Representing Europeaness in Chinese advertising language

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This paper aims to present a linguistic pragmatic study along with a critical analysis of the print advertisements of *Eslite Bookstore* in Taiwan. The advertising texts adopted the rhetorical strategies of repetition and parallelism of name and metaphor, with a view to encouraging solidarity and shortening the social distance through adaptation or dominance. Multifaceted European expressions (including the names of persons [artist/writer/celebrity], places, literatures) and brand names were creatively crafted and widely employed within the texts to arouse the attention of the audience, to initiate cognitive poetic effects and advertising literariness, and to perform diverse communicative functions thereafter. These were also designed to convey significant and dominant ideologies (viz. intellectualism, elitism, social critique of taste, nostalgia, friends' rapport, feminine awakening, and humanistic concern), especially those that are pertinent to the lifestyles of the petit bourgeoisie in urban contexts, and to the linguistic hegemony of foreign languages within the symbolic domain of popular culture.

While placing little emphasis on the commodity in question (books), these encouraged an imaginary audience to spell out a variety of weak implicatures involving emotions along the textual lines to reach 'optimal relevance' (Sperber & Wilson, 1986/1995). The ads more or less invisibly persuade the audience to recognise prominent intercultural values and to construct a culturally pluralistic identity. Thus they helped shorten social distances and shaped Eslite's corporate image as a cultural landmark. This functional linguistic study reveals that advertising serves an arena embracing competing forces. This study also demonstrates how symbolic power is reified within language, so that the commercial motive could well be hidden through such communicative strategies as implicitness, indirectness and vagueness. The dialogic relations between form and function in advertising discourse reflect the social interaction and cognitive dynamics of communicator and audience, thus maintaining the dialectical relationship between social structures and social practice (Fairclough, 1995).

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