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**Linguistic Analysis of On-line Advertising in
English**

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I declare that I wrote my bachelor thesis independently and exclusively with the use of the cited sources.

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Abstract

This thesis presents a linguistic analysis of on-line advertising in English. A corpus of 150 advertisements was divided into three thematically distinct categories: non-commercial advertising, advertising of alcohol and cigarettes, and unspecified advertising of various products. Then, the examination and identification of the linguistic features and rhetorical figures was carried out. The theoretical part deals with the concept of advertising and the most frequent linguistic devices employed in slogans. The practical part aims to statistically describe the most commonly used linguistic means in advertising slogans in relation to the thematic domain they come from, as well as to reveal the connection between the use of advertising language and advertising objectives.

Key words: advertising slogan, figurative language, rhetorical figure

Abstrakt

Daná práce se zabývá lingvistickou analýzou reklamy v angličtině. Sada 150 vybraných sloganů byla rozdělena do tří částí: nekomerční reklama, reklama na alkohol a cigarety a nespecifikovaná reklama různých produktů. Následně, byla provedena observace a identifikace lingvistických rysů a řečnických figur zkoumaných sloganů. Teoretická část se zabývá definováním pojmu reklama a specifikuje nejčastěji používané figury. Praktická část se snaží zkoumat a objevit nejčastěji používané jazykové prostředky v souhlasu s jejich tématickou doménou a následně objevit souvislostí cílů reklamních sloganů a jazyka který je pro ně použit.

Klíčová slova: reklamní slogan, figurativní řeč, řečnická figura

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Introduction

Advertising doesn't create a product advantage. It can only convey it.

--W. Bernbach

William Bernbach, a renowned advertising pioneer of the twentieth century, said these words nearly one hundred years ago; he later founded his own advertising agency. Time has passed, but there are still advertising agencies and creative directors whose ambitions are extremely high. They strive for instant popularity and widespread discussion to bring their products to the top of sales. They use all means possible to achieve their goals. One of the most powerful instruments they have is language. Advertising is a ubiquitous and powerful tool of persuasion, even though modern society tends to claim that advertising does not work. They contemptuously assert that it might work on someone less intelligent or experienced, but educated people will not be enticed by it. However, if advertising had not brought about significant profit, it would have been abandoned a long time ago.

Major companies were always interested in “getting the customers to register their communication either for purposes of immediate action or to make them favorably disposed in general terms to the advertised product or service” (Goddard 11). This ambition facilitated the emergence of the scientific approach to advertising in the twentieth century when “Hopkins finally brought order in science to the ‘black art’ of advertising and promotion” (Hopkins 2).

This thesis does not aim to provide the answers to all the questions that advertising poses; rather, it focuses on the language component of advertising in relation to the thematic division of studied slogans. It explores the types of linguistic means and the frequency of their occurrence in slogans. The theoretical part defines the concept of advertising and its objectives and attempts to distinguish the most prominent linguistic devices, as well as to explain their role in advertising. It also provides the reader with the definitions of linguistic terms used in the thesis. The practical part deals with the corpus of arbitrarily chosen on-line advertisements, which were divided into three thematically distinct groups; it also presents a consequent analysis of the obtained data based on the theoretical findings of the first part.

1. Theoretical part

1.1. Defining the Concept of Advertising

Customers rarely contemplate the nature of advertising as a form of discourse or as a mechanism of language use, which is rather complex and multi-faceted from the linguistic point of view. Simply put, advertising presents numerous examples of persuasive texts within contemporary culture; as McQuarrie puts it: “advertising is the largest organized persuasive endeavor in the world today” (14). It can be found in numerous forms, such as billboards, flyers, trailers, sky-writings, sandwich boards, brochures, logos, and viral videos.

Dyer defines advertising in its simplest sense as “drawing attention to something or notifying somebody of something” (2). The verb “advertise” is derived from Latin “advertere,” which literally means to turn towards. A. Goddard confirms this, saying that “adverts are texts that do their best to get our attention, to make us turn towards them” (17).

The definition that will be applied to advertising throughout this thesis was formulated by Keller and Kotler as follows: “any paid form of non-personal presentation and promotion of ideas, goods or services. Advertisers include not only business firms but also charitable, non-profit and government agencies” (578). However, this thesis will specifically concentrate on the slogans of printed, billboard, and online forms of advertising in order to characterize the language of advertising.

According to Trehan, the constituents of an advertisement are: headlines, subheads, illustrations, slogans, text or body-copy, blurbs, boxes or panels, identification marks, closing ideas (120).

A **headline** is referred to as “the words in the leading position of an advertisement and, generally, 20% of the readers do not go further than reading headlines” (Trehan 121). Headlines are presented in a larger type font and stand out graphically.

Trehan defines a **slogan** as follows:

A simple phrase or a catchy sentence which is easy to remember, sweet, easily pronounceable and pleasing to the ear. It increases the memory-value of advertisements. Slogans can act like headlines (123).

Similarly, Myers uses the term slogan in its wider sense, defining it as any short catchy phrase appearing in the advertisement (5). The term slogan is also used in its widest sense in this thesis.

1.2. Advertising objectives

Some argue that advertising turns society into a group of wasteful, self-centered, and materialistic people by creating false needs and appetites and encouraging the consumption of superfluous goods that are unable to satisfy even the most basic needs. Sedivy states that “advertising is regenerative because it creates entirely new wants and desires, ones that never visit our neurons were it not for advertising” (11).

From the very beginning of its existence, advertising was used to introduce and promote goods, events, and even people. The objectives of advertising are not limited to boosting sales of the specific company; nowadays, advertising is applied in a much broader context. As Dyer points out:

Advertising has become more and more involved in the manipulation of social values and attitudes, and less concerned with the communication of essential information about goods and services (1).

Dyer continues by equating advertising functions to those which usually religion and art fulfill; modern advertising operates on the same level as myths in the primitive societies, providing people with simple explanations that are supposed to guide their way of life and thinking (2). Consequently, two types of advertising can be distinguished: **commercial** and **non-commercial**.

Muller specifies the advertising objectives, where the word communication is key to this thesis, as follows:

The general goal of advertising is to transmit information to a specific group of recipients in order to achieve the desired effect. Accordingly, the task of

advertising is to systematically plan, design, coordinate, and control all communication activities of an organization (5).

To enhance the selling potential of the product or idea the copywriter must make several crucial decisions: first, what register to use, second, what vocabulary to employ, and third, how to use the language in a creative manner. This thesis aims to characterize the advertising language by analyzing the linguistic techniques that copywriters utilize in slogans in order to achieve their communicative purpose.

1.3. Advertising as communication

1.3.1 Communication in advertisements

Adrian Akmajan highlights two main functions of the language use: first, serving cognitive life, such as thinking or imagining, and second, as a communication instrument (364). The second function is primary to advertising as it aims at conveying a particular message to the audience.

The model of communication can be described with the help of a simple scheme presented in Cruse (5):

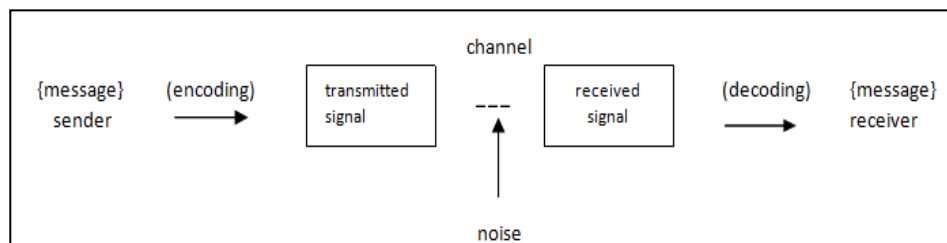


Figure 1: Model of Communication

Source: Cruse, D. A. *Meaning in language*. Oxford: Oxford University Press, 2004.

There is a sender who wants to convey a message. However, this message cannot be transmitted in its original form, so it must be converted into the transmittable form; the signal serves this function. The communication involves linguistic encoding, which is the process of transforming a mental idea into a linguistic form that is later decoded by the receiver. Every mode of communication must have a channel: in speech it is auditory, and in writing it is visual (Cruse, 5).

In the case of advertising, the message sender is a copywriter; the customer performs the role of the receiver. A. Goddard suggests different terms for referring to an advertiser and a consumer she uses the terms that are relevant for this thesis: addresser and addressee (27). These imply from the linguistic point of view, the advertising text is seen as if it was a “spoken interaction in a face-to-face personal communication” (Goddard 28).

Shroder and Vestregaard describe advertising as a “verbal/non-verbal, public, one-way form of communication” (13).

One-way is a term applied to advertising, as the receiver cannot react directly after decoding the message.

Public – it is appealing to a wide audience, such as in case of literature or cinematography.

Verbal communication is the case when the message is expressed by using language (Esposito 85).

Non-verbal communication involves paralinguistic and non-linguistic devices in order to convey the message (Esposito 85).

According to Cook, **paralanguage** is a meaningful behavior that accompanies language (64). In speech, it is reflected through voice quality, tempo, gestures, facial expressions and touch; in writing, it is reflected through choice of typeface and letter sizes (Cruse 9).

Non-linguistic signs are easily interpretable and capable of conveying a message without accompanying language. Examples include smiling, frowning, and winking (Cruse 9).

Despite the fact that advertising often employs both types of communication simultaneously, this thesis deals only with the verbal aspect of advertising and disregards the visual aspect and paralinguistic devices.

