

## Discourse Analysis in the Field of Advertising: A Comparative Study

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### ABSTRACT

Advertising has aroused the interest of linguists for many years in the sense that they have attempted to describe its language and to discover the principles of its structure. As regards its language, it appears to be concrete and this concreteness leads us to a well-defined social purpose: to persuade the audience with the aim of promoting sales of a particular kind of product. The main purpose of this article is going to be focused on the textual analysis of two advertisements concerned with two brands of watches (TISSOT and PATEK PHILIPPE) taking into account the differences and similarities between them with regard to the following fields: non-linguistic textual features (the image) and its relationship with the text itself; the linguistic situation (type of discourse), the content (semantic structure) and the form (grammatical structure and vocabulary). Although both texts advertise almost identical products, they differ in language, design, structure and the kind of audience they are addressed to. Nevertheless, their language is a good example of language adapted to the same social purpose: to make the audience buy a particular kind of product, in both cases a watch. Furthermore, the language used by the advertisers is closely linked to a visual image through which the addressee can appreciate the commercial message very well. Both, the linguistic structure and the visual image, iconically related, are arranged strategically so as to get a precise material goal.

*Key words: advertising, textual analysis, discourse analysis, linguistic and non-linguistic textual features.*

## RESUMEN

La publicidad ha despertado el interés de los lingüistas durante muchos años en el sentido de que estos han intentado describir su lenguaje y descubrir los principios de su estructura. Con respecto a su lenguaje, parece ser concreto y su concreción nos lleva a un propósito social bien definido: persuadir a la audiencia con el objetivo de promocionar las ventas de un tipo determinado de producto. El principal objetivo de este artículo va a estar centrado en el análisis textual de dos anuncios de dos marcas de relojes (TISSOT y PATEK PHILIPPE) para lo que se ha tenido en cuenta las diferencias y semejanzas entre ellos con respecto a los siguientes campos: las características no textuales (la imagen) y su relación con el texto en sí mismo; la situación lingüística (el tipo de discurso), el contenido (la estructura semántica) y la forma (la estructura gramática y el vocabulario). Aunque ambos textos anuncian productos casi idénticos difieren en el lenguaje, el diseño, la estructura y el tipo de audiencia a la que van dirigidos. Sin embargo, su lenguaje es un buen ejemplo de adaptación al mismo propósito social: hacer que el público compre un tipo determinado de producto, en ambos casos un reloj. Además, el lenguaje utilizado por los publicistas está íntimamente ligado a la imagen visual a través de la cual el destinatario puede apreciar el mensaje comercial muy bien. Ambos, la estructura lingüística y la imagen visual, relacionadas de forma icónica, están colocadas estratégicamente para lograr un objetivo material preciso.

*Palabras clave: publicidad, análisis textual, análisis del discurso, características textuales lingüísticas y no lingüísticas.*

Advertising has aroused the interest of linguists for many years in the sense that they have attempted to describe its language and to discover the principles of its structure. As regards its language, it appears to be concrete and this concreteness leads us to a well-defined social purpose: to persuade the audience with the aim of promoting sales of a particular kind of product. In this case, the advertisements this assignment is going to deal with concern two brands of watches, TISSOT and PATEK PHILIPPE, appearing in the Monthly Magazine VOGUE, addressed either to men or women. In spite of the fact that both texts advertise almost identical products, they differ in language, design, structure and the kind of audience they are addressed to (sex, age, economic status, etc.).

The main purpose of this assignment is going to be focused on the textual analysis of both advertisements taking into account the differences and similarities between them with regard to the following fields: non-linguistic textual features (the image) and its relationship with the text itself; the linguistic situation (type of discourse), the content (semantic structure) and the form (grammatical structure and vocabulary). Both advertisements are going to be referred to as text I, being the TISSOT advertisement, and text II, that of PATEK PHILIPPE.

First of all, we will focus our attention on the relationship between the text and the image. Both advertisements, having as the main purpose to sell a product, are going to persuade the audience by making use of different arguments as well as different visual images which are used so as to attract the attention of the audience. In this sense, the reader can observe an iconic relationship between both texts and their respective images since the body copies, having to do with watches, are

accompanied by a photograph of a watch, through which the commercial message can be appreciated, even if the potential buyers have not read the text.

