Implicatures And Explicatures In English And Spanish Commercial Messages: Pragmatic Level Versus Semantic Level

Verónica Vivanco
veronicavivancocervero@yahoo.es
Polytechnic University of Madrid

Abstract

This article analyses the differences between English and Spanish in technical advertising texts in relation to the concepts of implicature and explicature. It looks at the distinctive features of publicity discourse in both English and Spanish advertising messages. The texts studied show different patterns: fluctuation from implicit to explicit implicatures, explicatures combined with consecutive sentences*,* explicatures combined with implicatures, and exclusive use of implicatures. The contrast between English and Spanish reveals that the latter makes a full display of implicatures, so that the pragmatic level has a higher level of use. In contrast, English shows a tendency to combine implicatures with explicatures or with consecutive sentences, which also play the role of hidden implicatures. Both the English and Spanish language makes full use of implicatures. They are graded on a scale which ranges from implicit (veiled) to explicit (open) implicatures. The analysis shows that advertising messages share the same behaviour in the self-attribution of the concept of quality; they also show a contrast between the positive features of the company being advertised and insufficiencies of the rival companies; and, finally, this counterbalance is shown by means of the opposition open statements (haves) and implicatures (haves nots).

Keywords: advertising discourse, English, Spanish, implicature, explicature, consecutive sentence, semantics, pragmatics.

Discourse of Publicity

Our modern world is very much influenced by publicity and marketing techniques, that is, persuasion and argumentation applied to any context (Fowler, 1991; Bathia, 1996; Gutiérrez, 1994 and1997). The main function of advertising is the conative or persuasive, which tries to convince the target audience to buy the product in question. But the phatic and emotive functions also play an important role in publicity through display (Cook, 1992: 5) and also try to establish and maintain the individual identity both of the product itself and of the potential buyer, by means of his or her identification with the product. Thus, the functions of display and establishing identity reach the same aim that is persuasion.

From this perspective, it becomes obvious that publicity is a semiotic science that uses, takes advantage and makes the most of any linguistic and paralinguistic factor that the

thing or person being promoted may show. For these reasons, publicity tries to point the consumers' ideas in a certain direction (Vivanco, 2001).

The need to capture the customers' attention is the first premise in the marketing environment, for which it tries to surprise the potential reader or client (Cook, 1992). But a problem is that publicity is costly, so that messages are usually short. This brevity is an advantage because it is easier to accommodate short messages in the mental reservoir. Another consequence of briefness is the absence of cohesion markers (Vivanco, 2005), which makes publicity seem urgent and quick in an attempt to save time both in the reading and listening to the message. Our belief is that the two main features of publicity discourse are briefness and persuasion. These characteristics seem to make the task of attracting the reader's attention more difficult, but, for us, they turn into an ideal tool to attain the specific goal of getting information stored in the customers' mind. Briefness is a helpful tool for the cognitive purpose.

Advertising is a type of discourse that shares some similarities with literary writing, because both types of discourse play with non real situations to achieve a communicative purpose: "creating a fusion which will imbue the characterless product with desirable properties" (Cook, 1992: 105). The manipulation of language by means of ambiguity and indeterminacy and the evocation of emotional and aesthetic experiences are tools shared by literature and advertising.

Advertisements may also project fictional situations which identify the consumer with the properties shown. Also, linguistic choice results into different meanings because it leads to different world views (Hidalgo, 2003). Fowler (1986:17) indicates that the various interpretations of reality represent ideologies or versions of the estate of things in the world we live. The cognitive theory (de Beaugrande and Dressler, 1981; Lakoff and Johnson, 1980; Semino, 1997; Werth, 1999) has highlighted the bond between linguistic choice and the world in which we live, by means of the role played by the emitter or receiver of a message in the imaging of the world that the text evokes. Thus, the meaning of discourse as text in context implies considering pragmatic choices that help build mental worlds. Reality may be presented, looked at and interpreted in the same way by individuals and sociocultural groups, because as Cook (1992:182) indicates: "A...reason for interest in advertising is that, as one of the major discourse types which construct our contemporary identity, it enables us to study a part of ourselves."

A text is not only a product, but a process in which the writer and the reader interact with each other. In consequence, for Werth (1995:95), discourse is "a deliberate and joint effort on the part of producer and receiver to build up a 'world' within which the propositions advanced are coherent and make sense".

Discourse means "text and context together, interacting in a way which is perceived as meaningful and unified by the participants (who are both parts of the context and observers of it)" (Cook, 1992:2). For Duranti and Goodwin (1992) context is the difference between focal event and background, so that it becomes "a frame that surrounds the event being examined". The context is a dynamic situation, so that what is

the focal event at one situation may turn into background in another situation. Other factors that influence context are the knowledge of the participants and their interaction.

