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DIPLOMOVÁ PRÁCE

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**Využití lexikální antonymie v anglické
internetové reklamě**

**The use of lexical oppositeness in English
internet advertising**

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Poděkování. Na tomto místě bych chtěla vyjádřit poděkování vedoucímu své diplomové práce Prof. PhDr. Aleši Klégrovi za cenné rady, ochotu a trpělivost i lidskou podporu ve chvílích, kdy se mi nedařilo.

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Prohlášení: Prohlašuji, že jsem diplomovou práci vypracovala samostatně a že jsem uvedla všechny použité prameny a literaturu.

(I declare that the following MA thesis is my own work for which I used only the sources and literature mentioned.)

V Praze dne 16. srpna 2011

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Abstract

Title: The use of lexical oppositeness in English Internet Advertising

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The thesis deals with the relation of semantic opposition in the discourse of advertising. The aim of the thesis is to identify the techniques of advertising language based on the use of antonymy and describe their manipulative strategies.

The thesis consists of two parts. The first is theoretical. It introduces the topics of advertising language and antonymy. It presents the views on definition of advertising, describes the influence of media on the language of advertising and summarizes the basic advertising principles. Further, it defines antonymy and presents basic classification systems of opposites.

Second part starts with the description of the research methodology and the database of advertisements created for the sake of the thesis. The following chapter analyses distribution of classes of antonymy and describes individual advertising techniques and their manipulative force.

Keywords: advertising language, antonymy, advertising principles, selling power

Abstrakt

Název práce: Využití lexikální antonymie v anglické internetové reklamě

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Tato práce se zabývá tématem lexikální antonymie v diskurzu anglické reklamy. Cílem práce je identifikovat techniky jazyka reklamy na základě využití antonymie a popsat jejich manipulativní strategie.

Práce se člení na dvě části. První část je teoretická a uvádí do problematiky jazyka reklamy a antonymie. Předkládá přístupy k definici reklamy, popisuje vliv výběru médií na jazyk reklamy a shrnuje principy reklamy. Zde jsou také představeny základní klasifikace opozit.

Druhá část začíná popisem metodologie výzkumu a databáze reklamních textů, která byla pro účely této práce vytvořena. Následující kapitola popisuje distribuci jednotlivých tříd antonym ve zmíněné databázi a reklamní techniky na nich založené. V závěru se práce věnuje manipulativním strategiím popsaných technik.

Klíčová slova: jazyk reklamy, antonymie, reklamní principy, prodejní síla

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Chapter 1

Introduction

Advertising is a phenomenon that has certainly become an every day experience of people in civilised world. We all find it on the highways, posters and billboards on the way to work, in magazines and newspapers, we listen to it on the radio, watch in on television. Sometimes, even the very common tools we use carry a company logo – pens, towels, notebooks as well as different pieces of our wardrobe.

Despite the intensity of this experience with advertising, many people usually disregard its role within their life. There is a tendency to consider the importance of the phenomenon of advertising as marginal.

In his essay on advertising strategies, Jeffrey Schrank (Schrank, 2011) says:

Students, and many teachers, are notorious believers in their immunity to advertising. These naive inhabitants of consumerland believe that advertising is childish, dumb, a bunch of lies, and influences only the vast hordes of the less sophisticated. Their own purchases are made purely on the basis of value and desire, with advertising playing only a minor supporting role.

Yet, Schrank argues, advertisers know better. Whatever is our conscious willingness to listen to advertising, the surveys and sales figures reveal the enormous impact of advertising on the customers.

This is the greatest contrast inherent to advertising. On one hand, advertising is of necessity honest (see Leech, 1966) in declaring its aim. On the other hand, it is often desirable to persuade the consumers that this aim is not achieved with them. People do not like to be manipulated, let alone manipulated in such an explicit manner.

This contrast, however, is not the only one involved in advertising. There is an opposition in the position of the participants of the advertising discourse. The advertising communication is held between sellers on one hand and buyers on the other, or between producers of advertising texts and receivers of them.

The most important contrasts regards the products and services advertised. They must be singled out of the class of similar products and services. Therefore, they are

presented in opposition to these rival products. If they were not singled out, they would fail to persuade the customers to buy the particular product. Thus they would fail in their ultimate goal.

Such oppositions of advertising discourse are and must be reflected in the language of advertising. The following thesis will therefore focus on the use of antonymy and oppositeness within the discourse of advertising and will search for the techniques that are based on this use. It will attempt to identify the manipulative strategies behind the use of antonymy in advertising texts.

Chapter two summarises the principles of advertising and characteristics of advertising techniques as well as the basic approaches and classifications of antonymy. Chapter three presents the methodology used in the analysis and description of the formation of the database. The fourth chapter presents the results of the analysis – it describes individual classes of antonymy found in the database and defines the advertising techniques based on these classes. The final section of chapter four deals with the manipulative strategies behind individual advertising techniques.

Chapter 2

Theoretical part

2.1 Advertising

2.1.1 What is advertising

To approach the issue of advertising theoretically appears to be a complicated task. Advertising has always been part of our everyday life in many forms. As it often happens with many items of our common lives, advertising is difficult to be captured, defined or described. The authors of various publications on the topic disagree not only in the basic definition of what an advertisement is, but also in the general attitude to it.

Some argue that advertising is an art, some present it as a science and some simply refer to it as to a functional variety.

What, then, is an advertisement? Let us look at some definitions.

One of the classic works on advertising is *Language of Advertising* by Geoffrey Leech (Leech, 1966). The author classifies the advertising language under the broader heading of the ‘loaded language’, whose aim is to change the will, opinions or attitude of its audience (Leech, 1966: 26). At the same time, however, he lists the differences between loaded language and advertising. These are interesting to be listed here, because they illustrate the way Leech (Leech, 1966: 26) views advertising:

- Advertising is of necessity honest in declaring its purpose
- The advertiser has to buy his way to the public’s attention
- The average person’s attitude to advertising is bored tolerance, mixed with varying degrees of good or ill-humour.
- Advertising uses a predominantly concrete language, matching its concrete purpose
- Advertising largely confines itself to basic human drives such as gain, emulation, protectiveness, and the physical appetites (not moral and ethical principles.)

In his book, Leech deals mainly with the formal characteristics of advertising. The author defines the advertising situation, he lists the standard components of an advertisement. The book also addresses other formal issues – the most frequent word classes, types of clause, the form of nominal and verbal groups, etc. Due to the fast development of advertising and its language, most of these details would not be relevant for the present thesis. In the extract above, the most important aspect in relation to the search for definition of advertising is the one of purpose. Leech (Leech, 1966: 64) further comments on this topic: “The intention of the message is ultimately the defining criterion of advertising, distinctions of aim within advertising can be no more than matters of emphasis.” Such aim is, according to Leech, to promote products, promote services or to promote commercial enterprise in the case of prestige advertising.

The aim of advertising, or its purpose, indeed becomes the most useful tool to define it, although still not without complications. Hopkins (Hopkins, 1986: 8) says that advertising is salesmanship with the only purpose to make sales. Cook (Cook, 1992: 5) argues that distinguishing advertising from other types of discourses by means of its function – which is to persuade people to buy a particular product – is false. According to him, there are ads that do not sell anything but urge people to support somebody, for example. This, obviously, is a borderline area of advertising, about which many theorists would argue.

A similar problem arises when it comes to the form and place of an advertisement. Anne Goddard (Goddard, 2001: 7) in her textbook on advertising lists several objects and lets readers decide which of them belong to advertising and which do not. She says that classifying something as an advertisement is a matter of degree rather than absolutes. She argues that advertising may encompass the idea of texts whose intention is to enhance the image of an individual, group or organisation.

And finally, I would like to present two views on advertising by Hopkins (Hopkins, 1986) and Jhally (Jhally, 1990) that seem to contradict each other:

Hopkins argues that advertising has reached the status of a science and emphasises its strict rules:

It is based on fixed principles and is reasonably exact. The causes and effects have been analysed until they are well understood. The correct methods of procedure have been proved and established. We know what is most effective, and we act on basic laws (Hopkins, 1986: 4).

Jhally talks of its similarity with art and emphasises its desired effect on the audience:

Art presents by definition a ‘distortion’ or interpretation of reality with the aim of influencing an audience to think in a particular way – beyond functionality and practicality to abstraction. Advertising has the same goals, uses similar means and so should be evaluated by the same noble criteria as art (Jhally, 1990: 5).

We may see that the different emphasis of both these approaches to advertising makes them compatible. Advertising can be viewed as a phenomenon whose methods are similar to those of a science, but whose aim resembles the aim of art.

It is clear that it is not possible to reconcile all the views on the definition of advertising. The main focus is on the aim, or purpose, of advertising, which – most of the theorists of advertising agree – is to sell or to promote products and services. There are certain areas that some authors see as part of advertising and some exclude them. It depends on the attitude of everyone to decide how to perceive such borderline examples. Kelly Holmes (Kelly-Holmes, 2005: 80) in her discussion of advertising says that on the Internet the distinctions between advertisements and other texts are broken down. If these differences are not clear, one generally approved definition is certainly impossible.

2.1.2 The effects of the development of media on advertising

The note by Kelly Holmes above shows that advertising is influenced by the choice of media. This is obvious, because advertising uses all the means that are available to it. In certain media, these means are limited. In others, possibilities are enormous.

When studying different books on advertising language, we realise that some of them are focused on TV commercials, others are interested in newspaper and magazine advertising. In the case of television, the visual and sound possibilities are much greater than in newspapers and magazines. TV commercials may develop a story behind the advertising much more easily than a printed advertisement. This obviously affects the language used. Printed texts, for example, use the elements of a conversation to make the reader identify himself or herself with the advertiser. The appeal to the reader is much more direct. On television, the conversation is actually part of the story within the commercial. The direct appeal almost disappears. This is usually called a soft-selling technique (see, for example, Cook, 1992: 10).

In the recent period, the Internet advertising has become much discussed topic as well. The Internet is very specific not only in the way it transforms traditional media communication, but also in its fast development. It is not a very distant past when the web pages of a company were an exception, partially also a sign of respectability. Later, it became a custom and a common way of presenting information about a company or a project. And today, customers are very surprised and suspicious if a company has no web pages. People also get used to Internet shopping, as the statistics show us regularly every Christmas. Internet shopping is indeed something which affects advertising to a great extent. With such a tool as the Internet, immediate reaction to an advertisement is possible.

Kelly-Holmes (Kelly-Holmes, 2005: 79) mentions the advantages of the Internet for the advertisers:

The web is a major focus of many advertisers because of the possibilities it offers in comparison to other media, for example the fact that advertisements can be viewed in different countries, at different times, in different context and in economically efficient way.

I have mentioned above that the author argues that on the Internet, the distinctions between advertisements and other texts are blurred. She says that search for a particular term will offer links to both, commercial and non-commercial web pages, which are almost impossible to distinguish. The last point indeed cannot be denied. There are sites that are presented as purely informational on which a reader may buy, for example, publications on concerned topics or tools related to it. Such sites also often list a number of links to other sites with related topics or shops with related goods. And on the other hand, there are commercial sites, or e-shops, that also offer information, awareness programmes, etc.

There is, however, one point that is disputable in the book written by Kelly-Holmes (Kelly-Holmes, 2005: 79 – 80). It reflects the fast development that the Internet undergoes and the fact that the book was written six years ago:

Most ‘respectable’ brands do not engage in unsolicited e-mail or pop-up advertising. Therefore, unlike television or magazines, where viewing the advertisements is simply a part of the experience of the medium as a whole, with the web the advertisee has to come to the advertiser, s/he has to visit their site. It therefore seems unlikely that web-based advertising has the same functions as more traditional forms, or that it is likely on its own to persuade someone through a commercial message.

It may be doubted whether a company’s web pages are the sign of respectability any more, as the author points down few lines before this quotation. And it also may be doubted whether the most ‘respectable’ brands do not engage in pop-up advertising. In many cases, the readers do come to the advertisers in search of their products or services, but the advertisers also come to their potential clients in many possible ways, including the use of pop-up advertising. Not only the Internet has undergone enormous development, but also its users have transformed the initial interest into the bored tolerance, as Leech (Leech, 1966: 25) puts it in the quotation above. Thus, the task of an advertiser is to break through this bored tolerance and speak to a consumer in his or her environment.

The classical design of advertiser–consumer communication is top-down transmission, as it is described by Christina Spurgeon (Spurgeon, 2008) in her book on advertising and new media of mass communication. In any TV commercial or billboard on a road the advertisements are under programmatic control of a media provider. In such one-to-many type of advertising, there is no feedback channel included. The top-down way of advertising does not support the reaction of its receivers nor the interaction between receivers themselves (Spurgeon, 2008: 5).

Newspapers, magazines and multi-channel television services are closer to two-directional communication. Although the control is still centralised in the hands of the advertiser, it certainly has a feedback in the form of the decision of a reader to buy an issue or even subscription.

Finally, Spurgeon (Spurgeon, 2008: 10) calls the Internet a conversational medium. She says that “conversational media confirm the passive receiver of mass media to be as much a fiction as the compliant consumer of mass markets” .

The Internet has vast possibilities in sharing not only one’s ideas and views, but also photos and videos. It is fairly easy to make one’s own web pages and the communication between Internet users contains almost as much immediacy as a spoken dialogue does. Such way of communication takes the control out of the hands of advertisers. Spurgeon (Spurgeon, 2008) illustrates this point by mentioning the well-known experiments with Coke and mentos that literally flew around the world thanks to sites such as youtube.com. These experiments could be seen as rather unfavourable to the concerned brands. These brands, however, approached them finally in an any-advertising-is-good attitude and took advantage of them, which proved to be a successful method.

This example may show us that the possibilities of readers’ reactions are enormous in the case of Internet. Advertisers are forced to look for new ways of advertising that would be advantageous for them and that would enable them to achieve the advertising goals, even if they are not under the centralised control of media providers. As a consequence, advertising is more direct, straightforward, it uses the techniques of direct appeal and elements of conversation. This brings us to following chapter, which will deal with the advertising language and techniques.

2.1.3 Language and techniques of advertising

In studying the advertising language and techniques, I will focus on written advertisements. The Internet is a medium that may make use of television-type advertising. Despite these possibilities, it rarely does so, because the Internet users are seldom willing to devote time to watching commercials on the computer screen. There is no break in a programme watched, and thus there is no motivation to watch any advertisement.

The section will also focus on the linguistic techniques of advertising and will not discuss the devices such as pictures, graphic setting of a text, sounds, etc.

Leech (Leech, 1966: 27 - 31) lists four principles of advertising: attention value, readability, memorability and selling power. These four principles may be also seen as four functions of the language of advertising – the linguistic material must be chosen in such a way that it attracts attention, makes the advertisement easy to read and remember and leads the reader/hearer to purchase the advertised product.

This is certainly true for the traditional media. The attempt to fulfil these functions

is testified by a number of slogans – some of which appeared both on TV and in print – that have become part of the every-day language and are quoted and recognised generally. Sometimes, they are also altered and subsequently used in other advertising or anywhere else.

What strategies are used to fulfil these four functions? There are indeed various means to provoke the consumer's attention and curiosity. They include pictures, sounds, typography, etc. according to the media used and the possibilities the concerned medium offers. One of the ways to present to the customer something surprising and unexpected is the unorthodox use of language (Leech, 1966: 27).

Leech further illustrates what he means by the unorthodox use of language – he suggests the use of linguistic violations, whose number is unlimited, because any rule of language can be violated (Leech, 1966: 176). He lists five types of violation – orthographic, grammatical, lexical, semantic and contextual. Further, he suggests figurative language and ambiguity to be other useful means of attracting attention of the consumers.

'Buzz words', as Anne Goddard (Goddard, 2001: 116) calls them, may be other useful means of attracting attention. These are expressions that tend to be a reaction to the present requirements and needs. Goddard gives examples such as 'the purer choice' or 'kinder to the environment' that are considered buzz words in time of the high concern with ecology.

Goddard (Goddard, 2001: 81) also uses the term of 'hook', which is yet another strategy of attracting attention. Hook is usually a question that sets up a problem to be solved in further text.

Concerning the readability of an advertising text, Leech (Leech, 1966: 28) refers to some attempts to assess it objectively by measuring the simplicity of its structure or by finding out how easy it is to predict individual words from their environment. The latter measure, Leech points out, is in a conflict with the requirement of attention value and the need to surprise the consumer. The surprising element, however, often appears in the headline of an advertisement. The text itself may be easy to read on the basis of the predictability of the individual words.

Under the heading of readability, I would also like to mention the features that the written language may use to resemble speech. Inserting a spoken dialogue into an advertising text is a frequent strategy. Real speech, however, has other aspects next to the language that must be substituted or omitted in a written text.

Real speech makes use of a number of deictics. In a fictitious speech, they might be used as well, but – as Goddard (Goddard, 2001: 37 – 38) emphasises – they must be used in such a way that the readers interpret it properly. Real speech is accompanied by prosodic features, while the fictitious speech relies on the reader to use the clues and interpret the conversational prosody as if it really happened – such clues are for example italics, commas, exclamation marks, etc. Fictitious speech also tends to omit

the repetitions and supportive sounds that are frequently part of real speech. We may see that fictitious speech is to resemble the real speech event. Nevertheless, in order to create a text that is easy and pleasant to read, the fictitious speech must not copy the real speech.

Ellipsis is another means that makes a written text resemble speech, because incomplete sentences are one of the major characteristics of spoken language. Ellipsis is also used in advertising, because it enables the producers to omit the information that is unimportant and also to imply a shared knowledge with the consumers, which creates a familiar atmosphere.

Further requirement on advertising mentioned by Leech is memorability. With the use of the Internet, however, this requirement does not seem to be as strong as it is suggested by Leech. With television or newspaper communication, advertising has its limited time or space. It is desirable that advertisements stay in the minds of the consumers even after they finish their news reading or when they switch off the television. On the Internet, however, they pop up to the reader any time he or she reads the news, e-mails, searches for some information, does some shopping, etc. In recent years, moreover, the advertisements tend to move, wink, shout, etc. The individual texts are not designed to be remembered, they just return to the reader frequently enough.

The different characteristics of the Internet advertising may be well illustrated by the fact that many of the advertising texts lack the brand name. This would be impossible in other types of promotion. Such texts rely on the immediacy of the Internet. The readers – if they get interested – may simply click on the text and find out the brand name. This technique puts great emphasis on the attention value of the advertising language. On the other hand, it has an advantage, because if a reader clicks to find the brand name, he or she is directly linked to the sites of the advertised company, which indeed is a desired effect.

Nevertheless, this does not mean the advertisement cannot be memorable. This characteristic is still desirable, although it has lost some of its importance. The means to enhance memorability is the use of rhyme and rhythm, parallelism, associations and puns.

