

Why Do Advertisers Use Puns? A Linguistic Perspective

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This article explores the role and interpretation processes of puns in print advertising. The function of punning (wordplay) in advertising varies from double meanings to humorous effects. Textual analysis based on a pragmatic approach (branch of linguistics) demonstrates how advertisements with the use of punning can be interpreted within the context. A combination of qualitative content analysis and pragmatics reveals that the ambiguous meanings of puns can be interpreted by the audience according to their background and inferential knowledge. This article contributes to the theoretical knowledge of advertising and its creativity by applying the linguistic approach to this research area. This study attempts to show how texts can reveal some interesting and important issues within advertising communication, which in its turn can generate some further discussions.

INTRODUCTION

The conditions of advertising texts force the advertisers to adopt various verbal and visual devices to attract more customers. The language of advertising is the product of a linguistic context in which messages are aimed at enormous audiences representing a range of backgrounds that can only be guessed at by the advertisers. Writers of advertising have no personal interaction with the customers of their linguistic production, and there is no scope for the instant reaction that may let advertisers correct any interaction mistakes (Bruthiaux, 2000). Thus, advertisers have to find effective ways of communicating with their potential consumers.

McQuarrie and Mick (1996) place advertising language in the context of the study of rhetoric and observe it. One of the ways to attract customers' attention is through the use of figures of speech. A figure of speech has been defined as an artful deviation from audience expectation (Corbett, 1990). Rhetorical figures (figures of speech) are some of the few elements of advertising style that have received academic attention (Leigh, 1994;

McQuarrie and Mick, 1996; Mothersbaugh, Huhmann, and Franke, 2002; Stern, 1988). According to Leigh (1994), synchronic, cross-sectional analyses show rhetorical figures such as puns and alliteration were common features in print advertisements in the early 1990s. Leigh (1994) finds that 74 percent of all advertisements with a headline contained a rhetorical figure.

There is much more to the rhetorical tradition than a discussion of figures (McQuarrie and Mick, 1996). Researchers have categorized advertising texts in terms of linguistic categories (Vanden Bergh, Adler, and Oliver, 1987) and have shown that certain linguistic features are used more often than others (Schloss, 1981); for example, puns are characteristically exploited by advertisers, which makes it an interesting subject for a further research.

Figures of speech include common features and functions in language, but they also contain certain distinguishing characteristics. This study suggests that punning should receive detailed attention from advertising researchers. Therefore, this research explores solely the function of punning in

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advertising texts and aims to offer the textual analysis of this device within the context of advertising to understand the benefits of puns for advertisers.

PUNNING IN ADVERTISING

Puns are another way of adding extra dimensions to language. Broadly defined, a figure of speech entails the use of words in a manner that is varied from common use (Leigh, 1994). Pun is a figure of speech that expresses a few meanings within one which can lead to a humorous effect. Thus, it can be perceived as a convenient and economic device for print advertising where space is constrained. Readers face a task to interpret the meaning that is more informative or relevant within the context. Redfern (1982, p. 273) calls pun "a recycle of language." Ambiguity carried by puns might cause difficulties to the comprehension process if not enough of an explanation is provided in advertising texts. Hence, misinterpretation of puns can occur in cases of overcomplicated ideas in advertising. For instance, Hermeren (1999) uses the United Airlines advertisement "Some like it Haute," where many meanings can be incorporated, such as the comparison of service or food in the airlines with the French word "Haut." Hermeren (1999J also mentions the film *Some Like It Hot* (1959), where the idea of the advertisement might have taken place. Hence, the pun in this case expresses various ideas, but not all are relevant to the context.

Visual content and design in advertising can have a huge impact on the customer, but it is the language that helps people to distinguish a product and derive the required information. The English language is known for its wide vocabulary. Where many other languages have only one or two words that carry a particular meaning, English may have many more (Vestergaard and Schroder, 1985). Consequently, English advertising can obtain more diverse phrases attracting the attention of potential customers.

