 Question tag**

The type question tag was noted only once.

*Washing your face is totally boring, right? Wrong.*

The sentence pattern is S+O+V(copula)+C(adjective phrase). It urges the customer to answer yes and it is complemented by the answer in the form of minor sentence. The slogan is trying to convince the customer that by using the advertised product, the morning routine does not have to be boring.

#### **4.3.1.3 Exclamatives**

Exclamatives are not very significant sentence types in advertising. It is also confirmed by the fact that out of 100 slogans they only appeared twice (plus once in the group of complex sentences).

*If only your relationship lasted this long.*

It concerns an exclamative starting with the typical structure *if only*. The clause pattern of the slogan is: S+V+ADV. The subject refers in a metaphorical way to the quality of the product and the meaning of the slogan is strongly emphatic.

*May your skinny hair turn into the perfect body.*

This slogan differs from the previous one in the structure. The sentence starts with the modal verb *may* and it is followed by the copular resulting verb *turn* that along with the adverbial describes a change in appearance. By contrast to the first example this slogan contains an inversion of the subject: V+S+ADV. In this case the subject

presents a part of the customer's body. The meaning is again emphatic.

#### 4.3.2 Complex sentence

Complex and compound sentences also do not present a significant group in advertising. There were five complex and one compound sentence found in the whole of 100 slogans. Most of them occurred in declarative structure and the compound was in imperative structure.

*When it comes to aging, we think outside the box.*

The sentence pattern of this slogan is: S+V(copula)+A, S+V+ADV and the dependant clause is adverbial of time. It gives in a metaphorical way some information about the product, which is a firming cream. To think outside the box is a catchphrase and it means to look at some problem from a new perspective. The picture is very simple, yet very expressing. It shows an open box and the container with the cream floating above it. The pronoun we refers to the company name clinique and makes the ad more familiar.

*If you've ever checked your teeth in a butter knife, you're one of us.*

The dependant clause of the slogan appears in a form of adverbial conditional in the following sentence pattern S+ADV+V+O+ADV, S+V(copula)+C (noun phrase). The sentence appears in declarative structure but the message is presented as conditional. Using the sentence and the contracted form *You're one of us* makes the ad more familiar.

#### 4.3.3 Two or more simple sentences within a slogan

There were fourteen slogans placed in this group and they were again divided into several sub groups. The widest sub group was created by two or more simple sentences in imperative structure most of them forming a pattern V+O. However, examples of V+ADV or V+C were also noted. These types of slogans are very typical for advertising language.

The style is called a clipped "no non-nonsense" style and it is achieved through the abundance of short sentences. It is also characterized by a plentiful use of parallelism, alliteration, repetition and rhyme. The overall effect is to give the advertisement a rhythmic quality (12, s. 160).

#### 4.3.3.1 Two or more simple sentences in imperative structure

*Respect yourself. Respect the world.*

The slogan is constructed in the typical sentence pattern V+O. V+O. It shows features of repetition and alliteration (respect). The two clauses show gradation. It could be written as a compound sentence but as two separate clauses in imperative structure they stress the whole meaning out.

*See it. Smell it. Love it.*

The slogan consists of three simple sentences, where the direct object always refers to the product. The pattern is the same as in the previous example. It creates a sequence of scenes. The slogan also contains two linking resulting verbs of senses: see and smell. The cartoon advertisement on scented oil light shows displays a girl lying on the floor with her eyes closed seemingly enjoying the scent coming from her light show on the night-stand. The light show could be firstly seen then smelled and finally it must be loved.

*Get clear. Stay clear.*

This is a type of slogan forming a clause pattern V+C (adjective phrase). V+C (adjective phrase). In the case of this slogan there is an evident contrast between the two verbs. Get – resulting copula indicates some change and stay – current copula indicates permanency. The complement expresses the desirable state that should be reached.

*Refine. Renew. Reveal younger looking skin.*

This slogan shows a pattern of V+(O). V+(O). V+O. In the first two clauses the object is not directly expressed, it is explicitly written as far as in the third clause and it refers to a part of the body. The meaning of the slogan should again express some sequence of actions that will happen when using the product. The skin should be firstly refined then renewed and finally a younger looking skin will be revealed. The slogan also shows the usage of alliteration. It is interesting that the first two verbs contain the prefix – re, which means “again” but the third verb was purposely chosen so that the slogan creates the rhythmical pattern.

#### 4.3.3.2 Two or more simple sentences in declarative structure

There were three slogans with different sentence patterns placed in this group;

two of them are presented as examples.

*Lips get gloss. Nails get polish. Now hair gets glaze.*

The slogan consists of three short simple sentences forming a sentence pattern S+V+O. In the last one there is an additional adverbial at the beginning. They are very similar to the examples in the previous group only the structure differs. It uses repetition of the copular resulting verb *get* indicating some change. What is interesting about this slogan is that the part of the human body that should be affected by using the advertised product is not mentioned until in the third sentence. Worth mentioning is also the adverbial of time in the third clause. It suggests when the desirable change happens.