As regards the organization of both advertisements, we notice that they offer a different design and structure. In test I, the photograph almost occupies the whole length of the page. It shows us a beautiful woman and a handsome man who are used as a means to attract our attention. The young man holds in his hands a camera so as to capture a moment in life and to somehow stop the passing of time. Moreover, time is symbolized by a winged figure which reminds us of the *Victory of Samothracia*, belonging to the Classical period of Greek Civilization, and having wings as well in order to express the fact that time flies. This mixture between the classical and the youthful elements leads us to think that not only is the watch made for young men but for older ones. In fact, the advertisement is addressed to a general male audience without specifying the age. The photograph also shows us very subtle colours, which are the ones used by jewellers to fashion the *PR100 watch*. The product is regarded as a jewel and that is why time, being too precious, needs to be enclosed in it. Under the photograph, and, on the left side of the page, we can observe the headline, underlined and in capitals. Further down, we find the body copy, divided into four paragraphs and, on the right hand of it, the advertiser shows the audience the kind of watch he is advertising, by means of a photograph. According to the text, the watch is a jewel which will not let us waste a moment of our life since it marks everything: the phases of the moon, the passing of months, days, hours, etc. Next to the image of the watch we can appreciate the brand name, in large type, accompanied by the logotype or trade mark, and the Swiss flag to remind us of the fact that the watch has been made in Switzerland. Finally, the standing details, made up of just one line, appear at the bottom of the page.

As regards text II, the reader can observe a different design and structure. Unlike text I, text II has no headline. According to Ogilvy (1964: 130), those advertisements lacking headlines are called *Headless Wonders*, and this is the case. The body copy is placed to the left of the illustration and is made up of just one paragraph, beginning with a very striking sentence, *this is the moment*. In fact, this sentence might act as a headline in the sense that it attracts the attention of the reader at first sight. Furthermore, the very first word *the*, begins with a blue-coloured letter which is the letter the word *time* begins with. All the letters appearing in this advertisement are different from those of the TISSOT. They

are bigger and more rounded. With regard to the photograph, it is placed to the right hand in the middle of the page, showing two very well cared female hands, holding a woman's watch. The fact that the hand and nails are very well cared for implies that the owner is a wealthy woman belonging to the upper-middle class and that, therefore, can afford to buy a watch like this. In this sense, we can observe that text II is addressed to a specific kind of female audience (not a general one like text one), that is to say, to a well-off female. Under the photograph we notice the appearance of a brand name in large type, accompanied by the logotype or trade mark, and the standing details which show us the places in which we can get the watch (Oxford Street, Stratford Upon Avon). They appear to be very expensive places. That is the reason why the watch can only be bought by wealthy women (in text I the standing details were made up of just one line).

Let us now turn to the linguistic situation, taking into account the number of participants appearing in each advertisement and the way of addressing the audience. In both advertisements there are two participants (1<sup>st</sup> and 2<sup>nd</sup> person), the advertiser and the consumer, who is expected to buy a watch. There is no secondary participant between both. Although the function of the texts is the same (to convince the reader to buy a watch), the way they address the audience is different. Both of them make use of the language of direct-address advertising. However, they differ in several ways. Text I appears to be a direct-address advertisement although it is not as radical as text II. Since its language describes in a rather impressionistic manner the qualities of the watch, it is regarded as descriptive rather than explanatory. As Leech states (1972: 58), the fact that the language is descriptive favours “a *disjunctive* or *primitive* kind of grammar in which minor sentences are abundant”. In fact, we do not find a connected line of arguments in the text. Furthermore, the advertiser never makes use of imperatives (just one in the standing details) or the personal pronoun *you* to address the consumer. In this sense, the body copy might be considered as a mere description of the product. It does not say that we have to buy the product, only suggests it through a simple descriptive language (simple sentences and simple vocabulary). Simplicity leads us to think that this advertisement, unlike the Patek Philippe, is aimed at people belonging to a lower class.