1.3.2 Characteristics of Advertising language and its Functions

Leech denotes the language of advertising as loaded language, implying its intention to skew the audience's perception of the message (25). The audience, when reacting to advertising, is consequently acting in a desired and expected way. These characteristics correspond with the main goal of advertising, which is described by McQuarrie: "communication of meaning is secondary, audience response is primary" (8).

To achieve the desired audience response, the language of advertising should comply with the criteria of an effective act of verbal communication. Roman Jakobson determined six language roles, according to which an effective act of communication can be described:

- **The Referential Function** describes a situation, an object, or a mental state and is oriented toward the context.
- **The Emotive Function** does not change the denotation of the utterance, but adds the information about the internal state of the speaker and orientates toward the addresser.
- **The Conative Function** engages the addressee directly and is represented in imperatives and vocatives.
- **The Phatic Function** serves to establish, discontinue, or prolong the communication.
- **The Metalingual Function** is used to describe and discuss the language itself.
- **The Poetic Function** focuses on the message for its own sake (Sebeok 350-377).

Particularly for advertising, the conative and referential functions are crucial, as they are intended to get people to act in a way the advertiser desires. The slogan must accomplish the following subordinate stages before this is possible:

- **Attract attention** – The phatic function serves for these purposes.
- **Convince** – By appealing to reason with the help of the referential function or emotion by using the emotive function (Hébert).

In order to fulfill its functions, an advertisement must also meet the criteria of a successful persuasive text. According to Leech, they are:

- **Attention value** – it must be in the limelight, and it relies on the unconventional usage of language.
- **Listenability/readability** – it must be pleasurable and easy to read in order to maintain the interest it has evoked.
- **Memorability** – the text must be recognizable.
- **Selling power** – it also must facilitate the customers to buy and promote the advertised item or idea (27-31).

Goddard states that in order to make the text persuasive, “copywriters have to find ways to shout at us from the page” (11). The next sub-chapters will shed light on the major linguistic, rhetoric, and communicative principles applied by copywriters in their slogans in order to make their texts bear the characteristics of a persuasive text. As with any practice applied to advertising, may it be rhetoric, stylistics, or semiotics, it must identify all possible means and options available: “in each case, we are setting out the palette of options from which the advertiser may (must) choose” (McQuarrie 5).

1.4. Attention-seeking Devices in Advertising

Variation and creativity play an exceptional role in advertising language. McQuarrie concludes that the slogans devoid of rhetorical devices are less likely to enjoy superior recall and persuasion (427).

Figurative language is a language that departs from the literal meaning in order to achieve a special effect or meaning, while employing figures of speech (Cuddon 279).

McQuarrie stresses that “the advertising decision is expanded to include how to convey a message as well as what to say” (13). That might be the reason why “advertising language has established as a type of a text of its own,” which is characterized by a particular set of linguistic features, for example, manipulating different language levels, such as morphological, syntactic, lexical, and phonological in order to achieve greater expressivity (qtd. in Sternkopf 199).

McQuarrie defines a **rhetorical device**, which is a typical trait of figurative language, as “a method of expression that is an artful deviation from the literal or expected method of expression” (23).

Crystal distinguishes two types of rhetorical devices (135):

- **Schemes:** parallelism and alliteration. The scheme presents a change in standard word order or pattern, or an “artful deviation from the normal arrangement of groups of words” (Young 64).
- **Tropes:** metaphor, metonymy, and personification. The trope is the use of a word, phrase, or image in a non-standard way, or “instances when an individual word’s use deviates from normal” (Young 64).

The following sub-chapters deal with the most prominent rhetorical devices and linguistic features of advertising. The linguistic characteristics are presented accordingly to the pertinent level of language they concern. The examples provided in the sub-chapters below were taken from the analyzed corpus of data; they are presented in italics with the advertized product indicated in parentheses.

1.4.1. Phonological level

The most prominent linguistic devices used in slogans are based on repetition. A. Goddard claims that in real speech, we “tolerate repetition, and even need it to support our memories;” the same principle is applied by copywriters seeking for a major recall of the slogans they create (43).

1.4.1.1 Rhetorical devices

The schemes below are the most frequently found schemes in the analyzed slogans.

Alliteration – is “a figure of speech in which consonants, especially at the beginning of words or stressed syllables, are repeated” (Cuddon 22). *Passion for Perfection* - /p/, // (*Russian Standard vodka*). *Experience the sinister side of Bourbon* - /s/ (*Jim’s Beam*).

Rhyme – presents a formalized consonance of sounds between words or the endings of words, especially when these are used at the ends of lines of poetry (Cuddon 608). *Be a woman for a cause not for applause (Baileys Irish Cream)*.

Assonance – “sometimes called ‘vocalic rhyme’, it consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony” (Cuddon 56). *There is no V in Wodka authentic vodka from Poland is called wodka - /v/ (Vodka Wyborowa)*.

Anaphora – “a rhetorical device involving the repetition of a word or group of words in the beginning of successive clauses” (Cuddon 35). *Pure spirit. Pure experience (Crystal head vodka). It’s naughty. It’s diet Nestea (Nestea)*.

Epistrophe – “a figure of speech in which each sentence or clause ends with the same word” (Cuddon 246). *There is no V in wodka authentic vodka from Poland is called wodka (Vodka Wyborowa)*.

1.4.3. Lexical and Orthographical I level

1.4.1.1 Linguistic features

Leech observed: “Advertising language is marked by a wealth of adjective vocabulary” (151). These help advertisers to communicate the exceptional qualities of their products. The vocabulary that the copywriters choose is often marked by **favorable connotations**, which describe the exceptional qualities of the advertised goods and help the audience to establish a positive attitude towards the product. **Connotations** are the cultural or emotional associations that are commonly understood within a particular society; they are essentially stylistic additional meanings of words (Jackson 57). Favorable adjectives frequently appear in “incongruous alliances,” meaning unexpected combinations, which contribute to the memorability of slogans (qtd. in Sternkopf 222). Examples of words with favorable connotations used in the studied slogans are: *luxury, exclusive, perfection, and the best (Russian Standard vodka)*.

Sternkopf claims that “**the heavy use of the pronoun you** cannot be seen in isolation from the appellative character of adverts” (217). Through the use of personal

pronouns, advertisers manage to appeal to a wide audience and create an effect of addressing every customer personally.

The wide use of **monosyllabic and disyllabic words** (words consisting of a single syllable or two syllables, respectively) can be explained by the readability criteria: the shorter the sentence, the easier it is to read and recall later: *up, only, know, born, make, shot, side, etc.*

Goddard observes that advertising as a literary text “chooses to imitate some aspects of real speech” (45). These aspects on the lexical level can be identified as follows: using **colloquialisms** - “colloquial words, phrases, or expressions are the ones commonly used in everyday use in speech and writing;” plenty of **idioms** – “a form of expression, construction, or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one” (Cuddon 133,353). Colloquialisms can be found in the next slogans: *Vodka is like love; you only know the **real thing** after you experience it (Russian Standard vodka). An **app** for browsing someone’s emotions (Patron Tequila). Idioms: **Miles away from** ordinary (Corona Extra beer). *So good it speaks for itself (Patron Tequila).**

1.4.1.2 Rhetorical devices

Advertisers employ **divergent spelling** “in their attempt to catch the attention of their readers” (Sternkopf 223). They deliberately misspell the words by which they achieve memorability. This is reflected through the use of **antisthecon** – “substitution of a letter for another letter to create an irony ... makes the audience stop and think harder about the meaning” (Howard 39). *Absolut (Absolut vodka), Shakesbeer (Church End Brewery), kinda (WWF), watcha (PCB)*, are examples of unexpected spelling deviation in the analyzed slogans.

Advertisers often make use of **conversion**, which presents “the process by which a word belonging to one word class is transferred to another word class without any concomitant change of form, either pronunciation or spelling” (Jackson 86). The rhetorical figure **anthimeria** is based on conversion: “the substitution of one part of speech for another, for example a verb for a noun and vice versa, often to create an unlikely metaphor” (Cuddon 40). Anthimeria is exemplified in the next slogans: *Log off*

lime in (Corona Extra Beer); Don't be *maybe*, be *Marlboro* (Marlboro cigarettes); Don't throw anything away, there is no *away* (Shell).

1.4.2. Morphological and Syntactic level

1.4.2.1 Linguistic features

From the syntactic point of view, advertising language can be denoted as **block language**. Leech defines block language as “the type of restricted variety of grammar called the disjunctive mode” (90–93). Block language is representative of newspaper headlines and advertising slogans; the sentences are comprised only of the words needed to convey the message. It is reflected through the omission of finite verbs, which transforms a dependent clause into an independent one. This technique significantly saves space and makes the advertisements more concise, yet highly informative. Examples: *Absolut attraction* (Absolut vodka). *For luxury cocktails only* (Tanqueray Ten).

Simple and **minor sentences** are representative of advertising, as they allow for achieving the emphatic effect and ease the audience's message perception. Simple sentences consist of only one clause with a single subject and verb. Minor sentences in their turn “don't follow the grammatical rules found in the vast majority of other sentences” (Crystal). They usually consist of a nominal phrase lacking the other obligatory constituents, such as a finite verb, because advertising language “has developed into stage, where verbs do not need to be used” (Leech 154). Minor sentences are: *Absolut attraction* (Absolut vodka). *For luxury cocktails only* (Tanqueray Ten).

Apart from the **declarative** sentence type which fulfills the informative function, Myers observes that **imperative**, **exclamative**, and **interrogative** sentence types are utilized and very often predominate over the declarative sentence type (47).

