

WAYS OF PERSUADING IN ADVERTISING MESSAGES

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Abstract

This paper examines speech acts' persuasion effects and their syntactic structures in advertising messages promoted in African English-speaking countries. A corpus of twenty-seven advertisements from Pepsi-Cola, Coca-Cola, and Guinness, have been collected on websites. The analysis of the data is based on a qualitative approach. Results show that the two major illocutionary acts found are directives and assertives. Their internal compositions are either mono illocutionary acts or mixed-illocutionary acts. Assertives involve different forces, such as stating, informing, and denying, while directives involve inviting, and requesting. They refer to different ways used by advertisers to influence and persuade people. Syntactically, assertive implies NP, whereas directive refers to VP.

Key words: Advertising, Assertive, Directive, Illocutionary acts, Persuasion,

Résumé

Cet article explore les actes de langage de persuasion et leurs structures syntaxiques dans les messages publicitaires des pays africains de langue anglaise. Un corpus de vingt-sept publicités de Pepsi-Cola, Coca-Cola, Guinness, a été collecté sur des sites web. L'analyse des données est basée sur une approche qualitative. Les résultats montrent que les deux principaux actes illocutoires sont les directives et les assertifs. Leurs compositions internes sont soit des actes illocutoires uniques, soit des actes illocutoires mixtes. Les assertifs mettent en jeu différentes forces telles que l'affirmation, l'information et la négation, tandis que les directives mettent en jeu la demande, l'invitation et la requête. Ils renvoient aux différents moyens utilisés par les professionnels de la publicité pour influencer et persuader les consommateurs. D'un point de vue syntaxique, l'assertif implique SN tandis que le directif se réfère à SV.

Mots clés : Acte Illocutoire, Assertif, Directif, Publicité

Introduction

An advertisement is a public message. It aims to inform and persuade the audience. It is seen as an influential tool in making purchasing decisions. Brand recognition and advertising go together. Companies need advertising to easily identify their brand and products. Bestseller products are those that have been heavily promoted in advertising campaigns. Advertising is multidimensional. Its analysis calls for tools including sociology, psychology, anthropology, and linguistics. Since more than thirty years, the works of G. Cook (1992) about the hidden devices in advertising for adults, G. Myers (1994), about the relation between words in advertising and social structure, C. Forceville (1996), analysis about visual metaphor in advertising, A. Goddard (1998) work introduced the link between advertisement and identity construction, and J. M. Adam and M. Bonhomme (2012) stress the argumentative value of advertising. They outline that advertising belongs to the epideictic genre. K. B. Guiet's (2015) work deals with the different approaches to advertising discourse. All these authors have largely helped to define and integrate it as a discourse type. Their objectives were to apprehend the facets of advertising persuasion style. The different works of authors related to advertising tend to highlight the binary features of advertising. In other words, it is a discourse that allies picture and writing. The structure of persuasion is forged by icons and words. Icon serves to schematize words, while words prevent the perverse effects of polysemy. In other words, text guides the meaning of a picture.

One of the aspects of linguistic analysis unveiled by K. B. Guiet (2015) in advertising is pragmatics. This work falls within this theoretical framework. It analyses the link between syntactic structure and speech acts in advertising messages that has been less studied. This paper explores it by taking into account

advertising broadcasted in African English speaking countries. Specifically, this analysis tends to answer questions related to the types of illocutionary acts in the corpus under analysis, their syntactic structures, and how these illocutionary acts are organized internally and externally to persuade the audience. Therefore, the objective of this paper is to analyze persuasion in advertising by identifying the different types of speech acts in advertising messages of nutritional companies. Then, it aims to highlight the syntactic form of illocutionary acts used by advertisers. Finally, it aims to describe how these illocutionary acts are structured by advertisers to make their advertisements persuasive. In the three-part analysis, *ways of influencing people's buying decisions in advertising* are investigated. The first part deals with the research methodology and taxonomy of illocutionary acts in advertising messages. The second one focuses on the syntactic structures of illocutionary acts found in the corpus. Thirdly, the persuasive organization of illocutionary acts is interpreted.

1. Research Methodology and Taxonomy of illocutionary Acts in Advertising Messages

1.1. Research Methodology

To carry out this research work, we resort to qualitative, primary, and secondary analysis of the data. Qualitative because the main purpose of this paper is to analyze the persuasive meaning of these advertising messages, not their numerical representation. One notices that the advertising messages of nutritional companies show a significant tendency to convey persuasive meaning. Data were mainly collected on websites promoting products. On the one hand, these data are primary sources, as they come from companies advertising the different products promoted in these commercials. On the other hand, data are also secondary, as in order to get significant literature about the topic under discussion, one refers to articles that have dealt with

persuasion and influence in advertising messages. These works have helped us find out which authors have addressed the topic of persuasion in advertising.