Text II is a direct-address advertisement too. Nevertheless, it is much more radical than text I. Since it is directly addressed to a rather selected female audience, its language appears to be different from that of text I, addressed to a lower

class. We do not find imperatives to address the reader but the personal pronoun “you”, having a deictic function (it is directly directed to the reader himself). The language has a more colloquial stylistic range than the one in text I. This colloquialism is easily noticeable through the use of *prosiopesis*. Four of the clauses of which the text is made up lack some grammatical elements. However, the reader is able to predict the elements that are missing (subject and predicator in this case). Actually, *prosiopesis*, as Leech says (1972: 79), occurs in direct address advertisement as “an indication of a tendency to go beyond colloquialism”. The appearance of this feature makes language be more colloquial in the sense that it simulates “the condition of friendly and personal communication”.

Apart from being colloquial, the overall style of the text II is regarded as personal since it is marked by the use of the second person reference, unlike text I, that shows a style in which first and second person pronouns are not used at all. Instead, there are special third person forms, which are in fact, devices so as to evade direct reference to author and addressee (*craftmen, it*, etc). Another way of avoiding the specifications of the 1<sup>st</sup> and 2<sup>nd</sup> persona pronouns is by means of the passive voice (*is protected by*).

There is also a particular kind of linguistic complexity in both advertisements. Text II appears to be more complex than text I since it shows a greater number of elements of structure per grammatical unit (the number of clauses per sentence and groups per clause is greater). According to Leech (1972: 84), it is in the structure of the nominal group where we find most of the complexity of advertising language:

We can give the notion of “complexity” a precise linguistic meaning by equating it with the number of elements of structure per grammatical unit (...). Other further step, that of computing the average number of elements per clause, takes us to a measure of the complexity of a whole text in respect of clause structure. However, there is no reason why the clause should be singled out above other units as a gauge of complexity. A complete measure of grammatical complexity would require a similar calculation for all non-minimal units: word, group, clause and sentence. The number of words per sentence and the number of morphemes (stems and affixes) per word have sometimes been accepted as satisfactory standards of complexity. These formulae are indeed, useful, and as thorough as is normally practicable. But the word-per-sentence measure in fact telescopes three separate steps: the number of words per group; the number of groups per clause; and

the number of clauses per sentence. These separate steps happen to be relevant because most of the complexity of advertising language is found in group structure (in fact in the structure of the nominal group).

This fact can be observed in the nominal groups belonging to text II, such as “the first cool caress of gold” or “the sudden exquisite pleasure”. If grammar is complex in text II, it seems to be disjunctive in text I because it is of an abnormally simple nature. The body copy of text I is made up of four paragraphs, which are made up at the same time of just one sentence. It seems we are facing up to a telegram in which we are obliged to respect the physical brevity of message in terms of space. Nevertheless, the body copy is longer in text II. Although it is made up of just one paragraph, it follows a cohesive line of arguments (there are subordinate clauses, embedding, etc) that separate it from the telegraphic style characterising text I.

As regards Semantics, there are different approaches to the way in which meaning is studied. One of them, closely related to advertising language, has to do with the way in which some linguistic expressions are connected with their references so as to get the uniqueness of the product. As Leech states (1972: 156), “uniqueness of reference is a semantic property of proper names and also of a number of grammatical items such as personal pronouns demonstratives, the definite article and some adverbs”. All these elements refer to some “entity, place, time, etc., given or understood from the context”. From all these linguistic expressions just the following ones are going to be studied: proper and deictic names, the adjective and the negation. The latter is used as a means to express the universality of reference.