One of the means to support the memorability and attention value of a text is intertextuality.

So, just as modern literary writers can base their stories on traditional texts, modern advertising copywriters can base their copy on older versions. The effect of this strategy in either type of discourse can be the same: we feel clever if we ‘get’ the connection (Goddard, 2001: 81).

Intertextuality, according to Goddard, has no boundaries – it can use famous quotations, allusions, sayings, well-known literary texts, previous television commercials, etc. It may refer to older texts that are newly altered and aimed at younger generation. Next to

creating a text that is easy to remember, such a strategy also has an effect of praising the consumer. This is one of the strategies used to enhance the selling power, which is the fourth principle of advertising required by Leech.

With this requirement of selling power, we reach, according to Leech (Leech, 1966: 29), “the crucial and most mysterious part of the advertising process.” It is difficult to generalise about any properties of advertisements that sell, and it is therefore difficult to find direct connection between the language used and its selling power.

Among the features that are used to enhance the selling power of the advertisements Leech lists: the abundance of imperative sentences, the infrequency of prohibitions and negative forms generally, the great frequency of approbatory adjectives, and the corresponding infrequency of disapprobatory ones, the frequency of unqualified comparatives (simply ‘better’ rather than ‘better than X’) and a novel or unique claim (Leech, 1966: 30 – 31).

The novel and unique claim puts emphasis on the uniqueness of the advertised product. It often uses expressions such as *nothing else, no other, there is nothing like* and superlatives. This claim also relates to the principle of advertising to be positive and unreserved. In any advertising text, compromises, half-measures and discouraging negatives are avoided.

The uniqueness claim is also discussed by an essay by Jeffrey Schrank (Schrank, 2011) on advertising language. It lists the most common claims of advertising language that are used to raise the selling power.

First of all, the author refers to the weasel claim. A weasel word is an expression that appears to be substantial, but is actually meaningless. Among the frequent weasel words, he lists *virtually, helps, acts, can be, looks like*. In the same way as the advertising text needs to attract attention of a consumer, it must also distract attention of the same customer from the fact that the effect of the advertised product is not absolutely perfect.

An unfinished claim refers to the same strategy that Leech calls unqualified comparison. In such a claim, the advertised product is claimed to be better or contains more of something, but the comparison is not finished.

Jeffrey Schrank calls his next claim the ‘we are different and unique claim’ and it refers to Leech’s novel and unique claim.

The ‘Water is wet’ claim refers to a characteristics of the advertised product that is true for any product of the given category, but is stated as an advantage. Such characteristics may be the fact that an advertised beer is natural, or a perfume that smells differently on everyone, etc.

The ‘so what’ claim is an example of the fact that “advertising is the main weapon that manufacturers use in their attempt to ‘produce’ an adequate consuming market for their products” (Jhally, 1990: 3). It is a strategy that states certain characteristics of a product that, however, are not real advantages. They attempt to change the view

of the consumers and make them perceive such characteristics as advantageous indeed.

The vague claim is similar to a weasel claim. Unlike weasel claim that relativises the advertising texts, the vague claim uses nice, but often meaningless, words that usually refer to subjective and emotional perception of the advertised product and cannot be, therefore, verified.

The endorsement or testimonial is the type of a claim in which a celebrity or an authority appears to support the product.

In a similar way, the selling power may be supported by the specific numbers in scientific or statistical claim. In a scientific claim, the text may also refer to some mysterious ingredient whose sound is very impressive.

The ‘compliment the consumer’ claim contains some kind of flattery to please the consumer and install a positive attitude to communication. Moreover, pleasing the consumer has an effect of suggesting that the advertiser knows the reader and that they have a shared history.

The final claim listed by Schrank is a rhetorical question. It is a technique in which the reader is asked about his or her own opinion on the topic that is being questioned. Moreover, the question often suggests the required answer, which again reveals the advertiser’s desire to influence the consumers’ opinion.

The list of claims suggested by Jeffrey Schrank shows the way the producers use advertisements to single out their product in the vast amount of other similar ones. The techniques often encompass various strategies of concealing negatives of the advertised product and presenting positives (and often also usual and required characteristics) as advantages making the product much more appealing than others. All of these strategies may be, by many consumers, seen as manipulative. They make use of language that cannot be called overt lying, but it certainly is misleading. Such language indeed is an attempt to create misunderstanding on purpose.

Despite the fact that it is difficult to capture any general connection between language and selling power, as Leech comments on it, the language indeed is crucial. Goddard (Goddard, 2001: 105 – 106) emphasises that the choice of words is important. Apart from the buzz words that are means of attracting attention because they refer to up-to-date topics, other expressions must be chosen carefully as well. Goddard gives an example of words *economic* and *universal* that are more likely to sell the concerned product or service rather than *cheap* and *common*, although they refer to the same characteristics.

Examples as these illustrate that individual expressions that are to be used in advertising must be considered also with regards to their connotations. We have seen that one of the principles of advertising is to be positive. Some words’ denotation may be positive or neutral but it can have negative connotative meaning at the same time. The examples above – *cheap* and *common* – can serve us a good example.

In this section, the basic principles and techniques of advertising were presented as well

as the linguistic means that may be used to fulfil them. Selling power is the most crucial characteristics of any advertisement, because it decides whether it will or will not be successful. There were listed several advertising claims that are used to enhance the selling power of advertising texts. Most of them are means to conceal or emphasise different features of the concerned product or service.

2.2 Antonymy and contrast

It is very hard, if not impossible, to summarise the existing knowledge and works related to the topic of antonymy and oppositeness generally. This thesis will attempt to present some of the common approaches to understanding and classification of antonymy and will choose the approach and terminology used further in the project.

Many authors agree that there is a clear reason for such an interest in antonymy that is illustrated by the vast amount of the studies on the topic. It is caused by the fact that this semantic relation is part of a daily speech and our experience to such extent that it is rather difficult to capture it in a comprehensive way (see, for example Jones, 2002).

Native speakers often perceive it as relating to words of contrary meaning. In a general approach, such group of words include not only pairs like *husband/wife*, *dead/alive*, but also words like *coffee/tea*, *white wine/red wine*. Some authors, like Cruse (Cruse, 1986), thus distinguish the terms of opposites and antonyms.

Jones (Jones, 2002) points to the fact that antonymy is very much part of our perception of the relations not only in language, but also in the world around us. He mentions, for example, the speed with which children in their mother tongue acquisition learn to use the opposites. This tendency to learn words in pairs of opposites remains till adulthood. When students of a foreign language encounter a word belonging to a pair of opposites, they automatically look for the other member of the pair. They feel more certain about its use then. Jones remarks it is not sure whether this need to put the opposites into pair immediately is a consequence of a real dichotomy of the world or our own perception of it. Nevertheless, it is still true that human mind makes use of such dichotomy and the language reflects it.

Concerning all that has been said above, we may see that the topic of antonymy and oppositeness is so wide that it is impossible to find a universal definition. Generally, it concerns the words of an opposite meaning. Jones (Jones, 2002) calls this definition semantic. Next to it, he talks of lexical definitions, which concern the relation between the words rather than concepts. He concludes his reflection on antonymy definition by saying that each approach - semantic as well as lexical - need to interact. Antonyms must contain the opposition of meaning, but individual words must embody strong, fixed lexical relation (Jones, 2002: 11).

In this work, antonymy will be taken in its broader meaning. I will study all pairs of words or expressions that are perceived as being in some kind of opposition. It means that oppositeness and contrast will be synonyms for antonymy.

The reason for including all kinds of opposite meanings in the thesis is the fact that it is concerned with the advertising language. Advertising in general is usually given less attention by readers than other types of discourse. When opening a newspaper, switching on the television or a computer, we do not do so in order to read or watch advertising.

This is true - maybe even more than anywhere else - also for the Internet. The language of such texts must be therefore attractive. Advertising, however, must also have the selling power, as has been suggested above in section 2.1. The language in advertising is used in such a way to mislead the consumers and conceal some of the truth of the advertised product and service. The advertisers are careful not to lie, but they want to influence the readers' perception of the world. One of the ways to impose the advertisers' view on the consumers is to put into contrast such items that would never be contrastive otherwise. The thesis therefore includes also such pairs that are ad hoc antonyms.

2.2.1 Antonymy as approached by Cruse and Jones

The terminology and typology of antonymy, which will be used in this thesis is the one by Jones. Sometimes, when it is found necessary or useful, a reference will be made to Cruse's classification. Both these approaches will be presented here in a brief summary.

Before discussing the two classifications of antonymy, it should be pointed out that they take different approach to the issue of antonymy. The traditional approach by Cruse is concerned with specific types of antonymy and with the relationship of the two members of an antonymous pair. Jones's classification is not classification of opposites (and their classes), but it is a classification of ways that are used to signal contrast of lexical units.

Cruse (Cruse, 1999) distinguishes complementaries, antonyms proper, directional opposites and converses

Complementaries are pairs of opposites that exhaustively divide some conceptual domain into two mutually exclusive compartments. Therefore, what does not fall into one compartment must necessarily fall into the other. This can be expressed by a relation: $F(X)$ entails and is entailed by $\text{non-}F(Y)$. Denying a concept expressed by one member of an antonymous pairs implies assessment of the other and vice versa. An example might be the pair of *dead/alive*.

Complementaries are usually either verbs or adjectives. Within the class of complementaries expressed by verbs, Cruse defines interactives, satisfactives, counteractives and reversatives. The last of these – reversatives is further developed under the heading of directional opposites.

Interactives are based on 'stimulus-response' type of relationship and may be exemplified by the pair *command/obey*. One verb expresses a precondition for the complementarity and denotes an action, whose desired response is expressed by the second member of the pair of opposites.

Satisfactives relate to a relationship of two verbs, one of which describes an attempt of an action, while the other denotes its successful performance. *Seek/find* may serve a good example.

Counteractives is a term for a pair of verbs one of which describes and aggressive

action and the second features measures to neutralise it - *attack/defend*.

The category of the antonymy proper contains the most common pairs of antonyms and can be further subdivided into three minor categories: polar, equipollent and overlapping antonyms. All the antonyms proper are adjectives. The notion important for distinguishing these categories is committedness and impartiality of the adjectives. If a term is impartial, its “use in the comparative does not presuppose that the term in the positive degree is applicable” (Cruse, 1999: 165). If the presupposition is valid, the term is committed.

Comparative forms of both members of a polar antonymous pairs are impartial. There are, however, more characteristics that these pairs share. As they are the most frequent types, it might be useful to enumerate these: both terms are fully gradable, they are normally used in comparative and superlative degrees, they denote some objective, unidimensional physical property, prototypically one which can be measured, their comparative forms stand in converse relationship and finally one of the terms yields an impartial question in the frame *How X is it?*, while the other term is committed in this use.

Examples of such antonyms are *long/short*, *heavy/light* or *high/low*.

Equipollent antonyms are characterized by the fact that both members of the pair are committed. This means that if X and Y are members of a pair of equipollent antonyms, X-er presupposes X and Y-er presupposes Y. Examples are *happy/sad* or *hot/cold*.

And finally, the overlapping antonyms have one comparative that is committed and one that is impartial. Moreover, overlapping antonyms have an evaluative polarity as part of their meaning. This may easily lead us to examples. Those most at hand are *good* and *bad*, but we may mention others like *kind/cruel* or *polite/rude*. It is worth noting that it is usually the positively evaluative term that yields the impartial question.

Leaving the field of the antonymy proper, we turn to the directional opposites. It denotes contrary motion, i.e. the motion in opposite directions. The motion may be concrete or figurative. Cruse distinguishes antipodals, counterparts, reversives and relational opposites.

Antipodals denote two extremes along some salient axis. Examples are *top/bottom* or *peak/foot* (of mountain).

Counterparts describe deviations or irregularities in otherwise uniform shape with reversed essential defining directions - *mound/depression*.

Reversives are characterised by opposite direction that involve the verbs that refer either to absolute or relative states. Examples that refer to absolute states are *appear/disappear*, the relative states are exemplified by *lengthen/shorten*.

The final subclass of directional opposites is called relational opposites. These are studied within the class of converses. Converses encompass those pairs that involve directional opposition, but are not confined to it.

Converses are pairs of opposites involving reciprocity. If A relates to B then B relates

to A. The relationship may therefore be described in two ways according to the reference point we take. Converses involving directional opposition are, for example, *above/below* (if A is above B then B is below A). Non-spacial converses may be interpreted as metaphorical extensions of spacial notions: *ancestor/descendant*.

As has been pointed above, the approach taken by Jones is different. The author studies those pairs of opposites that co-occur within a single sentence. He focuses on their intra-sentential functions and the ways they signal contrast.

In order to study these functions, quantify them and categorise into classes, Jones made a list of established antonymous pairs and that form the basis of his analysis. His research of the given corpus gave rise to the new classes of antonymy. The characteristics of these new classes are based on the functions of antonymous pairs within a context and the repeated frameworks that the pairs of opposites reveal.

Jones defines two major classes, six minor classes and an incomplete list of residual classes. The major classes are ancillary antonymy and coordinated antonymy.

The first class Jones refers to is the class of ancillary antonymy. The author lists it first because the group of ancillary antonyms is the largest in his corpus. Ancillary antonymy accounts for 38.7 % of the sentences in his corpus.

Jones points out that a number of sentences featuring contrast contains two pairs of opposites. One of the pairs is what we would call canonical antonymous pair, it means one that would generally be approved as featuring two opposites. The other appears to be less clear. The two pairs are usually closely related and the first pair seems to be responsible for generating the contrast of the second pair. The two contrasting pairs are referred to as A-pair and B-pair. A-pair refers to the more established, canonical, pair. B-pair is less-established, sometimes even an ad hoc contrasting pair. The term ancillary is attributed to the A-pair, because it is used to serve to the B-pair to signal the contrast that is not inherently present. Jones offers some examples:

As the Governor of Kumomoto province told me, “this is a rich country with poor people” .

I love to cook, but I hate doing the dishes.

In these examples, the pairs *rich/poor* and *love/hate* are marked as the A-pair. These are the means by which another contrast is established – the one between *country* and *people* in the first sentence, and between *to cook* and *doing the dishes* in the second. These less obvious contrasting pairs are classified as B-pairs.

In his research, Jones also studied the contrast generating features of the studied sentences that fall into the category of ancillary antonymy. Apart from the A-pair, the most important feature that generates the contrast of the B-pair is parallelism. Many of the discussed sentences have the form of two clauses each following a similar grammatical construction and containing one A-pair member and one B-pair member. Apart from parallel structures, another means to generate contrast is seen in the use of conjunctions, most

typically *but*, sometimes also *and* and others.

Second largest group of antonyms, as classified by Jones, was Coordinated Antonymy. This class represents 38.4 % of the sentences containing antonymous pairs in the corpus. Coordinated antonymy encompasses all pairs that signal inclusiveness or exhaustiveness of a given scale.

While pensions will not be abolished, the government will encourage everyone, rich and poor, to rely for their retirement mainly on money they invest in private pension funds.

Today, the pressure to make hay while the sun fitfully shines has led to a massive slump in both public and private standards.

In the first of these examples, the expression *rich and poor* reaffirms the inclusiveness of the word *everyone*. The scale against which the inclusiveness is measured is the one of wealth. In the second, both possibilities, public and private, are included.

The class of Coordinated Antonymy is also characterised by the frameworks in which the antonymous pairs occur. The most frequent framework is *X and Y*, which is exemplified by both pairs in the sentences above. The second framework typical of the class is *X or Y*, as may be seen in the following sentences:

Most Ugandans, married or unmarried, had several lovers.

Yet, win or lose, he could fade faster than Donny Osmond if the money goes to his head.

Apart from these most typical frameworks there are a few non-standard ones that, however, may still signal inclusiveness or exhaustiveness of a scale. Jones lists *neither X nor Y*, *X as well as Y*, *X with Y* and he also gives some examples of parallelism featuring coordinated antonymy.

After ancillary antonymy and coordinated antonymy, Jones lists the six minor classes. It is important to point out that the author does not attempt to create an exhaustive list of new categories of antonyms. The author only suggests new ways of classification and admits there are sentences in his database that do not fit either of the classes listed.

The minor classes of antonymy, in order of their frequency, are: comparative antonymy, distinguished antonymy, transitional antonymy, negated antonymy, extreme antonymy and idiomatic antonymy. Jones briefly characterises the meaning of each class and the most typical frameworks.

Comparative antonymy places the two members of an antonymous pair into a comparative context or measures one antonym against the other. The most typical frameworks are *more X than Y*, *X is more [adj] than Y*, *X rather than Y*.

And it is possible to accept both that Dr Higgs was a lot more right than wrong in her diagnoses, but that it is now impossible for her to return.

Sometimes I feel more masculine than feminine and I don't like it.

Jones also breaks the class of Comparative antonymy into four minor subclasses – direct comparison, indirect comparison, preferential comparison and finally equal com-

parison.

Direct comparison makes use of the framework *more X than Y* and it identifies the point on a semantic scale which most fittingly characterizes that which is being described. The second of the two sentences above is an example of direct comparison.

Indirect comparison features those antonyms that are compared against a separate, specific scale. To achieve this, indirect comparison makes use of the framework *X is more (adj.) than Y*.

But the Labour idea that income tax hits the rich harder than the poor is also . . . wrong.

Preferential comparison state a preference for one antonym over the other. As a consequence, the most frequent framework of this subclass is *X rather than Y*.

Wanting to be happy rather than sad, I accepted – then realised I had nothing to wear.

The first three subclasses of Comparative antonymy approximately fit the above mentioned frameworks. Equal comparison, however, testifies that not all comparative uses of antonymy must conform to a specific structure.

However, the educated are just as likely to sanction discrimination in the workplace and social life as the uneducated.

Equal comparison features sentences in which two antonyms are compared, but no distinction is made between the two in the text.

Distinguished antonymy refers to such pairs of antonyms that allude to the inherent semantic dissimilarity of the concerned words. The frameworks frequent in this class are *the difference between X and Y, separating X and Y, a gap between X and Y*. Jones points out that the sentences belonging to this class overtly refer to the semantic distinctions between the two antonyms concerned. However, the intention is not only to state that such distinction is present, but also use it as part of a larger statement.

But it made the point that the division between gay and straight is one of many rifts in our society.

However, British Petroleum welcomed the increase in the differential between leaded and unleaded fuel.

Jones emphasises that the sentences in this class refer to the difference between the two members of an antonymous pair. This reference, the author argues, is metalinguistic because the writer presupposes our familiarity with the ‘opposites’. This is an important point to be made in relation to the topic of advertising. We may see further in the analysis of the studied database that producers often pretend to presuppose the familiarity with certain pairs of opposites on the side of readers in order to support the position of two words as being antonymous. In many cases, however, we find out they actually are not. This may be one of the means advertisers use to install a contrast that does not exist and thus influence the thinking of the consumers.

