Linguistic Analysis of On-line Advertising in English

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Abstract

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

Key words: advertising slogan, figurative language, rhetorical figure

Abstrakt

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

Klíčová slova: reklamní slogan, figurativní řeč, řečnická figura
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Introduction

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

--W. Bernbach

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

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

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

1.1. Defining the Concept of Advertising

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

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

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

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

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

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

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

1.2. Advertising objectives

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

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

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

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

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

The general goal of advertising is to transmit information to a specific group of recipients in order to achieve the desired effect. Accordingly, the task of
advertising is to systematically plan, design, coordinate, and control all communication activities of an organization (5).

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

1.3. Advertising as communication

1.3.1 Communication in advertisements

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

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

![Figure 1: Model of Communication](source: Cruse, D. A. Meaning in language. Oxford: Oxford University Press, 2004.)

There is a sender who wants to convey a message. However, this message cannot be transmitted in its original form, so it must be converted into the transmittable form; the signal serves this function. The communication involves linguistic encoding, which is the process of transforming a mental idea into a linguistic form that is later decoded by the receiver. Every mode of communication must have a channel: in speech it is auditory, and in writing it is visual (Cruse, 5).
In the case of advertising, the message sender is a copywriter; the customer performs the role of the receiver. A. Goddard suggests different terms for referring to an advertiser and a consumer she uses the terms that are relevant for this thesis: addressee and addressee (27). These imply from the linguistic point of view, the advertising text is seen as if it was a “spoken interaction in a face-to-face personal communication” (Goddard 28).

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

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

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

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

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

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

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

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

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

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

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

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

- **Attract attention** – The phatic function serves for these purposes.
- **Convince** – By appealing to reason with the help of the referential function or emotion by using the emotive function (Hébert).
In order to fulfill its functions, an advertisement must also meet the criteria of a successful persuasive text. According to Leech, they are:

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

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

### 1.4. Attention-seeking Devices in Advertising

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

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

McQuarrie stresses that “the advertising decision is expanded to include how to convey a message as well as what to say” (13). That might be the reason why “advertising language has established as a type of a text of its own,” which is characterized by a particular set of linguistic features, for example, manipulating different language levels, such as morphological, syntactic, lexical, and phonological in order to achieve greater expressivity (qtd. in Sternkopf 199).
McQuarrie defines a **rhetorical device**, which is a typical trait of figurative language, as “a method of expression that is an artful deviation from the literal or expected method of expression” (23).

Crystal distinguishes two types of rhetorical devices (135):

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

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

### 1.4.1. Phonological level

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

#### 1.4.1.1 Rhetorical devices

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

**Alliteration** – is “a figure of speech in which consonants, especially at the beginning of words or stressed syllables, are repeated” (Cuddon 22). *Passion for Perfection* - /p/, /ʃ/ (Russian Standard vodka). *Experience the sinister side of Bourbon* - /s/ (Jim’s Beam).
Rhyme – presents a formalized consonance of sounds between words or the endings of words, especially when these are used at the ends of lines of poetry (Cuddon 608). Be a woman for a cause not for applause (Baileys Irish Cream).

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

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

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

1.4.3. Lexical and Orthographical I level

1.4.1.1 Linguistic features

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

Sternkopf claims that “the heavy use of the pronoun you cannot be seen in isolation from the appellative character of adverts” (217). Through the use of personal
pronouns, advertisers manage to appeal to a wide audience and create an effect of addressing every customer personally.

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

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

### 1.4.1.2 Rhetorical devices

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

Advertisers often make use of **conversion**, which presents “the process by which a word belonging to one word class is transferred to another word class without any concomitant change of form, either pronunciation or spelling” (Jackson 86). The rhetorical figure **anthimeria** is based on conversion: “the substitution of one part of speech for another, for example a verb for a noun and vice versa, often to create an unlikely metaphor” (Cuddon 40). Anthimeria is exemplified in the next slogans: *Log off*
lime in (Corona Extra Beer); Don’t be maybe, be Marlboro (Marlboro cigarettes); Don’t throw anything away, there is no away (Shell).

1.4.2. Morphological and Syntactic level

1.4.2.1 Linguistic features

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

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

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

Myers notes that advertisers use imperatives, which are essentially commands, “not because telling you to do something really makes you do what they say, but because it will create a personal effect, a sense of one person talking to another” (43). Imperatives can be both negative and positive, depending on the advertisers’ intention:
Take a sip and you will never touch another vodka (Russian Standard vodka); Don’t reinvent yourself for the sake of others (Carlsberg beer).