According to some researchers (Kirshner, 1970; Tanaka, 1992), puns might be more popular in one culture than in others. Analyzing advertising language, Kirshner (1970) claims he found twice as many instances of wordplay in English or American advertisements as in French. His conclusion was that such advertisements were in direct line of descent from the English wordplay tradition of Shakespeare. As rhetoric is the art of persuasion, one could justifiably refer to advertising language as an example of rhetoric. The reason why puns are used more in some countries than in others has to do with the cultural values of management; it does not reflect the sense of humor of advertising audiences that can be expressed through puns. It can suggest that the speaker and the audience share common ground, that they are likely to share views, and that the speaker's message should be agreed on. Humor can also be persuasive by relaxing the listen-

er's attitude and so prevent him or her from noticing some detail that he or she might resist.

There is a natural humour and creativity in the very nature of advertising. Every advertisement expressed in an unusual setting is funny. This is a way of saying that any advertisement deliberately attended to is amusing. Advertisements are not meant to be intended for conscious utilization. Advertisements with the use of the pun in their context draw attention to themselves as such (Redfern, 1982).

Advertising uses puns to avoid boredom and also to express a few meanings in what are usually short phrases; for example, in the headline from an advertisement in a tourism brochure for tourism activities in Ireland: "Ireland—where driving is still a pleasure." The advertiser uses the pun in the Ireland advertisement to communicate two meanings, but intending to express one. The audience is left to derive the meaning that is the most relevant in the above context. Knowing that the advertised product is Ireland, the reader would interpret the following: "Ireland is a place where no one is in a rush, thus even driving is a pleasurable process." The image of Ireland as a pleasurable destination is expressed through the pun, which draws the associations between driving speed in Ireland and Ireland as a place to pass time. Advertisers refer to punning as an economical tool for advertising, where space is expensive and short messages are better for attracting the attention of the audience. Short eye-catching phrases get more attention by the readers and thus are in higher demand by the advertisers.

Punning frequently occurs in advertisements (Leigh, 1994). Puns serve an important function in the context of advertising language. Advertisements are designed to persuade consumers to buy an advertised product. Advertisers apparently believe

that puns are helpful in reaching this aim. First, as pointed out above, the pun is frequently a humorous device. A humorous message can give the audience a pleasant experience. Second, the pun can be considered as a puzzle due to its ambiguity. Solving a puzzle is a pleasant experience because it allows the audience to feel good about their intellectual capabilities, by showing them that they have the relevant knowledge to solve the pun (Van Mulken, Van-Enschot-van Dijk, and Hoeken, 2005). In an advertisement for a tour operator, the advertiser attracts attention by using the form of the pun: "Dive in and get some fantastic holiday offers... ." Knowing that it is an advertisement of the tour operator, the audience will extract the intended meaning of "dive in" as "look among the numerous holiday offers."

Because the primary purpose of all advertising is implicitly understood by everyone in advance, there is a need for diversification. Wordplay, with its humor, double meaning, and recreations, introduces variety and refreshment into the word text. Puns are a way around the limiting rules in Great Britain of the advertising controllers: that advertisements should be legal. Thus, puns can prevent boredom, but should not lose the intended content. The words of advertisements need to double-talk. If advertisements told only the obvious truth, they would be dull and boring. So they have to be indirect, present approximately relevant information, and let the addressee think about the interpretation; they have to say one thing and suggest another, which is the very nature of punning. Thus, puns let advertisements express several meanings in an economical way.

Advertising is about association: associating a particular product with a particular firm and with an idea of quality, and so word and thought associations (repetitions, metaphors, puns) obviously

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come into helpful play (Tanaka, 1999). The capability of punning to convey more than one meaning associated with the product in such an economical way is the quality that advertisers cannot ignore. The pun is left to be interpreted by the audience in their own way, although within the semantic and grammatical rules of the language: the effect is not unpredictable although it is not controllable. Puns allow the advertisers to avoid a part of responsibility in the interpretation of the intended meaning. McQuarrie and Mick (1996) qualify puns as one of the more complex forms of rhetoric. Puns generally require more processing effort than messages where simple forms of rhetoric are used, such as schemes (i.e., rhyme or alliteration) (Phillips and McQuarrie, 2002). However, the role of puns cannot be underestimated by advertisers. Pragmatic approach is introduced to illustrate the issues within the interpretation process of punning.

