

A pragmatic Study of Narrativism in Foods and Drinks Advertisements

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Abstract:

The current study tackles narration in commercial advertisements. It supposes that the topic in question lacks the sufficient attention by scholars in general and pragmatists in particular. Accordingly, the current study attempts to fill in the gap of the pragmatic area of research by, finding the most prominent pragmatic markers in the narratives of commercial advertisements. The study hypothesizes the following: van Dijk's (1991) model of analyzing narrative discourse can be linguistically adopted as a model for analyzing narratives of commercial advertisements, discourse markers can be involved to show the pragmatic function of different linguistic devices, repetitions of words can play a pragmatic role in the narratives of commercial adverts, tense shift, as a part of Norrick's (2018) pragmatic model of narration analysis, plays a basic pragmatic role in the narratives of commercial adverts, there is a clear pragmatic role of story slot, as a part of Norrick's (2018) pragmatic model of narration analysis, in the narratives of commercial adverts, inference functions to show the pragmatic aspects of narratives of commercial adverts, and commissive acts are the most prominent types of Searle's (1969) speech acts in narratives of commercial adverts.

Keywords: Narratology, Narrative, Advertising.

Introduction

Generally, advertising language is a technique for quick impact and automatic persuasion. Each linguistic element in the ad text is selected according to detailed psycholinguistic models for accurate handling of human language. Pragmatic elements such as the cooperative principle play an important role in selecting vocabulary and grammatical structures, as well as trying to anticipate tacit and explicit knowledge of readers. A comprehensive analysis of these elements becomes of great importance in discerning unique linguistic characteristics to construct an appropriate linguistic narrative to best influence readers. Advertisers attempt to tell consumers about the reliability of their products and services. They aim to persuade the consumer to buy the product through the use of language. Language Advertising fits advertisers' goals of informing, enticing the audience to buy. The public cannot believe the author unless he convinces them of the truth in his product. An advertiser's endorsement depends on whether he uses his language properly. To achieve his goals, he should apply expressive, natural and modern language. Such language must be built skillfully. Hence, narration of advertisements needs a lot of attention to master their wording. The most adequate wording is this which prompts consumers to make implicatures. Accordingly, the currents

study attempts to analyze the pragmatic aspects of narratology in commercial advertisements.

1.1 Statement of the Problem

Commercial advertising aims to communicate something to other people by persuading them in different manners. Commercial advertising as a special type of communication, which is executed by a producer to targets to attract their attention to the information provided. A lot of studies dealt with the interface between pragmatics and narrative studies with reference to Labovian and structuralist narratology. Such interface sets up an informational platform for analytical studies that rely on common outputs between pragmatic approaches and micro-analytic matters of narratology such as bottom-up analysis of the details of the telling performance and a top-down approach of interaction. Studying such interface is common in literary works and literary discourse, but there is a clear gap in studying it in commercial advertising.

1.2 Research Question

The current study raises the following questions and attempts to find proper empirical answers as its hypotheses:

1. How can van Dijk's (1991) model of analyzing narrative discourse, into macrostructure, super structure, and microstructure, be linguistically analyzed in narratives of commercial adverts?
2. How can discourse markers be involved to show the pragmatic function of different linguistic devices?
3. How do repetitions of words play a pragmatic role in the narratives of commercial adverts?

1.3 The Model of the study

The interface between pragmatics and narrative studies can be seen by viewing Labovian narratology and conversation analysis. In addition, identifying markers of discourse and repetition determine the limits of narration. We choose the identity in storytelling and the way to tell. However, the top-down pragmatic approach, as assumed by Norrick (2018), would ask about what these stories do in a particular pragmatic function. The main question of the illocutionary act is how the storytelling is analyzed pragmatically to find out "how stories function as accuse, to appeal innocent and to present evidence in trials".(Ilie and norrick,2018:124). In addition, Searle's (1969) speech acts.

1.4 Limitations of the Study

The study is limited to investigate the pragmatic narratology in the selected commercial advertisements. There are four commercial adverts selected from different websites.

1.5 Significance of the Study

The study attempts to establish the following values :

1. There is a clear interface between pragmatics devices and narratology in commercial devices.
2. Techniques of narratology such as tellability, the bottom-up perspective and the top-down

perspective are analytic devices for the pragmatics of commercial advertisements.

2.NARRATIVISM IN ADVERTISEMENTS

2.1 Narratology

Narratology is the theory of the structures of narratives. Meiser (2011:1) states that "narratology is a humanities discipline dedicated to the study of logic, principles, and practices of narrative representation". Fludernik (2006:8) defines narrative theory, or narratology, as " the study of narrative as a genre. Its objective is to describe "the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies)".

2.2 Types of Narratology

There are different types of narratology:

1. Natural narratology which is proposed by Fludernik (1996) about the structures of narratives that occur in everyday conversations. It deals with the most elemental and prototypical instance of storytelling.
2. Discourse narratology which is dependent on de Saussure`s signifier and signified to find the pragmatic features of the social and cultural framework of narrative act.
3. Story narratology which focuses on the action units that arrange events and themes in lines.
4. Classical narratology which depends on the writings of most of the monographs published in narratology`s classical period.
5. Post classical narratology which focuses on the interface between the discipline of narratology and other fields such as psychology, histrographicalogy, legality, cognition, feminism, etc.

3. Meaning of Narrative

Ilie and Norrick (2018:136) state that:

"Narrative is the standard conversational resource for describing what happened, but not necessarily for expressing feelings, in traditional speech act terms, so that narratives initially, from the inside-out perspective constitute representatives rather than (direct) expressives, though they can certainly function as indirect expressives, for instance as indirect apologies from the outside-in perspective.

Trask (2007:181) defines narrative as " a text which tells a story. A narrative differs from most other types of text in that it relates a connected series of events, either real or fictional, in a more or less orderly manner". Crystal (2008:320) defines a narrative as "an application of the everyday use of this term, as part of the linguistic study of discourse, which aims to determine the principles governing the structure of narrative texts".

Any logical definition of narrative must observe two fundamental things: all narratives have a story, and all stories performed by characters. Stories are told in different modes; therefore, verbally told stories are done by either a story-teller, or a narrator. Primarily, narrative can be defined as anything

that tells a story, which is a sequence of events told by a narrator who narrates a text. The narrator voice can be projected by a number of elements. Genette (1988) calls a text that projects a narrative voice as a narrative discourse such as content matter, culturally appropriate voices for sad, happy, comic, and tragic subjects, subjective expressions that indicate the narrators personal backgrounds, and awareness of the narrator of an audience as an addresser and an addressee.