*Maybe she's born with it. Maybe it's Maybelline.*

The sentences appear in sentence patterns: ADV+S+V(copula)+ADV. ADV+S+V(copula)+C. This slogan could be written as a compound sentence with the coordinator *and* and would express the same meaning. However, in the structure of two simple sentences the meaning is emphasized. The woman could have been born naturally beautiful or she became beautiful by using the Maybelline products. The brand name Maybelline is mentioned within a slogan and stressed by the usage of repetition and alliteration.

It has been discovered that most of the analysed slogans in groups 4.3.3.1 and 4.3.3.2 show features of parallelism. Certain words are repeated within a slogan and create a rhythmic pattern that helps the advertised product or the brand-name to become more memorable.

#### **4.3.4 Miscellaneous slogans**

The last sub group is created by miscellaneous slogans. It consisted of four slogans; three of them are presented as examples.

*Biore. Beauty starts here.*

This slogan is appealing by using a brand name in a noun phrase acting as an independent clause. To translate it to the discursive type of English, it would probably sound: Biore is where beauty starts. However, as it has been mentioned in the theoretical part, in advertising language noun phrases can stand on their own. The slogan further uses alliteration to make it more memorable.

*So light, so tru. What you see and (feel) is you!*

This slogan consists of two parts. The first part is created by two adjective

phrases, both intensified by adverbs so, which creates repetition and alliteration. The adjective tru is spelled in an extraordinary way in order to look similar to the pronoun you and to rhyme with it. The other part of the slogan is a complex sentence, where the dependant clause is relative restrictive and it uses two resulting copulas of senses see and feel. The whole slogan is trying to create an image of lightness and easiness and convince the customer indirectly that she will not even feel she is using a make- up.

*Pretty. Healthy. Why not both?*

The slogan is composed by two adjective phrases each of them acting as an independent clause and a negated interrogative. The two adjectives are separated by a period in order two create a contrast. One could just add a coordinator or and the meaning would stay the same. The advertisement on an organics body lotion expresses that now women do not have to choose between being pretty or healthy. By using the advertised product they can have both.

#### **4.3.5 Noun phrases**

There were fifteen slogans placed in this group and six examples were analysed.

*Easy breezy beautiful Covergirl*

Covergirl is a brand name and at the same time it means a girl who appears on the cover of magazines. It creates a head of the noun phrase premodified by multiple adjectives. The three descriptive premodifiers are used to give an emotive description of the brand name and suggest that every woman can look just like “cover girl” using their products. The slogan further shows a use of rhyme (easy breezy) and alliteration (breezy beautiful), which gives it a playful tone.

*Beautiful beneficial Neutrogena*

Here the advertising situation is same as in the previous case. The advertised product is the brand name Neutrogena forming a head of this noun phrase. It is again premodified by two descriptive adjectives both starting with the letter B, which shows another example of alliteration. The slogan extols the brand name and carries the same meaning as the one above.

*Colors with a conscience*

In the case of this slogan the head (colors) is postmodified by a prepositional phrase. It accompanies an advertisement on a nail lacquer by OPI. The picture shows a



wide range of colours a woman can choose from so there is a strong connection between the visual and the written part. It further shows a usage of alliteration (colors and conscience).

*Clearer skin under 8 hours*

The slogan is represented by a noun phrase, where skin forms its head and it is premodified by the descriptive comparative adjective and postmodified by the prepositional phrase. The advertisement on acne eliminating spot gel presents the gel along with a digital watch showing 7.59, which directly corresponds to the slogan. The slogan along with the picture carries an understandable message that by using the advertised product the skin will become clearer in less than 8 hours. It is a great example of a noun phrase acting as an independent clause and expressing a single thought without having a status of the sentence.

*Every shade of happy*

The head of this noun phrase is formed by the word shade, it has a determiner *every* and it is postmodified by the prepositional phrase. What is striking about the phrase is the word happy that is an adjective but here it acts like a noun. The slogan could be translated into discursive English: By using a self-tanning lotion you can choose every shade of happiness. However, as it has been mentioned in the theoretical part, the advertising language is characteristic by violating traditional grammatical rules.

*Fuel for life*

The slogan is composed by the noun phrase postmodified by the prepositional phrase. The head (fuel) refers to the advertised product, which is a fragrance for women by Diesel. The postmodification (for life) indicates a necessity, a strong need to have this perfume. As in many other advertisements there cannot be found any direct correspondence between the picture and the slogan but it expresses a single thought.

It has been found out that noun phrases present a significant group in advertising. They are always premodified, postmodified or both and they have a strong ability to act as independent clauses expressing a meaningful thought. They often show features of alliteration and rhyme to make the slogan more striking and memorable.

#### **4.3.6 Adjective phrase**

There were six slogans found belonging to this group. Three examples are analysed.

*Pink for dry*

The head of the adjective phrase is the word pink postmodified by prepositional phrase. The adjective refers to the advertised product, which is a shampoo for dry hair and it is sold in a pink bottle. It is an example of a strong connection between the visual and the written aspect of the advertisement. Without the context (the picture and the rest of the ad) the adjective phrase would not make much sense.