STUDY METHODS

To explore the process of understanding how punning works in advertising and how its meaning is recovered, qualitative research is undertaken. Qualitative research is a mixture of the rational, the explorative, and the intuitive, where the skills and experience of the researcher play an important role in the analysis of data (Ghauri and Gronhaug, 2005). According to Dachler (2000, pp. 577-78), the meaning of doing qualitative research is based on an epistemological view that rejects the notion of an objective theory

that is known in its "so-being" and can be discovered independently of the process of inquiry. Subjectivity involves processes of interpretation, processes of sense making, and processes of feelings and emotions. This kind of study does not lead to completely scientifically rigorous research because the researcher's interpretation of what she finds out is important. The author uses content analysis to identify frequency rates of particular phenomena (punning) in the body of research texts she deals with.

Silverman (2000) argues that successful textual studies recognize the value of working with a clearly defined approach. Having chosen the approach (e.g., semiotics or discourse analysis), the researcher has to treat it as a "toolbox" providing a set of concepts and methods to select the data and to clarify the analysis. The need for the integration of content analysis with other approaches to text analysis in modern linguistics has been recognized for some time. This study links content analysis with the subfield of linguistics, namely pragmatics.

The study by Phillips and McQuarrie (2002) is one of the few to link a qualitative content assessment to a quantitative content analysis of the same advertisements. The combination of these two methodologies appears to have much to recommend it (Phillips and McQuarrie, 2002). A content analysis alone could not have identified increases in layering (the use of several figures of speech in one advertisement) and decreases in anchoring (follow-up explanation of the figure of speech), inasmuch

as a content analysis can only count what is already known to exist (Phillips and McQuarrie, 2002). Conversely, the content assessment alone could never have produced convincing evidence of either trend. This research follows an interpretive approach, combining, as needed, qualitative and quantitative content analyses.

The author analyses the content of 400 advertisements selected from the promotional material (of 2005) of Thomas Cook, Thomson, and StaTravel companies and from the following publications: *The Times* (1973, 1975), *The Sunday Times* (1975), *The London News* (1977), *Vogue* (1973), and *Cooks Holiday Programmes* (1968, 1972, 1975, 1977-78, 1982-83). As the research interests of the author lay in the tourism area, the thematic of tourism is chosen for this research. The thematic of the advertised product does not influence the results of this work. As this study is a piece of qualitative exploratory research, the author uses a nonprobability convenience sample. Nonprobability sample techniques are appropriate in this research as external validity is not required, and the objective of this study is to identify trends and not try to generalize to a larger population. Nonprobability sampling provides a range of alternative techniques based on the researcher's subjective judgment (Saunders, Lewis, and Thornhill, 2003). Four hundred advertisements were selected for this study because the argued phenomenon was found in these advertisements. More advertisements would not change the outcome of this study as it is based on individual interpretation processes of texts rather than quantitative measurement of the variables.

The first stage of the analysis extracts puns from the sample of the advertisements for a further interpretation. This process is achieved by providing each advertisement with the number (from 1 to 400) and run frequency tests in SPSS (11.0). To assess the reliability two independent

judges, both unaware of the nature of this study, were trained by the researcher to content analyze advertisements to identify the examples contained puns. Each coder analyzed each advertisement twice to ensure intercoder reliability. Definitions, explanations, and examples of the punning were provided to both of them. Close attention was paid to advertisements where ambiguity was involved. For the purposes of this study, punning and ambiguity were identified as having a close relationship and thus both were considered and selected for further analysis. Frequency occurrences were carried out for all 400 advertisements to determine the overall characteristics of the advertising. Intercoder reliability is a widely used term for the extent to which independent coders evaluate a characteristic of a message and reach the same conclusion (Berselton, 1952; Weber, 1985). Cohen's Kappa was used to assess intercoder reliability. Kappa has a range from 0 to 1.00, with larger values indicating better reliability. Generally, a Kappa > 0.70 is considered satisfactory. In this study Kappa = 0.730, which is sufficient. This process hopes to reduce biases in coding; however, completely unbiased research dealing with interpretation of texts is not achievable (Edelheim, 2007). In this situation, the study's outcomes would reflect the researcher's experience, knowledge, and values.