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

1.4.2.1 Rhetorical devices

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

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

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

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

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

Interrogative sentence types are often presented in a form of a rhetorical question, which is essentially “a question not expecting an answer, or one to which the answer is more or less self-evident. It is used primarily for stylistic effect” (Cuddon 606). Marijuana. Harmless? (Freevibe.com), What if church considered ecology a part of theology? (The people of the United Methodist church).
**Erotesis** -“a rhetorical device in which a question is asked in order to get a definite answer – usually no” (Cuddon 249). *At this point would you still think your worrying is global enough?* (WWF).

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

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

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

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

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

### 1.4.4. Semantic level

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

#### 1.4.4.1 Rhetorical devices

Various **puns** or **equivoques** which present “a figure of speech which involves a play upon words” are popular among copywriters due to the element of surprise they bring along and several possible interpretations (Cuddon 572). Sternkopf identifies
“polysemy” (words with several related meaning), homonyms (two formally identical lexemes with unrelated meaning), and homophones (different words sounding the same) as the basis for puns (229). The examples of slogans using these linguistic features are: You had two options in Siberia: chilled or chilled (Vodka Smirnoff), Pure Spirit (Crystal Head vodka), Drugs don’t get you high (Save the Children).

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

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

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

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

Oxymoron – “fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings” (Cuddon 504). It didn’t take a genius to think of triple distilling whiskey for flavor. But he’s probably honest, loyal, and criminally handsome (Jameson whiskey). The only animal left is human (WWF).
Metonymy – “A figure of speech in which the name of an attribute or a thing is substituted for the thing itself” (Cuddon 434). Take the gold (Adidas). The word gold implies the gold medal.

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

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

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

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

Allegory – “is a story or image with several layers of meaning: behind the literal or surface meaning lie one or more secondary meanings, of varying degrees of complexity” (Cuddon 21). Move your lee (Lee jeans). Unleash an intense rush of freshness (Colgate).
**Paradox** - “an apparently self-contradictory (even absurd) statement which, on closer inspection, is found to contain a truth reconciling the conflicting opposites” (Cuddon 510). *Tried to email Uranus. Made hat out of ground beef. Heard my hair grow. Marijuana. Harmless (Freevibe.com)?*

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

2.1 Collecting the data

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

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

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

2.2 The Overall Evaluation

The analysis of 150 advertising slogans demonstrates that nearly every advertisement utilizes rhetorical figures, independently of the thematic domain they come from. However, some linguistic features tend to occur in more frequent manifestations, which can be attributed to advertising functions as well as to its
objectives. Additionally, three categories demonstrate high occurrence of the particular rhetorical figures in relation to the thematic domain they come from. The results of the analysis are presented in the sub-chapters below, accordingly to the pertinent language level observed in the sub-chapter.

2.3 Phonological level

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

![Bar chart showing distribution of rhetorical figures on phonological level]

Figure 2: The distribution of rhetorical figures on phonological level

2.4 Lexical and Orthographical level

As already indicated in the theoretical part, advertising seeks to imitate some aspects of real speech. In order to establish contact with the audience and communicate on a more personal level, copywriters use the personal pronouns you, we and I. This appeared to be one of the most prominent strategies in the analyzed examples, present in 54 of 150 examples. The most frequent pronoun used is “you,” which appears in 46 advertisements; it creates the effect that every single customer feels personally
addressed. *Drugs don’t get you high* (Save the Children). *Take a sip and you’ll never touch another vodka* (Russian Standard).

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

![Figure 3](image)

**Figure 3: The distribution of pronouns in the analyzed slogans**

It is clear that colloquialisms add a conversational tone to the slogans, which could be the reason why almost 10% of advertisers employ them: *When your friends get wasted they can forget what’s important to them* (CONTROLTONIGHT.COM). *Some dude was hanging all over her* (Missoula). When using colloquialisms, advertising designers make the idea understandable to the general public. It appears to be almost effortless to process the message of the advertisements, as the use of colloquial phrases and their resulting blatant manner make them sound as if it was an old friend talking. The main purpose here is to appeal to as many people as possible and make them realize they are being asked to help or to take an action. It is likely that this is why 7 out of 14 advertisements using colloquialisms belong to the non-commercial advertising group. It has been also observed that, generally, informal register predominates over the formal one.
The following slogans demonstrate the usage of adjectives that have connotations either of the authenticity or exceptionality of the advertised items: Vodka made different so you can stand out (Ciroc vodka). Pure spirit. Pure experience (Crystal Head vodka). It is vital to note that 32% of all slogans advertising alcohol or cigarettes contain adjectives that have connotations of either luxury or exceptionality. These adjectives strengthen the customers’ positive attitude towards the item and create and alluring image of the products that essentially have a destructive effect.