Karsita and A. Apriana (2012) explored syntactic patterns in advertising slogans. Their results showed that verb phrases, noun phrases, adverb phrases, adjective phrases, and propositional phrases are used by advertisers. Nevertheless, verb phrase structure is recurrently employed by them while writing commercials. Syntactic analysis of advertisements has also been done (T. Adriana 2015). In fact, he showed that, after analyzing the data, the author underlines that there is a high rate of positive emotion words in contrast with negative ones. Moreover, the author shows that advertisements involve a low score of self-reference terms, namely first-person pronouns and their variants (I, me, my), while compensating them with second person pronouns (you) and first-person plural pronouns (we). In addition, results reveal a high rate of monosyllabic verbs. "Get" is more used than "buy." Action verbs are often used. There is a high level of comparative and superlative adjectives. Among all adjectives "good" are more used. Contrarily to Karsita and Apriana's (2012) work, Adriana (2015) analyzed the lexical choices of advertisers.

Mohammad's (2020) analysis of linguistic persuasion techniques is multilevel. For him, linguistic tools are related to phonological (rhyme, alliteration, assonance), morphological (code switching, reduplication, degree of comparison, hybridization), stylistic (antithesis, hyperbole, apostrophe, metaphor, onomatopoeia, and personification), and other aspects (graphology and national). Moreover, Mohammad (2020) underscores that national aspects are used to create an emotional link with the audience. He is not the only one to see emotion as a persuasive technique. As a matter of fact, T. K. Bhatia (2019) underscores that positive emotional markers are often used in advertising commercials for whatever product categories.

Moreover, advertisers prefer to make use of both rational and emotional approaches. Finally, he shows that emotions contribute to the brand recognition process and loyalty validation. In contrast with Bhatia (2019), D. Marisa (2021) parallelizes cultural and patriotic identity and emotion. In other words, emotions are aroused due to affective links involved in cultural and patriotic identity.

As for I. D. Romanova and I. V. Smirnova (2019), they demonstrate that appeal to personal involvement and seeking common ground are much used as persuasion devices in advertising messages. These results, to some extent, match those of A. S. Subhi (2022) as regards engagement or involvement linguistic markers in advertising messages to persuade people. However, they involve some differences related to seeking for common ground tools exhibition in Romanova and Smirnova's (2019) paper, and Al-Subhi's (2022) article regarding categories of visual metadiscourse. Definitively, preview work analysis reveals that the approaches to advertisement description and explanation are multimodal and multiple.

This paper aims at exploring the question of persuasion from the perspective of Speech Act Theory (SAT). From J. L. Austin (1962) to K. Mikhail (2013), several contributions have been provided with SAT. Austin's works showed that the use of language goes beyond a description of the state of affairs. Speech has a performative value with the goal of acting on people's psychological states. Following in his walk, J. R. Searle (1979) highlighted indirect speech acts while reorganizing speech act categories. In order to classify illocutionary acts, he establishes a taxonomy of twelve features. The novelty of his work is in the involving of syntactic structures of illocutionary. This syntactic aspect of illocutionary consists of the core of J. Sadock's work (1974), four years earlier. K. Bach's work introduces the communicative value of illocutionary acts. According to him, each illocutionary act implies a

communicative intention. Th. B. W. Brennenstuhl (1981) introduced a classification of speech acts based on a lexicological approach. The approach developed by M. Kissine (2013) lies in the existing link between utterance production and speech act performance. This paper relies on the Searlian approach of speech act theory to interpret the data collected in the frame of this work.

1.2. Types of Illocutionary acts in Advertisements

The analysis of data shows illocutionary acts are organized in three major categories namely assertives, directives and mixed category involving directive and assertive. They are used as persuasive acts to lead audience to behave specifically. Each of these illocutionary act involves some sub-clues as one can see it:

UNMIXED SPEECH ACTS

Assertives

Stating:

- The pause that refreshes.
- There's nothing like a Guinness
- The choices we make reveal the true nature of our character. Guinness made of more
- Pepsi-Cola refreshes without filling. Pepsi-Cola the light refreshment
- You know true love when you taste it. Almost too good to be true
- Only Coke gives you that REFRESHING NEW FEELING. Cool and crisp as a ride or slide down the mountain... ice-cold Coca-Cola. Its lively lift and sparkling taste heighten the fun... brighten the occasion, for only Coca-Cola refreshes you best!

Denying:

- Guinless isn't good for you

- It's a recipe not a formula.

Directives

Advising:

- Have a Guinness when you're tired

Inviting:

- Love every sip

Requesting:

- Pause, Drink Coca-Cola! Enjoy that real great taste
- Follow the true taste

MIXED SPEECH ACTS

Stating and Inviting:

- In every glass, there's satisfaction. Drink Coca-Cola delicious and refreshing.
- Life is good... Live the good life with Bud Light!

Asking and Stating:

- Why couldn't they copy its strength? Guinness is good for you

Inviting and Stating:

- Come alive! You're in the Pepsi generation.