Furthermore, the advertisements have been textually analyzed to distinguish issues of the communication process within advertising. Each of the selected advertisements has been analyzed by the researcher to interpret meanings hidden behind the use of puns. Puns have been interpreted within the advertising context, and the outcomes are presented in the following section.

Eighty advertisements with puns have been selected from the sample of 400. The main criterion for the choice of advertisements was a presence of ambiguity. This

sample was sufficient to demonstrate how puns can be interpreted and how the ambiguity is understood within the context of advertising. Those cases are content-analyzed within the pragmatic approach, Relevance Theory. The Appendix demonstrates all 80 advertisements that include ambiguous meanings expressed through a pun. The next section provides a brief overview of Relevance Theory and illustrates how it can be applied to the interpretation of ambiguity in puns. Every advertisement has been analyzed; however, due to space constraints, the section demonstrates advertisements where more functions of puns have been identified to bring out more fruitful discussion. Similar models can be constructed from other advertisements where puns are present, but it is not necessary to illustrate it in this article to avoid repetition.

ANALYSIS OF PUNNING

Punning is recognized as a widely used device in advertising due to the characteristics it contributes to the language. It is suggested here that a pragmatic approach is able to explore why some meanings, but not others, are recovered in the process of interpretation of puns in advertising. Researchers (Leigh, 1994; Phillips and McQuarrie, 2002) show the dominant usage of puns in advertising, but Relevance Theory can take the work further by interpreting how the advertiser communicates with consumers through puns. The development of a pragmatic theory of Relevance by Sperber and Wilson (1981, 1986) has provided a new framework for the analysis of puns. Pragmatics is defined as a theory of utterance interpretation, confronting problems such as, for example, how to disambiguate ambiguous sentences or how to interpret appropriately utterances whose content is superficially irrelevant to their context (Smith, 1982). The major aim of

pragmatic theory is to present an explicit explanation of how individuals decode statements. According to Relevance Theory, more processes need to be involved in the interpretation of puns, not just coding and decoding.

In the advertisement "Dive in and get some fantastic offers" (no. 16 in the Appendix), the relevance of the pun is maximized by the reward obtained from the processing effort required for the maximization of contextual implications. Maximizing relevance, according to Sperber and Wilson (1981), is just a subject of gaining information from the mixture of a proposition and a context in the most efficient way, and it seems sensible to think that all conceptual information is processed with this aim. The advertiser tries to make his message as relevant as possible to the reader. The reader has a systematic expectation of relevance.

According to Relevance Theory (Sperber and Wilson, 1981), if the addressee suspects that the communicator has deliberately chosen an overelaborate stimulus and caused him some extra processing effort, he might doubt the communicator's true intention to communicate and refuse to produce extra effort to process the utterance. The advertisement "Dive in and get some fantastic offers" allows the customer to derive the optimally relevant meaning as the reader knows that the message occurs in the context of advertising for the tour operator and the advertiser implies "diving in" as "an action to choose from a wide variety of offers" (Harris, Sturm, Klassen, and Bechtold, 1986). Here the advertiser's interest coincides with that of the consumer. It is in his interest to be understood and therefore to make it as easy as possible for the receiver to understand him. The stimulus he produces must be the most economical one he could have chosen to achieve the intended effects and nothing less will do (Tanaka, 1992). The language in context of advertis-

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ing accepts the use of puns as it assists the advertisers to achieve the intended effects.

The following examples demonstrate puns' functions in relation to principles of Relevance Theory. The example (1) is the advertisement for Access credit cards in Thomas Cook brochures in 1970s (see the Appendix, advertisement no. 57):

- (1) Access helps you travel light. Access.
Simply a better way to pay- Worldwide.

The principles of relevance and consistency help the reader to recover the intended interpretation. According to the interpretation that "travel light" means "travel with a light luggage," the audience would derive the following assumption:

- (2) Access helps you travel with a light luggage anywhere in the world.

Known that it is a credit card advertisement, assumption (2) would bring certain contextual effects, which include the following:

- (3) Access offers you a better way to pay without carrying all the cash with yourself.