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

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

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

2.5 Syntactic and Morphological level

Due to their informative character, 70% of the studied advertising slogans present a declarative sentence type. However, a relatively high rate of imperative and interrogative sentence types, 30.6% and 8.6% respectively, indicate the persuasive character of the slogans. Rhetorical figures, such as rhetorical questions and diatyposis, can be found in 5% and 23% of all slogans, respectively. They are designed to force the
audience to think and reflect on the slogan. This anticipated effect on the consumer is responsible for the popularity of diatyposis among the advertisers from the second and third group, alcohol and unspecified advertisements. The reason for those figures’ appeal is easily explained by one of the advertising objectives - persuasion. Advertisers from the first group are required to come up with creative slogans, as they are trying to impose products that have potentially adverse effect on the consumers. *Start judging by the cover* (Heineken beer). *Experience the sinister side of Bourbon* (Jim Beam).

![Figure 5: The distribution of sentence types](image)

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

Due in part to the ambition to comply with the readability criteria, but also because of the fact that advertising often aims at imitating colloquial style, the copywriters employ a wide range of the specific syntactic figures to achieve the desired effect. The most frequently used syntactic figure is the ellipsis. It contributes to concision of slogans and resembles colloquial style, which is simple in structure. Slogans composed with the help of ellipsis constitute 19 % of the total amount.
Superlative and comparative adjective forms enjoy reasonably high occurrence in the advertising slogans at 7%. They assist with expressing the superiority of advertised items over the other goods.

2.6 Semantic level

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

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

Pun transforms a usual slogan into a playful one. For example: You had two options in Siberia chilled or chilled (Smirnoff vodka). The word chilled can carry different meanings which builds a paradoxical effect. Various puns applied in advertising have similar impact on the customers; they are present in 17% of the analyzed slogans. Some examples of a pun are as follows: Someone’s been on Shakesbeer (Church End Brewery). Absolut impotence (Absolut vodka). In the first case, the authors played on the similar sounding of the surname of the famous writer and the newly created word. In the second slogan the advertisers altered the spelling of an adjective and gained the brand name, which they subsequently used in the slogan.
To put across the idea of the distinctness of their goods, advertisers juxtapose the description of their products with an entirely opposite idea or phenomena to express the otherness more clearly with the help of antithesis; it occurs in 9% of all slogans.

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

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

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

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

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

This regularity can be explained in connection with the products or ideas being advertised in the three categories. When advertising alcohol or cigarettes, copywriters have to make up the exceptional qualities and benefits of consuming these particular products, as they do no real favor to customers’ health. Hence, describing alcohol “for
luxury cocktails only (Tanqueray Ten),” they divert from mentioning the potential danger of the product, and present it in light of splendor and chic. Additionally, the low occurrence of colloquialisms (4%) in the given category contributes to the creation of luxury image.

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

![Figure 9: The distribution of sentence types in the analyzed categories](image)

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

![Graph showing distribution of rhetorical devices](image)