Ryan (2007:24) consider there is a problematic area concerning the definition of narrative and he attribute the reason to syntax:

" Syntax is the most problematic area for a definition of narrative, because the concept applies only to semiotic systems with clearly definable units that combine into larger linear sequences according to precise rules. But there is no such thing as clearly definable "narrative units" comparable to the words or phonemes of language".

Labov (1972:359-360) defines narrative as "one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which ... actually occurred". Then, Mey (2009:658) states that "the orientation section of a narrative contains statements that provide the setting or context of a narrative". Labov and Waletzky (1967:32) consider such statements serve to orient the listener in respect to person, place, time, and behavioural situation".

3.1.Types of Narratives

There are different types of narratives according to the style of narration:

1. Homodiegetic narrative which is a story narrated by a first person narrator who is also one of the characters of the story.
2. Heterodiegetic narrative which is a story narrated by a third person narrator who is not one of the characters of the story.
3. Figural narrative which is a story narrated by a third person internal focalizer.
4. Fictional narrative which is an imaginary story that has entertainment and educational value.
5. Factual narrative which is a story presents a real life story.
6. Matrix narrative which a story contains an embedded or hyponarrative.
7. Natural narrative which is a story occurs in everyday conversation.
8. We-narrative which is a type of homodiegetic narrative in which the narrator belongs to a group of collective internal focalizers.
9. You-narrative/ Second-person narrative which has a protagonist that is referred to in the second person.

3.2. Narrative Genres

Basically, narrative genres are of two types: narrative and non-narrative. The forms of narrative are countless. Barthes (1975:237) supposes that narratives are either texts or performances. Texts are either oral or written. Oral texts are like gossips and jokes. Written texts are like novels, short

stories, narrative poems, and scripts. Scripts are like play-script, opera-script, and film-script. Performance is like play, opera, film, etc. Chatman (1990:115) believes that there are empty slot that can be filled with any category that might come up. Advertisements are a sub-category of written script or performances.

3.3. Narrative Modes

Bonheim (1982:20-24) appoints four main narrative modes:

1. Scene/ Scenic Presentation:
2. It is a showing mode which presents a continuous stream of detailed action events. (Bonheim,1982:20-24)
3. Summary:
4. It is a telling mode in which the narrator condenses a sequence of action events into a thematically focused and orderly account. (Bonheim,1982:22-24)
5. Description:
6. It is a telling mode in which the narrator introduces a character or describing the setting. (Chatman,1978:43-44)
7. Commentary:
8. It is a telling mode in which the narrator comments on characters, the development of the action, the circumstances of the act of narrating, etc. (Bonheim,1982;30-32)

3.4. Dimensions and Conditions of Narrative

Rayan (2007:22-35) organizes the conditions of narrative into three semantic and one formal and pragmatic dimension:

Spatial dimension

- (1) Narrative must be about a world populated by individuated existents.

Temporal dimension

- (2) This world must be situated in time and undergo significant transformations.
- (3) The transformations must be caused by non-habitual physical events.

Mental dimension

- (4) Some of the participants in the events must be intelligent agents who have a mental life and react emotionally to the states of the world.
- (5) Some of the events must be purposeful actions by these agents.

Formal and pragmatic dimension

- (6) The sequence of events must form a unified causal chain and lead to closure.
- (7) The occurrence of at least some of the events must be asserted as fact for the storyworld.
- (8) The story must communicate something meaningful to the audience.

4. Advertising

Advertising is used to deliver business information to existing and potential clients. It usually presents information about the advertising company, product prescriptions, and location availability of their products, etc. Advertising is indispensable for both sellers and buyers. However, it is more important to the sellers. In the modern era of large-scale production, producers cannot think of paying to sell their products without advertising. The advertisement complements the personal selling of a great deal of the product. Advertising has gained great importance in the modern era. The present section presents a historical review of advertising and definitions, types, functions, and structures of advertisements.

4.1 Types of Advertisements

According to their orientations and the products that they specialize in advertising, as well as according to the type of social segment that it is targeting, Welukar (2012:27-35) determines 15 types of advertisements:

1. Social Advertisements

The main goal of social advertising is to work for the community and is done through non-commercial organizations and non-profit charitable foundations.

2. Political Advertisements

Political adverts are directed towards a specific goal, which is to persuade the audience of certain ideas. They are carried out by political parties and government agencies, especially during electoral campaigns, and preparation for wars. Usually these advertisements mention a competitor's weaknesses and present the candidate's future projects and plans.

3. Advocacy Advertisements

They oriented to specific scientific or social issue, such as the use of family planning methods. Conservation of scarce resources, maintaining green environment. Urban (2014:157) states that "Advocacy is not a way for a company to speak at customers. Rather, it is a mutual dialogue and a partnership that assumes that if the company advocates for its customers, those customers will reciprocate with trust, purchases, and enduring loyalty."

4. Advertising by Google

Nowadays, some of the most popular forms of e-marketing are activities in SEM search engines (Search Engine Marketing). In 2000, Google introduced an innovative advertising program called AdWords. The basic essence of AdWords was to support marketing activities through Google search engine. (Szymanski & Lipinski, 2019:98-99)

5. Retail Advertisements

Retail advertising is advertising via retailers who usually sell goods directly to customers (Welukar, 2012:29).

6. Financial Advertisements

The financial advertising is targeted for attracting capital. It is the preferred type for banks, insurance companies, and large commercial institutions specialized in saving citizens' money.(Welukar, 2012:29)

7. Corporate Image Advertisements

Corporate picture adverts aim at creating an appropriate attitude towards the seller. They attempt to build a good reputation or image for the advertiser instead of selling a specific product or service.(Welukar, 2012:30)

8. Public Relations Advertisements

The main goal of a public relations advertisement is to establish coordination and healthy relationships with clients, bankers, suppliers, the general public and the government.(Welukar, 2012:31)

9. Institutional Advertisements

The goal of institutional advertising is to build the manufacturers' reputation in the minds of the general public. The advertising message is intended to speak about the company, its customers, and its contribution to promoting social welfare activities, in addition to enhancing consumer satisfaction. (Welukar, 2012:32)

10. Internet Advertisements

The Internet is the fastest growing medium in history .It offers incredible opportunities for a wide range of people in both Business and advertising. For advertisers, there is all new world of potential clients.(Welukar, 2012:32)

11. Primary Demand Advertisements

The main objective of this type is to create a demand for a new product category This is necessary if the developed products are expensive in nature. (Welukar, 2012:32)

12. Selective Demand Advertisements

Selective demand advertisement is done to meet the increasing competition mainly in the growth stage Product life cycle. Here, the purpose of advertising is to push the demand for a specific product or service.(Welukar, 2012:33)

13. Product Advertisements

The product advertisement indicates advertising of a tangible product. It is for product marketing Advertising has emerged as a powerful tool. The product can be anything that the trader deals with

or trades in.(Welukar, 2012:33)

14. Service Advertisements

Service advertisements are designed to operate in the public interest. They are done for the general welfare and social development. They are in a non-commercial nature institutional advertising. They are generally used by Government and other organizations to promote the general welfare. (Welukar, 2012:34)

15. National Advertisements

Weluker (2012:34) states that " It is generally undertaken by manufactures of branded goods, for which, advertising messages is communicated to consumers all over the country. Almost all possible mass media, including national newspapers, radio and television network, are employed for national advertising."