The interpretation (2) will have to be rejected by the consumer, as inconsistent with the principles of consistency and relevance, and in particular with the fact that it is an advertisement, it is for credit cards, and it is found in Thomas Cook

brochures. Having rejected the first interpretation to come to mind, the audience would realize that the second phrase of the advertisement "simply a better way to pay" means that it is an advertisement for credit cards, and the utterance (3) will be derived from the addressee's interpretation.

The aims of advertisements to attract the attention of the consumers will be achieved by the above phrase as the relevance to the context has been questioned by the receiver. And, thus, the message stays longer in the minds of the readers as they would think of its real meaning. It will be more successful in attracting the audience's attention than an advertising message such as, "Use our credit card when you go abroad," which they may entirely ignore. According to Tanaka (1992), the purpose of this message is not to convey a novel idea. As the ultimate message is so obvious, in this case "Use our credit card," it may well be made more appealing for the audience if there is a puzzle to solve (Tanaka, 1992). The message may achieve some of its appeal because it reads initially as if it was about luggage, rather than about credit cards.

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text. The addressee is rewarded for solving the pun by understanding the intended meaning of the advertisement and not ignoring it (Tanaka, 1992). There is the possibility that with no pun used, the audience would have paid no attention to the advertisement, and hence it would have achieved no effect. So the effort needed to process the pun is still the minimum the advertiser was justified in demanding, given that he wanted to achieve the effect he did (Tanaka, 1992).

According to Relevance Theory (Sperber and Wilson, 1981), the ostensive stimulus is the most economical the advertiser could have used to achieve the intended effects (Tanaka, 1992). The ostensive stimulus is a deliberate behavior of the advertiser that can be explained assuming that he/she provides evidence of intending to give more informative details in the text- In this case (1) the phrase is the most economical one the advertiser could have used to achieve the intended effects, for, without going through the whole process, the readers would not even notice the advertisement.

The advertiser intends to communicate to his audience only one meaning. The advertiser intended "travel light" to express "travel without cash" and can also mean "travel light" as "travel without luggage as you can buy anything you need with our credit card." There are a few ways to interpret the advertising text and the audience will continue to search

for other interpretations (McQuarrie and Phillips, 2005).

Puns perform the correlating function seen in all advertisements, but in a way that asks to be interpreted. Condensation draws together both the denoted and connoted meanings of the advertisement, therefore making a link between them, so that this decoding involves not finding a meaning, but finding the hidden link between two meanings.

The Thomas Cook advertisement "Don't just book it, Thomas Cook it!" (no. 7 in the Appendix) is a good example of using condensation to perform the basic advertising function of linking the product and a quality or an idea. Thomas Cook, the tour operator, becomes synonymous with the measure of quality. By naming the product in the form of the action (imperative form of the verb "Thomas Cook it"), the advertiser emphasizes that Thomas Cook offers a good booking service. Thomas Cook is made into an absolute, despite its linguistically relative quality: Don't just book it, Thomas Cook it!

The additional processing effort demanded is complemented by the increased strength of the message conveyed or by the increased memorability of the text (Tanaka, 1992). The advertisement with the use of the pun stays in the receiver's mind longer due to the additional effort required to process the pun. The extra uncommunicated interpretation provides access to denotative meaning that is used in processing the

intended interpretation and thus gives rise to additional contextual effects (Tanaka, 1992). According to Tanaka (1992) two meanings can be successfully communicated in the text.

The advertisement achieves optimal relevance in communication with puns in advertising despite the extra processing effort of its ambiguous meanings, because it is the most economical way to achieve the contextual effects in advertising text (Tanaka, 1992).

CONCLUSION

In conclusion, the pun is a figure of speech beneficial for use in advertising. This is explained by characteristics of punning and its functions in advertising, which range from double meaning to humor. Puns are ambiguous, which makes its interpretation not clear cut. Relevance Theory helps to explain how the ambiguous meanings can be interpreted in the context of advertising. Certain styles are not accepted in everyday language, but seem to be appropriate for the expressions used in the persuasive language of advertising. The use of punning in advertising offers an example of how advertising language can be more than just another use of language: it is a special and inventive use of language that serves the advertiser's commercial purposes while satisfying the audience's need to enjoy their language. Pun as a device for capturing attention with a humorous effect and double meaning is expected to be utilized in advertising language as it fulfills the purpose of advertising—to attract attention and sell products.