2. Syntactic Structure of Illocutionary Acts in Advertisement

The purpose of this section is to deal with the syntactic form of illocutionary acts found in the corpus submitted to our analysis. One of the distinctive features of illocutionary acts introduced by Searle (1979) in his taxonomy is the syntactic form of illocutionary acts. It highlights the way advertisers combine words together to build persuasive advertisements. As it can be

seen above, two categories of illocutionary acts are used: assertive and directive illocutionary acts.

2.1. Syntactic Structure of Assertives in Advertisement

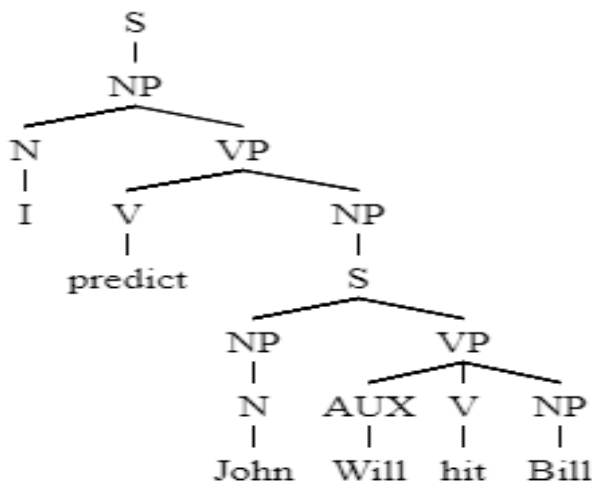
Assertives, as a type of illocutionary, aim at binding the speaker to assess the truthfulness or falseness of any expressed propositional content. Behind any assertion, the speaker wants the co-speaker to believe his/her expressed propositional content.

According to J. Searle (1979, p. 21), the deep syntactic structure of assertives is double: on the one hand, the first structure is "I verb (that) + S." This structure goes with sentences like "I state that it is raining" and "I predict he will come," to take examples given by Searle (1979, p. 24). On the other hand, the second one is "I verb NP₁ + NP₁ be pred." To illustrate this structure, Searle (1979, p. 24) gave these instances: "I call him a liar" and "I describe John as a Fascist.". These two forms show that assertives have two syntactic configurations. By analyzing these two forms, Searle (1979, p. 25) states: "I conclude then that there are typically two syntactical forms for assertive illocutionary verbs, one of which focuses on propositional content and the other on the object(s) referred to in the propositional content, but both of which are semantically assertives." For Searle (1979), these two distinctive forms do not warrant being considered under the same category of assertives because they are, semantically, similar. In fact, if one considers the following examples :

- I call him a liar, and
- I describe John as a Fascist.

Syntactically, they present some dissemblances. Nevertheless, they are semantically the same. Their propositional contents are one and the same because they highlight John's political tendency. J. Sadock (1974, p. 9) states, "An utterance of this

form, whose highest clause has a first-person singular subject and a verb in the simple present that conveys the intended force of the utterance, is called an explicit performative, or sometimes just a performative." The analysis of the corpus reveals that advertisers do not build their commercials under the "I verb (that) + S" and "I verb NP₁ + NP₁ be pred" syntactic forms. The syntactic tree that comes out of the first syntactic structure is:

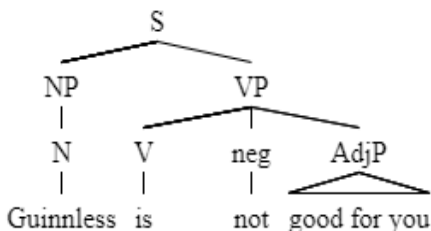


The analysis of this syntactic tree shows that there are two structures involved in assertive acts: a surface structure, or higher structure, and a deep structure, or lower structure. The surface structure involves a performative *predict*. It is combined with the noun phrase (NP) *I*. The deep structure is *John will hit Bill*. Considering the samples below, it is only observed in deep structure.

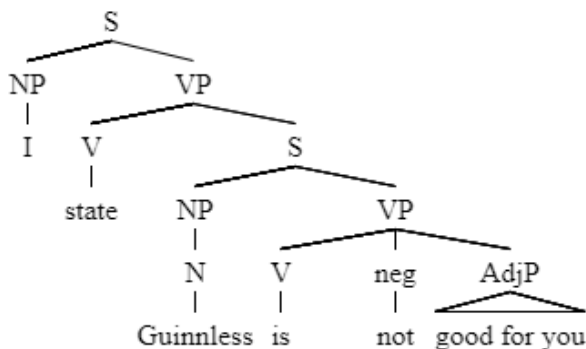
1. *The pause that refreshes*
2. *Guinness isn't good for you*
3. *There's nothing like a Guinness*
4. *Only Coke gives you that REFRESHING NEW FEELING. Cool and crisp as a ride or slide down the*

mountain... ice-cold Coca-Cola. Its lively lift and sparkling taste heighten the fun... brighten the occasion, for only Coca-Cola refreshes you best!