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

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

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

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

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

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

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

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


**Source websites of the analyzed slogans:**


2014.
Appendix

The Table of the analyzed data

<table>
<thead>
<tr>
<th>Slogan</th>
<th>Linguistic features</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alcohol and Cigarettes Advertising</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Lexical/Orthographic level</strong></td>
<td><strong>Morphological/Syntactic level</strong></td>
</tr>
<tr>
<td>1. There is no V in Wodka authentic vodka from Poland is called Wodka Wyborowa</td>
<td>“Authentic”, antisthecon Declarative sentence type Epistrophe, assonance /p/, alliteration /v/ Pun with the brand name</td>
</tr>
<tr>
<td>2. Take a SIP and you’ll never touch another vodka Russian Standard</td>
<td>Personal pronoun “you”, “never” Imperative sentence type</td>
</tr>
<tr>
<td>3. Vodka is like LOVE you only know real thing after you experience it Russian Standard</td>
<td>Colloquialism, Personal pronoun “you” Declarative sentence type Alliteration /l/ Simile</td>
</tr>
<tr>
<td>4. Up Down Up Guinness makes for great sport Guinness</td>
<td>Phrasal verb Declarative sentence type Repetition, assonance /eu/,</td>
</tr>
<tr>
<td>5. One SECRET we Russians want to share Russian Standard</td>
<td>Personal pronoun “we” Minor sentence, declarative sentence type</td>
</tr>
<tr>
<td>6. You spend your life in cotton and then you discover SILK Russian Standard</td>
<td>Personal pronoun “you” Declarative sentence type</td>
</tr>
<tr>
<td>7. Born under a lucky star Heineken</td>
<td>Idiom Ellipsis, declarative sentence type Assonance /ʌ/ Personification</td>
</tr>
<tr>
<td>8. We make other beers green with envy Heineken</td>
<td>Idiom, personal pronoun “we” Declarative sentence type Assonance /ɪ:/ Personification</td>
</tr>
<tr>
<td>9. Start judging by the cover Heineken</td>
<td>Idiom Imperative sentence type</td>
</tr>
<tr>
<td>10. Absolut attraction Absolut vodka</td>
<td>Divergent spelling Minor sentence, declarative sentence type Assonance / æ/ Metaphor, pun with the brand name</td>
</tr>
<tr>
<td></td>
<td>For luxury cocktails only <strong>Tanqueray Ten</strong></td>
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<tr>
<td>12.</td>
<td>Maybe never wrote a song be Marlboro Marlboro</td>
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<td>13.</td>
<td>Be a woman for a cause not for applause <strong>Baileys</strong></td>
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<td>14.</td>
<td>Vodka made different so you can stand out <strong>Ciroc vodka</strong></td>
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<td>15.</td>
<td>Someone’s been on Shakesbeer <strong>Church End Brewery</strong></td>
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<td>16.</td>
<td>The power of luxury <strong>Beluga vodka</strong></td>
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<tr>
<td>17.</td>
<td>Coffee it keeps us busy until the tequila arrives <strong>Coffee &amp; Tequila aficionado</strong></td>
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<tr>
<td>18.</td>
<td>The most exclusive cigarette <strong>Davidoff</strong></td>
</tr>
<tr>
<td>19.</td>
<td>Yes, I can have my head in the clouds for hours… in the passenger seat flying to a holiday destination <strong>Cream spirit Baileys</strong></td>
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<tr>
<td>20.</td>
<td>An app for browsing someone’s emotions <strong>Patron</strong></td>
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<tr>
<td>21.</td>
<td>Miles away from ordinary <strong>Corona extra</strong></td>
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<tr>
<td>22.</td>
<td>My favorite garden, you ask? Easy! It’s hoegaarden.</td>
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<td>No.</td>
<td>Phrase</td>
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<td>23.</td>
<td>You had two options in Siberia chilled or chilled Stolichnaya</td>
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<td>24.</td>
<td>So good it speaks for itself Patron</td>
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<td>25.</td>
<td>Not all good vodka drinks end in “tini” Russian Standard</td>
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<td>26.</td>
<td>Passion for Perfection Skyy Vodka</td>
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<td>27.</td>
<td>Log off Lime in Find your beach Corona extra</td>
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<td>28.</td>
<td>It didn’t take a genius to think of triple distilling whiskey for flavor. But he’s probably honest, loyal and criminally handsome. Taste above all else Jameson whiskey</td>
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<td>29.</td>
<td>Experience the sinister side of Bourbon Jim Beam Devil’s cut</td>
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<td>30.</td>
<td>A shot of Adventure Jose Cuervo Especial</td>
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<td>31.</td>
<td>The world’s most beautiful drink Martini</td>
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</table>
| 33. **Don’t re-invent yourself for the sake of others** *(Our taste has remained unique since 1847)*  
**Carlsberg** | Imperative sentence type |   |   |
| 34. **Unlike some people Belvedere always goes down smoothly**  
**Belvedere** | Phrasal verb, “always”, homophony | Declarative sentence type | Simile, personification |
| 35. **Sometimes our vodka has impurities like ICE**  
**Russian Standard** | “Our” | Declarative sentence type | Alliteration /s/, assonance /au/ |
| 36. **Like all works of art, one must take time to appreciate it. Please drink responsibly**  
**Stella Artois** | Idiom | Declarative sentence type | Alliteration /t/, diatyposis |
| 37. **Get into the SPIRIT**  
**Skyy vodka** | Imperative sentence type |   | Diatyposis, pun: 1) spirit – strong drink; 2) spirit - a particular way of thinking, feeling, or behaving, polysemy |
| 38. **Sit or Stand**  
**Don’t be a maybe Be Marlboro**  
**Marlboro** | Conversion | Imperative sentence type | Alliteration /s/, Diatymeria |
| 39. **When the toast is due… Do it with the best.**  
**Stella Artois** | Imperative sentence type, ellipsis |   | Diatyposis, pun |
| 40. **The LORD of the DRINKS**  
**Tuborg** | Minor sentence, declarative sentence type |   | Allusion, metaphor |
| 41. **Copied but never equaled The world’s first original Pilsner**  
**Pilsner Urquell** | “Never”, “first” | Minor sentence, ellipsis, declarative sentence type | Antithesis |
| 42. **Keep the party going after the sun goes down**  
**Patron** | Phrasal verb | Imperative sentence type, declarative sentence type | Diatyposis |
| 43. **Pure Spirit. Pure** |   | Parallelism, Anaphora, Metaphor, pun: |   |
| Experience.  
Crystal head vodka | minor sentence, declarative sentence type | alliteration /pl, /t/, /s/ | 1) spirit – strong drink; 2) spirit - a particular way of thinking, feeling, or behaving, polysemy |
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<tr>
<td>44. No introduction necessary Carlsberg</td>
<td>Minor sentence, declarative sentence type</td>
<td>Alliteration /n/</td>
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<td>45. I expect people to serve me Courvoisier</td>
<td>Declarative sentence type</td>
<td>Personification, pun serve: 1) perform duties or services for someone 2) present (food or drink) to someone, polysemy</td>
<td></td>
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| 46. A blend of TASTE and DISTINCTION  
Flaunt your taste Hennessy | Minor sentence, imperative sentence type | Metaphor, diatyposis | |
| 47. Spirito  
Strong but tasty  
Luck is an attitude Martini | Declarative sentence type | Alliteration /t/ | |
| 48. What’s your wild rabbit? Hennessy | “Yours” | Interrogative sentence type, rhetorical question | Alliteration /w/ |
| 49. Bred to chase down your taste buds. Flying dogs | Phrasal verb, “your” | Ellipsis, declarative sentence type | Assonance /et/ |
| 50. Watch out  
Love is in the air | Phrasal verb | Imperative sentence type | Allusion, diatyposis |