Further work can be conducted to test the assumptions made in this article against empirical data to find whether the assumptions can be generalized. This article contributes to knowledge in theoretical and methodological concepts within advertising depiction via linguistic devices and hopes to generate some further

discussions within the area. Hence, the article aims to be considered as a starting point for research into the vast subject of linguistic approach in print advertising.

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APPENDIX

1. Come fly with me. BAA airports
2. Enjoy our newest innovations in convenience and comfort. American Airlines
3. Warm up in the Caribbean
4. Get out there—Royal Caribbean cruise lines
5. Where wonders never cease—Alton Towers
6. It's so bracing—Skegness
7. Don't just book it. Thomas Cook it.—Thomas Cook
8. For a truly magical holiday experience . . . Something for Everyone. Enjoy the splendour of a Victorian Manor House and 12 acres of picturesque grounds.
9. Relax . . . we've got the holiday for you! Enjoy . . . No tent? Smile . . . for a great fun holiday! Trevornick Holiday Park.
10. The ML Discovery Cruise. Rediscover Quebec City!
11. With the whole of Europe to explore, it's easy to overlook what's on your doorstep—the whole of Great Britain! Don't miss out on good old Blighty. Here are some great ways to get a bit more out of being in the UK.
12. Hop-on hop-off as many times as you can squeeze into the pass duration.
13. Superior quality and adult escapes . . .
14. Licence to thrill. As night falls, take an exciting journey through dark snowy forests as you explore the Arctic beauty by snowmobile.
15. Tenerife. Affectionately known as the "island of eternal spring." Tenerife is home to striking volcanic landscapes and open green countryside.
16. Dive in and get some fantastic holiday offers . . .
17. Try a short break and get hooked for life.
18. Indulge your senses, experience the exotic. Thomson. Asia
19. Flow with the rhythms of the Caribbean.
20. Stimulate your imagination, turning your visit into an enriching travel experience.
21. No matter how far from home or how exotic the seas in which she sails, Minerva II remains a haven of refined, reassuringly familiar comfort. Leather armchairs, wood panelling and tasteful colour schemes create an atmosphere of understated elegance. Stepping aboard is always an occasion—never intimidating, always welcoming.
22. Land of ice and fire. On a true journey of contrasts, from the ancient towns of Norway and the Faroe Islands, to the glacial and volcanic beauty of the Icelandic mainland, Minerva II's progress will reveal an array of outstanding natural phenomena and historical delights.
23. Playground of princes. Explore the cities, landscapes and monuments favoured by heroes, emperors and legionnaires. Discover ancient palaces and cities and experience the settings for revolts and the signing of world-changing treaties.
24. Rome, Italy. Rome may not have been built in a day—but you can see a lot of this treasure-packed city in one!
25. Like to delve into the Caribbean? First, find out how to delve into the brochure.
26. Rise and you'll certainly shine!
27. Step out in spectacular style! With a choice of entertainment that is as dazzling as the Caribbean islands you'll be visiting, evenings on board have an extra special atmosphere to match your every mood perfectly. As the sun goes down, let the lights come up!
28. You are cared for completely by a crew who delight in saying "yes."
29. There is a place in the cool blue Caribbean where elegance prevails over excess and a reverence for tradition outshines even the sun.
30. You haven't seen London until you've seen our pubs. . . . And here are some of the best
31. Go as you please. The airline of Republic of Ireland
32. Go as you please by Golden Wing
33. Tour awhile . . . Stay awhile holidays. Here's an alternative holiday suggestion—"Tour awhile . . . stay a while" means just that: it gives you an opportunity to combine the ever-changing panoramas of a coach tour, with a whole week's stay at a carefully selected resort.
34. The ideal Tour of Holy Goddess playing on the Grand Canal, Venice
35. A holiday with a world of difference
36. Fly first—cruise later!
37. Enjoy the scene behind the scenes on a B1 Discovery Cruise
38. M.S. Victoria Luxury Cruises. One of the big things about Scandinavia and the Mediterranean next year!
39. An Odyssey to the Greek Islands with names as old as time
40. Featuring go as you please Holidays a choice of over 1750 departures from . . .
41. How easy it is to get to and Fan London Heathrow
42. You are free and easy with a self-drive car in Jersey or Fiuernsey
43. Put new wonder into "Down Under"—Australia's Gateway to the Great Barrier Reef, Haymand Island
44. Ireland: where even a minute takes longer
45. Don't go on holiday—Cooks travel cheque
46. Be sure of your summer holiday. Thomas Cook is a member of the Midland Bank Group
47. Try the Generous Caribbean fly/Cruise. We make your money go further—Norwegian Caribbean Lines—Norwegian for the seamanship. Caribbean for the fun of it.
48. Sea life all the way to South Africa—Union-Castle Submarine
49. To get to the port—take one of our fleet—AVIS—We try harder. We rent Hillman and other fine cars
50. With Adriatica a sea passport to all your holiday wishes
51. We've set our standards rather high—Thomson Cruises—We take care . . . you're free to enjoy yourself.
52. Luxury cruising as it should be—Norwegian America Line—Possibly the most expensive cruises, certainly the best
53. Follow the sun with a golden holiday loan from Forward Trust
54. American hotels: the myth becomes reality