*Xtra plump. Xtra shine. Xtra quick.*

In this case the first and the third part of the slogan are created by adjectives and the middle part could be considered as a noun phrase but using the parallel structures, the slogan seems to be composed of three adjective phrases. They are separated by a period; acting like three individual clauses. The slogan is further interesting by the unorthodox spelling, which makes it more striking.

*Born to rule*

This is an example of an adjective phrase postmodified by infinitive functioning as an adverbial of purpose. The advertised product is a fragrance for women called Princess so the adjective phrase refers to the name of the product but at the same time it suggests that every woman can rule when using this product.

Adjective phrases in advertising show similar features as noun phrases. In most cases they are postmodified; some are intensified by preceding adverbs. They can also act as independent clauses and in the context they express a single thought.

There was only one prepositional phrase found among the analysed slogan.

*With love...*

## 5 Conclusion

The main focus of this study was to find out which language utterances occur in advertising most frequently and how they contribute to the fundamental purpose of advertising, which is a selling the product.

The main feature of advertising slogans is the simplicity regarding the syntax. The argument is often reduced to a catch-phrase and sometimes repeated within a statement in order to make the slogan become easier to remember. However, it is important to realize that the specific language of advertising along with the visual aspect create the overall effect that influences the customer.

The efficient number of slogans has been analysed. Therefore the results attained can be considered as objective. As it had been presumed, the vast majority of slogans occurred in imperative structure in a form of a simple sentence. An inconsiderable part of imperatives also appeared in a group of few simple sentences within a slogan often forming distinctive parallel structures. Imperatives instruct women to do something about their look by getting the particular products. Their main intention is basically to create a feeling of necessity, so that one feels, for example a firming cream is a matter of principles.

Slogans also occur as a question. This type of slogan may create uncertainty in a woman and make her ponder whether she uses the right product or the right brand. It may make her try the advertised product.

What was a little surprising was a great deal of sentences in declarative structure that has often been noted among slogans for beauty products. Some of these are built to flatter the consumer. The other ones just give some information about the product or praise it but they neither encourage the customer to take some action nor leave her in a state of uncertainty. They are presented as a fact, yet they possess a significant selling power.

Furthermore it has been confirmed that noun phrases create a significant group in advertising. They are often premodified by descriptive and superlative adjectives and postmodified by a prepositional phrase. Slogans that are composed of a noun phrase have an independent status in advertising and in a context they express a single thought.

To sum up this study, it can be said that slogans and the way they are constructed present a powerful tool when creating a successful advertisement.

## 6 Resumé

Tématem bakalářské práce je syntaktická analýza reklamních sloganů na kosmetické produkty v amerických časopisech pro ženy. Hlavním cílem práce je určit, jaké syntaktické struktury se v tomto typu reklamy vyskytují a které z nich jsou nejčastější, tedy pro tento typ komunikace typické.

Práce je rozdělena do dvou hlavních částí – teoretické a praktické. První kapitola teoretické části se zabývá reklamou jako specifickou formou komunikace, která ve společnosti orientované na spotřebu, nabývá stále většího rozsahu a významu. Jsou zde uvedeny typické rysy komunikace v reklamě – veřejnost, jednosměrnost a anonymní publikum. Od jiných typů komunikace se reklama liší také tím, že nezastírá účel (prodej produktu) a používá převážně konkrétní jazyk. Specifický jazyk je vůbec jedním z důležitých rysů reklamních inzerátů a jeho analýza zasluhuje pozornost. Významná je jeho expresivní a direktivní funkce, tj. přitáhnout pozornost, vzbudit zájem a vybídnout k nákupu. Jazykové prostředky, jimiž je tohoto cíle dosahováno, jsou velmi různorodé. Zahrnují například porušování pravopisných a gramatických pravidel, používání neologismů a obrazných vyjádření či extrémně časté používání imperativu. Pro jazyk reklamy je také charakteristický jednoduchý a neformální, často až hovorový styl.

Druhá kapitola teoretické části je věnována anglické syntaxi. Jsou v ní charakterizovány typy vět, syntaktické struktury z hlediska formy a větné členy a jejich uspořádání ve větě, tzv. větné vzorce. Podrobněji jsou, vzhledem k jejich významům ve sloganech, rozebrány větné funkce a způsoby jejich vyjádření.

Funkce oznamovací je většinou vyjádřena deklarativní formou se slovesem v indikativu. Ale objevuje se i kondicionál a v některých specifických případech také inverze podmětu a přísudku. Funkce tázací je ve většině případů vyjádřena interogativní formou, nicméně lze najít i strukturu deklarativní, a otázka, která je v mluvené hovorové angličtině vyjádřena intonací, je v psaném jazyce naznačena pouze otazníkem. Direktivní funkce je explicitně vyjádřena buď imperativní formou nebo opisem pomocí slovesa „let“, ale mohou ji plnit i deklarativní a interogativní formy. Exklamativní funkce může být vyjádřena nejen zvolací formou s typickým *what* nebo *how* na počátku věty, ale také formou otázky nebo specifickou syntaktickou strukturou začínající slovesem *may*.

