

INTERACTION AS PERSUASION ACT IN ADVERTISING MESSAGES: CASE OF NUTRITIONAL COMPANIES

L'interaction comme acte de persuasion dans les annonces publicitaires : Le cas des entreprises agroalimentaires

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ABSTRACT

This paper, falling within the framework of discourse studies, explores people's interaction in advertising discourse. Few research on people's interaction in advertising messages has been conducted. This article integrates a qualitative approach analysis while basing on enunciation theory. Some advertisements downloaded from websites have been investigated. The results show that people's interaction in advertisements is highlighted by person, time, and space deixis. They build a space-temporal frame within which interaction between advertiser and audience (customers and prospects) is favored to activate persuasion. In the case of the analyzed data, the following person deixis are noticed: I, we, you, and their variants; time deixis involve verbal tenses (present and past simple), temporal adjectives and adverbs; space deixis are made of demonstrative pronouns (this and that) and adverbs (here, there).

KEYWORDS : Advertising; Deixis; Interaction; Persuasion.

RÉSUMÉ

Cet article, qui s'inscrit dans le cadre des études du discours, aborde la question de l'interaction interpersonnel dans le discours publicitaire. L'étude des interactions interpersonnelles dans les messages publicitaires a moins fait l'objet d'études. Cet article intègre une approche qualitative. Des annonces téléchargées à partir de sites web ont été étudiées. Les conclusions de cette étude montrent que les interactions dans les messages publicitaires sont mises en relief par les deixis de la personne, du temps et de l'espace. Ils constituent un cadre spatio-temporel qui favorise l'interaction entre l'annonceur et l'auditoire (clients et prospects) afin de déclencher la persuasion. Dans le cas de l'analyse des données, on observe ces deixis de personne : Je, nous, tu, et leurs variantes ; les déictiques temporels comprennent les temps verbaux (le présent et le passé simple), les adjectifs et adverbes de temps ; les déictiques spatiaux sont caractérisés par les pronoms démonstratifs (ceci et cela) et les adverbes (ici, là).

MOTS-CLÉ : Deixis ; Interaction ; Persuasion ; Publicité.

Introduction

Approaches aimed at understanding the concept of "people" are diversified and multiple in accordance with social sciences and humanities perspectives. People can be apprehended by taking into account psychological, anthropological, sociological, biological, and linguistic dimensions. The last one is the field on which this paper is focused. Research on the expression of "people" in utterance and discourse has been much conducted. Either in enunciation or pragmatics, numerous papers and books have been written about the topic. In linguistics, talking about "people" refers to highlighting the features of their manifestation in discourse and utterances. It may involve syntactic, morphological, phonological, and discursive clues. Discourse, text, and utterance of people have been much investigated (Benveniste, 1966; Jakobson, 1960; Kerbrat-Orecchioni, 1997; Yule, 1996). The discursive approach is therefore favored in this paper. The presence of people in discourse or utterance is marked by the interaction that occurs between them. Interaction is the exchange or conversation between people. The play of interaction implies that the speaker and interlocutor will take the floor alternately one after the other. It permits the establishment of a communicative link between people. It helps to recreate the natural context of communication of people's daily life. It also helps to build an emotional link with the audience.

Quoting Thompson's work, Talbot (2007) underscores that interaction implies three dimensions: face-to-face interaction, mediated interaction, and mediated quasi-interaction. Some studies show that pronouns play an important role in the categorization of literary text types (Gibbons & Macrae, 1994). Then, interaction is perceived as the expression of human beings' language (Benveniste, 1960). Even if it is possible to enumerate numerous studies about interaction, very few deal with advertising discourse. This paper aims to fill in this gap by analyzing people's interactions with advertisements for nutritional companies. Interaction, as it occurs in advertising, is mediated by quasi-interaction. Interaction happens in a separated context with an availability extended in time and space; the range of symbolic cues is narrowed; action is oriented towards an indefinite range of potential recipients; and it is monological. In spite of this monological aspect, contrary to face-to-face and mediated interaction, quasi-interaction involves different major components, namely the speaker, the co-speaker, the space of interaction, and the time of interaction. The investigation seeks to determine the strategies used by advertisers and marketers to create interaction in advertising discourse. This paper aims to identify the person deixis used in advertising discourse, to investigate time and space deixis in advertising, and at last, to explain their relation in the process of persuasion in advertising discourse. The main objective mentioned can be attained by giving answer to the following questions: what are the person deixis used to make advertising sound interactive, how are the time deixis integrated to build an interactive advertising discourse, and what are the space deixis used to build a geographical sphere in the mind of the audience? Finally, how do they contribute to

persuading the audience? This paper opts for a qualitative analysis approach. Nutritional advertising messages have been collected on websites for this purpose. The analysis is organized around three parts: firstly, person deixis in advertising messages; secondly, time deixis in advertising messages; and finally, space deixis in advertising.