In Cook's opinion (1992:1-2), context in advertising must incorporate the features that follow, but, for us, these features are not a "must" since they do not necessarily appear in every advertisement. The first and most important feature is substance or the advertisement in itself; secondly, music and pictures; thirdly, paralanguage; also, situation of objects and people close to the text; co-text, the text that goes with the analysis; intertext or text associated with the one under consideration and which affects the addressees' interpretation; participants (senders, addressers, addressees and receivers); and, finally, function or purpose of the text.

Discursive patterns of advertising reveal a complete freedom of style at any level of linguistic analysis, one more feature shared by publicity and literature. Another characteristic shared by both fields is that, by means of metaphors and metonymies, frame knowledge evocation plays a crucial role.

The aim of this paper is to analyse the distinctive features of publicity discourse both in Spanish and English. We have chosen the field of technical advertising, since most of the previous research focuses general publicity. Although English and Spanish share common features because the language of advertising is universal, our belief is that each language has specific features in regard to the implicit and the explicit in publicity messages. Universal and cultural features are summed up in order to build a message that tries to act on the consumer's mind applying pragmatic characteristics that pertain to individual languages and that reveal the psychology and sociology of the target groups.

In the following lines we are going to contrast publicity texts in English and in Spanish. We will focus on the concepts of implicature and explicature with the purpose of analysing how the aforementioned languages behave: isolated or combined use of any of these linguistic concepts, gradation of meanings and directness in the two languages in contrast.

Implicatures and Explicatures: Veiled Meaning and Unveiled Meaning

The conversational dialogic tone in publicity is usually maintained even in the cases in which the text is not a dialogue. The addressee is not usually present in the message, but his or her existence is implicit throughout the discourse. Very often advertising combines direct address to the potential buyer with ellipsis, attracting the addressee's attention and eliciting answers to the questions, as if the text were the simulation of a dialogue.

Implications of meaning are over the denotative and descriptive function of language and are a typical feature of publicity. Implied meaning is usually created by means of presupposition. The feeling of intimacy and trust is also reinforced by the building of a bridge of assumed shared knowledge between the advertisement and the audience, objective which is implemented through ellipsis and presupposition.

Grice (1975) was the introducer of the concept of implicature, the added sense, which is derived from conversational factors based on the distinction on what is being said (prepositional content) and what is being communicated (veiled information). In our opinion, we can relate these concepts to those of surface meaning (morphologically explicit: semantic level) and deep meaning (morphologically non-existent: pragmatic level). The first meaning is clearly explicit in the text by means of vocabulary and grammar construction. The second meaning, deep meaning, has to be guessed by means of pragmatics. This one is more difficult to decode than the surface meaning, because it is implicit and somehow veiled under the vocabulary and structure of the text. Deep meaning results in a kind of implicit content which represents the intermediate distance between the sender's intention and the meaning of the expression. In the case of advertising, what is taken for granted, what is not said, but is assumed, contributes to the feeling of living in a friendly community of knowledge.

What is being said is not a synonym of what is being implied, which is a kind of insinuation, a hint not formulated in an open way. Nevertheless, the implications carried out may sometimes bring a lack of equilibrium between what has been told and the expectations about what could have been told. For this reason, the implicature is related to the context and the sender of the message and pertains to the field of pragmatics, whereas what has been told belongs to semantics (Vivanco, 2004), so that the first both comes out from the gaps the first shows and, at the same time is conditioned by it.

Conversational implicatures, as Portolés (2003) points out, are also known as inferred conclusions that come out from contextualization Nevertheless and in our opinion, there is a difference between implicature and inferred conclusion: the first belong to the sender whereas the second implies the interaction among the sender and the addressee, reason for which the decodification of the message carries out both its previous understanding and also the comprehension of the context.

Since pragmatics is the relation between persons and linguistic signs, it is logical that its action reaches any science related to the human being, such as is the case of advertising. Publicity utilizes statements, sentences which become fixed as linguistic cliché of the topic idea that the advertising company wants to promote. These clichés become a kind of linguistic logo and represent the image of the company (that is the case of Mc. Donald's "I´m loving it": everybody likes its fast food). Also, very often, publicity statements provide implications of the relation between the text and the potential customer, so that they represent a type of pragmatic mark in which the first and second persons are assumed "friends", whereas the third person is a probable "enemy" to the company. The consequence of this is a counterbalance marked by two motions: the semantic, explicit and invariable meaning, which provides a neutral setting, and the pragmatic added meaning, which is implicit and lays over the neutral meaning, making the client's mind deduce the added sense.

For Recanati (1993:248), the establishment of the sense of what is being told is based on personal intuitions. Recanati (1993:1.8), however, deals with intuitions that are

accompanied by logic: "What is said must be intuitively accessible to the conversational participants (unless something goes wrong), theory which matches the formulations made by Ducrot and Anscombre (1994).