5. *This is when you want something more than a soft drink. Nothing soft about the taste of Coca-Cola... lifts your spirits – boosts your energy.*
6. *The choices we make reveal the true nature of our character. Guinness made of more⁷*



The surface structure of this advertising message is:



Contrarily to deep structure, surface structure involves the performative verb "state," which highlights the assertive category. As belonging to the assertive category, this commercial purpose point is to make the audience believe the

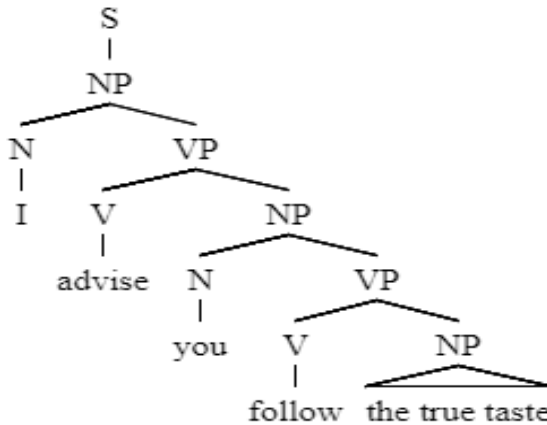
⁷ The words of the transcription of an advertisement of Guinness&Co downloaded on Youtube.

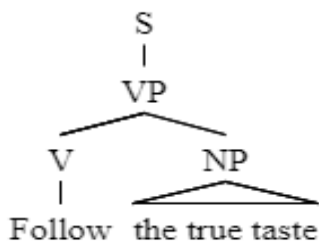
propositional content involved. In other words, advertisers hope for consumers and prospects to believe that Guinness is good for them. In short, assertives are made of two syntactic structures, one with an overt illocutionary act and another with a covert illocutionary act.

2.2. Syntactic Structure of Directives in Advertisement

Directives refer to the speaker's attempts to get the co-speaker to do something or behave specifically. They do not include the analysis of falseness or perception. In other words, the speaker is not looking for people's beliefs but rather their positive responses to their desires. If assertives point to influencing people's beliefs, directives look for affecting people's actions. Syntactically, J. Searle (1979, p. 22) outlines that directives "have the following deep structure: I verb you + you Fut Vol Verb (NP) (Adv)." From this structure, one can get these examples :

- Follow the true taste,
- I advise you to follow the true taste.





These examples highlight what Searle (1979) considers explicit illocutionary acts. Nevertheless, in the frame of advertising messages, advertisers do not proceed overtly like that. They used to work subtly and covertly. The principle of advertising is to get consumers to buy or adopt products and ideas naturally. Marketers and advertisers aim to sell their products. They know that they should be careful in the process because consumers are always masters in a competitive environment. The soft method is therefore more appreciated to come to their ends. J. Searle (1979) states that

In the field of indirect illocutionary acts, the area of directives is the most useful to study because ordinary conversational requirements of politeness normally make it awkward to issue flat imperative sentences (e.g. "Leave the room") or explicit performatives (e.g. "I order you to leave the room"), and we therefore seek to find indirect means to our illocutionary ends (e.g. "I wonder if you would mind leaving the room"). In directives, politeness is the chief motivation for indirectness.

(J. Searle, 1979, p.36)

Following Searle's (1979) reasoning, it can be inferred that directives imply two dimensions: the explicit performative dimension, which refers to the first syntactic form of directives, and the implicit performative dimension, which refers to syntactic forms of imperatives and interrogation. However, it is

worth underscoring that J. Searle (1979) does not insist on introducing the syntactic forms of imperative and interrogative. One could nevertheless point out the deep structure of the surface structure of explicit illocutionary acts of directives.

3. Illocutionary Acts in the Advertising Messages

The analyzed data will be organized on the basis of these key elements: determination of the number of speech acts, the illocutionary point or purpose, the psychological state or sincerity condition, the direction of fit, and the type of illocutionary act that comes out.

3.1. Unmixed Illocutionary Act Advertisement

The interpretation of advertising messages under study shows that some advertisements involve just one illocutionary act in the same advertisement. The following advertisements are illustrations.

(01) *The pause that refreshes*

This advertisement contains one speech act. The illocutionary point is to inform that the break was realized with Coca-Cola refreshes. The psychological state is belief. The speaker believes what she or he utters and wants the audience to believe it too. The direction of fit is word-to-world: the consumer gets a refreshing break by drinking Coca-Cola. As regards all these differences, we can therefore infer that the illocutionary act is an assertive act.

(02) *Have a Guinness when you're tired.*

This advertisement for Guinness & Co. contains one speech act. The illocutionary point consists in exhorting. The psychological state is desire: the advertiser wants the audience to have a Guinness when she or he lacks strengths. The direction of fit is

word-to-word. The illocutionary act corresponding to these criteria is directive.

