

**Linguistic and Structural Differences in Traditional and Internet  
Car Advertisements**

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MA Thesis  
December 2007

Tampereen yliopisto  
Englantilainen filologia  
Kieli- ja käännöstieteiden laitos

LINDHOLM, ELISA: Linguistic and Structural Differences in Traditional and Internet Car Advertisements

Pro gradu -tutkielma, 69 sivua + liitteet 5 kpl  
Syksy 2007

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Tämän Pro gradu -tutkielman tavoitteena on tarkastella ja vertailla mainonnan kieltä sekä mainosten rakennetta. Tutkielma pyrkii luomaan yleiskatsauksen mainoksille tyypillisiin rakenteellisiin ja kielellisiin piirteisiin sekä vertailemaan sanoma- ja aikakauslehdistä sekä internetistä löytyviä mainoksia, kohdealueenaan automainokset Iso-Britanniassa. Analysoitavat mainokset on kerätty the Independent ja the Observer -sanomalehdistä sekä Autocar -aikakauslehdessä. Internet -mainoksia puolestaan edustavat bannerit ja eri automerkkien kotisivut.

Vaikka mainosten ulkonäkö ja sisältö saattaa vaihdella suurestikin kanavasta riippuen, niistä on kuitenkin tunnistettavissa tiettyjä yhteisiä piirteitä. Tutkielman viitekehys perustuu Leechin 1966 julkaisemaan ”standard advertising English” -käsitteeseen, joka määrittelee mainoksille tyypilliset kielelliset ja rakenteelliset piirteet. Rakenteellisia piirteitä ovat esimerkiksi otsikko ja iskulause eli slogan. Kielellisiä ominaispiirteitä ovat puolestaan mm. runsas adjektiivien käyttö, imperatiivit, komparatiivit, metaforat ja äänteellinen sointuvuus (esim. allitteraatio). Huomioon otettiin myös mainosten jaottelu ns. ”hard sell”- ja ”soft sell”- eli järkeen ja tunteisiin vetoaviin mainostyyppeihin.

Tutkimusaineistona käytettyjä mainoksia verrattiin toisiinsa Leechin määrittelemien piirteiden avulla, niin että kaikki mainoksista löytyvät piirteet laskettiin ja koottiin taulukoihin. Näin pystyttiin vertailemaan eri mainonnan kanavien ominaispiirteitä. Lähtöolettamuksena oli, että mainontakanavalla on suuri vaikutus sekä mainoksen ulkonäköön että sisältöön. Erityisesti perinteisten, eli sanoma- ja aikakauslehtimainosten odotettiin eroavan Internet-mainoksista. Muut hypoteesit liittyivät yksityiskohtaisemmin tiettyihin mainonnan piirteisiin. Esimerkiksi internet-mainoksissa käytettävän kielen oletettiin olevan hyvin epämuodollista, kun taas tietylle kohderyhmälle osoitetun aikakauslehden mainoksista oletettiin löytyvän runsaasti alalle ominaista sanastoa.

Mainoksia analysoitaessa niiden havaittiin suurimmaksi osaksi yhä noudattavan ”standard advertising English” -käsitteen määritelmiä. Siitä huolimatta tultiin siihen johtopäätökseen, ettei mainonnan eri kanavien välille voi vetää selkeitä rajoja. Vaikka tutkituissa mainoksissa oli paljon yhteisiä piirteitä, havaittiin niissä myös runsaasti vaihtelua sekä kanavien välillä että niiden sisällä.

Avainsanat: mainonnan kieli, lehtimainokset, internet-mainokset

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# 1 INTRODUCTION

Advertising is everywhere around us. In addition to the traditional media of advertising, such as television, radio, newspapers, and magazines, advertisements also appear at roadsides, on posters, and even on the sides of hot-air balloons. Rather recently, the branch of advertising has also expanded its presence to the Internet.

Advertisements can be defined as:

...the paid, nonpersonal communication of information about products or ideas by an identified sponsor through the mass media in an effort to persuade or influence behaviour. (Bovéé 1995, 4)

Thus, they are advertisers' tools for increasing the visibility and conspicuousness of the products, services or brands they offer. Nowadays, advertisements are so common that we hardly even notice them. Therefore, due to the abundance of advertisements people encounter in their everyday lives, their vocabulary, grammar, sentence structure, and layout has to be carefully planned in order to attract the attention of potential buyers.

According to Bovée (1995, 16-18), advertisements have already been a part of our everyday life for centuries. Nevertheless, it was only the Industrial Revolution that saw the emergence of modern-type print advertisements as technological advances gave solutions to faster printing methods and enabled a vaster distribution. In addition, the invention of photography changed the layout of advertisements and enabled a new way of displaying and promoting products. The second significant step in the development process of advertising occurred a few decades later as sound and motion in the form of radio and television advertisements were introduced. The latest great advancement and change commenced in the early 1990s along with the development of the World Wide Web (Zeff 1997, 1). The first form of Internet advertising was the website itself; banners and buttons emerged a couple of years later.

Even though advertisements can take many forms and appear in numerous different media and although their language as well as the accompanying pictures can vary a great deal depending on the type and purpose of the advertisements or the target audience, nevertheless, certain similar features can be found in them. These central features are labelled *standard advertising English* by Leech (1966) and involve, for instance, the use of catchy slogans, questions, word-play and incomplete sentences.

The purpose of this pro gradu thesis is to study the language, layout, and structure of advertising. More specifically, the main aim is to compare and contrast the differences in traditional and Internet car advertisements in the UK. The term *Internet advertising* refers to all the advertisements published on the Internet, e.g. banner advertisements and pop-ups as well as the actual homepages of companies. *Traditional advertising*, on the other hand, signifies all the advertisements that do not involve the Internet, such as advertisements in newspapers and magazines and on television. In this study, the representatives of traditional advertisements are those printed in newspapers and magazines, whereas the Internet advertisements studied are banner advertisements and companies' websites on the Internet. The decision to exclude, for instance, TV advertisements is based on the intention to only concentrate on the written part of advertisements, not on pictures, sounds or motions, which are the essential characteristics of advertisements on television.

The first part of this study will concentrate on defining what advertisements are as well as describing the central elements commonly found in them, i.e. features of *standard advertising English*. Chapter 2 first introduces the essential characteristics of advertisements in general by categorising them, for instance, according to their type, function, audience, and technique. Subsequently, the central elements of both traditional and Internet advertisements will be

presented focussing on the advantages and disadvantages of each channel of advertising. When presenting these features, attention will be paid especially on a marketing-related side of advertising. In section 2.2, on the other hand, the discussion concentrates on the linguistic aspects related to the issue. In this section, a few theories related to advertising language will be presented, after which the central framework of the present study, i.e. *standard advertising English* will be introduced. The second part of this study begins in chapter 3, which explains in more detail the material and methods used in this study, after which, in chapter 4, the results of the study will be presented. The findings section lists the differences and the similarities between the Internet and traditional advertisements as regards vocabulary, sentence structure, grammar, and layout. Subsequently, the differences will be analysed. The main focus will be to find out whether the features of *standard advertising English* apply to both the Internet and traditional advertisements as well as to examine the main differences between these two forms of advertising. Furthermore, the discussion will address the possible reasons for the dissimilarities as well as how the choice of media affects the language used in the advertisements.

## 2 ADVERTISEMENTS

### 2.1 Defining Advertisements

The word *advertisement* derives from Latin *advertere*, meaning “to turn towards” (Goddard 1998, 6). The term is illustrative, since the advertisers’ goal is, precisely, to attract potential buyers’ attention and make them either physically or figuratively *turn towards*, i.e. notice the advertisements that promote the companies’ brands, products or services.

Advertisements are organizations’ means of marketing their commodities or brands to the public. In general, they are paid (Bovéé 1995, 4), public and formulated with the intention of influencing consumers to purchase (Vestergaard and Schroder 1985, 10, 14). Therefore, also the language of advertising has been labelled as *loaded language*, since “it aims to change the will, opinions, or attitudes of its audience” (Leech 1966, 25). Although it has been stated that advertisements form a unique discourse-type, a genre, of their own (Myers 1994, 6), they are far from homogeneous. The range, multidimensionality as well as diversity of different types of advertisements can best be perceived when categorising them as regards, for instance, their type, function, audience, technique or appearance.

According to Vestergaard and Schroder (1985, 1), advertisements can first be divided into commercial and non-commercial types. The focus of this study will be on commercial advertisements, which include prestige or goodwill advertising, industrial or trade advertising and commercial consumer advertising. However, since this study concentrates on advertisements aimed at consumers, industrial advertising, i.e. advertisements used in business-to-business communication (Vestergaard and Schroder 1985, 2) will be ignored. Instead, prestige advertisements and commercial consumer advertisements will be dealt with. Prestige

advertisements and commercial consumer advertisements are both “directed towards a mass audience with the aim of promoting sales of a commercial product or service” (Leech 1966, 25). However, prestige or *soft-sell* advertising has a more indirect way of persuading the consumers to buy than commercial consumer or *hard-sell* advertising (Vuokko 2003, 217) in that prestige advertising concentrates on creating a certain type of image of the product, brand or company, whereas commercial consumer advertising attempts to straightforwardly persuade the consumers to buy. According to Bovée (1995, 230), a characteristic hard-sell advertisement makes rational appeals by advertising the low price of the product or demanding the consumers to “Buy now!” In Cook’s (1992, 10) view, in addition to price, the appeals made by hard-sell advertisements also involve “limited availability and guaranteed reliability”. Soft-sell advertisements, on the other hand, appeal to the emotions of the consumer by evoking associations that connect something positive with the advertised product and, thus, indirectly persuade consumers to buy (Bovée 1995, 231).

In addition to the type, a distinguishing category affecting the form of advertisements is the medium used in advertising (Cook 1992, 9). According to Cook, the media denote the different channels of advertising, like, for instance, radio, newspaper or the Internet. In each channel, advertisements have their own distinguishing features characteristic to that particular medium. For example, as the variation can be due to technological factors or the time spent with the medium, print advertisements can be expected to diverge from those published in the electronic media. The characteristics of the two media discussed in this study, *traditional* and the *Internet*, will be covered in the following sections 2.1.1 and 2.1.2.

Furthermore, what makes a difference in advertisements is naturally the product, service or brand that is being advertised as well as the target audience (Cook 1992, 11), since consumers’



purchase decisions vary a great deal depending on various demographic factors or the advertised product itself. Accordingly, what appeals to one group of consumers does not necessarily convince another. Therefore, paying attention to the choice of words and selecting the right channel of advertising is crucial when attempting to target a certain group of consumers, as understanding the audience and buyer behaviour increases the effectiveness of the advertisement (Bové 1995, 84).

Finally, yet another way of categorising advertisements is classifying them according to the goal or technique used. Common techniques used in advertisements are, for example, nostalgia and humour as well as the use of testimonials and statistics (Teachervision, 2007). The method of realising these techniques, on the other hand, is persuasion. It has been stated that “Advertisements are overwhelmingly used with persuasive intent. That is, the advertisers are striving to alter behaviour and/or our levels of awareness, knowledge, attitude, and so on in a manner that would be beneficial to them” (Rotzoll in van Dijk 1985, 94) and also that “Advertising...does not try to tell us that we need its products as such, but rather that the products can help us obtain something else which we do feel that we need” (Vestergaard and Schroder 1985, 29). Thus, persuasion is an advertiser’s means of convincing the consumers of the necessity of buying and, especially, of reminding them about the material or social needs that buying a certain product will satisfy (Vestergaard and Schroder 1985, 5). Persuasion is commonly carried out by making appeals that are either rational, emotional (Delin 2000, 125-126), rewarding or motivational (Bettinghaus 1968, 161-163). As the name suggests, rational appeals appeal to the rationality and emotional to the emotions of the consumers. Reward and motivational appeals, on the other hand, are somewhat overlapping with the first two. According to Bettinghaus, the effectiveness of reward appeals lies in their promise of delivering the

consumer something he or she needs or wants, whereas motivational appeals appeal, for instance, to the consumers' values in order to motivate them to act. Consequently, both reward and motivational appeals can be either emotional or rational depending on the context. The type of appeal used depends on the goal of advertising, which can involve, for instance, ameliorating the image of a company, changing the habits of the entire society, assuring consumers of the reliability of the company or product, increasing profitability, gaining publicity or changing the brand image (Delin 2000, 125).

Nowadays, advertisements can be found practically anywhere. Thus, advertisers must work hard to be noticed by the consumers who are bombarded by the never-ending flow of information. Consequently, according to Bovée (1995, 343) advertisers need to make careful decisions concerning the selling type, target audience, purpose, goal, and technique of advertising, since all of them have a crucial effect on the form of an advertising message.