1. Person Deixis in Advertising Messages of Nutritional Companies

Person deixis are, in reality, composed of the first-person deixis, the second-person deixis, and the third-person deixis. They have an extralinguistic function because they serve to point or index in the context or environment of either speaker or co-speaker. Cervoni (1987) adds a third category: the *delocuté*, that is, the being of which it is spoken. Their use in advertising commercials is not useless; they contribute to making advertising messages persuasive and absorbing so that they can lead consumers to buy the advertised product. That is why Cook underlines that "one of the most distinctive features of advertising is its use of pronouns." (1992, p. 128)

Within the framework of this paper, the analysis is focused on all of them first, though the consideration of the third person as being deixis is not accepted and sustained by several linguists. Benveniste (1966) sees it as a non-person. For him, people are characterized by "je"¹ and "tu"². As for Cervoni (1987), he does not argue the opposite idea since, for him, the third person plays only a passive role, unlike to the first-person deixis and second-person deixis, which play not only a passive role but more of an active role. However, in the frame of this work, we consider that all these pronouns are the different stances of the narrators in the advertising messages.

1.1. First-Person Deixis in Advertising Messages of Nutritional Companies

First-person deixis are represented through two major sets of pronouns. On the one hand, the first singular person deixis "I" and its variants such as "me, mine, and myself." On the other hand, the first plural person deixis "we" and its variants, namely, "our, ourselves, and us." These first plural person deixis take the form of the personal pronoun "we," the genitive "our," and the object "us." The use of these first plural person deixis in the conception of advertising messages is not trivial. As Mills outlines, "words are rarely neutral in their impact... words often carry emotional meaning that extends beyond their dictionary definition" (2000, p. 91). It is the same with pronouns, too.

In the case of "We," the narrator is perceived as a character of the advertising message. In short, it expresses his or her involvement in the message. Yule (1996) and Kerbrat-Orecchioni (1997) think it can be either "inclusive 'we'" or "exclusive 'we'". 'We' is inclusive when it implies the speaker plus the co-speaker, whereas it is exclusive when it implies the speaker plus other(s). It is therefore the idea of

¹ I

² you

psychological proximity that is implied here under the appearance of 'we' and its variants such as 'our', 'us', and 'ourselves'. The beneath commercials (1) and (2) of the Coca-Cola Company help understand them well.

(1) We make, keep growing, work harder, what about our happiness? Happiness is not just something you feel. It is something you can create. Creating a great meal gives you and your family happiness or creating music, we are the world's biggest makers of amateur music! Creating happy together time for our friends makes us happy. Creating the biggest summer parties ever make us happy. Any moment can be a happy moment... if we remember to create it so. So let's open Coca-Cola and create happy! Starting this new year, let's become the biggest creators of happiness...

(2) This summer, we invited Great Britain..... to share a coke. Putting your name on bottles find yours... Around town & up in lights... and it looks like you liked it! We asked you to share..... and share you did! And with people you love... Share a coke with Richard, James #share a coke But the sharing didn't stop there... We hit the road to give you all the chance to share. And over 350,000 of you joined us Coca-Cola thank you for sharing.

Contrarily to commercial (2), where Pronoun "we" does not only reflect the "manufacturer," (Cook, 1992, p. 128) but also the company as an entity, namely Coca-Cola, which invites people (consumers and potential customers) to act in a certain way, it is a "we" of majesty that is deployed in commercial (1). "We" is an inclusive one that is composed of the manufacturer plus the audience (potential reader or customer). The co-speaker is here implied without his permission, and he is pragmatically invited to share an idea but also to feel himself interested in what she or he reads or listens to. That is why Beard states that the "pronouns 'we/our' bind speaker to audience; agreement with his view is taken for granted" (2000, p. 41). In fact, through these pronouns, ideas are more easily inoculated in the mind of the customer because he assumes and shares them with the manufacturer.