With regard to text I, special emphasis has to be given to the word *PR100* which is, in fact, the name used by the advertiser to refer to the watch. By using this name, the advertiser means that this is the only watch named this way and, therefore, the addressee will not be able to buy another one with the same name. The fact of using this special name puts on view the uniqueness of the watch. This uniqueness is going to be emphasized as well through the use of the 3<sup>rd</sup> person pronoun “it” in order to refer to the watch. There is no other personal pronoun, even to refer to the addressee, throughout the whole text. Furthermore, there are other grammatical items which emphasize this idea of uniqueness such as the definite article and the adjective. The use of the definite article is seen as

a means to particularize about what we are reading: *the phases of the moon, the passages of months, the PR100 gentlemen's watch*. It refers to something which is known to both, the advertiser and the addressee, to something already mentioned or to something which is going to be referred to. It is also remarkable the use of the adjectives since all of them are qualifying the watch and modifying nominal groups which are closely related to the product: *stainless steel, yellow metal, Tissot craftsmen*, etc. These adjectives contribute to heighten the uniqueness of the watch. Some of them are used as premodifiers specifying in detail what the product is like and how it works. Others are used as attributive adjectives, such as *water-resistant*, which is purely evaluative in meaning (it is also hyphenated so as to keep cohesion).

Let us focus our attention on the analysis of this kind of expressions in text II. First of all, the advertiser makes use of the proper name *Patek Philippe* to refer to the watch. This case is similar to the former in which a proper name has, as its referent, a watch. This fact implies that there is no other watch like this, that this is the only watch named this way. It seems that the product has its own “personality”, like a human being. Secondly, text II, unlike text I, does not make use of the 3<sup>rd</sup> person pronoun *it* to refer to the product. Instead, it makes use of some periphrastic expressions such as *the first cool caress of gold*, or even the expressions *this watch* or *something*. Moreover, the addressee is directly referred to by expressions such as *for you* or *your wrist*, which implies that there is a close relationship between the advertiser and the addressee. This fact did not occur in text I since it did not address the reader in such a direct way. Thirdly, the idea of uniqueness is going to be overemphasized by the use of the definite article: *the first cool caress*, and the demonstrative, *this watch*, which refer directly to the product. Besides, uniqueness is inherent in the meaning of *first*. There are also some expressions in which the sense of uniqueness is remarkable: *...that this watch was made for you and that no other will ever do, ...very few others will ever experience*. In this sense, we could state that not only is the product treated as unique, but also the person being addressed. This wealthy woman is the only person able to own a watch like this. She is “unique”, like the watch. Fourthly, there are some adjectives expressing uniqueness such as *exquisite*. Something “exquisite” is something “superior”, “genial”, like the Patek Philippe. That is the reason why it is an exquisite pleasure to own it.



Leaving aside these considerations which have to do with the content of both advertisements, that is to say, with the semantics of both texts, let us turn to the form (grammar and vocabulary). As regards the grammar, we have to distinguish between syntax (grammar outside the word) and morphology (grammar within the word). Taking into account syntactic considerations, we will study the sentence and clause structure, the verbal groups, the nominal groups, the adverbials and the paragraph organization through the use of cohesive devices. When analyzing both advertisements, we observe that they differ in the sentence and clause structure. Sentences appear to be longer in text I than in text II. Perhaps this fact is related to the use of *prosiopesis* in text II. This implies the use of shorter sentences in which the subject and predicator have been omitted. Moreover, there is so much more variation in length in sentences belonging to text II than in those of text I. In the Tissot advertisement, all the sentences have more or less the same length, whereas in that of Patek Philippe we find short simple sentences such as “*this is the moment*”, as well as long complex sentences, *the sudden exquisite pleasure of owning something very few others will ever experience*. In addition, both texts differ in the use of subordination. In text I, we just find two subordinated non-finite clauses: *to express its passing* and *to withstand the ravages of time*, predominating, therefore, sentences coordinated by the copulative conjunction *and*. There is only one imperative clause in the standing details: *for your nearest retailer, contact 0703611618*.

Unlike text I, in text II what predominates is the use of subordinated finite clauses. There is one independent minor clause, “the first cool caress of gold against the back of your wrist”, and a relative clause, “...of owning something very few others will ever experience”. In fact, the main features characterizing the Tissot advertisement with regard to sentence and clause structure are simplicity and coordination. In the Patek Philippe advertisement, not only can we find simple sentences but subordinated ones.