4.2 Functions of Advertisements

Advertising is acknowledged as the engine that drives consumer purchase and, therefore, advertising "keeps the wheels of the economy turning" (Rodgers & Thorson, 2012, cited in Qadafi & Wahyudi,2014:2). The primary function of advertising is to introduce a wide range of consumer goods to the public and thus to support the free market economy (Dyer, 1982:36-42). On a global scale, the conduct of and relations between nations, organisations and individuals have been revised according to market models of promotion and competition (Crichton, 2010, cited in Qadafi & Wahyudi,2014:2), in which on further implication will likely lead into the modern society inside the world of advertisements.

5. Van Dijk`s (1988) Model

Van Dijk (1988:52-56) suggests four news schema categories as follows:

1. The Headline and Lead

According to Van Dijk (1988:53), headlines and leads are important parts of a news report. They summarize the report and express the semantic macrostructure. The structure of news in news channels and newspapers follows a hierarchical order. News stories begin with a headline and sometimes an optional lead. The headline and the first paragraph (the lead) are considered the main parts of the news story. Through the headlines, a reader can understand what is going on in all the story. The reader first pays attention to the headline because it is short and meaningful. The words used in headlines and their meanings are important because any culture has its own phrases and idioms and they may carry strong connotations (non-literal meaning) beyond their literal meaning (Reah, 1998:18).

2. Episode: Main Events in Context and their Background

The body contains all the important information concerning the events. In the body, the reader can find the emphasis and intention of the report. Background information gives the reader clues to understand the story. Background may be divided into two types: context (relates the story to the other present events) and history (relates the story to the previous ones).

3. Consequences

News which is given much emphasis is determined by its consequences. Consequences may be more important than the main news events themselves. Topics in the consequences category may have equal position as the main events and can even be expressed in the headline.

4. Comment

News writers sometimes put their comments, suggestions, opinions, and evaluations in the news story.

Van Dijk's (1991) model is divided into three discourse structures: macrostructure, superstructure, and microstructure.

1. The Macrostructure

Van Dijk (1991: 71-72) states that the main topic or theme is important in the analysis of a news report. Topics can show many psychological and social dimensions of news. Important and relevant topics are highlighted and always discussed first, and then the details and intentions of that topic.

2. The Superstructure

Through this discourse structure, the whole text is structured by an abstract underlying form which is called 'superstructure' (Van Dijk, 1991: 118). The media have their own superstructure. Such a superstructure consists of three important parts: introduction, substance, and conclusion. These three parts follow a hierarchical order. The superstructure of news reports begins with a summary represented by the introduction (first paragraph) of a news report, the Main Story represented by the substance (the body of the story), and finally, the conclusion.

3. The Microstructure

The microstructure of news discourse focuses on the semantics, syntax, stylistics, and rhetoric of the actual words and sentences which are used in the news reports. Many different aspects of meaning, such as presupposition, implication, inference, concealment, euphemism, disclaiming denial, blaming the victim are found in news reports. The analysis of meanings and coherence in discourse allows lay people to understand the beliefs, implications, and messages of the speaker or writer of a particular event (Van Dijk, 1991: 177-179).

Stylistics deals with the choice of words and the sentence patterns that organize these words. Rhetoric deals with alliterations and metaphors, which are used with persuasive aim. Syntax, in this model, is crucial because it can manipulate the truthfulness and objectivity of news reports (Van Dijk, 1991: 209-215).

6. Norrick`s (2018) Pragmatic Model

Norrick`s (2018) Model develops a pragmatic analysis of narration based on two perspectives. The first perspective is bottom-up which aims at knowing how to produce the story in order to understand the pragmatics of the presentation narration. The second perspective, which is from top-down, aims to find out what stories can accomplish by interacting with attention to the distinct slots

to fill in the stories of the topic through direct and indirect force, which leads to the reality of a practical perspective in storytelling.

6.1 The Bottom-up Perspective

Norrick (2018:124-129) supposes that discourse markers, repetition and Formulaicity, and tense shifts are linguistic devices that aid to direct analysis through narrative studies. Furthermore, it is important to interfere Hyland`s (2005) metadiscourse markers as they pragmatically function to clarify how to produce the narrative.

6.1.1 Discourse Markers

The term discourse markers is coined by Labov (1977) and popularized by Schiffrin (1986) as foundations of sociolinguistics, but the study of discourse markers becomes the province of pragmatics (Ilie and norrick,2018:125) since discourse markers have functions, but with no meaning of their own. According to Schiffrin et al (2003;54-55) ,"discourse markers constitute a proper sub-class of pragmatic markers, namely those which signal the relation of the basic move to the foregoing turn". Schiffrin (1986:31)considers discourse markers as dependent units which enclose units of talk. Ilie and Norrick (2018:125) state that discourse markers are basically involved to organize the oral narrative. The following are the most prominent discourse markers that best observed in pragmatically analysis of narrative studies from the perspective of getting the story told as presupposed by Norrick (2018):

1. And

According to the Labovian description, the discourse marker "And" expresses the essence of sequentiality in narrative relation Norrick (2018:125). The two clauses that are connected by "And" are not just connected in narrative unit, but they are in the same order. They really function the sequentiality.

(1) Ali fell down

and his sprained is sprained.

Here, the discourse marker "And" pragmatically functions:

A connector of two clauses in a narrative unit.

a director that they are in the same order, and

an implicature of the narrative development.

Routinely, "And" functions to convey the sense of " and then" as a connector of the preceded clause, but it may convey the indirect force of "and therefore" when it has a relation to an extended foregoing passage (Grice,1989:126):

(2) Justin felt depressed.

He accused me of delay.

He shouted a lot,

And finally, he left.

The synergy between "finally" and "and" gives the meaning that Justin left as a result of all events of the narrative passage. So, "And", here, functions as "therefore" which presents the result.

2. Well and But

As Norrick (2001, cited in Ilie and Norrick,2018:126) believes that the discourse markers well and but are pragmatically function as:

- dependent on the expectations of participants about narrative storytelling procedures,
- determiners of the beginning and the ending of the narrative action, and
- directors of listeners back to the main sequence of narrative elements especially after interruptions.