That being said, the genitive (possessive pronoun) 'our' comes here to show that values such as work, happiness, friends, and family in the commercial (1) and sharing in the commercial (2) proposed by Coca-Cola Company through their drink range appear no more as a hypothesis but as belonging already to the audience. This situation is not only observable in the commercial for Coca-Cola but also in the one for Guinness & Co. And its commercial, untitled Empty Chair, shows it well.

(03) The choices we make reveal that the true nature of our Guinness is made of more³.

From the foregoing, we highlighted two pragmatic values that could convey the pronoun 'we' and its variants, namely, on the one hand, the 'we' manufacturer,

³ Transcription of Guinness & co advertisement.

and on the other hand, the 'we' inclusive, involving the manufacturer plus the audience (potential reader or customer). Nevertheless, in this advertising sequence of Guinness, the 'we' inclusive is no more a 'we' inclusive of the manufacturer plus the audience but a 'we' inclusive involving the advertiser plus the audience.

In fact, "we" is inclusive when it implies a speaker (I) plus a co-speaker (you). However, as stated by Cook, in the language of advertising, "'I' is often the advertiser" and 'you' "the receiver's own self" (1992, p. 129). It is therefore here a 'we' inclusive, taking into account advertiser plus receiver (audience). As well as the 'we' inclusive of manufacturer plus audience, it aims at making a link, a psychological proximity between the advertiser suggesting a product to the potential customer; this use of 'we' aims at the sharing of emotion, the implication, and the interest of the audience as for the message.

To sum up, it is worth saying that the analysis of the first plural person deixis' occurrence in the play of persuasion of drink companies has revealed that the pronoun 'we' and its variants could take several pragmatic functions so as to make the advertising messages attracting, namely, the 'we' manufacturer, when the company takes the floor to convey and sell an idea and thereby its products; then the 'we' inclusive involving manufacturer plus audience; and at last, the 'we' inclusive involving advertiser plus audience. In other words, the narrator uses the voices of majesty and shares ideas to persuade customers and prospects. Nevertheless, this analysis of first person deixis need be completed because the advertising language makes use of the first singular person deixis in the working of its mechanism of persuasion too.

In this way, It is necessary from the start to assume that it is a question here about the pronoun 'I' and its multiple variants (me, myself, and mine). About first-person deixis 'I', Benveniste states that " « Je » désigne celui qui parle et implique en même temps un énoncé sur le compte de « Je » : disant « Je », je ne puis parler de moi.⁴" (1966, p. 228). 'I' refers to the subjectivity and the testimony of oneself. Through the 'I', the speaker manifests himself and makes his opinions, ideas, and intentions known. Through 'I', it is the unveiling of the being that is done. Beliefs and thoughts are expressed and launched as arrows, with some objectives. As for Cervoni, he argues that « à chaque occurrence de je ce mot ne peut désigner que l'individu qui a dit je pour parler de lui-même⁵ » (1987, p. 27). In line with him, Kerbrat-Orrechioni states that

pour recevoir un contenu référentiel précis, les personnels exigent en effet du récepteur qu'il prenne en considération la situation de communication, et cela

⁴ "I" denotes the one who speaks and at the same time implies a statement about "I": by saying "I", I can only speak about myself. (translation mine)

⁵ in each instance of I, this word can only refer to the individual who said it to refer to himself. (translation mine)

de façon : Nécessaire et suffisante dans le cas de « je » et de « tu » : ce sont de purs déictiques⁶ " (1997, p. 40).

In other words, for Kerbrat-Orecchioni (1997) to receive precise referential content, person pronouns require that the co-speaker takes into account the communication situation necessarily and sufficiently in the case of "I" and "you"; they are pure deixis. In analyzing this statement, we therefore understand that the pronoun 'I' gets its referential value in the discourse context. Because out of such context, it could not have any meaning. In the advertising messages, the use of the pronoun 'I' is not less common. That is what is displayed in the following examples of Guinness & Co. commercials:

(04) I feel like a Guinness. There's nothing like a Guinness when you're hot and tired.

(05) Since you're not here to have one with me, I'm sending you this- sup up, - cheerio!

(06) for the mutual misunderstanding that was clearly my fault.

