

Charles University in Prague
Faculty of Education
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DIPLOMA THESIS

**Experiential and Interpersonal Meanings in Product-Related Texts:
Analysis of Online Shopping Websites Targeting Male and Female
Customers**

Zkušenostní a interpersonální významy v textech nabízejících zboží: analýza komerčních
webových stránek zaměřených na muže a ženy

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I hereby declare that I worked on this diploma thesis independently and that the information I used has been fully acknowledged in the text and included in the reference list. I agree that the diploma thesis will be stored in the library of the Faculty of Education at Charles University and used for other academic purposes.

Prague 14th April 2024

Helena Dombajová

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ABSTRAKT

Tato diplomová práce zkoumá výběr významů v průvodních textech k produktům zveřejněných na e-shopech vybraných značek. Cílem práce je určit, které významy jsou komunikovány zákazníkům v souvislosti s nabízenými produkty a odhalit potenciální rozdíly v komunikaci se zákazníky mužského a ženského pohlaví. Pro splnění těchto cílů byl sestaven specializovaný korpus, který obsahuje texty devíti značek seskupených kolem tří typů produktů – sportovní obuvi, tělových mlék spolu s krémy a luxusních hodinek. Texty byly analyzovány s využitím Hallidayovy systémové funkční gramatiky (SFG) jako analytického rámce. Analyzovány byly dva typy významů, zkušenostní a vybrané interpersonální významy, přičemž první z nich byl těžištěm analýzy a druhý hrál doplňkovou roli. Zjištění byla usouvztažněna s informacemi o identitě značky, aby bylo možné nabídnout funkční vysvětlení zjištěných vzorců. Výsledky naznačují úzké propojení mezi výběrem zkušenostních a interpersonálních významů a charakteristikami identity značky. Studie dále identifikuje subžánry zkoumaných textů, jakož i komunikační strategie specifické pro jednotlivá pohlaví, které souvisejí s prezentovanou image značky, zobrazováním kladných vlastností produktů a cílením na zákazníky. Tato práce rovněž nastiňuje pozorovanou strategii genderového cílení v souvislosti s výběrem osob realizujících podměty a snaží se toto zjištění funkčně interpretovat.

KLÍČOVÁ SLOVA

zkušenostní významy, interpersonální významy, korpus, značky, marketing, gender, průvodní texty k produktům

ABSTRACT

The present diploma thesis investigates meanings in product-related texts found on brands' online shopping websites. The thesis aims to identify the meanings which are communicated in relation to the products offered and additionally, attempt to uncover potential differences in communication with male and female customers. To fulfil these objectives, a specialized corpus was assembled, comprising product-related texts from nine brands grouped around three product types – sport shoes, body lotions along with creams, and luxury watches. The texts were subsequently analysed employing Halliday's Systemic Functional Grammar (SFG) as the analytical framework. Two types of meanings, experiential and selected interpersonal meanings, were analysed, with the former being the focus of the analysis and the latter playing a complementary role. In order to offer functional explanations for observed patterns, the findings were contextualised with brand identity information. Results indicate a close interconnection between the selection of experiential and interpersonal meanings and brand identity characteristics. Furthermore, the study identifies subgenres of the examined product-related texts as well as gender-specific communication strategies related to the presented brand image, the depiction of product's positive attribute and customer targeting. This thesis also outlines an observed gender targeting strategy related to the selection of subject persons and seeks to functionally interpret this finding.

KEYWORDS

experiential meanings, interpersonal meanings, corpus, brands, marketing, gender, product-related texts

Table of Contents

Introduction	7
1 Theoretical Part.....	8
1.1 Marketing Communication.....	8
1.1.1 Marketing and Advertising.....	8
1.1.2 Goals of Marketing Communication	9
1.1.3 Branding	10
1.1.4 Brand Identity	10
1.2 Internet as Medium.....	11
1.3 Gender and Discourse.....	11
1.4 Research on Gender Targeting in Advertising	13
1.5 Systematic Functional Grammar	14
1.5.1 Haliday’s Conception of Grammar.....	14
1.5.2 Clause as Representation: Experiential Meanings.....	15
1.5.3 Clause as Exchange: Interpersonal Meanings	15
2 Specialised Corpus and Method	17
2.1 Specialised Corpus	17
2.2 Method.....	19
2.2.1 Clause Complexing	20
2.2.2 Criteria for Analysis of Experiential Meanings.....	21
2.2.3 Criteria for Analysis of Interpersonal Meanings	25
2.3 Brands: Contextual Information	26
2.3.1 Sport Brands	26
2.3.2 Cosmetic Brands.....	27

2.3.3	Luxury Watch Brands.....	28
2.3.4	Shared Brand Identity Features	30
3	Practical Part.....	31
3.1	Experiential Meanings' Analysis.....	31
3.1.1	'Product Category' Texts.....	31
3.1.2	'Individual Product' Texts.....	33
3.1.3	Sport Brands' Texts	34
3.1.4	Cosmetic Brands' Texts	39
3.1.5	Luxury Watch Brands' Texts	52
3.1.6	Summary.....	59
3.2	Interpersonal Meanings' Analysis	61
3.2.1	'Product Category' Texts.....	61
3.2.2	'Individual Product' Texts.....	62
3.2.3	Sport Brands' Texts	63
3.2.4	Cosmetic Brands' Texts	65
3.2.5	Luxury Watch Brands' Texts	68
3.2.6	Summary.....	70
3.3	Discussion.....	70
	Conclusion.....	76
	Primary Sources.....	80
	Appendices	84

Introduction

In 1972, Jeremy Bullmore, a British ‘advertising legend’ and influential thinker on brands, delivers for the first time his seminal speech titled ‘The consumer has a mind as well as a stomach’. In this speech, which he repeated on numerous occasions thereafter, Bullmore highlights the importance of viewing the consumer as an active participant in marketing communication. Specifically, he proclaims the following:

“We have to try to turn our audience into accomplices; because if they aren’t our accomplices, they will be our challengers. They resolutely refuse to sit there with minds like empty sponges, accepting all that they’re told without questions or modification... The great skill in designing brand communication is in selecting those tiny triggers, because those that are uniquely right for one brand will by definition be wrong for another.”

These “tiny triggers” are the keys to securing what Bullmore describes as “the willing complicity of an audience”. This raises several questions: Can we, by examining a brand’s marketing text, decipher the brand’s ‘uniquely right’ recipe for successful communication with its customer? Is this recipe truly unique, or will we uncover common strategies? And do brands apply different communication strategies to secure the ‘willing complicity’ of their male and female customers?

In order to attempt to answer these questions, the current thesis explores recent product-related texts from three groups of brands – sport brands, cosmetic brands and luxury watch brands – i.e. brands that offer similar products to male and female customers. The analysis relies on Halliday’s functional approaches as the analytical framework.

Chapter 1 establishes the theoretical foundation for the analytical part, encompassing relevant marketing as well as linguistic concepts. Chapter 2 outlines the specialized corpus and details the methodology employed. In Chapter 3, the analytical section of this thesis is presented, divided into two main subchapters: the first focusing on the analysis of experiential meanings, the second on selected interpersonal meanings. Additionally, Discussion aims to interpret the results, followed by the last chapter summarising the findings.

1 Theoretical Part

1.1 Marketing Communication

1.1.1 Marketing and Advertising

Varey defines marketing as a discipline “concerned with creating and sustaining mutually satisfying exchanges of value between producer/servers and their customers” (4). In other words, marketing assumes the task of organising demand for consumption, i.e. “desiring, obtaining, owning, and using of symbolic products” and supply of products to reciprocate this demand. Varey points out that consumption does not merely satisfy pragmatic needs; products provide additional value by serving as symbols that assist the person buying them in building “identity, the self, and relationships with others” (4).

The exchanges of value are sustained through interaction between customers, that is people with a need to be fulfilled who make the purchase, and the manufacturer who creates products. Such a way of interacting is termed ‘marketing communication’. In Varey’s view, marketing communication encompasses two parts: *expressive communicative activity* and *impressive communicative activity*. The latter stands for learning about the customer’s interests and values; the former is concerned with the producer sending message which should, by building up on the knowledge about the customer, clearly and consistently communicate information about products to its target audience (4-5). Referring to the two facets of marketing communication, Arvidsson claims that the emergence of brands’ efforts to learn about the customer (i.e. *impressive communicative activity*) is a novelty dating back to 1950s which marks a turning point in marketing. Prior to that, “marketing was largely conceived as a matter of imposing particular needs and desires on consumers” (15). Since 1950s, through the lenses of a new marketing paradigm brought to life through the development of electronic media and the impact of motivation research on purchasing patterns, consumption is newly comprehended as “a constructive practice by means of which the consumer produces his or her self, through more or less intimate liaisons with different products” (Arvidsson 59).

As far as advertising is concerned, Cook argues that its primary function concerns persuading a person to change his or her behaviour; in specific terms to do a desired action

such as buy a particular product or use a particular service. Secondary functions include providing amusement, informing, misinforming, warning or pleading for support (4). Dyer defines advertising straightforwardly as “drawing attention to something”; similarly, Cook remarks that the goal of advertising is “to gain and hold attention” (179). Another important feature of the advertising discourse is that adverts are limited both in terms of time and space they can occupy (Cook 183).

When we compare marketing and advertising, we might arrive at the following conclusions: it can be argued that both marketing and advertising share a certain persuasive function and consequently, their objective lies in influencing a person’s behaviour. However, the focal point of advertising is gaining attention and thus “converting non-consumers to consumers” (Jaworska 1) which must be achieved within limited time and space; marketing focuses on establishing and sustaining a relationship with a customer. Varey labels in this sense advertising as ‘traditional marketing’ which “focuses on attention-getting and persuasion to attract consumers to become customers”; marketing as discussed here is labelled ‘interactive marketing’ and in Varey’s conception it aims “to maintain a healthy customer-supplier relationship with each consumer or buyer” (88).

1.1.2 Goals of Marketing Communication

The goal of marketing communication lies in presenting the provider as a preferred need satisfier and retaining this position (Varey 74-75). Varey explains that because of the range of offered products available which are nearly identical in both function and design, the principal challenge faced by manufacturers is differentiating themselves. Product purchase embodies thus consumer’s “preference among a fixed range of options (those offered by providers)”. The differentiation is achieved among other marketing actions through branding (Varey 18-19). Notably, successful branding reduces cost for advertising, as consumer’s loyalty to a brand, in other words, consumer experiencing a brand as familiar and close, secures the consumer’s interest in the respective brand’s products and limits his attention to competitors’ offer (Varey 150). Hence, branding representing an important tool of marketing communication, the subsequent section offers further information about this phenomenon.

1.1.3 Branding

Branding is currently the over-riding principle of advertising and marketing practice (Arvidsson 64). A brand distinguishes manufacturer's products from those of other competing manufactures and fixates a product more permanently on a consumer's mind by equipping it with "an identity of ownership and difference", as Varey puts it (152). However, a brand cannot be viewed merely as a 'maker's mark'; a brand is "an object of property in its own right" which produces value (Arvidsson 6, 67). Accordingly, Arvidsson remarks on the current role of brands the following: "brands do not so much stand for products, as much as they provide a part of the context in which products are used. This is the core component of the use-value that brands provide consumers with. With a particular brand I can act, feel and be in a particular way" (8). Hence, the value of brands is based on offering a certain experience of self which is connected to owning and using a brand's product. Importantly, the 'brand experience' is designed according to information obtained about the targeted customer and as such seeks to "establish a relationship with customers" (Arvidsson 64, 67).

