

# Textualising emotions and cultural consumption in advertising language

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This paper aims to explore the dialogic relations between form and function in advertising discourse by looking into contemporary Chinese print advertisements. The rhetorical strategies of syntactic parallelism and repetition of name and metaphor are creatively manipulated through literary styles within the ads to attract the audience's attention, to initiate cognitive poetic effects and advertising literariness, and to perform diverse communicative functions. They convey too the dominant ideologies, viz. intellectualism, elitism, social critique of taste, nostalgia, friends' rapport, feminine awakening, humanistic concern, and those current lifestyles of petits bourgeois in urban contexts.

The chosen data vastly adopt elegant wordings and stylistic patterns from celebrity, fashion, proper names, professional and technical terms to deliver aesthetic value. They invite/encourage an active/imaginative audience to consume the texts and spell out a variety of weak implicatures involving feelings, attitudes, emotions and impressions along these lines to reach optimal relevance (Sperber & Wilson 1986/1995, Noveck & Sperber 2006, Pilkington 1992, Blakemore 1992, Forceville 2005). Positioning the readers as social elite and shaping the corporate image/brand as a cultural polysemy and landmark of cultural empowerment, they trigger an emergent text genre 'advertising literature' with communicative innovation in cultural industry and academic disciplines.

This functional linguistic study unveils aesthetic/cultural consumption of celebrities, artistic commodification, identity politics, cultural imperialism and linguistic hegemony reified within the symbolic domain of popular cultural encounters. It reveals the social cohesion/interaction and cognitive dynamics of communicator and audience, thus maintaining the dialectical relationship between social structures and social practice/campaigning discourse (Fairclough 1995).

## References

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