Speciální pozornost je věnována jednočlenným větám neslovesným, které jsou tvořeny více než jedním slovem, ale neobsahují základní větnou dvojici – podmět a přísudek a nevyjadřují způsob děje. Je možné je dále klasifikovat. Nejčastější jsou substantivní typy. Tento typ vět se objevuje i v běžné angličtině, ale pro jazyk reklamních sloganů je typický.

V první kapitole praktické části je věnována pozornost specifickým rysům publika, jemuž je tento typ reklamy určen. Obecně převažuje mínění, že ženy jsou k reklamě vnímavější než muži a jsou tedy snáze ovlivnitelné. Základním rysem kosmetické reklamy je tedy předkládané tvrzení, že každá žena může (být krásná, přitažlivá, vypadat mladě...), když použije... .

Druhá kapitola je věnována metodologii. Je zde popsán materiál (časopisy), z něhož byly reklamní inzeráty vybírány. Protože se jednalo o americké časopisy, byl ve znění sloganů zachován americký pravopis.

Řada inzerátů se skládala nejen ze sloganu, ale obsahovala řadu dalších prvků, např. popis produktu a obrazový doprovod. Protože však hlavním cílem práce byla syntaktická analýza, nebyla věnována těmto prvkům zvláštní pozornost. Popsány byly pouze v případě, že měly význam např. pro pochopení větné funkce sloganu.

Třetí kapitola obsahuje vlastní syntaktickou analýzu sebraného materiálu. Celkem bylo vybráno a rozebráno sto sloganů. U každého sloganu byl určen druh věty, uvedena forma, funkce a větný vzorec. V případě, že se jednalo o jednočlennou neslovesnou větu, byl určen její typ a způsob modifikace. Všechny takto rozebrané slogany jsou uvedeny v příloze. Následně byly slogany rozděleny do několika skupin. Ke každé skupině bylo uvedeno několik příkladů, které byly rozebrány podrobněji. Byly stanoveny tyto skupiny:

#### **Slogany obsahující jednoduchou větu**

Skupina jednoduchých vět skupina byla dále rozdělena na další podskupiny podle větné formy a v rámci ní ještě podle větného vzorce.

Jednoduchá věta se objevila ve sloganech nejčastěji ve formě imperativu, a to celkem třicetkrát. Z toho dvanáctkrát v nejjednodušším větném vzorci PŘÍSUDEK + PŘEDMĚT a devětkrát ve větném vzorci PŘÍSUDEK + PŘEDMĚT + PŘÍSLOVEČNÉ URČENÍ. Čtyřikrát se vyskytl vzorec SPONOVÉ SLOVESO + DOPLNĚK. Další složitější typy nebyly významné. Z tohoto přehledu vyplývá, že nejjednodušší typy

sloganů se vyskytují nejčastěji, zřejmě jsou považovány za nejvíce účinné. Zajímavé je časté užití slovesa *live* s různými typy předmětů, např. *Live the dream. Live the legend. Live the moment.*

Druhou největší skupinou byla, možná trochu překvapivě, jednoduchá věta v deklarativní formě. Objevila se celkem šestnáctkrát, v polovině případů ve vzorci **PODMĚT + SPONOVÉ SLOVESO + DOPLNĚK** a třikrát ve vzorci **PODMĚT + PŘÍSUDEK + PŘEDMĚT**. Složitější typy se vyskytly opět jen v malém počtu. Deklarativní struktura zde ale ve většině případů neplní jen stroze oznamovací funkci, ale použitím expresivních výrazů se blíží funkci exklamativní. (*Život je sladký*).

Jednoduchá věta tázací byla v analyzovaném materiálu identifikována desetkrát, z toho šestkrát ve formě vylučovací otázky (vzorec **SPONOVÉ SLOVESO + PODMĚT + PŘÍSLOVEČNÉ URČENÍ**), třikrát ve formě otázky doplňovací (vzorec **PODMĚT + SPONOVÉ SLOVESO + DOPLNĚK** nebo **PODMĚT + PŘÍSUDEK + PŘEDMĚT** a jednou ve formě dovětky. U vylučovacích otázek je zajímavé, že pozitivní pro producenta (ve smyslu zajištění prodeje výrobku) je nikoli kladná, ale záporná odpověď ze strany potenciačního zákazníka, a ta je tedy použitím konkrétních gramatických (kondicionál) i lexikálních prostředků (použití slova s významem něčeho odporného) zákazníkovi vsugerována. (Na obrázku je dívka s krásnými vlasy a slogan zní: *Chtěli byste, aby na tomhle obrázku byly lupy?*)

Jednoduchá věta ve zvolací formě se vyskytla pouze dvakrát. Ale jak bylo výše uvedeno, exklamativní funkci měly i slogany vyjádřené deklarativní formou.

### **Slogany obsahující souvětí**

Výskyt souvětí byl zcela nevýznamný. V pěti případech se objevilo souvětí podřadné, dvakrát s vedlejší větou časovou a po jednom výskytu s vedlejší větou podmínkovou, předmětnou a vztaznou. Jednou se vyskytlo souvětí souřadné v poměru slučovacím, obě věty měly imperativní formu.