Myers notes that advertisers use imperatives, which are essentially commands, “not because telling you to do something really makes you do what they say, but because it will create a personal effect, a sense of one person talking to another” (43). Imperatives can be both negative and positive, depending on the advertisers' intention:

Take a sip and you will never touch another vodka (Russian Standard vodka); Don't reinvent yourself for the sake of others (Carlsberg beer).

Comparative and **superlative** adjectival forms are usual for describing goods to suggest the superior quality and exceptional features. *The most exclusive cigarette (Davidoff cigarettes). The world's most beautiful drink (Martini). Your silence is their greatest weapon (Nour).*

1.4.2.1 Rhetorical devices

To achieve a higher rate of comprehension and retain a high level of readability of the slogans, advertising employs some aspects resembling conversational style. **Ellipsis** is a syntactic scheme when “one or more words are omitted” (Cuddon 231). It is very typical of advertising, as Goddard claims:

Advertising language often attempts to reproduce the elliptical nature of spoken language in order to establish closeness with the reader (123).

Examples of ellipsis can be found in the following slogans: *So good, (that) it speaks for itself (Patron Tequila). (It was) copied but (it was) never equaled (Pilsner Urquell beer).*

The positive form of an imperative very often presents **diatyposis**, which is a “figure whereby one recommends to another certain profitable rules and precepts” (Dupriez 134). Examples of diatyposis are as follows: *Start judging by the cover (Heineken beer). Log off. Lime in (Corona Extra beer).*

The following list below comprises the definitions of the less frequent rhetorical figures identified in the analyzed slogans.

Interrogative sentence types are often presented in a form of a **rhetorical question**, which is essentially “a question not expecting an answer, or one to which the answer is more or less self-evident. It is used primarily for stylistic effect” (Cuddon 606). *Marijuana. Harmless? (Freevibe.com), What if church considered ecology a part of theology? (The people of the United Methodist church).*

Erotosis -“a rhetorical device in which a question is asked in order to get a definite answer – usually no” (Cuddon 249). *At this point would you still think your worrying is global enough? (WWF).*

Ecphonema – presents “an exclamation: of joy, woe, or amazement” and is expressed in the form of exclamative sentence type (Cuddon 235). *My favorite garden you ask? **Easy!** It’s hoegaarden (Hoegaarden beer).*

Memorability can be also accomplished through the syntactic repetition. For instance, copywriters use **grammatical parallelism** which “consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other” (Cuddon 511). *Pure spirit. Pure experience (Crystal Head vodka). Quitting is hard. Not quitting is harder (quit.org).*

Enallage – presents a “figurative device which involves the substitution of one grammatical form for another” (Cuddon 233). *Grandma told me about this animal once, they not exist anymore (WWF).*

Isocolon (subtype - tricolon) – is “a sequence of clauses or sentences of identical length” (Cuddon 373). *Activia drinkable. **Anytime. Anywhere** (Activia).*

Chiasmus – “a reversal of grammatical structures in successive phrases or clauses” (Cuddon 119). *You don’t need to get a **phone**, you need a **phone** that gets **you** (HTC). We make **the tools**, you make **them** do (Lenovo).*

1.4.4. Semantic level

Sternkopf asserts that “in order to be memorable and persuasive, the advertising language needs to be rather vague on the lexical-semantic level” (227). This is why advertisers often employ ambiguity which offers numerous possible interpretations of slogans.

1.4.4.1 Rhetorical devices

Various **puns** or **equivoques** which present “a figure of speech which involves a play upon words” are popular among copywriters due to the element of surprise they bring along and several possible interpretations (Cuddon 572). Sternkopf identifies

“**polysemy** (words with several related meaning), **homonyms** (two formally identical lexemes with unrelated meaning), and **homophones** (different words sounding the same)” as the basis for puns (229). The examples of slogans using these linguistic features are: *You had two options in Siberia: **chilled** or **chilled** (Vodka Smirnoff), Pure **Spirit** (Crystal Head vodka), Drugs don't **get you high** (Save the Children).*

Epithets are used to make the products' description more vivid and enticing: *Life has never been so **colorful** (SONY camera). Make it one of your **delicious** daily habits (Activia).* An epithet is “an adjective or phrase expressing some quality or attribute which is characteristic of a person or thing” (Cuddon 248).

Along with epithets, metaphors are the most prominent figures characterizing figurative language. Cuddon defines a **metaphor** as “a figure of speech in which one thing is described in terms of another with the help of implicit comparison” (432). *Absolut **attraction** (Absolut vodka). One **secret** we Russians want to share (Russian Standard vodka). You spend your life in **cotton** and then you discover **silk** (Russian Standard vodka).* The words in bold present a metaphor on vodka.

In order to reinforce the image, advertisers employ a **simile**, which presents “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison” (Cuddon 657). *Victims are people just **like you and me** (ACAT). Stop staring at me **like I'm some piece of meat** (McDonald's Big Mac). **Vodka is like love** you only know real thing after you experience it (Russian Standard vodka).*

Personification – “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects.” (Cuddon 529). *Optimism **wakes up** with Neskafe (Neskafe coffee). It's **naughty**. It's diet Nestea (Nestea).*

Oxymoron – “fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings” (Cuddon 504). *It didn't take a genius to think of triple distilling whiskey for flavor. But he's probably honest, loyal, and **criminally handsome** (Jameson whiskey). The only **animal** left is **human** (WWF).*

Metonymy – “A figure of speech in which the name of an attribute or a thing is substituted for the thing itself” (Cuddon 434). *Take the **gold** (Adidas)*. The word gold implies the gold medal.

Synecdoche – is a type of metonymy “in which the part stands for the whole, and thus something else is understood within the thing mentioned” (Cuddon 704). *Man aids or nature fades (WWF)*. A **drop** a dishwasher (*Fairy*). A drop stands for the liquid, while the man represents the whole of humanity.

Catachresis – “the misapplication of a word, especially in a mixed metaphor” (Cuddon 106). *Is your **worrying global** enough (WWF)? An app for **browsing** someone’s **emotions** (Patron tequila)*.

Antithesis – is “fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings” (Cuddon 45). *You spend your life in **cotton** and then you discover **silk** (Russian Standard vodka)*. *Be a woman for a **cause** not for **applause** (Baileys Irish Cream)*.

Allusion is “usually an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer. An allusion may enrich the work by association and give it depth” (Cuddon 25). Advertisers very often rely on the consumers’ cultural awareness when trying to enrich their advertisements with such rhetorical figures as allusion. Of course, when exploiting an allusion in their slogans, advertisers risk that it can significantly reduce the number of people this particular advertisement may work on. The consumers may simply be unfamiliar with the original source serving as a reference, which completely eliminates the expected effect. *The **lord** of the **drinks** (Tuborg beer)*. *Someone’s been on **Shakesbeer** (Church End Brewery)*.

Allegory – “is a story or image with several layers of meaning: behind the literal or surface meaning lie one or more secondary meanings, of varying degrees of complexity” (Cuddon 21). *Move your **lee** (Lee jeans)*. *Unleash an **intense rush of freshness** (Colgate)*.

Paradox - “an apparently self-contradictory (even absurd) statement which, on closer inspection, is found to contain a truth reconciling the conflicting opposites” (Cuddon 510). *Tried to **email Uranus**. Made **hat out of ground beef**. **Heard my hair grow**. **Marijuana**. **Harmless** (Freevibe.com)?*

Litotes – “A figure of speech which contains an understatement for emphasis, and is therefore the opposite of hyperbole” (Cuddon 405). *Impossible is **nothing** (Adidas). Take a **sip** and you’ll never touch another vodka (Russian Standard vodka).*

2. Practical part

2.1 Collecting the data

After characterizing the major linguistic devices in the theoretical part, their practical use in advertising is analyzed. The database of 150 advertisements was created specifically for the purpose of this research; it includes three parts distinguished thematically: **alcohol and cigarettes advertising** (№1 -50), **non-commercial advertising** (№51-100), and **unspecified advertising of various products** (№101-150). On-line advertising was the target type of the analysis. The data has been obtained with the help of search engines, as a result of inquiries about the advertising brands. The most popular results of the inquiries were included in the observation, as it is assumed that popularity partly defines the effectiveness of advertising.

The advertising texts reviewed in the analysis come from different thematic domains in order to impartially explore the regularity of their linguistic features. The linguistic analysis of all texts was carried out during the first stage, where the main focus was placed on characterizing the linguistic devices used in advertising slogans while also taking into consideration pertinent language levels such as morphological, syntactic, lexical, orthographical phonological, and semantic. The thesis provides both qualitative and quantitative analysis. The examination of advertising texts allowed for the detection of regularities in the occurrence of different linguistic devices, as well as explanation of the connection between the advertising objectives and the choice of linguistic means in different thematic domains of advertising.

The complete corpus of the analyzed slogans can be found in the Appendix, while the pictures of advertisements can be found on the enclosed CD. Every slogan in the appendix table bears an index upon which its source website can be found in the Bibliography Section.

2.2 The Overall Evaluation

The analysis of 150 advertising slogans demonstrates that nearly every advertisement utilizes rhetorical figures, independently of the thematic domain they come from. However, some linguistic features tend to occur in more frequent manifestations, which can be attributed to advertising functions as well as to its

objectives. Additionally, three categories demonstrate high occurrence of the particular rhetorical figures in relation to the thematic domain they come from. The results of the analysis are presented in the sub-chapters below, accordingly to the pertinent language level observed in the sub-chapter.