3. Interjections

Interjections are constructed dialogue openers. They are used to include multiple occurrences of constructed speech (Rühlemann,2007:139-143). The main pragmatic functions of interjection are: to co-occur with constructed dialogue, and to provide a kind of auditory quotation mark at the beginning of a material (Ilie and Norrick,2018:127). Even, the repetition of the discourse mark as "oh" may function to suggest the increasingly antagonistic character of the interchange in a narrative passage.

Pragmatically, interjections have their own meaning whenever they are involved in a narrative text:

Hurrah! (emotion of joy)

Alas! (emotion of sorrow)

Wow! (emotion of surprise)

Oh! (emotion of sorrow or surprise)

Ouch! (emotion of pain)

Eww! (emotion of disliking)

Yahoo! (emotion of victory or getting a job)

Huh! (emotion of indifference)

Notably, simple continuers as "m-hm" and "uh-huh" are used to give the permission of continuing the speech, but discourse markers as "yeah, oh, really, and so" give a more accurate expression of continuity of speech. (Ilie and Norrick,2018:127)

Norrick (2010, cited in Ilie and Norrick,2018:127) supposes that "Oh is the prototypical information state token" by which storytellers may orient to and construct their following turns in response to the sequential implications.

6.1.2 Repetition and Formulaicity

Tannen (1989), Ong (1982), Heath (1982), and Norrick (2000) (cited in Ilie and Norrick,2018:127-128) emphasize the importance of repetition and they considered it to play a special organizational role in storytelling. The use of repeated items or the formulaic items such as "it just so happened" pragmatically function "to highlight central events or salient details shortly to come in their narratives and to guide recipients to their main point or evaluation".(Ilie and Norrick,2018: 128), for example:

If I ask Tommy about the reason behind his delay and he says:

It just so happened.

It is concluded that the event of delay is beyond Tommy`s control.

Although formulaic items such as "Yes, of course" is vague, but they pragmatically highlights the teller`s attitude or assessment of the action. (Ilie and Norrick,2018: 128)

6.1.1.3 Tense Shift

Tense shift is generally from the pure past to the historical present. According to Ilie and Norrick(2018: 129), tense shift pragmatically function as:

Establisher of focus to mark transaction in storytelling.

Signal of a shift of teller attention during narrative performance.

Evaluation of the sense of Labov. (as in 3.2.1)

Actually, tenses themselves have no meaning of its own, but the shifting between them may signal alternation that can partite one narrative event from another.

6.2 The Top-down Perspective

This perspective deals with what stories do. By telling a story, there is accomplishment of speech acts. For the narrative description of the discourse force, it is necessary to include both direct and indirect speech acts and assigning to a text an illocutionary force in the sense of Searle (1969:130). According to Norrick (2018), story slot and illocutionary level of Searle`s (1969) speech acts are the most fundamental pragmatic devices in analyzing what stories do.

6.2.1 Story Slot

Stories may function simply as representative acts in the sense of Searle (1969). Stories have their variety of contextual slots. Stories told at bed time defiantly differ from stories told at midday. At bed time, stories of comfortable events are suitable to stimulate children for a comfortable sleeping. The mere genre of such stories function as a pragmatic device of analyzing them as narratives. Speech acts vary in their being direct and indirect. Direct speech acts are done directly without investigating implicit meaning while indirect speech acts are observed according to their illocutionary force. Stories are slotted in a way that function a pragmatic role as indirect speech acts.

Norrick (2018) supposes that stories realize direct representative function from the top-down

prospective to fill a certain cultural slot, so they can be interpreted easily. He states that there are certain narratives for wedding occasions, memorial services, ceremonies of success, and etc. Such stories are representative in illocutionary force and they fill slots where this representative force is prescribed and expected as they are special cases of the life stories. (Ilie and Norrick,2018: 133)

6.2.2 Speech Acts and Illocutionary Force

Norrick (2018) adopts the recurrent functions of stories at the illocutionary level of Searle (1969). Searle`s speech acts include three types of acts which attributed with our saying of words:

1. Locutionary acts which express the literal meaning.
2. Illocutionary acts which express the intentions within the meaning produced.
3. Perlocutionary acts which express the impact of speech on the actions, thoughts and behaviour on others (Paltridge,2006:55).

We actually tell stories to fill standard slots. In order to analyze what stories function as, Norrick (2018) adopts Seale`s (1969) indirect illocutionary function of texts. Accordingly, narratives function one or more of the Searle`s (1969) speech acts (Searle,1977:1-23):

- 1-Representatives : In which the speaker is obliged to the truth of the proposition, such as : concluding or asserting.
- 2-Directives: These involve the addressee to perform an action uttered by the speaker, such as: requesting or questioning.
- 3-Commissives: The speaker commit himself to an action in the future, such as: threatening , offering promising.
- 4-Expressives: Express a mental actions, such as apologizing, welcoming, thanking or congratulating.
- 5-Declarations: These are used to carry to carry out an "immediate changes" to state or affairs, such as: naming, declaring war, or christening"(Levinson,1983:240)

13.2.3 Inference

According to Yule (2010:132), "An inference is additional information used by the listener to create a connection between what is said and what must be meant". There are certain kinds of inferences that people make when reading a simple narrative as advertisements and such inferences become an integral part of the representation of the narrative information. The narrative text suggests goal, plan, action, and state inferences that can be made by readers. Clearly, actions are the basis for narratives. Van Dijk (1978) designs a model of the pragmatic analysis of narratives which consists of three levels: macrostructure, superstructure, and microstructure (Van Dijk,1991:71-72). In his macrostructure, Van Dijk (1991:71-72) states that the main topic or theme is important in the analysis of a news report. Topics can show many psychological and social dimensions of news. Important and relevant topics are highlighted and always discussed first, and then the details and intentions of that topic. Therefore, topics are presented through actions.

Narratives consist of a series of actions and events which are related by their function in a sequence and are tied together by overarching motivations and themes. For example, "Tom ordered a sandwich" may function as a package of sequential actions as it gives the following intended meanings:

1. Tom went into a restaurant.
2. He sat down.
3. He read the menu.
4. He decided what he wanted.
5. The waitress came over.
6. Tom waited for the food.
7. He ate the sandwich.
8. He paid for the sandwich.
9. He felt satisfied.

7.Hyland`s (2005) Discourse Markers

Tan and Eng (2014:26) considers there is an important role of discourse markers in persuasive writing which bridge the intentional meanings of the writer to his readers. Since persuasion is the fundamental aim of advertisements, it is essential to analyze narratives of advertisements according to metadiscourse markers to show their pragmatic role in revealing intended meanings. Gen (2012:851) remarks four functions of metadiscourse according to Hyland`s (2005a:49) model: experiential function (relational process, mental process, existential process, and verbal process), interactive function(frame markers, endophoric items, evidential markers, and coda glosses) , interactional function (hedges, boosters, attitude markers, self-mention and engagement devices), and rhetorical function (ethos, pathos, and logos).