### **Slogany skládající se ze dvou nebo tří jednoduchých vět**

Častěji než slogany se souvětím se objevil tento typ sloganů. Bylo jich celkem třináct. Všechny věty v jednom sloganu měly vždy stejnou formu (ve většině případů imperativní) a jednoduchý vzorec **PŘÍSUDEK + PŘEDMĚT** nebo **SPONOVÉ SLOVESO + DOPLNĚK**. Typickým rysem takto tvořených sloganů je opakování, a to nejen formy věty, ale i lexikálních prvků – např. *Respect yourself. Respect the world.*

nebo *See it. Smell it. Love it.* Opakováním je v těchto případech také dosaženo zesílení direktivní funkce.

### **Jednočlenné substantivní věty**

Jak již bylo uvedeno v teoretické části, tyto struktury jsou v anglickém jazyce časté a analýza potvrdila jejich výskyt i ve sloganech reklamních inzerátů. Objevily se celkem patnáctkrát. Často se v pozici jmenného prvku vyskytoval název značky produktu a tento prvek byl premodifikován, někdy několikanásobně, adjektivy vyjadřujícími kvalitu – např. *Beautiful beneficial Neutrogena*. Dalším typem byly slogany, kde ústředním prvkem bylo podstatné jméno, vztahující se určitým způsobem k produktu, postmodifikované předložkovou větnou vazbou ve funkci neshodného přívlastku nebo příslovečného určení – např. *Fuel for life*. Vyskytly se i případy, kde bylo podstatné jméno jak premodifikováno, tak postmodifikováno. Významným rysem těchto neslovesných větných struktur je aliterace a rým, což přispívá ke snadnější zapamatovatelnosti sloganu.

### **Další typy jednočlenných neslovesných vět**

Dalším typem byly slogany ve formě adjektivních vět. Bylo jich nalezeno celkem. Přídavné jméno je buď premodifikované příslovcem nebo postmodifikované předložkovou větnou vazbou často ve funkci příslovečného určení účelu – např. *Born to rule*. Pouze jednou se jako slogan objevila samostatná předložková větná vazba *With love ...*

Byl analyzován dostatečný počet sloganů, takže výsledky mají určitou vypovídací hodnotu. Podle předpokladu se slogany vyskytovaly nejčastěji ve formě jednoduché věty s imperativní formou. Těchto případů bylo téměř 50%. Imperativy vybízejí ženy, aby změnily či vylepšily svůj vzhled použitím konkrétního produktu. Jejich hlavním záměrem je vytvořit zdání nezbytnosti, pocitu, že bez použití produktu není vše tak, jak má být.

Určitým překvapením byl poměrně velký počet sloganů s deklarativní strukturou. Některé z nich vychvalují produkt, jiné lichotí zákaznicím. Explicitně nevybízejí k nákupu, přesto mají značný účinek tím, že předkládají pouze pozitivní, skvělé skutečnosti.

Třetí největší skupinou byly, ve shodě s prostudovanými teoretickými studiemi, jednočlenné neslovesné věty. Substantiva byla většinou premodifikována expresivními

adjektivy vyjadřujícími tu nejlepší kvalitu. Tyto věty v kontextu reklamních inzerátů vyjadřují samostatnou myšlenku a fungují samy o sobě. Jejich účinnost je pravděpodobně v tom, že jsou krátké, úderné a velmi často je jejich součástí značka produktu.

Nelze opominout ani poměrně velkou skupinou sloganů ve formě otázky. Některé otázky jsou konstruovány tak, že mohou vytvářet v zákaznici pocit nejistoty, zda je skutečně všechno tak, jak má být. Tím vybízejí k zahájení akce, která přispěje k odstranění nejistoty a uvede vše do ideálního stavu.

Závěrem lze konstatovat, že hlavním rysem sloganů ze syntaktického hlediska je jednoduchost. Tato jednoduchost, ve spojení s dalšími prvky jako je výběr expresivních slov a použití neformálního stylu, představuje mocný nástroj na vytvoření úspěšného reklamního inzerátu.



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## 8 Appendix

### Analysed slogans

#### Seventeen October 2007

##### VO5- Extreme style

1. Bring out the sexy in just one application.  
*Simple sentence, imperative structure, directive function*  
*V+O+ADV*

#### Vera Wang- Princess

2. Born to rule  
*AP- postmodified by infinitive functioning as adverbial of purpose*

#### Clinique- Acne solutions

3. Kill them with kindness.  
*Simple sentence, imperative structure, directive function*  
*V+O+ADV*

#### Sally Hansen

4. Beauty that works  
*NP- postmodified by relative restrictive clause, finite structure*

#### OPI\_ Nail lacquer

5. Color your world your way  
*Simple sentence, imperative structure, directive function*  
*V+O+ADV*

#### COVERGIRL

6. Easy breezy beautiful Covergirl  
*NP- premodified by 3 adjectives*

#### Neutrogena

7. Beautiful beneficial Neutrogena  
*NP- premodified by 2 adjectives*

#### Neutrogena – Skin clearing oil – free makeup

8. Pretty, gentle and really really mean to blemishness.  
*3 AP, mean is intensified by 2 adverbs and postmodified by prepositional phrase*