2.3 Phonological level

In order to make the slogan more noticeable and memorable, advertisers play with the sounds within the utterance to create euphony. The high occurrence of alliteration and assonance, 28% and 11% respectively, can be attributed to the principal goal of advertising, which is to make a product become a household name. Surprisingly anaphora and rhyme demonstrate low occurrence in the analyzed slogans, 6% and 4% respectively. The chart below illustrates the manifestation of the rhetorical figures in the slogans:

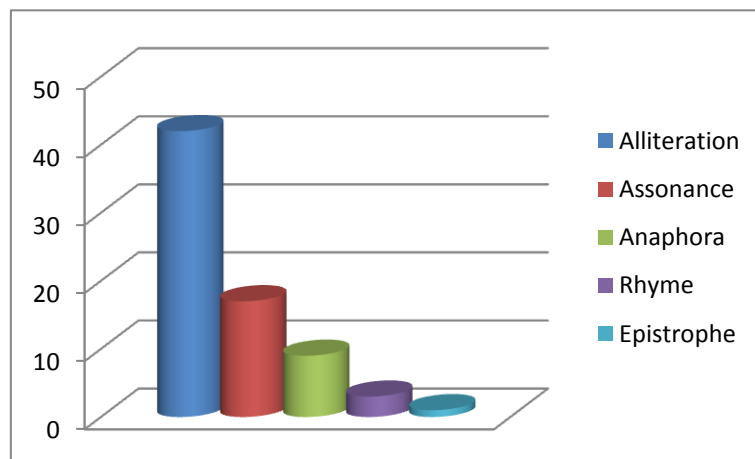


Figure 2: The distribution of rhetorical figures on phonological level

2.4 Lexical and Orthographical level

As already indicated in the theoretical part, advertising seeks to imitate some aspects of real speech. In order to establish contact with the audience and communicate on a more personal level, copywriters use the personal pronouns *you*, *we* and *I*. This appeared to be one of the most prominent strategies in the analyzed examples, present in 54 of 150 examples. The most frequent pronoun used is “you,” which appears in 46 advertisements; it creates the effect that every single customer feels personally

addressed. *Drugs don't get **you** high (Save the Children). Take a sip and **you**'ll never touch another vodka (Russian Standard).*

Nearly 50% of non-commercial slogans address the audience with the help of personal pronouns, due to their principle goal to be moving and motivating for the wider audience, as evidenced by the following examples: *Is **your** worrying global enough (WWF)? **You** wouldn't bathe in this...then why should marine life (The Oceans Conservancy)?* Two other categories demonstrate a lower rate of usage of personal pronouns: 11% in the alcohol and cigarettes category and 9% in the unspecified category. The table below demonstrates the distribution of pronouns in the whole corpus:

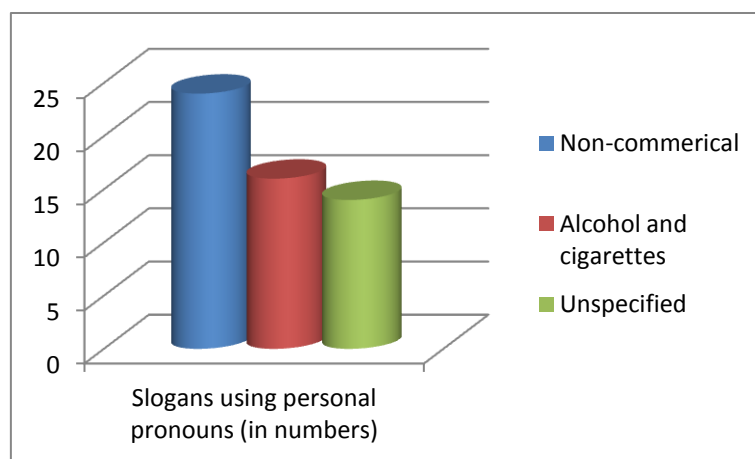


Figure 3: The distribution of pronouns in the analyzed slogans

It is clear that colloquialisms add a conversational tone to the slogans, which could be the reason why almost 10% of advertisers employ them: *When your friends **get wasted** they can forget what's important to them (Controltonight.com). Some **dude** was hanging all over her (Missoula).* When using colloquialisms, advertising designers make the idea understandable to the general public. It appears to be almost effortless to process the message of the advertisements, as the use of colloquial phrases and their resulting blatant manner make them sound as if it was an old friend talking. The main purpose here is to appeal to as many people as possible and make them realize they are being asked to help or to take an action. It is likely that this is why 7 out of 14 advertisements using colloquialisms belong to the non-commercial advertising group. It has been also observed that, generally, informal register predominates over the formal one.

The following slogans demonstrate the usage of adjectives that have connotations either of the authenticity or exceptionality of the advertised items: *Vodka made **different** so you can stand out* (Ciroc vodka). ***Pure** spirit. **Pure** experience* (Crystal Head vodka). It is vital to note that 32% of all slogans advertising alcohol or cigarettes contain adjectives that have connotations of either luxury or exceptionality. These adjectives strengthen the customers' positive attitude towards the item and create an alluring image of the products that essentially have a destructive effect.

The slogans involving divergent spelling constitute 5.3%. Usually, it is applied in order to achieve puns with the brand name: *Absolut(e) stupidity* (Absolut vodka). It can be also applied to modify the utterance so as the informal style may be assigned to it: *It's **kinda** hard to recreate the whole thing* (WWF). *Bad boys, bad boys **watcha gonna** do* (PCB).

The chart below demonstrates the number of slogans where particular linguistic features were identified on the lexical and orthographical level:

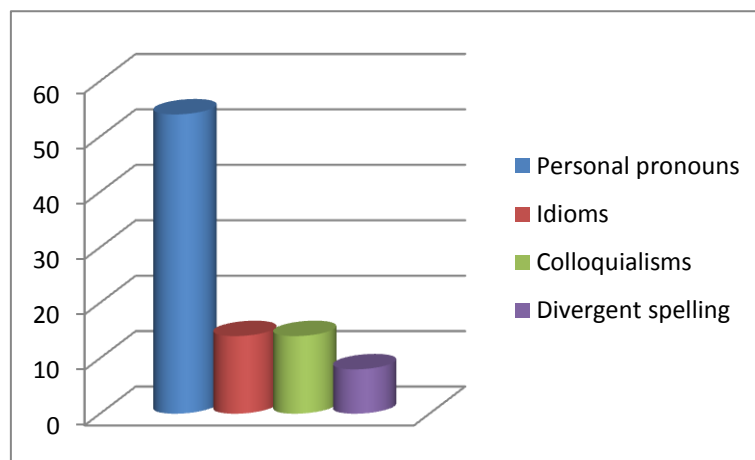


Figure 4: The distribution of linguistic features on the lexical and orthographical level

2.5 Syntactic and Morphological level

Due to their informative character, 70% of the studied advertising slogans present a declarative sentence type. However, a relatively high rate of imperative and interrogative sentence types, 30.6% and 8.6% respectively, indicate the persuasive character of the slogans. Rhetorical figures, such as rhetorical questions and diatyposis, can be found in 5% and 23% of all slogans, respectively. They are designed to force the

audience to think and reflect on the slogan. This anticipated effect on the consumer is responsible for the popularity of diatyposis among the advertisers from the second and third group, alcohol and unspecified advertisements. The reason for those figures' appeal is easily explained by one of the advertising objectives - persuasion. Advertisers from the first group are required to come up with creative slogans, as they are trying to impose products that have potentially adverse effect on the consumers. *Start judging by the cover (Heineken beer). Experience the sinister side of Bourbon (Jim Beam).*

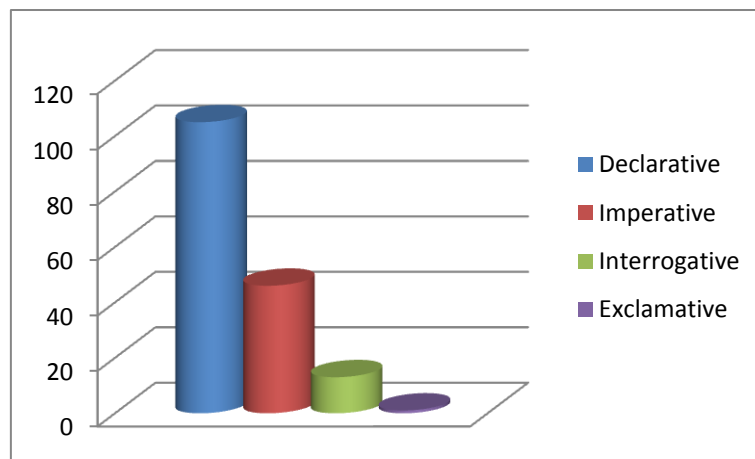


Figure 5: The distribution of sentence types

34 slogans are comprised of minor sentences that represent block-language very typical of headlines and advertising slogans. The vast majority of block language sentences are represented by noun phrases or adjectives. The following examples lack the finite verb in their structure, but still manage to convey the message successfully at the same time fulfilling the readability criteria: *Absolut attraction (Russian Standard vodka). The power of luxury (Beluga vodka).*

Due in part to the ambition to comply with the readability criteria, but also because of the fact that advertising often aims at imitating colloquial style, the copywriters employ a wide range of the specific syntactic figures to achieve the desired effect. The most frequently used syntactic figure is the ellipsis. It contributes to concision of slogans and resembles colloquial style, which is simple in structure. Slogans composed with the help of ellipsis constitute 19 % of the total amount.