Nevertheless, the making out of the sense of the implicature comes by means of inferences: the reason for this may lay in the multiplicity of meanings with which publicity discourse plays. The theory of relevance (Sperber and Wilson, 1986) represents a cognitive attempt of dealing with pragmatics, from the point of view of inferences.

Escandell (1993:17) divides pragmatic analysis into two kinds of components: material components (sender, receiver, what is being said and environment) and relational components: (information, intention and social distance). However, these components escape from the limits of semantics. This science is limited because it only attends meaning, and not the way in which information reaches, is understood and stored in the mind. Semantics is insufficient to understand the way in which information flows among speakers, reason for which it becomes necessary to find equilibrium between semantic and pragmatic components from the perspectives of what is being said and what is being inferred.

The relation between implicature and explicature may be explained in the following way: the addressee builds up the meaning of the explicature in relation to what has been expressed conventionally beforehand, and, also, in relation to the processes of disambiguation, enrichment and referencing, that is, what has been said. This implies that the receiver understands the message in relation to his or her previous knowledge and experience of the world. Later on, implicatures, deduced content based on previous examples, become a tool to recover the implicit meaning.

Implicatures show a contrast with explicatures because the latter imply a method by which content is communicated through a statement. This means that explicatures openly reveal the meaning they try to transmit, reason which makes them relatively easy to be understood. On the other hand, the implicature (Sperber & Wilson, 1986) is the same as the deduced content, which is built by previous assumptions. This sometimes makes the understanding of implicatures quite a difficult task, since they depend on a chain of previous assumptions drawn by the addressee about the sender's purpose in the transmission of ideas. This fact implies that both the sender and the addressee must have a common knowledge or experience of the world. Explicatures are determined by inferential tasks such as disambiguation (resolution of semantic ambiguities using the situation and the environment in which the statement is produced), the link to referents and the specification of the reference of undefined expressions.

In consequence, implicatures may be difficult to be understood, since they represent indirect speech acts which come from the recovery of missing parts in the discourse. Implicatures lead to a complex type of communication because they imply the interaction of the speakers' mind from a shared base of knowledge.

Materials and Methods

In the following section we are going to analyse 6 publicity texts in English and Spanish from adverts in the technical press, both from journalistic sources published in paper and also from the internet. The reason for our choice is that, first of all, publicity has creative discursive features which take it apart from other conventional genres. Secondly, we have chosen the field of industry and technology because there has been too much research in other publicity subgenres addressed to the small consumer. The publicity messages which have been chosen deal with high technology and also traditional engineering, in an attempt to offer a complete panorama. Finally we have selected the advertisements in question because of their middle length, which makes them apt for textual analysis.

Analysis

Analysis of Advertising Messages in English

> **Text 1:** Who We Are. THE BERKSHIRE DESIGN GROUP, INC., with offices in Northampton, Massachusetts, is a professional organization with a proven combination of experience and ability to provide clients with quality consulting services in landscape architecture, civil engineering, design visualization, campus planning, and urban design. We are committed to applying fresh thinking in the search for appropriate solutions to problems, and to look with our clients for the extra dimensions inherent in all design problems.
> The Berkshire Design Group, Inc. provides its clients with a complete range of design services from the initial feasibility study through the completion of project administration and post-occupancy evaluations. We have developed the sound management skills necessary to coordinate diverse projects and to integrate specialized talents into productive professional teams.
> Design Techniques. We are current with state-of-the-art computer technology, providing our clients with computer aided design and imaging capabilities. Our expertise in computer techniques assures our clients of not only an accurate set of construction documents but also photo realistic images and interactive presentations of the design proposal that can be used in public meetings.
> The Berkshire Design Group, Inc.'s innovative approach to three dimensional computer modelling and design visualization separates us from other firms.
> Good design and quality control are our primary objectives, therefore we have integrated computer technology into all phases of the design process, from conceptual design to the generation of final construction documents using CAD, three-dimensional modelling, image editing, and animation.

Commentary: In the first paragraph of text 1, lines 5-7, we find some adjectives (such as *fresh, appropriate* and *extra*) which apart from enhancing the features of the company seem to distinguish it from other firms. These adjectives may be considered as veiled implicatures that lead to the thought that other competing firms lack the aforementioned features. In this case, the absence of a direct reference to the competence gives the

impression that the company being advertised is the only one having the characteristics promoted.