#### Maybelline – Great lash mascara

9. Is great lash in your bag?  
*Simple sentence, interrogative structure, function question, type yes-no question*  
*V+S+ADV*
10. What's pink & green and in everyone's bag?  
*Simple sentence, interrogative structure, function question, type wh-question*  
*S+V (copula)+C (adjective phrase)+ADV*

### **Head & shoulders – shampoo**

11. Would you put dandruff in this picture?  
*Simple sentence, interrogative structure, function question, type yes-no question*  
*V+S+O+ADV*

### **OPI – Nicole**

12. It's all about the color  
*Simple sentence, declarative structure, function statement*  
*S+V+C*
13. Colors with a conscience  
*NP- postmodified by prepositional phrase*
14. Respect yourself. Respect the world.  
*2 Simple sentences, imperative structure, directive function*  
*V+O. V+O*

### **Maybeline**

15. Maybe she's born with it. Maybe it's Maybelline  
*2 Simple sentence, declarative structure, function statement*  
*ADV+S+V (copula)+ADV. ADV+S+V (copula)+C*

### **Neutrogena – shower & shave body wash**

16. It's like using your soap to shave, only a million times better  
*3 sentences, declarative structure, function statement, 2 non-finite structures*  
*(using-gerund, to shave-infinitive)*  
*S+V (copula)+C (gerund), ADV phrase*

### **Neutrogena – Acne eliminating spot gel**

17. Clearer skin under 8 hours  
*NP- postmodified by prepositional phrase, premodified by adjective*

### **Abreva – Spot – On sleeve design contest**

18. Think fast. Think Abreva  
*2 Simple sentences, imperative structure, directive function*  
*V+ADV. V+O*

### **Nivea – deodorant**

19. Accessorize your underarms.  
*Simple sentence, imperative structure, directive function*  
*V+O*

### **Hilary Duff- The fragrance**

20. With love...  
*Prepositional phrase*

**Neutrogena – Acne stress control**

21. Stressed? At least your skin won't show it.  
*2 Simple sentences- interrogative structure, function question, type yes-no question/ Simple sentence, declarative structure, function statement*  
*V+S (not expressed) ADV+S+V+O*

**Jolen – Cream bleach**

22. Being beautiful on the outside never hurts.  
*Simple sentence, declarative structure, function statement/ non-finite structure (gerund) functioning as a subject*  
*S+ADV+ADV+V*

**Kiss – French nail kit**

23. Kiss every day  
*Simple sentence, imperative structure, directive function*  
*V+O*

**BenzaClin – Benzoyl peroxide gel**

24. Live the moment.  
*Simple sentence, imperative structure, directive function*  
*V+O*

**27. SC Johnson – Scente oil light show**

25. See it. Smell it. Love it.  
*3 Simple sentences, imperative structure, directive function*  
*V+O.V+O.V+O*

**Ban – deodorant**

26. Ban odor better  
*Simple sentence, imperative structure, directive function*  
*V+O+ADV*
27. Ban Self-doubt  
*Simple sentence, imperative structure, directive function*  
*V+O*

**Organix – teatree mint shampoo**

28. Indulge your hair the way nature intended.  
*2 sentences, imperative structure, directive function (hair is postmodified by non-finite structure, relative restrictive)*  
*V+O+ADV*

**Head & shoulders – restoring shine shampoo**

29. Soothe your scalp and restore your natural shine.  
*Compound, coordinator and, imperative structure, directive function*  
*V+O. V+O*

**Cosmopolitan Style & Beauty Summer/Fall 2007**

**Sally Hansen – nail lacquer**

30. Who does your nails?

*Simple sentence, interrogative structure, function question, type wh-question*  
*S+V+O*

**Sally Hansen – Lip inflation extreme**

31. Xtra plump. Xtra shine. Xtra quick

*2 AP- intensified by an adverb, shine-NP*

**Aveeno – Active naturals**

32. Discover nature's secret for ageless beauty.

*Simple sentence, imperative structure, directive function*  
*V+O+ADV*

**Banana Boat – Self-tanning moisturizer**

33. Every shade of happy

*NP- determined, postmodified by prepositional phrase*

**Pantene ProV – The extra straight collection**

34. Get straight to the point

*Simple sentence, imperative structure, directive function*  
*V+ADV+ADV*

**Juice organics**

35. Quench your skin's thirst

*Simple sentence, imperative structure, directive function*  
*V+O*

**Invisalign**

36. Learn how to smile again

*2 sentences, imperative structure, directive function*  
*V+O (non-finite structure- infinitive)*

**Alagio Professional haircare**

37. Beautiful hair is our obsession

*Simple sentence, declarative structure, function statement*  
*S+V (copula)+C (noun phrase)*

**Glamour October 2007**

**Estee Lauder – Pleasures delight**

38. Life is sweet

*Simple sentence, declarative structure, function statement*  
*S+V (copula)+ C (adjective phrase)*