**Non-commercial advertising**

| 51. Man aids or nature fades WWF | Declarative sentence type | Rhyme, assonance /et/ | Synecdoche |
| 52. At this point would you still think global warming isn’t real WWF | “You” | Interrogative sentence type | Erotesis |
| 53. Don’t kill yourself and us too Alghanim | “us”, “yourself” | Ellipsis, imperative sentence type | Hyperbole |
| 54. Go green  
There is no | Imperative sentence type | Alliteration /g/ | Diatyposis, pun: planet B: 1) |
<p>| | | | |</p>
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| Planet B  
*The green society* | Allusion to BBC film; 2) Antithecon – plan B -> planet B |   |   |
| 55. The only animal left is a human WWF | Declarative sentence type | Oxymoron |   |
| 56. Champions drink responsibly “I’d always tell my friends where the line is” Rafael Nadal *Bacardi limited* | “I” | Declarative sentence type | Alliteration /r/ |
| 57. Champions drink responsibly “I try to beat everyone at tennis, not at drinking” Rafael Nadal *Bacardi limited* | “I” | Declarative sentence type | Alliteration /r/ | Antithesis |
| 58. We are all connected Use condoms *Japi Jane* | “We”, homophony | Imperative sentence type | Alliteration /k/ | Diatyposis, allegory |
| 59. What we see when you smoke www.quitsmoke.us | “We”, “you” | Ellipsis, declarative sentence type | Alliteration /w/ |   |
| 60. Drugs don’t get you high *Save the children* | Personal pronoun “you” | Declarative sentence type | Alliteration /d/ | Pun: get you high – 1) to be very excited; 2) literal meaning, polysemy |
| 61. Absolut impotence. “Drink provokes the desire but takes away the performance” W. Shakespeare laygeng.com | Divergent spelling | Declarative sentence type | Pun with the brand name, antithesis |   |
| 62. Friends don’t let friends drive drunk *U.S. Department of Transportation* | Declarative sentence type | Alliteration /l/, /d/, /t/ |   |
| 63. She’s never cheated on her boyfriend, until now. When your | Colloquialism, “never”, “you” | Parallelism, declarative sentence type | Anaphora | Simile |