In the third paragraph, lines 3-5, the verb *assures* indicates in a soft way that other competing companies perhaps are not so assertive as the one in question about the characteristics of their offer: *accurate, realistic* and *interactive.*

It is finally in the fourth paragraph when the previous veiled implicatures become unveiled and reveal the full load of content: they are different from other firms because they offer innovation and visualization. However these features were mentioned in the previous paragraphs by means of the adjectives *fresh* which matches with *innovation* and *interactive* which goes with *visualization.*

Text 1 combines veiled implicatures, in this case just based on adjectives, with unveiled implicatures (par. 4) which add verbal meaning to the key group *other firms.* Here, the innovative approach seems to be an exclusive feature of the publicized company, but, in order to discover this, we have to turn to paragraph 3: *The Berkshire Design Group, Inc.'s innovative approach to three dimensional computer modelling and design visualization separates us from other firms.*

> **Text 2:** Tired of aphids sucking the life out of your greenhouse?
> Introducing Aria ^{TM} insecticide. Advanced chemistry for control of aphids.
> Aphids. They're one of the most destructive pests in greenhouses today. That's why you need to add a powerful weapon to your treatment rotation. You need to add Aria-a new insecticide/aphicide with an innovative mode of action that is highly effective against aphids.
> Here's how it works. Advanced flonicamid chemistry stops aphid from feeding within one hour of treatment, eliminating them altogether in 3-5 days. That means you can protect your investment by stopping behaviour quickly and effectively and defending against virus transmission.
> Arias is tough on all species of aphids but easy on most plant species and ornamentals. It's a softer, "green" chemistry around birds, honeybees and beneficials, with no effect on coleopterans, lepidopterans or arachnids. And it has no cross-resistance with other insecticides.
> So don't let aphids keep your investment from growing. Try new Aria, today! Contact our Customer Satisfaction Center at 1-800-321-1FMC, or visit www.pestsolutions.fmc.com.

Commentary: In contrast to text 1, text 2 follows a repetitive model which combines introduction with explicatures, linking the latter with consecutive sentences: the first paragraph offers the introduction *Introducing Aria insecticide* and the explanation to the product *Advanced chemistry for control of aphids.* Line 2 follows the same pattern by inserting a concept *Aphids* and the consequent explicature *They're one of the most destructive pests...* And, once the explanation becomes clear the consequence is obvious: *That's why you need to add a powerful weapon...* However, an implicature is inserted in the previous consecutive sentence because the generic form *a powerful weapon* leads to

the explanation in the following sentence: *You need to add Aria,* which introduces the concept of necessity for the second time.

Paragraph 2 is introduced by the explanation of the way in which the insecticide works, and, as a consequence, the client gets his or her investment protected.

Paragraph 3 is related to the further advantages of the product and, finally, the last paragraph ends up with a consecutive sentence introduced by *So don't let...* As a consequence, we find a balanced structure in which each explicature matches a consecutive sentence:

> *-They're one of the most destructive pests in greenhouses today. That's why you need…*
> *-Advanced flonicamid chemistry stops aphid from feeding... That means you can protect…*
> *-Arias is tough on all species of aphids but... It's a softer, "green" chemistry around birds... So don't let aphids keep your investment from growing.*

> **Text 3:** Built to Stand. Withstanding the test of time is what defines a strong foundation. In the greenhouse industry, it starts with the structure. Because the structure protects the equipment and most importantly, your crop; make sure it is designed and built to withstand all that Mother Nature and Old Man Winter can throw at it. That's why, at Stuppy, we design functional greenhouses that will serve you for many years. Yes, you can buy a greenhouse from a lot of different manufacturers, but what sets Stuppy apart are years of building greenhouses that stand the test of time.
> At Stuppy we build them 'right the first time'- so we both win.
> Check it out for yourself, visit our website, get a free catalog or call our nationwide sales force. Contact us any way you like, because we want it to be easy for you to find out what Stuppy means to your profits.
>
> *STRENGTH BEGINS WITH A SOLID FOUNDATION …*
> Greenhouse Manufacturing Inc.

Commentary: In text 3 the introducing sentence *Build to stand* is an implicature of the main characteristic of the product being advertised: durability. This is followed by a combination of explicature and implicature, *Withstanding the test of time is what defines a strong foundation*, which amplifies the meaning of the introduction. The paragraph ends highlighting the difference with the rest of manufacturers: *...stand the test of time.*

The following line *At Stuppy we build them 'right the first time'- so we both win* represents an implicature of how the company works in a veiled comparison with other competing companies. The slogan overtly implies that rival companies do not do the same; that is, their products do not have the feature of durability. Furthermore, Stuppy has a lot of years of experience, differently from rival companies: *…a lot of different manufacturers, but what sets Stuppy apart are years of building greenhouses that stand the test of time.* This sentence implies that the other firms' greenhouses are not high-

quality, which is a disadvantage for both manufacturer and buyer: *At Stuppy we build them 'right the first time'- so we both win.* The last line is a repetition of the first part *STRENGTH BEGINS WITH A SOLID FOUNDATION …*and represents the idea that the firm continuously tries to emphasize.