Defining advertisements through categorization creates a comprehensive picture of their variability. Particularly due to their multidimensional nature, it would be impossible, for instance, to examine merely the language of advertisements and disregard the fundamental factors affecting the choice of words. Therefore, in addition to linguistic factors, it is important to take into consideration the marketing-related matters discussed in this section when studying the field of advertising, since whereas the linguistic point of view sees the language of advertising merely as a form of discourse, the marketing point of view looks at advertising from the profit-making and the customers' perspective, emphasizing the underlying factors that affect the linguistic elements. The linguistic features will be discussed in more detail in section 2.2.

### **2.1.1 Traditional Advertisements**

What may be regarded as *traditional advertisements* are all the different forms of advertising that cannot be found on the Internet, i.e. online, but appear offline in the traditional media types, such as outdoor, print, radio, television, and direct mail. The traditional advertisements discussed in this study are print advertisements published in newspapers and magazines.

#### **2.1.1.1 Newspapers**

Before the introduction of radio and television, print advertising, and newspapers in particular, used to have nearly a monopoly in the field of marketing (Bovée 1995, 371). Although print advertising lost some of its market share after the new media types were introduced, it still is the biggest channel of advertising, at least in the UK. In addition, the advertising expenditure of print advertisements, i.e. the amount of money advertising agencies spend to advertisements, continues to increase steadily every year (Advertising Association, 2005).

According to Bovée (1995, 376-381) most newspapers are not targeted to any particular group of readers, but to the general public, which is both an advantage and a disadvantage. On the one hand, newspaper advertisements reach a wide range of potential buyers, but on the other hand, it is difficult to target any particular group of consumers with them, except geographically. In addition, an advertisement can be accurately timed in newspapers, so that, if necessary, it can be published on a certain, decided day. However, a problem with advertising in newspapers is its short life span, since what is published today will be old news tomorrow. Furthermore, “Newspapers are filled with articles, photos, ads, and inserts, so an individual ad competes with a lot of clutter” (Bovée 1995, 381) and is, thus, easily left unnoticed. Newspapers are usually

published either in broadsheet or tabloid size, but the size of advertisements in them may vary from a one line classified advertisement to a full-page one (Bovéé 1995, 375).

### **2.1.1.2 Magazines**

In the UK, there is a magazine for almost every purpose or area of life one can imagine. Bovée (1995, 385) divides magazines into three main types based on their audience: consumer, business, and farm. However, the most popular categories of consumer magazines, according to the UK Audit Bureau of Circulations (ABC, 2006), involve sports, women's interests, home and leisure.

According to Bovée (1995, 386-389), one of the major advantages of magazine advertising is that magazines are both geographically and audience-wise extremely selective. Thus, unlike newspapers, magazines can be targeted to a very specialized readership. Moreover, since the readers of a particular magazine are most likely interested in the subject matter, the probability of noticing an advertisement is better. Magazine advertisements also have a long life span, which increases the likelihood that an advertisement is noticed. However, a long life span may also be a disadvantage, since it does not allow changes or new advertisements to appear frequently.

### **2.1.2 Internet Advertisements**

Contrary to *traditional advertisements*, *Internet advertisements* denote only the types of advertisements that can be found on the Internet. Such types are, for example, websites, pop-ups, buttons as well as banner and e-mail advertisements (Zeff 1997, 34-64). Compared to the traditional ones, online advertisements have not been as thoroughly studied, mostly due to the

fact that the entire Internet is a rather new phenomenon and the first online advertisements only appeared slightly over a decade ago (Harris and Dennis 2002, 9).

The Internet is:

A vast and burgeoning global web of computer networks with no central management or ownership... [It] links individuals and businesses of all types to each other and to information all around the world. (Kotler 2004, 24)

The part of the Internet this study solely concentrates on is the World Wide Web (WWW). According to Harris and Dennis (2002, 9), the commercialization of the Internet began in the early 1990s, as WWW and the first web browser, Mosaic, was introduced. The browser enabled the creation of commercial websites that were accessible to the public. Since then, one of the most remarkable points in the development process of Internet advertising has been its outstanding pace. The number of websites has mushroomed and the amount of advertising expenditure has grown more than a 100-fold during the last ten years (Advertising association, 2005). Nonetheless, “as the Web became cluttered with commercial sites, simply building a Web site wasn’t enough to reach Internet consumers” (Zeff 1997, 29). Therefore, advertisers required a tool that helped in persuading consumers to their websites. Consequently, banner advertisements and pop-ups were created with the purpose of guiding consumers to find companies’ websites (Hollis 2005, 255).

Advertising online differs from the traditional methods in many ways. Zeff (1997, 13) maintains that among the advantages of web advertising is, for instance, the fact that advertisers can easily track consumer behaviour by calculating the clicked items of an advertisement. Furthermore, advertising on the Internet is more flexible and interactive than print advertising. Flexibility denotes that an advertisement can be placed, changed or deleted on the Internet at any time, whereas, for example, a magazine advertisement cannot be altered before a new issue is

published. Interactivity, on the other hand, refers to the fact that it is easier for the consumers to respond to an advertisement on the Internet than offline, since, depending on the product, it may be possible to test or even purchase it online. In addition, Internet advertisements are inexpensive and have a potential to reach a large number of prospective buyers (Levine 2001, 38-39).

### **2.1.2.1 Websites**

A website was the very first type of Internet advertisement (Zeff 1997, 29). Nowadays, as the Internet is almost invariably a part of companies' marketing communications strategy, the importance of having a website is immense. Internet strategies and, thus, the way organizations use their websites can be divided into three stages: *bricks and mortar*, *clicks and mortar*, and *clicks only* (Harris and Dennis 2002, 99). In the first stage, a company does have a website, but it is only used for providing information on the company or its products. In the second stage, the company uses a mixture of both traditional and online methods in its strategy. Consequently, the website acts as more than merely a source of information, enabling, for example, testing or contact requests online. Companies executing the third stage, *clicks only*, solely operate on the Internet and have "little or no physical presence" (Harris and Dennis 2002, 99), i.e. physical premises, shops or outlets for the consumers to visit. The decision of which Internet strategy to use depends a great deal on the advantages that can be obtained via the Internet. For instance, it would make little sense for car manufacturers to only operate on the Internet, since purchasing a car is often an important decision and, in general, requires the physical presence of the seller, buyer, and product. As a whole, websites are nowadays much more than simply advertisements. Nevertheless, considering merely their structural and linguistic elements, websites still have plenty in common with what is traditionally regarded as characteristic to an advertisement.

As the Internet is teeming with websites, plenty of attention should be paid to their design and content (Kotler 2004, 88). Levine (2001, 98-99) lists the features that are essential for effective websites. According to him, websites should be “easy to use, eye-catching, fun, interesting, informative, and interactive.” They should also “download quickly, deliver on their promises, and change frequently” (Levine 2001, 98-99). The content of websites may range from information on the company and its product and services to games and promotions (Kotler 2004, 86-87). According to Chaffey (2002, 22), “Good content is the key to attracting consumers to a website and retaining their interest or achieving repeat visits.” Overall, the language used on the Internet is considered more casual compared to other media of advertising; it has even been called “written speech” by Crystal (2001, 25). The text on websites should also be clear, brief, and scannable, since people are used to acquire information online quickly and effortlessly (Nielsen and Tahir 2002, 15).

#### **2.1.2.2 Banner advertisements**

A banner advertisement is “A rectangular graphic displayed on a web page” (Chaffey et al 2003, 332). The purpose of banners is to drive traffic to a company’s website and, therefore, clicking a banner usually takes the user there (Zeff 1997, 41). The first banner advertisement was published in 1994. It was a static banner that involved only one blinking sentence of text on a colourful font (Strauss 2006, 323). Since then the layout, graphics, and language used in advertisements has changed a great deal and, nowadays, the majority of banners are animated and include several images (Chaffey et al 2003, 335). Furthermore, the form of banner advertisements is standardized by IAB (Internet Advertising Bureau, 2006), leaving the advertisers with six official shapes and sizes. The standardization is done in order to diminish the possible irritation that

flashing and blinking advertisements may cause (Strauss 2006, 330). It also makes the banners more effective and clearly identifiable among all the clutter on websites (Internet Advertising Bureau, 2006).

Similarly to websites, the content is extremely important in banners, too. According to Zeff (1997, 43), effective banner advertisements have a few points in common. Firstly, they all have a *call to action*, i.e. a claim that catches a consumer's attention or a phrase that encourages him or her to click the banner. Furthermore, it has been studied that merely inserting a simple imperative "click here" to the banner increases the response-rate more than a more complex sentence (Hofacker and Murphy 1998, 709).

## **2.2 Advertising language: Common features**

Language is a vehicle of communication that can serve many different purposes. The functions of language can be, for instance, expressive, directive, informational, metalingual, interactional, contextual or poetic (Vestergaard and Schroder 1985, 16-17). Different styles of communication can also be distinguished and divided into "four sets of polarities": colloquial – formal, casual – ceremonial, personal – impersonal and simple – complex (Leech 1966, 74).

Since advertising is a form of communication and frequently based on a verbal message, most of the functions of language apply to advertisements, too. For example, advertisements can be directive, i.e. guide the consumers' thoughts and viewpoints and persuade them to buy, they can be informational, i.e. offer information and assurance, or interactional, i.e. create communication and contact between advertisers and consumers (Vestergaard and Schroder 1985, 16-17). Among the characteristic features of advertisements are also the contextual and poetic functions. Contextual function refers to what can be called as *deictic* words (Vestergaard and Schroder



1985, 17), like for instance, *you*, *we* and *there* that only make sense in a certain context. Poetic, on the other hand, denotes features such as rhymes and metaphors, which occur frequently in advertisements.

As regards the styles of communication, Leech (1966, 74) maintains that the language used in advertising is often more colloquial than formal, because advertisements can, thus, reach a larger audience and be more approachable. Initially, the second set of polarities, casual – ceremonial, is not easy to distinguish from the first, colloquial – formal, but in Leech's terms casual and ceremonial refer to the degree of intimacy as well as the superiority or inferiority between the advertiser and the consumer. Accordingly, whereas *ceremonial* denotes politeness, *casual* involves language restricted to a limited number of people. Leech's (1966, 77-80) view is that the use of too casual language, such as slang, is generally avoided, since it can cause irritation among some groups of consumers. On the other hand, advertisements frequently use imperative forms without an indicator of politeness, i.e. *please*, which often is a part of more ceremonial language. Thus, advertising language is neither casual nor ceremonial, but somewhere in between. Thirdly, personal style of communication is dominant in advertisements, since, in Leech's opinion, the first, second or third person reference is almost invariably used in advertising, the passive voice being very rare. Finally, the last set of polarities, i.e. the simplicity of advertising language depends on the channel that is being used as well as the content and the audience of the advertisement. On the whole, the language used in advertisements tends to be more simple than complex (Leech 1966, 83).

One of the most common guidelines used when planning an effective advertising message is an AIDA model, which consists of four stages: *attention*, *interest*, *desire* and *action* (Kotler 2004, 473). So, an effective advertisement must first draw a consumer's attention to itself.

According to Leech (1966, 27), “one way of provoking the consumer’s attention and curiosity is to present him with something surprising and unexpected.” After catching the attention, it should be sustained and further developed into an interest and a desire over what is being advertised. A way of doing that is by making a claim or a statement of the product that prompts action, i.e. persuades the consumer to move over to the fourth stage and make a purchase (Vestergaard and Schroder 1985, 58).

Although the channel and the subject matter have a considerable effect on the style and form of the advertising message, a closer look at the language and structure of different kinds of advertisements reveals that there are, in fact, certain features that are common to the majority of them. These rather easily distinguishable central features of the language of advertising are called *standard advertising English* by Leech (1966, 105) and involve features related to the layout, lexis, sentence structure, and grammar of advertisements. The central features of the language and structure of advertisements will be presented in more detail in the following sections. Nonetheless, it is worth noting that as Leech introduced the concept of *standard advertising English* already in the 1960s, the features he included in the concept naturally involved merely offline advertisements. Hence, the applicability of *standard advertising English* to online advertising will be analysed in section 4.2.2 below.

### **2.2.1 Structure and layout**

In general, there are four standard components that are characteristic to the structure of advertisements: *headline*, *body copy*, *signature*, and *slogan* (Delin 2000, 126). Additionally, the layout of advertisements also frequently involves visuals (Goddard 1998, 12), which are not included in the scope of this study.

A headline is an important part of an advertisement, since:

First, it serves as the “come-on” to get people to stop turning the page and check out your ad. Second, as much as 80 percent of your audience may not bother to read the body copy, so whatever message these non-readers carry away from the ad will have to come from the headline. (Bové et al 1995, 239)

Accordingly, a headline is the first, and possibly the only, part of an advertisement that is read. Therefore, the main purpose of headlines is to arouse interest as well as to attract and persuade consumers to continue reading the entire advertisement and eventually buy what is being advertised (Vestergaard and Schroder 1985, 58). Consequently, headlines need to be catchy, interesting or even outrageous to be noticed (Delin 2000, 126). Moreover, headlines frequently include hyperbolic claims, i.e. they use words such as *new*, *improved* or *unique* to attract attention (Vestergaard and Schroder 1985, 58).