When we turn to the verbal group, we observe that both texts offer more or less the same degree of complexity. In text I, the finite verbal groups consist either of a simple word (*has, is, marks*) or of two words (*have found, is protected*). We also find one simple imperative addressing the reader. In text II, we find simple present tenses (*is, makes*) as well as past tenses (“*was made*”) and future ones (*will do, will experience*). According to Leech (1972: 125), auxiliary verbs are infrequent in advertising language. Nevertheless, “*will*” is an exception. This future

auxiliary is used in order to express a promise rather than futurity. In both cases, future tenses occur in the second clause which is the one expressing the promise. In spite of the fact that many tense forms are being used, simple present forms (unmarked term in advertising) are the most usual.

Just as the sentence may be indefinitely complex, so may the noun phrase. As Quirk says (1985: 1238), “the noun phrase is made up of the following constituent parts: the head, the determiner, the premodifier and the postmodifier”. In both advertisements nominal groups appear to be rather complex above all in premodification.

In the Tissot advertisement we have nominal groups differing according to their constituents. Some examples are the following ones:

1. *Tissot craftsmen*: in this nominal group *craftmen* is the head whereas *Tissot* functions as the premodifier. The same example appears in the cases of *stainless steel* and *yellow metal*.
2. *watches of bygone days*: this noun phrase is made up of a head plus a prepositional phrase which is, at the same time, made up of a head and a premodifier.
3. *water-resistant*: it appears to be an attributive premodifier giving us information about the product itself. Moreover, it is hyphenated so as to keep cohesion.
4. *scratch-resistant sapphire glass*: the premodification, in this case, comprises all the items placed before the head *glass*.

In the Patek Philippe advertisement, premodification is more usual than postmodification. We can also find some cases of the use of determiners:

1. *the first cool caress of gold*: this noun phrase is made up of a head, *caress*, preceded by a postdeterminer *first* preceding the premodifier *cool*. Besides, we find postmodification in the case of *of gold*. This prepositional phrase is placed after the head.
2. *the sudden, exquisite pleasure of owning something*: in this case, *pleasure* is the head. It is preceded by two premodifiers linked by a punctuation mark (*parataxis*). After the head we find a prepositional phrase functioning as a postmodifier.
3. *very few others*: the head *others* is preceded by the postdeterminer *very* and the premodifier *few*.

In fact, these are just some of the nominal groups appearing in both advertisements. We can observe that premodification is rather complex and more usual than postmodification.

With regard to adverbials, we can notice the appearance of different types:

- adverb phrases
- prepositional phrases
- noun phrases
- adverbial clauses

Quirk (1985: 729) states that “they are the most diverse of the clause elements and that is the reason why it is necessary to distinguish several types”. Moreover, from the syntactic point of view, they can be optional (added to or removed from the clause without affecting the relations of structure and meaning in the rest of the clause) or obligatory. In the case of the Tissot advertisement, all of them are optional with the exception of the adverbial clause *...many ways to express its passing*.

The first adverbial we find is *over the centuries*. The preposition *over* may be used in different senses (position, destination, orientation, passage, resultative, pervasive, etc). However, in this case its meaning is pervasive indicating movement in time. Sometimes the preposition is absent, so that the adverbial takes the form of a noun phrase instead of a prepositional phrase. This is the case of *today*. Other striking instance is the one introduced by the preposition *from* (*from stainless steel and yellow metal*). The main verb, *have fashioned*, is a verb of making which is followed by this preposition in order to indicate the substance from which the watch is derived. There is another preposition introducing a prepositional adverb, *like watches of bygone days*.

Let us now describe the use of adverbial in text II. The first prepositional phrase we find is *against the back of your wrist*. *Against* is regarded as a polysyllabic preposition which, in this case, does not indicate opposition but simple position in the sense of touching the surface of the back of the wrist. It is an optional adverbial. In the case of *for you* we have an instance of an obligatory adverbial since, if we remove it, the relations of structure and meaning in the rest of the clause could change. The preposition *for* expresses destination. Furthermore, this

phrase of destination occurs as a complement in a clause in which the verb *to be* appears. Apart from this, we find an adjunct repeated twice: *no other will ever...* and *very few other will ever experience*. In the first case *ever* is preceded by the negation. Instead of using the negation plus *ever*, we could have used *never*. In the second case, the advertiser makes use of *ever* so as to intensify the whole sense of the clause. In both senses, *ever* has a temporal meaning.