**L'oreal Paris – Superior preference**

39. The feeling of blonde never fades  
*Simple sentence, declarative structure, function statement*  
*S+ADV+V*

**Clinique – Firming cream**

40. When it comes to aging, we think outside the box.  
*Complex, dependant clause- adverbial (time)*  
*S+V (copula)+A, S+V+A*

**L'oreal – H.I.P.**

41. Show off a new world of color  
*Simple sentence, imperative structure, directive function*  
*V+O*

**DKNY – The fragrance for women**

42. Be delicious  
*Simple sentence, imperative structure, directive function*  
*V (copula)+C (adjective phrase)*

**Diesel – The fragrance by Diesel**

43. Fuel for life  
*NP- postmodified by prepositional phrase*

**Aveeno – Daily moisturizing lotion**

44. Get healthy skin for life.  
*Simple sentence, imperative structure, directive function*  
*V+O+ADV*

**Sephora – Murad acne complex**

45. Get clear. Stay clear.  
*2 Simple sentences, imperative structure, directive function*  
*V+C (adjective phrase). V+C (adjective phrase)*

**Rimmel**

46. Get the London look  
*Simple sentence, imperative structure, directive function*  
*V+O*

**L'oreal**

47. Because you're worth it  
*Simple sentence, declarative structure, function statement, adverbial clause*  
*(reason)*  
*S+V (copula)+C*

**Almay – mineral makeup**

48. Flawless by nature

*AP- postmodified by prepositional phrase*

**Covet – Fragrance by Sarah Jessica Parker**

49. I had to have it

*Simple sentence, declarative structure, function statement*

*S+V+O*

**Vaseline**

50. Your skin is amazing

*Simple sentence, declarative structure, function statement*

*S+V (copula)+C (adjective phrase)*

**Revlon- age defying makeup**

51. Defy age

*Simple sentence, imperative structure, directive function*

*V+O*

**Aquafresh – white trays**

52. How would you rather whiten your teeth?

*Simple sentence, interrogative structure, function question, type-wh (rhetorical)*

*V+S+ADV+O*

**Pantene PRO –V**

53. Be one in a million not one of a million

*Simple sentence, imperative structure, directive function*

*V (copula)+C (noun phrase)+C (noun phrase)*

**Mark – Dual ended customizable makeup for eyes, lips and cheeks**

54. Customize your color. Simplify your life.

*2 Simple sentences, imperative structure, directive function*

*V+O. V+O*

**Caress – exotic oil infusions**

55. Unleash your mysterious side

*Simple sentence, imperative structure, directive function*

*V+O*

**Freeman- smoothing conditioner**

56. You think you're smooth?

*Complex sentence, declarative structure, function question, type yes-no questions*

*S+V/ S+V (copula)+C (adjective phrase)*

**Proactiv solution**

57. We have a spotless reputation.

*Simple sentence, declarative structure, function statement*

*S+V+O*

**Cosmogirl October 2007**

**Garnier – fructis**

58. Quench hair's thirst all the way to the ends.  
*Simple sentence, imperative structure, directive function*  
*V+O+ADV*

**Cover Girl- fruit spritzers**

59. Shine like a rock star  
*Simple sentence, imperative structure, directive function*  
*V+ADV*

**Neutrogena – ultra-foam cleanser**

60. Washing your face is totally boring, right? Wrong.  
*Simple sentence, interrogative structure, function question, type question tags/*  
*minor sentence*  
*S+V (copula)+C (adjective phrase)*

**Givenchy – Very irresistible eau de toilette**

61. Very elegante, very fun, very you  
*2 AP- intensified by adverbs, pronoun headed NP- intensified by an adverb*

**Palmer's – Swivel stick**

62. For soft, delicious lips, pack a Palmer's Swivel stick  
*Simple sentence, imperative structure, directive function*  
*ADV+V+ O*

**Cosmopolitan November 2006**

**Estee Lauder – Eye shadows**

63. The new intensity in eyecolor  
*NP- determined, premodified by adjective, postmodified by prepositional phrase*

**COVERGIRL – TruBlend whipped foundation**

64. So light, so tru. What you see (and feel) is you!  
*2 AP- intensified by adverbs/ complex sentence, dependant clause is relative*  
*restrictive*

**COVERGIRL – lash exact mascara**

65. Now, go clump-free for free  
*Simple sentence, imperative structure, directive function*  
*ADV+V +C+ADV*

**TIGI – Bed head – Brunette goddess**

66. Brunettes do it better!  
*Simple sentence, declarative structure, function statement*  
*S+V+O+ADV*



**Clinique – Lip gloss**

67. Are your lips living up to their full potential?

*Simple sentence, interrogative structure, function question, type yes-no questions*  
*V+S+ADV*

**The healing garden – Organics wild honey**

68. Pretty. Healthy. Why not both?

*2 AP/ negated interrogative*

**Sally Hansen – Nail laquer**

69. The science behind the beauty

*NP- determined, postmodified by prepositional phrase*

**Herbal essences**

70. May your hair be so clean it's rated G.

*Complex sentence, exclamative structure, function exclamation*  
*V+S+C S+V (copula)+C*