A body copy is the main part of the text in an advertisement. It “does the main informative and persuasive work of the advert” (Delin 2000, 127) as well as “helps to define the brand’s personality, and to reinforce the brand values consistently” (Rowley 2004, 230). Accordingly, while headlines usually cover the first two stages of the AIDA model, discussed in section 2.2, i.e. *attention* and *interest*, a body copy of an advertisement serves to stimulate the last two steps, i.e. *desire* and *action* (Vestergaard 1985, 58-65).

The style, shape, and length of a body copy may vary a great deal from an advertisement to another depending on the advertisement’s size and purpose. For example, the body copy of banner advertisements is frequently shorter than that of print advertisements, simply due to the issue of space.

A signature line in an advertisement consists of a signature, that is, a brand name or a logo and is often accompanied by a slogan or a price-tag (Leech 1966, 59). A brand name denotes the

label given to a product in order to distinguish it from other products (Kotler 2004, 285). A logo, on the other hand, is a trade-mark, i.e. a symbol that helps to identify the product. Logos can either symbolize something (for example, heart = love) or be completely arbitrary, as it is, in particular, the case among many car manufacturers (Vestergaard and Schroder 1985, 41).

In connection with the brand name and the logo, the signature line often includes a slogan, which is a memorable phrase that refers to the object of the advertisement. The purpose of a slogan is to tie together and summarize the essence of what is being advertised (Rein 1982, 54). For instance, if the object is a product, a slogan may refer to its characteristics, performance or some abstract feature or quality that can be connected to it (Delin 2000, 127). A signature is typically placed on the lower right hand corner of the advertisements in order to be the last thing people read and, thus, remember (Myers 1994, 139).

### **2.2.2 Address**

The atmosphere and tone of advertisements can be rather effectively influenced with the use of different pronouns that address the reader. In Myers' (1994, 7) words, advertisements "construct positions for the audience," meaning that instead of merely emphasising the assets of the products, advertisements regularly concentrate on creating a certain kind of image of them. This kind of image-creation or position-construction may be obtained by altering the pronoun used for addressing the reader.

The way of addressing the reader can be either direct or indirect. The use of the pronoun *you* or an imperative represent the former, the pronouns *I*, *s/he*, and *we* the latter. The first person reference, i.e. *I*, is used when there is a need for a narrator. This narrator may act as an expert, a giver of advice or share some personal experience that the reader can identify with (Cook 1992,

156). Similarly, *he* or *she* typically refer to someone the reader is familiar with or can relate to. In addition, the third person reference may be used for making a distinction between the male and the female gender (Myers 1994, 85).

Although advertising was defined as a nonpersonal method of communication, advertisers, nevertheless, attempt to personalize their message and, thus, the most frequently used pronoun in advertisements is *you* (Cook 1992, 156). Directly addressing the reader is considered the most effective way of attracting attention, since it increases the reader's feeling of a personal dialogue with the advertiser (Myers 1994, 79) and leaves the reader with a sensation that it is precisely him/her or someone they aspire to be that the advertisement is made for (Goddard 1998, 29). Another way of directly addressing the reader is by replacing the pronoun *you* by an imperative verb form, which will be discussed in 2.2.4 below.

*We*, on the other hand, commonly refers to the manufacturer (Cook 1992, 156). It is used for bringing big, impersonal companies closer to the public and "producing a sense of solidarity with the customer or projecting the image of the company as personal" (Myers 1994, 81-82).

### **2.2.3 Lexis**

Delin (2000, 132) divides the vocabulary of advertisements into three categories: familiar, positive, and memorable words. Firstly, in order to make the advertisements effortless to read and to comprehend as well as easy to identify with, advertisers often use simple language and everyday wording. The second category, positive words, draws upon the idea of offering the reader positive associations of the product. These positive connotations can be communicated to the audience with the use of superlative word forms, synonyms or euphemisms (Delin 2000,

133). Thirdly, the category of memorable words includes, for instance, repetition, metaphors or some other poetic devices that will be further discussed in section 2.2.4 below.

In Leech's (1966, 151) study of the advertising lexicon, he found out that among the different parts of speech, it was the use of adjectives that had the most variation, whereas, for instance, only a limited number of different verbs were found. Although his sample data only consisted of TV advertisements, the findings also apply to other types of advertisements. Among Leech's (1966, 152-154) list of the most common adjectives and verbs are, for example, the following:

<i>big</i>	<i>buy</i>
<i>easy</i>	<i>come</i>
<i>extra</i>	<i>choose</i>
<i>fine</i>	<i>get</i>
<i>free</i>	<i>give</i>
<i>good/better/best</i>	<i>go</i>
<i>great</i>	<i>have</i>
<i>new</i>	<i>make</i>
<i>special</i>	<i>see</i>
<i>wonderful</i>	<i>take</i>

The frequency of the use of these words in modern advertisements will be studied in chapter 4.

#### **2.2.4 Structural elements**

In addition to the elements related to the lexis and layout, *standard advertising English* contains a number of other features related to the sentence structure of advertisements. In this study, the features are divided into grammatical and poetic ones. The way advertisements use these features often deviates from the accustomed in that they are used with the purpose of attracting consumers' attention or in order to increase the memorability of advertisements, which can result in an unconventional language use (Leech 1966, 27). Furthermore, in Myers' view (1994, 44), what all these features have in common is the fact that, when used in advertisements, they cannot

be overlooked or glanced over by the readers, since the unanticipated deviations force the audience to engage in carefully reading and actively interpreting them.

#### **2.2.4.1 Grammatical features**

One of the distinctive grammatical features of advertisements is their frequent use of disjunctive language, i.e. abbreviated or incomplete sentences (Leech 1966, 90). As Myers (1994, 55) points out: “ads often punctuate phrases as if they were whole sentences. One can read whole ads without coming across a main verb.” A probable reason for the lack of verbs or other parts of speech is the intention to make advertisements as concise and pithy as possible.

Another grammatical feature commonly found in advertisements is a frequent use of imperative forms. Imperatives are used in order to encourage the consumers to buy and, so, complete the fourth stage of the AIDA model discussed in 2.2, i.e. *action* (Vestergaard and Schroder 1985, 67). The imperative clauses found in advertisements commonly refer to:

1. Items related to the acquirement of the product (*get, buy, ask for*)
2. Items related to the consumption of the product (*have, try, enjoy*)
3. Items which act as appeals for notice (*look, see, watch*) (Leech 1966, 110-111)

However, since advertisements almost invariably use imperatives without a politeness marker *please*, they should be used with caution in order not to be considered offensive (Vestergaard and Schroder 1985, 67). Accordingly, in Myers’ (1994, 47) opinion, “Advertisers use 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.” Furthermore, in Leech’s (1966, 80) view, as it is frequently the advertiser, who offers the reader something s/he desires, the lack of

politeness is justifiable. Instead, in situations in which it is the advertiser who requires something from the reader, *please* should be used.

Contrary to imperatives, a more subtle way of urging consumers to take action is to use interrogative clauses, i.e. questions. Interrogatives are often rhetorical, presupposing a certain answer (Myers 1994, 49). They also serve for stimulating the readers to react more actively to the advertisement and give “a mental answer” to the question (Leech 1966, 111-112).

A fourth common grammatical feature is a comparative reference, which refers to the fact that advertisers regularly compare their products against others. Nevertheless, according to Goddard (1998, 103), “Advertisers tend not to make specific comparison between their product and others by naming and referring to their rivals”. Instead, what is used is an “unqualified comparative” (Leech 1966, 160), i.e. a comparative adjective without the complement, which states only that the product in question is *faster, better, softer, etc.*

#### **2.2.4.2 Poetic features**

Another method frequently used in advertisements for attracting attention is the use of poetic features. Alike the grammatical ones, the purpose of poetic devices is to achieve a foregrounding effect (Myers 1994, 31), i.e. to make the advertisements stand out from among other advertisements or texts surrounding them. According to Myers (1994, 31), foregrounding “can be achieved either by unexpected regularity or unexpected irregularity.”

One poetic feature commonly used in advertisements is a metaphor. According to Montgomery et al.’s (1992, 129) definition, “Metaphor occurs when a word or phrase in a passage is clearly out of place in the topic being dealt with but nevertheless makes sense because of some similarity between it and what is being talked about.” In addition, metaphors denote a



“language that means more than what it literally says” (Myers 1994, 123). Another form of figurative language is a pun. Puns signify a form of ambiguous word-play in which a phrase can be interpreted in more than one way (Leech 1966, 184-185). Accordingly, metaphors and puns enable a figurative way of using language, which allows advertisers to make associations with two seemingly different matters and, thus, help in creating a certain kind of image of what is being advertised and in surprising the reader with something unexpected.

The poetic features of advertisements also involve sound patterns, such as rhyme, alliteration and assonance. Rhyme denotes the repetition of “the last vowel and consonant cluster” in words close to each other. Alliteration, on the other hand, signifies “the repetition of sounds made by initial consonants or consonant clusters” and assonance “the repetition of the same vowel sound” (Montgomery et al. 1992, 84-85). In addition to merely sounds, also words or entire phrases are often repeated in advertisements. The repetition can be realised by means of two somewhat overlapping concepts: parallelism and direct repetition. The difference between the two is that whereas direct repetition denotes an “exact correspondence between two or more elements of a text”, parallelism refers to a repetition “with difference” (Montgomery et al. 1992, 103), meaning that the repeated elements need not be exactly the same and can even be opposites as long as there is a “pattern of similarity” (Myers 1994, 52). According to Leech (1966, 190) parallelisms are generally found in the beginning of a sentence, which increases their impact. On the whole, the repetitions and sound patterns create a sense of *echo* and, thus, have an effect on the memorability of advertisements (Montgomery et al 1992, 84). Moreover, according to Myers (1994, 30), as the repetition of sounds is not common in everyday language, these deviations attract the attention of consumers, making them notice the advertisement.

One more set of attention-seeking poetic features in advertisements are cohesive devices *ellipsis* and *substitution*. Ellipsis denotes leaving something unsaid for the reader to add and interpret and substitution refers to the replacing of the part of a sentence that is omitted with a word such as *it* or *do* (Myers 1994, 54-55). According to Cook (1992, 169):

Ellipsis and other cohesive devices which serve the brevity principle allow the advertiser to achieve two commercially desirable effects: to save space where words cost money, and to avoid drawing attention to features of the message which do not serve the advertiser's interest.

Ellipsis differs from an incomplete sentence (discussed above in connection with the grammatical features) in that although ellipsis means excluding a part of a sentence, what is left is, nonetheless, grammatical, while incomplete sentences often are not.

### **2.3 Hypotheses**

Based on the presented central features and characteristics of *standard advertising English*, a few hypotheses can be made on what can be expected to be found in the data of advertisements studied in the latter part of the present study. Firstly, advertisements in different channels of advertising can be expected to diverge from one another. As each channel studied has its own characteristics, peculiarities, and audience, it is likely that the form and content of the advertisements will vary, too. In addition, the features and methods of appealing to the reader can vary considerably in hard- and soft-sell advertisements both within and between different channels of advertising. For instance, whereas soft-sell advertisements can be expected to appeal to the emotions, the hard-sell ones will most likely use rational arguments.

Secondly, as regards the structure and layout of advertisements, the newspaper and magazine ones can be expected to comply with the conventions of *standard advertising English* the most

diligently, since they are the original form of advertising that the entire framework is based on. The structure and layout of banners, on the other hand, can be expected to be highly different from the others, mostly due to their size.

Thirdly, it is expected that the language of the advertisements can be divided into positive, familiar, and memorable words. In addition, as newspapers are aimed at a general public, the language can also be expected to be rather general in nature. Conversely, magazines are directed to a more specialised readership and, thus, are assumed to use more specialised language in the advertisements, too, such as highly technical vocabulary, which presupposes the readers' knowledge of car-related matters. The language of the online advertisements, on the other hand, is expected to contain casual language as well as clear, brief, and easily scannable sentences. Furthermore, banners are expected to use a multitude of imaginative and even extravagant vocabulary in order to be noticed. In addition, plenty of *click here* phrases are expected to be found in them.

Finally, it can be hypothesized that newspaper and banner advertisements use more extreme ways of attracting attention than magazines or websites, since they are more difficult to notice on the big pages of the paper and on websites. Therefore, as they need to compete for the readers' attention, a multitude of grammatical and poetic features can be found in both newspaper and banner advertisements. Magazines and websites, on the other hand, need not to strive for the attention of the reader so strongly, since it is expected that the reader of a trade magazine or a car manufacturer's website is already interested in subject matter. Besides, it is assumed that magazines use less poetic features also because they need to concentrate on sounding professional and being credible, not playing with words and sounds.