Analysis of Advertising Messages in Spanish

> **Text 4:** AIR-RAIL les da la bienvenida a su página web.
> Somos especialistas, importadores de maquinaria aeroportuaria, ferroviaria, portuaria e industrial, desde más de 20 países de todo el mundo.
> ¿QUÉ NOS DIFERENCIA DE LOS DEMÁS?
> Trabajamos con los mejores fabricantes de cada país que cuentan con las más exigentes normas de excelencia y calidad.
> Nuestro Servicio Técnico está dotado de una red de talleres formados y especializados que abarca todo el territorio español y portugués. Esto significa: Asistencia Técnica eficaz y rápida, lo que fortalece nuestro compromiso con el cliente, y nuestro alto nivel de responsabilidad en el necesario servicio post-venta. Nuestro personal, altamente cualificado, y nuestra trayectoria, nos avala como empresa líder en el sector de las maquinarias aeroportuaria, ferroviaria, portuaria e industrial.
> Los números nos avalan, más de 600 máquinas trabajando en España.

> **English gloss Text 4:** AIR-RAIL welcomes you to our web.
> We are specialist importers of airport, railway, naval and industrial machinery from more than 20 countries all around the world.
> ¿WHAT DISTINGUISHES US FROM THE OTHERS?
> We work with the best manufacturers in each country and they have the most restrictive regulations of excellence and quality.
> Our Technical Service has a chain of experienced and especialized workshops all over the Spanish and Portuguese territories. That means: efficient and quick technical assistance, which strengthens our compromise with the client, and a high level of responsibility in the needful post-sale service.
> Our staff, highly qualified, and our career, recognises us as a leading firm in the sector of airport, railway, naval and industrial machinery. Numbers support us, more than 600 machines working in Spain.

Commentary: After welcoming the potential client and introducing the company, text 1 makes an explicit question which is answered in the act, as simulating a dialogue in which the existence of the counterpart is implicit: *¿QUÉ NOS DIFERENCIA DE LOS DEMÁS? / WHAT DISTINGUISHES US FROM THE OTHERS?*. Apart from this, we find it is also implicit that the difference is going to show a counterbalance between the features of the firm being advertised and those of the competing firms: the reader guesses in the act that the positive features are going to be those shown by the publicized firm.

The answer includes a complete offer of positive nouns, adjectives, and verbs: los mejores fabricantes (the best manufacturers), las más exigentes normas (the most

restrictive regulations), red de talleres formados y especializados (chain of experienced and especialized workshops), todo el territorio (all the … territories). After reading this chain of positive connotations, the reader assumes the other companies (WHAT DISTINGUISHES US FROM THE OTHERS?) lack the aforementioned qualities.

However it is not until we reach the sentence Esto significa / That means when we begin to find a full and complete description of the advantages of the company and a chain of implicatures about the shortages of competing firms: Asistencia Técnica eficaz y rápida (Efficient and quick technical assistance), nuestro alto nivel de responsabilidad (our high level of responsibility), Nuestro personal altamente cualificado (our highly qualified staff), nuestra trayectoria (our career), empresa líder (leading firm). In this case, the enumeration of the advantages of the firm turns into a chain of implicatures about the features the competence does not have.

> **Text 5:** ¿Ha estado alguna vez en un invernadero con pantalla ALUMINET* de alta calidad?. Además de garantizar microclima para sus cultivos, también proporciona unas condiciones ambientales únicas para el desarrollo del trabajo: Su temperatura suave, su luz casi divina... Para usted es casi como estar en el cielo. Y si usted y sus trabajadores se sienten bien, su trabajo es más productivo. ¿Quiere que siga?.

> **English gloss Text 5:** Have you ever been in a greenhouse with a high quality ALUMINET panel? Besides guaranteeing a microclimate for your tillage, it also provides unique environmental conditions for the development of your work: the mild temperature, the almost perfect light… for you it is almost like being in heaven. And, if you and your workers feel at ease, your work becomes more productive. Do you want me to follow?.

Commentary: The question *¿Ha estado alguna vez en un invernadero con pantalla ALUMINET* de alta calidad?/ Have you ever been in a greenhouse with a high quality ALUMINET panel?*overtly implies positive connotations because the group *high quality* appears in the question. Apart from that, whenever a publicity text begins with an open question about the company being advertised the reader immediately guesses the answer is going to have positive connotations. On the contrary, if the question referred to the rival companies, the addressee would know that the answer would have negative connotations, or, at least, a hint that something is missing in the rest of the products. In this latter case, the reader would immediately guess that the next step or move in the advertisement in question would be the enumeration of the solutions the publicized company might offer.

In this advertisement we also find a chain of information about the advantages of the company which finishes with another question *¿Quiere que siga? / Do you want me to follow?* which represents one more implicature of further qualities of the company in question, but the possible advantages are "supposedly" probably so long that they cannot be inserted in the publicity message.

Text 6: BIENVENIDO AL FUTURO, PORQUE AQUÍ DECIDES TÚ

La nueva generación de ordenadores al instante del Grupo Informaster te da lo que nadie puede ofrecerte:

Tú decides su marca.

Tú decides uno de los 12 modelos siempre en stock.

Tú decides el monitor, el teclado, el ratón, los altavoces o cualquier otro periférico sin límites.