Superlative and comparative adjective forms enjoy reasonably high occurrence in the advertising slogans at 7%. They assist with expressing the superiority of advertised items over the other goods.

2.6 Semantic level

The advertisers use various tropes to achieve a certain degree of expressivity. Tropes were found in the analyzed samples across different thematic domains in the following proportion: 14% of slogans use metaphors, 7% use simile, 7% use hyperboles, and 12% use personification.

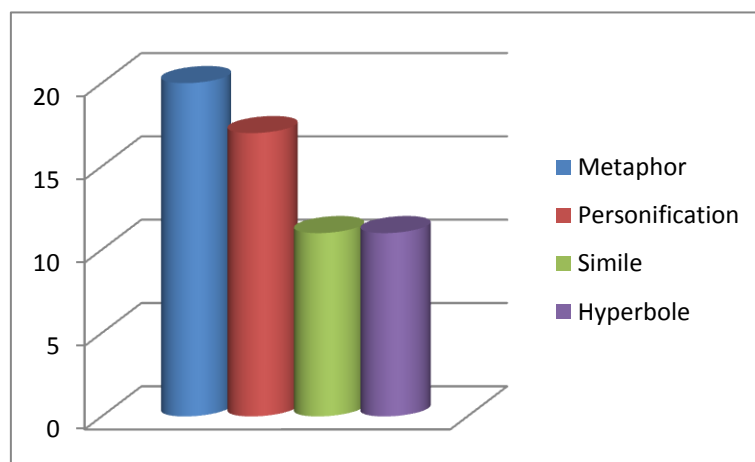


Figure 6: The distribution of tropes on semantic level

Polysemy, or its variation homophony, was identified in 10% of all slogans. Its presence consequently caused the ambiguity of the utterances, which, in turn, the authors of the slogans employed as a pun.

Pun transforms a usual slogan into a playful one. For example: *You had two options in Siberia chilled or chilled (Smirnoff vodka)*. The word *chilled* can carry different meanings which builds a paradoxical effect. Various puns applied in advertising have similar impact on the customers; they are present in 17% of the analyzed slogans. Some examples of a pun are as follows: *Someone's been on Shakesbeer (Church End Brewery)*. *Absolut impotence (Absolut vodka)*. In the first case, the authors played on the similar sounding of the surname of the famous writer and the newly created word. In the second slogan the advertisers altered the spelling of an adjective and gained the brand name, which they subsequently used in the slogan.

To put across the idea of the distinctness of their goods, advertisers juxtapose the description of their products with an entirely opposite idea or phenomena to express the otherness more clearly with the help of antithesis; it occurs in 9% of all slogans.

In the inspected examples, advertisers refer to literature as well as to already existing older ads. The slogan *The lord of the drinks (Tuborg beer)* demonstrates a striking resemblance to the title of the famous book *Lord of the Rings*, while the other slogan *Naughty AND nice (Bentley)* invented by Salman Rushdie is obviously a variation of the old and existing slogan “naughty but nice” used to describe cream cakes. With the help of allusions, advertisers may adjust their texts in accordance with the desired target audience. Logically, the second slogan is oriented away from younger consumers, since it advertises an expensive commodity, such as a car. Furthermore, the referential advertisement is rather dated, so by drawing a parallel with it, the authors expect a certain type of person to react to it: prosperous, generally older, who would understand the message behind the words.

Nevertheless, advertisements using allusion may be rather challenging for the audience since the public has to decode the message to get the correct connotations. For instance: the slogan *What’s your wild rabbit (Hennessy)?* used for presenting Hennessy brand requires people to have read the novel by Lewis Carroll and interpret the wild rabbit as a symbol of driving power that motivates humanity to reach new heights.

Puns are slightly easier to decode as they essentially present an altered idiom or collocation which is still recognizable without much of an effort. For example, the slogan *Is your worrying global enough (WWF)?* is easily associated with the collocation “global warning;” similarly, the altered idiom “to see the world through rose colored glasses” is detectable in the slogan *See the world through chocolate colored glasses (Nesquik)*. Allusion has been identified in 11 slogans, which comprise 7% of all slogans, while puns comprise 17% of all slogans exposed to the analysis.

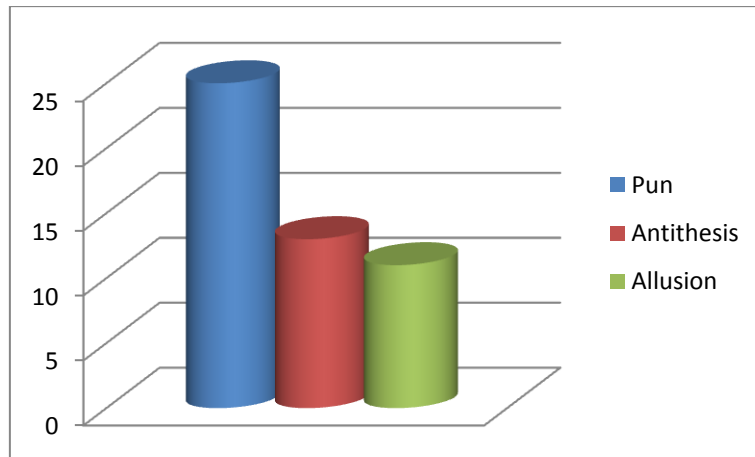


Figure 7: The distribution of rhetorical figures on semantic level

2.7 Observation

The division of the slogans into three categories allowed for observation of the several patterns in the use of particular rhetorical figures.

First, the category of alcohol and cigarettes advertisements employ significant amount of metaphors, personifications, and puns, as well as adjectives with favorable connotations while the other two categories do not demonstrate that significant percentage:

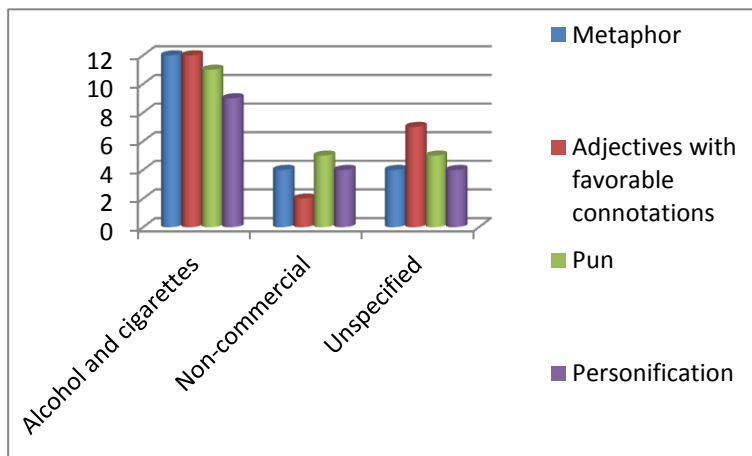


Figure 8: The distribution of selected linguistic features and rhetorical devices in the analyzed categories

This regularity can be explained in connection with the products or ideas being advertised in the three categories. When advertising alcohol or cigarettes, copywriters have to make up the exceptional qualities and benefits of consuming these particular products, as they do no real favor to customers' health. Hence, describing alcohol "*for*

luxury cocktails only (Tanqueray Ten),” they divert from mentioning the potential danger of the product, and present it in light of splendor and chic. Additionally, the low occurrence of colloquialisms (4%) in the given category contributes to the creation of luxury image.

The imperative sentence type is distributed evenly, although employed more often in unspecified category of advertising, while the declarative sentence type prevails in the category of alcohol and cigarettes:

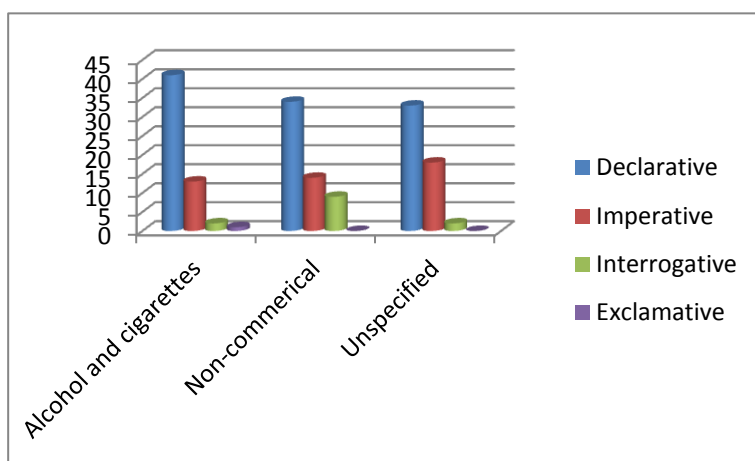


Figure 9: The distribution of sentence types in the analyzed categories

As it was suggested in the theoretical part, the two main functions of the advertising text are persuading and informing. Although the persuasive function does not always have to be accomplished through the explicit usage of imperatives, the imperative sentence type is widely used in slogans. The informative function is fulfilled through the declarative sentence type, and it most frequently occurs in the first category of alcohol and cigarettes, as copywriters communicate the information about their products by means of declaratives. Exclamatives are feebly marked in the analyzed slogans. It also should be noted that analyzed slogans demonstrate a high level of ignorance towards punctuation marks, which could be the reason for the low occurrence of exclamatives. For example, in the following: *Vodka is like love you only know the real thing after you experience it(!)* (Russian Standard Vodka). *Up(!)Down(!) Up(!)* Guinness makes for great sport(!) (Guinness beer).