(03) *Guinness isn't good for you*

This other advertisement for Guinness & Co. contains one speech act. The illocutionary point is to inform, as it were, that the advertiser wants to make the audience aware that not drinking Guinness is a danger to their well-being. However, a lot of people do not drink Guinness but feel happy. And even so, do not confront health problems like those who used to drink alcohol. But let us come to the psychological state the advertiser wants to convey through this information. So, the psychological state is belief. The advertiser believes what he or she gives, like information, and wants the audience to believe it as well. The direction of fit is word-to-world. Consequently, the illocutionary act is an assertive act.

(04) *There's nothing like a Guinness.*

This advertising message contains one speech act. Its illocutionary act is to affirm. The psychological state is belief: the advertiser believes that outside Guinness nothing is there, which owns the qualities of Guinness as a drink. But it is important not to take into account such utterances because they are uniquely manipulative acts. In fact, it is a lie to say that "*there's nothing like a Guinness*" since outside Guinness, there are CASTEL BEER, NUMBER ONE, CCOCA-COLA, and EPSI, of which people are fond

But let us continue by saying that through this expressed proposition, he wants the audience to believe it too. The direction of fit is word-to-world. Words are used here to be applied to the reality that is involved in Guinness. By considering these differences together, we deduce that the illocutionary act is assertive.

(05) *Love every sip*

This commercial contains just one speech act. Its illocutionary point is to exhort. Through this message, the audience is invited to love every sip of Pepsi-Cola. In using 'love', the style of performance of the illocutionary act is one of tenderness. The advertiser puts forward the idea of tenderness that is contained in each sip of Pepsi-Cola. The psychological state is to attempt to get the audience drunk and loved Pepsi-Cola or loved and drunk it. The direction of fit is world-to-word. The illocutionary act that comes out of these features is directive.

3.2. *Mixed Illocutionary Acts Advertisements*

Contrarily to single illocutionary acts, there are in other advertisements more than one illocutionary act. One names them as combining illocutionary acts. They involve at least two illocutionary acts. They can be the duplication of the same illocutionary act or a combination of two different illocutionary acts.

(06) *In every glass, there's satisfaction. Drink Coca-Cola delicious and refreshing*

This advertisement contains two illocutionary acts. The first N° (*In every glass~~ there's satisfaction*) aims at informing. Its illocutionary point is therefore to inform. The psychological state that it involves is belief. The direction of fit is word-to-world. The advertiser uses words to apply them to the reality that surrounds the hearer. In considering all these above differences, we infer that the illocutionary act is an assertive act. The second illocutionary act is directive because the illocutionary point is to invite the audience (consumer) to drink Coca-Cola. The psychological state is desire. The advertiser wishes the consumer to drink Coca-Cola. The direction of fit is world-to-word.

Analyzing the relationship between these two illocutionary acts, we notice a certain hierarchy that is at the core of the persuasion mechanism. In fact, while the main goal of this advertisement is to invite the consumer to drink Coca-Cola, the sub-goal is to inform them of the qualities of Coca-Cola (assertive act). The speaker to lead the potential consumer to drink Coca-Cola starts by informing them about this drink to convince and persuade the audience. All these manipulations are necessary to draw attention from the audience.

(07) *Only Coke gives you that REFRESHING NEW FEELING. Cool and crisp as a ride or slide down the mountain... ice-cold Coca-Cola. Its lively lift and sparkling taste heighten the fun... brighten the occasion, for only Coca-Cola refreshes you best!*

This advertisement is a sequence of three illocutionary acts. In the utterance N°7a (*Only Coke gives you that REFRESHING NEW FEELING.*) is an assertive act. The illocutionary point is to inform. It is preceded by the adverb 'only' conferring on it a specific character. 'Only' conveys the idea that outside coke nothing gives that 'REFRESHING NEW FEELING.' Its psychological state is the belief. The advertiser believes that only coke gives this specific refreshing new feeling and wants the audience to believe it too. The direction of fit is word-to-world: words tell us what we get with Coca-Cola.

The utterance N°7b (*Cool and crisp as a ride or slide down the mountain... ice-cold Coca-Cola.*) is also an assertive act. The illocutionary point is to inform about some characteristics of Coca-Cola. The psychological state is the belief. The direction of fit is word-to-world: words tell us that Coca-Cola is cool and crisp similarly to a ride or slide down the mountain. As for the utterance N° (*Its lively lift and sparkling taste heighten the fun... brighten the occasion, for only Coca-Cola refreshes you best!*) is an assertive act as well. The illocutionary point is to inform.

The psychological state is belief. The direction of fit is word-to-world. The analysis of this advertisement reveals the amplification that is contained in it. Three times, the assertive act is used. This allows reinforcing the persuasive effect of the information of the advertiser so that it is registered in the mind of the audience.