### 3 MATERIAL AND METHODS

#### 3.1 Material

In order to find out whether the hypotheses on the lexical and structural differences of the traditional and the Internet advertisements hold true in practise, a set of car advertisements were collected and analysed.

The material used in this study includes twenty Internet and thirty traditional car advertisements. Since both types of advertising involve several different media, it was decided that in the field of traditional advertising, only newspaper and magazine advertisements would be studied and, as regards online advertising, merely banner advertisements and companies' websites would be included. The size of the data had to be kept rather small, since so many different features and elements of the advertisements were analysed.

The reason for studying only print advertising and not, for instance that of TV as the representative of traditional advertising is due to the fact that the main focus of this study is to look into the language of advertising, not the sounds and motion, which are essential characteristics of TV advertisements. Additionally, as Vestergaard and Schroder (1985, 10) point out, the attempt to accurately describe television advertisements in a written form would be both difficult and time-consuming. Besides, in literature, print and Internet advertisements are often paralleled as they both mainly consist of lexical and visual content, contrary to, for example, marketing via e-mail or television (Strauss 2006, 318-320). Furthermore, both print and banner advertisements are rather easy to distinguish as advertisements because of their "clearly recognizable borders" (Zeff 1997, 10-11). Thus, as the external factors of the two types of

advertisements were standardized as far as possible, it was easier to concentrate merely on comparing the language and structural elements used in them.

The rationale for collecting advertisements from several different sources was to ensure that they form a large enough coverage of different types of advertisements within the two categories, Internet and traditional. For example, in addition to differences between online and traditional advertisements, it was considered likely that the language of advertisements in newspapers is highly different from that of advertisements in magazines. In addition, the language used in banners could be expected to diverge from that of websites.

Furthermore, the grounds for choosing car advertisements as the object of this study was that when browsing through newspapers and magazines in search of data for this study, it was evident that car advertisements, in particular, form quite a uniform set of advertisements, since regardless of the brand they seemed to have plenty of common characteristics making them rather easy to compare against one another. Moreover, car advertisements seemed to be a mixture of catchy slogans and image-creating devices as well as strictly technical information, offering, thus, a multidimensional as well as a productive ground for analysis.

The advertisements were selected semi-randomly, so that all the advertisements would be different from one another and each would represent a different brand and, as far as possible, a different car make, too. Nevertheless, since banner advertisements turned out to be more difficult to trace than the other types of advertisements, some advertisements from the same manufacturer had to be selected. Advertisers also frequently localize their advertisements to correspond to the habits, peculiarities or language of the target audience (Bovéé 1995, 201). With the intention of minimizing the country-related variation, the advertisements were chosen so that all the selected ones were aimed at a UK audience.

Table 1 shows the total number of words in each advertisement as well as the average number of words in each channel of advertising. Table 2, on the other hand, shows the total number of sentences in each channel.

	<b>The Independent</b>	<b>The Observer</b>	<b>Autocar</b>	<b>banners</b>	<b>websites</b>
	93	116	61	18	92
	83	92	101	8	80
	137	104	61	9	146
	91	54	139	31	178
	66	129	116	24	56
	56	76	112	5	121
	77	55	95	14	103
	22	38	113	7	101
	90	56	87	37	104
	27	112	121	21	68
<b>total</b>	<b>742</b>	<b>832</b>	<b>1006</b>	<b>174</b>	<b>1049</b>
<b>average</b>	74	83	100	17	105

**Table 1: Number of words in the collected advertisements**

	<b>The Independent</b>	<b>The Observer</b>	<b>Autocar</b>	<b>banners</b>	<b>websites</b>
<b>total</b>	84	88	90	35	231

**Table 2: Total number of sentences in the collected advertisements**

### 3.1.1 Traditional Advertisements

The thirty traditional advertisements chosen for analysis were collected from British newspapers *The Independent* and *The Observer* and a car magazine *Autocar*, ten advertisements from each. Both *The Independent* and *The Observer* are national, daily, and tabloid-size UK newspapers. The average net circulation of *The Independent* is 264,182 and that of *The Observer* 442,137. The corresponding figure of *Autocar* is 57,005 (ABC, 2006).

The advertisements in *The Independent* were published between September 2005 and August 2006, the ones in *The Observer* between January and November 2006, and the ones in *Autocar* between January 2006 and February 2007.

### **3.1.2 Internet Advertisements**

The online advertisements used in this study consist of ten banner advertisements and ten websites. The majority of the banner advertisements were collected from an online database of AdLink, an advertising network, which consists of banner advertisements published on various websites (AdLink Internet Media, 2006). However, three of the banner advertisements (Toyota, Jaguar, and BMW) are not from Adlink, but encountered when randomly browsing on the Internet. The banner advertisements used in this study were chosen so that the selected ones had all been published on British websites between October 2002 and April 2007.

The web pages, on the other hand, were selected by randomly accessing the UK version of different car manufacturers' websites. However, only the front page of each website was analysed. The reason for excluding the rest of the content was mainly the intention to keep the data manageable, but also the fact that it is generally the front page that is the most advertising-like part of a website. The websites were accessed between October 2006 and April 2007.

## **3.2 Methods**

The basis for the analysis in the present study was to look into the structure and language of advertisements as thoroughly as possible from both a linguistic and a marketing point of view,

since it was thought that the two aspects of advertising are so intertwined that it would have been impossible to study one without including the other.

The analysis of the collected data was conducted in two ways, quantitatively and qualitatively. In the quantitative part of the analysis, a set of features characteristic to advertisements were examined. These features were selected based on what was considered to be the most distinguishing qualities of advertisements, i.e. the elements of *standard advertising English* discussed in the theory part of the present study. These features include elements related to the type, structure, address, and lexis as well as the grammatical and poetic features found in advertisements. Each advertisement was handled separately, the occurrence of each element was counted and the findings were assembled to tables presented in section 4.1 below, which show the counted number of each feature in each channel of advertising studied. Nonetheless, as shown by table 1, the number of words varied considerably from an advertisement as well as a channel to another. Therefore, it was considered best to not only count the number of each feature in the advertisement, but also to normalize the figures, so that it would be easier to compare the advertisements against each other. The normalization was realised by dividing the number of each feature by the total number of words (address) or sentences (grammatical and poetic features) in the medium of advertising, after which the result was multiplied by 100 resulting in the frequency percentage. The normalized frequencies are shown in parentheses in the tables presented in the next chapter. Furthermore, some initial observations on the peculiarities and distinctive features in the advertisements were noted.

After counting the features and collecting the results into tables, the second, qualitative, part of the analysis was conducted. This part of the study concentrated on taking a closer look at the findings of the first part in order to distinguish the differences and similarities between



traditional and Internet advertisements. Each channel of advertising, i.e. newspaper, magazine, banner, and website, was analysed both individually as well as in comparison to the others. Lastly, a discussion on the possible reasons for the findings will follow.

On the whole, the method of analysis was mostly based on observation and comparison. The findings consisted of observations made on the features of the advertisements, which were, then, compared against the hypotheses derived from the theories of advertising language. The comparison was conducted bearing in mind the specific characteristics of the different channels of advertising.

## 4 FINDINGS AND ANALYSIS

### 4.1 Findings

To begin with, the advertisements were classified according to whether they represented a hard-sell or a soft-sell type. It was soon discovered that the two types were, at times, difficult to distinguish as none of the advertisements represented the traditional hard-sell type. In order to make a distinction it was decided that advertisements which emphasized the price or merely listed the standard features of the car in the body copy were classified as hard-sell advertisements. Instead, advertisements that appealed to the emotions of the reader or attempted to create a certain kind of an image of the advertised car were categorized as soft-sell ones. If an advertisement had elements of both the types, they were classified based on the more dominant features in the advertisement. The hard-sell advertisements included phrases, such as:

Grande Punto. £147 per month. No deposit. (Fiat in *Autocar*)  
 The Hyundai Tucson from £14,395, with TomTom Satellite Navigation as standard.  
 (Hyundai in *The Observer*)

The soft-sell ones, on the other hand, contained, for example:

The result of an unconventional approach to car design. (Saab in Adlink)  
 An imposing new look. A panoramic glass roof. (Peugeot in *The Independent*)

The division of the two types can be seen in table 3.

	The Independent	The Observer	Autocar	banner	websites
hard-sell	3	4	4	6	1
soft-sell	7	6	6	4	9

**Table 3: Advertising types**

The division shows that hard- and soft-sell advertisements were more or less equally divided in the print advertisements, so that the soft-sell advertisements were only slightly more frequent

than the hard-sell ones. There was no remarkable variation between different sources of print advertising either, even though *the Independent* did have one more soft-sell advertisement than the other two. On the other hand, among the websites the division of the advertising types was much more distinct as the soft-sell type of advertisements was highly dominant. Banners, in contrast, were the only media in which hard-sell advertisements represented the majority.

#### 4.1.1 Structure and Layout

As regards the structure and layout of advertisements, the features included in *standard advertising English*, that is, a headline, body copy, signature, and slogan were chosen for analysis. Although slogans are often a part of a signature line, it was, nevertheless, considered relevant to also count and analyse them separately, since their frequency seemed to vary depending on the different media. The number of each structural element is collected to table 4.

	<b>The Independent</b>	<b>The Observer</b>	<b>Autocar</b>	<b>banners</b>	<b>websites</b>
<b>headline</b>	8	8	9	7	8
<b>body copy</b>	10	10	10	7	10
<b>signature</b>	10	10	10	8	10
<b>slogan</b>	6	6	7	1	7

**Table 4: Structure of advertisements**

Initially, the structure of the websites posed a problem, since they diverged from the traditional ones in that in addition to a headline, each site had only short, separate, individual sentences or words, such as *Request a brochure*, *Request a test drive*, *Configure your Ford* (Ford, 2006) or *Configurate*, *Testdrive*, *Comparison* (Alfa Romeo, 2007) spread across the page. Thus, it was difficult to decide whether these lexical elements, entirely independent from each other, could be regarded as a body copy or not. Nonetheless, since the purpose of a body copy is to give additional information to what is stated in the headline and, since the majority of the

lexical items on the front pages of websites are links that lead to other pages giving further information, it was decided that these words and sentences could be considered body copies, since they had the same purpose as the traditional ones, only a different form.

The results showed that the structure of print advertisements and websites is very similar, as their division of the structural elements was nearly equal. On the whole, a body copy and a signature are considered important parts of advertisements, since each print advertisement and website had included them; headlines were only slightly less frequent. Slogans, in contrast, are regarded as less essential, since they were much less frequently used. The structure of banners, on the other hand, diverged from the others as regards the number of headlines and body copies. Furthermore, within the different media, banner advertisements seem to rely on the power of slogans the least, as only a single banner in the data had included one.

An observation worth noting is that the websites had almost invariably placed the logo on the upper left hand corner of the page, whereas in the majority of the print advertisements it could be found on the lower right hand corner of the advertisement. In addition, contrary to what was stated in the theory part, none of the signature lines had included the price of the car, not even the hard-sell ones. Instead, in case the price was mentioned, it was frequently found in the body copy or in the footnote of an advertisement, in a small font and only a couple of times in the headline of hard-sell advertisements.

Overall, the length and form of body copies varied a great deal from an advertisement to another. As already stated, the body copies of websites consisted of short, individual sentences scattered across the page, those of print advertisements, on the other hand, were found in all shapes and sizes. For instance, in *the Independent* the advertisement of Saab had, in all, 11 lines of text, whereas the advertisement of Ford only had one, and that of Renault merely a list of

standard features without any full sentences. Similar differences could also be found in the other sources of traditional advertisements and even in banner advertisements. A recurring theme in all the body copies was that they either talked about the standard features of the car, e.g. *16" alloy wheels, four airbags* (Renault, *the Independent*), the price, e.g. *A saving of £1,170* (Jaguar, *Autocar* website) or something extra that could be achieved by purchasing the car, e.g. *Get ready for the adventure of a lifetime* (Nissan, *Autocar*).

Headlines were usually easy to distinguish from the rest of the text, because they were clearly apart from the body copy or on a bigger font-size. Quite frequently, the headlines made a claim or posed a question that was, then, explained or answered in the body copy, for instance, *Performance that doesn't cost the Earth* (Lexus, *the Observer*) or *What makes a happy driver?* (Skoda, 2007).

#### 4.1.2 Address

Even though it was stated in 2.2.2 above that shifting the pronoun is a practical way of altering the mood in an advertisement, using different pronouns and, thus, shifting the way of addressing the reader was, surprisingly, not common among the collected advertisements. After counting each instance of occurrence, the results were collected into table 5. The normalized frequencies, i.e. the number of pronouns divided by the total number of words multiplied by 100, can be seen in the parentheses.