Alliteration, ellipsis, and similes are evenly distributed through the three distinguished categories and some of the most prominent rhetoric devices used in the analyzed slogans:

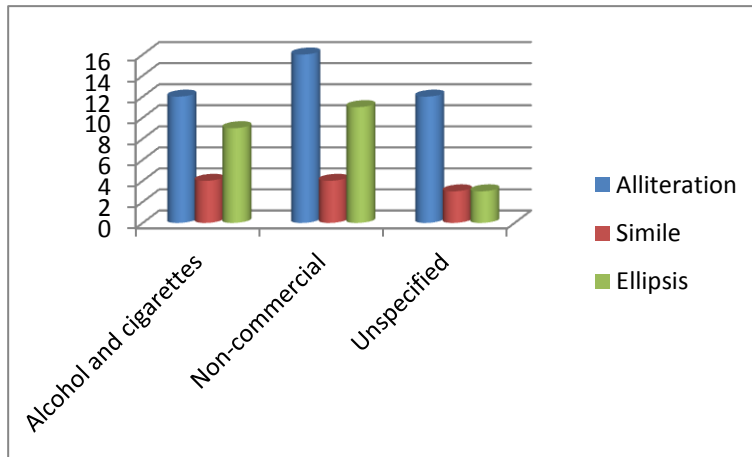


Figure 2: The distribution of the most prominent rhetorical devices in the analyzed categories

The examples with alliteration can be found throughout the whole corpus of analyzed slogans in a relatively even distribution comprising approximately 26% in each category, while ellipsis are identified in approximately 15% of the slogans. These figures are universally used due to their contribution to the memorability of slogans.

It has been also observed that nearly every analyzed slogan employs either a rhetorical device or demonstrates specific linguistic features which have been discussed above. This means that advertisers heavily rely on language in their intention to persuade the customer to buy their products or agree with the idea they are trying to promote. However, each category of the analyzed three demonstrates the consistency in terms of the choice of rhetorical figures.

The first category of advertising alcohol and cigarettes tends to use descriptive language which involves usage of metaphors, similes, and adjectives with favorable connotations; in comparison to the other two categories, the occurrence of metaphors and similes in the alcohol and cigarettes advertising is twice as high. The second category of non-commercial advertising frequently employs imperatives and personal pronouns. The third category demonstrates the usage of a wide range of rhetorical devices, as well as high rate of imperatives.

Conclusion

The theoretical part provides the definition of advertising and describes it as a type of communication. The most frequent linguistic devices used in slogans have been identified and, consequently, described in relation to the advertising objectives. The practical part relies on the findings of the theoretical part to analyze the advertising slogans and identify the patterns of their occurrence in the studied slogans.

The corpus of slogans is divided into three thematic categories and the practical part establishes the connection between the choice of linguistic devices used in slogans and the thematic category to which the advertisements were assigned. The analysis confirms the proposition that copywriters rely on language, using it in order to make the slogans accomplish their main function: make the customer be enticed by the particular product or idea advertized. The most frequent linguistic devices employed in slogans are identified and present: heavy use of the personal pronoun you, ellipsis, alliteration, imperative sentence type, puns, and personification.

It has been also observed that the frequency of occurrence of the rhetorical devices does not depend on the category and is distributed evenly throughout the whole corpus of analyzed samples. However, the choice of the particular rhetorical figures demonstrates the dependence on the advertising category: alcohol and cigarettes advertising tends to use descriptive language with metaphors, personification, and adjectives with favorable connotations; non-commercial advertising employs high number of personal pronouns in order to establish a closer connection with the audience and call people to action; unspecified advertising of various products stands out with its high number of imperatives, which is explained by its persuasive function.

The results of the research carried out in this thesis may serve as a basis for further studies that aim to investigate the regularities in the use of the advertising language or its effectiveness.

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Appendix

The Table of the analyzed data

Slogan	Linguistic features			
	Lexical/Orthographic level	Morphological/Syntactic level	Phonological level	Semantic level
1. There is no V in W odka authentic vodka from Poland is called w odka <i>Wodka wyborowa</i>	“Authentic”, antisthecon	Declarative sentence type	Epistrophe, assonance /b/, alliteration /v/	Pun with the brand name
2. Take a SIP and you’ll never touch another vodka <i>Russian Standard</i>	Personal pronoun “you”, “never”	Imperative sentence type		Diatyposis, litotes
3. Vodka is like LOVE you only know real thing after you experience it <i>Russian Standard</i>	Colloquialism, Personal pronoun “you”	Declarative sentence type	Alliteration /l/	Simile
4. Up Down Up Guinness makes for great sport <i>Guinness</i>	Phrasal verb	Declarative sentence type	Repetition, assonance /ei/	
5. One SECRET we Russians want to share <i>Russian Standard</i>	Personal pronoun “we”	Minor sentence, declarative sentence type		Metaphor
6. You spend your life in cotton and then you discover SILK <i>Russian Standard</i>	Personal pronoun “you”	Declarative sentence type		Metaphor, antithesis
7. Born under a lucky star <i>Heineken</i>	Idiom	Ellipsis, declarative sentence type	Assonance /ʌ/	Personification
8. We make other beers green with envy <i>Heineken</i>	Idiom, personal pronoun “we”	Declarative sentence type	Assonance /i:/	Personification
9. Start judging by the cover <i>Heineken</i>	Idiom	Imperative sentence type		Diatyposis
10. Absolut attraction <i>Absolut vodka</i>	Divergent spelling	Minor sentence, declarative sentence type	Assonance / æ/	Metaphor, pun with the brand name

11.	For luxury cocktails only <i>Tanqueray Ten</i>		Minor sentence, declarative sentence type		
12.	Maybe never wrote a song be Marlboro <i>Marlboro</i>	Conversion	Imperative, declarative sentence type		Diatyposis, anthimeria, personification
13.	Be a woman for a cause not for applause <i>Baileys</i>		Ellipsis, imperative sentence type	Rhyme	Antithesis, diatyposis
14.	Vodka made different so you can stand out <i>Ciroc vodka</i>	Phrasal verb, “different”, personal pronoun “you”	Declarative sentence type		
15.	Someone’s been on Shakesbeer <i>Church End Brewery</i>	Antisthecon	Declarative sentence type		Allusion, pun with the brand name
16.	The power of luxury <i>Beluga vodka</i>	“luxury”	Minor sentence, declarative sentence type	Assonance /Λ/,	Metaphor
17.	Coffee it keeps us busy until the tequila arrives <i>Coffee & Tequila aficionado</i>		Declarative sentence type	assonance /i:/	Personification
18.	The most exclusive cigarette <i>Davidoff</i>	“exclusive”	Superlative adjective form, minor sentence, declarative sentence type		Hyperbole, synecdoche
19.	Yes, I can have my head in the clouds for hours... in the passenger seat flying to a holiday destination Cream spirit <i>Baileys</i>	Idiom, personal pronoun “I”	Declarative sentence type		Pun : 1) idiom (to not know the facts of a situation); 2) literal meaning, polysemy
20.	An app for browsing someone’s emotions <i>Patron</i>	Colloquialism	Minor sentence, declarative sentence type		Metaphor, catachresis (to browse emotions),
21.	Miles away from ordinary <i>Corona extra</i>	Idiom	Minor sentence, declarative sentence type		Hyperbole
22.	My favorite garden, you ask? Easy! It’s hoegaarden.	“My”	Ellipsis, exclamative and interrogative sentence types,		Hypophora, pun with the brand name, ecphonema

	<i>Hoegaarden</i>		declarative sentence type		
23.	You had two options in Siberia chilled or chilled <i>Stolichnaya</i>	Personal pronoun “you”	Declarative sentence type		Paradox, pun: 1) chilled – cold; 2) chilled – relaxed, polysemy
24.	So good it speaks for itself <i>Patron</i>	Idiom	Ellipsis, asyndeton, declarative sentence type		
25.	Not all good vodka drinks end in “tini” <i>Russian Standard</i>		Declarative sentence type		Allusion (Martini)
26.	Passion for Perfection <i>Skyy Vodka</i>	“Perfection”	Minor sentence, declarative sentence type	Alliteration /p:/s/	Metaphor
27.	Log off Lime in Find your beach. <i>Corona extra</i>	Anthimeria	Imperative sentence type, declarative sentence type	Alliteration /l/	Allusion, (Lime in – Log in), diatyposis
28.	What the label doesn’t tell you, a sip will. please enjoy responsibly <i>Jack Daniel’s</i>	Personal pronoun “you”	Ellipsis, declarative sentence type		Personification, diatyposis
29.	It didn’t take a genius to think of triple distilling whiskey for flavor. But he’s probably honest, loyal and criminally handsome. Taste above all else <i>Jameson whiskey</i>	Idiom	Declarative sentence type		Pun, oxymoron, epithets, personification
30.	Experience the sinister side of Bourbon <i>Jim Beam Devil’s cut</i>		Imperative sentence type	Alliteration /s/	Diatyposis
31.	A shot of Adventure <i>Jose Cuervo Especial</i>		Minor sentence, declarative sentence type		Metaphor
32.	The world’s most beautiful drink <i>Martini</i>		Superlative adjective form, minor sentence, declarative sentence type		Hyperbole, epithet