In these advertising messages, we notice that the advertiser lets down his role and hides himself behind the image of any individual who evokes some daily life topic such as hotness, tiredness, and sharing. In reality, it is the narrator who speaks. He takes the place of the advertiser to express his feelings. In the case of this advertisement, the narrator is a carpenter. The substitution that takes place here is to convey the illusion of the real. That illusion aims at making the audience think that it was he who elaborated the message. He therefore has the impression of reading what characterizes him. The advertiser, by so doing, that is, by the fact of self-substituting, aims at showing the dialogue, the verbal interaction that exists in the advertising messages. That procedure is to be understood as "Monsieur Tout le Monde⁷," a sort of voice-off. In fact, this voice is the narrator's voice.

In the absence of the pronoun 'I', the advertiser often makes use of its variants, namely myself, mine, and me. All these pronouns reinforce the implication and the strong presence of the narrator in the advertising messages. As well as the pronoun 'I', they manifest the subjectivity of the speaker. According to Cook it is "the expert, the relator of experiences and motives leading to the purchase of the product," (2001, p. 128–129). That is also what is exhibited in the following advertising message from Guinness & Co.

(7) Guinness time. Have this one with me!

(8) "For me, there's only one milk for all my kids.

⁶ To be given a specific reference meaning, pronouns require receiver to consider the communication situation, both necessarily and sufficiently in the case of "I" and "you", which are pure deictics. (translation mine)

⁷ Everyone (translation mine)

- (9) Pass me a cold one

In this advertising sequence, the adjunct "me" refers to the narrator who took the place of the advertiser. He or she is considered the expert on the drink Guinness. He is the one on whom the look of the co-speaker is turned directly and, therefore, the direct object of the attention of the audience. He motivates and inspires the trust of the audience in the purchase of Guinness.

1.2. Receivers in Advertising Messages of Nutritional Companies

The second-person deixis are 'you', 'yourself', 'yours', and 'your'. Kiroua states that "They are the linguistic traces of receiver's presence in the utterance. He is the one who is posed by the speaker" (2022, p. 75). In this vein, Benveniste states that "quand je sors de « moi » pour établir une relation vivante avec un être, je rencontre ou je pose nécessairement un « tu », qui est, hors de moi, la seule « personne » imaginable"⁸ (1966, p. 232). This situation is revealed in the following advertising messages of Coca-Cola, PepsiCo, and Guinness, either under the pronoun 'I' and its variants or under the plural form of 'I' that is, 'we' and its variants:

- (4) I feel like a Guinness. There's nothing like a Guinness when you're hot and tired.
- (05) Since you're not here to have one with me, I'm sending you this- sup up, -cheerio!
- (1) We make, keep growing, work harder, what about our happiness? Happiness is not just something you feel. It is something you can create. Creating a great meal gives you and your family happiness or creating music, we are the world's biggest makers of amateur music! Creating happy together time for our friends makes us happy. Creating the biggest summer parties ever make us happy. Any moment can be a happy moment... if we remember to create it so. So let's open Coca-Cola and create happy! Starting this new year, let's become the biggest creators of happiness...
- (02) This summer, we invited Great Britain..... to share a coke. Putting your name on bottles find yours... Around town & up in lights... and it looks like you liked it! We asked you to share..... and share you did! And with people you love...Share a coke with Richard, James #share a coke but the sharing didn't stop there...We hit the road to give you all the chance to share. And over 350,000 of you joined us. Coca-Cola thank you for sharing.
- (10) He'll give you a rest during the rush

In analyzing the above advertising messages, it is noticed that the pronoun 'you' is preceded or followed by the linguistic trace of the first person deixis, either 'I' or 'we'. It is therefore understood that 'I', whatever its singular form "I" or plural form "We", calls for the presence of 'you', which is the linguistic trace of the receiver

⁸ "when I set out from "me" to engage in a living relationship with a being, I necessarily meet or set down a "you", who is, outside myself, the only thinkable "person "" (Translation mine)

(potential reader or customer) in this context. However, the analysis of the collected data reveals that the presence of the audience can be motivated without the explicit linguistic marker of the speaker. This state of things can be perceived through the following commercials for Coca-Cola, Guinness, and Pepsi:

- (11) Only Coke gives you that REFRESHING NEW FEELING. Cool and crisp as a ride or slide down the mountain... ice-cold Coca-Cola. Its lively lift and sparkling taste heighten the fun... brighten the occasion, for only Coca-Cola refreshes you best!
- (12) This is when you want something more than a soft drink. Nothing soft about the taste of Coca-Cola... lifts your spirits- boosts your energy.
- (13) Wave after wave. Drink after Drink. You ride the big one all the way in. then: Coca-Cola, splashing over your thirst. Cold. Fresh. With that one-of-a-kind taste. Coke has the taste you never get tired of. It makes the best things in life go even better. Like the perfect wave. Like anything. Things go better with coke.
- (14) Simply deduction: it is time for Coca-Cola. Lifts your spirits, instantly. Tastes great too... never-too-sweet.
- (15) What' so hot about lunch? Ice-cold Coca-Cola, of course. It has the taste you never get tired of. Always refreshing. That's why things go better with Coke after Coke after Coke.
- (16) Have a Guinness when you're tired.
- (17) Guinless isn't good for you.
- (18) Why couldn't they copy its strength? Guinness is good for you
- (19) Guinness now costs less. Guinness is good for you.
- (20) For when you've got a lot on your plate. Find us in the biscuit aisle.
- (21) Now you can pay rent and eat.
- (22) You mean a woman can open it?
- (23) When the sun is hot, you feel the uncontrollable desire to enjoy today's great taste. Deliciously refresh yourself with a nice chilled Pepsi at all costs. Pepsi, the choice of the new generation⁹.
- (03) The choices we make reveal the true nature of our character. Guinness is made of more.

In these examples, we refer to the omnipresence of the pronoun 'you' and its variants 'yours, your, and yourself'. That repetitive use of 'you' reveals all the importance that this pronoun holds in the procedure of persuasion in advertising messages. The pronoun 'you' conveys very often a double image. That is what is outlined by Cook (1992) when he notes that the pronoun 'you' includes two exophora, implying both reference to an individual in the picture and the receiver himself. This "dual identity of 'you' is matched by the mysterious identity of 'I' that is not revealed" (Cook, 1992, p. 129). This technique has an advantage that of putting in avant-garde the audience (potential reader or customer) by giving the misapprehension to be involved in a dialogue between character and co-speaker.

⁹ Transcription of an audiovisual advertisement for Pepsi

Be it explicit or implicit in these above commercials, the use of 'you' conveys some specific feature of persuasive value. In these commercials, it is noticed the pronoun 'you' is ambiguous. It represents both an individual and a group. That is why Beard asserts that the "pronouns 'you/your' (...) contain ambiguity" (2000, p. 61). This characteristic of imprecision has persuasive value because it prevents the audience from excluding the commercial. The advertiser includes the receiver without taking into account his authorization. The potential customer is either directly or indirectly led to react. This ambiguity gives the audience the illusion that they are personally or collectively concerned by the advertising messages. And that is what is exuded in the above commercials for Coca-Cola, Pepsi, and Guinness.

Moreover, talking about the pronoun 'you', Brown et Gilman (1960) show the ambiguity involving the pronoun 'you'. According to them, 'you' implies a duality, namely the power and the solidarity. It expresses the face need of the speaker about the audience, represented by the pronoun 'you'. These advertising messages introduce both magically these double-faced needs by giving the audience a sense of solidarity between him and the addressee but also a sense of distance between him and the addressee. However, this distance is not negative because it is an expression of respect. As a result of that, the potential customer, trustful of this mark of consideration, believes that the advertiser can only suggest some good products that reflect this authority in which he has been invested by the pronoun 'you'.

From the analysis of the two above sections, it is unveiled that the first person deixis and the second one effectively constitute some tools of persuasion in the advertising messages, namely, the commercials for Coca-Cola, Pepsi, and Guinness. In addition to these devices, other deictic indices help to reinforce the persuasiveness of the advertising messages. That is the case with temporal or time deixis.

1.3. Ellipsis in Advertising Messages of Nutritional Companies

This trope consists of breaking off before having brought to an end an idea or thought while making understand what is not overtly stated. That is the case with the following advertisement for Gulder. According to Zorobi ellipses "display deliberate omission in their structure" (2020, p. 3).

(24) The ultimate redefined...