8. Data Analysis

The data of the study are commercial adverts that are randomly downloaded from different websites. The selected data are four adverts. All the selected adverts are analyzed accurately . Data analysis is carried out in two ways: pragmatic analysis and statistical analysis. The pragmatic analysis is done according to the adopted model illustrated in chapter three. Statistical analysis is achieved to fulfill the quantitative aims to support the findings of the pragmatic analysis.

8.1 Pragmatic Analysis

Advert (1)

Drink Coca-Cola

Delicious and Refreshing

Thirst asks nothing more

Life's "big moments" are often little ones. One of them is that happy moments at the soda fountain...with a tinkling glass of ice-cold Coca-Cola. "Delicious and refreshing"...Coca-Cola has the taste all ages like.

Analysis of Advert 1.

According to Van Dijk's (1988) Model, the macrostructure presents the main topic of the advert which is the quality of a cold drink called Coca-Cola. The superstructure presents introduction, substance, and conclusion. The introduction is "Drink Coca-Cola". The following utterances are the substance which presents the merits of such cold drink. The conclusion is presented by the utterance "Coca-Cola has the taste all ages like". Then, The microstructure of the advert is analyzed according to the pragmatic aspects of narration in commercial adverts which is analyzed according to Norrick's (2018) Pragmatic model of Analysis:

1. The Bottom-up Perspective Analysis

According to Norrick's (2018) model of pragmatic analysis of narratives, there are three devices that can be observed to understand the intended meaning behind the use of such linguistic units in narratives as adverts. They are discourse markers, repetition and Formulaicity, and tense shifts.

A. Discourse Markers

According to Norrick (2018), "and" is a pragmatic device which expresses the essence of sequentiality in narrative relation. The cold drink of Coca-Cola is presented to have two separated merits: delicious/ refreshing. They are connected by "and" which functions the role of sequentiality as well as the director that they are in the same order in narration.

According to Hayland (2005), the use of brackets, as in "big moments" and "Delicious and refreshing", and the hyphens, as in "ice-cold Coca-Cola" is a code glosses markers which pragmatically function to highlight the main topic of the text which is "Cold Coca-Cola".

B. Repetition and Formulaicity

There are two cases of repetition:

1. *Delicious and Refreshing..... Delicious and Refreshing*
2. *Life's "big moments" are often little ones. One of them is that happy moments at the soda fountain*

The two cases of repetition play a special organizational role in the storytelling of the narrative of the advert. They pragmatically function to highlight the central topic which is mentioned in the macrostructure that Coca-Cola deserves to be drunk. In addition, the two cases of repetition function as pragmatic markers of salient details shortly to come in the narrative of the advert. They pave the way to the conclusion of the superstructure that "Coca-Cola has the taste all ages like."

C. Tense Shift

There is no tense shift in advert 1 since it is narrated in the historical present. The use of such tense

without a shift to the pure past pragmatically function as an indicator of the supposed imperishable merit of the Coca-Cola.

2. The Top-down Perspective Analysis

A. Story Slot

According to Norrick`s (2018) model, the top-down perspective deals with what narratives do. Stories have their variety of contextual slots. The narrating of "Thirst asks no more" pragmatically, function as an indicator of the necessity and satisfying of the drink to thirst. In addition, the story slot of "Soda fountain" pragmatically function as an abundance of satisfying after thirst. The two story slots are not mere narratives, but they are pragmatic indicators that enhance the main topic.

B. Searle`s (1969) Speech Acts Analysis

Searle`s speech acts and story slot are the most prominent pragmatic aspects of narratives. Stories are normally representative acts in the sense of Searle (1969). In the case of narratives in commercial adverts such as advert 1, there are both direct and indirect speech acts. The direct speech act is presented by the direct order of drinking Coca-Cola at the utterance of the macrostructure. The indirect speech act presents the illocutionary level of representative acts. The narrator is obliged to assert the main topic by mentioning some stimulations of his product "good moments of life/ Soda fountain", then, he/she draws a conclusion.

C. Inference

Inference is additional meaning to create a connection between what is said and what must be meant. The listener/reader make an inference of a series of actions when he/she hears/reads "One of them is that happy moments at the soda fountain". Such utterance pragmatically function a sequence of actions:

- 1)You buy Coca-Cola.
- 2)You open the bottle.
- 3)You counter a fountain of soda.
- 4)You feel the delicious taste of it.
- 5)You enjoy happy moments.

Such inferences are intended and implicit meanings that are inferred by a listener/ reader to be overarching motivations of the main topic.

Advert (2)

Ice Cream Truck Favorites.

Nothing sets a heart aflutter quite like the jingle of an ice cream truck. These frozen throwbacks will re-create the same Mr. Frosty magic right from your very own kitchen.

Plus: (more kid-friendly summer recipes)

Analysis of Advert 2.

According to Van Dijk's (1988) model, the macrostructure conveys the refreshment of ice cream as a main topic. As a superstructure, the introduction is about ice cream truck which is called "*Mr. Frosty*". The following utterances present the merits of the material which is refreshment and suitability to be in kitchens. The conclusion is that "*Mr. Frosty*" is right to any kitchen.

The microstructure of the advert is analyzed according to the pragmatic aspects of narration in commercial adverts which is analyzed according to Norrick's (2018) Pragmatic model of Analysis:

1. The Bottom-up Perspective Analysis:

This type of analysis has three main subtypes: the discourse markers, repetition Formulaicity, and tense shift.

A. Discourse markers:

There are several uses of discourse markers in advert 2.

1) According to Hyland (2005), the use of brackets such as in "*(more kid-friendly summer recipes)*" and the hyphen (-) in "*kid-friendly*". The pragmatic function of the discourse markers the brackets is to show code glosses which resembles advisable conclusion of the advert. According to Rozhdestvenskii (1990:308-309), the hyphen pragmatically functions the dynamic characteristics of speech. In "*kid-friendly*", it shows the adverbial description of this type of ice cream as suitable summer recipes of kids.

2) According to Hyland (2005) the metadiscourse markers, "*set*" and "*plus*" are engagement markers. They function as devices of engagement which engage what precedes to what follows. "*Set*" engages the anaphoric reference "*Nothing*" to the following utterance "*sets a heart flutter quite like the jingle of an ice cream truck*" as the referent is "ice cream". "*Plus*" engages what follows of an advisable conclusion which is "*more kid-friendly summer recipes*".