As regards paragraph organization, the way in which paragraphs are organized is different in both advertisements. Nevertheless, they both are considered to be coherent. The organization of the message is closely related to cohesion in the sense that, in order to convey a logical message, all the parts of the discourse must be joined together. As Leech (1972: 142) reports, “cohesion falls into two divisions: cohesion within sentences, which includes co-ordination and subordination, and cohesion across sentence boundaries, which is mainly a question of pointers or sequence signals referring back or forward to neighbouring sentences”. Unlike Leech, Quirk (1985: 1437) talks about lexical linkage, prosody and punctuation, grammatical devices and pragmatic and semantic implication. As regards cohesion in text I, we can observe that the body copy is made up of four paragraphs, each one containing one or two sentences. We just find four sentences coordinated by the copulative conjunction *and*, whose main function is to enumerate the qualities of the watch. Moreover, there are only two subordinated clauses introduced by the preposition *to*. Actually, the style of this advertisement appears to be rather descriptive. That is the reason why juxtaposition predominates throughout the whole text.

On the other hand, in text II, the style is much more narrative. This implies that cohesion is better achieved. In this text what predominates is the use of subordination, although we can also find some clauses coordinated by the copulative conjunction *and*. It is textually representative the use of coordination along with subordination since it enables the advertiser to achieve a higher degree of complexity within a single, unified whole. Another way to achieve cohesion is through the use of parallelistic structures such as *this is the moment/this is the moment*, *Beauty need not be transient/Opulence need not shout*. There are also certain determiners used to signal that a noun phrase is referentially equivalent to a previous one: *this watch* (this makes reference to *the first cool caress of gold*). The use of determiners helps the advertiser to achieve cohesion as well.

In fact, what predominates in text I is the use of coordination and parataxis, whereas in text II we find subordination and juxtaposition. Apart from all the elements used in both advertisements in order to achieve cohesion, there are some others helping to achieve it such as adverbials indicating time reference (e.g. *today* in text I).

Let us now focus our attention on morphology (grammar within the word). Morphology has to do with the internal structure of the words (study of morphemes, their different forms- allomorphs-, and the way they combine in word formation). According to Lyons (1968: 181), “there are words that can be divided into different constituents whereas others cannot”. As far as both texts are concerned, the advertisers make use of both, words that are determinate with respect to segmentation and words that are indeterminate. Actually, the majority of English nouns, verbs and adjectives can be segmented into their constituent parts. Some examples of words that can be segmented appearing in the Tissot advertisement are the following ones: *wing-s*, *gold-smith-s*, *jewell-er-s*, *elegant-ly*, etc. On the one hand, the reader can observe the appearance of derivative morphemes, used in order to create new words:

- *-er (jewellers)*: it is formed to form a noun out of a noun.
- *-less (stainless)*: it is used to mark an adjective as an item.
- *-ly (elegantly)*: it is used to create an adverb out of an adjective. This suffix is highly productive in colloquial English.

On the other hand, it is also remarkable the appearance of flexive morphemes which are used so as to present a different perspective of the word:

- *-s (wings, marks)*: it is used to mark plurality and tense. The plural morpheme is represented in this text by different allomorphs taking into account the phoneme with which the morph ends (*wings /wingz/*. After the voiced phoneme /g/ we pronounce /z/. *Phases /feiziz/*. After the sibilant phoneme /z/ we pronounce /iz/.

We do not find any case of morph ending in a voiceless consonant. In this case, the *-s* marking plurality would be represented phonologically by /s/.

Mention was made earlier that there were also words that could not be segmented at all. This is the case of the word *craftmen*. We can divide this word into two constituent parts. Nevertheless, the second one (*men*), despite being plural, cannot be divided into different morphemes. Since it is indeterminate with respect to segmentation, it has been regarded as an irregular plural. The same happens with the strong verb *found*.