While reading this statement, one has the feeling that it is uncompleted. However, given the contextual features, the aforementioned statement can be completed as follows :

(24a) The ultimate redefined beer

This method helps advertisers to involve more customers and potential customers in the processing and comprehension of the advertising message. The use of this trope , according to Cook (1992), obeys to two reasons: to save money and to

avoid catching attention to useless features of the message that do not serve the advertiser's interest. In addition, it used to occur in conversation and face-to-face interaction because these ways of exchanging implied intimacy, some shared knowledge and interests, and a trusting relationship between speakers. However, to persuade is a process that goes through at least a trusting relationship.

1.4. Inter-Discourse in Advertising Messages of Nutritional Companies

As thought by Cook, inter-discourse is the fact of "containing the voice of another discourse type, as when an ad evokes knowledge of a film or story" (1992, p. 156). This state of things of inter-discourse in our society grows as well as advertisements do. Inter-discourse testifies that advertisements make reference to several known discourses. Referring to other discourses, advertisers express their mastery of their target's habits, hobbies, and passions. This inter-discourseal reality is also perceived in the following examples:

- (25) Call of duty advance warfare
- (26) I drink therefore I am

(25) is the name of a game series. It was realized in 2003 by Studio Infinity Ward and produced by Activision. It is a very popular game among children and youth. By using this name as the title or headline of this advertisement, one can easily deduce that its target is children and youth. In leaning upon the popularity of this game, advertisers aim to make their products popular and famous too. As for (26), it refers to the quotation of the famous French Philosopher R. Descartes (2008) "I think therefore I am," (2008, p. XVI) translated from its Latin form "cogito ergo sum." For Descartes, the existence of a human being comes from the fact that he/she thinks. In borrowing this structure from Descartes, the advertiser aims at persuading the client that his or her existence is proved by drinking Sprite. That is exactly what Goddard writes:

Intertextuality can be an important component of an advert's meaning, in that the original text being referred to establish a message which the second text can then use and elaborate on. In this way, the second text doesn't have to work so hard - it can take for granted that the original text has left a trace which it can use to its advantage. (1998, p. 69)

In one word, intertextuality strength comes from the fact that a new sentence or utterance is built on the basis of an older one which is already known and accepted by the receiver. Consequently, the new message is easily understood and accepted because its processing effort is less. However, one of the virtue looked for in any advertisement is its easiness to be understood.

2.Temporal Deixis in Advertising Messages of Nutritional Companies

Temporal deixis is very often used in advertising messages. They help to create persuasion in commercials. Kiroua underscores that "As such, they are linguistic tools of persuasion at the service of advertisements. One recognizes them under the frame of verbal tenses, adverbs of time, and adjectives that convey the idea of time too"(2022, p. 76). All three entities of temporal deixis can be found in the commercials of Coca-Cola, PepsiCo, and Guinness & Co. Thus, for a better analysis of these temporal deictic resources, the paper is organized around three parts: the persuasiveness of verbal tenses, the persuasiveness of temporal adverbs, and the persuasiveness of temporal adjectives.

2.1. Present Tense in Advertising Messages of Nutritional Companies

Present verb tenses of enunciation are one of the main tenses that marketing firms rely on when designing promotional messages. It is alleged that present is not temporal. Consequently, it is apt to be adaptable to all enunciation scenarios. Below are instances of commercials selected to be investigated:

- (27) Pepsi-Cola refreshes without filling. Pepsi-Cola the light refreshment
- (28) Come alive! You're in the Pepsi generation!
- (23) When the sun is hot, you feel the uncontrollable desire to enjoy today's great taste. Deliciously refresh yourself with a nice chilled Pepsi at all costs. Pepsi, the choice of the new generation
- (24) The pause that refreshes
- (11) Only Coke gives you that REFRESHING NEW FEELING. Cool and crisp as a ride or slide down the mountain... ice-cold Coca-Cola. Its lively lift and sparkling taste heighten the fun... brighten the occasion, for only Coca-Cola refreshes you best!
- (12) This is when you want something more than a soft drink. Nothing soft about the taste of Coca-Cola... lifts your spirits- boosts your energy.
- (04) I feel like a Guinness. There's nothing like a Guinness when you're hot and tired.
- (30) Pre-mixed cocktails bring the party home.
- (31) Happiness is a choice.
- (32) Nature is closer than you think! 100% natural flavors