3) According to (ibid), the metadiscourse marker "*magic right*" is an attitude marker which reflects the attitude of the narrator. Here, the advertiser reflects his attitude of the product as it refreshes the heart as magic may do.

4) Discourse hedges such as "*quite*" is helpful to keep communication more euphemistic and convincing.

B. Repetition and Formulaicity

There is a single repetition of "*ice cream truck*". Such repetition pragmatically functions to highlight the central topic and the salient details to guide the addressee to its main point which is the refreshment role. Such repetition leads to the final advisable conclusion that this product suits to be a good summer recipe for kids.

C. Tense Shift

There is no tense shift in advert 2. And such absence pragmatically functions to reveal that this product has imperishable merit of refreshment in accordance with the advertiser's point of view.

2. The Top-down Perspective Analysis:

A. Story Slot

Stories vary according to their contextual slots. The narration of the ice cream as " a truck which sets a heart aflutter like a refreshed truck" is pragmatically functions as an indicators of both quantity and quality. As a quantitative indicator, using "truck" implicates the meaning of "abundance". As a qualitative indicator, using changing the mood and " *summer recipes*" indicates the high merit of the product.

B. Searle`s (1969) Speech Acts Analysis

In advert 2.,there is no direct speech act. There are illocutionary acts that express the intentions of the advertiser, within the meaning produced, which is (This type of ice cream) is suitable to everyone. These illocutionary meanings are presented by:

1. Representative acts such as assertion of the ability of Mr. Frosty ice cream to refresh the heart and its suitability to be in every kitchen.
2. Declarative acts such as the ending declaration that Mr. Frosty is suitable to be a proper summer recipe of kids.

C. Inference

Inference as a pragmatic device reveals that there are additional meanings that create a connection between what is said and what must be meant. The expressions of the advert indicate the following intended meanings:

- 1) Buy this product because it is refreshing.
- 2) Keep this product in your kitchen because it is useful.
- 3) Buy this product for your children because it is suitable for hot summer moments

Advert (3)

Extra Joy for Easter.

A perfect treat for the whole family, CADBURY Mini Eggs Chocolate Cakes are all the fun of the season and the joy of CADBURY rolled into one – designed to create a truly joyful taste sensation for all this Easter.

Analysis of Advert 3.

According to Van Dijk`s (1988) model, the macrostructure conveys the extra joy as a main topic. As a superstructure, the introduction is about a chocolate cake " *CADBURY Mini Eggs Chocolate Cakes* ". The following utterances describe the merits of the material as granting joy in Easter and the sensation of happiness. The conclusion is that " *CADBURY Mini Eggs Chocolate Cakes* " is suitable for celebrations of Easter.

The microstructure of the advert is analyzed according to the pragmatic aspects of narration in

commercial adverts which is analyzed according to Norrick's (2018) Pragmatic model of Analysis:

1. The Bottom-up Perspective Analysis:

A. Discourse markers:

There are several uses of discourse markers in advert 3.

1) The hyphen (-) in " *one – designed* " pragmatically functions the dynamic characteristics of speech. It reflects code glosses of the main topic which is the suitability of the unity in design to fit the celebration.

2) According to Hyland (2005), the metadiscourse marker "*and*" is transaction marker. According to Norrick (2018), "*and*" pragmatically functions the sequentiality in narration relation. The two clauses connected by "*and*" are not just connected in narrative unit, but they are in the same semantic order. Both reflect the joyful effect of the product in all seasons as well as in Easter.

3) According to Hyland's (2005) view, "*truly*" is a discourse marker which pragmatically function as a booster. It enhances the idea of joy.

4) "*Extra*" is an attitude marker that reflects the attitude of the advertiser towards the product. It pragmatically functions as positive indicator of the role of the product in making joy.

5) The demonstrative "*this*" is a reference which pragmatically functions as a proximity of the speaker.

B. Repetition and Formulaicity

There is a repetition of "*joy*". Such repetition pragmatically sheds a light on the central topic and the salient details to guide the addressee to its main point which is the joyful taste sensation of this kind of chocolate cakes. Such repetition reveals the final conclusion which is this product is suitable for the moments of all seasons and Easter celebrations.

C. Tense Shift

There is no tense shift in advert 3. Such absence pragmatically functions to reveal that this product has imperishable merit of joyfulness in all seasons in accordance with the advertiser's point of view.

2. The Top-down Perspective Analysis:

A. Story Slot

The narration of the product as " a perfect treatment for the whole family" is pragmatically functions as an indicator of its quality. The use of very contrary words such as "*Mini*" and "*all the fun*" makes the story slot as a qualitative indicator that narrates the amount of joyfulness of the product.

B. Searle's (1969) Speech Acts Analysis

In advert 3.,there is no direct speech act. There are illocutionary acts that express the intentions of the advertiser, within the meaning produced (Mini Eggs Chocolate Cakes), which is suitable to everyone. These illocutionary meanings are presented by:

- 1) Representative acts such as assertion of the quality of Mini Eggs Chocolate Cakes to make joy for people in all moments and especially the moments of Easter.
- 2) Declarative act which is implicated by the whole text as a piece of advice that stimulates the hearer/ reader to buy the product.
- 3) The whole text can be a Commissive act as it promises people to joy the taste sensation for all the Easter when they buy the product.

c. Inference

The linguistic structure of the texts implicates additional meanings that create a connection between what is said and what must be meant. The expressions of the advert indicate the following intended meanings:

- 1) Buy such kind of chocolate cakes.
- 2) Feel the taste of sensation.
- 3) Enjoy the Easter moments.

Advert (4)

Analysis of Advert 4.

According to Van Dijk`s (1988) model, the macrostructure presents the Offers awesome salads as a main topic. As a superstructure, the introductory expression " *Yummy, fresh, freedom in a bowl Salads*" introduces the abstract of the text which is "fresh salads". The following substance of the text is presented in an inquiry and its response. Then, they are followed by an imperative sentence which advises people to experiment the product. The conclusion is included within the imperative sentence which is " Plenty of choices for a skilled day".

The microstructure of the advert is analyzed according to the pragmatic aspects of narration in commercial adverts which is analyzed according to Norrick`s (2018) Pragmatic model of Analysis:

1. The Bottom-up Perspective Analysis:

This type of analysis has three main subtypes: the discourse markers, repetition Formulaicity, and tense shift.

A. Discourse markers:

There are several uses of discourse markers in advert 4.

- 1) The use of the personal "we" pragmatically functions according to Hylland (2005), "we" is a discourse marker which functions self-mention. It approximates the advertisers to people.
- 2) According to Hylland (2005) the metadiscourse markers, "say" is code glosses marker. It functions to highlight the response of the preceding question. Instead of responding by mere "Yes", the advertiser use "say" to assert his/ her response.