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<p>| | | | | |</p>
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<tr>
<td>64.</td>
<td>Absolut stupidity. <em>Bucharest Traffic Police</em></td>
<td>Divergent spelling</td>
<td>Declarative sentence type</td>
<td>Alliteration /s/, /t/</td>
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<td>65.</td>
<td>Smoking kills your manhood <em>Masalatime</em></td>
<td>“Your”</td>
<td>Declarative sentence type</td>
<td>Alliteration /k/</td>
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<td>66.</td>
<td>Don’t throw anything away there is no away <em>Shell</em></td>
<td>Conversion</td>
<td>Imperative sentence type</td>
<td>Assonance /æ/</td>
</tr>
<tr>
<td>67.</td>
<td>Tried to email Uranus Made hat out of ground beef Heard my hair grow Spent night in jail Marijuana. Harmless? <em>Freevibe.com</em></td>
<td>Ellipsis, minor sentence, interrogative sentence type, rhetorical question, declarative sentence type</td>
<td>Alliteration</td>
<td>Paradox</td>
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<td>68.</td>
<td>Leaving a friend for dead isn’t normal. But on meth it is. <em>MethProject.com</em></td>
<td>Ellipsis, declarative sentence type</td>
<td>Alliteration /t/</td>
<td>Antithesis</td>
</tr>
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<td>69.</td>
<td>No one thinks they’ll spend a romantic evening here. Meth will change that. <em>MethProject.com</em></td>
<td>Declarative sentence type</td>
<td></td>
<td>Antithesis</td>
</tr>
<tr>
<td>70.</td>
<td>Picking for bugs under your skin isn’t normal. But on meth it is. <em>MethProject.com</em></td>
<td>Ellipsis, declarative sentence type</td>
<td></td>
<td>Antithesis</td>
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<td>71.</td>
<td>15 bucks for sex isn’t normal. But on meth it is.</td>
<td>Colloquialism</td>
<td>Declarative sentence type</td>
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</table>
| **72.** | If there is no planet, where will you drive? Jeep encourages you to guard the wonderful place we live in, so that we can continue enjoy nature, the beautiful views and all the good that the world is offering us.  
*Jeep* | “You” | Conditional clause, interrogative sentence type, rhetorical question | Alliteration /w/ |
| **73.** | Some things can’t be covered Fighting women’s abuse together,  
*King Khalid Foundation* |   | Ellipsis, declarative sentence type | Assonance /ʃ/ |
| **74.** | Tequila really hits the spot. Especially on the 401.  
*MAAD* |   | Declarative sentence type | Polysemy |
| **75.** | Your silence is their greatest weapon. Physical. Verbal. Emotional  
*Nour* | “Your” | Superlative adjective form, minor sentence, declarative sentence type | Metaphor, tricolon |
| **76.** | Is your worrying global enough? Face the problem before it’s too late.  
*Legambiente* | Collocation (global warming) | Interrogative sentence type, imperative sentence type | Diatyposis, pun, catachresis |
| **77.** | A girl that wasted is a way easy to hook up with… So I made sure her friends got her out of there. She was in no shape to be going home with some guy  
*Missoula* | Phrasal verbs, collocation, colloquiaism, “I” | Declarative sentence type |   |
| **78.** | Some dude was hanging all over her, so we took off… and got her  
*Phrasal verb, colloquialism* | Declarative sentence type |   |   |
<p>| 79. | Smoking. | “You” | Imperative sentence type, ellipsis, minor sentence, declarative sentence type | Alliteration /p/ | Antithesis |
| 80. | Can’t resist lighting one up in front of friends. Social farting is as ridiculous as social smoking. Social smoking is smoking | Ellipsis, declarative sentence type | Alliteration /s/ | Simile |
| 81. | Quitting is hard. Not quitting is harder. | Parallelism, declarative sentence type | | |
| 82. | Friendships aren’t drunk-proof. Don’t overdo it. | Imperative sentence type, declarative sentence type | | |
| 83. | Any idea where our rubbish ends up? | Phrasal verb, “our” | Ellipsis, interrogative sentence type | | |
| 84. | Record your voice for your loved ones while you still can | “You” | Imperative sentence type | Diatyposis |
| 85. | Smoking isn’t just suicide. It’s murder. | Declarative sentence type | | Hyperbole |
| 86. | You wouldn’t bathe in this…then why should marine | “You”, divergent spelling | Ellipsis, interrogative sentence type, rhetorical | Personification, catachresis |</p>
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<tr>
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<th>Text</th>
<th>Sentence Type</th>
<th>Notes</th>
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<tr>
<td>87.</td>
<td>“You”, “me”</td>
<td>Declarative sentence type</td>
<td>Simile</td>
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<tr>
<td>88.</td>
<td>Grandma told me about this animal once, they not exist anymore.</td>
<td>Enallage, declarative sentence type</td>
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<tr>
<td>89.</td>
<td>What if church considered ecology part of theology? The people of the United Methodist church</td>
<td>Conditional, interrogative sentence type, rhetorical question</td>
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<tr>
<td>90.</td>
<td>Do your heart a favor. Quit smoking.</td>
<td>Imperative sentence type</td>
<td>Diatyposis</td>
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<td>91.</td>