1.1.4 Brand Identity

As aforementioned, a brand distinguishes manufacturer's products from the products of its competitors by providing goods with a sense of a special identity. This identity encompasses a set of characteristics associated with a brand and "the whole physical and emotional part attached to a product" and is referred to as 'brand identity' (Petek and Konecnik Ruzzier 68).

According to Petek and Konecnik Ruzzier, brand identity comprises not only its visual and hence visible image but consists of several invisible 'building blocks' (63). These in Petek and Konecnik Ruzzier's conception include *vision*, *mission*, *values*, *personality*, *core competencies*, *brand experience* and *brand relationships*. *Vision* provides an answer to the question 'What is the reason for the brand's existence?', *mission* denotes brands' central values, *personality* stands for human traits that depict a brand's character and endow a brand with a human-like nature, *core competencies* are brand's distinctive positive attributes, and finally, *brand experience* and *brand relationships* highlight the co-creative participation of the consumer on the perceived brand identity. *Brand relationships* are dependent on *brand personality* which by carrying unique personality traits enables customers to engage in a

process of identification with these traits and therein foster a personal connection with the brand as with a human partner (Petek and Konecnik Ruzzier 64-65). Alikhani and Mokhtarian emphasize the importance of *brand personality* by claiming that “brand personality has a critical role in company’s marketing program” (544) thanks to its ability “to distinguish brands from their competitors, thereby increasing the effectiveness of marketing” (546).

1.2 Internet as Medium

According to Arvidsson, branding is inseparably linked with the evolution of the media landscape in the 1990s, which brought an unprecedented level of “plasticity and malleability of content”, enabling brands to move freely between different environments and media platforms. Arvidsson further remarks that the internet’s significance lies in its multifaceted nature, encompassing visuals, social interaction, games, and tactile sensation, resulting in the internet’s unparalleled “capacity to absorb the subject” (96). Furthermore, Arvidsson emphasises the significant contribution of the internet as a medium on the far-reaching impact of branding by stating: “the internet has the capacity to create all-encompassing environments centred around a particular brand; environments where all actions, where activity in general, is always already anticipated by the programme of the brand” (96). Moreover, as Crystal observes, “the web is graphically more eclectic than any domain of written language in the real world” due to a significant proportion of non-linear text found on the web. This is embodied by hypertext linking, which enables readers to autonomously determine the reading sequence, free from the constraints of a linear structure typical of traditional texts (197). This feature arguably contributes to the dynamic and immersing nature of web-based content. Additionally, Crystal emphasises the constraints imposed by the internet on the reader’s information processing capacity, cautioning that “scrolling down is bound to interfere with our ability to perceive, attend to, assimilate, and remember text” (199). In summary, the internet as a medium undeniably influences the manner in which readers interact with the texts presented within it.

1.3 Gender and Discourse

The exploration of gender and discourse within the field of linguistics has been ongoing since 1975, characterised and united as research endeavour that “provides not only

a descriptive account of male/female discourse but also reveals how language functions as a symbolic resource to create and manage personal, social, and cultural meanings and identities” (Kendall and Tannen 548). Scholars approach the study of gender and discourse from two distinct perspectives: one focuses on documenting “gender-related patterns of language”, while the other undertakes a critical examination of these patterns to discern their implications for “social and political aspects of gender relations” (Kendall and Tannen 548).

A multitude of researchers have contributed to the expansion of the field of gender and discourse research (Kendall and Tannen 548-567). To provide a more detailed discussion of at least two of these works, we will delve into the contributions of linguists Deborah Tannen and Deborah Cameron, who arguably represent two opposing viewpoints on gender discourse.

In her article “*The Power of Talk: Who Gets Heard and Why*” (1995), Tannen outlines the distinct conversational styles of men and women, emphasising that “women and men tend to have different habitual ways of saying what they mean, and conversations between them can be like cross-cultural communication” (140). Based on her research in American businesses, Tannen identifies several differences in conversational styles of men and women: firstly, men tend to use “I” instead of “we”, while women were found to say “we” even when referring to tasks they accomplished independently to avoid appearing overly self-promotional (141). Additionally, men are less inclined to ask questions to avoid assuming a subordinate position and to maintain independence (Tannen 142). Tannen further remarks that women apologise more frequently than men, viewing it as a means of expressing concern and fostering rapport, while men tend to refrain from apologising to avoid being perceived as subordinate (143). Tannen also observes that women tend to soften criticism with praise to avoid placing others in a subordinate position, whereas men may use critical feedback as an opportunity to assert dominance (144). Lastly, Tannen notes that women often employ indirectness when giving instructions, whereas men exhibit indirectness when forced to admit fault or express vulnerability (146). In summary, Tannen suggests that men are motivated by a desire to uphold their status and independence, while women prioritise the establishment and maintenance of rapport and intimacy. These findings are consistent with Goodwin’s ethnographic work (1978, 1980a, 1990) which showed that

during play activities, boys “created hierarchical structures” whereas girls created structures with lower power distances (in Kendall and Tannen 551).

However, it is important to acknowledge the perspective put forth by Deborah Cameron, which challenges Tannen’s conclusions concerning the differences in male and female discourse and rejects gender-related patterns. Cameron argues that “The behaviour of men and women...is invariably read through a more general discourse on gender difference itself. That discourse is subsequently invoked to *explain* the pattern of gender differentiation in people’s behaviour”. Based on this Cameron concludes that “conversationalists construct stories about themselves and others, with a view to performing certain kinds of gender identity” (329). Cameron suggests that every individual possesses a spectrum of potential gender identities and gendered meanings which are intricately linked to various conversational situations (333-334). Consequently, Cameron points out that given the relational nature of gender, with the fundamental criterion for “being a man” often defined as “not being a woman”, men may feel compelled in certain contexts to assert their masculinity linguistically by not using speech forms primarily associated with women or femininity (334).

1.4 Research on Gender Targeting in Advertising

First, it is important to note that the majority of empirical studies in consumer behaviour research confirm the existence of psychological gender differences and accordingly, advocate for distinct marketing strategies for each gender (Friedmann and Brueller 35). Aligned with this statement, a detailed analysis of male and female consumer’s responses to 3,045 ads by Cramphorn (2011) concludes that gender-specific advertising is more effective than unisex advertising.

In advertising, targeting gender relies on the recognition of distinct preferences and responses to advertisements exhibited by men and women. To select only several studies, Cramphorn found that women generally respond more favourably to advertisements featuring people (2011). Brunel & Nelson’s research (2000) suggests that men are more responsive to self-oriented appeals in charitable ads, while women tend to favour altruistic other-oriented help appeals. Additionally, Putrevu’s study on print advertisements (2004) highlights that women show a preference for verbal, harmonious, and complex ads focused

on product categories, while men prefer comparative, simple ads focused on product attributes. Finally, to enhance the effectiveness of gender-specific advertising, Tifferet and Herstein (2012) propose engaging multiple senses as an effective strategy for targeting female consumers, while Friedman and Lowengart (2016) emphasise functional considerations for targeting male consumers. In conclusion, the insights from the research seem to underscore the importance of tailored advertising for male and female consumers.

1.5 Systematic Functional Grammar

1.5.1 Halliday's Conception of Grammar

Systematic Functional Grammar (SFL) refers to an influential theory of grammar developed in the 1960s by M.A.K. Halliday, distinguished by its acknowledgement of situational context as a determinant of “the nature and meaning of the language used” (Morley 1). In SFL, language is viewed functionally as “a resource for making meaning” based on “systematic patterns of choice” among different alternatives which shape the resulting form of wording (Halliday and Matthiessen 23). Hence, from the language dimensions **Structure**, representing the compositional aspect of language (with the syntactic hierarchy “clause ~ group / phrase ~ word ~ morpheme”), and **System**, denoting language as sets of alternatives that can have varying degrees of delicacy (ranging from the order of grammar to the order of lexis), **System** stands as the central language dimension in SFL (Halliday and Matthiessen 21-22).

Based on the conception of language as a resource for making meaning, in Halliday's framework, grammar is understood as a resource employed by language users to interpret and represent the world, establish and maintain interpersonal relations, and present their message in a coherent and cohesive manner (Halliday and Matthiessen 30). Halliday categorises these language functions into the ideational, the interpersonal and textual metafunction (Morley 7). Importantly, the structure of a clause incorporates and reflects all three metafunctions or ‘strands of meanings’, as Halliday describes them, simultaneously. Accordingly, Halliday distinguishes ‘clause as a representation’ for the ideational strand of meaning, ‘clause as an exchange’ for the interpersonal, and ‘clause as a message’ for the textual (Halliday and Matthiessen 83). Aligned with the objectives of the present thesis and

its restricted scope, the subsequent theoretical sections delve into the following metafunctional lines of meaning: ‘clause as a representation’ and ‘clause as an exchange’.

1.5.2 Clause as Representation: Experiential Meanings

Experiential meanings reflect our experience of “a quantum of change in the flow of events” that takes place both in the world around us and inside us. Halliday defines the outer experience as “actions and events” or “doings and happenings”, the inner experience as “processes of consciousness”. The system of PROCESS TYPE (i.e. the system of TRANSITIVITY), encompassing “a configuration of elements centred on a process” provides the grammatical resource for construing this experience. The elements involved are of two types: (i) the ones that are involved directly, i.e. participants, (ii) the ones that are only attendant on the process, i.e. circumstances (Halliday and Matthiessen 213).

Within the system of PROCESS TYPE, Halliday distinguishes three main process types: ‘material’, ‘mental’, ‘relational’, along with three additional peripheral types of processes: ‘behavioural’, ‘verbal’, ‘existential’. These individual process types vary based on the domain of experience they construe. Specifically, material processes construe the outer experience, mental the inner experience, relational process serve to relate one element of experience to another, behavioural processes reflect inner processes in a form of a visible behaviour, verbal processes construe symbolic relations between words, and existential processes mark phenomena as existent (Halliday and Matthiessen 214-215). As previously suggested, each type of process differs not only in terms of domain of experience it construes but also in its specific structural configuration, which comprises three components: (i) a process, typically realized by a verbal group, (ii) process-specific participants involved in the process, typically realized by a nominal group, (iii) circumstances associated with the process, typically realized by an adverbial group or prepositional phrase (Halliday and Matthiessen 220-222). For clarity, more detailed information about process types is presented in tables in Subchapter 2.2, specifically under Subsection 2.2.2 titled ‘Criteria for Analysis of Experiential Meanings’.