(08) *This is when you want something more than a soft drink. Nothing soft about the taste of Coca-Cola... lifts your spirits– boosts your energy.*

This advertising message includes two illocutionary acts. The first N°8a (*This is when you want something more than a soft drink.*) is an assertive act. The illocutionary point is to inform. The psychological state is belief: the advertiser believes the expressed proposition and wants the audience to believe it too. The direction of fit is word-to-world: words tell us when we will want something more than a soft drink; Coca-Cola is there to give you satisfaction. The second one, N°8b (*Nothing soft about the taste of Coca-Cola... lifts your spirits– boosts your energy.*) is an assertive act as well. The illocutionary point is to inform. The psychological state is belief. The direction of fit is word-to-world: words tell us that the taste of Coca-Cola lifts spirits and boots energy; it is therefore more than a soft drink. In analyzing this advertisement, we can also underline that the amplification is present again. It is here to make the message persuasive so as to attract the audience's attention.

(09) *What' so hot about lunch? Ice-cold Coca-Cola, of course. It has the taste you never get tired of. Always refreshing. That's why things go better with Coke after Coke after Coke.*

This commercial for Coca-Cola is composed of five illocutionary acts. The first is N°9a (*what' so hot about lunch?*). Its illocutionary point is to ask. The advertiser asks a question about what is so hot at lunch. The psychological state is desire:

s/he wishes the audience to respond to his/her question. The direction of fit is world-to-word. As regards all these considerations, we can infer that the illocutionary act is directive.

The second illocutionary act is N°9b (*Ice-cold Coca-Cola, of course*). Its illocutionary point is to answer. The advertiser answers the first question that he has himself asked to permit the audience to not be tired itself. The psychological state is belief: the advertiser believes the answer that he gave and wants the audience to believe it too, as essential. The direction of fit is word-to-world: words tell us what ice-cold Coca-Cola is and what is so hot about lunch. The illocutionary act that fulfills all these criteria is assertive.

The third and fourth one is N°9c (*It has the taste you never get tired of*). N°9d (*Always refreshing.*) are both assertive acts. Their illocutionary points are to assert. They assert some assertions, which are taken to be true. Their psychological state is belief: the advertiser believes these assertions and wishes the audience to believe them too. Their direction of fit is word-to-world: words are used to apply the different characteristics of Coca-Cola, expressed in the propositional contents.

As for the fifth speech act, it is also an assertive act. However, it is coupled with 'that is why'. It aims to justify these above expressed propositions by posing that N°9e (*things go better with Coke after Coke after Coke*) Its illocutionary point is therefore to justify. The psychological state is belief: the advertiser believes his/her justification and wants the audience to believe it as well. The direction of fit is word-to-world. Words are used here to reveal reality.

In analyzing the sequence between these illocutionary acts, we also notice a hierarchy. In fact, even though four speech acts are assertive and only one is directive, it is this directive act that has generated all four assertive acts. That said, the directive is the

main goal, and the assertive are the sub-goals. The objective was therefore to provide the audience with enough reasons to persuade them.

(10) *Pause, Drink Coca-Cola! Enjoy that real great taste*

This advertising message for Coca-Cola contains two speech acts in all. The illocutionary point in the first N°10a (*Pause, Drink Coca-Cola*) is to exhort, as it were, the audience to drink Coca-Cola. The psychological state is desire: the advertiser wishes the audience to consume its offer. The direction of fit is world-to-word. The illocutionary act that fulfills these differences is directive.

In the second speech, act N°10b (*Enjoy that real great taste*), The illocutionary point is to invite. The psychological state is desire: through this state, the advertiser manifests his desire to see the audience take pleasure in the real great taste of Coca-Cola. The direction of fit is world-to-word: the reality that supposes Coca-Cola as a drink with all its qualities for the break guides what the audience hears. As regards all these distinctions, the illocutionary act that can be drawn out is directive too. The unique use of the directive act in this commercial reveals inexorably that the advertiser wants to lead the audience to enjoy itself, but of course, before all, to drink Coca-Cola.

(11) *Why couldn't they copy its strength? Guinness is good for you*

This Guinness commercial contains two speech acts. The first is N°11a (*Why couldn't they copy its strength?*). The illocutionary point is to ask. The advertiser asks the audience a question about the reasons why they couldn't copy Guinness' strength. The psychological state is desire: the advertiser wants the audience to adopt Guinness to benefit from its strength and the energy it

provides. The direction of fit is world-to-word. In consequence, we can infer that the illocutionary act is directive.

The second speech act is N°11b (*Guinness is good for you*). Its illocutionary point is to assert. The psychological state is belief: the advertiser believes the expressed proposition and wants the audience to believe that Guinness is without any drawbacks for her or him. The direction of fit is word-to-world. The illocutionary act corresponding to it is assertive. In analyzing the relation between these two illocutionary acts, it is worth outlining that the major goal of the advertiser is to motivate the consumption of Guinness. Therefore, in using both directive and assertive, it is to lead the consumer to ask questions and suggest some answers that will help them make good decisions.