Transitional antonymy refers to a co-occurrence of an antonymous pair within a framework that expresses a movement or change from one location to another or from one state

to another. We may see that such a definition is based on a given framework. Jones's approach to the issue of antonymy is, essentially, based on the context and often also the structure of individual frameworks. This is because these frameworks signal the function the antonymous pair has towards its linguistic context. Transitional antonymy, as Jones points out, often uses the metaphor of journey.

The most typical frameworks of transitional antonymy are *from X to Y, turning X into Y, X gives way to Y*.

Her film career similarly has lurched from success to failure, with enormous periods out of work.

Even hard currency has turned soft.

I joined Vogue at just the moment when the old guard was giving way to the new.

Negated antonymy negates one member of an antonymous pair to augment the other. For this purpose, it makes use of the structure *X not Y, X instead of Y, X as opposed to Y*. Negated antonymy appears to be more frequent in spoken language than in written language.

However, the citizen pays for services to work well, not badly.

Jones also exemplifies that there are again some instances of negated antonymy that resists the archetypal frameworks:

The cause for treating animals better is so intellectually convincing that ours is not a cause to win, ours is a cause to lose.

Extreme antonymy features co-occurrence of an antonymous pair within a framework that unites the outer-most areas of their given semantic scale. In its structure, it resembles the class of coordinated antonymy. It uses frameworks *the very X and the very Y, either too X or too Y, deeply X and deeply Y*. Approximately half of the antonymous pairs link the two members by *or* and approximately half by *and*, which is a proportion very similar to the one of coordinated antonymy. Extreme antonymy, however, refers only to the areas at the two ends of a concerned scale, not the scale as a whole. Coordinated antonymy refers to the poles as well, but they are used as a means to suggest the entirety of the discussed scale.

Freud maintained in Civilization and its Discontents that human beings feel a deep hate and a deep love for civilization.

Finally, idiomatic antonymy is a term that refers to co-occurrence of an antonymous pair within a framework that would be recognised as familiar idiom, proverb or saying.

They evidently knew they could teach this old dog a few new tricks.

The new classes of antonymy described above, however, do not describe all uses of antonymous pairs that were found in the database Jones used for his research. He defines few more residual categories. These categories are listed below together with some frequent expressions that they appear with:

- conflict – *versus, conflict of, clash of*

The survey also shows that the environmental movement has won the debate over public versus private transport.

- oblique stroke – a matter of a form rather than semantics

Sussex's new/old boy Adrian Jones was another man of pace to make an immediate impression of an appropriate nature.

- association - *like association, link, tie, blend of*

The treaty gives stability to an association between rich and poor which might otherwise be highly variable.

- specification - are quantified (but they are different from the quantified examples of AA)

When the riot began there were 51 male and 140 female prisoners inside the remand centre.

- simultaneity – the antonyms are equated by creating a unlikely or ironic parallel. They do not present antonyms in their similarity like CA, but suggest that in a given context the dual properties of X and Y may be attributed to the same referent

As one senior of Bank of Italy remarked, 'Mr. Amato's weakness is his strength.'

- equivalence - *X equivalent (or synonym) of Y*

When the riot began there were 51 male and 140 female prisoners inside the remand centre.

At the end of his book, Jones turns his attention towards the 'antonyms of tomorrow'. In other words, the authors investigate the way how to identify those pairs that might become antonymous in future. In the development of a language, the meaning of certain words may be altered, or it may gain new meaning, which causes that it comes to a conflict or contrast with some new opposites. The author gives an example of *gay* and *straight*, which did not use to be considered opposites, but at present are readily seen as a pair of antonyms.

To investigate potential pairs of antonyms, Jones suggests to identify the productive frameworks – those typical of individual classes of antonymy. Thus, he takes an opposite direction of his study. At the beginning, he identified approved and well known antonyms to study the typical frameworks they frequently occurred in. When these frameworks are known, the author uses them to identify other, less established pairs of opposites.

Such an investigation pointed at some ad hoc contrasts, such as *good and not green God*. It also identified some pairs that contained certain degree of semantic opposite-ness, but the relationship was less established than we might expect. Such pairs may

be *good/nasty*. Nevertheless, there were also such pairs put into contrast that would not be expected to be contrastive at all - *good/very good*. This may be surprising as many people would expect *good* to be contrasted to negative terms only. The research, however, proves that many authors choose to explore the latent possibility of the adjective to be contrasted to ‘super-positive’ terms.

The investigation just described is important for the present thesis. It proves that certain contrasting pairs are not so because of their meaning, but because they are forced into contrast by their context and structural environment. In the following research, it will be testified that basically non-contrastive items are put into an antonymous framework on purpose.

Chapter 3

Methodology

This chapter justifies the topic of this thesis and explains the reasons to study contrast in the Internet advertising. Further, the possible direction of this research will be proposed as well as hypotheses about its results. Finally, I will describe the way individual advertisements were chosen and subsequently analysed.

3.1 Reasons for studying contrast in advertising

So, far I have been interested in what has been said and written on antonymy and advertising, but I have not provided the reason for putting these two topics together and studying the ways in which contrast is used and presented in advertising language.

We have seen that the language of advertising makes use of a vast range of techniques from various semantic relations to different puns, jokes or quotations. There are also other, non-linguistic features like pictures, sounds, music, visual setting, etc. We have also studied the advertising claims that are aimed at enhancing the selling power of advertising texts. Despite such a variety, contrast is not a frequently mentioned strategy in any literature on advertising.

Yet, I believe, it is one of the most important characteristics of advertising. It is clear that the ultimate goal of any advertisement is to sell the concerned product or service. To achieve this goal, advertisers usually must succeed in some minor, partial goals. One of them is to persuade the consumer that he or she needs – or at least desires – the given product or service. This is frequently done by means of contrast.

In the theoretical part of this thesis, I have mentioned several times that comparison is a frequent advertising technique. The advertised product must be singled out. Otherwise the advertisement must necessarily fail in its ultimate goal. It is usually compared and contrasted – be it explicitly or by implication – to similar products or its previous versions. It is said to be better, more efficient, more successful, etc. In other cases, present is contrasted to hypothetical future, in which the customers are happier or more satisfied

thanks to the purchase of the given product or service.

Another reason why antonymy is and to some extent must be present in advertising is the fact that consumers must always find balance between maximising profit and minimising costs with regards to his or her present situation. With such a variety of products on the market that most consumers face, the choice is often a matter of compromise. The cost and profit may concern money, time, energy, etc. One of the strategies that advertisers use is to show the consumers that there is no need for a compromise between the quality or amount on one side and the cost on the other. It is possible to maximise the profit and minimise the cost at the same time. It suggests that with a given product, two opposing ideas may be reconciled.

3.2 Hypotheses

Before proceeding to the description of the methodology used in this research, it is necessary to specify the aims of this thesis. These determine the way the individual advertising texts were collected and further analysed.

First, the thesis aims to identify the patterns of antonymy used in advertising language. These patterns will be mainly based on the classes of antonymy that were defined by Jones (see section 2.2), but they may also refer to Cruse's classification or other linguistic features.

Jones admits his classification to be incomplete and leaves the set of antonymy classes opened. Another of the partial goals of this thesis therefore is to establish those classes of antonymy, based on Jones's approach, that would complete the classification for the sake of this thesis. It means that new classes will be defined, if the database of advertisements proves the classes defined by Jones insufficient.

On the basis of the patterns of antonymy used in the database, the thesis aims to identify advertising techniques that use contrast to promote products or services. Each technique will be defined on the basis of use of a class of antonymy. I would like to describe each technique both in its structure as well as the way contrast is used to meet the advertising requirements.

Each of the advertising techniques defined will be further discussed with regards to the persuasive and manipulative force of the advertising language. The thesis will study the ways in which the antonymous pairs are used to manipulate the customers and enhance the selling power of the respective texts. It will therefore refer to the principles of advertising as they were described in section 2.1.

3.3 The selection of advertisements

Advertising is now an integral part of the Internet and can be found almost everywhere. Therefore, it was necessary to limit the number of source web pages to collect the texts into the database for this thesis. To narrow the research with respect to varieties, British web pages were searched only. Moreover, I have focused on those pages that were not aimed at selling or promotion of any specific type of products or services. The intention was to include several serious periodicals, examples of tabloids, specialised magazines aimed at different types of audiences. When choosing the specific web pages, the focus was on the variety of the audience – to include women, men, sportsmen, etc. Finally, two Internet search engines¹ were included. Thus, these criteria gave rise to a list of the web pages to be the source for the creation of the database of this thesis. For their full list, see Appendix A.

Over the last two years, the visual setting of advertisements has changed. Two or three years ago, the majority of the advertisements were fixed and their text that did not move. At present, there is almost none of such advertisement to be found. The majority of advertising texts move, are shown bit by bit, together with accompanying pictures. This certainly raises the attention value of the texts, because if the first part of the text attracts attention of a reader, he or she is likely to wait for the other part or parts and will pay full attention to it. Sometimes, they move so fast, the reader must read it twice, which, incidentally, is an interesting technique to achieve attention value.

This fact, however, complicated recording of the texts. Therefore, the advertising texts were recorded without the visual setting of the advertisements. Each text was accompanied with the source web page and a date of record.

Another complication concerned the choice of advertisements with regards to its content. In some texts, one member of a contrasting pair is implied only. The unfinished claim (or unqualified comparison) – listed above among the advertising strategies (see section 2.1) – is a comparison in which one member is absent. The other is missing on purpose, but is implied by the use of comparative forms of adjectives or adverbs.

Therefore, next to those advertisement in which two members of an antonymous pair co-occurred, the database contains also those texts that contain one member of a pair of opposites and imply the other.

Moreover, the database does not contain only those text that might be called pure advertisements. Looking at many newspaper web pages and other sites, the readers may find out that their homepage contains only headlines of individual articles. Sometimes, they also contain initial sentence of the given article.

Such headlines actually function as advertisements not for products or services, but for the articles and ultimately the concerned web page as a whole, which can be seen as

¹uk.yahoo.com and uk.msn.com

product as well. They do observe the basic principles of advertising. They certainly must be readable and have attention value in order to gain the readers' interest. Memorability, I have argued, is not as important as in other media. And finally, they indeed must have selling power in the sense that they provoke an immediate action. They invite the Internet user to read the particular article. Ultimately, headlines also invite the reader to read the concerned sites regularly, or to even subscribe the newspaper or magazine.

For the reasons given above, a minor part of the database is formed by the headlines of Internet articles. They seem to reveal a different patterns of classification and they will be therefore studied separately from the advertisements proper. The choice of individual texts to be included in the database is not narrowed by any conditions in terms of the numbers of different types of texts, or in terms of numbers taken from each web page. The only condition is a vaguely defined requirement that there should be more advertisements proper than headlines, because they may be considered central to the studied topic of advertising, while headlines are more peripheral.

The web pages were regularly searched and each advertisement or headline containing a contrast was written down together with its source and the date of the record. Such process gave rise to a database that contains 200 instances of antonymy. Out of these, 149 appear in 'pure' advertisements, 51 in headlines. Because there were no restriction on the number of texts taken from specific periodical, or with regards to particular class of antonyms, the database to some extent reflects the distribution of advertising texts containing antonyms within the concerned web pages.

3.4 Methods of analysis

In the analysis, I look for the repeated patterns of the use of antonymy in the advertising texts. For this purpose, the antonymous pairs are classified by means of Jones's approach. If it appears to be useful, other characteristics were noted down.

Other characteristics that appeared to be useful for classification include the use of contrast between pronouns. The word class of pronouns is reported to be frequent in advertising and it refers to different participants of advertising communication. We will see further that the use of pronouns and other linguistic characteristics are used to complete the list of classes of antonymy for the sake of the present thesis.

On the basis of the defined classes of antonymy and other characteristics, the techniques of advertising that make use of contrast will be identified. Each of the technique will be based on a particular class of antonymy and its specific use.

Jones's classification, however, is often difficult to apply with regards to the structure of individual advertising texts. The use of antonymous pairs often does not observe the prototypical frameworks suggested by Jones. Nevertheless, the author himself mentions examples, in which the antonyms do not fit the specific framework and yet may

belong to a given antonymous class. Sometimes, as has been already mentioned, one member of an antonymous pair was missing, but it was implied. In such cases, the structure that implied the missing member was used to identify the class of antonymy.

To give an example, there are many texts in the form of an unfinished claim as it is defined by Shrank and Leech (see section 2.1). The advertised product is said to be better, newer or greener, but the text does not mention the products it is compared to. The antonymous pair is, therefore, classified as comparative antonymy thanks to the use of a comparative form.

In section 4.3, the use of antonymy within the individual advertising techniques will be studied with regards to the fulfilment of the advertising principles and mainly the selling power. As Leech points out, selling power is the most mysterious, but also most important part of advertising (Leech, 1966, 29). I will, therefore, focus specifically on the way advertisers use the language for manipulation with the customers. That means I studied the means that were used to influence the thinking of the consumers and mislead them. Advertisements rarely overtly lie, but they often imply relationships and facts that conceal or alter reality. Section 4.3 will study those cases, in which reality is altered by means of contrasting pairs within an advertising texts.

Chapter 4

Analysis

4.1 Classes of antonymy

In the following research, I will attempt to analyse the collected advertisements in the database. As has been already mentioned in the methodological section, analysis will be based on the classification suggested by Jones (Jones, 2002).

In the database, there are several pairs, in which the contrast is given by context only. The words as such are not contrastive inherently. This, I believe, is acceptable in advertising, because advertising is meant to present reality in a way that suits advertiser's purposes. As Leech (Leech, 1966: 26) argues, most advertising language comes under the heading of 'loaded language' – its aim is to change the will, opinions or attitudes of its audience. Contrasting two items – be it a product or services – that are not normally contrastive in isolation may prove a successful strategy in advertising.

The following advertisement may illustrate the strategy rather well:

Better safe than sorry.

We may see that *safe* and *sorry* are put into contrast, they are both gradable and could be part of an antonymous pair in traditional antonymy classification (such as studied by Cruse), but each of them occupies a different semantic scale.

Jones's classes of antonymy are related to context. Thus, they could be used even for those contrasts that are context-dependent. Nevertheless, Jones admits that his classes do not cover his own research database and that some residual examples may be studied separately.

Some of the contrasting pairs in the studied database that did not correspond to Jones's new classes of antonymy showed a repeated pattern. It seems that certain frameworks that are regularly used in advertising language did not appear in Jones's databases. Instead of studying these examples in isolation, two new classes were identified for them. This concerns the category of consequence and participation. The class of consequence is based on the cause-and-effect relationship, which reflects the group of converses as

classified by Cruse. The class of participation refers to the participants of advertising communication, it makes frequent use of personal pronouns and is based on directional opposition (see chapter 3).

The correlation between the classes of antonymy (opposition) and the advertisements and headlines in the sample is seen in Table 4.1.

Type of contrast/opposition	Advertisements	Headlines	Total
Coordinated antonymy	26	21	47
Comparative antonymy	30	1	31
Distinguished antonymy	16	8	24
Participation	21	1	22
Negated antonymy	13	6	19
Consequence antonymy	17	1	18
Simultaneity	11	5	16
Ancillary antonymy	5	2	7
Minor classes	10	6	16
Total	149	51	200

Table 4.1: Distribution of classes of antonymy (opposition) in advertisements and headlines.

The table reveals there are significant differences in the distribution of individual classes of antonymy found in the database. Coordinated antonymy is one of the most frequent in both parts of the database, the advertisements proper and headlines. Its position in headlines is very significant. There is a salient distinction between the frequency of coordinated antonymy and the frequency of other classes. On the other hand, among the advertisements proper, there is no such sharp distinction between the most frequent and less frequent classes. Among the minor classes are those that do not account for more than 3 % of all examples. There are classes of transitional antonymy, extreme antonymy and antonymy of specification.

4.1.1 Coordinated Antonymy

Jones (Jones, 2002 : 61) defines the class of coordinated antonymy by means of inclusiveness or exhaustiveness of a scale. Coordinated antonymy is one of the two major classes of antonymy as they are defined by Jones. In the database, the class of coordinated antonymy forms the largest group. It accounts for 23.5 % of all database examples. Within the advertising proper, it accounts for 17.4 % and within the headlines 41.2 % of all examples.

Gaza: Rights and wrongs.

Available online or at the stand.

Browse online. Browse offline.

These three sentences are examples of three different frameworks of the antonymous pairs - *X and Y*, *X or Y* and a parallel structure. The first two of them are the most typical frameworks Jones assigns to coordinated antonymy. Parallel structure, on the other hand, is considered to be a less frequent framework.

The distribution of the frameworks within the studied database is a point that should be mentioned here. Out of the 26 advertisements featuring coordinated antonymy, there are only seven that contain the framework *X and Y* and two that contain *X or Y* framework.

On the other hand, structure of parallel sentences, which is considered peripheral to the class of coordinated antonymy, occur in 9 advertisements. Apart from sentences using these frameworks, there are few that do not contain any of the frameworks mentioned by Jones. Three of them refer explicitly to exhaustiveness of a given scale:

Insight into the latest issues, from policy trends to market forces.

Alianz, Financial situations from A to Z.

Chat to me. Mon to Fri.

These pairs of opposites were assigned to the class of coordinated antonymy, although they do not conform to any of the frameworks suggested by Jones. Nevertheless, Jones himself does not claim his list of frameworks to be exhaustive. The examples conform to Jones's definition of the class. All of them may be assigned to a specific framework *from X to Y*, with ellipsis of *from* in the last example.

All of these sentences feature discreet items or topics that are, however, presented against a specific scale. Moreover, the two members of the individual antonymous pairs in these examples normally represent non-binary opposition. By singling out the first and the last item, a binary contrast is suggested which, however, has again become suspended in the lexicalised phase *X to Y*, implying that any of the items between the first and the last can be chosen.

One example uses the conjunction *but*.

There is talk, but there is mainly action.

The use of adversative conjunction is not a typical means to express coordination in the sense suggested by Jones. Nevertheless, its connection with the expression *mainly* puts emphasis on the action rather than talk, but does not exclude the talk at the same time. It implies talk to be essential and the action to be the real message of the sentence. Quite a different situation is, however, among the headlines in the database. Out of the 21 database sentences that contain coordination antonymy, 15 contain the framework *X and Y*. Among the remaining 6, there are 3 parallel structures, 1 *X as well as Y* and 2 *X - Z*.

What women say. What women mean.