1.5.3 Clause as Exchange: Interpersonal Meanings

Interpersonal meanings reflect the interaction between the speaker or the writer and the addressee. The principal grammatical resource for enacting this interpersonal interaction

is the system of MOOD. Halliday describes the interpersonal interaction between the speaker and the addressee as an action in which the speaker attributes one of two roles – “giving” or “demanding” – to himself, implying that the complementary role is attributed to the addressee. In other words, when the speaker gives, the addressee is invited to receive; when the speaker demands, the addressee is asked to give. The entity exchanged can be either (i) verbal, i.e. “information”, or (ii) non-verbal, i.e. “goods-&-services”. The combination of speech roles and the entities exchanged results in four primary speech functions: statement, question, offer and command (Halliday and Matthiessen 134-135).

Statement and question are used for exchanging information and are realized through the presence of the Mood element. Specifically, statement is typically expressed through the ‘declarative’ mood type, while questions through the ‘interrogative’. The distinction between ‘declarative’ vs ‘interrogative’ is achieved through the structure of the Mood element, i.e. Subject and the Finite operator. Within the ‘interrogative’, there are two further subcategories: y/n-interrogative for expressing polar questions and wh-interrogative for expressing content questions. Finally, the ‘imperative’ mood type is realized through the absence of the Mood element (Halliday and Matthiessen 140, 143). For clarity, individual mood options are outlined in Subchapter 2.2 under Subsection 2.2.3 titled ‘Criteria for Analysis of Interpersonal Meanings’.

2 Specialised Corpus and Method

2.1 Specialised Corpus

The assembled specialised corpus comprises product-related texts from three groups of brands that offer different products. Specifically, the brands encompass sport, cosmetic, and luxury watch brands, all of which connote distinct domains of human behaviour and thus provide diverse contexts: sport brands focus on performance and style, cosmetic brands on self-care, while luxury watches arguably represent success, wealth, and power. This approach aims to allow for the collection of varied data.

The individual brands were selected based on specific criteria: all chosen brands should operate within the USA market, possess a substantial degree of brand awareness, and offer identical types of products for both men and women. The brands meeting these specified criteria and consequently selected for the analysis include:

1. Sport Brands:
 - a. Nike
 - b. Adidas
 - c. PUMA
2. Cosmetic Brands:
 - a. Dove
 - b. NIVEA
 - c. L'Oréal Paris
3. Luxury Watch Brands:
 - a. Rolex
 - b. Omega
 - c. Breitling

The specialised corpus comprises two types of texts: (i) texts accompanying product categories (e.g. Shoes, Women's Watches etc.) aimed at motivating customers to engage with individual products (referred to hereafter as 'product category' texts), and (ii) texts accompanying individual products, describing the product's positive attributes (referred to hereafter as 'individual product' texts). Both types of texts aim to "influence visitor perceptions and behaviours" by offering "information designed to improve visitors' ability

to make decisions” (Hesley and Gregg 28). The analysis is not restricted solely to ‘product category’ texts, as these alone would not provide a sufficient volume for meaningful insights.

The selection of individual product types was guided by the following considerations: the chosen product type must be available for both men and women and it should be offered by all three brands within the brand group. Priority was given to the type of product positioned earlier in the linear sequence of product categories within the menu. Consequently, the selected product types comprise shoes for sport brands, skin care (body lotions in the case of Dove and NIVEA, creams for L’Oréal Paris) for cosmetic brands, and luxury watches for luxury watch brands. As far as the selection of individual products is concerned, products labelled ‘best sellers’ were prioritised. Unisex products were excluded from the selection, as well as texts identical for men and for women.

All texts assembled in the corpus were collected in January and February 2024. Table 2-1 provides an overview of ‘product category’ texts’ length, expressed in sentences. Table 2-2 outlines the length of ‘individual product’ texts. Both tables demonstrate that the length of texts aimed at men and those aimed at women is similar for all three groups of brands and both types of texts. Finally, Table 2-3 and 2-4, together with Figure 2-1, show the representation of individual brand groups in the corpus.

	Sport b.	Cosmetic b.	Lux. watch b.	Total
Gender				
Male	9	16	18	43
Female	10	19	17	46
Total	19	35	35	89

Table 2-1: Length of ‘product category’ texts for each group of brands counted in sentences.

	Sport b.	Cosmetic b.	Lux. watch b.	Total
Gender				
Male	11	30	22	63
Female	12	30	21	63
Total	23	60	43	126

Table 2-2: Length of ‘individual product’ texts for each group of brands counted in sentences.

	Sport b.	Cosmetic b.	Lux. watch b.	Total
Total length in sentences	42	95	78	215
Percentage	19.5%	44.2%	36.3%	100%

Table 2-3: Total length of texts within corpus counted in sentences.

	Sport b.	Cosmetic b.	Lux. watch b.	Total
Total number of texts	10	12	10	32

Table 2-4: Total number of texts in the specialised corpus.

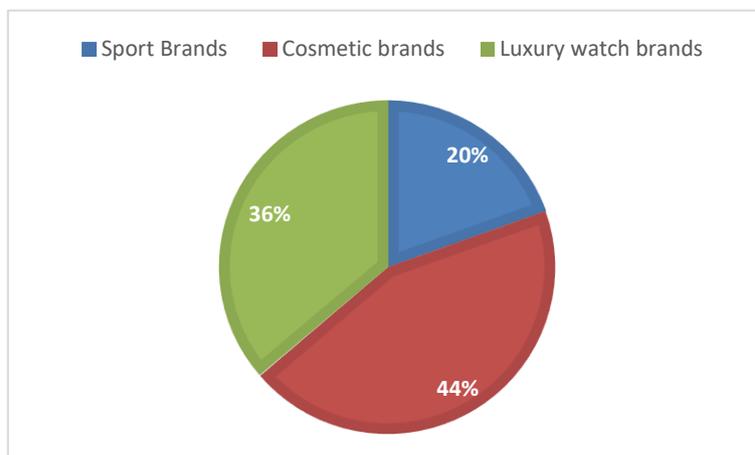


Figure 2-1: Brands' representation in the specialised corpus.

2.2 Method

To achieve the objectives outlined in the introduction of the present thesis, the first step involved selecting product-related texts based on the aforementioned criteria and transferring them from online shopping websites to a text document, consolidated to a maximum length of ten sentences. Following Halliday's clause complexing method (as outlined in Table 2-5 in Subsection 2.2.1), free and bound clauses were identified and marked in the sentences. Given the limited scope of the diploma thesis' genre, emphasis was placed on analysing free clauses, with the quantitative analysis focusing solely on them. Bound clauses (i.e. downranked clauses and enclosed clauses) were drawn upon in rare instances within the qualitative analysis when deemed relevant. Similarly, Circumstances as non-inherent and process non-specific participants were considered only within the qualitative analysis and in a limited number of instances.

Free clauses were analysed from two points of view in accordance with Halliday's SFG framework: (i) clause as representation, which involved determining process types and labelling all process participants, apart from Circumstances; (ii) clause as exchange, including determining mood types and analysing subject persons. For the complete analysis, please refer to the appendix.

The practical part of the present thesis is divided into two subchapters, with the former focusing on the experiential meanings (Subchapter 3.1) and the latter (Subchapter 3.2) on the interpersonal. Both subchapters integrate data from qualitative and quantitative analyses with the aim of offering a holistic data interpretation. The quantitative analysis comprises distributions of process and mood types displayed in the form of tables. It is important to note that the distributions were calculated separately for the two types of product-related texts based on the author’s discovery that ‘product category’ and ‘individual product’ texts exhibit significantly distinct distributions of both process and mood types. The qualitative analysis comprises an examination of individual process and mood types’ functions, as well as an analysis of process participant configurations and subject person selection.

The following subsections present tables providing an overview of terms and their delineation, comprising symbols for clause complexing (Subsection 2.2.1) and distinguishing criteria for the analysis of experiential and interpersonal meanings (Subsection 2.2.2). As for experiential meanings, Table 2-6 displays typical experiential functions of group and phrase classes, while Table 2-7 offers a dictionary of terms necessary for reading Tables 2-8 to 2-13. These tables determine the distinguishing criteria for all seven process types by delineating: the kind of experience the respective process type construes, the structural configurations of process participants involved, the number of inherent participants, and participants’ properties. Additionally, the tables outline the unmarked present tense for the respective process type, the ability to project, accentuation of verb and corresponding pro-verb. Process subtypes are displayed, where relevant. Regarding criteria for distinguishing interpersonal meanings, Table 2-14 determines the mood element configuration for each mood type, along with the corresponding abbreviation used within the analysis. Finally, Table 2-15 defines subject persons.

2.2.1 Clause Complexing

Symbol	Unit
...	clause complex
...	ranking clause – a clause functioning on the clause rank
[[[...]]]	downranked clause complex
[[...]]	downranked clause – a unit which serves as a unit of a lower rank than a clause
<<<...>>>	enclosed clause complex
<<...>>	enclosed clause

Table 2-5: Clause complexing: employed symbols (Halliday and Matthiessen 10).

2.2.2 Criteria for Analysis of Experiential Meanings

Type of element	Typically realized by:
(i) process	verbal group
(ii) participant	nominal group
(iii) circumstance	adverbial group or prepositional phrase

Table 2-6: Typical experiential functions of group and phrase classes (Halliday and Matthiessen 222).

Term	Definition
‘Projection’	The ability of a process clause to project another clause or set of clauses, giving them the status of ideas or of the content of consciousness.
‘Thing’	Refers to some entity: person, creature, institution, object, substance or abstraction.
‘Macro-thing’	Refers to a configuration of a process, participants involved and attendant circumstances that can be perceived in the physical world.
‘Meta-thing’	Refers to a proposition (or a proposal) construed as a semiotic phenomenon on a higher level of abstraction than a ‘thing’ or a ‘macro-thing’, which is made existent by somebody uttering it.

Table 2-7: Dictionary of terms occurring in criteria for distinguishing processes (Halliday and Matthiessen 246-253).

Process Type: MATERIAL	
Construes:	doings & happenings
Structural configurations:	(i) Actor + Process + Goal [doing] (ii) Actor + Process + Scope [doing] (iii) Actor + Process [happening]
Other participants:	+ Recipient, Client, Attribute
Number of inherent participants:	1 for intransitive material clauses 2 for transitive material clauses
Participants’ properties:	<p>Actor</p> <ul style="list-style-type: none"> (i) obligatory (ii) a potent thing; never a meta-thing (iii) the source of the energy bringing about the change or the unfolding of the process (iv) realized by a nominal group (a thing) / a non-finite clause (a macro-thing) <p>Goal</p> <ul style="list-style-type: none"> (i) inherent in transitive material clauses (ii) a thing; never a meta-thing (iii) one to which the process is extended (iii) function of ‘Patient’ in different terminology <p>Scope</p> <ul style="list-style-type: none"> (i) optional (ii) a thing (typically places or events); never a meta-thing (iii) construes the domain over which the process takes place or the process itself (iv) not affected by the process – cannot be probed with <i>do to</i> or <i>do with</i> <p>Recipient</p> <ul style="list-style-type: none"> (i) optional (ii) a thing; never a meta-thing (iii) benefits from the performance of the process (iv) one that goods are given <i>to</i>

	<p>(v) appears with the preposition <i>to</i> (not obligatorily)</p> <p>(vi) Probe: reformulation (<i>she sent her best wishes to John, she sent John her best wishes vs. she sent her luggage to Los Angeles, *she sent Los Angeles her luggage</i>)</p> <p>Client</p> <p>(i) optional</p> <p>(ii) a thing; never a meta-thing</p> <p>(iii) benefits from the performance of the process</p> <p>(iv) one that services are done <i>for</i></p> <p>(v) appears the preposition <i>for</i> (not obligatorily)</p> <p>(vi) Probe: reformulation (<i>Fred bought a present for his wife, Fred bought his wife a present vs. I'm doing all this for Mary, *I'm doing Mary all this</i>)</p> <p>Attribute</p> <p>(i) optional</p> <p>(ii) construes the resultant qualitative state of the Actor or Goal after the completion of the process (e.g. <i>They stripped her clean of every bit of jewellery she ever had.</i>) or the state which the Actor or Goal is in when it takes part in the process (e.g. <i>I'm driving sober.</i>)</p>
Unmarked present tense:	present-in-present
Ability to project:	NO
Voice:	<p>intransitive <i>or</i> transitive</p> <p>transitive:</p> <p>operative (i.e. active: Actor is mapped on to the Subject) <i>or</i> receptive (i.e. passive: Goal is mapped on to the Subject)</p>
Accentuation of verb:	accented
Pro-verb:	<p>do</p> <p><i>What did the Actor do?</i> [transitive – operative (i.e. active)]</p>
Other probes:	<p><i>What happened to the Actor?</i> [intransitive]</p> <p><i>What happened to the Goal?</i> [transitive – receptive (i.e. passive)]</p>

Table 2-8: Criteria for distinguishing material processes (Halliday and Matthiessen 224-244).