(12) *The choices we make reveal the true nature of our character. Guinness made of more*^[1]

This advertisement contains two speech acts. The first is N°12a (*The choices we make reveal the true nature of our character*). Its illocutionary point is to assert. The psychological state is belief. The advertiser trusts the expressed proposition and wants the audience to do the same too. The direction of fit is word-to-world: words are used to express that Guinness as choice permits to determine the character of the audience. In conclusion, the illocutionary act is assertive.

The second speech act is N°12b (*Guinness made of more*). The illocutionary act coming from that is to inform. The advertiser desires to make the audience aware that something is a constituent of Guinness. The psychological state is the belief. Since the advertiser believes the expressed proposition, he wants the audience to believe it as well. The direction of fit is word-to-world. Here, the illocutionary act is assertive. The double use of assertive that the advertiser makes is to emphasize a certain amplification of the message and make it easier for the audience to accept it.

(13) *Pepsi-Cola refreshes without filling. Pepsi-Cola the light refreshment*

This advertising message from Pepsi contains two speech acts. The illocutionary point of utterance 130a (*Pepsi-Cola refreshes without filling*) is to inform. The direction of fit is word-to-world. Words are used by the advertiser to underline a specific character of Pepsi-Cola, which is to get people refreshed while avoiding filling them. The advertiser believes this expressed proposition and wants the audience to believe it. The psychological state manifested here is, therefore, belief. The illocutionary act corresponding to these different points is assertive.

In the second speech act N°13b (*Pepsi-Cola the light refreshment*) the illocutionary point is to state. The direction of fit is word-to-world: words are used by the advertiser to express what Pepsi-Cola is. Avoiding ambiguities is the goal of the speaker. The psychological state is belief: the advertiser believes the advanced proposition and wishes the audience believed it as well. The illocutionary act expressing rigorously these above different features is an assertive act. The double use of assertive acts in this advertising sequence is not trivial. In fact, it aims to increase the persuasiveness of this advertising message among the audience.

(14) *Come alive! You're in the Pepsi generation!*

This other commercial for Pepsi-Cola includes two speech acts. The first is N°14a (*Come alive!*). Its illocutionary point is to invite. The direction of fit is world-to-word. The psychological state manifested by the advertiser is an attempt to get the audience to come alive. to let down dead feelings and states so that one can have pleasure and be happy. The illocutionary act that follows from that is directive.

In the second speech act N°14b (*You're in the Pepsi generation!*), the illocutionary point is to assert. The psychological state is belief. The advertiser (speaker or utterer) believes the content of the expressed proposition and wants the audience (potential reader, listener, or consumer) to manifest the same attitude too. The direction of fit is word-to-world: words tell us that the audience is in the Pepsi generation. That is therefore the reason for which he or she is invited or exhorted to come alive. The illocutionary act that comes out of all these features is assertive. The concomitant use of directive and assertive acts involves just one objective, which is to consume Pepsi-Cola.

(15) *When the sun is hot, you feel the uncontrollable desire to enjoy today's great taste. Deliciously refresh yourself with a nice chilled Pepsi at all costs. Pepsi, the choice of the new generation*¹²¹

This advertising message takes into account three speech acts. The first speech act is N°15a (*When the sun is hot, you feel the uncontrollable desire to enjoy today's great taste*). The involved illocutionary point is to assert. The direction of fit is word-to-world: words are used by the advertiser to make a report of a daily fact, which is that in times of hot weather, people feel the uncontrollable desire to have enjoyed the great taste of the present time. The advertiser believes this expressed proposition and wants the audience to believe it as well; that is why, the psychological state is belief. As regards all these different points, we can infer that the illocutionary act is assertive.

In the second speech act N°15b (*Deliciously refresh yourself with a nice chilled Pepsi at all costs*), the illocutionary point is to invite; as it were, the advertiser attempts to get the audience to refresh itself with Pepsi. By doing so, he makes use of world-to-word as a direction of fit. The psychological state is the desire

to get the audience to drink Pepsi-Cola. The illocutionary act corresponding to these above descriptions is directive.

In the third one, N°15c (*Pepsi, the choice of the new generation*), the illocutionary point is to assert. The direction of fit is word-to-world. Words are used here to represent the reality of Pepsi-Cola, which is to be the choice of the new generation and not the old generation. The psychological state is belief: the advertiser accepts as true this expressed proposition and wants the audience to accept it as true too. The illocutionary act fulfilling these points is assertive.

In looking further at this commercial, we notice that the advertiser has used the assertive acts twice while s/he has used the directive acts once. We can also notice that the advertiser's directive is positioned between the two assertives. This disposition of these speech acts highlights the efficient alternation realized by the advertiser with these speech acts. In fact, s/he starts by introducing a daily fact rooted in the habits of people through an assertive. After that, s/he invites the audience to react on the basis of this daily fact, and at last, s/he introduces another assertive, which aims at establishing those who choose Pepsi as not updated. But definitively, the main goal of this commercial is to get the audience to drink Pepsi. That is why we infer that the main speech act is directive and the sub-speech acts are assertive.