The use of present serves here as an orientation point unmarked between the past and future. It is, as G. Serbat underlines, "le présent a une signification non temporelle... Il est, à l'indicatif, la forme non temporelle du verbe"¹⁰ (Quoted in Cervoni, 1987, p. 45). As for (Jakobson, 1963), he also submits to this idea. He states, for example, that at the present, no temporal sequence is implicated. This specificity makes the present apt to express, habit, universal and general truths, continuity (Brinton et al., 2000, p...), and simultaneity or concomitance (Kerbrat-Orecchioni, 1997, p...). In this way, in the examples (27), (28), (23), (24), (11), (12), (04), (30), (31)

¹⁰ the present tense has a non-temporal meaning... In the indicative tense, it is the non-temporal form of the verb. (translation mine)

and (32) the present has a habit value. The present has a general truth value marked by a universality degree. It helps to spread temporality to the generality.

The use of the present in these examples manifests the psychological proximity of the advertiser to what he utters. In using the present, the advertiser comes here to establish the truthfulness of his arguments. In using the present, she or he aims at showing the interrupted character of well-being, pleasure, and refreshment in the case of being hot and tired.

2.2.Past tense in Advertising Messages of Nutritional Companies

In addition to the verbs in the present, another tense used by the advertiser is the past simple. Benveniste describes it as "le temps de l'histoire par excellence"¹¹(1966, p. 245). As for Cervoni, he argues that « le passé simple saisit l'événement passé dans sa survenance au temps. Son déroulement est conçu à partir de cette survenance et comme entièrement orienté dans le sens de son devenir. »¹² (1987, p. 48). In fact, that is what makes it apt to express the succession of events as historians generally introduce it. In the advertising messages that will follow, we will show how the use of this tense contributes to creating persuasion, using the examples of PepsiCo and Coca-Cola.

(12) This summer, we invited Great Britain..... to share a coke. Putting your name on bottles find yours... Around town & up in lights... and it looks like you liked it! We asked you to share..... and share you did! And with people you love...Share a coke with Richard, James #share a coke But the sharing didn't stop there... We hit the road to give you all the chance to share. And over 350,000 of you joined us. Coca-Cola thank you for sharing.

(33) Most likely to succeed this is the year of the leanest, fittest- looking grooms and slimmest-waisted brides in the history. This is the June of marriages most likely to succeed. For, thanks to their wholesome eating habits, young couples of 1956 feel as fit and happy as they look. Their modern taste is for the lighter, less filling foods and drinks. Pepsi-Cola goes right along with this wholesome, modern trend. Today's Pepsi-Cola, reduced in calories, is never heavy, never too sweet. It refreshes without filling. Have a Pepsi- the modern, the light refreshment.

The use of the past simple tense reveals that event time is prior to speech time. Kerbrat-Orecchioni stresses that the past simple expresses anteriority (1997). That is why it is sometimes considered suitable to express history. As such, it serves to exhume some facts accomplished in their process. As a consequence, it is useful to understand the coming facts but also to make some sure decisions. In relation to these advertising messages, we see that the advertiser, in using the past simple aims at persuading the reader or potential customer to buy his products, is making a decision

¹¹the time for history par excellence (translation mine)

¹² the simple past encapsulates the past event as it occurs in time. Its unfolding is conceived on the basis of this occurrence and as entirely oriented in the direction of its happening. (translation mine)

with no risk because either Pepsi-Cola is reduced in calories and therefore good for the health or Coca-Cola is more near to you as regards the activities of sharing lived together during this summer, which you have lived some months ago.

2.3. Temporal Adjectives and Adverbs in the Advertising Messages of Nutritional Companies

Besides the verbs, Kerbrat-Orecchioni underlines « l'existence de prépositions et adjectifs temporels déictiques¹³ » (1997, p. 48) . The use of the present is also perceived not only through these temporal adjectives and prepositions, but also by means of temporal adverbs. That is what can be observed in the following commercials:

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

(33) Most likely to succeed this is the year of the leanest, fittest- looking grooms and slimmest-waisted brides in the history. This is the June of marriages most likely to succeed. For, thanks to their wholesome eating habits, young couples of 1956 feel as fit and happy as they look. Their modern taste is for the lighter, less filling foods and drinks. Pepsi-Cola goes right along with this wholesome, modern trend. Today's Pepsi-Cola, reduced in calories, is never heavy, never too sweet. It refreshes without filling. Have a Pepsi- the modern, the light refreshment.