Process Type: MENTAL	
Construes:	sensing, perception, cognition, intention, emotion
Structural configuration:	Senser + Process + Phenomenon Phenomenon + Process + Senser
Number of inherent participants:	2
Participants' properties:	<p>Senser</p> <p>(i) obligatory</p> <p>(ii) a being endowed with consciousness (human-like)</p> <p>(iii) realized by a nominal group</p> <p>Phenomenon</p> <p>(i) facultative</p> <p>(ii) an entity of any kind – things, macro-things, meta-things</p> <p>(iii) construed as being configured with a Senser</p>

Unmarked tense selection:	simple present
Ability to project:	YES
Accentuation of verb:	accented
Pro-verb:	(do to)
Subtypes	'perceptive', 'cognitive', 'desiderative', 'emotive'

Table 2-9: Criteria for distinguishing mental processes (Halliday and Matthiessen 245-257).

Process Type: RELATIONAL		
Construes:	an abstract relationship between two separate entities of class-membership [attributive clauses] and identity [identifying clauses]	
Modes of relation:	Attributive	Identifying
	(i) an entity has some class attributed to it ('a is an attribute of x') (ii) participants cannot be reversed	(i) an entity has an identity assigned to it ('a is the identity of x') (ii) participants can be reversed
Structural configuration:	Attributive	Identifying
	Carrier + Process + Attribute	Identified + Process + Identifier Identifier + Process + Identified
Number of inherent participants:	2	2
Participants' properties:	Carrier (i) obligatory (ii) a thing, a macro-thing, a meta-thing Attribute (i) obligatory (ii) cannot be a proper noun (iii) expressed through a typically indefinite nominal group construing a class of things (iv) the interrogative probe: <i>what?, how?, what...like?</i> Identified (i) obligatory Identifier (i) obligatory (ii) expressed through a typically definite nominal group, a proper noun or pronoun (iii) the interrogative probe: <i>which?, who?, which/who...as?</i>	
Unmarked tense selection:	simple present	
Ability to project:	NO	
Accentuation of verb:	unaccented	
Pro-verb:	-	
Additional information:	most frequent verbs are copula verbs (<i>be, have</i>) verbs are prototypically non-salient – have a weak phonological presence	

Principal categories: Type of relation	(1) intensive	' <i>x is a</i> '
	(2) possessive	' <i>x has a</i> ' the relationship between the two terms is one of ownership <i>or</i> part-whole relations, containment, involvement and the like
	(3) circumstantial	' <i>x is at a</i> ' the relationship between the two terms is one of time, place, manner, cause, accompaniment, role, matter or angle

Table 2-10: Criteria for distinguishing relational processes (Halliday and Matthiessen 259-298).

Process Type: BEHAVIOURAL	
Construes:	processes of (typically human) physiological and psychological behaviour
Structural configuration:	Behaver + Process (+ Behaviour)
Number of inherent participants:	1
Participants' properties:	Behaver (i) obligatory (ii) a conscious thing Behaviour (i) analogous to the Scope in material processes
Unmarked tense selection:	present-in-present
Ability to project:	NO
Accentuation of verb:	accented
Pro-verb:	do

Table 2-11: Criteria for distinguishing behavioural processes (Halliday and Matthiessen 301).

Process Type: VERBAL	
Construes:	clauses of saying covering any symbolic exchange of meaning
Structural configuration:	Sayer + Verbiage
Number of inherent participants:	1
Participants' properties:	Sayer (i) obligatory (ii) not constrained to conscious things Receiver (i) one to whom the saying is directed Verbiage (i) corresponds to the content of what is said or the name of the saying (e.g. <i>ask a question</i>) Target (i) the entity that is targeted by the process of saying

Unmarked tense selection:	simple present
Ability to project:	YES
Accentuation of verb:	(either)
Pro-verb:	do

Table 2-12: Criteria for distinguishing verbal processes (Halliday and Matthiessen 302-307).

Process Type: EXISTENTIAL	
Construes:	that something exists or happens
Structural configuration:	Process + Existent
Number of inherent participants:	1
Participants' properties:	Existent (i) the entity or event that is being said to exist
Unmarked tense selection:	simple present
Ability to project:	NO
Accentuation of verb:	unaccented
Pro-verb:	-

Table 2-13: Criteria for distinguishing existential processes (Halliday and Matthiessen 307-310).

2.2.3 Criteria for Analysis of Interpersonal Meanings

MOOD TYPE	abbr.	MOOD ELEMENT STRUCTURE
declarative	decl.	Subject ^ Finite
yes/no interrogative	y/n-inter.	Finite ^ Subject
WH- interrogative	wh-inter.	(a) WH-element conflated with Subject
		Subject/WH- ^ Finite
		(b) WH-element conflated with Complement/Adjunct
		(Complement/WH-) Finite ^ Subject (Adjunct/WH-) Finite ^ Subject
exclamative	excl.	(Complement/WH-) Subject ^ Finite
imperative	imp.	(a) unmarked for person or polarity positive
		(i) 'you': no Mood element
		(ii) 'you and me': Subject
		(b) unmarked for person or polarity negative
		(i) 'you': Finite
		(ii) 'you and me': Finite ^ Subject
		(c) marked for person positive
		(i) 'you' Subject
(ii) 'you and me': Subject		
		(d) marked for person negative
		(i) 'you': Finite ^ Subject

		(ii) 'you and me': Finite ^ Subject
		(e) marked for polarity positive & negative
		(i) 'you': Finite
		(ii) 'you and me' positive: Finite ^ Subject
		(iii) 'you and me' negative: Subject

Table 2-14: Criteria for distinguishing mood types (Halliday and Matthiessen 160-166).

	abbr.
non-interactant (the third person)	non-inter.
speaker	speaker
inclusive 'we'	speaker+
addressee	addressee

Table 2-15: Subject person terms (Halliday and Matthiessen 207-208).

2.3 Brands: Contextual Information

Based on the theoretical conception of *brand identity* outlined in Subchapter 1.1.4, the present subchapter comprises descriptions of individual brands' identities, comprising the brand's mission, its values, as well as personality traits. After the subchapters focused on individual brand groups, a summary of shared brand identity features ensues.

2.3.1 Sport Brands

Nike's Brand Identity

Nike perceives its mission, as indicated in the text 'Our Mission' on Nike's website www.nike.com, as helping "athletes reach their potential" and ensuring their "continual progress". Nike perceives its impact in "moving forward together" through the power of sport, which Nike helps make accessible for every individual. Accordingly, Nike presents an inclusive definition of an athlete by stating that "If you have a body, you are an athlete". Nike's values comprise accessibility of sport, belief in continual progress, empowerment, community engagement, growth mindset, positive social change, healthy lifestyle, holistic fitness, inclusivity, innovation, self-confidence, and sustainability. Nike's brand personality can be described as active, ambitious, bold, dedicated, empowering, fearless, innovative, passionate, resilient, strong, and unapologetic.

Adidas' Brand Identity

Adidas defines its mission on its website www.adidas.com/us under 'Our Purpose' as enhancing "the limits of human possibilities", making sport accessible and safe for all, uniting people in sport, and contributing to the creation of a more sustainable world. Adidas' values embody community engagement, equality in sports, fair play, inclusivity, innovation, legacy, positive social change, quality, and safety. Adidas' brand personality can be depicted as active, bold, empowering, inspirational, and trendsetting.

PUMA's Brand Identity

Based on the text 'This is Puma' posted on Puma's website <https://us.puma.com>, Puma's mission revolves around channelling the power of sport and "pushing sports forward". Puma derives its uniqueness from its leading position among sport brands, embodying the same qualities as "the fastest athletes on the planet". Puma is rooted in the values that characterise exceptional athletes: achievement, commitment to excellence, determination, pursuit of dreams, success, and self-improvement. Additionally, Puma believes in innovation, joy of sporting competition, legacy, and sustainability. Puma's brand personality can be seen as ambitious, bold, brave, confident, decisive, determined, fearless, joyful, and passionate.

2.3.2 Cosmetic Brands

Dove's Brand Identity

Dove's mission, as outlined on its homepage www.dove.com/us, centres on promoting a more inclusive definition of beauty, advocating for body confidence among young people and fighting for a safer online environment, championing racial equity and amplifying Black voice, empowering families to raise their children in a supportive environment, and helping men to take care of themselves and "people they love" by supporting active fatherhood and positive masculinity. Dove's values encapsulate authenticity, belief in the innate beauty found in diversity, empowerment, education, inclusivity, respect for individuality, self-acceptance, social responsibility, and sustainability. Dove's brand personality can be described as caring, empathetic,

empowering, encouraging, family-oriented, helpful, inspiring, loving, open, progressive, sensitive, and supportive.

NIVEA's Brand Identity

According to the 'About Us' section on NIVEA's website www.niveausa.com, central to NIVEA's mission is the task to create reliable and trustworthy high-quality skincare products "for any person, male or female, and for any skin type". NIVEA justifies its place in the market by stating that "NIVEA understands skin like no one else" owing to its 100 years of accumulated expertise. NIVEA's values include accessibility of skin care, belief in extensive research and continuous development, diversity, expertise, inclusivity, life-long care, quality, and safety. NIVEA's brand personality is presented as being approachable, caring, down-to-earth, empathetic, helpful, innovative, knowledgeable, practical, and trustworthy.

L'Oréal Paris Brand Identity

As follows from the text found under 'Our Purpose' on L'Oréal Paris' homepage www.lorealparisusa.com, L'Oréal Paris' mission is embodied in its commitment to being a total beauty care company that offers luxurious beauty products from top-quality ingredients, which are accessible to all. Central to the brand's identity is its iconic tagline, "Because I'm Worth It", which encapsulates its dedication to empowering "women, men, and children of all ages and ethnicities" by instilling confidence in their own innate beauty and worth. L'Oréal Paris' values encompass commitment to latest technology, dignity, diversity of beauty, empowerment, global reach, highest standards of quality, inclusivity, innovation, luxury, research and respect. L'Oréal Paris depicts itself as confident, empowering, innovative, professional, sophisticated, and trustworthy.