33.	Don't re-invent yourself for the sake of others (Our taste has remained unique since 1847) <i>Carlsberg</i>		Imperative sentence type		
34.	Unlike some people Belvedere always goes down smoothly <i>Belvedere</i>	Phrasal verb, "always", homophony	Declarative sentence type		Simile, personification
35.	Sometimes our vodka has impurities like ICE <i>Russian Standard</i>	"Our"	Declarative sentence type	Alliteration /s/, assonance /ai/	Simile
36.	Like all works of art, one must take time to appreciate it. Please drink responsibly <i>Stella Artois</i>	Idiom	Declarative sentence type	Alliteration /t/,	Simile, diatyposis
37.	Get into the SPIRIT <i>Skyy vodka</i>		Imperative sentence type		Diatyposis, pun: 1) spirit – strong drink; 2) spirit - a particular way of thinking, feeling, or behaving, polysemy
38.	Sit or Stand Don't be a maybe Be Marlboro <i>Marlboro</i>	Conversion	Imperative sentence type	Alliteration /s/,	Diatyposis, anthimeria
39.	When the toast is due... Do it with the best. <i>Stella Artois</i>		Imperative sentence type, ellipsis		Diatyposis, pun
40.	The LORD of the DRINKS <i>Tuborg</i>		Minor sentence, declarative sentence type		Allusion, metaphor
41.	Copied but never equaled The world's first original Pilsner <i>Pilsner Urquell</i>	"Never", "first"	Minor sentence, ellipsis, declarative sentence type		Antithesis
42.	Keep the party going after the sun goes down <i>Patron</i>	Phrasal verb	Imperative sentence type, declarative sentence type		Diatyposis
43.	Pure Spirit. Pure		Parallelism,	Anaphora,	Metaphor, pun:

	Experience. <i>Crystal head vodka</i>		minor sentence, declarative sentence type	alliteration /p/, /t/, /s/	1) spirit – strong drink; 2) spirit - a particular way of thinking, feeling, or behaving, polysemy
44.	No introduction necessary <i>Carlsberg</i>		Minor sentence, declarative sentence type	Alliteration /n/	
45.	I expect people to serve me <i>Courvoisier</i>		Declarative sentence type		Personification, pun serve: 1) perform duties or services for someone 2) present (food or drink) to someone, polysemy
46.	A blend of TASTE and DISTINCTION Flaunt your taste <i>Hennessy</i>		Minor sentence, imperative sentence type		Metaphor, diatyposis
47.	Spirito Strong but tasty Luck is an attitude <i>Martini</i>		Declarative sentence type	Alliteration /t/	
48.	What’s your wild rabbit? <i>Hennessy</i>	“Yours”	Interrogative sentence type, rhetorical question	Alliteration /w/	Allusion, metaphor
49.	Bred to chase down your taste buds. Flying dogs	Phrasal verb, “your”	Ellipsis, declarative sentence type	Assonance /ei/	Metaphor, personification
50.	Watch out Love is in the air	Phrasal verb	Imperative sentence type	Assonance /ʌ/	Allusion, diatyposis
Non-commercial advertising					
51.	Man aids or nature fades <i>WWF</i>		Declarative sentence type	Rhyme, assonance /ei/	Synecdoche
52.	At this point would you still think global warming isn’t real <i>WWF</i>	“You”	Interrogative sentence type		Erotosis
53.	Don’t kill yourself and us too <i>Alghanim</i>	“us”, “yourself”	Ellipsis, imperative sentence type		Hyperbole
54.	Go green There is no		Imperative sentence type	Alliteration /g/	Diatyposis, pun: planet B: 1)

	Planet B <i>The green society</i>				Allusion to BBC film; 2)Antithecon – plan B ->planet B)
55.	The only animal left is a human <i>WWF</i>		Declarative sentence type		Oxymoron
56.	Champions drink responsibly “I’d always tell my friends where the line is” Rafael Nadal <i>Bacardi limited</i>	“I”	Declarative sentence type	Alliteration /r/	
57.	Champions drink responsibly “I try to beat everyone at tennis, not at drinking” Rafael Nadal <i>Bacardi limited</i>	“I”	Declarative sentence type	Alliteration /r/	Antithesis
58.	We are all connected Use condoms <i>Japi Jane</i>	“We”, homophony	Imperative sentence type	Alliteration /k/	Diatyposis, allegory
59.	What we see when you smoke <i>www.quitsmoke.us</i>	“We”, “you”	Ellipsis, declarative sentence type	Alliteration /w/	
60.	Drugs don’t get you high <i>Save the children</i>	Personal pronoun “you”	Declarative sentence type	Alliteration /d/	Pun: get you high – 1)to be very excited; 2) literal meaning, polysemy
61.	Absolut impotence. “Drink provokes the desire but takes away the performance” W. Shakespeare <i>laygeng.com</i>	Divergent spelling	Declarative sentence type		Pun with the brand name, antithesis
62.	Friends don’t let friends drive drunk <i>U.S. Department of Transportation</i>		Declarative sentence type	Alliteration /f/, /d/, /r/	
63.	She’s never cheated on her boyfriend, until now. When your	Colloquialism, “never”, “you”	Parallelism, declarative sentence type	Anaphora	Simile

	friends get wasted they can forget what's important to them (...) when you see them drinking like there's no tomorrow, slow them down a bit so they actually have one. <i>Controltonight.com</i>				
64.	Absolut stupidity. <i>Bucharest Traffic Police</i>	Divergent spelling	Declarative sentence type	Alliteration /s/, /t/	Pun with the brand name
65.	Smoking kills your manhood <i>Masalatime</i>	"Your"	Declarative sentence type	Alliteration /k/	Personification
66.	Don't throw anything away there is no away <i>Shell</i>	Conversion	Imperative sentence type	Assonance /æ/	Anthimeria
67.	Tried to email Uranus Made hat out of ground beef Heard my hair grow Spent night in jail Marijuana. Harmless? <i>Freevibe.com</i>		Ellipsis, minor sentence, interrogative sentence type, rhetorical question, declarative sentence type		Paradox
68.	Leaving a friend for dead isn't normal. But on meth it is. <i>MethProject.com</i>		Ellipsis, declarative sentence type	Alliteration /f/	Antithesis
69.	No one thinks they'll spend a romantic evening here. Meth will change that. <i>MethProject.com</i>		Declarative sentence type		Antithesis
70.	Picking for bugs under your skin isn't normal. But on meth it is. <i>MethProject.com</i>		Ellipsis, declarative sentence type		Antithesis
71.	15 bucks for sex isn't normal. But on meth it is.	Colloquialism	Declarative sentence type		Antithesis

<i>MethProject.com</i>					
72.	If there is no planet, where will you drive? Jeep encourages you to guard the wonderful place we live in, so that we can continue enjoy nature, the beautiful views and all the good that the world is offering us. <i>Jeep</i>	“You”	Conditional clause, interrogative sentence type, rhetorical question	Alliteration /w/	
73.	Some things can’t be covered Fighting women’s abuse together. <i>King Khalid Foundation</i>		Ellipsis, declarative sentence type	Assonance /ʌ/	
74.	Tequila really hits the spot. Especially on the 401. <i>MAAD</i>		Declarative sentence type		Polysemy
75.	Your silence is their greatest weapon. Physical. Verbal. Emotional <i>Nour</i>	“Your”	Superlative adjective form, minor sentence, declarative sentence type		Metaphor, tricolon
76.	Is your worrying global enough? Face the problem before it’s too late. <i>Legambiente</i>	Collocation (global warming)	Interrogative sentence type, imperative sentence type		Diatyposis, pun, catachresis
77.	A girl that wasted is a way easy to hook up with... So I made sure her friends got her out of there. She was in no shape to be going home with some guy <i>Missoula</i>	Phrasal verbs, collocation, colloquialism, “I”	Declarative sentence type		
78.	Some dude was hanging all over her, so we took off... and got her	Phrasal verb, colloquialism	Declarative sentence type		

	to leave with us. She was drunk and we didn't trust him <i>Missoula</i>				
79.	Smoking. Pleasure for you. Poison for your family. Quit smoking now. <i>Mumbai's Network Advertising</i>	"You"	Imperative sentence type, ellipsis, minor sentence, declarative sentence type	Alliteration /p/	Antithesis
80.	Can't resist lighting one up in front of friends. Social farting is as ridiculous as social smoking. Social smoking is smoking <i>Ontario Ministry of Health</i>		Ellipsis, declarative sentence type	Alliteration /s/	Simile
81.	Quitting is hard. Not quitting is harder. <i>quit.org</i>		Parallelism, declarative sentence type		
82.	Friendships aren't drunk- proof. Don't overdo it. <i>The other hangover</i>		Imperative sentence type, declarative sentence type		
83.	Any idea where our rubbish ends up? <i>Lg&f</i>	Phrasal verb, "our"	Ellipsis, interrogative sentence type		
84.	Record your voice for your loved ones while you still can <i>U.S. Department of Health and Human Services</i>	"You"	Imperative sentence type		Diatypis
85.	Smoking isn't just suicide. It's murder. <i>Chilean Corporation against cancer</i>		Declarative sentence type		Hyperbole
86.	You wouldn't bathe in this...then why should marine	"You", divergent spelling	Ellipsis, interrogative sentence type, rhetorical		Personification, catachresis