Appendix (cont'd)

55. We check it out before we check in—Thomas Cook
56. Be discriminating. Take one of our super villas in September and see Corfu at its best, without the holiday crowds. Corfu Villas Ltd.
57. Access helps you travel light. Access. Simply a better way to pay. Worldwide.
58. Get a little capital together. The four capitals illustrated are the merest token of the cities Thomson can take you to this winter. (Moscow, Rome, Vienna, Athens). Thomson Winter Sun. We take the care. You're free to enjoy yourself.
59. India. You will never be the same again. The Government of India Tourist Office.
60. Hong Kong. Why not? It'll never be cheaper.
61. We fly the flag to more of the Middle East. To 14 Key Centres. British Airways. We'll take more care of you.
62. Greece and the Hellenic Isles. They're closer than you think.
63. The Pleasure Islands. A holiday to sing about. Trinidad & Tobago. Just the two of us.
64. Athens itself is a Mecca for sightseers and nearby beaches provide a pleasant contrast
65. Seafari. Get away from the usual holiday stampede—Go "AUREOL" to West Africa. Be different this year! Elder Dempster Lines
66. We
don't
Believe
In
Tall
Stories.
So
We'll
stick
To
The
Facts.
Round Voyage to
Jamaica,
Calling at
Antigua or
Trinidad and
Bermuda
from
£355
More facts?
Call in at
Cooks.
Fyffes Line
67. Christmas a headache? Get away with you! Simply cruise through Christmas. Get away on the "France"—the world's largest liner and cruise ship "par excellence." French Line
68. Fly/Cruises—Far and Near—Leave winter behind! . . . get right away to the tropical sunshine of a Caribbean fly/cruise!
69. Untroubled Peace . . . Unsurpassed Comfort at The Imperial Torquay. The Imperial Torquay Hotel
70. The best of both worlds! The secret of a really happy holiday is a good hotel and a comfortable flight. In this brochure Cooks offer you good quality hotels which are generally smaller, quieter, and altogether more relaxing.
71. They may not know your face, but they'll know his. Cooks Travel Cheques.
72. Europe . . . the easy way. Relax in a comfortable seat, and watch Europe's rich and varied beauty unfold: you feel completely at ease . . . because this is a Cooks coach tour.
73. Where the view stretches practically forever. Summit Restaurant, way up top of the Australia Square Tower, slowly revolves to put Sydney at your feet.
74. We match the magic of the orient with the magic of our service. Hotel Miramar, Hong Kong
75. Dover. Your getaway gateway to Europe. Go over-via Dover, Dover Harbour Board.
76. Crossing the Channel with your car needn't be a frantic, crowded, tiring business. Normandy Car Ferries, Southampton-Le Havre. The civilized way to the sun.
77. Save for Sunshine—through a Cooks Holiday Budget Account
78. So near—so different. Holland and Belgium
79. Bespoke travel. Holidays tailored to your personal requirements. Cooks Individual Inclusive Travel Service
80. Be sure—insure . . . Insurances arranged by Cooks. Be sure to ask for particulars