3) According to Hyland (2005) the verb "*select*" is a metadiscourse marker that functions to engage two coordinate clauses.

4) The use of the personal "*your*" pragmatically functions according to Norrick (2018), "*your*" is a discourse marker which functions engagement.

5) The use of the "*and*" pragmatically functions according to Norrick (2018), "*and*" pragmatically functions the sense of sequentiality as well as the sense of the same order of the connected clauses.

B. Repetition and Formulaicity

There is a single repetition of "*salads*". Such repetition pragmatically functions to highlight the central topic and the salient details to guide the addressee to its main point which is the elegant choice. Such repetition leads to the final phrase that urges a taste of salad as a luxurious choice.

C. Tense Shift

There is no tense shift in advert 4. And such absence pragmatically functions to say that this product has imperishable merit of elegant choose in accordance with the advertiser's point of view.

2. The Top-down Perspective Analysis:

A. Story Slot

The story slot of advert 4. occupies the perfect vacuum because it revolves around the fact that choosing this type of salad gives your day a kind of luxury.

B. Searle's (1969) Speech Acts Analysis

In advert 2., there is no direct speech act. There are illocutionary acts that express the intentions of the advertiser, within the meaning produced which is (This type of salads). These illocutionary meanings are presented by two directive acts:

1) The interrogative "*Can a salad be classy?*" does not seek for a response from the addressee as the response is immediately followed by "*We say yes*". So, the interrogative is not a question, but it is a direction for the classy merit of the salad.

2) The imperative "*Add a little panache to your day.*" and "*select mixed greens, elegant toppings, and choices galore.*" Implicates the meaning of advice to experiment this kind of salad.

C. Inference

Pragmatically, there are additional meanings that create a connection between what is said and what must be meant. The expressions of the advert indicate the following intended meanings:

1) Attempt this kind of Salad.

2) Attempt different choices.

3) Your day is different.

8.2 Statistical Analysis

8.2.1 The Bottom-up Perspective Analysis

8.2.1.1 Statistical Analysis of Discourse Markers

The analysis narration of the selected commercial is done according Hyland`s (2005) taxonomy of discourse markers, Halliday and Hasan`s (1976) markers of cohesion and coherence, and Norrick`s (2018) model of narrative markers.

8.2.1.2 Statistical Analysis of Hyland`s (2005) Taxonomy of Discourse Markers

The analysis of data shows that engagement markers is the most prominent type of discourse markers. Engagement markers occurs 59 times out of the total occurrence of Hyland`s (2005) discourse markers. Engagement markers amount 51.3 %. The second rank is occupied by transition markers. They occur 24 times and amounts 20.8 %. The third rank is occupied by code glosses markers which occur 9 times and amounts 7.8 %. The other observed markers are: attitude markers (6.9 %), self-mention (5.2 %), hedges (4.3 %), boosters (2.6 %), and framework markers (1.7 %).

These findings are illustrated in Tables (1) and Figures (1) below:

Table 1: Discourse Markers of Food and Drinks Adverts

Discourse Markers	Ad.1	Ad.2	Ad.3	Ad.4	Freq.	Perc.
Code Glosses	3	2	1	1	7	38.8 %
Endophoric Markers	-	-	-	-	-	0.0 %
Evidentials	-	-	-	-	-	0.0 %
Frame Markers	-	-	-	-	-	0.0 %
Transition Markers	1	-	1	1	3	16.6 %
Attitude Markers	-	1	-	-	1	5.5 %
Boosters	-	-	1	-	1	5.5 %
Engagement Markers	-	2	-	2	4	22.2 %
Self-Mention	-	-	-	1	1	5.5 %
Hedges	-	1	-	-	1	5.5 %
Total	4	6	3	5	18	100%

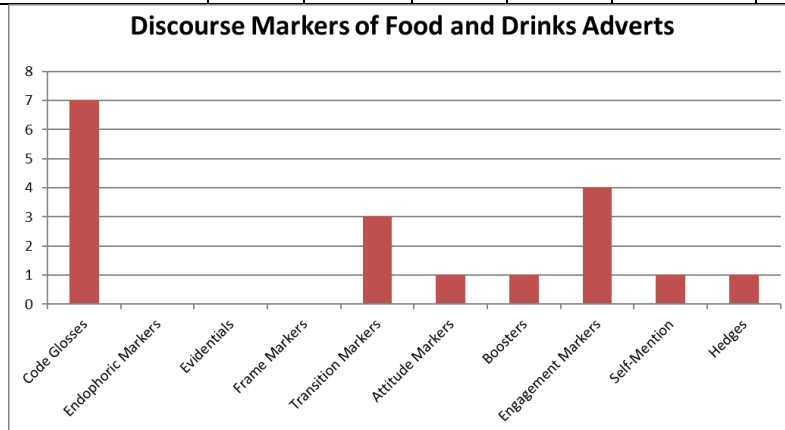


Figure 1: Frequency of Discourse Markers of Food and Drinks Adverts

8.2 Statistical Analysis of Norrick`s (2018) Discourse Analysis

According to Norrick (2018), discourse markers are many, but the analysis of the selected commercial adverts shows that only "and" is used. "And" occurs 21 times as a discourse marker in the sense of Norrick (2018).

8.2.1 Statistical Analysis of Repetition and Formulaicity

Relatively, the main topics of the narratives are repeated. In few cases, there are certain words or phrases are repeated instead of the advertised material, but generally, they represent the main topics.

8.2.3 Statistical Analysis of Tense Shift

Tense shift is observed in the selected adverts. Tense is not shifted in 13 adverts, but it is shifted in three adverbs. The percentage of keeping tense is (81.5 %), and tense shift amount (18.5 %).

8.3 The Top-down Perspective Analysis

According to Norrick (2018), the top-down perspective analysis includes story slot and certain pragmatic aspects that are related to the analysis of the pragmatic aspects of narratives. Story slot and inference are not a proper area of statistical analysis as they are qualitatively analyzed.

In addition all adverts shows a violation of the qualitative maxim in the sense of Grice (1975). Yet, statistical analysis is applied to Searle`s (1969) speech acts. The most prominent speech act is representative act, which occurs 14 times (of 25) and amounts (56.0 %). The second more prominent speech act is directive act, which occurs 7 times and amounts (28.0 %). Then, declarative act occurs 3 times and amounts (12 %). In the final rank is commissive act, which occurs one time and amounts (4.0%).