2.3.3 Luxury Watch Brands

Rolex's Brand Identity

Rolex's mission, as inferred from the content of the section '#PERPETUAL About Rolex' on Rolex's website www.rolex.com, revolves around crafting durable Swiss watch that excel in their quality, are renowned for their precision and innovative in their design. Rolex commits to "an unending quest for excellence" and aims to perpetuate the unique

visionary spirit established by its founder Hans Wilsdorf. Rolex' values encompass craftsmanship, continuity, expertise, exclusivity, excellence, fame, innovation, human achievement, longevity, precision, quality, social responsibility, and sustainability. Rolex' brand personality can be depicted as accomplished, dedicated, elite, enduring, exploratory, extraordinary, iconic, innovative, inspirational, resilient, skilled, triumphant, and visionary.

Omega's Brand Identity

According to information provided in the 'PLANET OMEGA' section <https://www.omegawatches.com/planet-omega>, Omega's mission is rooted in innovative watchmaking as well as in the continuation of its heritage. The brand sets itself apart in the market by its long-standing relationships with astronauts and space agencies, the Omega's Speedmaster being the first watch worn on the Moon. Additionally, Omega enjoys associations with renowned screen personas such as Daniel Craig, who has sported Omega watch in every James Bond film. Omega's values comprise craftsmanship, excellence, exclusivity, flawlessness, heritage, innovation, precision, pioneering spirit, reliability, sustainability, and uniqueness. Omega's personality is presented as being elite, excelling, dedicated, reliable, renowned, and prestigious.

Breitling's Brand Identity

Based on the text posted on Breitling's homepage www.breitling.com/us in the section 'ABOUT', Breitling's mission appears to be about celebrating and honouring exceptional high-achieving individuals. The brand's focus is on creating Swiss watch that accompany astronauts or sports stars on their journeys. Additionally, Breitling bases its distinctiveness on its long-established history dating back to 1884 when Léon Breitling "began to dream up, develop and produce his iconic watch". Breitling values embody adventure, achievement, determination, excellence, exclusivity, heritage, innovation, performance, pioneering spirit, practicality, precision, quality, refinement, style, and sustainability. Breitling's brand personality can be depicted as 'cool', enthusiastic about history, elite, iconic, informal, knowledgeable, and 'modern-retro'.

2.3.4 Shared Brand Identity Features

Brand identity features common for all brand groups include the following values: innovation, positive social change, and sustainability. ‘Inclusivity’ is shared only by sport brands and cosmetic brands, together with ‘empowering’, which represents the only instance of a shared personality trait identified.

Sport Brands

All three sport brands in the corpus share accessibility of sport, empowerment, community engagement, and growth mindset as their values. Personality traits that apply to all three sport brands encompass being active, bold, dedicated/determined, fearless/brave, innovative, and passionate.

Cosmetic Brands

All cosmetic brands included in the corpus celebrate diversity and empowerment. Additionally, Dove and NIVEA characterise themselves as caring, empathetic, and helpful, while NIVEA and L’Oréal Paris present themselves as trustworthy and reliable.

Luxury Watch Brands

Shared luxury watch brands’ values encompass craftsmanship, continuity/heritage, elite, expertise, exclusivity, excellence, fame, precision, and quality. Every luxury watch brand in the corpus depicts itself as elite, enduring/dedicated, excelling, iconic, innovative, prestigious, and bases a part of its identity on associations with exclusive society.

3 Practical Part

3.1 Experiential Meanings' Analysis

The present subchapter offers the analysis of experiential meanings. First, the distribution of process types for 'product category' (Subchapter 3.1.1) and 'individual product' texts (Subchapter 3.1.2) is displayed in forms of tables and commented on, followed by a description of functions the featured process types serve.

The discussion of experiential meanings in texts of individual brand groups ensues. The subchapters dedicated to brand groups are organised according to process types in the following sequence: 'material', 'relational', and 'mental'. Each process type subsection offers a discussion of the respective process' functions as well as an exploration of differences in the selection of experiential meanings for male and female customers. Functions of individual processes are displayed in the form of tables together with corresponding participant configurations and sentence examples from texts. Marginal cases of processes, such as one existential process type clause, are affiliated with one of the mentioned process types. Additionally, selected sentences are drawn from the corpus to demonstrate noteworthy experiential meanings and displayed in tables. These tables include an analysis of processes and participants, with the verbs realizing the processes underlined directly in the sentences.

3.1.1 'Product Category' Texts

For 'product category' texts, among the 105 processes examined, the material process type shows the highest percentage, accounting for 43 % of the total, as displayed in Table 3-1. Following this, the relational process type ranks second, constituting 37% of the analysed processes, while the mental process type occupies the third position with 19% overall. The utilization of the existential process type is minimal, comprising a mere 1% of the dataset, equivalent to one instance. Finally, no instances of behavioural and verbal process types were identified.

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	45	20	39	0	0	1	105
Percentage	43%	19%	37%	0%	0%	1%	100%

Table 3-1: Distribution of process types within 'product category' texts.

Notably, the observed distribution of process types within the ‘product category’ texts diverges in one respect from the general process distribution in the English language. While material, relational, and mental process types typically constitute the three most frequently employed process types, as noted by Halliday and Matthiessen (215), material and relational processes are generally “significantly more frequent than mental” with material and relational process types construing roughly the same proportion of clauses (more than a third), while the mental process type accounts only for approximately for 10 % of all process types (Halliday and Matthiessen 215), a trend not reflected in the ‘product category’ texts of this study.

The higher prevalence of mental clauses in ‘product category’ texts in the corpus can be attributed to their function. More specifically, this functions lies in **inviting the customer to engage with individual products** (e.g. *Explore running shoes for men with the latest cutting-edge PUMA performance tech; Discover our women’s selection below and much more with the watchfinder*). This is arguably also the primary function of the ‘product category’ texts in general.

As for the function of material clauses in the ‘product category’ texts, they primarily serve to construe **specific benefits and positive attributes** of the respective brand’s products or **position the brand itself as unique**, thereby differentiating the brand’s products from those of its competitors (e.g. *PUMA’s sneakers for men offer comfort and versatility for every occasion; Breitling started producing men’s wristwatch more than a century ago*). In addition, material clauses in the ‘product category’ texts construct **calls for the purchase of products** (e.g. *Shop adidas for all styles of men’s shoes including casual sneakers, high-performance running shoes, and comfy slides*) and construe **suggestions for specific products** (e.g. *Go for a classic timepiece with a stylish De Ville two tone stainless steel and gold watch*). Finally, they serve **to ensure customers that they will find a perfectly fitting product for their needs** (e.g. *Black, white or blue dial with Roman numerals or a diamond encrusted case: you can choose the perfect OMEGA timepiece for men to suit your style*).

Relational clauses predominantly construe **positive attributes of products** (e.g. *PUMA’s collection of iconic silhouettes is super sleek and has an abundance of performance-focused features to please even the most experienced runners; Breitling*

women's watch *embody* flair and confidence). Additionally, the relational process type is employed to persuade customers to interaction with products through **persuasive arguments** (*At the moment, products that are meant specifically to wash, moisturize and otherwise care for men's entire bodies are becoming more and more popular and prevalent*).

Tables 3-2, 3-3 and 3-4 offer an overview of process type distribution among the brand groups in the corpus. The data demonstrates that sport brands' 'product category' texts feature the highest percentage of material clauses, while those of cosmetic brands' encompass the largest proportion of mental and relational clauses. Additionally, sport brands' 'product category' texts display the fewest mental clauses, and those of cosmetic brands' provide the only instance of an existential clause.

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	12	1	8	0	0	0	21
Percentage	57.1%	4.8%	38.1%	0%	0%	0%	100%

Table 3-2: Distribution of process types for sport brands within 'product category' texts.

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	13	11	17	0	0	1	42
Percentage	30.9%	26.2%	40.5%	0%	0%	2.4%	100%

Table 3-3: Distribution of process types for cosmetic brands within 'product category' texts.

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	20	8	14	0	0	0	42
Percentage	47.6%	19.1%	33.3%	0%	0%	0%	100%

Table 3-4: Distribution of process types for luxury watch brands within 'product category' texts.

3.1.2 'Individual Product' Texts

Table 3-5 depicts the distribution of process types within 'individual product' texts. While the generally predominant material process type constituted less than half of all processes in the 'product category' texts, it encompasses a large proportion of process – 76% out of 143 analysed processes – in the case of the 'individual product' texts. Subsequently, the relational process type ranks second, comprising 22% of the analysed processes, whereas the mental process type accounts only for 2% of processes. No existential, behavioural and verbal process are present.

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	109	2	32	0	0	0	143
Percentage	76%	2%	22%	0%	0%	0%	100%

Table 3-5: Distribution of process types within 'individual product' texts.

Material clauses significantly predominate not only across ‘individual product’ texts on average but also within each group of brands as follows from Tables 3-6, 3-7 and 3-8. The primary function of material clauses shared by all three groups of brands lies in highlighting specific **product’s benefits** (e.g. *An adidas PRIMEKNIT upper gently hugs your feet; Reduces wrinkles and firms skin; Leave dry skin feeling instantly replenished, nourished and refreshed*).

Similarly to material clauses, relational clauses serve to present **product’s positive attributes** (e.g. *Supportive and cushioned, the adidas Ultraboost is great for daily wear; The Globemaster is already a legendary name in the OMEGA family*) and additionally, they are utilized to describe **products’ individual components** (e.g. *These sneakers feature an innovative Torsion System for added stability; The Chronomat features a 42 mm case and the iconic bezel with the four rider tabs*).

As opposed to 19% of mental clauses identified in ‘product category’ texts, mental clauses were identified only twice among all the 143 analysed processes in the ‘individual product’ texts. Regarding the two occurrences of mental clauses, both were found in cosmetic brands' texts targeting women (*We know how hard it can be to find a lotion that gives dry skin the deep moisture it needs, but the NIVEA® Essentially Enriched Body lotion is different; At Dove, we believe in Body Love*).

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	21	0	7	0	0	0	28
Percentage	75%	0%	25%	0%	0%	0%	100%

Table 3-6: Distribution of process types for sport brands within ‘individual product’ texts.

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	57	2	6	0	0	0	65
Percentage	87.7%	3.1%	9.2%	0%	0%	0%	100%

Table 3-7: Distribution of process types for cosmetic brands within ‘individual product’ texts.

	Mat.	Men.	Rel.	Behav.	Verb.	Exist.	Total
Frequency	31	0	19	0	0	0	50
Percentage	62%	0%	38%	0%	0%	0%	100%

Table 3-8: Distribution of process types for luxury watch brands within ‘individual product’ texts.