	The Independent	The Observer	Autocar	banners	websites
I	-	-	-	-	-
you	27 (3.6)	17 (2.0)	17 (1.7)	1 (0.6)	7 (0.7)
he/she	-	-	-	-	-
we	-	5 (0.6)	11 (1.1)	-	3 (0.3)

**Table 5: Address in advertisements. Total number of instances and frequency %.**

It turned out that the only pronouns used in the advertisements were *you* and *we*. *You* was clearly the most commonly used pronoun in all the different media. *We* was also used a few times by some of the sources, but none of the other pronouns had been used. Overall, print advertisements used *you* and *we* much more often than the online ones. Indeed, banner advertisements only had one instance of direct address. In the advertisements, *you* always referred to the reader and *we* to the manufacturer:

*We* call it positive driving (Smart, *Autocar*)

Contact *us* (Hyundai, 2007)

The RX400h is worlds away from any car *you*'ve ever driven (Lexus, *the Observer*)

A car that fits *your* lifestyle (Jaguar, *Autocar* website)

Moreover, although none of the source books mentioned it, *they* was also found in one of the advertisements (Peugeot, *the Independent*). It was used to distinguish the owner of the car, i.e. *you*, from the jealous others, i.e. *they*, who did not have a Peugeot in their possession.

### 4.1.3 Lexis

As mentioned in 2.2.3, the vocabulary of advertisements can be divided into familiar, positive, and memorable words. The basis for the claim of the familiar nature of advertising language is Leech's list of adjectives and verbs commonly used in advertisements, which only consists of familiar, everyday words.

Comparing the list to the data of advertisements it was discovered that, as a matter of fact, the majority of the adjectives and verbs listed by Leech, could also be found in the collected advertisements. Hence, adjectives, such as *new*, *big*, *first*, *great*, *free*, *special*, *best*, *easy*, and *extra* and verbs *feel*, *get*, *give*, *take*, *make*, *come*, and *choose* were all found in the advertisements. *New* was distinctly the most frequently used adjective in both the media and

could be found in nearly all the advertisements. Even the banner advertisements that only had one line of text had often placed *new* in connection with the brand name, i.e. *The all new Ford Focus* (Ford, Adlink) or *The new Saab 95* (Saab, Adlink). Perhaps surprisingly, the verb *buy* was used only once in the entire data, in a traditional hard-sell advertisement. Instead, frequently occurring verbs that were not listed by Leech were *call*, *visit*, and *text* in traditional and *find*, *click*, and *request* in online advertisements, which always appeared in an imperative form. *Call* and *text* referred to the car manufacturer's telephone number that could be contacted for more information; *visit*, on the other hand, showed the URL of the company's website. On the Internet, *find* and *request* were found in the websites showing a link that would guide the consumer to locate, for example, the nearest car dealer or to ask for a brochure. *Click*, on the other hand, was often placed on banners with the purpose of guiding the consumer to another website.

Another indication of the use of familiar language in the advertisements, is the use of colloquial words, such as *nip* (Smart, *Autocar*) or *x-tras* and *x-treme* (Nissan, *the Observer*) and casual language, characterised by, for example, contracted forms, i.e. *what's*, *world's*, *you've*, *we've*, *it's*, etc. In addition, some familiar expressions were found in the advertisements:

*Hang on* (Skoda, *Autocar*)  
*...getting your kicks* (Saab, *the Independent*)  
*...and you've got it* (Ford, *the Independent*)  
*Beats finding a few coins* (Skoda, *the Observer*)  
*Well, you get the picture* (Land Rover, *the Observer*)  
*Now that's zoom-zoom* (Mazda, *the Observer*)  
*Take Kia for a spin* (Kia, 2007)  
*Check out* (Alfa Romeo, Adlink)

Accordingly, an initial examination of the collected advertisements shows that the use of familiar language is, indeed, frequent in advertising, since especially the traditional advertisements had used colloquial, everyday expressions, words, and style of writing.

Surprisingly, although the language used on the Internet is generally regarded as casual, the use of familiar language was not as common among the websites used in the present study, which seemed to favour slightly more stylish and formal language.

However, a closer look at the vocabulary of the collected advertisements reveals that Leech's findings and the concept of familiar language also applies to the other media only partly, since although everyday adjectives were frequent in the advertisements, in addition to them, more complex and uncommon adjectives had also been used, especially in soft-sell advertisements. These adjectives, such as *exhilarating*, *unique*, *innovative*, *category-leading*, *turbocharged*, *responsive*, *stylish*, and *action-packed*, were found in all the different media, although less frequently in banners. Furthermore, a point worth noting is the fact that all the print advertisements had something resembling a footnote, i.e. a few lines of text on a small font-size, which described some technical details of the car in question, e.g. fuel consumption figures or price calculations, such as *Urban 23.5(12.0)-40.9(6.9)*, *Extra urban 40.4(7.0)-64.2(4.4)* (Skoda, *Autocar*) or *Model shown GS 450h SE with metallic paint £44,470 OTR* (Lexus, *Autocar*). Thus, the vocabulary used in the footnotes was highly technical and far from common and everyday-like.

The category of positive words, on the other hand, was more straightforward to distinguish. It was evident that the car manufacturers desire to create as positive an impression of their products as possible and, hence, use such a vocabulary that evokes positive connotations. Therefore, the advertisements were teeming with positive words such as *safety*, *power*, *comfort*, *dream*, *satisfaction*, *smoothly*, *quietly*, *class-leading*, *sexy*, *wider*, *taller*, *improved*, *seamless* and *luxurious*. Yet, the only verbs that, particularly, could be regarded as suggesting something



positive, were *feel* and *enjoy* that were placed in the print advertisements. Otherwise, the division of different words in different media was nearly equal.

Finally, as memorable words denote features such as repetition and metaphors, they will be analysed in connection with the poetic features in section 4.1.4.

#### 4.1.4 Structural elements

##### 4.1.4.1 Grammatical features

The occurrences of the four grammatical features, *incomplete sentences*, *questions*, *imperatives*, and *comparative reference*, regarded as characteristic of advertisements (see 2.2.4) were counted. The results as well as the normalized frequencies, i.e. the number of grammatical features divided by the total number of sentences multiplied by 100 can be found in table 6.

	<b>The Independent</b>	<b>The Observer</b>	<b>Autocar</b>	<b>banners</b>	<b>websites</b>
<b>incomplete sentence</b>	10 (12)	18 (20)	18 (20)	5 (14)	6 (3)
<b>imperative</b>	16 (19)	31 (35)	24 (27)	11 (31)	68 (29)
<b>question</b>	2 (2)	3 (3)	3 (3)	-	3 (1)
<b>comparative reference</b>	1 (1)	2 (2)	4 (4)	-	-

**Table 6: Grammatical features in advertisements. Total number of instances and frequency %.**

Firstly, it is apparent that although there was plenty of variation in the number of imperatives between different channels of advertising, nevertheless, imperatives are the most commonly occurring grammatical feature of the four examined. They were used in the majority of the data, often several times in one advertisement. Clearly, the largest number of imperatives was found in the websites that, in average, had almost seven of them per advertisement. However, when

looking at the normalized frequencies, the level of imperatives was approximately the same in all the sources of advertisements, except *the Independent*. In print advertisements, the purpose of the imperatives was usually encouraging the reader to try the advertised product, as in

Lose yourself in the drive. (Mazda, *the Observer*)

So if you're looking to improve your career, don't change your job, change your car.  
(Jaguar, *the Independent*)

In websites and banners, on the other hand, the imperatives were typically used for urging the readers to find out more of the advertised car or to move forward on the site:

Testdrive the New BMW1 Series Right Here! (BMW 2004, Adlink)

Get all the news, information and accessories for your BMW. (BMW, 2007)

Surprisingly, although it was stated in the theory part of the present study that banners frequently insert *Click here* into the advertisement, in the data collected for the present study only three out of ten banners had done so. Instead, other imperatives, such as *Start the experience* and *Check out*, could be found in the banners. Interestingly, one exception to the rule of not using *please* in connection with imperatives in advertisements could be found on the website of Mercedes-Benz:

For career opportunities, please visit. (Mercedes-Benz, 2007)

Incomplete sentences were also widely used in print advertisements. The small number of occurrences in websites can be at least partly explained by the fact that only the phrases that had a full stop at the end of a sentence were counted. The online advertisements had frequently included phrases that did not have a full stop (such as *The all new Saab* or *New BMW model range*), which, therefore, were not counted as incomplete sentences. What was common to the majority of the incomplete sentences found was the fact that they were used to summarize the essence or emphasize a certain feature of the advertised car:

Exhilaration. Consideration. (Lexus, *Autocar*)  
 Today. Tomorrow. Toyota. (Toyota, *the Observer*)  
 The all-new Saab 93 Sport Wagon. (Saab, *the Independent*)

Questions and comparative reference, on the other hand, did not seem to be so common after all. In fact, the online advertisements had excluded comparatives altogether. The questions found had often been placed to headlines and involved a problem that was later solved in the body copy:

Looking for a new car? (Fiat, *Autocar*)  
 Did your new car come with a 5 year warranty? (Hyundai, *the Observer*)

Comparative reference was only found in traditional advertisements. They commonly claimed the advertised car to be somehow better than others or different from what was expected:

More performance for less money. (Skoda, *Autocar*)  
 More affordable than you thought. (Volkswagen, *Autocar*)

In addition, despite the claim that advertisers seldom compare their products specifically against others (2.2.4), one instance of direct comparison to another brand was found:

Feel secure in a car that's bigger on safety than a VW Polo. (Toyota, *the Observer*)

In addition, another instance of direct comparison was also found. However, it is not a grammatical one:

A Volkswagen Polo costs from £7,495, whereas a Ford Fiesta costs from £8,295.  
 (Volkswagen, *the Independent*)

Interestingly, although the portion of each grammatical element in both the newspapers is similar, the advertisements in *the Observer* have almost double the amount of imperatives, incomplete sentences, comparatives, and questions than *the Independent*, which shows how much variation there can be even between two seemingly alike newspapers.

#### 4.1.4.2 Poetic features

The second category of structural elements, poetic features, includes in all nine elements. Therefore, in order to make the comparison easier, it was decided that these elements would be divided into four categories based on their function. Hence, the heading *word-play* involves both metaphors and puns, *sound patterns* include rhyme, alliteration, and assonance, *repetition* consists of parallelisms and direct repetition, and, finally, *cohesive devices* denote ellipsis and substitution. The number of occurrences in each category of poetic features results as well as the normalized frequencies, i.e. the number of poetic features divided by the total number of sentences multiplied by 100, are collected into table 7:

	<b>The Independent</b>	<b>The Observer</b>	<b>Autocar</b>	<b>banners</b>	<b>websites</b>
<b>word-play</b>	10 (12)	10 (11)	1 (1)	6 (17)	7 (3)
<b>sound patterns</b>	8 (10)	15 (17)	20 (22)	7 (20)	11 (5)
<b>repetition</b>	7 (8)	8 (9)	9 (10)	-	1 (0.4)
<b>cohesive devices</b>	1 (1)	2 (2)	-	1 (3)	-

**Table 7: Poetic features in advertisements. Total number of instances and frequency %.**

The importance of not merely looking at the number of different features in advertisements, but counting the normalized frequencies can best be seen in connection with the poetic features. Accordingly, when looking at merely the number of features one could mistakenly conclude that traditional advertisements utilise poetic features more often than the Internet ones. Nonetheless, the normalized figures show that it is, in fact, the medium of banner advertisements that is one of the most frequent users of these features.

Word-play, i.e. puns and metaphors, was rather common in all the other media except *Autocar* in which only one instance of word-play was found. Overall, puns were more common than metaphors. The instances of word-play often involved an element of surprise, as they attempt to

draw the readers' attention to the name or a feature of the product in an unconventional way, as in the following two puns and a metaphor:

Perfection comes at a price. A modest one. (BMW, *the Independent* website)

A new C-class...C for yourself. (Mercedes-Benz, 2007)

Driving the X-TYPE 2.0 litre Diesel S will make you feel like you've been promoted. (Jaguar, *the Independent*)

In some cases the metaphors and puns were extended from the language to the visuals or layout of the advertisement. For instance, a text in a banner advertisement of Ford (Adlink) saying *Built Wider and Taller* was stretched wider and taller, so that it nearly seemed not to fit inside the borders of the banner.

In all the other sources of data except *the Independent*, the most frequently occurring poetic features were sound patterns, the most common type of which was, unquestionably, alliteration. Sound patterns could be found in all positions of the advertisements, i.e. in all the different structural elements and sentence positions, e.g.:

Saab 93 Sport Saloon (Saab, Adlink) (headline)

The Pursuit of Perfection (Lexus, 2007) (slogan)

Mercedes-Benz engineering makes it safe (Smart, *Autocar*) (body copy)

ReAxs all-wheel steering allied to a responsive and agile chassis. (Saab, *the Independent*) (body copy)

Similarly to imperatives, *the Observer*, again, had almost double the amount of sound patterns compared to *the Independent*.