Tú decides si quieres integrar MODEM, tarjeta de red, regrabadora o cualquier otro dispositivo sin perder la garantía.

Tú decides cuando quieres comprarlo, porque puedes tenerlos en tu puerta en menos de 24 horas pidiéndolos a cualquier hora, cualquier día del año desde la web con portes gratis y seguro a todo riesgo; allí tienes toda la información que necesitas.

Tú decides si eliges ser la mejor alternativa del mercado porque además incluyen Certificado de Calidad, primeras marcas, cajas originales y garantía de 3 años. Además si la primera semana no quedas satisfecho te devolvemos el dinero. Tú decides...

English gloss Text 6: WELCOME TO THE FUTURE, BECAUSE, HERE, YOU DECIDE

The new generation of Infomaster Group computers gives you what nobody offers:

You choose the brand.

You choose which of the 12 models in stock you want.

You choose the monitor, the keyboard, the mouse, the loudspeakers, or any other peripherial element.

You decide if you want to integrate the MODEM, the net card, the recorder or any other device keeping the waranty.

You decide when to buy it, because you may have it delivered in less than 24 hours, requesting it at any time, any day of the year, from the web, where you may find all the information you need. You also have free delivery and insurance.

You decide if you choose the best alternative in the market, because it incluyes a Quality Certificate, first brands, original boxes and a 3-year warranty. Furthermore, if you are not satisfied in the first week, we offer a refund. You decide…

Commentary: The statement included in the first sentence *te da lo que nadie puede ofrecerte / gives you what nobody offers* represents an implicature about absent qualities in the competing companies. Taking into account what the message says, the client who goes to another firm does not have the possibility of choosing brands, models, delivery, quality certificate, etc. Obviously in this kind of aggressive publicity, the advertising company cannot explicitly mention the name of the competing firms and enumerate the advantages they, supposedly, do not have because this behaviour would carry legal

problems. However, in this example, the emphasis is not exactly on quality, as shown in previous advertising messages, but on the freedom of choice.

Also, the continuous repetition shown in the message (Tú decides / You choose, You decide) acts as a kind of mental hammering on the reader's mind in order to keep in mind the advantage the company offers: personal decision on the part of the client. In our opinion, this kind of slogan may be more innovative and effective than the ones shown in previous messages. The attempt of all the companies trying to show their quality leads to the consideration that all of them are the same: they have a product which they try to sell despite the quality, because it is impossible that all of them have the best-quality. Quality should be measured in terms of technical tangible concepts: capacity, power, etc. The publicity behaviour of selling all the products for the sake of the same concept, quality, produces, in our opinion, the opposite effect: quality becomes a fake, a blurred and not serious concept. This produces the counter-effect of considering quality as a null advantage. In contrast, text 6 shows a more realistic, and perhaps, also interesting option: freedom of choice.

Findings and Discussion

Text 1 shows positive adjectives that enhance the features the company tries to highlight. The aforementioned adjectives are veiled implicatures that take the reader to the consideration that the competing firms lack the mentioned features. Finally the previous veiled implicatures become unveiled and reveal the full semantic load of the message: the company is different from other firms because it has more advantages, which become represented in euphoric adjectives. In this respect, we call the attention on the fact that rival companies are never referred to by the features they have, but by the characteristics they "supposedly" do not have. Furthermore, they are never mentioned by a chain of adjectives with bad connotations (bad, poor, slow, heavy, etc.), but always by the absence of positive features. Text 1 follows a pattern of fluctuation from implicit to explicit implicatures, so that the message gradually becomes more open in meaning.

Text 2 follows a model that inserts some explicatures in the introduction, and, later on, links them with consecutive sentences. This pattern is different from the previous one in that it seems more direct, since explicatures do not represent a deviation of direct language. However, and on the other hand, the consecutive sentences introduced seem to occult a biased way of addressing the potential buyer: in this model the client cannot draw his or her own conclusions but the ones the advertisement itself is offering. For this reason, the message tries to act on the consumer's mind in a subtle and hidden way: it is really trying to reroute the reader's cognitive process in a certain, non-neutral, direction: the one which is benefits the publicized company.

Text 3 uses a combination of explicatures and implicatures where the first amplify possible obscure meanings, whereas the second explain possible obscure meanings. This model also offers veiled comparisons with other competing companies, so that implicatures may not seem too strong or evident.

Text 4 begins with the simulation of a dialogue. The answer includes a complete offer of positive nouns, adjectives, and verbs with respect to the company being advertised. This introduction is followed by a chain of implicatures about insufficient advantages of competing firms. In this case, the enumeration of advantages of the firm turns into a chain of implicatures about the qualities the competence does not show. In the same way as in the previous examples, we find here a counterbalance between open statements (advantages of the company being promoted) and implicatures (shortages of competing companies). Curiously, the logical, or expected, counterbalance would be that of advantages (company in question) against disadvantages (the other companies), but our opinion is that the reader implicitly assumes or classifies the absence of some point as a kind of disadvantage.