These findings are illustrated in Table (2) and Figure (2) below:

Table 2: Indirect Speech Acts

Speech Acts	Frequency	Percentage
Representative Acts	14	56.0 %
Declarative Acts	3	12.0 %
Commissive Acts	1	4.0 %
Directive Acts	7	28.0 %
Total	25	100 %

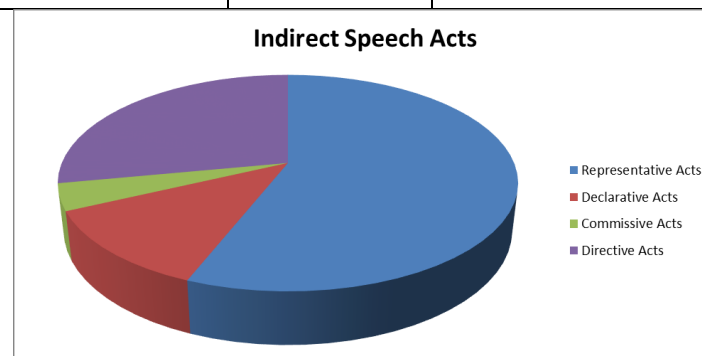


Table 2: Indirect Speech Acts

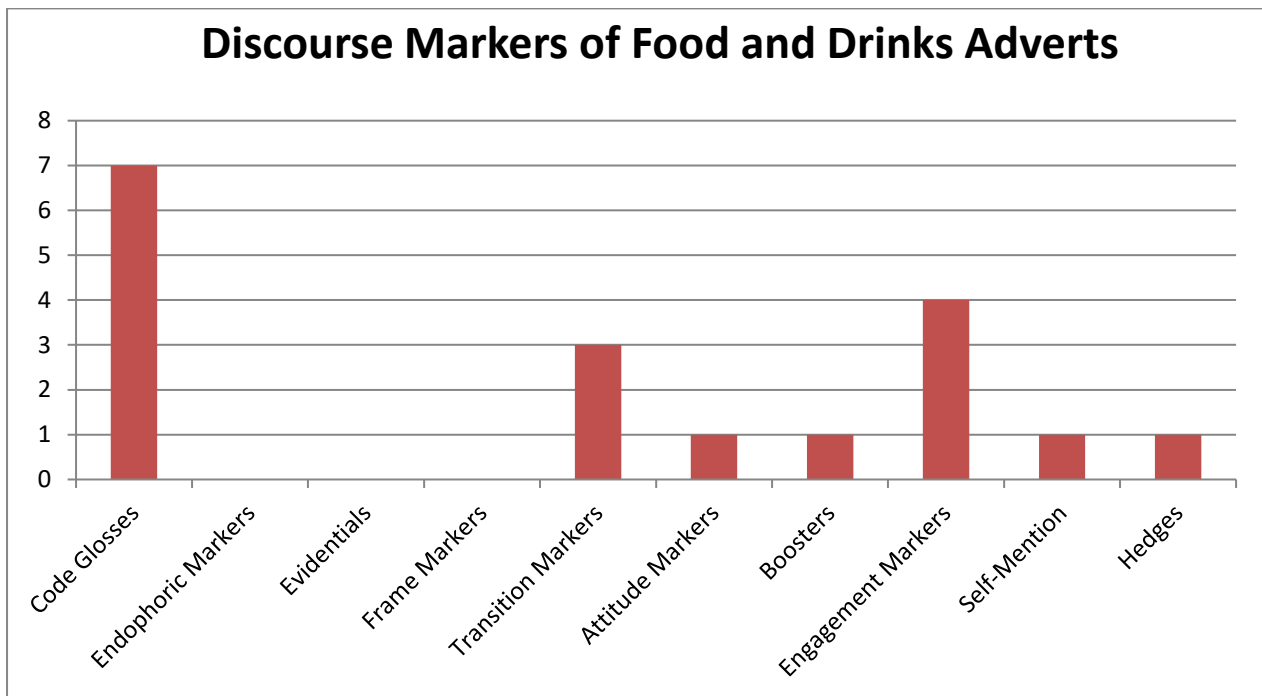


Figure 2: Frequency of Discourse Markers of Food and Drinks Adverts

9. Conclusions

The study arrived at the following conclusions:

1. The first division of van Dijk's (1991) model of analyzing narrative discourse is the macrostructure. It is resembled by the main topic. It is important in the analysis of news reports and adverts narration. Main topics reflect many psychological, social, and cultural dimensions. They are highlighted and presented first. The main topics of the selected commercial adverts manage to reflect the intentions of the advertiser (narrator). Their occupying the head of the narrative plays a pragmatic role as they implicate the content of the advert which is followed and must be observed by consumers. Most of the heads clearly reveal the name (either the particular name or its genre) of the product, as "Drink Coca-Cola", "The Perfect Getaway Vehicle", "The Future of Television is Here", and "SMART Personal Loan". Little some, implicate the certain meaning by presenting some of the main topic's features, as in "Solutions for you", "Work Anyway", and "Extra Joy for Easter".

2. The second division of the adopted model is the superstructure of the narrative. It is the structure and the basic form of the narrative. It consists of three parts: introduction, substance, and conclusion. The introduction, which is the main sentence, of the selected adverts pragmatically functions as an introductory sentence for subsequent details that will provide more clarity on the main topic. The details of the narrative is embodied in the substance which functions as the body of the narrated advert. Then, conclusion pragmatically functions as enhancer of the main topic.

3. The third division of van Dijk's (1991) model of analysis of narrative discourse is the microstructure. It focuses on the linguistic and pragmatic devices that are used to present meaning, presuppositions, implications, inference, etc. The current study focuses on the pragmatic devices that

are used in revealing the intended meanings of the commercial adverts, particularly in persuasive meaning. The analytic study reaches a fact that the use of pragmatic devices and discourse markers function to reveal the intended meanings of the narrated adverts, as followed in the next conclusions.

According to Hyland's (2005) model, the engagement markers is the most prominent type of discourse markers. They pragmatically function to engage the addressee into the narrative.

5. Repetition, as part of the bottom-up perspective of the microstructure, plays a fundamental pragmatic role. It functions to highlight the main topic and the words that aid to reveal its importance.

6. Tense shift, as a part of Norrick's (2018) pragmatic model of narration analysis, plays a basic pragmatic role. Most of the analyzed adverts are narrated without tense shift, Such absence of tense shifting implies an illocutionary meaning. Keeping narrations in historical present is an establisher of focus to mark transaction in storytelling. It tells that the adverted product keeps its merits in a long term.

7. Story slot, as part of the top-down perspective, plays a proper pragmatic role. All the analyzed adverts are narrated in a manner of storytelling that practically reflects the main topic and the intended meanings. No story is slotted irrelatively.

8. Inference, as a pragmatic device of the microstructure, is observed. All the messages of the advertisers go beyond the literal meaning. Reference functions to understand the complete meanings. Advertisers do not give orders to buy products. Instead, they tell their narratives and addressees infer the complete meanings.

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