(16) *You know true love when you taste it. Almost too good to be true.*

This commercial for Pepsi includes two speech acts. The first one is N°16a (*You know true love when you taste it.*). Its illocutionary point is to inform. The advertiser brings information to the audience about true love, which for him is known when it is tasted. The use of 'taste' instead of 'experiment' expresses the desire of the advertiser to assimilate love into a drink, and in this advertising message to Pepsi, the

direction of fit is word-to-world. The psychological state is belief because the advertiser adopts it as true and wants the audience to do the same. It is therefore an assertive act that is used here as an illocutionary act.

In the second speech act N° 16b (*Almost too good to be true*), the illocutionary point is to assert, as it were, that the advertiser expresses the character rather too good for being real in the first speech act. The psychological state is belief: the advertiser takes the expressed proposition as true and wants the audience to do the same. The direction of fit is word-to-world. The illocutionary act corresponding to it is assertive. In this advertising message, we can also notice, as in some of the above commercials, a double use of assertive. They are the sign of the amplification that the advertiser uses to reinforce and make the message more persuasive.

4. Discussion

4.1. Noun Phrase and Verb Phrase in Advertising Messages

It is noted that ways of persuading audiences in advertising are rooted in the syntactic choices made by advertisers. The study of the data reveals that the syntactic patterns of illocutionary acts found in the corpus fall into two main categories: noun phrases and verb phrases. These two syntactic forms, basically, rely on deep structure. Their surface structures are not observable in interpreted data. These results share some similarities with S. Rush (1997) about noun phrases in advertising messages. However, it differs from it in some features. In fact, if S. Rush's work relies on analyzing noun phrase structure in advertising by unveiling its complexity, Moreover, as for T. M. Lowrey (1998), he investigated the link between syntax complexity and advertising persuasiveness. After three experiments, it was found that syntactic complexity has different effects on the persuasiveness of advertising messages. In other words, in a

broadcast context, syntactic complexity influences the recall and recognition of the advertising but not its persuasiveness, whereas in a print context, it affects persuasion. In the frame of this paper, the goal was to determine the syntactic structure of illocutionary acts used by advertisers. In one word, this paper differs from S. Rush's (1998) and T. M. Lowrey's (1998) works in that it implies the decryption of illocutionary acts, which are built into the advertising messages of nutritional companies.

4.2. Assertives and Directives as Persuasion Tool in Advertising Messages

It is worth figuring out that the general basis around which these advertising messages have been analyzed is grouped into three types of differences, namely: illocutionary point, the direction of fit, and psychological state (sincerity condition). As for Searle (1979, p. 05), he himself underlined: "these three dimensions (...) seem to me the most important, and I will build most of my taxonomy around". On the other hand, the detailed analysis of these commercials allows us to find out that the two illocutionary acts that are commonly used are assertive and directive. The advertising messages share directive and assertive acts as a common feature. Assertives involve some sub-categories: stating, informing, and denying, whereas directives are composed of advising, inviting, and requesting. One can therefore infer that the play of persuasion that subtends these commercials is oriented on just two illocutionary acts: directive and assertive. However, it is worth outlining that their use is very often mixed or unmixed. In the case of mixed illocutionary acts, it entails stating-inviting, asking-stating, and inviting-stating.

Moreover, it can be shown that speech acts involve some communicative acts that take into account the speaker's expressed attitude and the intended co-speaker's attitude. Persuasion is reached when the attitude expressed by the speaker (an advertiser) is the attitude intended by the co-speaker (a

potential customer or customer). These results differ from S. Simona and D. Dejica-Cartisa's (2015) findings. According to them, speech acts in advertisements are organized into two parts: micro-speech acts and macro-speech acts. Micro-speech acts are composed of assertion, information, claim, suggestion, advice, argument, evaluation, denial, accusation, directions, persuasion, offer, promise, surprise, thanking, and warning. Macro-speech acts involve information, persuasion, offers, and promises. These findings include some confusion because some micro-speech acts are similar to some macro-speech ones. The difference between these two results lies in the variation of the analyzed corpus.

Conclusion

To conclude, one notices that the method used in the advertising messages of nutritional companies to persuade audiences rests on two main speech acts: assertives and directives. On the one hand, assertives include as sub-categories stating, informing, and denying; on the other hand, directives include requesting, advising, and inviting. The structure of sentences is either mono-speech or mixed, involving both of the two major categories. Syntactically, noun phrases are used for assertives and verb phrases for directives. The types of speech acts and their syntactic structures depicted in the corpus highlight two major roles of advertising messages, namely informing and appealing to action. That sums up the definition of an advertisement. However, the findings of this paper remain limited in that they do not explore the factors that explain how the co-speaker recognizes the speech acts involved in each advertisement.

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