Scarce supply, fussy demand.

Lets have a scientific Olympiad as well as one devoted to the arts.

Society A-Z.

An important point to be noted about the class of coordinated antonymy in the studied database concerns the use of parts of speech. Although the class is based on signalisation of inclusiveness or exhaustiveness of a scale, there often is no scale at all. Among all pairs of opposites assigned to coordinated antonymy, there are only two pairs of gradable antonyms - *high-deep* and *good – bad*.

Win a trip to the high Arctic and the deep see.

Good week/bad week

In the first example, the two members of an antonymous pair are attributes to two different nouns. The opposition lies in the scale of altitude and refers to two places depicted by the head nouns of the two noun phrases. The coordination, therefore, does not subsume any given scale, but it subsumes two places differentiated by means of their altitude.

In the second example, the two members of an antonymous pair are attributes of the same noun. This noun, however, does not have the same referent in the two parallel noun phrases. It refers to two different weeks.

Coordinated antonymy in the database is frequently used to refer to two members of a given opposition or to more discrete items depicted by means of referring to the first and last of them. Sometimes, a two-member opposition is used which may imply a specific scale:

Gaza: Rights and Wrongs. Daily chart. Winners and losers.

In these examples, the scales of rightness and success are implied. Coordinated antonymy, however, is not used to indicate these scales as wholes, but to refer only to their outermost poles.

In the studied database, coordinated antonymy tends to refer to two or more members of a specific set rather than to entirety of a given scale.

The group of sentences with coordinated antonymy is very large in the database. It appears that the language of advertising makes frequent use of this type of opposition and it uses it in a specific way. Coordinated antonyms, for example, were often used to show that the given product is suitable for all possible situations – it suggested the exhaustiveness of the scale of situations. Thus, coordinated antonymy gave rise to a group of advertisements that used technique of focusing on the vast range of products, services, functions or recipients. Accordingly, the technique is called *Coordination*.

of the 16 incomplete comparisons, 15 follow the suggested pattern.

In 14 examples, both members of comparison are expressed. The contrast in some of them, however, again differs from the contrast suggested by Jones:

We are more than your big deal banker. We are your every day banker taking your opportunity further.

Great photos are more than pictures. They are stories.

These advertisement appear to conform to the framework *X is more than Y* suggested by Jones. This would suggest the following pairs of opposition: *we – big deal banker, great photos – pictures*. In both advertisements, there is always a second sentence, with the same subject and with verbo-nominal predication that is used to describe the characteristics of the subject, the *X*-element of the comparison. This shifts the emphasis of opposition to following pairs: *big deal banker – every day banker, pictures – stories*.

The frequency of comparative antonymy implies that it is a common means of advertising, which is confirmed by many textbooks on advertising (see, for example, Čmejrková, 2002). Comparative antonymy is used as means of comparison of various products or companies. Sometimes a single product is compared to its previous versions. Comparative antonymy therefore gave rise to the category of *Comparison*.

4.1.3 Distinguished antonymy

Distinguished antonymy accounts for 12 % of all antonymous pairs in the database. Out of these 24 examples, 16 are found among advertisements and 8 among headlines.

As in the case of above discussed classes of antonymy, the class of distinguished antonymy as it is found in the studied database differs structurally from the form described by Jones.

The most striking difference lies in the distribution of sentence types within the group of distinguished antonymy. Out of the 24 sentences, 17 are interrogative. These questions all give the receiver two alternatives, suggested by the two members of an antonymous pair. These members are usually joined by conjunction *or*.

In his research, Jones does not study the form of a given antonymy class with regards to the sentence types. Among the examples the author gives, there are only indicative sentences. It is, therefore, rather complicated to assign the typical interrogative frameworks of distinguished antonymy and compare them to the framework *X or Y?* found in the studied database.

Nevertheless, the use of an antonymous pair presented as a matter of choice between its two members certainly alludes to semantic dissimilarity between them. In this sense, the framework suggested above may be classified as distinguished antonymy.

The 7 remaining sentences are of various types. There is an advertisements that uses imperatives as well as a question conforming to the framework suggested by Jones:

Get to know BRAD from DES. Get the know EDGAR from AIDA. Can you tell the difference between marzipan layer and the mouse potato?

There is also an indicative sentence which, however, has the same form as the above mentioned questions:

Bunkered. Hot or not.

And finally, there are also two texts that use the expression *the fine line/ thin line between X and Y*:

The fine line between good and excellent.

The fine line between fermentation and rot.

The frameworks suggested by Jones, *the difference between X and Y, the gap between X and Y*, focus on the distinction between the two members of an antonymous pair. The sentences above appear to work the opposite direction and disregard, to some extent, the distinction. On the other hand, the necessity to weaken these differences points to the fact that they do exist. Moreover, the two texts do not equal *good* and *excellent* or *fermentation* and *rot*. The line between the discussed concepts is fine, yet this line so important that it is discussed. It was this emphasis that was reason to classify the two texts under the heading of distinguished antonymy.

The class of distinguished antonymy, therefore, differs in structure of individual sentences from the way Jones describes it. Moreover, apart from pointing at the difference between two concepts suggested by an antonymous pair, the texts in the database are used to present two conflicting ideas. Therefore, the specific advertising technique based on the class of distinguished antonymy will be called *Conflict*, in order to signal its specific aims.

4.1.4 Antonymy of participation

The following class of antonymy is not mentioned by Jones and is specifically defined for the sake of this thesis. The sentences subsumed under the heading of antonymy of participation were originally assigned to the classes of coordinated and distinguished antonymy, both discussed above.

Yet, the dissimilarities of these sentences with other members of the above mentioned classes were so great that a specific class was defined, which allows for more clear description of this group of texts.

As the name of the class suggests, it refers to participants of advertising communication. In majority, the antonymous pairs refer to the producer of the text on the one hand, and to the receiver on the other. In the advertising discourse, they are called advertiser and advertisee. In certain cases, the texts refer to a third party – they might contrast a competing company to the advertiser, or present customers to the advertisees.

The class has no specific framework, which is the reason for previous assigning the sen-

tences under the headings of other classes. The most specific feature of the class is the use of personal pronouns to refer to the parties of communication.

Some sentences feature parallel structures or the use of conjunction *and* that may be found within the class of coordinated antonymy:

Every Business School is shouting about their MBA. We would like to talk about ours/Yours.

We agree. Do you agree? Expert in our sector (and yours).

Very frequent setting of antonymy of participation is the one in which one member of the opposition functions as subject of the sentence and the second member is an object or a possessive pronoun in the function of determiner of an object:

But we want your opinions too.

Because of frequent use of imperative sentences in advertising, the subject is often not expressed:

Tell us and help improve our offerings. Try our news match feature.

Sometimes the two parties of the advertising communication are expressed by means of pronouns functioning as subjects of different clauses within a sentence:

Do you know how we preserve biodiversity? To see how we can help, click here.

Whatever the framework, the antonymy of participation appears to be frequent in advertising. It accounts for 11 % of all database sentences. This figure represents 22 examples, out of which only one appears in headlines. The frequency of the reference to participants of advertising communication is confirmed by many books on the topic. Like the classes of antonymy discussed above, the antonymy of participation will be studied as a means of a specific advertising technique, called accordingly *Participation*.

4.1.5 Negated antonymy

In certain aspects, negated antonymy resembles the class of comparative antonymy. In many texts, the antonymous pair is incomplete, because one member of the pair is only implied:

It's a big world after all.

Cursed are the cheesemakers.

Analysts now expect the interest to reach... Unlimited access. Unlimited insight.

In coordinated antonymy, the missing members of antonymous pairs were implied by the use of comparative forms of adjectives. The means to point at the missing members are in the case of negated antonymy different. The first two of the above quoted examples are statements that resemble a well-known texts - a saying in the first case and a quotation in the second - to such an extent that they immediately evoke these texts in mind. The first sentence implies the opposition *big* - *small*. The second sentence is an variation of a quote from Monty Python's Flying Circus comedy *The Life of Brian* and implies the pair *bless*

– *curse*.

The third sentence implies the missing member of the pair, *limited*, by performing it (i.e. giving information that actually is limited).

In some cases, the second member of an antonymous pair is implied by association:

Easytone. Reetone. Have a guilt-free Christmas. Easytone, designed to tone your bum & legs.

Within the context of keeping fit and slim, which is introduced by the last clause of the advertisements, Christmas is usually associated with feelings of guilt. In such context, the expression *guilt-free Christmas* implies the expression *guilty Christmas* very easily.

In other cases, both members of an antonymous pair are expressed:

It's not a setback. It's a test.

The opposition suggested by negated antonymy often relates the products advertised or the producers. In such cases, its function within the advertising text appears to be very similar to the one performed by comparative antonymy. This is, for example, the case of the advertisement featuring the opposition of *limited-unlimited* access. Such texts, therefore, are means of the same advertising technique as those featuring comparative antonymy – the technique of comparison.

Other advertisements and headlines use the negated antonymy not to express comparison, but to reject one concept or view in favour of another. This is the case of *setback-test* opposition above. The advertisements do not compare any products or companies. In other words, it evaluates the situation. Therefore, the technique based on these advertisements will be called *Evaluation*.

4.1.6 Consequence antonymy

The class of consequence antonymy is another class defined for the sake of this thesis. As it was in the case of antonymy of participation, it appears to be a result of a specificities of advertising discourse.

The most frequent frameworks of the class are *X and Y* or *X.Y*.

There are 18 examples of consequence antonymy, which accounts for 9 % of the database texts. All of the contrasting pairs discussed in this section are verbal. Moreover, they all contain at least one verb in imperative form. The advertisements describe two actions, out of which one is the cause of the other.

Give the Tablet for Christmas and you will receive a free gift.

Order a gift subscription and save 25 %.

What kind of verbs do these advertisements use? It has been said that at least one verb of the pair is always in an imperative form. It is the verb expressing cause and it usually precedes the other member of a pair. Thus, *give* is the cause in the first example and precedes *receive*. In the second sentence, *order* is the cause and precedes *save*.

The verbs have more in common than the form and order. Majority of the verbs in the first position (14 out of 18) describe an action that may be done immediately. They are verbs like *sign*, *subscribe*, *order*, *click*, etc. To be more precise, these texts either use the verb *click* – the one that describes the immediate action as such – or verbs that describe a process that can be performed by clicking. Some of the texts even use adverbs like *now* or *today* to support the notion of immediacy of the suggested action.

Sign up now and get your first 30 days for only 1 pound.

Demon drive challenge. Play now. Win now.

The consequence antonymy is thus used to describe cause-and-effect opposition in advertising. It is used to give promises to the customers. The advertising technique based on consequence antonymy will therefore be called *Promise*.

4.1.7 Simultaneity antonymy

Simultaneity antonymy unites the two members of an antonymous pair by the relation of equality. There are 11 examples (5.5 %) of this class of antonymy in the present database:

Even one attack is too many.

More frequently, there are two characteristics attributed to the same concept:

Stars who look young.

The world is crazy, but at least it is getting regular analysis.

In the first of these examples, the second member of the antonymous pair is again present only through implication. The use of a copular verb *look* makes the meaning of the nominal part of predicate, *young*, relative. It implies that the celebrities discussed are not young actually, but only appear to be so.

The sentences belonging to the class of simultaneity antonymy unite opposite ideas within one context. Again, these sentences will be studied as basis of a specific advertising technique. This technique will be called *Unity* to signal the way two contrasting items are put together within one text.

4.1.8 Ancillary antonymy

The sentences featuring ancillary antonymy contain two pairs of contrasting ideas. One of them is used to signal the opposition in the other.

Stop being a trainer, start being the trainer.

Approved by Dave, rejected by Wiltshire.

In these examples, the opposites *stop* – *start* and *rejected* – *approved* point at the opposition of the B-pairs *a trainer* – *the trainer* and *Dave* – *Wiltshire*.

In his book, Jones focuses on the function of the A-pair to signal another, less established or ad hoc, opposition within the same sentence. He does not discuss any function

this B-pair may have. Yet it seems that they may have different functions.

The texts above, for example, may serve a good comparison, although it does not conform to the Jones's frameworks of comparative antonymy. Yet, the challenge to become *the* trainer rather than *a* trainer suggests the insufficiency of the latter and the desired goal of the former. The second sentence comes from the group of headlines. It suggests the following article will deal with both attitudes – approval and rejection. As such, it may be seen that the members of opposite pairs function in coordination.

Each of the sentences featuring ancillary antonymy must be therefore discussed individually with regards to the function the B-pairs may have. Each pair may therefore become a means of different advertising technique, as they were introduced in preceding sections.

Yet, three of the examples of the ancillary antonymy are still difficult to be classified as means of one of the above mentioned techniques:

Keep the draughts out and the heat in.

Streamline your workflow and maximise your revenue.

Less missing it. More sharing it.

The last of these examples resembles those sentences that feature comparative antonymy. We may say that it features two comparisons within one text. We may also say that it combines a low degree of one quality and a high degree of another at the same time. The first two sentences describe improvement of a desirable quality and decrease of the undesirable one. This appears to be yet another way products may be promoted. These texts and their use of ancillary antonymy will be therefore used as basis for defining new advertising technique. It will be called *Maximising profit/minimising effort*.

Out of the ancillary antonymy advertisements, three were assigned to the technique just described and three to the technique of comparison. Out of headlines, one was assigned to coordination, one to evaluation.

4.1.9 Minor classes

Among the classes that were less frequent in the database, there are examples of transitional antonymy, antonymy of specification and extreme antonymy. The following texts are 1 example of each:

Turning potential into profit.

So many assets in a single area.

The best and the worst films in 2008.

The infrequency of the use of these classes of antonymy in the database points to the fact these may not be means of specific advertising techniques. More probably, they are means of more typical advertising techniques presented in an unusual form. Therefore, these examples using minor classes of antonymy were assigned to the advertising

techniques introduced above.

All three examples of extreme antonymy are found among headlines and they were all assigned to the technique of coordination. The four texts featuring transitional antonymy were assigned to three different techniques – evaluation, maximising profit/minimising effort and two examples to comparison. Out of the five examples of antonymy of specification, two were assigned to comparison, one to coordination and two to maximising profit/minimising effort.

4.2 Advertising techniques

The previous section studied individual classes of antonymy and attempted to identify the advertising techniques based on their use.

Here is the list of of eight techniques (with the typical respective class of antonymy/contrast exploited by the technique) identified:

1. Comparison (comparative antonymy)
2. Coordination (Coordinated antonymy)
3. Participants (Antonymy of participation)
4. Promise (Consequence antonymy)
5. Maximising profit/minimising effort (Ancillary antonymy)
6. Conflict (Distinguished antonymy)
7. Unity (Simultaneity antonymy)
8. Evaluation (Negated antonymy)

Table 4.1 above shows the distribution (proportions) of individual classes of antonymy in each group is different. The only common feature is the position of the coordinated antonymy among the most frequent classes. It is the most frequent in headlines and the second in frequency among the advertisements proper. All the other classes of antonymy have a different distribution in advertisements and headlines. This marks the advertisements proper and headlines as two different types of text (even if complementary parts of the Internet advertising) in which the use of oppositeness follows different patterns and have to be studied separately.

Just as Table 4.1 shows that there are differences between advertisements and headlines in the classes of antonymy they prefer, so do Tables 4.2 and 4.3 display differences in distribution of advertising techniques. This confirms that the two groups, advertisements

and headlines, represent two distinct types of text that have to be examined separately as far as the advertising techniques employed in them are concerned.

Techniques	Classes of Antonymy									Total
	Comparative	Coordinated	Participation	Consequence	Distinguished	Simultaneity	Ancillary	Negated	Minor classes	
Comparison	25	1	2		3		2	10	3	46
Coordination	4	22							1	27
Participants			19							19
Promise		1		17						18
Conflict		2			12					14
Unity						9			2	11
Maximisation	1					2	3		3	9
Evaluation					1			3	1	5
Total	30	26	21	17	16	11	5	13	10	149

Table 4.2: Distribution of individual classes of antonymy in relation to advertising techniques in advertisements.

Tables 4.2 and 4.3 list the advertising techniques in order of their frequency. For the sake of better transparency of the tables, the classes of antonymy are listed in the order of respective advertising technique. Thus, the diagonal features the figures representing techniques that use the class of antonymy it is based on. Or — taken from the opposite side — the figures on diagonal represent the uses of a specific class of antonymy that in its most typical advertising technique.

Tables 4.2 and 4.3 show that, although the advertising techniques are based on the specific classes of antonymy, there is not one-to-one relationship between the classes of antonymy and advertising techniques. This is clearly seen from the figures in other positions than the diagonal. The most striking ‘deviation’ from the diagonal concerns negated antonymy that is used in both, the technique of comparison as well as evaluation.

The reason for the fact that there is no one-to-one relationship between classes of antonymy and technique is that the definition of individual classes is often based on specific linguistic frameworks and function within context. The definitions of advertising techniques, although they were inspired by these frameworks, relate more to desired mental processes in the minds of the consumers.

Thus, for example, a number of sentences containing negative antonymy were assigned

Techniques	Classes of Antonymy								Total	
	Coordinated	Distinguished	Negated	Comparative	Simultaneity	Ancillary	Participation	Consequence		Minor classes
Coordination	21	1				1			3	26
Conflict		7							2	9
Evaluation			6		1	1				8
Comparison				1					1	2
Unity					2					2
Maximisation					2					2
Participants							1			1
Promise								1		1
Total	21	8	6	1	5	2	1	1	6	51

Table 4.3: Distribution of individual classes of antonymy in relation to advertising techniques in headlines.

under the heading of comparison technique. Their linguistic form conforms to Jones's description of negative antonymy. The text is, however, used to make the consumers compare the product advertised to others in the category:

Don't just read the Times – listen to it, watch it, shape it.

The quoted text is an advertisement for the Internet version of The Times. It compares the traditional approach to newspaper – reading it – to the new approach facilitated by new media, in which the newspaper may be read, listened to, watched and to certain extent influenced – shaped.

Tables 4.2 and 4.3 show that there are indeed significant differences between the two groups of which the database is composed. In particular, the proportions of techniques of comparison or coordination make these differences salient. The inevitable conclusion is that advertisements proper make use of different techniques as well as different classes of antonymy than those that are used in headlines, and vice versa.

Therefore, the techniques used in the two minor parts of the database will be investigated separately.

4.2.1 Advertisements proper

Comparison

The technique of comparison was based on the frequent use of comparative antonymy. It suggested that comparison is one of the common strategies in advertising, which is in harmony with almost any book on advertising language. It has been, however, shown above that it is not only comparative antonymy that may be used for comparison in the sense of advertising technique. There are 46 advertising texts using the technique, out of which 10 feature negative antonymy, 3 distinguished antonymy, 2 antonymy of participation and ancillary antonymy, 1 coordinated antonymy and 4 feature different types subsumed under the minor classes. The remaining 25 texts use comparative antonymy.