As regards repetition, its use was almost solely confined to the traditional advertisements. In order to count as a direct repetition, more than one word in an advertisement had to be repeated. Therefore, although all the advertisements frequently repeated the brand name of the car, it was not counted as an instance of repetition. Instead, some model examples of parallelism were found, usually at the end of the advertisements:

Protecting you. Protecting your pocket. (Renault, *the Independent*)  
 More car. More care. (Lexus, *Autocar*)  
 Once a BMW, always a BMW. (BMW, *Autocar*)

Parallelism was a clearly more common method of repetition, since only one instance of direct repetition was found in the advertisement of Skoda in *the Independent* that repeated the phrase *down the back of the sofa*.

Cohesive devices, on the other hand, were hardly used at all in both the traditional and the Internet advertisements. Nevertheless, a couple of examples of both ellipsis and substitution were found:

It shifts. (Saab, *the Independent*)  
 Perfection comes at a price. A modest one. (BMW, *the Independent* website)

## 4.2 Analysis

This section takes a closer look at the findings listed in section 4.1. The purpose of this section is to compare the findings against the theory and, as far as possible, find explanations to them. The characteristics of each channel of advertising will be analysed both separately and in comparison to others.

### 4.2.1 Traditional advertisements

As the sources of traditional advertisements used in this study, newspapers and a magazine, both represent print advertising plenty of common characteristics were found in them. However, there were differences, too, which this section attempts to explain.

#### 4.2.1.1 Newspapers

As stated in the theory part of the present study, newspapers are not targeted to any specific audience. Therefore, it was expected that advertisements in newspapers would be somewhat generic in nature in order to appeal to as many groups of consumers as possible. The newspaper advertisers' attempt to attract the attention of a wide variety of readers could be seen when dividing the advertisements into hard- and soft-sell ones, since elements of both types could be found in almost all the advertisements. Thus, making both rational and emotional appeals in the same advertisement is, arguably, thought to increase its effectiveness, as it widens the range of consumers that it appeals to. Among the newspaper advertisements, it was frequently the headline that distinguished hard- and soft-sell advertisements. For example, *Smiling* in the headline of Kia's advertisement (*the Independent*) and *New voice controlled 2006 Fiesta* in that of Ford (*the Independent*) clearly show what kind of an appeal the advertiser has wanted to make in the advertisement.

Although the headline was missing in four out of twenty newspaper advertisements, a body copy and a signature appeared in each of them. The indispensability of a signature is understandable, since, if not already stated in the headline or the body copy, it reveals the advertiser's identity. Moreover, a full- or even a half-page advertisement in a tabloid-size newspaper provides the advertisers with plenty of space. Thus, arguably, including a body copy is the advertisers' means of taking advantage of the offered space, since, what is characteristic to each newspaper advertisement included in this study, is the fact that the body copy and the headline are clearly separated in each advertisement, so that it is easy for the reader to decide whether to merely glance over the advertisement or to take a closer look at the information provided by the body copy. The lack of slogans in nearly half the newspaper advertisements, on

the other hand, might be an indication of their lessening importance in modern advertising or merely show that they are not so frequent in car advertisements. In the theory part, the purpose of a slogan was suggested to be a summary of the essence of the advertised product. The slogans that had been included in the newspaper advertisements did, indeed, attempt to sum up the spirit of the car brand in question, as is the case, for example, in the ambitious *The Pursuit of Perfection* (Lexus, *the Observer*) or in *Aus Liebe zum Automobil* (Volkswagen, *the Observer*), which emphasises the German origin of the car.

As stated in the theory part, advertisements use direct address in order to attract consumers by creating a sensation of a personalized message. This is precisely why *you* is by far the most frequent pronoun used in the collected newspaper advertisements. For instance, the headline of Hyundai's (*the Observer*) advertisement, *Did your new car come with a 5 year warranty?* or that of Nissan's (*the Observer*), *We give you the X-tras, you take them to the X-treme*, attempt to make the reader alert and to take part in the dialogue with the advertiser.

Even though the majority of the newspaper advertisements were written in the form of a small narrative, none of them had a narrator, i.e. *I*, but used a passive voice. Furthermore, none of the advertisements made any assumptions of the sex of the expected reader by using the pronouns *he* or *she* or by any other means. Instead, plenty of presuppositions were made, for example, of the consumers' environment-consciousness, yearning for new experiences or the need for safety. Arguably, these presuppositions appeal to a larger number of readers than a sex-based division and, therefore, have a greater chance of fulfilling the advertisements' purpose of persuading the audience to desire or actually buy the car.

As shown by the findings, the division of the advertising vocabulary into familiar, positive, and memorable words is well attested in the material. The use of familiar, everyday words in



newspaper advertisements is understandable, as they are aimed at a general public and, therefore, need to be easily accessible. The more detailed technical information is frequently hidden in the footnote of the advertisements on a small font-size. Positive and memorable words, on the other hand, attempt to evoke positive association between the reader and the advertiser and make the advertisement a memorable one. Furthermore, the frequent use of *call*, *text*, and *visit* in connection with the car manufacturers' contact details is a form of interaction with the readers.

There is a slight distinction in the vocabulary used in hard- and soft-sell newspaper advertisements. Overall, soft-sell advertisements are very descriptive: they concentrate on creating a desired image of the car in question by using long sentences and illustrative adjectives with the purpose of appealing to the emotions of the reader. Hard-sell advertisements, on the other hand, use more commonplace adjectives and verbs as well as shorter sentences with rational arguments. However, none of the hard-sell advertisements represent the traditional "Buy now!" type, which, arguably, indicates a change in the form of advertisements, as advertisers nowadays put more effort in creating an effective advertising message than merely place one exclamation mark after another.

The unconventional nature of advertising language can best be seen when looking into the grammatical and poetic features found in the advertisements. Firstly, the repeated occurrence of imperatives in normal language would, arguably, sound rather rude, but a phrase such as *Reach new heights* (Peugeot, *the Independent*) feels more like the advertiser is encouraging rather than commanding the reader to do something. In addition, at times an imperative may merely serve as a shorter and a pithier way of saying something. For example, *So in mud, turn the dial to mud. In snow, turn the dial to snow.* (Land Rover, *the Observer*) sounds better than *in mud, please turn* or *in mud, you should turn*. The same also applies to incomplete sentences. Accordingly,

although in newspaper car advertisements, the advertisers' as a rule would have plenty of space to use long and complex sentences, they seem to prefer to present their message in a short and concise form, regardless of the type of advertisement in question.

Even though questions were stated to be a practical way of including the reader into the dialogue with the advertiser, only a few interrogatives were found in the newspaper advertisements, equally in both hard- and soft-sell ones. In addition, as regards comparative reference it was surprising that two out of three comparatives found in the newspaper advertisements had used direct comparison, i.e. they directly compared their car to another car make. Arguably, the use of direct comparison would have been more appropriate or feasible in a magazine advertisement, since in order to understand the relevance of the comparison, the reader needs some knowledge of the qualities of different brands. Accordingly, the use of interrogatives and comparatives in newspaper advertisements turned out to be quite the opposite to what was expected.

Finally, it was hypothesized that similarly to the chosen grammatical features, the use of poetic elements in newspaper advertisements emphasizes the advertisers' attempt to draw the readers' attention and to make the advertisements stand out in the multitude of information found in the pages of newspapers. Indeed, numerous poetic features were found.

Among the most frequent types of poetic features in newspaper advertisements were sound patterns, which indicates that they are regarded as an effective means of drawing attention. Hence, it can be argued that sound patterns as well as repetition make an advertisement more memorable and eye-catching, due to their unconventional and unanticipated way of using language. In addition to memorability, the reason for using poetic features can also be based upon the elements of humour or surprise, utilised when making unexpected comparisons, as in,

for instance, with word-play. An unexpected comparison or parallelism, such as *It's like finding £1,130 worth of extras down the back of the sofa* (Skoda, *The Observer*) or *Smiling comes as standard* (Kia, *the Independent*), arguably, urges the reader to pause and take further interest in the advertisement. Nonetheless, exceptions among the poetic features were cohesive devices. Even though *ellipsis* and *substitution* would fall well under the category of brevity and conciseness, similarly to the imperatives discussed above, only three cohesive devices were found in the newspaper advertisements. A possible explanation to the advertisers' unwillingness to use cohesive devices, i.e. leave loose ends for the reader to tie up could be the fact that newspapers tend not to be read in a very meticulous manner and therefore the advertisements in them need to be rather straightforward, catchy, and quickly understandable in order to be effective. On the whole, poetic features were found equally often in both hard- and soft-sell advertisements.

#### **4.2.1.2 Magazines**

Based on the findings, magazine advertisements are in many respects fairly similar to the newspaper ones. For instance, the structure and layout, the type as well as the use of direct address are very much alike and, thus, most pieces of newspaper-related analysis presented above can also be expected to apply to magazine advertisements. Arguably, the homogeneity of the structural elements of print advertisements can be at least partly explained by conventions: people are used to seeing the same familiar elements in all the different types of print advertisements, since it helps in distinguishing advertisements from the rest of the text. Nonetheless, some differences between the two media were discovered.

Contrary to newspapers, magazines are frequently targeted to a certain group of audience, i.e. people, who are interested in a particular area of life, such as cars. Even though magazine advertising has the advantage of having readers already interested in the topic in question and, therefore, more likely to pay attention to the advertisements, the advertisements in *Autocar*, rather surprisingly, had used more headlines than the newspaper ones. According to the AIDA model discussed in the theory part, headlines are an effective manner of attracting attention, which, initially, seems unnecessary in magazines. On the other hand, having a readership already familiar with the subject matter also sets the standards of advertising rather high, and, therefore, a headline can be a quick and practical way of convincing the reader of the advertiser's expertise, as in *The GS 450h. The world's first high performance hybrid* (Lexus, *Autocar*), a sentence not easily understood by an uninitiated person or *Even though this car is affordable, we'd still like to give you £500 towards it* (Volkswagen, *Autocar*), which presupposes the readers' familiarity with the price level of the brand. Indeed, the price of the car was one of the main selling points in the majority of the magazine advertisements.

As regards addressing the reader, both *you* and *we* were used for the same purpose as in the newspaper advertisements. Nevertheless, the advertisements in *Autocar* had used *we* considerably more often than the newspaper ones. Accordingly, unlike newspaper advertisements, the magazine ones need not to use plenty of *yous* to attract the readers' attention; instead, they seem to concentrate on providing them with information on the manufacturers' excellence over others. Arguably, phrases, such as, *we give*, *we check*, *we've won*, etc. can be regarded as a means of increasing the advertisers' credibility in the eyes of the readers and leaving them with an impression of a generous, reliable, and unrivalled car brand.

Although the pronouns *he* or *she* were not used at all in *Autocar*, implications of the readership's expected narrowness could be found. The world of cars is traditionally regarded as masculine and, thus, sex-based indications were found in the magazine advertisements more often than in the newspaper ones, which are aimed at a more general target audience. For instance, there is a male driver (Smart, *Autocar*), two men climbing up a mountain (Nissan, *Autocar*), and recollections of assumed childhood dreams of fancy cars (Ford, *Autocar*), which can be assumed to appeal to a male audience.

Due to their specialised nature, the language of magazine advertisements was expected to be highly technical. In reality, however, plenty of familiar, everyday words as well as positive and memorable ones, such as *We don't mean to boast, but for the last two years running we've won...* (Skoda, *Autocar*) or *safety, style and feeling of pure exhilaration* (Saab, *Autocar*) could be found in the magazine advertisements. Hence, similarly to the newspaper ones, the body copies of magazine advertisements concentrate more on image-building than perplexing the reader with loads of technical details. The technical data is included in the advertisements, but it is not dramatically more emphasised than in newspapers. Nonetheless, even though the words and expressions employed follow the guidelines of general advertising language presented in the theory part, what is different is the fact that, contrary to newspapers, both the hard- and soft-sell advertisements contain plenty of presuppositions of the technical awareness of the reader:

Step into the new GS 450h and sense a feeling of tranquillity. Put your foot down and experience smooth, seamless acceleration thanks to a combination of a V6 petrol engine and a powerful electric motor that provides exhilarating V8-like performance. (Lexus, *Autocar*)

Accordingly, familiarity with *V8-like performance* is expected from the reader in this soft-sell advertisement. In addition, exactly like newspapers, the language of soft-sell magazine

advertisements is very narrative-like, i.e. the advertisers attempt to build an image of the advertised car by using longish sentences and descriptive vocabulary, as in the Lexus advertisement above.

Similarly to the structure and layout, the division of grammatical features in the *Autocar* advertisements is very similar to *the Observer* and *the Independent*; only the number of comparatives was higher in the magazine than in any other media. All the found comparatives represent the form of *unqualified comparative*, but, nevertheless, characteristically to magazines, had included some presuppositions, such as *more affordable than you thought* (Volkswagen, *Autocar*). On the other hand, as regards the poetic features, it was originally hypothesised that, due to their professional tone, magazine advertisements would be more careful in their use of poetic features than newspaper advertisements. The hypothesis applied only partly, since although only one instance of word-play was found, the use of sound patterns outnumbered all the other media of advertising. Arguably, the reason for this is the fact that frequent use of sound patterns increases the memorability of the advertisement, whereas the instances of word-play are not necessarily considered an indication of a credible car brand in the mind of a dedicated, expert audience.