3.1.3 Sport Brands’ Texts

The analysed sport brands’ texts comprise two ‘product category’ texts (from Adidas and PUMA), as Nike does not provide any texts accompanying its categories of products,

and three ‘individual product’ texts. The ‘product category’ texts comprise 19 sentences, 9 sentences from texts targeting men, 10 sentences from texts targeting women. The ‘individual product’ texts consist of 23 sentences, 11 sentences from texts targeting men, 12 from texts targeting women. On the whole, sport brands’ texts comprise 42 sentences, accounting for 19.5% of the number of sentences withing the specialised corpus.

Material process type in sport brands’ texts

Table 3-9 below offers an overview of material process type’s functions within sport brands’ texts, with each function accompanied by all represented participant configurations. Each configuration is exemplified by a sentence example from the corpus. As follows from the table, material clauses within sport brand’ texts construe a call to purchase products, depict product’s positive attributes, and establish a guarantee that customers will find a product fitting to their needs. In the subsequent paragraphs, additional noteworthy examples from sport brands’ texts will be employed to further exemplify the listed functions.

Serving to construct:	Participant configuration(s) & examples
call to purchase	(a) Actor + material process + Goal <i>Shop adidas for all styles of men's shoes...</i>
product(s)’ positive attributes	(a) Actor + material process + Goal <i>An adidas PRIMEKNIT upper gently <u>hugs</u> your feet...</i> (b) Goal + material process <i>...these adidas Ultraboost 1.0 shoes <u>are designed</u> to keep you comfortable.</i> (c) Actor + material process <i>...the Nike Dunk Low Retro <u>returns</u> with crisp overlays and original team colors.</i> (c) Actor + material process + Scope <i>Modern footwear technology <u>helps bring</u> the comfort into the 21st century.</i> (d) Actor + material process + Recipient <i>...Continental™ Rubber <u>gives</u> you the traction you need...</i> (e) Actor + material process + Client <i>Alternatively, « if the sports luxe look is more your style, » a pair of Heritage basketball sneakers in a contemporary color will <u>serve</u> you well season after season.</i>
a guarantee of a fitting product	(a) Actor + material process + Goal <i>...you can <u>find</u> the perfect women’s shoes to fit your activity level.</i>

Table 3-9: Material clauses’ functions in sport brands’ texts.

Starting with the employment of a material clause for **issuing a call to purchase**, notably there is only one such instance, specifically in Adidas’ ‘product category’ text targeting men (*‘Shop adidas for all styles of men’s shoes including casual sneakers, high-performance running shoes, and comfy slides’*). Such a direct call to purchase, which was avoided by the two remaining brands, can arguably be attributed to the short length of text, comprising only two sentences. Consequently, the customer is encouraged to take action in the most straightforward manner.

In contrast to the previously discussed function, material clauses serving to present **product’s positive attributes** are very frequent. Among the listed participant configurations displayed in Table 3-9, the most frequently employed one was the configuration ‘Actor + material process + Scope’. Table 3-10 below illustrates which entities are selected to act as the Actor and which as the Scope in the process. The Actor – Scope configurations are organised around the verbs realizing the material process, listed in alphabetical order. Notably, there is only once instance where the Actor is an animate entity, namely ‘our engineer and design teams’. This instance originates from PUMA’s ‘product category’ text aimed at women.

Actor	verb	Scope
modern footwear technology	bring	the comfort
shock-absorbent and highly-cushioned midsoles	deliver	optimal support
the Suede	change	the game
this basketball icon	channel	'80s vibes
Continental™ Rubber	give	the traction
our engineer and design teams	incorporate	speed, comfort and style
the foot-hugging adidas PRIMEKNIT upper PUMA's sneakers for men	offer	a snug fit comfort and versatility

Table 3-10: Actor – material process – Scope configurations in sport brands’ texts.

Finally, there are two instances of material clauses issuing **a guarantee of a fitting product**, both located in ‘product category’ texts targeting women – specifically, in the texts from Adidas (*From Superstars to slides, you can find the perfect women’s shoes to fit your activity level*) and PUMA (*PUMA designs sneakers for women to suit every occasion, ensuring you’ll find the right shoes for you in our collections*). From the perspective of

experiential meanings, the clauses differ: Adidas construes the female customer as the Actor, while PUMA positions itself as the Actor.

Relational process type in sport brands' texts

Table 3-11 presents the functions that relational clauses serve in sport brands' texts. These functions encompass issuing a call to purchase, depicting product's positive attributes, and describing product's components or materials used. Further examples and commentary are provided in the subsequent paragraphs.

Serving to construct:	Participant configuration(s) & examples
call to purchase	(a) Carrier + Attribute (intensive type) <i>Be a part of the history of Suede.</i>
product(s)' positive attributes	(a) Carrier + Attribute (intensive type) <i>Supportive and cushioned, the adidas Ultraboost <u>is</u> great for daily wear.</i>
description of product's components / materials	(a) Carrier + Attribute (intensive type) <i>The other 50% of the yarn <u>is</u> recycled polyester.</i> (b) Carrier + Attribute (possessive type) <i>These sneakers <u>feature</u> an innovative Torsion System for added stability...</i>

Table 3-11: Relational clauses' functions in sport brands' texts.

The function listed first can be characterized as marginal, as the example '*Be a part of the history of Suede*' represents the sole instance of a relational clause construing a **call to purchase**. In order to interpret the function of this relational clause as such, a context is necessary. The relational clause originates from PUMA's 'individual product' text aimed at men, which centres on highlighting the long-standing legacy of the Suede shoes. Positioned as the last sentence of the text, the relational clause serves as a call to action: to participate in the legacy of the Suede shoes, one is prompted to purchase a pair.

On the whole, most relational clauses depict **product's positive attributes**, with a larger number of them featured in texts targeting women. Out of six relational clauses that were ascribed this function, only one originates from a text targeting men. Table 3-12 presents Carriers and Attributes from all six relational clauses which construe product's positive attributes. The one relational clause from a text targeting men is marked in blue colour. Circumstances accompanying the Attributes are presented in square brackets.

	Carriers	rel. clause type	Attributes
Nike	x	x	x
Adidas	you	<i>intensive</i>	prepared [with top-notch features made for movement]
	the adidas Ultraboost	<i>intensive</i>	great [for daily wear]
PUMA	PUMA's collection of men's sneakers	<i>intensive</i>	ready [to take you through your day]
	PUMA's collection of iconic silhouettes	<i>intensive</i> <i>possessive</i>	super sleek an abundance of performance-focused features
	our innovative range of running spikes	<i>intensive</i>	durable, lightweight

Table 3-12: Carriers and Attributes in relational clauses construing product's positive attributes in sport brands' texts.

As follows from Table 3-12, the only Attribute found in texts addressed to men is 'ready', while texts targeting women include the Attributes 'prepared', 'great', 'super sleek', 'an abundance of performance-focused features', 'durable', and 'lightweight'.

Mental process type in sport brands' texts

In sport brands' texts, the mental process type was represented only marginally through two mental clauses, both of which are displayed in Table 3-13.

Serving to construct:	Participant configuration(s) & examples
invitation for customers to explore individual products	Senser + perceptive mental process + Phenomenon <i>Explore running shoes for men with the latest cutting-edge PUMA performance tech.</i>
product's depiction	Phenomenon + cognitive mental process <i>Old school track and court shoes <u>are reimagined</u> for modern streetwear in PUMA's collection of lifestyle shoes.</i>

Table 3-13: Mental clauses' functions in sport brands' texts.

The represented mental clauses are utilised to two different ends: the mental clause of the 'perceptive' subtype serves to invite the customer to explore brand's products and the mental clause of the 'cognitive' subtype highlights the inspiration behind the design of the shoes. Arguably, 'explore' could also be categorised as a cognitive mental process, as it connotes a more active engagement from the customer compared to mere perception. While the primary nature of such a clause is perceptive, as a synonym would be 'see', the brand in question deliberately uses the verb 'explore' to evoke a sense of adventure and curiosity.

This creates a more dynamic and immersive experience, encouraging customers to not only view but also engage actively with the product.

3.1.4 Cosmetic Brands’ Texts

The analysed cosmetic brands’ texts comprise three ‘product category’ texts and three ‘individual product’ texts. The ‘product category’ texts involve 35 sentences, 16 sentences from texts targeting men, 19 sentences from texts targeting women. The ‘individual product’ texts consist of 60 sentences, 30 sentences from texts targeting men, 30 from texts targeting women. All ‘individual product’ texts were shortened to the length of 10 sentences. On the whole, cosmetic brands’ texts encompass 95 sentences, accounting for 44.2% of the number of sentences within the specialised corpus.

Material process type in cosmetic brands’ texts

Cosmetic brand texts exhibit the highest prevalence of material clauses among all three groups of brands in the case of their ‘individual product’ texts. In Table 3-14 below, the identified functions of material clauses are outlined. The use of material clauses for construing usage tips and instructions, followed by material clauses serving to construe positive attributes will be further discussed in the following paragraphs.

Serving to construct:	Participant configuration(s) & examples
usage tips & instructions	<p>(a) Actor + material process + Goal <i>Rub formula between fingers.</i></p> <p>(b) Actor + material process <i>...lather up in the shower first with Dove Men+Care Clean Comfort Body + Face Wash for a truly skin replenishing routine.</i></p>
product(s)’ positive attributes	<p>(a) Actor + material process + Goal <i>Reduces wrinkles and firms skin.</i></p> <p>(b) Goal + material process <i>Our moisturizing lotion for hands and skin is formulated to reduce dryness...</i></p> <p>(c) Actor + material process <i>Absorbs in seconds.</i></p> <p>(d) Actor + material process + Scope <i>Which is why our skin care range delivers indulgent care...</i></p> <p>(e) Actor + material process + Recipient <i>Give rough, dry skin 48-hour moisture and next-level care with our replenishing hand and body lotion with shea butter.</i></p> <p>(e) Actor + material process + Client</p>

	<p><i>NIVEA® Essentially Enriched Body Lotion <u>lets you discover</u> deep nourishing moisture...</i></p> <p>(f) Goal + material process + Client</p> <p><i>These <u>are mostly customized</u> for men in their fragrances and ingredients...</i></p>
a guarantee of a fitting product	<p>(a) Actor + material process + Goal</p> <p><i>...<u>find</u> the right products with <u>derm-recommended ingredients</u> for your skin needs.</i></p>

Table 3-14: Material clauses' functions in cosmetic brands' texts.

Regarding the **instructional function**, the processes are predominantly construed with verbs used interchangeably for both men and women across all examined cosmetic brands' texts. Square brackets behind the verb indicate the targeted customers of the texts where the respective verb occurred. The identified verbs that realized the processes included: *add* [men and women], *apply* [men and women], *cleanse* [men], *erase* [men], *follow* [men], *lather up* [men], *massage* [men and women], *moisturize* [men and women], *smooth* [men and women], *squeeze* [men], and *rub* [women].

Interestingly, in terms of depicting **positive attributes**, a detailed analysis of participants involved revealed contrasting approaches to presenting and marketing products to men and women in cases of Dove and NIVEA. To illustrate this, initially, a segment of the text containing the relevant sentences will be presented, followed by a commentary to highlight the significant findings. Table 3-15 below juxtaposes parallel material clauses in the order of their appearance within a text derived from Dove's 'individual product' texts targeting men and women.