This section looks more closely at the comparison technique and attempts to answer two questions:

What is compared in advertising?

How is it compared?

To answer the first question, we may look at some examples:

Some think competition. We think partnership.

I am 10× stronger, I am the thinnest, I am fast, I am the excellence, I am compact, I am innovative, I am coolpix S800. I am NIKON. Find out more.

Go green. Click here to sign up for free. Did you know that you can now receive free subscription to Sports Management in its new, greener, paper-free, digital format?

In the first example, *we* is contrasted with *some*. The advertising company is thus comparing itself to other companies. These are not explicitly described, so we do not know whether they are companies similar to Credit Suisse and thus reasonably comparable. They are just *some*. The contrast relies on the pragmatic proximal-distal distinction established in person deixis (*I-you, us-them*).

The second example compares products. Here, however, only one side of comparison is given. The other part is not even suggested by a pronoun as it was in the first example. The fact that this is a comparison is signalled by the use of comparative and superlative forms as discussed above within the comparative antonymy. The readers may only guess to which product the advertised camera is compared. It may refer to cameras of different brands or older products of the same brand. The contrast is based on a type of structural presupposition: A is stronger/thinner (therefore B is not strong, thin, i.e. it is weaker, thicker).

The third example compares products as well. And again, only one of them is explicitly described which activates presupposition. The fact that it talks of a new format, however, implies that there was – or still is – an old, paper version.

It is, however, not only products and companies that are compared. Advertisements often feature people. Let us study the following sentences taken from advertisements.

Be healthier in less time than it takes to dial for a takeaway.

British troops are twice as likely to die on the roads as civvies.

The first example invites readers-customers to improve - by means of the advertised product - their health. It compares the present state of a reader to the one in which he or she may be after the use of the concerned product. It avoids the contrast *ill-healthy* by transposing it to *healthy-healthier*. We may also say that presence is compared to hypothetical future that might be better with the advertised product.

The second sentence - unlike those mentioned so far - contains both parts of the comparison. Two groups of people are compared - *troops* and *civvies*. That is, the group of the intended recipients of the advertisement - the troops - is compared to another group.

Let us now answer the second question: How are the products, services, etc., compared in advertising? It has been shown above in the discussion on comparative antonymy that there is a specific way of referring to the scales described by gradable antonyms. A scale described in advertising is shifted towards its positive pole. Thus, the pairs of opposites are not *good-bad*, but *better-good* or *best-good*.

Apart from comparative antonymy, the most frequent means of comparison is negative antonymy.

3% fat. 100% guilt-free. Rustic oven chips.

The similar use of comparative and negated antonymy in advertising may suggest they have a similar function - to reject one part of the opposition and approve of the other. In the case of product promotion, such text may disregard (by means of comparative or negative antonymy) other products in favour of the advertised one.

We have therefore seen that advertisements may compare products and companies as well as different groups of people. Sentences that feature comparison by means of gradable antonyms often lack one member of this comparison. This member is implied. The antonymous scale of the gradable antonyms is frequently shifted towards the positive - 'good' - pole. Yet, even in its positive pole, the comparison is used to signal the insufficiency of other products and the desirability of the advertised one.

Coordination

Jones (Jones, 2002: 61) defines the class of coordinated antonymy by means of inclusiveness or exhaustiveness of a scale. The advertising technique of coordination is based on this class.

27 antonymous pairs (approximately 18.2 %) in the database are used for coordination and only 5 of them are not assigned to the class of coordinated antonymy. The following antonymous pairs were already discussed in the section dealing with coordinated antonymy. Let us now look at them from the point of view of advertising technique:

Browse online. Browse offline.

Gaza: Rights and wrongs.

Available online or at the stand.

In these three examples, both members of an antonymous pair are present and available. You can be online or offline, but the advertisement suggest that with Guardian iPhone App. you can browse any time, in other words, the user does not have to choose between them.

The second example contains the most typical framework of coordinated antonymy, which is *X and Y* and suggests that if the reader buys The Economist, he or she can read about both, rights and wrongs. And finally, the advertised magazine is available both online or in its paper form at the stand. The coordination of antonyms implies that the usual contrast is irrelevant and that the necessity to choose has been suspended.

In other words we may say that the coordination technique is used to emphasise what all the customers can get when purchasing the advertised product or service. The message can be paraphrased as follows: Whatever you need and wherever you look for it, you can get it with us.

It might be worth noting that the third of the three examples puts emphasis on a slightly different point. When purchasing the advertised periodical, the reader must choose whether he or she buys online or at the stand. The choice is inevitable, although the result is the same.

There is one more advertisement containing the framework *X or Y*:

Click here to subscribe or call our subs line on +44 (0) 14 6247 1915.

The content is almost the same as in the above studied text – there is a choice between two ways of obtaining a specific periodical. It appears that the conjunction *or* is frequently used in advertising to suggest the possibilities to choose from, while other frameworks used in coordination imply alternatives among which there is no need to choose. Nevertheless, both types of frameworks emphasise the wide range of possibilities offered to the customers.

As has been mentioned above there are pairs that were not classified as coordinated antonymy, but still are used as means of the coordination technique.

One Credit Suisse for all you can be.

Part party girl. Part working mum. Because there is more than one in you.

For Optical Express we provide more than just mobiles. We also provide their fixed line solutions.

The first two are borderline examples. The effect of the first obviously relies on the contrast between *one-all*. By choosing one X you can become all Y. The availability of any choice at least distantly relates this example to this group. The same holds true for the second example that features the comparative antonymy.

Although these examples do not conform the to the typical form of technique of coordination – the one realised by coordinated antonymy – they still do focus on the wide

range of possibilities available to the customers. This is presented as the main advantage of the advertised products of services.

Participants

There are 19 advertising texts in the database that belong to the group using the technique of participants. This corresponds to 12.8 % of the database texts. This advertising technique is called Participants because it comprises those advertisements that explicitly refer to the reader/consumer on the one hand and the writer/advertiser on the other. These are the participants of the advertising discourse. Sometimes the texts may refer to a third party – other consumers or producers.

The focus of the advertisements referring to the participants of the communication is twofold. It either focuses on the distinct position of the producer on the one hand and the customer on the other, or it emphasises the similarities in their attitudes and needs:

If we are not on your shortlist, you are not aiming high enough.

BIG OIL should support small businesses. We agree. Do you agree?

The first *we – you* pair stresses the distinct positions of the communication parties. The producer offers specific services. The reference to the reader emphasises his position as a customer, hence the potential receiver of these services. The aim of the advertisement is to point at these distinct positions of the two members of communication, in order to raise the need of the customer for the services offered.

In the second sentence the reader is invited to join the advertiser in giving his or her opinion on the discussed matter. The text puts emphasis on the equality of all the participants of advertising communication. Contrary to the first example, the aim is to disregard distinct positions of the participants of communication and thus install a more familiar, relaxed atmosphere.

The first approach to the technique of participation, therefore, emphasises the difference between the producer and the customer. The advertiser – from his position of a producer or provider of services – offers help or suggests a solution.

To see how we can help, click here.

Second approach emphasises cooperation and usually invites the customer to join – either the producing company itself or its customers – in an activity or opinion, or it focuses on the shared experience.

Penna. An executive interim. Expert in our sector (and yours).

Sometimes, the emphasis on the shared knowledge or interests is so strong that the referent of the first person pronoun *we* becomes unclear:

NOKIA. Designed for the way we work.

We in the advertisement above can refer either to the producer only or to both, the producer and the consumers. The coordinated use of pronouns in this advertising

technique implies again that the contrast between the positions of the producer and the consumer has been suspended.

There are advertisements that refer also to a third party of the advertising communication. They also exemplify how producers invite the readers to join them or their customers:

Every Business School is shouting about their MBA. We would like to talk about ours/Yours.

Our customers get access to their cash from our ATM if they lose their debit card. Limits apply. Isn't it time you switched to a more helpful bank?

For Optical Express we provide more than just mobiles. We also provide their fixed line solutions... ...allowing them to resolve customer queries faster and save costs. Find out how Optical Express transformed the way they communicate.

In the first of the advertisements above, the pair *your-our* emphasises cooperation. The other pair, *their-our* focuses on the distinction between the participants. This contrast is a borderline example because its function within the advertising technique is twofold – it refers to parties of communication and it is the means of comparison at the same time. This example shows how different advertising techniques are used together. The advertised business school compares itself to other – no name – business schools and then invites the reader to join.

In the second example, the third party is not compared to the company of the advertiser, but supports its arguments. The text presents the advantages that the present customers of the advertised bank may enjoy. Then, it invites the reader to enjoy it as well.

In the third text, the reader as a participant of communication is completely omitted. The text refers to the advertiser and to a third party – a customer that might report on the work of the advertiser.

To summarise, we saw that the advertising texts featured two – or three – parties participating in the advertising communication. They either stressed the differences between them or suggested cooperation or shared experience.

Promise

The advertising technique of promise is based on the antonymy of consequence. 18 texts use the technique (12 %), out of which only one uses a different type of antonymy. It is based on cause-effect relationship, in which the effect is presented as a promise to the customers, a bonus offered by the advertiser.

It has been shown in the discussion of individual classes of antonymy that the antonymy of consequence featured two verbs with the relation of cause and effect. The majority of the verbs that describe cause – and usually appear at the first position – refer to an action that may be performed immediately.

This is one of the greatest advantages of the Internet advertising and one of the points that differentiates it from advertising in other media. It is a natural consequence of the fact that the Internet supports mutual communication rather than the one-to-many transmission of information.

The technique of purpose makes use of this immediacy of the Internet communication. It invites the customers to an immediate action which will be rewarded.

Whatever are the techniques used and partial goals to be achieved in advertising, the ultimate objective is to sell. The possibility of immediate reaction gives the customers less time to decide or reconsider the purchase, which enhances the selling power of the text.

In the database, there are two types of verbs that feature the effect. Some verbs describe the natural consequence of the cause given by the first verb. Subscription is cheaper than buying individual issues separately. Saving 25 % is thus an obvious effect of ordering a subscription.

Other verbs rely on the common strategy of cause - effect relationship, but they depict something that only may happen under certain conditions.

Play now. Win now.

Winning is not an obvious effect of playing, although the advertisement attempts to suggest it.

The advertisement is purposefully silent of the fact that there are two possible consequences of playing. The advertisement makes use of the formal similarity between pairs of the *play - win* and *subscribe - save* type. Readers do not usually analyse advertising texts and may perceive both types as the same.

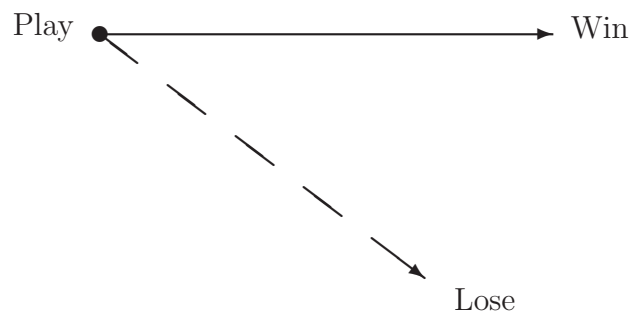


Figure 4.2: Play and win vs. lose. Conditioned effect presented as unconditioned.

Again, there is a borderline example that I would like to point at and discuss.

You know how to deal with their asthma attacks. Now, learn how to prevent them.

Here, the contrasting pair is *learn* – *know*. Both verbs are followed by non-finite verb clauses in the position of object. The problem is that each of these clauses describe different action. Therefore, *know*, in fact, does not describe the effect of *learn* in this text. Nevertheless, the desired effect is to know not only how to deal with the asthma attacks, but also how to prevent them. And that is the reason for learning. The prototypical cause – effect relationship features only the desired effect. The technique used in the text may be seen as the one of comparison of the present state and hypothetical future, in which the reader knows how to prevent asthma attacks.

In brief, the techniques of promise uses a pair of verbs. One of these verbs is causal, it has an imperative form and precedes the other. The effect described by the second verb – presented as a promise or bonus to the customers – may either happen in any case or under certain conditions.

Conflict

As has been discussed above, the technique of conflict is based on distinguished antonymy, especially in the framework *X or Y?*. There are fourteen (9.4 %) advertisements that feature conflicting ideas.

The European Healthcare Summit. More for less: Vision or illusion?

Is reality digital or analog?

Do you share e-mail or share knowledge? Do you make an appointment or an opportunity? Do you surf the web or look for inspiration? NOKIA. Designed for the way we work.

The first two examples are similar. The conflicting ideas are not to be resolved by the reader/customer. Yet, the question is used to challenge them to make their own opinion. These are topics to be discussed – on a summit in the first case and in an essay in the other. The conflict here is a means of attracting reader’s attention. In this aspect, the two advertisements resemble the way headlines use the technique of conflict, which indeed is very frequent in headlines. This will, therefore, be discussed further in the respective section.

The third example, however, is intended to provoke the reader to decide which of the conflicting idea is better and desired. We may argue that the technique used here could be classified as comparison. *Do you just share e-mail or share knowledge?* may be interpreted as a question on which of these alternatives is better. Such question, however, would signal overtly that sharing e-mail is not enough, which could make the whole text less polite. The last sentence of the text uses the pronoun *we*. It has been argued above that this pronoun may refer either to the advertiser only, or it may include the customers as well. The reader will identify with this *we* more readily if the whole text is more respectable and polite towards him or her.

The following advertisement uses a similar technique of presenting the conflicting ideas

to the reader. The imperative form, however, is less polite. The structure also suggests that the reader is not able to distinguish between the two members of a conflicting pair:

Get to know BRAD from DES. Get to know EDGAR from your AIDA. Can you tell the difference between the marzipan layer and the mouse potato? Find out with a Financial Times Lexicon.

Conflict, therefore, is used for various purposes. In some of the given examples it is means of attracting attention. In another it is actually a way to compare two ideas without explicitly doing so and leaving the decision on the reader. And finally, in the last example, it is means to show the customers that their knowledge of financial English is insufficient and that they need help to learn it.

Unity

This is a category based on rather formal criteria. It contains those contrasting pairs that co-occur within a single clause. Most of them use antonymous pairs that are assessed to the class of antonymy of simultaneity.

There are 11 such advertisements (7.4 %). Some of them are rather difficult to analyse. There is no shared function or relation within the contrasting pair. It seems that the main purpose is to create a sentence that would be impressive and catching in a similar way oxymoron is.

Some of them equalise the two members of contrasting pairs:

Even one attack is too many.

Some suggest a cooperation:

Does the global elite serve the masses?

BIG OIL should support small businesses.

And finally, some simply compress contrasting ideas into one sentence:

Back to the future.

Is there a future in studying the past?

Maximising profit/minimising effort

This technique promises to the customers that with less effort or expenses they will gain more, supposing they buy the advertised product or service. In other cases, advertisements in this group promise that the disadvantages of the product are minimised, while the advantages are maximised.

There are 9 advertising texts (6 %) that use this technique by means of antonymous pairs.

Here are some examples:

Farm less. Farm more productively. Grow more from less.

Less missing it. More sharing it. Windows phone.

Wedding high style on a low budget.

The last sentence of the first example characterises this advertising technique very well. With the new advertised technology, it is possible to farm more productively – i.e. maximising the profit – and farm less at the same time – i.e. minimising the effort and costs.

This technique may often resemble the technique of Comparison. In many cases, the text indeed joins two comparisons. One comparison emphasises high degree of one quality - better quality, new skills or greater productivity of the advertised item. The second comparison emphasises low degree of another - lower prize, minimised disadvantages, etc. And the technique of maximising profit/minimising effort joins these comparisons together and shows the customers that a single product or one service may meet both these higher standards.

Evaluation

There are five texts (3.4 %) using the technique of evaluation. This group is characterised best by prevalence of one member of the contrasting pair over the other or by rejection of one member and approving of the other at the same time.

There are only five members of this group:

The Victory of Light over Dark.

It's not a setback. It's a test.

It's not a movie. You can make your American Dream come true.

It's a big world after all.

Biofuels is fuelling the West, but starving the poor.

In the first example, the prevalence is clear. Moreover, the sentence is a name of India's festival of light. As such, it is more headline than an advertisement.

Second and third advertisements contrast two ideas, one of which is denied and the other approved. In the fourth advertisement, one member of the contrast is missing. The sentence resembles a frequent saying, which, in its correct form, states that the world is *small*. By recognising the sentence as familiar, the reader immediately recalls this word. By using the antonymous expression, the word *small* is denied, which makes this advertisement similar to the two previous ones. Finally, the last text is not a typical example of this technique, because none of the two possibilities mentioned is good. Rather, it suggests the evaluation of both of them as bad.

4.2.2 Headlines

The database of headlines is smaller than the one of advertisements. Table 4.3 shows that only three of the discussed advertising techniques were used regularly. These are:

coordination, conflict and evaluation. Other techniques occur only in some individual cases.

This section will, therefore, focus on these three most frequent techniques.

Coordination

The technique of Coordination is the most frequent in the database of headlines. Out of the 51 antonymous pairs, 26 (51 %) are used to signal coordination.

Apart from coordinated antonymy, there is one example of ancillary antonymy, one example of distinguished antonymy and three examples of extreme antonymy. Some of the antonymous pairs were gradable:

Good week/bad week

Some were not gradable:

Mothers & Daughters.

And finally, there were some that were not gradable, but in fact reflected a gradable idea:

HIGH Street: Winners and losers this Christmas.

Brits fashion: hits and misses.

In this sense, the winners are those people who had a successful time during Christmas. On the other hand, losers are those whose Christmas was unsuccessful. Somewhere in between, however, must be those who experienced neither success nor failure.

The same strategy was used in the last example as well. Hits, in this text, refers to fashionable dresses, while misses to the unfashionable ones. Again, there is a zone somewhere in between the two poles which refers to the common dresses.

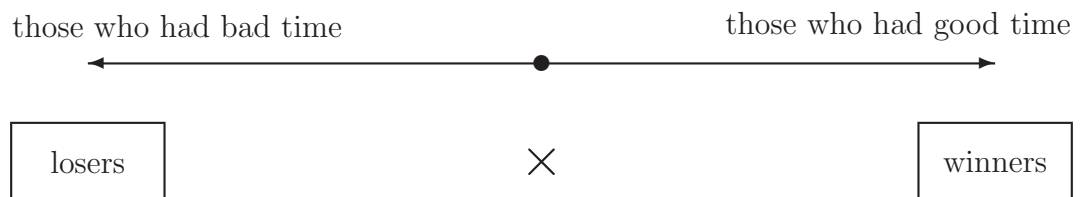


Figure 4.3: Winners – losers. Continuum vs. discrete items.