Text 5 also begins by a question which, contrarily to the previous one, overtly takes positive connotations in itself through the use of adjectives. On the other hand, the next question represents one more implicature of further qualities of the company being advertised. Nevertheless the question *Do you want me to follow?* does not include any positive element in itself. But, as the message is read as a unit of information, the link both to the previous positive question and to the chain of positive adjectives takes the reader to the consideration that the firm has many more advantages to offer. This is the case of a question with no answer but with a strong implication of meaning. The biased message is also complemented by other veiled mentions to absent values in competing firms.

Text 6 uses implicatures about the qualities competing companies do not have, without explicitly mentioning them, so the text reveals some kind of shortage in the competence, but does not reveal the names of the competing companies. This behaviour takes place so often that the publicity language seems to be a kind of warfield in which the company being publicized is always in fight against anonymous enemies. However, in contrast to previous messages, the emphasis is not put on quality, but on freedom of choice, which seems a more refreshing pattern to sell the product.

Conclusion

The texts studied show different patterns in order to act on the consumer's mind and behaviour:
   - fluctuation from implicit to explicit implicatures
   - explicatures combined with consecutive sentences
   - explicatures combined with implicatures
   - full use of implicatures

Spanish advertising messages make a full display of implicatures in contrast to the English publicity texts. The first language makes a more obvious use of the pragmatic level, whereas English combines pragmatics with semantics. English shows a tendency to alternate implicatures with explicatures or with consecutive sentences. When it makes a

full use of implicatures (text1), it seems to gradate implicit meanings in a scale which ranges from implicit (veiled) to explicit (open) implicatures. Implied meaning is related with the context of both the speech and the emitter, whereas inferred meaning depends on the cognitive level of the receiver of the message. From this, we conclude that implicatures and inferences are not synonyms since inferences depend on the reader's mental process, previous knowledge and expectations. A different concept is that of explicatures, which are traditionally studied as a linguistic correlate of implicatures, reason for which both terms are included in the pragmatic science. These two concepts really show two different linguistic behaviours: deviated or veiled language (implicatures) against non – deviated language (explicatures), which act as a clarifying linguistic element. Our opinion is that explicatures belong to the purely semantic level of language because they are a direct act of speech, in contrast to implicatures which imply a hidden meaning (second meaning) below an aseptic surface structure. Implicatures combine two motions: the semantic, explicit and invariable meaning, which provides a neutral setting, and the pragmatic added meaning, which is implicit and lays over the neutral meaning, making the client's mind deduce the added sense. The implicature combines a double structure which combines a surface and apparently neutral structure (morphologically explicit: semantic level) with a deep and biased structure with a deep meaning (morphologically non-existent: pragmatic level).The latter results in an implicit content which represents the intermediate distance between the sender's intention and the meaning of the expression. In the same way, the use of consecutive sentences linked to explicatures does not really represent such an aseptic model as it appears. Consecutive sentences really play the role of implicatures, since they draw conclusions which are not asked for. Explicatures act on the cognitive level of the receiver of the message and, in the cases seen, provide conclusions the reader would have to draw by himself or herself. Furthermore, these conclusions resemble the dialogic tone shown in some of the advertisements. This tone is not neutral since it provides answers to questions that had not been formulated by the client and that invariably lead to the advantages of the advertising firm and to their absence in other companies.We also find the use of three moves or behavioural patterns in the texts object of study:

Move 1 (self-attributed quality): quality seems to be the most valued concept in the technology environment. The attempt of all the companies trying to show their quality leads to the consideration that all of them are the same: they have a product which they try to sell despite the quality, because it is impossible that all of them have the best-quality. Quality should be measured in terms of technical tangible concepts: capacity, power, etc. The publicity behaviour of selling all the products for the sake of the same concept, quality, produces, in our opinion, the opposite effect: quality becomes a fake, a blurred and not serious concept. This produces the counter-effect of considering quality as a null advantage.

Move 2 (counterbalance have - have not): we should also consider to which point all the implications about the attributed absence of qualities of the competing firms get stored in the reader's mind in the advertising messages object of study. Publicity texts composed of so many messages about the positive features that advertised companies have and competing companies "supposedly" do not have should lead to the consideration about

whether advertisements are really convincing the reader that the publicized company is the best. Competing companies are never mentioned by a chain of adjectives with bad connotations (bad, poor, slow, heavy, etc.), but always by the absence of positive features.

Move 3 (open statements – implicatures): If move 2 were to show rival firms by means of negative adjectives, implicatures would become explicit. As that is not the case, we find a counterbalance between open statements (advantages of the company being promoted) and implicatures (insufficiencies of competing companies). Curiously, the logical, or expected, counterbalance would be that of advantages (company in question) against disadvantages (the other companies), but our opinion is that the reader implicitly assumes or classifies this absence as a kind of disadvantage.