	life? <i>The Oceans Conservancy</i>		question, declarative sentence type		
87.	Victims are people just like you and me. <i>ACAT</i>	“You”, “me”	Declarative sentence type		Simile
88.	Grandma told me about this animal once, they not exist anymore. <i>WWF</i>	Colloquialism, “me”	Enallage, declarative sentence type		
89.	What if church considered ecology part of theology? <i>The people of the United Methodist church</i>		Conditional, interrogative sentence type, rhetorical question		
90.	Do your heart a favor. Quit smoking. <i>CDC</i>	Idiom, “your”	Imperative sentence type,		Diatyposis
91.	It’s kinda hard to recreate the whole thing. Please recycle. <i>WWF</i>	Colloquialism, divergent spelling	Imperative sentence type, declarative sentence type	Alliteration /h/	Diatyposis
92.	Stop climate change before it changes you <i>WWF</i>	“You”	Imperative sentence type		Diatyposis
93.	You can’t afford to be slow in an emergency Act now for the planet <i>WWF</i>	“You”	Imperative sentence type		Diatyposis
94.	What on Earth are you doing to our planet? <i>WWF</i>	Colloquialism, “you”	Interrogative sentence type		Personification
95.	As if deciding to have an abortion wasn’t enough of a journey About 4000 Irish women have to travel to Britain for help for help every year <i>BPAS</i>		Conditional clause, declarative sentence type	Assonance /ɒ/	Metaphor
96.	The most		Superlative		Metaphor

	dangerous place for an African American is in the womb. <i>thatsabortion.com</i>		adjective form, declarative sentence type		
97.	“I’m the kind of guy who DOESN’T have sex with a girl when she is too DRUNK. Are you?” Greg, rugby player <i>“We can stop it”</i>	“I”, “you”	Interrogative sentence type, rhetorical question		
98.	Spare parts for humans are not as original as those for cars Don’t drink and drive <i>BMW</i>		Imperative sentence type, declarative sentence type	Alliteration /d/	Metaphor, simile
99.	Jack and Jill went up the hill to fetch a pail of water ... One’s destiny. Another’s rhyme. It’s time we educate ourselves <i>“now or never”</i>	“We”	Minor sentence, declarative sentence type	Nursery rhyme, alliteration /dʒ/	Antithesis, allusion
100.	MYTH: keeps fresh. REALITY: suffocates. Please dispose polyethylene bags responsibly <i>my zero waste</i>		Imperative sentence type, ellipsis		Antithesis
Unspecified advertising					
101.	Stop staring at me like I’m some piece of meat <i>Big Mac McDonald’s</i>	Colloquialism, idiom	Imperative sentence type	Alliteration /st/,	Simile, personification, paradox
102.	Berry Exotic <i>Blueberry pomegranate smoothie McDonald’s</i>	Conversion, antisthecon	Minor sentence, declarative sentence type		Pun
103.	Our hotcakes are going like...	“Our”, idiom	Incomplete sentence,		Simile

	<i>Hotcakes McDonald's</i>		declarative sentence type		
104.	You have about 10,000 tastebuds. Use them all. McDonald's	"You"	Imperative sentence type, declarative sentence type		Diatypsis, hyperbole
105.	Take the gold <i>Adidas</i>		Imperative sentence type		Diatypsis, metonymy
106.	Protect your feet. And our noses. <i>Vodol</i>	"Your," "our"	Ellipsis, imperative sentence type		Diatypsis
107.	Introducing the world's slimmest OLED TV <i>LG</i>		Ellipsis, superlative adjective form, declarative sentence type		
108.	Life has never been so colorful <i>SONY camera</i>		Declarative sentence type		Epithet
109.	Make it one of your delicious daily habits <i>Activia</i>	"Your"	Imperative sentence type	Alliteration /d/	Diatypsis, epithet
110.	Nothing is lighter than zero <i>Diet Sprite</i>		Comparative adjective form, declarative sentence type		Metonymy
111.	Get the full picture <i>Panasonic camera</i>		Imperative sentence type		Diatypsis, pun get the full picture: 1) literal meaning; 2) idiom, polysemy
112.	Bad boys, Bad boys, Watcha gonna do, when they click on you? <i>PCB</i>	Colloquialism, "you", divergent spelling	Interrogative sentence type, rhetorical question	Repetition	Allusion
113.	My bonus is faster than your bonus. <i>BMW</i>	"My"	Comparative adjective form, declarative sentence type		Allegory
114.	Next time open this page 5.3seconds earlier so that your eyes can catch the all-new 3 series Coupe for 2007. <i>BMW</i>	Idiom	Imperative sentence type		Diatypsis
115.	Brings out the human in men.	Phrasal verb	Ellipsis, declarative		Metaphor

Braun series 1 <i>Braun</i>		sentence type		
116. A body built for sin. Introducing the Cayman S. It's stirring things up. <i>Porsche</i>	Phrasal verb, colloquialism	Minor sentence, ellipsis, dsentence type	Alliteration /b/	Metaphor
117. Where the beauty begins <i>Chanel</i>		Ellipsis, declarative sentence type	Alliteration /b/	
118. It's naughty. It's diet Nestea <i>Nestea</i>		Parallelism, declarative sentence type	Anaphora	Personification
119. The moon watch. The first and only Watch Worn on the moon. <i>OMEGA speedmaster original</i>		Minor sentence, declarative sentence type	Assonance /p/	Epithet
120. Live on the Coke side of life <i>Coca Cola</i>	Conversion	Imperative sentence type	Assonance /at/	Pun, diatyposis, catachresis
121. Which Lenor woman are you today? Choose one of the unique perfumes of Lenor. <i>Lenor</i>	Conversion, "you"	Imperative sentence type, interrogative sentence type, rhetorical question		Diatyposis, catachresis
122. Unleash an intense rush of freshness <i>Colgate</i>		Imperative sentence type	Alliteration /ʃ/	Allegory, diatyposis
123. It's not your dream phone. It's the one after that. <i>HTC</i>	"Your"	Parallelism, declarative sentence type	Anaphora	Hyperbole
124. Activia drinkable. Anytime. Anywhere <i>Activia</i>		Minor sentence, declarative sentence type	Anaphora	
125. See the world through chocolate colored glasses <i>Nesquik</i>	Idiom	Imperative sentence type		Pun
126. You don't need to get a phone, you need a phone that gets you. <i>HTC</i>	"You"	Chiasmus, declarative sentence type	Anaphora	

127.	Move your lee. Premium quality denim in motion <i>LEE</i>	“Your”	Imperative sentence type, minor sentence		Allegory
128.	We make the tools, you make them do. <i>Lenovo</i>	Personal pronouns “you”, “we”	Parallelism, chiasmus, declarative sentence type		
129.	Impossible is nothing <i>Adidas</i>	Conversion	Double negation, declarative sentence type		Litotes
130.	iPhone5. Loving it is easy. That’s why so many people do. <i>Apple iPhone</i>		Minor sentence, declarative sentence type		
131.	Communication just got sweeter <i>M&Ms</i>	Homophony	declarative sentence type		pun sweeter: 1) Have the taste of sugar; 2) pleasing in general; delightful
132.	Beef. With a lot of horses hidden in it. <i>Mini cooper</i>		Minor sentence, declarative sentence type	Alliteration /f/	Allusion, allegory, polysemy
133.	Optimism wakes up with Neskafe <i>Neskafe</i>		Declarative sentence type		Personification
134.	Twice the guts. Double the glory <i>Nike</i>	Idiom	Minor sentence, Parallelism, declarative sentence type	Alliteration /g/	Pun
135.	Nivea sun. For when there isn’t any. <i>Nivea</i>		Minor sentence, declarative sentence type		
136.	Forget wetness. Forget bulk. Play on with Pampers Active fit with dry max. <i>Pampers</i>	Phrasal verb	Imperative sentence type, isocolon, parallelism, declarative sentence type	Anaphora	Diatyposis
137.	Life-altering events. Love, childbirth, turning the ignition. <i>Porsche</i>		Minor sentence, declarative sentence type	Alliteration /l/	Hyperbole
138.	WRAITH. And the world stood still <i>Rolls Royce</i>		Minor sentence, declarative sentence type	Alliteration /s/	Metaphor, hyperbole

139.	The islands are calling. And yet the islands couldn't possibly know your cell number. It's a pack of contradictions <i>Starburst</i>	Homophony	Declarative sentence type		Personification, pun calling: 1) convene; 2) phone
140.	Get in. Get happy <i>Volkswagen</i>	Phrasal verb	Imperative sentence type	Anaphora	
141.	Almost as complicated as a woman. Except it's on time. <i>IWC watch</i>	Homophony	Minor sentence, declarative sentence type		Simile, pun time: 1) precise; 2) punctual
142.	Naughty AND nice <i>Bentley</i>		Minor sentence, declarative sentence type	Alliteration /n/	Allusion
143.	Twix try both and pick a side <i>Twix</i>		Imperative sentence type		Diatyposis
144.	Oh deer its hard to spel when your hungry. If you keep, making typing mistakes grab yourself a snickers fast. <i>Snickers</i>	Divergent spelling, colloquialism, homophony	Imperative sentence type, declarative sentence type		Diatyposis
145.	More fanta. Less serious. <i>Fanta</i>	Homophony, antisthecon	Minor sentence, parallelism, declarative sentence type		Pun
146.	A drop. A dishwash. <i>Fairy</i>		Isocolon, minor sentence, declarative sentence type	Alliteration /d/	Synecdoche, hyperbole
147.	Antioxidants. Disguised in delicious tea form <i>Nestea iced tea</i>		Minor sentence, declarative sentence type	Alliteration /d/	Personification
148.	Enjoy your mind now because after you taste xtreme fruit gum it wil be blown. <i>Skittles</i>	Divergent spelling, colloquialism	Imperative sentence type		Hyperbole, diatyposis
149.	Some people flaunt their wealth. Others flaunt their taste.		Parallelism, asyndeton, declarative sentence type	Repetition	Antithesis

<i>Cooper</i>				
150. Feed your teeth <i>Blendamed</i>	“Your”	Imperative sentence type	Assonance /i:/	Diatyposis, metaphor