Overall, magazine advertisements fall under the category of traditional print advertisements rather nicely; although more differences and deviation from newspaper advertisements were expected to be found. Arguably, the traditional conventions were followed too strictly and, thus, the magazine advertisers failed to use all the potential for reaching a specifically targeted audience.

## **4.2.2 Internet advertisements**

This section takes a look at the Internet advertisements, i.e. websites and banners.

### **4.2.2.1 Websites**

Even though the Internet is a world of its own, with its own rules and conventions, it was surprising to find out that websites, in effect, followed the regulations of standard advertising English in many respects. To begin with, the structure of websites had plenty in common with traditional print advertisements. Although advertisements in newspapers and magazines look different than the website ones, the structural elements, i.e. a headline, body copy, signature, and slogan, occur equally frequently in all of them. On the one hand, the fact that traditional advertisements and websites are so similar could derive from the fact that websites were originally traditional advertisements transferred to the Internet. Thus, showing familiar aspects in a new environment made it easier for the audience to adjust and accept the new types of advertisements. On the other hand, factors related to the layout draw from different conventions of web usage and the new procedures enabled or even demanded by the new technology.

As it was stated in the theory part, due to the multitude of websites, their design and content are extremely important in web advertising. Hence, websites need to be carefully planned in order to stand out. Consequently, in addition to complying with the traditional advertising conventions, all except one of the websites analysed in this study represented the soft-sell type of advertising. It can be argued that due to a tough competition of the consumers' attention, appealing to their emotions, rather than reason, is considered a more effective manner to reach success. Besides, it is merely the front page of websites that has to make the first impression and persuade the reader to continue browsing the site. Therefore, using the soft-sell approach to web

advertising is better for image-building purposes, as it appeals to a wider variety of Internet users and the hard, rational facts can be “hidden” behind the links to other pages of the same site.

Although the pronouns used for addressing the reader that were found on the websites were the same as in the print advertisements, i.e. *you* and *we*, overall, fewer pronouns were used on the websites for addressing purposes than in newspapers. However, the shortage of pronouns does not indicate that websites would ignore the readers altogether, since, instead of using pronouns, they have a different way of making the reader involved, that is, a frequent use of imperatives. Furthermore, attracting and appealing to readers with simple, short sentences instead of long narratives appears to be a trend in the collected Internet advertisements. Therefore, none of the advertisements had included the narrator, i.e. *I*. In addition, like newspaper advertisements, no gender-related indications and, hence, no *he* or *she* could be found.

It was hypothesised that the language of websites would be, firstly, clear, brief, and easy to skim through and, secondly, very casual. However, a close look at the websites revealed that whereas one of the hypotheses was true, the other was only partly accurate. While the body copies of the traditional advertisements were very narrative-like, as expected, those of the websites consisted of quickly scannable, short sentences, such as *One stylish family hatchback. Three years' servicing for just £99* (Hyundai, 2007). The majority of the sentences and individual words also function as links to other pages, e.g. *Click here to see the new Skoda TV ad* (Skoda, 2007). The reason for using short sentences is the fact that it is generally considered awkward and arduous to read long stories on a computer screen. Furthermore, the front pages of websites need only to be catchy and persuasive in order to convince the reader to find out more by clicking the links, whereas, in addition to being catchy and persuasive, traditional



advertisements need to provide all the necessary technical details and contact information within the one piece of advertisement.

On the other hand, as regards the hypothesised casual nature of the language of websites, it was rather surprising to find out that the language used on the analysed websites was a mixture of both casual as well as formal vocabulary. On the whole, the language of websites was very easy to follow and the vocabulary was not too complicated, as in *Great features & 5.9% APR Typical on an action-packed range of cars!* (Ford, 2006). In addition, *new*, one of the most common adjectives according to Leech (1966, 152-154), was included in nearly all the websites studied. Furthermore, some colloquial expressions, such as, *It's official, C for yourself* (Mercedes-Benz) could be found. Nevertheless, the vocabulary of websites was also rather stylish: it seemed carefully planned and, at times, even formal, as in *Everything you need to research your new BMW, from independent road test reports to an online car configurator. Explore.* (BMW, 2007). Arguably, the reason for the multidimensionality of the advertising language on the websites is that while websites need to be easy to read, they also have to be taken seriously. Therefore, the language used in them cannot be “written speech” as initially suggested, but a compromise of both formal and casual aspects.

Finally, as regards the grammatical and poetic features of websites, it was hypothesized that, similarly to magazines, websites need not be as eager to capture the readers' interest as newspapers and banners, since the audience should be already interested in the matter when encountering the advertisement. Indeed, the number of most grammatical and poetic features found on the websites was lower than in other media, even so that no comparatives or cohesive devices were used whatsoever and only a handful of interrogatives and repetitions could be found. However, the most notable exception to the finding was the number of imperatives that

decidedly exceeded the number of all the other features on websites. The goal of the majority of the imperatives on the websites was the most common one, i.e. to persuade the reader to take some action, such as *Find your nearest car dealer* (Kia, 2007) or *Arrange a test drive* (Saab, 2007). The extensive usage of imperatives on websites is understandable when considering the general nature of the language online. Accordingly, the frequent use of imperatives on websites is a practical manner of keeping the language easy and concise. Furthermore, as already stated in the theory part of the present study, the use of imperatives increases the sense of interactivity, which is precisely the goal of online advertising. Nonetheless, in spite of the common practise, one instance of *please* in connection with an imperative was found in the Mercedes advertisement (Mercedes-Benz, 2007), i.e. *For career opportunities, please visit DaimlerChrysler UK*. The uncommon use of *please* relates to the issue of the advertiser asking for a favour from the reader, instead of offering them something extra.

Even though the sentences on the websites were, in general, short and simple, only few incomplete ones could be found. However, the findings are not inconsistent, since the reason for the lack of incomplete sentences is basically the overall majority of individual words on websites, such as *Cars*, *Contact* or *Search*, functioning as links to other pages, compared to full or incomplete sentences as well as the fact that most of the phrases on websites were headline-type clauses without full stops. Therefore, whereas in print advertisements the method of implementing the brevity principle was to use incomplete sentences, websites seemed to prefer short, full sentences or merely single words that summarised the essential, e.g. *Sensuous*, *Discover Hyundai* or *Explore the curves* (Hyundai, 2007).

As regards the use of poetic features on the websites, by far the most frequent ones were sound patterns, such as the alliteration in *Lexus fast-forwards to the future* (Lexus, 2007) and

*turbocharged thinking* (Saab, 2007). In addition, quite a few instances of word-play, especially puns, were used. Even though sound patterns and word-play are considered effective means of attention-catching, it was evident that websites need not to strive for the consumers' interest like, for instance, newspapers, since all the poetic features found were rather subtly placed on the sites, so that the careful choice of words did not seem to fight for the readers' attention, but brought about a fairly surprising effect that merely increased the memorability of the advertisement. Hence, in that respect the hypothesis that websites do not use as extreme ways of arousing consumers' interest as newspaper advertisements seems accurate.

#### **4.2.2.2 Banner advertisements**

Among the different channels of advertising analysed in the present study, it was the banner advertisements that diverged the most from the other media. Accordingly, even though banners and print advertisements are frequently paralleled, they turned out to be highly different in many respects. In addition, the likeness of banners and websites was only occasionally noticeable. On the other hand, many of the characteristic features of *standard advertising English* were well represented in the studied banner advertisements.

In this study, banners were the only media in which hard-sell advertisements represented the majority. On the one hand, the fact that banners appeal to reason more often than emotions was no surprise, since they are generally expected to provide their message in a rather straightforward form and demand the reader to *click here*. On the other hand, the fact that can be regarded as surprising, is that as many as four out of the ten banners had used the soft-sell approach. These banners deviate from the accustomed in that instead of consisting of a single, static advertisement, they all involved multiple different, changing screens, which enable the advertiser

to place more text or pictures to the small-sized advertisement. The soft-sell banners' method of appeal was to talk about, for instance, *lifestyle* (Jaguar in *Autocar*, 2007) or *driving pleasure* (Saab in *TimeOut*, 2002), whereas the hard-sell banners concentrated more on promoting the size or the novelty of the car. Furthermore, the use of adjectives divided hard- and soft-sell banners rather effectively: the most common adjective in the hard-sell ones was undoubtedly *new*, whereas in the soft-sell ones their range was considerably more varied, as adjectives, such as *exhilarating*, *precise*, *responsive*, *unconventional*, and *modest* could be found. The number of soft-sell banners is an obvious indication of a change taking place in banner advertising, as more attention is paid on their form and content than before. In addition, the change is noticeable, when looking at the structure and layout of banners, which also develop along with the evolving technology.

As it was expected, the layout and structure of banners diverge from the other media. An obvious reason for the fewer number of headlines and body copies is the lack of space in banner advertisements. Besides, as it is not even the purpose of banners to persuade the reader to buy, but merely to attract attention and encourage him/her to click and follow a link, the use of short and simple text is well attested. Similarly, the reason for the lack of slogans is that as, in general, their goal is to summarise the advertisements, there would be no point in placing one in a banner, if the body copy or the headline itself consisted of only one or two sentences.

As regards addressing the reader, only one instance of pronouns, *you*, was found in the data of banner advertisements examined in this study. One of the reasons for the lack of pronouns is certainly the limited space available. Nonetheless, similarly to websites, the advertisers had used a different approach to direct reference, i.e. imperatives.

It was hypothesised that the vocabulary of banners would be rather simple, but at the same time attention-catching and unconventional so that the reader could not help but notice the advertisement. All the banners were also expected to have a so called *call to action*. On the one hand, in the data studied the banners, indeed, used familiar language and simple, short, and easily scannable phrases such as *The all new Ford Focus* (Ford in *Autotrader*, 2002). In addition, contrary to the other media, none of the banners had included any technical details, most likely due to the issue of space. On the other hand, the attention-seeking characteristics of banners were not all that visible, as only one obvious example of such could be found: *That is one sexy beast. Check out that body.* (Alfa Romeo in *TimeOut*, 2002). Overall, the language of banner advertisements was rather prudent and discreet and even some fairly sophisticated sentences, such as: *Clean lines and purposeful stance matched by exceptional ride and exhilarating performance* (Jaguar in *Autocar*, 2007) could be found. The diversity of language used in the banners resembles closely that of websites, which indicates a certain degree of conformity in online language.

Although the actual number of grammatical and poetic features was rather small the data of banners analysed in this study, the calculation of the normalized frequencies showed that, in effect, banners are among the most frequent users of these features. Therefore, as it was hypothesised, banners, indeed, use plenty of attention-catching grammatical and poetic features. Nevertheless, merely imperatives as well as sound patterns, word-play, and incomplete sentences were located in the data. The lack of, for instance, repetition is understandable, since repeating a certain phrase would require more space than what is available in banners. In contrast, the shortage of questions was rather surprising, since they seem like a practical means of encouraging readers to follow the links in banners. Imperatives, on the other hand, were by far

the most frequent grammatical feature in the banner advertisements. They also serve a multitude of different purposes. One reason for their frequency is certainly the fact that they save space in these small advertisements, which applies to incomplete sentences, too. Furthermore, similarly to websites, since imperatives are a form of direct reference, their repeated usage indicates the advertisers' willingness to interact with the readers. Imperatives can also be stated to be a means of realising the banners *call to action*. Nonetheless, what was surprising was that the imperative expected to be the most common one, i.e. *click here*, could only be found in three banners. Instead, various other imperatives such as *testdrive*, *find out*, and *check out* could be found, which indicates a change in banner advertisements as they are becoming more and more sophisticated and finding various ways of attracting the consumers.

Furthermore, like hypothesised, banners were also eager users of poetic features. The most frequent methods of attracting attention were sound patterns and word-play. The reason why banners favour the use of these unconventional features is the fact that as the Internet is even more crowded than newspapers when it comes to pictures and text, the small-sized banners need to do their utmost in order to be noticed. Accordingly, the frequent use of, for instance, alliteration in the name of the car brand, such as *Ford Focus*, *Saab Sport Saloon*, not only attracts the readers' attention and makes the advertisement a memorable one, but also keeps it simple and easy to read. Hence, word-play and sound patterns have an advantage over cohesive devices and repetition in that they are often rather quick and straightforward to read and to understand, whereas the latter two would need more time and space and, therefore, are not equally suitable for banner advertisements.

Overall, although banners still use plenty of attention-catching features in an attempt to make them noticeable, they seem more sophisticated than before and the traditional stereotype of a banner with exclamation marks is no longer accurate.