<td>It’s kinda hard to recreate the whole thing. Please recycle.</td>
<td>Imperative sentence type</td>
<td>Diatyposis</td>
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<tr>
<td>92.</td>
<td>Stop climate change before it changes you</td>
<td>Imperative sentence type</td>
<td>Diatyposis</td>
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<tr>
<td>93.</td>
<td>You can’t afford to be slow in an emergency Act now for the planet</td>
<td>Imperative sentence type</td>
<td>Diatyposis</td>
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<tr>
<td>94.</td>
<td>What on Earth are you doing to our planet?</td>
<td>Interrogative sentence type</td>
<td>Personification</td>
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<td>95.</td>
<td>As if deciding to have an abortion wasn’t enough of a journey About 4000 Irish women have to travel to Britain for help for help every year</td>
<td>Conditional clause, declarative sentence type</td>
<td>Assonance /ɒ/</td>
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<td>96.</td>
<td>The most</td>
<td>Superlative</td>
<td>Metaphor</td>
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<td>dangerous place for an African American is in the womb.</td>
<td>adjective form, declarative sentence type</td>
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<td>“I’m the kind of guy who DOESN’T have sex with a girl when she is too DRUNK. Are you?” Greg, rugby player “We can stop it”</td>
<td>Interrogative sentence type, rhetorical question</td>
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<td>97.</td>
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<td>“I”, “you”</td>
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<td>98.</td>
<td>spare parts for humans are not as original as those for cars Don’t drink and drive BMW</td>
<td>Imperative sentence type, declarative sentence type</td>
<td>Alliteration /d/ Metaphor, simile</td>
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<td>“We”</td>
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<td>99.</td>
<td>Jack and Jill went up the hill to fetch a pail of water … One’s destiny. Another’s rhyme. It’s time we educate ourselves “now or never”</td>
<td>Minor sentence, declarative sentence type</td>
<td>Nursery rhyme, alliteration /dy/ Antithesis, allusion</td>
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| 100. |   |瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁瑁ཧ
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<tr>
<td>104.</td>
<td>You have about 10,000 tastebuds. Use them all. McDonald’s</td>
<td>“You”</td>
<td>Imperative sentence type, declarative sentence type</td>
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<td>105.</td>
<td>Take the gold Adidas</td>
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<td>106.</td>
<td>Protect your feet. And our noses. Vodol</td>
<td>“Your,” “our”</td>
<td>Ellipsis, imperative sentence type</td>
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<td>Introducing the world’s slimmest OLED TV LG</td>
<td>Ellipsis, superlative adjective form, declarative sentence type</td>
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<td>Life has never been so colorful SONY camera</td>
<td>Declarative sentence type</td>
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<td>109.</td>
<td>Make it one of your delicious daily habits Activia</td>
<td>“Your”</td>
<td>Imperative sentence type</td>
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<td>110.</td>
<td>Nothing is lighter than zero Diet Sprite</td>
<td>Comparative adjective form, declarative sentence type</td>
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<td>111.</td>
<td>Get the full picture Panasonic camera</td>
<td>Imperative sentence type</td>
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<td>112.</td>
<td>Bad boys, Bad boys, Watcha gonna do, when they click on you? PCB</td>
<td>Colloquialism, “you”, divergent spelling</td>
<td>Interrogative sentence type, rhetorical question</td>
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<td>113.</td>
<td>My bonus is faster than your bonus. BMW</td>
<td>“My”</td>
<td>Comparative adjective form, declarative sentence type</td>
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<td>114.</td>
<td>Next time open this page 5.3 seconds earlier so that your eyes can catch the all-new 3 series Coupe for 2007. BMW</td>
<td>Idiom</td>
<td>Imperative sentence type</td>
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<td>115.</td>
<td>Brings out the human in men.</td>
<td>Phrasal verb</td>
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<td>116.</td>
<td>A body built for sin. Introducing the Cayman S. It’s stirring things up. <em>Porsche</em></td>
<td>Phrasal verb, colloquialism</td>
<td>Minor sentence, ellipsis, disstatement type</td>
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<tr>
<td>117.</td>
<td>Where the beauty begins <em>Chanel</em></td>
<td>Ellipsis, declarative sentence type</td>
<td>Alliteration /b/</td>
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<td>118.</td>
<td>It’s naughty. It’s diet <em>Nestea</em> <em>Nestea</em></td>
<td>Parallelism, declarative sentence type</td>
<td>Anaphora</td>
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<tr>
<td>119.</td>
<td>The moon watch. The first and only Watch Worn on the moon. <em>OMEGA speedmaster original</em></td>