Thus, the texts use antonyms that feature only two alternatives to refer to a scale. As a consequence, when they use coordinated antonymy framework *X and Y*, they refer only to the poles of a certain scale. Formally, however, this is coordinated antonymy, because it suggest inclusiveness in terms of two-member contrast. But it actually does not mean inclusiveness of the scale lying behind the words used.

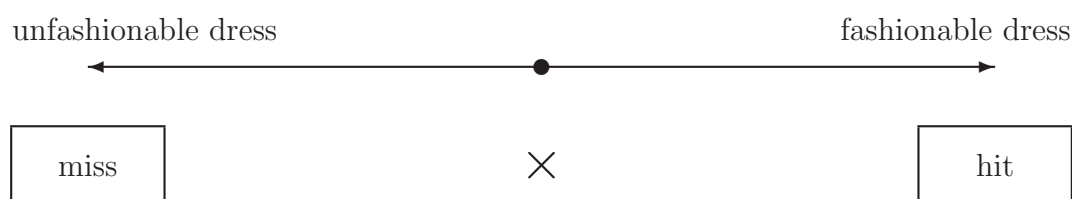


Figure 4.4: Miss – hit. Continuum vs. discrete items.

To summarise, there are texts that signal inclusiveness of the scale of gradable antonyms. Then there are headlines in which both discrete antonymous items are coordinated and discussed in the following article. And finally, there are headlines that formally refer to discrete items, but actually feature opposing poles of a gradable scale.

Conflict

The form of the headlines that use the technique of conflict is very similar to the form of advertisements using it. That is, the two contrasting words are often joined by conjunction *or* and the headline usually has the form of a question, which is the form of distinguished antonymy. Moreover, the antonymous pair is often nominal. In many cases, it features an elliptical question:

The upheaval in Egypt: The end or a beginning?

Conflict has two goals to achieve in headlines. First, it should attract the attention of the readers in order to make them click on the headline and read the whole article. Second, it introduces the question to be answered – or at least discussed – in the following article.

To some extent, the form of the headlines featuring conflict resembles those using coordination technique. Like coordination, it presents two contrasting ideas linked by a copulative conjunction or simply juxtaposed. The conjunction does not always have to be strictly *or* for conflict and *and* for coordination. The following headline is an example of *or* conjunction that expresses coordination:

Kevin McCara: Who will be football's winners or losers this year?

The concerned article will probably deal with possible winners AND possible losers.

Looking at the conflict headlines, it becomes evident that most of them follow a certain pattern. One member of a contrasting pair – usually the first one – expresses a generally accepted point of view on the discussed matter. In the first example of this section, it is the word *end*. When all the riots in Egypt were coming to a conclusion, it was natural to assume that this is the end of the upheaval in Egypt.

The contrasting word – usually the second one – is then used to doubt this assumption and put a new question on the topic. Thus, the word *beginning* in the discussed adver-

tisement suggests that the following article will doubt the end of upheaval in Egypt and may argue that it will start a new era of the country.

The above suggested pattern, however, is not a rule. In some headlines, both members of an antonymous pair may have the same status:

The thin line between fermentation and rod.

It is also interesting to note that the pattern of one generally accepted idea contrasted to a surprising attitude is missing if the conjunction *or* is replaced by *v.* for *versus*. This might not be an unbreakable rule, but it seems to be true for the two examples in the concerned database:

Horsepower v. cash cows. How to use an electric car to turn a profit.

Supermarkets in emerging markets. Walmart v. Wumart

To summarize, the technique of conflict in headlines makes use of a similar form as it is in advertisements proper, although it sometimes substitutes *or* with *v.* It often puts emphasis on the second member of the antonymous pair.

Evaluation

The last major technique used in headlines is the one of Evaluation. It can be found in eight texts, which is 15.4 % of all headlines.

In some cases, the technique may seem similar to the one of conflict. The difference is that the author does not present the two members of an antonymous pair next to each other in a conflicting relation. He or she simply negates one in favour of the other. The negated member is often only implied by the semantics or the structure of the headline:

Cursed are the cheesemakers.

Tiger, tiger burning dull.

Both these texts are meant to be recognised as well known quotations, though little altered. As has been already pointed down (see section 4.1), the first is a quotation of the famous film *The Life of Brian*, mentioned already above in the section on antonymy classes. The quotation originally says *Blessed are the cheesemakers* (which, incidentally, is an alternation of the biblical *Blessed are the peacemakers*).¹ The second is the first verse of the poem *Tiger* by William Blake. The original *bright* is substituted by an opposite.

These sentences ‘ring the bell’ in the minds of readers. They easily recollect the original word. Thus, the headline actually introduces the whole antonymous pair.

There are three such sentences among the eight instances of Evaluation technique (the third, however, is not an alternation of a famous quotation, but of a frequent saying *Love at first sight*, in which the word *sight* is replaced by *byte*; the article deals with online dating). It seems to suggest that this is a common strategy not only in advertising

¹Mt 5,9

proper (see Goddard, 2001: 69 - 72), but also in advertising through article headlines.

The use of a sentence that might be recognised as known is not a condition. The following headline negates the absent antonym as well:

When a sell-off is good news.

This is a subordinate conditional clause. The main clause is missing and substituted by the article itself. The use of condition here seems to suggest that this is not usual to consider a sell-off a *good* news. Rather, it would be expected to be a *bad* news. An appropriate syntactic structure may have a similar effect as the use of a well-known quotation or a saying.

And finally, sometimes, it is not the author who argues for or favours one side of the antonymous pair. Sometimes, one ‘wins’ simply as a matter of fact:

Research reveals why the latest melanoma drug may succeed whereas others failed.

In majority of headlines in this section, the Evaluation technique is used to introduce a conflict, in which, however, the author declares his partiality. The last headline shows that this partiality is not always the question of the author’s attitude, but that it may be given by other circumstances.

Some specific examples

There are some individual instances of headlines that may be interesting to analyse.

I love the past. Do you?

10 tips for turning android into a business phone.

These texts are the counterparts of advertisements that resembled headlines. They are headlines of articles, but they reveal certain similarities with advertising texts. The first text uses personal pronouns to refer to the participants of communication. We have seen that such use of pronouns is a frequent strategy in advertising language (see section 2.1) and that it is used to identify the two parties of the communication.

Second headline contrasts *android* and *business phone* by means of transitional antonymy. This may resemble comparison technique. Business phone – the result of the suggested change – most probably has some advantages that android does not have. It is, from certain aspect, better than android. The two products are compared.

The two headlines mentioned here appeared in specialised magazines.² Readers of such magazines are people with specific interests, problems and needs. Specialised magazines are to meet these needs and focus on the same interests. As an answer to specific problems, they offer expert’s advice. The advice may relate to specific products or services. And this indeed is the point in which headlines and advertising are almost unrecognisable. The two forms of advertising are similar both in form as well as in the function. The professional advice is often the reason why people buy the specialised magazines or even subscribe

²First in archaeology.co.uk, second in computerworld.co.uk.

them. As a consequence, headlines and articles offering advice are very strong in their selling power.

Some periodicals deal with advice, although they are not specialised.

More groceries for less. Save money on your food shopping bill.

Buy second-hand for first-rate deals. How to get a great outfit without hitting the sales.

Both texts are from *readersdigest.co.uk* and they both use the technique of maximising profit/minimising effort.

In this chapter, I have presented a summary of classes of antonymy found in the overall database as well as the two parts of the database. On the basis of the new classes of antonymy suggested by Jones, the major advertising techniques were identified. Further, some minor techniques were defined on the basis of study of the remaining sentences. Following the summary and identification of individual techniques, I described each technique, its form, function and specificity. In some cases, a comment on some atypical or borderline examples is included to show that advertising may combine several techniques in one text.

4.3 Manipulative and persuasive force of advertising techniques.

Many critics of advertising claim that it is a tool whereby consumers are controlled and manipulated by the producers of goods (on whose behalf advertising is waged) to desire things for which they have no real need (Jhally, 1990: 2).

The following section of the thesis returns to the analysis of the studied database and discusses its results with regards to persuasive and, more specifically, manipulative strategies behind each of the described advertising technique and its language. Each technique will be considered in relation to the requirements posed on advertising language defined in section 2.1, especially to its selling power.

By persuasive strategies, this thesis means all strategies used to enhance the selling power, i.e. persuade the customers to purchase the advertised product or service. These may include various means of attracting attention, humour, appealing texts.

By manipulative strategies, I mean all strategies used to alter the customers' view of reality and trigger false presuppositions in order to mislead the customers in their understanding and to create false needs and desires.

4.3.1 Comparison

If any product is truly superior, the ad will say so very clearly and will offer some kind of convincing evidence of the superiority. If an ad hedges the least bit about a product's advantage over the competition you can strongly suspect it is not superior—may be equal to but not better (Schrank, 2011).

In section 4.2, it was shown that there are two salient characteristics of comparison technique:

- only one member of comparison is explicitly mentioned
- the scale with an antonymous pair at its pole is often shifted towards the positive pole. Thus, the positive pole is prolonged towards comparative and superlative forms, while on the other side, it is shortened (see section 4.2)

The first point reflects what is called an unfinished claim. It is characterised as follows: The unfinished claim is one in which the ad claims the product is better, or has more of something, but does not finish the comparison (Schrank, 2011). Leech (Leech, 1966: 31) calls this an unqualified comparison.

In the analysis of comparison technique, it has been shown that the missing part of the unfinished claim is usually the one that contains the names of other brands or

their products. In her book on advertising, Angela Goddard (see Goddard, 2001: 103 – 104) comments on the fact that companies tend not to compare by mentioning the rivals. However, they still do employ comparative reference, but delete out the comparative item.

The author argues that in doing so, the companies rely on the fact that readers are used to interpret such language positively and reasonably. Goddard's argument suggests that the advertiser in the text (discussed in previous sections) that says *Be healthier*. expects the reader to complete the comparison with a meaningful phrase, like *...than you are now or ... than ever before*, rather than completing it with an expression referring to an ill person. The use of comparative form of an adjective always presupposes two members of comparison. The argument by Angela Goddard suggests that the presupposed item that is not expressed is a product or service of qualities comparable to the advertised one. However, it is not necessarily true.

The same assumption may be made of the expression *new, greener, paper-free format*. There is a vast number of products that are less ecological or made of paper. The expression the readers are expected to insert, however, is *older, less ecological, paper format* or any synonym. Nevertheless, if the consumers do so, it is them who insert the expression into the comparison, not the company. If the interpretation is not true, the readers are to blame for making wrong assumptions, not the producers for lying.

There is one more point to be made about the above studied text. It uses three adjectives in juxtaposition. The first and the second - *new, greener* – are not semantically related. The second and the third, however, are connected by meaning. The word *green* is what Goddard calls a buzz word (see Goddard, 2001: 105), it means that it is a word that reacts to requirements and needs of the present time. *Green* means ecological. And it is ecological because it is paper-free. In this aspect, the words *green* and *paper-free* are synonyms. One of these adjectives is, therefore, redundant and may be linked to what Jeffrey Schrank (Schrank, 2011) in his presentation calls the 'water is wet' claim.

Vagueness of unfinished comparative expressions is even more noticeable in the following advertisement:

Sport...But better.

Readers of such text may ask: Better than what? Again, consumers are supposed to complete the statement: *Better than sport columns of other serious papers*. With such a vague expression, the advertised sport column actually does not have to be better than other sport columns in other newspapers. It is enough that it is better than any nameless article in a nameless paper. The text does not overtly say lies, but it does not state any verifiable truth either.

We studied also the following text:

Some think competition. We think partnership.

The comparison is full in this case. One member, however, is still kept very vague. Some people indeed do think competition. The text, however, is not specific with regards

to the referents of the pronoun. Does it refer to the rivals of the advertising company or to any other unspecified people?

The use of an unfinished or vague claim in comparisons is therefore used in order to focus the consumers' attention to a comparison between the advertiser and its rivals, or between the advertised product and products of a competing company, despite the fact the comparison may not be valid for them. This is made possible thanks to fact that these competing companies are not referred to. Such texts rely on the 'proper' interpretation on the side of readers, i.e. interpretation favourable to the advertised product, service or company.

The second characteristics of advertisements that use comparison is the shifted scale of antonymy. It is a well known fact that advertisements tend to use positive language. Therefore, it may be seen as natural consequence of this positivity that the antonymous scale is shifted 'to the right', i.e. the positive, side.

This, however, has an effect on 'the left' side of the scale. The figures given in section 4.2 show that comparison is enormously frequent technique in advertising. This has not been illustrated by this research only, but also supported by other sources (see section 2.1). In comparisons, the advertised products are always described with adjectives and adverbs in comparative or superlative forms. Those gradable adjectives and adverbs – both implied and explicitly present – that are neither comparative, nor superlative are reserved for 'other' companies, their products and services. The antonymous pair that arises from such comparison is always of *good – better* type.

As Cruse (Cruse, 1986: 197) points out it is natural for people to think in opposites. As a consequence, *good* – positioned on the left-hand side of a scale – in the discussed advertisements starts to be interpreted as *not enough*. In other words, the originally positive gradable adjective gains the new negative interpretation.

It has been discussed in section 2.1 above that the language of advertising must be aware of the connotations of the words it uses. As can be seen from the discussion on *good-bad* opposition, the connotation may change and often actually changes in advertising. With a shifted scale of gradable antonyms, the connotation may also shift from positive to negative.

This strategy gives advertisers a powerful tool of a formally neutral or positive description of - or reference to - the rivals which is actually interpreted negatively and suggests insufficiency of other companies and their products.

There is one advertisement that is a noticeable variation of the strategy.

Stop being a trainer, start being THE trainer!

This is an example of ancillary antonymy. Here, the A-pair is *stop – start*, the B-pair then is *a trainer – THE trainer*. Two instances of the same word are contrasted. What differentiates them is the indefinite reference in the first instance of the word *trainer* and the emphasised – by means of capital letters – definite reference in the second. The text

obviously does not deal with gradable antonyms, but we may see that *a trainer* is degraded similarly to *good* in the example above. It refers to an ordinary trainer with no special skills. It is a trainer that the reader would never want to be, although has never objected to it before.

And finally, there is an unusual example that addresses the reader and surprisingly places him on the negative side of the comparison.

You are an accident waiting to happen. British troops are twice as likely to die on the roads as civvies. Drive carefully, you are tough, but you are not invincible.

This advertisement appeared on the web pages of magazine *Soldier*. This advertisement uses a strategy that we could also call threat by negative comparison. We do not find it in literature on advertising, which suggests that this is not a common way to promote any product or service. Yet, the text above proves that such advertisements do sometimes occur. The advertisement persuades the reader of his or her need to adopt safety arrangements. It does it in a way that is less appealing than the consumers are used to.

4.3.2 Coordination

Coordination technique is used to emphasise the variety of advantages obtained as a result of the purchase of the advertised product or service.

The advertisers, when using the Coordination technique, presuppose that the vast range of functions or advantages is required by the customers. Such presupposition, however, may be false:

Part party girl. Part working mum. Because there is more than one you.

The advertiser presupposes – or at least pretends to presuppose – that women want to be both, party girls and working mums. It indeed states the unity of the two characteristics of a single person as a fact. By this approach, the advertisement attempts to persuade the women readers that such unity is possible and desirable.

The presupposition stated as a fact is an example of the way advertising language may shape people's minds and influence their attitude. The presupposition may be false, but may inspire women in their desire and needs.

Coordination technique makes use of various formal patterns. Among the sentence structures that are frequently used in advertising language, Myers (Myers, 1994) lists parallelism. This is one of the means to increase memorability.

Browse online. Browse offline.

It's not a setback. It's a test.

Other formal devices to increase memorability and – as a consequence – selling power is rhyme and rhythm.

Chat to me. Mon to Fri.

In headlines, the coordination technique often used ungradable antonyms to describe gradable concepts (see section 4.2). The authors – and publishers - are well aware of the fact that the central areas of antonymous scales are not interesting to the readers. People whose clothes are neither ‘hits’ nor ‘misses’ are not as attractive as celebrities to be read about. The same holds true for ‘winners’ and ‘losers’ of Christmas.

Thus, the use of coordinated antonymy may send a message to the readers that they are offered a comprehensive commentary on present fashion, although the article deals only with the attractive poles of the scale of fashion.

The technique of referring to the poles of gradable antonymy scales in headlines correlates with the advertising strategy called Testimonial. The strategy makes use of the fame of celebrities to support the advertised product. Headlines also rely on the famous people in discussing fashion or success in life.

It has been therefore shown that the coordination technique attempts to raise the wide-range needs and desires by offering wide range of services or products in a way that presupposes such needs and desires. This indeed is a way of creating a market suitable for the producers.

In headlines, the technique picks up only those parts of a scale (usually the outermost poles) that are interesting and appealing to the readers.

4.3.3 Participants

...it (advertising) rather adopts the features of personal interaction. Coming to its addressee when he or she is at home, relaxing, in front of the television, behind locked doors, it talks to him or her as ‘you’, in the most colloquial language about the most personal subjects in settings which assume access to the most private - if most common - fantasies, fears and aspirations (Cook, 1992: 100).

Personal pronouns are some of those features of personal interaction that are mentioned in the quotation. Sometimes, consumers tend to read advertisements as impartial observers. To prevent such detachment on the side of a consumer, the advertisers address them directly by means of second person pronoun.

If you are not thinking of future of your organisation, than who is? Have your say. We want to hear your opinion.

In many advertising texts, the direct appeal is achieved by the use of imperative clause:
Take our short survey. Tell us and help improve our offerings.

The reader represents one side of the advertising communication. On the other side, there is the advertiser, often referred to by first person pronoun. Both pronouns, *you* and *we*, often occur also in their possessive forms.

We are more than your big deal banker.

Both, first and second personal pronouns, are deictics. It means that a specific context is required for their interpretation. In a face-to-face conversation, it is the physical context that facilitates understanding. In advertisements, it is substituted by the context of advertising language, in which it is common to interpret the first person pronoun as referring to the advertiser and the second person pronoun as referring to the readers. The use of *we* and *you* reminds the reader of face-to-face conversation and installs more familiar environment. The intention of an advertiser is to introduce such environment, in which the reader feels comfortable and ready to listen.

Moreover, the use of deictics and the need of context for their interpretation implies certain amount of shared knowledge between the reader and the advertisement receiver, which may result into a more relaxed and familiar atmosphere.

The use of the first person plural pronoun has another advantage for the advertisers. *We* may refer both to the advertiser and to the addressee of the advertisement. In the last of the examples above, the pronoun certainly refers only to the bank advertised. In the following advertisement, the reference of the pronoun is not so clear:

NOKIA. Designed for the way we work.