## 5 DISCUSSION AND CONCLUSIONS

As assumed in the beginning of this study, car advertisements turned out to be a multidimensional as well as a productive ground for analysis. The main points this study attempted to find an answer for concerned the differences and the similarities between traditional and Internet advertisements as well as the applicability of the concept of *standard advertising English* to different types of modern advertisements.

Firstly, it can be argued that the entire categorization of advertisements into traditional and Internet ones or even generalizing the characteristic features of a certain channel of advertising is not as straightforward as it seems. Even though there were plenty of common features in each category of advertising, there was also plenty of variation both within and between different channels. For instance, whereas the structure and layout of the traditional type of advertisements, i.e. newspapers and magazines, is nearly identical, their use of poetic features is significantly different from one another. On the other hand, the frequency of several features in the advertisements of the two newspapers studied did not always correspond either. Therefore, as advertisements are far from homogeneous, it is difficult to draw any final conclusions on the entire data, generalise what the exact characteristics of a certain channel of advertising are or even compare them against each other.

Nonetheless, some suggestions can be made of the nature of different types of advertisements. For instance as regards the structure and layout, newspaper and magazine advertisements as well as even websites were model examples of advertisements described in the framework of *standard advertising English*. Even though websites had a slightly different way of realising their layout, they, nonetheless, utilised the same elements as the print advertisements. The applicability of banner advertisements to the structure- and layout-related criteria of *standard*



*advertising English*, on the other hand, was not as apparent. Although some elements could be found in them, they were not used as frequently or noticeably as in the others. Thus, in this case it would not be accurate to make a distinction between traditional and Internet advertisements, but rather between banner advertisements and the others. The structure and layout of traditional advertisements have hardly changed at all from the ones identified by Leech in the 1960s and, nowadays, roughly the same conventions are followed by websites, too. Conversely, the structure and layout of banners differs quite significantly from the others, a possible reason for which is that in size they are the smallest ones and so it would not be feasible to fit more elements in them.

In order to comply with the conventional way of addressing the reader, a variety of different pronouns should have been found in the advertisements. Instead, only *you* and *we* were used in all the different channels of advertising. The advertisements' lack of narrative-like qualities as well as sex-based indications distinguishes them from the traditional *standard advertising English*. The numerous uses of *you* also imply a change towards a more direct form of interaction with the reader. The main difference between the Internet and traditional advertisements is that the online ones use pronouns even less frequently than the traditional ones.

According to the criteria of *standard advertising English*, the vocabulary in advertisements should consist of familiar, positive, and memorable words as well as contain plenty of adjectives and verbs that attract the readers' attention. All the advertisements studied complied with these conventions rather obediently and the language used was not fundamentally different from the example set by Leech in the 1960s. Nonetheless, in addition to the easy and casual language, also more complex, descriptive, and at times even formal expressions were used in the modern advertisements. However, the purpose of the chosen vocabulary was still the same, i.e. catching

attention. In addition, interaction with the readers seems to have become an indispensable function of advertising language. One difference between the Internet and traditional advertisements was that their way of using language was different from one another. Whereas traditional advertisements preferred long, descriptive sentences and rather familiar vocabulary, the sentences used in the Internet ones were concise and easy to read and the vocabulary a mixture of formal and casual words. Furthermore, considerably more field-specific technical vocabulary was used in the traditional advertisements than the Internet ones.

Finally, the assumption that grammatical and poetic features are fundamental elements in *standard advertising English* was not straightforward to confirm either, since only some of the elements studied complied with the standards of the framework. As regards the grammatical features, plenty of imperatives and incomplete sentences were found both online and offline. Conversely, questions and comparatives represented a clear minority and were nearly disregarded by the online advertisements. Even though the number of each grammatical element varied considerably from a channel to another, what was similar in each of them was the fact that the frequency and portion of different features was approximately the same in all of them. Similarly, the use of poetic features applied to *standard advertising English* only partly. Accordingly, all the different elements could be found in the advertisements and they all had the same unconventional, attention-grabbing purpose, but their frequency varied a great deal both within and between different channels. Therefore, even though grammatical and poetic features are still integral elements in advertising, as each channel behaves differently, it is nearly impossible to draw conclusions on the overall way of using these features or make a division between the Internet and traditional advertisements.

Hence, in conclusion it can be argued that, principally, the framework of *standard advertising English* is still applicable today in traditional advertisements. Furthermore, at times the Internet advertisements have also adopted the old conventions of the framework. However, as shown by the hypotheses that were proved incorrect, traditional advertisements as well as the Internet ones occasionally deviate from the standard. These deviations may be due to a multitude of different factors. For instance, it is possible that car advertisements as a genre has a particular effect on the structure and language. More likely, however, the deviations from the standard are due to an ongoing change in advertising as different kinds of methods appeal to the audience than before. It can be argued that, nowadays, advertisers pay more attention to the details and take notice of the fact that consumers behave and respond to advertisements differently, for example, when browsing on the Internet than while reading newspapers and magazines. The change can also be seen in banners that are becoming more sophisticated and in the type of advertising that is changing from a hard-sell to more a soft-sell one. Nonetheless, what is still common to all the different features and elements in each advertisement is the fact that, disregarding the channel or the means, their main aim is to attract the readers' attention, make them interested in the product or service offered, encourage them to desire for it, and finally, persuade them to take action, i.e. buy the product.

Since the field of advertising is such an extensive area to be covered, this study could only give a brief overview of all the different aspects included in it. The attempt was by no means to be all-inclusive, but merely to present and make known what is related to this vast topic and, especially, to the framework of *standard advertising English*. Therefore, some of the features had to be dealt with in a rather concise and superficial manner. Perhaps another study could concentrate more on some of the elements presented in this study in order to explore and develop

them further. In addition, the world of online advertising is an ever-developing area, which would give plenty of opportunities for further studies to explore.

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## APPENDICES






INDEPENDENT NEWS HEADLINES DIRECT TO YOUR EMAIL - SIGN UP FOR FREE

**News**

**Sport**

**Argument**

**Education**

**Money**

**Jobs**

**Travel**

**Enjoyment**

**Motoring**

News & features

Tests

**Books**

News

Reviews

Features

Interviews

**Crosswords**

Cryptic

e-break

**Dating**

**Film**

News

Reviews

Features

Interviews

**Food & Drink**

News

Reviews

Features

Recipes

**Music**

News

Reviews

Features

Interviews

**Photography**

**Theatre**

News

Reviews

Features

Interviews

**Arts Card**

## Enjoyment

Sponsored by BMW 1 Series 

Motoring

BMW. The only 1



From the striking body styling to the Benchmark setting rear wheel drive, The 1 Series sets new standards.

- [Road tests](#) | [News and features](#)

Theatre

Simon McBurney

He is an innovator who likes to prick establishment bubbles. Now he is directing 'Measure for Measure' at the National Theatre

- [Reviews](#) | [Links](#)

Music

Unforgettable fire

Ash are back with their best album yet

- [Reviews](#) | [News](#)

Film

Harry Potter and the Prisoner of Azkaban (PG) ★★★★★



Alfonso Cuarón delivers a comic-grotesque world where youth and innocence are menaced

Across the site

Advertiser Links

**Play.com - Save up to 60% off UK DVDs**  
Very low prices on thousands of DVDs, plus free, fast delive...

**Great Value DVD Players**  
Co-op home2u is the one-stop shop for home items online - fro...

**Sendit.com - Buy Discount DVDs**  
Great range of titles on DVD and VHS with free delivery to t...

**DVD Players: DVD-a Deals**  
DVD players: find DVD-a at Kelkoo, the essential shopping se...

**Great DVD Deals**  
Find your DVD at Kelkoo the product search engine which brin...

28 May 2004 09:47

Search this site:

 Printable Page



Testdrive  
The New BMW  
1 Series  
Right Here!




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Ford :: home - Mozilla Firefox

File Edit View Go Bookmarks Tools Help

http://www.ford.co.uk/ Go


 Feel the difference Dealer locator

[Home](#) | [Search](#) | [Site map](#) | [Brochure request](#) | [Test drive request](#) | [Configure your Ford](#) |

**CASINO ROYALE** IN CINEMAS NOVEMBER 16  Great features & **5.9% APR** Typical on an action-packed range of cars!

[Vehicles](#) | [Finance and Services](#) | [Company](#)

**All new FordRanger**  
New. But why keep it that way?



**The new FordGalaxy**

[Contact](#) | [Privacy](#) | [Terms & Conditions](#) | [Brochure request](#) | [Test drive request](#) | [Configure your Ford](#)

Done

Ford, <www.ford.co.uk> [Accessed October 30, 2006]

Did your new car come with a 5 year warranty?

# Why not?



**The Hyundai Tucson from £14,395, with TomTom Satellite Navigation as standard\***

**fiveyear warranty**

The Hyundai Tucson comes with six airbags, air conditioning, front fog lights, 16" alloy wheels and TomTom Satellite Navigation. What's more, we are so confident in the quality of our cars that every Hyundai comes with our unique 5 year unlimited mileage warranty. Buy and register a Tucson before March 31st for free TomTom Satellite Navigation. Call 0800 981 981, text 'DRIVE' to 86100 or visit [www.hyundai.co.uk](http://www.hyundai.co.uk) for your nearest dealer. Why wait?

**HYUNDAI** [www.hyundai.co.uk](http://www.hyundai.co.uk)

Model featured: Tucson 2.0 CDX 4WD at £16,745 OTR. Features metallic paint at £295 extra. Fuel Consumption in l/100km (mpg): Urban 10.6 (26.6), Extra Urban 6.8 (41.5), Combined 8.2 (34.4), CO<sub>2</sub> Emissions 194 g/km.  
\*TomTom 60 3000 Satellite Navigation as standard is available to private retail customers only on all new Tucson models registered between 1st January 2006 and 31st March 2006. Not available in conjunction with any other offer. No cash alternative available. See your local dealer for full warranty terms and conditions. Terms and conditions apply.  
Warranty only available on new cars purchased in the UK and sourced from Hyundai Motor UK Ltd through its authorised dealers. On the road price includes delivery, number plates and 12 months' road fund licence.

Drive your way™

Hyundai, *The Observer* (February 12, 2006)

An imposing new look. A panoramic glass roof. And dream levels of space, comfort and equipment. The new Peugeot 307 SW seats up to seven people. Own one and you own the road. For more information call **0845 200 1234** or visit [www.peugeot.co.uk](http://www.peugeot.co.uk)

**307 SW**

PEUGEOT

THE DRIVE OF YOUR LIFE

THE NEW PEUGEOT 307 SW. REACH NEW HEIGHTS.

The official fuel consumption in mpg (l/100km) and CO<sub>2</sub> emissions (g/km) for the 307 SW Range are: Urban 24.8-44.8 (11.4-6.3), extra urban 44.8-62.8 (6.3-4.5), combined 34.0-55.3 (8.3-5.1) and CO<sub>2</sub> 134-194 (g/km). PEUGEOT RECOMMENDS TOTAL

The rear seats in row three of all 307 SW models (seats six and seven) are dealer fit optional equipment and are £199 MRP each.

Peugeot, *The Independent* (September 15, 2005)

Climate Control Air Conditioning  
 Columbia Titanium Jacket  
 Free DVD Sat Nav  
 17 inch Alloy Wheels

**WE GIVE YOU THE X-TRAS**

**YOU TAKE THEM TO THE X-TREME**

**Columbia**  
 Sportswear Company

**NISSAN X-TRAIL COLUMBIA**  
 NOW WITH **0% APR** (TYPICAL) WITH MINIMUM DEPOSIT OF 50%\*

Introducing the X-TRAIL COLUMBIA. Get ready for the adventure of a lifetime. Now when you buy an X-TRAIL Columbia you get privacy-glass, heated folding door mirrors, leather steering wheel, 17-inch alloy wheels, a panoramic sunroof and driver, passenger and front side airbags all as standard. You also get Free DVD sat nav and a Columbia Titanium jacket. Just a few more reasons why you'll never lose your spirit.

For more information, visit [www.nissan-xtrail.co.uk](http://www.nissan-xtrail.co.uk)

**NISSAN**

**SHIFT\_adventure**

Model shown is for illustration purposes only with optional metallic paint at £400. \*0% finance on X-TRAIL Columbia subject to terms and conditions. Guarantees and indemnities may be required. Finance offer only available on eligible vehicles registered in the UK mainland between 01/04/06 and 30/06/06 and are not available in conjunction with any other offer. Details and prices correct at time of going to print. Refer to dealer for exact specification. This supersedes all previously advertised manufacturers promotions. "Nissan" is a registered trademark of Nissan Motor co, Ltd used under license. Nissan Motor (GB) Limited. Nissan Finance (GB) Limited. NUK1311  
 Official fuel consumption figures for the Nissan X-TRAIL range are: Urban cycle 22.2-31.4mpg/12.7-9.0L/100km - Extra urban 35.8-42.2mpg/7.9-6.7L/100km - Combined 29.4-37.7mpg/9.6-7.5L/100km CO2 emissions range from: 201-231g/km.

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