[1]	<p><u>Give</u> rough, dry skin 48-hour moisture and next-level care with our replenishing hand and body lotion with shea butter.</p> <p>Process: material, transitive; Actor: implicit 'you'; Recipient: <i>rough, dry skin</i>; Scope: <i>moisture and next-level care</i></p>
[2]	<p><u>Give</u> your body the love and care it deserves with Dove Intense Care body lotion for softer, smoother, healthier-looking skin with every application.</p> <p>Process: material, transitive; Actor: implicit 'you'; Recipient: <i>your body</i>; Scope: <i>the love and care it deserves</i></p>
[3]	<p>Our moisturizing lotion for hands and skin <u>is formulated</u> to reduce dryness when it's applied as part of your daily body care routine.</p> <p>Process: material, transitive, receptive; Goal: <i>our moisturizing lotion for hands and skin</i> bound clause: Process: material, transitive; Goal: <i>dryness</i></p>
[4]	<p>Beautifully <u>nourishes</u> dry skin and <u>provides</u> long-lasting 48 hours of moisturization for continuous Body Love.</p> <p>Process: material, transitive; Actor: implicit [<i>the product</i>]; Goal: <i>dry skin</i></p>

	Process: material, transitive; Actor: implicit [<i>the product</i>]; Scope: <i>long-lasting 48 hours of moisturization</i>
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Table 3-15: Dove’s material clauses construing positive attributes in ‘individual product’ texts.

Commencing with the first pair of material clauses displayed in Table 3-15: sentence 1 directed at men and sentence 2 directed at women, we observe that both material clauses contain a Recipient – for men, ‘rough, dry skin’, and for women ‘your body’. Another participant involved in both clauses is the Scope, embodying the marketed benefits: for men, this benefit is ‘moisture and next-level care’, while for women ‘the love and care [your body] deserves’. To discern the marketed positive values in the second pair of material clauses, it is necessary to consider the circumstances accompanying these clauses. In the material clause directed at men (sentence 3) the circumstance of reason answering the question ‘why the brand formulated the product’ is construed as a bound material clause ‘to reduce dryness’; hence the marketed positive attribute is ‘reducing dryness’. In the material clause directed at women (sentence 4), three positive attributes are presented: ‘nourishing dry skin’ (in the first material clause), ‘providing 48 hours of moisturization’ (in the second material clause), and finally, these both positive attributes are framed by another positive attribute through a circumstance of purpose, ‘for Body Love’. Hence, apart from the benefit of moisturizing dry skin, female customers are presented with another benefit – expressing love for one’s own body – which is not marketed to men.

Table 3-16 juxtaposes parallel material clauses in the order of their appearance within the text derived from NIVEA’s ‘individual product’ texts targeting men and women.

[1]	NIVEA MEN® Maximum Hydration Lotion intensively <u>moisturizes</u> for all dry skin needs. Process: material, transitive; Actor: NIVEA MEN® Maximum Hydration Lotion; Goal: implicit [skin]
[2]	NIVEA® Essentially Enriched Body Lotion <u>lets</u> you <u>discover</u> deep nourishing moisture for dry to very dry skin that lasts for 48 hours with 2x Almond Oil*, for nourished and beautiful skin. Process: material, transitive; Actor: NIVEA® Essentially Enriched Body Lotion; Client: you; Scope: <i>deep nourishing moisture for dry to very dry skin that lasts for 48 hours</i>
[3]	<u>Absorbs</u> in seconds. Process: material, intransitive Actor: implicit [<i>the product</i>]
[4]	<u>Locks in</u> moisture & <u>gives</u> noticeably smoother skin. Process: material, transitive; Actor: implicit [<i>the product</i>]; Goal: <i>moisture</i> Process: material, transitive; Actor: implicit [<i>the product</i>]; Scope: <i>noticeably smoother skin</i>

Table 3-16: NIVEA’s material clauses construing positive attributes in ‘individual product’ texts.

Beginning with the first pair of material clauses presented in Table 3-16 (sentence 1 for men, sentence 2 for women), it is evident that the construction of the interaction between the product and the male versus female customer differs in some respects. While the product is construed as the Actor bringing about the process in both cases, the participant roles assigned to men and women are not identical. Men are not included in the process (or only indirectly, as the logical Goal 'skin' is omitted), whereas women are involved in the process as the Client benefiting from the product's 'doing'. The benefit, moisturizing skin, remains the same for both genders, however the scene is set up differently.

The analysis of relational clauses, as will be presented in the section dedicated to relational clauses, suggests that NIVEA views its male customers as newcomers to cosmetic products and female customers as experienced consumers of cosmetic products. Arguably, this is reflected in the more elaborated construction of the process with women positioned as the Client in the process (sentence 2, Table 3-16). This observation also applies to the second pair of material clauses (sentence 3 and 4 in Table 3-16): while the intransitive material clause for men straightforwardly describes the product as being absorbed into the skin and emphasises time efficacy through the circumstance of time 'in seconds', the formulation for women is more elaborate. The experience of the product hydrating the skin is portrayed as an active process of 'doing', with the Goal 'moisture' being 'locked in' and the metaphorically used verb 'give' with the Scope 'noticeably smoother skin'.

Similarly to Dove and NIVEA, material clauses play a pivotal role in the 'individual product' texts of L'Oréal Paris for both instruction and portraying the product's benefits. However, when contrasting the texts targeting men and women, no discernible differences were observed in the marketed positive attributes of the product nor in any other area.

Relational process type in cosmetic brands' texts

In cosmetic brands' texts, the majority of relational clauses are used for construing statements and arguments, only two instances of relational clauses were found to construe product's positive attributes. In Table 3-17, the identified functions of relational clauses are outlined together with participant configurations and sentence examples. The analysis of the relational process type's use will begin with the relational clauses serving to construe

positive attributes; a discussion of relational clauses functioning to construct statement and arguments follows.

Serving to construct:	Participant configuration(s) & examples
product(s)' positive attributes	(a) Carrier + Attribute (intensive type) <i>...the NIVEA® Essentially Enriched Body lotion <u>is</u> different.</i>
statements & arguments	(a) Carrier + Attribute (intensive type) <i>The truth <u>is</u>, personal care products for men are now going beyond only facial grooming, and have expanded into items that look after the entire body.</i> (b) Carrier + Attribute (possessive type) <i>Almost every body care product women have had available to them for years now <u>has</u> an answering men's product.</i>

Table 3-17: Relational clauses' functions in cosmetic brands' texts.

Table 3-18 presents the two instances of relational clauses construing **product's positive attributes**. Both sentences originate from NIVEA's 'individual product' text targeting women. Apart from a relational clause, sentence 2 includes a mental clause which is analysed within the mental process type section.

[1]	Nourished and deeply moisturized skin <u>is not</u> as far away as you think. Process: relational; Carrier: <i>nourished and deeply moisturized skin</i> ; Attribute: <i>as far away as you think</i> <i>bound clause:</i> Process: mental; Senser: you
[2]	We know how hard it can be to find a lotion that gives dry skin the deep moisture it needs, but the NIVEA® Essentially Enriched Body lotion <u>is</u> different. Process: relational; Carrier: <i>the NIVEA® Essentially Enriched Body lotion</i> ; Attribute: <i>different</i>

Table 3-18: Relational clauses construing positive attributes and benefits.

Sentence 1 construes the benefit of the product in an intriguing way. The benefit 'nourished and deeply moisturized skin' is constructed as the Carrier in the relational process and related with the Attribute 'as far away as you think'. This construction allows for relating the customer with the benefit and presenting as presumed that the customer has a certain opinion about how hard it is to accomplish having 'nourished and deeply moisturized skin', thus portraying the benefit which the product offers as personally relevant to the customer. Sentence 2 comprises two main clauses, the first is constructed as a mental clause which presents the Phenomenon 'how hard it can be to find a lotion that gives dry skin the deep moisture it needs', the second main clause construed as a relational clause elaborates on the Phenomenon from the first main clause and shows the product in a positive light, setting it

aside from the group of lotions that do not satisfy ‘dry skin needs’ by relating the product with the Attribute ‘different’.

Continuing with relational clauses serving to construct **statements and arguments**, a noteworthy pattern was discovered in both Dove’s and NIVEA’s ‘product category’ texts. Specifically, these texts contain a section that heavily depends on the relational process type, forming sequences with up to five relational clauses (although some are interrupted by a clause of another type). All these clauses have a form of statements, and their function is argumentative and persuasive. In the subsequent paragraphs, successive relational clauses from these texts will be analysed and contrasted, presenting first successions found in Dove’s texts and subsequently those in texts from NIVEA. Table 3-19 below presents a sequence with relational clauses identified in Dove’s text targeting men. Important to point out, sentence 1 is also the opening sentence of the text and other sentences are kept in the original order of appearance. The subsequent paragraph provides a commentary on the presented sequence with relational clauses.

[1]	From fast-absorbing men’s body lotions, to grooming tips and hydrating male skin care products, <u>discover</u> how to care for your skin and give it the daily protection it deserves. Process: mental; Senser: <i>implicit ‘you’</i> ; Phenomenon: <i>how to care for your skin and give it the daily protection it deserves</i>
[2]	The best way to protect and care for skin <u>is</u> to keep it moisturized. Process: relational; Carrier: <i>The best way to protect and care for skin</i> ; Attribute: <i>to keep it moisturized</i>
[3]	That’s why our entire men’s body care range <u>is</u> specially <u>formulated</u> to keep your skin feeling healthy and hydrated. Process: material, transitive, receptive; Goal: <i>our entire men’s body care range</i> bound clause: Process: material, transitive; Goal: <i>your skin</i> ; Attribute: <i>healthy and hydrated</i>
[4]	Whether you need something specific, like a men’s body lotion for dry skin, or a face wash that keeps you feeling fresh, clean and confident all day, we <u>have</u> all the products and tips you need below. Process: relational; Carrier: <i>we</i> ; Attribute: <i>all the products and tips you need</i>

Table 3-19: Sequence with relational clauses in Dove’s ‘product category’ text targeting men.

The discourse begins with an invitation construed through a perceptive mental clause, realized through the verb ‘discover’. The Phenomenon to be discovered is a meta-thing ‘how to care for your skin and give it the daily protection it deserves’. Subsequently, a statement regarding the optimal method for skincare follows. This assertion is construed using a relational clause, Carrier being ‘the best way to protect and care for skin’ (previously

construed as a Phenomenon to be discovered) and the Attribute ‘to keep it moisturized’. Such a construction allows the brand to indirectly promote its products, as opposed to a direct formulation using a material clause (e.g. *Moisturize your skin with our products*). The subsequent clause is material; its function is to put emphasis on the products (the voice is receptive, hence the product is the Theme), while also expressing the activity invested in their development. The final clause in the sequence is relational. It serves to depict the brand’s extensive product range as the solution to all the presumed male consumer’s needs (these are construed as a mental process in the bound clause). As the analysis indicates, the marketed attributes of the product for men include ‘moisturized’, ‘healthy and hydrated’, and ‘protect and care for skin’.

Table 3-20 presents a sequence with relational clauses from Dove’s text targeting women. Again, the sentence 1 is also the opening sentence of the text and other sentences are kept in the original order of appearance. A commented analysis follows.