(34) Now it's Pepsi for those who think young. The swing is on- today people are finding new interests putting more life in their leisure. This is thinking young. And this is the life for Pepsi-light, bracing, clean-tasting Pepsi Think young say "Pepsi, Please!"

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

In analyzing these commercials, it is worth noticing a recurrence of some terms such as 'new', 'modern', and 'today'. Besides these terms, we notice the term 'always'. These terms reveal the present and express something unmarked in relation to the past and future. 'Always' refers to a "présent itératif," which involves the moment of enunciation in a temporality repeating, whereas 'today' and 'now' unveil an idea of general truth. In using these temporal adjectives and adverbs, as well as the verbs in the present, the advertiser aims to persuade the consumer of the uninterrupted character of praised qualities about his products.

When one examines the different definitions suggested above, it is worth mentioning that three dimensions are taken into account: the persons implied in the enunciation, the time of enunciation, and the place of enunciation. The first two

¹³ the occurrence of prepositions and temporal deictic adjectives. (translation mine)

subparts of the current second part have helped to analyze them. Thus, the following step is concerned with examining the third one, which is spatial deixis.

3. "This" and "That" in Advertising Messages of Nutritional Companies

Spatial deixis are, generally speaking, composed of demonstrative pronouns (that and this) and spatial adverbs (here and there). They express either psychological proximity or distance. These spatial deixis are recorded in the advertising messages. They are used by the advertiser in order to persuade the customer. They are therefore ineligible persuasion devices. The following examples testify the foregoing contention :

(12) This summer, we invited Great Britain..... to share a coke. Putting your name on bottles find yours... Around town & up in lights... and it looks like you liked it! We asked you to share..... and share you did! And with people you love...Share a coke with Richard, James #share a coke But the sharing didn't stop there... We hit the road to give you all the chance to share. And over 350,000 of you joined us. Coca-Cola thank you for sharing.

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

(7) Guinness time. Have this one with me!

The use of demonstrative pronouns such as 'this' and 'that' as well as spatial adverbs like 'here' and 'there' in the above commercials reveals, on the one hand, the psychological distance of talking about something that is not in the natural or psychological environment of the utterer. But, in the case of the commercials (11), this distance leads to an emphasis on a specific quality: 'refreshing new feeling'.

The use of capital letters tends to prove it too. In fact, capital letters can be of interest in relation to what they are applied to in the text. Capitalized words and phrases are often associated with social and cultural significance. In using that, the advertiser searches to put stress on its specificity, which is the core of this advertising sequence for Coca-Cola. In other words, it deals with the advertiser drawing the attention of the audience (potential reader or customer) to the essence of the message, which is that Coca-Cola has the required qualities to refresh the new feeling of the customer who will buy it.

On the other hand, the use of 'this' in the commercials (12) and (7) is an index of proximity, that is, being in the near natural or psychological environment of the speaker but also of the co-speaker. It is therefore checkable both for the speaker and the co-speaker. By talking about 'this summer' the advertiser manifests here a period of the year involving the year during which he and the co-speaker lived.

As regards (12), the use of 'this' expresses an object that is near both the speaker and co-speaker. All that aims to show the trials of the advertiser to be more precise as for the location of the advertised or introduced product (Guinness) or

consists in disambiguating the occurred activity (sharing Coca-Cola through Great Britain). The use of the 'there' spatial adverb of distance preceded by 'didn't stop' exemplifies the will of Coca-Cola to draw nearer this campaign to other countries. That is what is proved by the fact that the bottles of Coca-Cola bear the name of Ivorian, such as SEKONGO, AKISSI, and AYA. In other words, it aims to show that this invitation to share Coca-Cola continues here in Cote d'Ivoire and worldwide too.

Conclusion

The starting point of this paper aimed to examine people's interaction in advertising discourse and, thereby, its contribution to producing persuasion in the advertising messages of nutritional companies. The analysis undertaken on the data collected from websites has revealed that interaction in advertising happens through person, time, and space deixis. These deictic patterns make advertising messages sound natural for people listening to or watching them. Advertising is no longer considered strange and parasitic compared to other forms of human communication. Interaction makes the integration of advertising messages into people's habits easy. It is accepted and perceived as safe, even as an aid to people's buying decisions. The answers of this paper even though, they are pertinent, arise another concern relative to the impact of the interaction set in the shaping of other's identity in advertising discourse.

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