We in this case may refer to the Nokia company only, or it can refer to the the company and the readers. For a consumer, it is obviously required that the product is designed for the way he or she works. If that was true, the product would certainly meet his or her needs and wishes. However, *we* remains ambiguous. The product therefore may, but does not have to be designed according to needs of the reader. The ambiguity, therefore, again relies on the ‘proper’ interpretation on the side of consumers, but does not take responsibility for this interpretation to be right.

The technique of participants is thus used as a means of establishing an atmosphere of close relationship between the advertisers and the advertisees. The relationship, however, is fake, and the familiarity usually perceived behind any close relationship thus becomes a powerful tool of manipulation.

4.3.4 Promise, or get-a-bonus type

Giving promises and offering bonuses is probably one of the oldest advertising strategies, which indeed works. In cause-and-effect type of advertisement, the second verb describes such bonus or promise. We have seen above (see section 4.2) that the first verb is frequently imperative.

Log onto EarthShare.org and see what you can do.

Give the Tablet for Christmas and you will receive a free gift.

Subscribe today and receive...

It is repeated in literature on advertising that “. . . Internet is one medium that makes it very difficult to communicate in monologic way, . . .” (Kelly-Holmes, 2005: 81). The fa-

miliarity and conversational character of the texts is supported by abundance of interrogative sentences, which is one of the features typical of advertising language (see section 2.1). The producers tend to take advantage of the necessity of a dialogue on the Internet and encourage the response on the side of readers. This encouragement is often performed by means of an imperative clause, which is followed by a promise in any form – usually imperative or indicative. Most welcomed reaction, obviously, is the readers' obedience to the advertisers' orders and purchase of the advertised product or service.

Not all advertisements, however, are so straightforward:

Toss some hay to make some power. Click to play. GE, imagination at work.

The text of this advertisement is accompanied by a picture of a machine, on which the reader might click and play a little game. Such reaction substitutes the dialogue-like conversation, and certainly enhances the memorability of the advertisement.

Yet, it might be doubted that the advertisements offer an extra bonus.

Subscribe and save 20 %.

One of the most natural and obvious motivation to order a subscription of a periodical is to spend less money on it. It is probably the best advantage of subscription.

Saying *subscribe and save 20 %* suggest that saving 20 % is the best bonus that the producer offers. If there were any other – better – advantages, they would be included into the text. Nevertheless, in many cases, money saving is the motivation to subscribe, not an effect or a bonus.

The customers are familiar with the technique of offering bonuses and promising presents 'for free'. They are familiar with the form in which this technique is presented, as it was described above. The advertisers are aware of this general knowledge of the technique and make use of it. The following advertisement is an evidence of it:

Play Britain's best bingo game and win cash prizes.

It has been shown in section 4.2 that the advertisers disregard one of the two possible consequences of playing bingo game. The producers rely on the generally accepted form of a promise and substitute - on purpose - the verb describing the bonus with a verb featuring one of the possibilities. The epistemic modality of winning prizes is not expressed. Thus, the text implies that winning is a promised bonus.

The cause-effect type of advertising has, therefore, two possible impacts on the consumers. Firstly, it encourages dialogue-like communication and familiarity. This effect goes hand in hand with the technique of referring to the participants of advertising communication. And secondly, in some cases, it transforms the underlying relation of purpose into the declared relation of cause and effect or presents one of the possibilities as a given fact and promise.

4.3.5 Maximising profit/minimising effort

The discussion on this technique showed that it sometimes concerns two comparisons linked together and assigned to a single advertised product or service. In other cases, it features two desired effects of an advertised product.

The basic principle of this technique is that these two comparisons or effects seem to contradict each other. Therefore, such advertisements are often home for antonymous pairs.

Wedding high style on a low budget.

Grow more from less.

Discover world business, in one place.

Buy second hand for first-rate deals.

These all are two promises in one sentence. One concerns the high quality or quantity, the other usually frequently low degree of costs or required effort.

The manipulative force of such texts lies mostly in their vagueness. It has been already discussed how most of the advertising comparisons are vague, especially because they are not specific about their rivals or competing products.

Three of the texts above do not contain comparison. They are claims that are difficult to prove or disprove, because they are not specific. It would be very complicated to define high style wedding. Such description may mean different things to different people. To what does it refer – to clothes of the bride and bridegroom, clothes of all the guests, the number of guests, their behaviour, the meals, decorations or music? And similarly, what is a low budget for a wedding?

The expression *word businesses* is not clear either. It may refer to businesses that work internationally and their branches may be found all over the world. Or, does it concern small local businesses from all parts of the world?

And finally, the last text above is a headline of an article about clothes. Readers may easily imagine what exactly is second-hand clothes, although it still may be of a different quality. It is mainly the expression *first-rate deals* that makes the claim much less clear and understandable.

Maximising profit/minimising effort technique gives producers a strong manipulative tool, because they may offer two attractive things or characteristics of a product at once, although they actually do not promise anything specific thanks to the vagueness of their claims.

In the case of headlines, the effect of the vagueness of such claims results in the readers' uncertainty about the content of the following article. Yet, the title remains catching because of the contrasting qualities joined together. The readers may be curious about the way in which these qualities will be reconciled. The headline, thus, becomes attention-drawing device.

4.3.6 Conflict

In section 4.2, the advertisements and headlines were studied separately. The following figures illustrate the dominance of the technique in the minor part of the database:

In headlines, the technique of conflict was used in 17.6 %. Out of the 14 instances (9.4 %) of advertisements featuring conflict, 5 instances do so within a name of a debate series, topic of conference, essay, etc. that indeed function in a similar way as headlines.

...the Yale study of Globalization: Post crisis or worst to come?

The Economist Debate series. Carbon offsets: A convenient loophole or a real way to reduce emissions?

This is important to note, because such figures may point at the strategy used in such texts. The clear goal of a headline is to attract attention in order to motivate the reader to read the article concerned. Conflicting ideas thus seem to be used not to deceive the customers as it is in the case of some other advertising techniques, but mainly to attract their attention.

How do headlines achieve such goal? The discussion on headlines featuring contrast showed that one member of an antonymous pair often describes a generally accepted, expectable idea. The other member – usually the second - is then introduced as a surprise.

It is likely that the author of the article will advocate the second, surprising approach to the discussed matter.

Chief executive or business-basher?

Rebuilding Japan – or ruining it.

Reforming hospitals: kill or cure?

The first text is a headline of an article about the President of the USA Barack Obama. This is an ad-hoc antonymous pair given mainly by its context. The first member of this pair, *chief executive* refers to the President's function. This function is a fact that cannot be seriously doubted. Nevertheless, by introducing the second member of the pair, *business-basher*, the author doubts the Presidents abilities to perform this function and signals the overall direction of his article.

The headline works as a device that Angela Goddard calls hook (Goddard, 2001: 106). It sets a problem to be solved by the body of the text. The author argues that hooks are a frequent advertising strategy and that it relies on the readers interest in solving puzzles and problems.

The readers' motivation to read on is then the one of curiosity. Headlines introduce a topic of the following article. The settled structure of such headlines gives the author opportunity – despite the limited space – to indicate also the ideas that will be advocated.

In advertisements, the technique of conflict is used differently. As has been shown above, the technique is based on the class of distinguished antonymy. In his description of the class, Jones (Jones, 2002: 81) argues that “...the writer presupposes our familiarity with the ‘opposites’ in order to make a more general statement” . The advertising texts

using the class of distinguished antonymy appear to trigger such presupposition, although they often contain an ad hoc antonymy:

Do you share e-mail or share knowledge? Do you make an appointment or an opportunity? Do you surf the web or look for inspiration? NOKIA. Designed for the way we work.

The selling power behind the technique of conflict is different in headlines and in advertisements proper. In headlines it is basically a means of attracting attention, while in the advertising texts it is used to trigger false presuppositions similarly to other techniques.

4.3.7 Evaluation

The technique of evaluation resembles the one of conflict. The difference here is that the ‘argument’ between the conflicting ideas is already resolved.

The space given to advertising within the newspaper or magazine web pages is limited. There is not enough of it to argument for or against any of the conflicting ideas. It is not the intention of the advertisers, either. They do not want the readers to consider both possibilities. Producers need the consumers to assume their point of view. This is probably also the reason for the fact the technique of conflict is not very popular for advertising proper.

It is not a setback. It’s a test.

It’s not a movie. You can make your American dream come true.

By viewing an unpleasant complicated situation as a setback, people may feel discouraged. Viewing it as a test may give them enthusiasm to pass it successfully. For that, they might need a help. The need of helps is indeed the point at which the producers may be useful to the customers. Their product or service is here to help. The same principle holds true for the second example.

Hopkins says that “the ads are based entirely on service. They offer wanted information. They site advantages to users” (Hopkins, 1986: 11).

The advertisements of the Evaluation technique are based on this principle of service to the customer. They reject one interpretation of reality as being unpleasant or insufficient, and present a new one, more attractive, in which the advertisers may help.

There is one point that it is worth mentioning with regards to these examples. Both texts above reveal strong presuppositions. They both start as if they are cut off from the middle of a conversation or discussion on a problem. They presuppose that a reader wishes to get a green card or occurs in a situation that might be seen as a setback. As a consequence, the texts impose on the consumers wishes and doubts that they might have never had. Both texts use the reference item *it* (for more on structural presuppositions, see Halliday and Hasan, 1976). Its referent cannot be found in the context of situation,

but it cannot be found in a preceding text either. The use of a pronoun is therefore a means of suggesting an amount of shared knowledge. It presupposes a particular topic discussed.

Leech (Leech, 1966: 26) argues that most advertising language comes under the broader heading of ‘loaded language’ – its aim is to change the will, opinions or attitudes of its audience. The technique of evaluation is an excellent example to confirm Leech’s view by presupposing things that actually cannot be presupposed because they are non-existent.

In headlines, however, the technique seems to use a different strategy. It does not imply false presuppositions and it does not offer help either. It simply states which of the contrasting ideas of an antonymous pair will be advocated.

Nutrition. Quality, nor quantity.

In many cases, it is based on a pun or a well-known quotation. In such cases, the texts again rely on the fact the readers like to solve puzzles and are pleased if they ‘get the clue’:

Cursed are the cheesemakers.

Love at first byte.

To summarise, the technique of Evaluation in advertisements proper is an example of loaded language, because it – by means of false presuppositions – attempts to change the attitudes of their receivers. It also offers help to the customers. Headlines, on the other hand, install a more light atmosphere by the use of puzzles and puns.

4.3.8 Unity

This technique uses contrasting pair in a surprising way. We may say that it unites it in one single concept.

Even one attack is too many.

The word *attack* here refers to asthma attacks. People suffering of asthma would probably refer to one attack as to *only* one attack, which may be seen as good. Stating that one is too many implies that they may avoid these attacks completely, which certainly is surprising. This is probably impossible. There is, therefore, a difference between what is implied and reality. The advertisers therefore rely on an implication to be interpreted in the desired way. The message that is suggested – with our services, you will avoid all asthma attacks – cannot be worded so boldly and promised, because it could not be proven.

In other examples, the opposing ideas are put together not only as a surprise, but also to make the advertisement’s language appealing and easy to remember:

Learn to teach real boxing to our clients.

Adults playing teens.

In these sentences, there is no any special manipulative strategy inserted in the use of contrasting words. Advertisers may safely rely on the reputation of antonymy in lan-

guage. The consumers take notice of the fact that an advertising text contains contrasting ideas and relates them to a concerned product or service. The text itself may not use the technique of coordination or conflict. Yet, readers interpret it in a similar way. The product advertised may remain in their minds as something that is able to unite two conflicting items. And that indeed is a sufficient effect.

Advertising is the main weapon that manufacturers use in their attempt to ‘produce’ an adequate consuming market for their products. To this end advertising works to create false needs in people (they are the needs of manufacturers rather than customers) (Jhally, 1990: 3).

This section attempted to show the way in which methods of manipulation and persuasion make use of two contrasting ideas. The advertisers use these manipulative strategies to change the minds of the customers and create the false needs and desires. Some techniques are based on false presuppositions, some rely on the ‘proper’ – i.e. desired by advertisers – interpretation on the side of the consumers. And some simply make use of puns and an appealing form to attract the customers’ attention.

Chapter 5

Conclusion

The diploma thesis dealt with the notion of oppositeness in the language of advertising. It focused on the classes of antonymy as they are proposed by Jones (Jones, 2002) in his book *Antonymy: A Corpus-based Perspective*.

The analysis of the database showed that there are eight classes of antonymy present: coordinated antonymy, comparative antonymy, distinguished antonymy, antonymy of participation, negated antonymy, antonymy of consequence, antonymy of simultaneity, ancillary antonymy and few instances of some minor classes that account for less than 3 %.

Each of the classes was described with regards to its most typical structure and the differences between the characteristics of the class in the studied database and in the description by Jones. Thus, the class of coordinated antonymy in the database reveals different distribution of the most typical frameworks from the corpus used by Jones. Comparative antonymy differs in the absence of one member of comparison. Apart from such minor distinctions, the database differs from the corpus of the research by Jones in the distribution of the classes themselves. The most frequent classes of antonymy in the database for this thesis were coordinated and comparative antonymy. Moreover, two classes of antonymy were established for the sake of this thesis that have no related class in the corpus by Jones – the classes of antonymy of participation and antonymy of consequence.

Jones studies antonymous pairs with regards to their function within a text. The same approach was taken in the thesis. Individual classes were therefore used to identify functions that antonymy may have within the discourse of advertising. Each type of antonymy gave rise to a particular advertising technique based on the function of the antonymous pairs within advertising texts. These techniques were identified: coordination, comparison, participants, promise, conflict, unity, maximising profit/minimising effort and evaluation. The section dealing with these techniques (see 4.2) describes each of them with regards to their use of antonymy classes.

The final section of the thesis looks at individual advertising techniques from a different angle. It relates them to the principles of advertising that were stated in the theoretical

part (2.1) and studies the ways in which the techniques make use of antonymy to enhance the selling power of the advertisements.

The thesis shows that there are two major strategies behind the use of antonymy in advertising – the attention value and false presuppositions. Attention value concerns mainly the part of the database that contain headlines and relates to the technique of conflict, based primarily on the class of distinguished antonymy. It can also be traced in the technique of unity based on the class of simultaneity antonymy.

False presuppositions are used to install a non-existent relationships – as it is in the technique of participants – or raise desires and needs in customers that they have never had. This strategy was identified, for example, in the technique of coordination.

The thesis fulfilled the aims stated in the introduction and the chapter on methodology. Yet, the texts in the database may be source for further questions, whose answers are beyond the possibilities of this thesis. Such questions may fall mainly within the scope of pragmatics and may study in greater details the presuppositions raised by advertising as well as violation of the maxims of cooperative principle.

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Chapter 6

Shrnutí

Diplomová práce se zabývá tématem opozice v reklamě. Identifikuje základní typy antonym a frekvenci jejich užití ve studované databázi. Na základě těchto typů pak definuje reklamní techniky, které využívají lexikální opozice a hledá způsoby, jakými jsou tyto techniky využity přesvědčení a manipulaci zákazníků.

6.1 Teoretická část

6.1.1 Reklama

Reklama se natolik stala součástí naší každodenní zkušenosti, že může být těžké jí popsat a definovat. Není snadné v jedné definici sloučit všechny možné náhledy na reklamu prezentované různými autory. Nejsilnější důraz se často klade na cíl reklamy, kterým — jak se většina autorů shoduje — je prodej inzerovaného výrobku či služby. Někteří autoři do reklamy zahrnují i texty s jiným cílem (jako je například podpora konkrétních osobností apod.), jiní je z oboru reklamy vylučují. Kelly-Holmes (Kelly-Holmes, 2005: 80) poukazuje na skutečnost, že díky novým médiím, zejména Internetu se rozdíl mezi reklamními a nereklamními texty stírá.

Využití nových médií včetně Internetu má výrazný dopad na reklamu a její jazyk. Je to hlavně důsledek odlišného typu komunikace mezi výrobcem na jedné straně a spotřebitelem na straně druhé. Už se zde nejedná o jednosměrnou komunikaci, jakou například vidíme u televizní reklamy. Komunikace prostřednictvím nových médií se svou možností reakce na straně spotřebitelů podobá obousměrné komunikaci, proto také např. Christina Spurgeon (Spurgeon, 2008: 10) tyto média nazývá konverzačními.

Také rychlost vývoje těchto médií se od těch tradičních výrazně liší. Zatímco ještě nedávno bylo běžné, že ne každá společnost měla své webové stránky, dnes jsou mnohdy prvním zdrojem informací, na který se obrátíme. Webové stránky byly ještě před několika lety známkou určitého postavení, dnes jsou samozřejmostí.

Leech (Leech, 1966: 27 - 31) definuje 4 základní principy reklamy. Reklama musí

upoutat pozornost (attention value), být snadno čitelná (readability), snadno zapamatovatelná (memorability) a musí mít prodejní sílu (selling power). Jazyk reklamy využívá pro naplnění těchto principů celou škálu prostředků, včetně audiovizuálních. V angličtině je pro reklamu příznačné hojné využití rozkazovacích a tázacích vět, rytmus, rým, časté slovní hříčky apod. Angela Goddard (Goddard, 2001: 116) také zmiňuje tzv. buzz words, tedy slov, která jsou reakcí na konkrétní potřeby a zájmy dané doby.

Jeffrey Schrank shrnuje nejčastější strategie anglické reklamy v tzv. advertising claims, tedy reklamních výrociích, které jsou často neúplné a jejich jazyk je mnohdy vágní a nerelevantní.

6.1.2 Antonymie a kontrast

Cruse (Cruse, 1986) mluví o jedinečné fascinaci antonymií. Kniha na toto téma je opravdu mnoho, což je skutečnost, která odráží fakt, že se slovy opačného významu a koncepty, které označují se setkáváme denně. Tato práce proto nemůže pojmout všechny náhledy na antonymii a omezí se na shrnutí dvou klasifikací antonym, a to klasifikací podle Cruse (Cruse, 1986) a Jonese (Jones, 2002).

Cruse definuje čtyři základní skupiny antonymy: doplňková opozita (complementaries), vlastní antonyma (antonyms proper), směrová opozita (directional opposites) a reciproční opozita (converses).

Doplňková opozita rozdělují určitou oblast na dvě vzájemně se vylučující části. Patřili tedy jeden člen páru opozit do jedné z těchto částí, druhý musí patřit do druhé. K doplňkovým opozitům patří takové páry, které zahrnují vztah podnět-reakce nebo pokus-jeho úspěšné provedení.