<td>Minor sentence, declarative sentence type</td>
<td>Assonance /ɒ/</td>
</tr>
<tr>
<td>120.</td>
<td>Live on the Coke side of life <em>Coca-Cola</em></td>
<td>Conversion</td>
<td>Imperative sentence type</td>
</tr>
<tr>
<td>121.</td>
<td>Which Lenor woman are you today? Choose one of the unique perfumes of Lenor. <em>Lenor</em></td>
<td>Conversion, “you”</td>
<td>Imperative sentence type, interrogative sentence type, rhetorical question</td>
</tr>
<tr>
<td>122.</td>
<td>Unleash an intense rush of freshness <em>Colgate</em></td>
<td>Imperative sentence type</td>
<td>Alliteration /ʃ/</td>
</tr>
<tr>
<td>123.</td>
<td>It’s not your dream phone. It’s the one after that. <em>HTC</em></td>
<td>Parallelism, declarative sentence type</td>
<td>Anaphora</td>
</tr>
<tr>
<td>125.</td>
<td>See the world through chocolate colored glasses <em>Nesquik</em></td>
<td>Idiom</td>
<td>Imperative sentence type</td>
</tr>
<tr>
<td>126.</td>
<td>You don’t need to get a phone, you need a phone that gets you. <em>HTC</em></td>
<td>“You”</td>
<td>Chiasmus, declarative sentence type</td>
</tr>
<tr>
<td>Test Cutoff</td>
<td>Tag</td>
<td>Explanation</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
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<td></td>
</tr>
<tr>
<td>127</td>
<td>Move your lee. Premium quality denim in motion</td>
<td>“Your”</td>
<td>Imperative sentence type, minor sentence</td>
</tr>
<tr>
<td>128</td>
<td>We make the tools, you make them do.</td>
<td>Personal pronouns “you”, “we”</td>
<td>Parallelism, chiasmus, declarative sentence type</td>
</tr>
<tr>
<td>129</td>
<td>Impossible is nothing</td>
<td>Conversion</td>
<td>Double negation, declarative sentence type</td>
</tr>
<tr>
<td>130</td>
<td>iPhone5. Loving it is easy. That’s why so many people do.</td>
<td>Minor sentence, declarative sentence type</td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>Communication just got sweeter</td>
<td>Homophony</td>
<td>Declarative sentence type</td>
</tr>
<tr>
<td>132</td>
<td>Beef. With a lot of horses hidden in it.</td>
<td>Minor sentence, declarative sentence type</td>
<td>Alliteration /f/</td>
</tr>
<tr>
<td>133</td>
<td>Optimism wakes up with Neskafe</td>
<td>Declarative sentence type</td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>Twice the guts. Double the glory</td>
<td>Idiom</td>
<td>Minor sentence, Parallelism, declarative sentence type</td>
</tr>
<tr>
<td>135</td>
<td>Nivea sun. For when there isn’t any.</td>
<td>Minor sentence, declarative sentence type</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>Forget wetness. Forget bulk.</td>
<td>Phrasal verb</td>
<td>Imperative sentence type, isocolon, parallelism, declarative sentence type</td>
</tr>
<tr>
<td>137</td>
<td>Life-altering events. Love, childbirth, turning the ignition.</td>
<td>Minor sentence, declarative sentence type</td>
<td>Alliteration /l/</td>
</tr>
<tr>
<td>138</td>
<td>WRAITH. And the world stood still</td>
<td>Minor sentence, declarative sentence type</td>
<td>Alliteration /s/</td>
</tr>
<tr>
<td>139.</td>
<td>The islands are calling. And yet the islands couldn’t possibly know your cell number. It’s a pack of contradictions. <strong>Starburst</strong></td>
<td>Homophony</td>
<td>Declarative sentence type</td>
</tr>
<tr>
<td>140.</td>
<td>Get in. Get happy <strong>Volkswagen</strong></td>
<td>Phrasal verb</td>
<td>Imperative sentence type</td>
</tr>
<tr>
<td>141.</td>
<td>Almost as complicated as a woman. Except it’s on time. <strong>IWC watch</strong></td>
<td>Homophony</td>
<td>Minor sentence, declarative sentence type</td>
</tr>
<tr>
<td>142.</td>
<td>Naughty AND nice <strong>Bentley</strong></td>
<td>Minor sentence, declarative sentence type</td>
<td>Alliteration / Allusion</td>
</tr>
<tr>
<td>143.</td>
<td>Twix try both and pick a side <strong>Twix</strong></td>
<td>Imperative sentence type</td>
<td>Diatyposis</td>
</tr>
<tr>
<td>144.</td>
<td>Oh deer its hard to spel when your hungry. If you keep, making typing mistakes grab yourself a snickers fast. <strong>Snickers</strong></td>
<td>Divergent spelling, colloquialism, homophony</td>
<td>Imperative sentence type, declarative sentence type</td>
</tr>
<tr>
<td>145.</td>
<td>More fanta. Less serious. <strong>Fanta</strong></td>
<td>Homophony, antitheseon</td>
<td>Minor sentence, parallelism, declarative sentence type</td>
</tr>
<tr>
<td>146.</td>
<td>A drop. A dishwash. <strong>Fairy</strong></td>
<td>Isocolon, minor sentence, declarative sentence type</td>
<td>Alliteration / Synecdoche, hyperbole</td>
</tr>
<tr>
<td>147.</td>
<td>Antioxidants. Disguised in delicious tea form <strong>Nestea iced tea</strong></td>
<td>Minor sentence, declarative sentence type</td>
<td>Alliteration / Personification</td>
</tr>
<tr>
<td>148.</td>
<td>Enjoy your mind now because after you taste xtreme fruit gum it will be blown. <strong>Skittles</strong></td>
<td>Divergent spelling, colloquialism</td>
<td>Imperative sentence type</td>
</tr>
<tr>
<td>149.</td>
<td>Some people flaunt their wealth. Others flaunt their taste.</td>
<td>Parallelism, asyndeton, declarative sentence type</td>
<td>Repetition</td>
</tr>
<tr>
<td>Cooper</td>
<td>Feed your teeth</td>
<td>“Your”</td>
<td>Imperative sentence type</td>
</tr>
<tr>
<td>--------</td>
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<td>--------------------------</td>
</tr>
<tr>
<td>150.</td>
<td>Blendamed</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>