**Herbal essences**

71. May your skinny hair turn into the perfect body.

*Simple sentence, exclamative structure, function exclamation*  
*V+S+ADV*

**Giorgio Armani – Armani code**

72. The secret code of women

*NP- determined, postmodified by prepositional phrase*

**Jergens – skin smoothing moisturizer**

73. I no longer recognize my own skin.

*Simple sentence, declarative structure, function statement*  
*S+ADV+V+O*

**Britney spears – Curious the fragrance**

74. Do you dare?

*Simple sentence, interrogative structure, function question, type yes-no questions*  
*V+S*

**Rusk professional haircare – Smoothing and shining polisher**

75. Go from ordinary...to Extraordinary!

*Simple sentence, imperative structure, directive function*  
*V (copula)+C (adjective phrase)*

**Nivea – Smooth sensation**

76. Nivea. Touch and be touched.

*NP/ Compound, coordinator and, imperative structure, directive function*

**Avon – Super full mascara**

77. Brush with greatness

*Simple sentence, imperative structure, directive function*  
*V+ADV*

**Biore**

78. Biore. Beauty starts here.  
*NP/ Simple sentence, declarative structure, function statement*  
*S+V+ADV*

**John Frieda- Luminous color glaze**

79. Lips get gloss. Nails get polish. Now hair gets glaze.  
*3 Simple sentence, declarative structure, function statement*  
*S+V+O. S+V+O. ADV+S+V+O*

**Sunsilk**

80. Pink for dry  
*AP- postmodified by prepositional phrase.*

**Crest- Whitening rinse**

81. Put crest to the test  
*Simple sentence, imperative structure, directive function*  
*V+O+ADV*

**Calvin Klein- Euphoria**

82. Live the dream  
*Simple sentence, imperative structure, directive function*  
*V+O*

**Noxzema – Microbead cleanser**

83. If only your relationship lasted this long.  
*Simple sentence, exclamatory structure, function exclamation*  
*S+V+ADV*

**Davidoff- Cool water**

84. The power of cool  
*NP- determined, postmodified by prepositional phrase*

**Stetson- cologne for men**

85. Live the legend  
*Simple sentence, imperative structure, directive function*  
*V+O*

**Old spice – OS signature**

86. Effortless appeal  
*NP- premodified by an adjective*

**St. Ives – Apricot scrub**

87. Nature intended for skin to breathe.  
*NP- postmodified by participle-reduced clause, non-finite structure (infinitive)*

**Clear glide – soft & dri**

88. It's a clause we feel especially close to.

*Complex, dependant clause - relative restrictive, juxtaposition  
S+V (copula)+C (noun phrase) S+V+ADV*

**Palmer's- Cocoa butter formula**

89. For skin this soft, you need cocoa butter this rich.

*Simple sentence, declarative structure, function statement  
ADV+S+V+O+ADV*

**St. Ives – Apricot cleanser**

90. Refine. Renew. Reveal younger looking skin.

*3 Simple sentences, imperative structure, directive function  
V+(O).V+(O).V+O*

**Mentadent – toothpaste**

91. If you've ever checked your teeth in a butter knife, you're one of us.

*Complex, dependant clause - adverbial (conditional)  
S+ADV+V+O+ADV, S+V (copula)+C (noun phrase)*

**Estee Lauder- Idealist skin refinisher**

92. See it. Feel it. Have it. Your ideal skin.

*3 Simple sentence, imperative structure, directive function  
V+O.V+O.V+O  
NP-.determined, premodified by an adjective*

**Herbal essences- Fearless color**

93. Only the color will knock you out.

*Simple sentence, declarative structure, function statement  
S+V+O*

**Cosmopolitan October 2007**

**Covergirl – Advance radiance**

94. Can your makeup make up for lost sleep?

*Simple sentence, interrogative structure, function question, type yes-no questions  
V+S+ADV*

**Max Factor – Volume couture waterproof mascara**

95. A perfect storm

*NP- determined (indefinite article), premodified by an adjective*

**Sean John – Unforgivable woman (the new scent for women from Sean John)**

96. Life without passion is unforgivable

*Simple sentence, declarative structure, function statement  
S+V (copula)+C (adjective phrase)*

**Mariah Carey – The debut fragrance**

97. An ethereal presence captivating like a song

*NP- determined (indefinite article), premodified by an adjective, postmodified by non-finite struct (participle functioning. as a reduced clause), relative restrictive*

**Neutrogena – Anti-wrinkle intensive helioplex**

98. Getting carded is beautiful

*Simple sentence, declarative structure, function statement, Getting carded- non-finite structure (gerund) functioning as a subject  
S+V (copula)+C (adjective phrase)*

**Nexus – Salon hair care**

99. Is your hair trying to tell you something?

*Simple sentence, interrogative structure, function question, type yes-no questions  
V+S+O*

**Alagio – Professional haircare**

100. Go crazy with your curls!

*Simple sentence, imperative structure, directive function  
V (copula)+C (adjective phrase)+ADV*