Třída vlastních antonym zahrnuje převážně adjektiva. Ta popisují určitou stupňovatelnou vlastnost a na rozdíl od doplňkových opozit nerozdělují popisovanou oblast na části, které by se vylučovaly. Jejich vztažení ke stejnému referentu není tedy rozporuplné.

Směrová opozita, jak naznačuje jejich název, označují pohyby v opačných směrech, a to jak v konkrétním, tak přeneseném významu.

Poslední typ opozit jsou opozita reciproční, která popisují vzájemný vztah, tj. jestliže A se vztahuje k B, pak B se nutně vztahuje k A. Reciproční opozita mohou ve svém významu zahrnovat i umístění.

Jonesova klasifikace opozit je založena na odlišném východisku. Autor zkoumá ty páry opozit, které se objevují v rámci jedné věty a klasifikuje je podle jejich funkce v kontextu. Jones definuje dvě větší a šest menších tříd. Na konci svého výčtu uvádí neúplný seznam tříd, které měly jen malé zastoupení v jeho korpusu.

První velkou třídou antonym jsou pomocná antonyma (ancillary antonyms). Věty, ve kterých se tato antonyma objevují, obsahují vždy dva páry kontrastních slov. Kontrast jednoho z těchto párů (páru A) je více zřejmý a je prostředkem, který spoluutváří kontrast

druhého páru (páru B).

Druhou velkou třídu Jones definuje jako koordinační antonyma. Spojení dvou členů páru koordinačních antonym signalizuje zahrnutí celé škály těmito výrazy naznačené. Věta, která obsahuje výraz *both rich and poor*, (*jak bohatí tak chudí*), se tedy vztahuje ke všem bez ohledu na rozsah majetku.

Mezi menší třídy řadí Jones srovnávací, odlišená, přechodová, popřená, extrémní a idiomatická antonyma.

Srovnávací antonyma se objevují v kontextu srovnání dvou referentů k nimž se odkazují. Častým prostředkem tohoto srovnání je užití druhého stupně adjektiv a adverbů. Termín odlišená antonyma se vztahuje k takovému kontextu, který poukazuje na rozdíl mezi oběma členy páru opozit. Tento poukaz na rozdíl ale není hlavním sdělením věty, je vlastně předpokladem pro širší kontext. Kontext přechodových antonym popisuje změnu z místa na místo nebo z jednoho stavu do druhého, přičemž tato místa či stavy jsou vyjádřeny členy kontrastujícího páru. Název popřená antonyma popisuje pár opozit, z nichž popření jednoho členu páru je prostředkem, jímž je podpořen význam druhého členu. Extrémní antonymie, jak již vyplývá z jejího názvu, popisuje extrémní póly určité škály. Proto je také často provázena užitím intenzifikátorů. V některých případech je extrémní antonymie formálně podobná koordinační. Liší se ale významem. Zatímco koordinační antonymie se zahrnuje celou popisovanou škálu, extrémní antonymie se týká pouze jejích pólů. Konečně idiomatická antonymie je termín, který se vztahuje ke kontextu idiomatických spojení, v nichž se užívá slov opačného významu.

Jones uvádí ještě několik dalších tříd, které nazývá zbytkové: konflikt, asociace, specifikace, současnost, ekvivalence.

Jones každou ze tříd charakterizuje také pomocí nejčastějších struktur v nichž se členové páru opozit objevují. Tyto struktury zároveň odrážejí významovou charakteristiku jednotlivých tříd.

6.2 Metodologie

Tato práce využívá jako základní prostředek analýzy klasifikaci navrženou Jonesem. Studium párů z ohledem na jejich funkci v rámci daného kontextu umožňuje zahrnout také ty páry slov, u nichž je kontrast dán právě a jedině kontextem, tzv. ad hoc opozit. Je-li to vhodné, analýza se odvolává také na Crusovu klasifikaci a jiné jazykové prostředky.

Cílem této práce je identifikovat jednotlivé třídy antonym, které se objevují v analyzované databázi a každou z těchto tříd popsat. Jones upozorňuje na skutečnost, že jeho výčet tříd antonym nemusí být konečný. Dílčím cílem analýzy tříd tedy je doplnit Jonesovu klasifikaci o další třídy, které by vhodně popsaly funkci párů opozit v dané databázi.

Na základě těchto tříd a jejich popisu formulují reklamní techniky využívající různých funkcí kontrastu. Každou techniku opět popíší a začlením do kontextu reklamního jazyka.

Poslední část této práce se pak věnuje propagačním a manipulativním strategiím. Cílem této části práce je poukázat na to, jak jsou jednotlivé typy antonymie využity v daných reklamních technikách k tomu, aby přiměly zákazníky koupit daný produkt či objednat inzerovanou službu.

Databáze této práce obsahuje 200 textů, z nichž je 149 vlastních reklam a 51 titulků. Titulky článků byly zahrnuty do databáze vzhledem ke specifické povaze webových stránek periodik. Hlavní strana většinou totiž obsahuje právě jen titulky, popř. část první věty. Titulky tedy mají podobnou funkci jako reklama, musí ‘prodat’ článek.

Jednotlivé reklamy a titulky jsem vybírala z 22 webových stránek (viz příloha A), zahrnujících jak stránky britských novin, tak různých specializovaných časopisů (týkajících se přírody, sportu, informačních technologií, módy, atd.). Cílem nebylo získat od každého periodika přibližně stejný nebo předem daný počet reklamních textů, ale chronologicky pravidelně zaznamenávat reklamy zahrnující opozita. Výsledná databáze tedy do určité míry odráží četnost, s jakou se tyto reklamy objevovaly na jednotlivých webových stránkách.

6.3 Analýza

6.3.1 Třídy antonym

Distribuci jednotlivých tříd antonym v databázi shrnuje Tabulka 1 na straně 28. Pro účely této práce a odpovídajícího popisu databáze byly vytvořeny dvě nové třídy - třída účastníků komunikace a antonymie důsledku.

Tabulka ukazuje, že mezi nejčastější typ antonym patří koordinační antonyma. Ta tvoří 23,5 % všech reklamních textů. Třída koordinačních antonym v dané databázi se liší od koordinačních antonym tak jak je popsal Jones ve struktuře vět v nichž se koordinační antonyma objevují. Jones popisuje jako nejčastější rámce této třídy spojení dvou členů páru pomocí spojky *a* nebo *o*. V analyzované databázi tyto věty tvoří méně než třetinu textů zahrnutých do třídy koordinačních antonym. Naopak mnohem častější než u Jonese je zde využití paralelních struktur.

Význam koordinačních antonym má zahrnovat celou škálu. V mnoha textech mé databáze ale žádná škála není a koordinační antonyma pouze zahrnují oba členy opozičního vztahu.

Reklamní technika, která využívá koordinačních opozit - a která jimi odkazuje na široké spektrum produktů či služeb - byla podle této třídy nazvána technikou koordinace.

Srovnávací antonyma jsou v databázi výrazně častější než uvádí Jones. Objevují se v 31 (15.5 %). Z těchto 31 textů, 16 obsahuje neúplné srovnání, tj. inzerovaný produkt je srovnáván, ale text reklamy neuvádí s čím. Druhý člen srovnání není explicitně vyjádřen a je implikován přítomností druhého stupně adjektiv či adverbii, případně jiným

srovnávacím kontextem. Tato třída antonym je v textech prostředkem srovnání produktů, služeb ale i společností. Tento typ opozit tvoří základ techniky nazvané srovnání.

Odlišená antonyma tvoří 12 % databáze a nejčastěji se objevují v tázacích větách spojené spojkou *nebo*. Kromě toho, že se zde poukazuje na rozdíl mezi jednotlivými členy páru opozit, reklamní texty prezentují odlišená antonyma jako dva konfliktní koncepty. Technika založená na jejich užití se tedy jmenuje konflikt.

Jak už název napovídá, třída účastníků komunikace poukazuje na opačné pozice těch kteří se zúčastňují reklamního diskurzu. To se většinou týká výrobců na jedné straně a spotřebitelů na straně druhé. V některých případech ale antonyma zahrnují i třetí stranu, a to jak konkurenční společnost nebo naopak stávající zákazníci. Technika založená na této opozici je nazvána stejně jako třída antonym.

Popřená antonyma se v některých ohledech podobají srovnávacím. Některá z nich se zdají být prostředkem srovnání inzerovaného produktu s jinými produkty. Dalším z podobných znaků je absence jednoho ze členů páru antonym, který je pouze implikován kontextem. Mnohé z textů obsahujících popřená antonyma jsou využity jako prostředek reklamní techniky srovnání. Jiné texty ale popírají jeden náhled na danou situaci ve prospěch jiného. Tyto texty tvoří základ další z reklamních technik, techniky hodnocení.

Antonymii důsledku najdeme v 18 (tj. 9 %) reklamních textech databáze. Všechny tyto reklamy poukazují na vztah příčiny a důsledku a všechny obsahují slovesná antonyma. První sloveso je vždy součástí věty rozkazovací vyjadřuje jeho důsledek a je často jakýmsi slibem ze strany výrobce. Technika která této třídy antonym využívá byla tedy nazvána slib.

Antonymie současnosti vyjadřuje současnou platnost obou opozit v rámci jednoho kontextu nebo přisuzuje opačné vlastnosti jednomu referentu, obvykle inzerovanému výrobku. Protože obě opozita fungují v jednotě, stala se tato třída základem pro techniku nazvanou jednota.

Pomocná antonyma mají jednoznačně definovanou funkci - indikují méně jasný kontrast jiných dvou výrazů. Jones ale nespecifikuje funkci těchto výrazů, párů B. Jejich funkce mohou být různé a proto jsou také prostředky různých reklamních technik. Přesto některé páry mají funkci, kterou zatím žádná ze zmíněných technik nepokryla. První členy obou párů poukazují na vyšší míru kladné vlastnosti, zatímco druhé členy obou párů popisují nižší míru jiné, nežádoucí vlastnosti. Technika založená na využití pomocné antonymie se nazývá maximalizace zisku/minimalizace nákladů.

6.3.2 Techniky jazyka reklamy

Je zřejmé, že každá z reklamních technik je založená na využití některého typu antonymie. Třídy antonym a jim odpovídající techniky si ale přesně neodpovídají. Viděli jsme

například, že popřená antonyma jsou prostředky pro vyjádření jak srovnání, tak hodnocení.

Distribuce jednotlivých tříd antonym se u titulků a reklam různí. V důsledku toho se liší i rozdělení reklamních technik. Nejčastější techniky obou částí budou tedy popsány zvlášť.

Nejčastější technikou reklam je srovnání. Viděli jsme, že mnohá srovnání jsou neúplná a jeden jejich člen chybí. V těchto reklamách je inzerovaný produkt nebo jeho výrobce srovnáván s jinými, pouze implikovanými, výrobky či výrobci. V důsledku tendence reklamního jazyka vyjadřovat pouze kladné hodnoty dochází obvykle k posunu škály, která tvoří základ srovnání. To, co bylo původně *dobré* se stává nedostatečným, posouvá se z kladného pólu škály k zápornému.

Technika koordinace zdůrazňuje široké spektrum nabízených služeb a produktů. Vedle tohoto významu se také tato technika uplatňuje ve chvílích, kdy se naznačuje dostupnost těchto produktů a služeb všemi možnými prostředky. Koordinační antonyma se pak vztahují k různým možnostem nákupu apod.

Technika účastníků reklamního diskurzu má dva podtypy. V jednom z těchto podtypů je kladen důraz na odlišné postavení výrobce a spotřebitele. Spotřebitel je zde prezentován jako ten, který potřebuje pomoci, zatímco výrobce jako ten, který má možnost — a je ochotný — tuto pomoc nabídnout.

V druhém z podtypů se naopak poukazuje na společné zájmy a postavení obou stran. Výrobce se ptá na názor spotřebitele. V některých případech se dokonce rozdíl mezi výrobcem na jedné straně a spotřebitelem na straně druhé stírá díky zájmenu první osoby množného čísla plurálu, které může odkazovat jak jen k výrobcovi, tak k oběma stranám.

Ukázali jsme, že antonyma důsledku jsou dvě slovesa, z nichž druhé vyjadřuje určitý slib ze strany výrobce. Technika slibu jich také ale využívá jiným způsobem. V případech jako *Play now. Win now. (Hraj. Vyhraž.)* druhé sloveso nevyjadřuje přímý důsledek slovesa prvního, pouze důsledek za určitých podmínek.

V titulcích se výrazněji uplatňují jen tři ze zmíněných reklamních technik: koordinace, konflikt a hodnocení.

Technika koordinace je v titulcích používána jako příslib všeho, co lze nalézt v následujícím článku. Některá antonyma zde označují škálu, jiná diskrétní jednotky. Některá ale označují diskrétní jednotky, které ale ve skutečnosti odkazují na stupňovatelnou vlastnost.

Texty, které využívají techniku konfliktu se v reklamě i titulcích svou strukturou podobají. Mají ale jinou funkci. První člen kontrastního páru je v mnoha titulcích pevně daný, nezpochybnitelný fakt. Druhý člen je naopak provokativní a překvapující. Právě na něj tato technika klade důraz a naznačuje, že ten bude hlavním tématem následujícího článku.

Poslední častou technikou titulků je hodnocení. Na rozdíl od konfliktu, zaujatost pro jeden člen páru opozit je zde jednoznačně deklarována. Navíc, žádný z členů není tak

překvapivý jako je tomu u konfliktu.

6.3.3 Manipulativní a přesvědčovací síla reklamních technik

Poslední část této práce nahlíží na reklamní techniky z jiného úhlu. Zkoumá jak tyto techniky využívají kontrastu k přesvědčení a manipulaci zákazníků.

Ukázali jsme, že hlavní specifika srovnání spočívají v posunu škály antonymie a ve skutečnosti, že jeden ze členů srovnání není vyjádřen. Lidská přirozenost přiřazovat k jednomu členu antonym druhý vede k tomu, že posunutou škálu s kladným výrazem na jedné straně a jeho druhým či třetím stupněm na straně druhé zákazník vnímá podobně jako každou jinou škálu antonymie - jako kontinuum mezi záporným a kladným výrazem. Stává se tak nástrojem, kterým mohou výrobci odkazovat na konkurenci formálně kladnými výrazy, které si ale nesou zápornou interpretaci.

Zamlčení druhého členu srovnání navíc umožňuje výrobci odkazovat na jiné společnosti a výrobky bez jejich specifického určení. To mu umožňuje velice vágní hodnocení konkurentů a spoléhat na vhodnou interpretaci ze strany zákazníků, která ovšem z pozice skutečných rivalů nebude pravdivá.

Koordinace svým odkazem na široké spektrum produktů a služeb vzbuzuje předpoklad, že zákazníci celé toto spektrum ocení a žádají. Tento požadavek či potřeba je na příjemce reklamy vložen jako fakt. Tato technika je tak typickým příkladem toho, že reklama není odrazem toho, že se výrobky přizpůsobuje zákazníkovi, ale prostředkem k přetváření trhu podle potřeb výrobku.

Technika účastníků komunikace a její užívání osobních zájmen vede k vytvoření atmosféry konverzace. Falešně se tak vytváří prostředí blízkých vztahů, ve kterém se pak každý cítí příjemněji a je tak přístupnější přijmout názory partnera v komunikaci.

K atmosféře konverzace přispívá také technika slibu svým častým využitím rozkazovacího způsobu, který je v angličtině příznačný právě pro neformální prostředí. Vedle toho ale také tato technika využívá vztahu příčiny a následku mezi členy páru opozit. Ne všechny páry tento vztah skutečně kopírují. Ve dvojici *play-win (hrát-vyhrát)* je následek podmíněný. Výrobce má tak možnost touto technikou naznačit slib, ke kterému se ale nezavazuje a který je do značné míry také nesplnitelný.

Technika konfliktu je do značné míry, hlavně v případě titulků, prostředkem získání pozornosti. Snaží se vzbudit čtenářův zájem o to, k jakému názoru se článek přikloní a hlavně jakými argumenty tento názor podpoří.

Popřená antonyma, která tvoří základ techniky hodnocení, popírají jednu skutečnost, aby podpořily jinou. Reklamní texty, které využívají tuto techniku, předpokládají, předkládají touhu po podpoře této druhé skutečnosti jako fakt. Vzbuzují tak předpoklady, které u mnohých zákazníků nemusí být - a zřejmě také nejsou - pravdivé. I tato technika tedy využívá strategie falešných předpokladů, kterými se snaží utvářet trh ve prospěch

produktu.

Viděli jsme, že každá ze zmíněných reklamních technik založených využívá lexikální opozice k přesvědčení zákazníka k tomu, aby koupil daný výrobek nebo objednal inzerovanou službu. Mnohdy toto přesvědčování zahrnuje strategie, které implikují nepravdivé skutečnosti. To dává výrobcům možnost nenést zodpovědnost za interpretaci na straně zákazníků.

Appendix A

Web sources

The criteria mentioned in Section 3.3 gave rise to a list of the following web pages to be the source for the creation of the database of the advertising texts:

- <http://www.timesonline.co.uk>
- <http://www.telegraph.co.uk>
- <http://www.guardian.co.uk>
- <http://mirror.co.uk>
- <http://www.thesun.co.uk>
- <http://www.morningstaronline.co.uk>
- <http://www.ft.com>
- <http://www.economist.com>
- <http://www.thetablet.co.uk>
- <http://www.nationalgeographic.co.uk>
- <http://www.nature.com>
- <http://www.archaeology.co.uk>
- <http://www.computerworld.com>
- <http://www.sportsmanagement.co.uk>
- <http://www.golf-monthly.co.uk>
- <http://www.todaygolfer.co.uk>
- <http://www.bunkered.co.uk>
- <http://www.readersdigest.co.uk>
- <http://www.soldiermagazine.co.uk>
- <http://www.computerworld.com>
- <http://uk.yahoo.com>
- <http://uk.msn.com>

Appendix B

Database

The websites listed in the Appendix A were sources for creating a database of the advertising texts that formed the basis for the analysis. Because of its extent, it was not possible to include the database in print. The database is, therefore, to be found in the attached CD together with the classification of antonymy and the advertising techniques.

The content of the CD is the following:

- the directory **database** contains
 - the list of the full versions of the advertisements**advertisements.pdf**
 - the list of the full versions of the headings**headings.pdf**
 - the table determining the classifications and the techniques applied to the headings and the advertisements**classes_and_techniques.xls**
- the directory **text** contains the text of the thesis in print — there are two versions, both in PDF format:
 - the version identical with the printed thesis **antonymy.pdf**
 - the version for easier computer reading (with the hypertext references) **antonymy_hyperref.pdf**