The vital point for advertising is striking the potential customer's attention and acting on it by seeming convincing and credible, aim which, in our opinion, is not achieved in the messages studied. However the attempt to appeal the consumer's mind has been displayed from various linguistic tools: implicatures, explicatures and consecutive sentences which respectively provide second meanings, explanations and consequences that had not been asked for. We want also to enhance the use of similar patterns, both in English and Spanish, in most of the publicity messages studied: advertising messages share the same behaviour in the use and abuse of self-attribution of the concept of quality, the most appraised value in technology; they also show a contrast between the positive features of the company being advertised and the lacks of the other companies; and, finally, the aforementioned counterbalance is shown by means of the contrast between open statements (haves) and implicatures (haves nots).

References

Bathia, V. K. (1996). *Analysing Genre: Language Use in Professional Settings*. London: Longman.

Beaugrande de, R. and Dressler, W. (1981). *Introduction to Text Linguistics*. London: Longman.

Cook, G. (1992). *The Discourse of Advertising*. London: Routledge.

Ducrot, O. and Anscrombre, J. P. (1994). La argumentación en la lengua. Madrid: Gredos.

Duranti., A. and Goodwin, C. (1992). Rethinking context: an introduction. In A. Duranti & Goodwin, C. (Eds.), *Rethinking Context*. (pp.1-12). Cambridge: Cambridge University Press.

Escandell, M. V. (1996). *Introducción a la pragmática*. Barcelona: Ariel.

Fowler, R. (1986).*Linguistic Criticism.* Oxford: Oxford University Press.

Fowler, R. (1991). *Language in the News. Discourse and Ideology in the Press.* London: Routledge.

Grice, H. P. (1975). Logic and conversation. In P.Cole & Morgan, J.L. (Eds.), *Syntax and Semantics Vol 3: Speech Acts.* New York: Academic Press.

Gutiérrez, S. (1994). *Sobre la argumentación.* Actas de las III Jornadas de Metodología y Didáctica de la Lengua y la Literatura Española: Lingüística de Texto y Pragmática. Cáceres: Universidad de Extremadura.

Gutiérrez, S. (1997). *La argumentación en textos publicitarios de la lengua escrita.* Actas de las Segundas Jornadas de Lingüística. Cádiz: Servicio de Publicaciones de la Universidad de Cádiz. 53-89.

Hidalgo, L. (2000). Text world creation in advertising discourse. *Círculo de Lingüística Aplicada a la Comunicación* 2.

Lakoff, G. and Johnson, M. (1980). *Metaphors We Live By.* Chicago: The University of Chicago Press.

Portolés, J. (2003). Pragmática y sintaxis. *Círculo de Lingüística Aplicada a la Comunicación* 16.

Recanati, F. (1993). *Direct Reference.* Oxford: Blackwell.

Semino, E. (1997). *Language and World Creation in Poetry and Other Texts.* London: Longman.

Sperber, D. and Wilson, D. (1986). *Relevance. Communication and Cognition.* Oxford: Basil Blackwell.

Vivanco, V. (2001). El subgénero de la publicidad industrial y su escala axiológica. *Revista Española de Lingüística Aplicada.* 14: 413-425.

Vivanco,V. (2004). El equilibrio entre lo implícito y lo explícito en la Biblia. *Círculo de lingüística aplicada a la comunicación*, 20.

Vivanco,V. (2005).The absence of connectives and the maintenance of coherence in publicity texts. *Journal of Pragmatics* 37, 1233-1249.

Werth, P. (1995). World enough, and time: Deictic space and the interpretation of prose. In P. Verdonk and Weber. J. J. (Eds.). *Twentieth Century Fiction: from Text to Context.* (pp. 181-206). London: Routledge.

Werth, P. (1999). Text Worlds: Representing Conceptual Space in Discourse. London: Longman.

ENGLISH SOURCES

Text 1: THE BERKSHIRE DESIGN GROUP: www.berkshiredesign.com

Text 2: Greenhouse Grower, Ed. Meister Media Worldwide, Ohio. February 2005. Volume 23, No 2, page 91.

Text 3: Greenhouse Grower, Ed. Meister Media Worldwide, Ohio. January 2005, Volume 23, No 1, page 63.

SPANISH SOURCES

Text 4: AIR-RAIL: www.air-rail.org

Text 5: Horticultura, Ediciones de Horticultura, S.L.Septiembre 2004, Vol. XXII, No 6, página 33.

Text 6: Compumarket, num. 80. September 2001, page 143.

Biodata

Verónica Vivanco is a Ph.D and senior lecturer at the Department of Applied Linguistics of the Polytechnic University of Madrid, where she has been teaching for more than fifteen years. Her fields of research are discourse and technical vocabulary. She participates in national and international projects, publishes articles and books and regularly attends languages congresses.