As regard the Patek Philippe advertisement, most of the words are determinate with respect to segmentation (*caress, certainty, owning*, etc). Unlike text I, we do not find any irregular plural. However, there are some strong verbs that cannot be segmented. This is the case of *made*.

As far as vocabulary is concerned, attention will be focused on the study of adjectives and verbs since they are the most productive classes of words in advertising language. Both texts make use of a rather specialized set of adjectives. In the Tissot advertisement the whole set makes reference to the qualities of the watch (*stainless, water-resistant, yellow, scratch-resistant*, etc.) Whereas in this advertisement adjectives qualify the product in a direct way, it does not happen in text II in which adjectives are qualifying abstract nouns being closely related to the watch (*cool-caress, transient beauty, exquisite pleasure*).

When we turn to verbs, we observe that in text I most of them have to do with the making of the watch (*have fashioned*) or are a means to put on view some qualities of the product (*marks, is protected by*, etc). Unlike the Tissot advertisement, that of Patek Philippe offers us verbs that are so much more common such as *need* and *made*. In some cases, they have been omitted together with the subject of the clause (*prosiopesis*).

In fact, all the lexical items or units of vocabulary are arranged in such a way that they attract the reader's attention at first sight. Language appears to be rather concrete although it varies according to the type of audience the advertisements are addressed to: text I, being the Tissot advertisement, is addressed to a general male audience —without making reference to the age of the addressee— belonging to the middle-class. That is the reason why its language is so much more simple than that of text II, being the Patek Philippe advertisement. In this text we find a high degree of complexity which leads us to think that this advertisement is addressed to a specific audience, belonging to the upper-middle class and, furthermore, a female cone. This kind of audience is able to understand the message the text wants to convey, despite its complexity.

In conclusion, although both texts advertise almost identical products, they differ in language, design, structure and the kind of audience they are addressed to. Nevertheless, their language is a good example of language adapted to the same social purpose: to make the audience buy a particular kind of product, in both cases a watch. Furthermore, the language used by the advertisers is closely linked to a visual image through which the addressee can appreciate the commercial message quite well. Both, the linguistic structure and the visual image, iconically related, are arranged strategically (Psychology plays a very important role in this sense) so as to get a precise material goal.

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The texts which have been studied have been taken from the monthly magazine *Vogue*:



## QUALITY TIME

Time has wings, and over the centuries goldsmiths and jewellers have found many ways to express its passing.

Today, Tissot craftsmen have fashioned the PR100 gentleman's watch from stainless steel and yellow metal.

Like watches of bygone days, the PR100 elegantly marks the phases of the moon and the passage of months, days, hours, minutes and seconds.

And to withstand the ravages of time, it is water-resistant to 100m and is protected by a scratch-resistant sapphire glass.



**T+**  
**TISSOT**  
Swiss Quality Time

For your nearest retailer, contact 0703 611618.



**T**his is the moment.  
The first cool caress of gold against  
the back of your wrist. The immediate  
certainty that this watch was made for you  
and that no other will ever do.  
The realisation that beauty need not be  
transient, that opulence  
need not shout. The  
sudden, exquisite plea-  
sure of owning some-  
thing very few others  
will ever experience.  
This is the moment.  
Patek Philippe makes  
it last a lifetime.



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Exclusive Patek Philippe showroom, 15 New Bond Street, London  
Asprey & Co Ltd, 165 New Bond Street, London  
Garrard & Co Ltd, 112 Regent Street, London  
George Pragnell Ltd, 5 Wood Street, Stratford-upon-Avon  
Watches of Switzerland Ltd, 69 Brompton Road, Knightsbridge, London  
Watches of Switzerland Ltd, 22 Royal Exchange  
Threadneedle Street, London  
Watches of Switzerland Ltd, 500 Oxford Street, London  
Tyme Ltd, 1 Old Bond Street, London  
Hettich Ltd, 1 King Street, Jersey, Channel Islands

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