[1]	There’s confidence in beautiful skin. Process: existential; Existent: <i>confidence</i>
[2]	Which is why our skin care range <u>delivers</u> indulgent care to transform your routine into a pleasure. Process: material, transitive; Actor: <i>our skin care range</i> ; Scope: <i>indulgent care</i> bound clause: Process: material, transitive; Goal: <i>your routine</i> ; Attribute: <i>into a pleasure</i>
[3]	Finding the best skin care routine shouldn’t just <u>be</u> about looking after your skin – it should <u>give</u> you a few moments of pure pleasure, too. Process: relational; Carrier: <i>Finding the best skin care routine</i> ; Attribute: <i>about looking after your skin</i> Process: material, transitive; Actor: <i>it</i> ; Scope: <i>a few moments of pure pleasure</i> ; Recipient: <i>you</i>
[4]	Because when else do you <u>indulge</u> in me-time other than when you’re smoothing something delicious into your skin? Process: mental; Senser: <i>you</i> ; Phenomenon: <i>me-time</i>
[5]	It’s the one time of the day we truly get to reconnect with our bodies and appreciate their beauty. Process: relational; Identified: <i>it</i> ; Identifier: <i>the one time of the day</i>

Table 3-20: Sequence with relational clauses in Dove’s product category text targeted at women.

The text targeting women is initiated with an existential clause, which stands as the sole existential clause within the specialised corpus under study. This existential clause serves to introduce the value of ‘confidence’, which is constructed as being connected with

having ‘beautiful skin’. Subsequently, this value is articulated in the following sentence as the motivating force behind the brand’s skin care products ‘doing’. While emotions are not construed as a process, there are involved as part of the Scope of the material clause (‘indulgent care’) and in the material bound clause as an Attribute (‘into a pleasure’). Sentence 3 encompasses two process types: relational and material. The relational clause serves to redefine the meaning of the Carrier ‘finding the best skin care routine’ from ‘looking after your skin’ to enjoying ‘a few moments of pure pleasure’, accentuating the emotive aspect. Another process involved is the previously examined emotive clause. The final process in the sequence is a relational identifying process, representing the sole instance of identification in the entire corpus. This process serves to construe the moment with the product as an exclusive time of the day when women can connect with their bodies and feel gratitude for their beauty. As follows from the analysis, the marketed attributes of the product for women are ‘confidence’, ‘pleasure’, and an opportunity for ‘me-time’.

Table 3-21 displays the opening part of NIVEA’s ‘product category’ text targeting men. Apart from the initial sentence, all presented successive sentences are construed as relational clauses, forming thus a sequence of four successive relational clauses. The mental clauses construing the processes in the opening sentence are involved for the sake of context and shall be commented on in detail within the section dedicated to the mental process type.

[1]	When you think of men’s personal care products, what do you <u>consider</u> ? Shaving creams? Aftershaves?
	[1.1] Process: mental; Senser: <i>you</i> ; Phenomenon: <i>what</i>
	[1.2] Process: mental; Senser: <i>you</i> ; Phenomenon: <i>shaving creams</i>
	[1.3] Process: mental; Senser: <i>you</i> ; Phenomenon: <i>aftershaves</i>
	<i>bound clause:</i> Process: mental; Senser: <i>you</i> ; Phenomenon: <i>men’s personal care products</i>
	The truth <u>is</u> , personal care products for men are now going beyond only facial grooming, and have expanded into items that look after the entire body.
	Process: relational; Carrier: <i>the truth</i> ; Attribute: <i>personal care products for men are now going beyond only facial grooming, and have expanded into items that look after the entire body</i>
[2]	In fact, men’s body care products <u>are</u> one of the fastest growing consumer sectors – meaning that men are starting to get the hang of purchasing these products and seeing the value in using them.
	Process: relational; Carrier: <i>men’s body care products</i> ; Attribute: <i>one of the fastest growing consumer sectors</i>
[3]	Almost every body care product women have had available to them for years now <u>has</u> an answering men’s product.

	Process: relational; Carrier: <i>every body care product women have had available to them for years</i> ; Attribute: <i>an answering men's product</i>
[4]	This <u>includes</u> body cleansing products, moisturizers, hair removal solutions, hand and foot creams, and even oral care.
	Process: relational; Carrier: <i>this</i> ; Attribute: <i>body cleansing products, moisturizers, hair removal solutions, hand and foot creams, and even oral care</i>

Table 3-21: Sequence of relational clauses in NIVEA's product category text targeting men.

The opening sentence prepares the ground for the argumentative statements that follow – the bound clause ‘when you think of men’s personal care products’ establishes as presumed that the male customer construed as a Senser indeed thinks of men’s personal care products. This presumed information is subsequently alluded to in the main clause through the cognitive mental clause realized by the verb ‘consider’. In sentence 2, the Attribute is a meta-thing realized by the clause complex ‘personal care products for men are now going beyond only facial grooming, and have expanded into items that look after the entire body’, which gains by relating it through the relational process verb ‘be’ with the Carrier ‘the truth’, a status of being real, existent and true. Having established the reality that the range of men’s cosmetic products has expanded, the relational clause in sentence 3, by relating the Carrier ‘men’s body care products’ with the Attribute ‘one of the fastest growing consumer sectors’ arguably seeks to establish as a norm that men purchase cosmetic products. The subsequent relational clause in sentence 4 relates women’s cosmetic products with men’s cosmetic products, arguing that the range for women and men is now finally equal. The last relational clause from the sequence in sentence 4 depicts the individual product types belonging to men’s product, thus showing male customers which products they can or should be interested in purchasing to take care of their bodies.

Table 3-22 presents the initial five sentences from NIVEA’s ‘product category’ text targeting women. The initial sentence is construed as a mental clause, which will be commented on in detail within the section dedicated to mental clauses. The succeeding sentences are construed as relational clauses, forming a sequence of four successive relational clauses. After the presented table containing sentences, a commented analysis will ensue.

[1]	When you think of body care products, you may <u>come up with</u> lotions or other moisturizers.
	Process: mental; Senser: <i>you</i> ; Phenomenon: <i>lotions or other moisturizers</i> <i>bound clause:</i> Process: mental; Senser: <i>you</i> ; Phenomenon: <i>body care products</i>

[2]	But the meaning of body care <u>is</u> far more extensive – simply put, it <u>refers to</u> everything that delivers care for you, from head to toe.
	Carrier: <i>the meaning of body care</i> ; Attribute: <i>far more extensive</i> Carrier: <i>it</i> ; Attribute: <i>everything that delivers care for you</i>
[3]	This <u>includes</u> body cleanser, deodorant, face care and hand care products, plus so much more.
	Carrier: <i>this</i> ; Attribute: <i>body cleanser, deodorant, face care and hand care products</i>
[4]	And this <u>is</u> where NIVEA’s expertise lies: in developing exceptional formulas made from the most effective and highest quality active ingredients to deliver the results you require, wherever you need the care.
	Carrier: <i>this</i> ; Attribute: <i>where NIVEA’s expertise lies</i>
[5]	Whether you want to reduce wrinkles around your eyes, smooth rough hands or comfortably shave your legs, NIVEA <u>has</u> an answer to your need with a body care product within their wide-ranging portfolio.
	Carrier: <i>NIVEA</i> ; Attribute: <i>an answer to your need</i>

Table 3-22: Sequence of relational clauses in NIVEA’s product category text targeting women.

Similarly to the opening sentence from NIVEA’s text targeting men, the initial sentence is construed as a mental clause with a preceding bound clause which establishes that the female customer thinks of body care products as presumed. Comparing the initial sentence from the text targeting men with the present one, we can state that the main difference lies in the interpersonal meaning which will be dealt with in the interpersonal part of the analysis. In the subsequent sentence 2, the relational clause serves to characterise the Carrier ‘the meaning of body care’ with the Attribute ‘everything that delivers care for you’, thereby enabling the brand to extend the assumed portfolio of products that female customers might consider purchasing. The second relational clause elaborates on the specific product types and reinforces the expansion of the product portfolio by appending ‘plus so much more’. The third relational process links the Carrier ‘this’ (referring to the specific products from the second relational clause) with the Attribute ‘where NIVEA’s expertise lies’, positioning the brand as a trustworthy producer of the listed products. The final relational clause relates the Carrier ‘NIVEA’ with the Attribute ‘an answer to your need’, portraying NIVEA as capable of satisfying the female customer’s needs owing to its broad product portfolio.

Comparing the two relational clause sequences from NIVEA’s texts, we observe a difference in their objectives. While both sequences aim to convey that the range of cosmetic products is broader than the customer might perceive, the text aimed at men seeks to establish men purchasing cosmetic products as a norm. In contrast, the text aimed at women aims to highlight the brand’s expertise and the extensive range of its products to position it as unique and give it a competitive advantage.

Mental process type in cosmetic brands' texts

Cosmetic brands' texts exhibit the highest frequency of mental clauses in both their 'product category' and 'individual product' texts (see 3.1.1 and 3.1.2). Examples of three subtypes of mental processes were discerned in cosmetic brand texts: 'perceptive', 'cognitive' and 'emotive' subtype of the mental clause, as outlined in Table 3-23 below.

Serving to construct:	Participant configuration(s) & examples
invitation for customers to explore individual products	(a) Senser + perceptive mental process + Phenomenon <i>Discover L'Oreal Paris skincare...</i> (b) Senser + cognitive mental process + Phenomenon <i>Learn more about moisturizers, serums, cleanser and self-tanners...</i>
statement & arguments	(a) Senser + perceptive mental process + Phenomenon <i>Male consumers <u>are also seeing</u> the benefits of choosing products specifically tailored for them, instead of using whatever their wives or girlfriends have lying around.</i> (b) Senser + cognitive mental process + Phenomenon <i>When you think of body care products, you may <u>come up with</u> lotions or other moisturizers.</i> (c) Senser + emotive mental process + Phenomenon <i>Because when your body feels well cared for, you'll <u>feel</u> better in everything else that you do.</i>
a favourable brand image	(a) Senser (brand) + cognitive mental process + Phenomenon <i>At Dove, we <u>believe</u> in Body Love.</i>

Table 3-23: Mental clauses' functions in cosmetic brands' texts.

The distribution of mental clause subtypes was observed to vary based on (a) the type of text, (b) the addressed gender. Tables 3-24 and 3-25 present an overview of represented mental clause subtypes as identified in texts targeting men and in texts targeting women. For each mental clause subtype, the specific verb is listed which realizes the mental clause subtype in the concrete text.

	perceptive	cognitive	emotive
'product category' texts	<i>discover</i>	<i>consider, see</i>	x
'individual product' texts	x	x	x

Table 3-24: Subtypes of mental processes represented in cosmetic brands' texts targeting men.

	perceptive	cognitive	emotive
'product category' texts	<i>explore</i>	<i>learn, come up with</i>	<i>indulge, feel</i>
'individual product' texts	x	<i>believe, know</i>	x

Table 3-25: Subtypes of mental processes represented in cosmetic brands' texts targeting women.

When comparing the variety of mental subtypes observed in the texts aimed at men versus those aimed at women, it becomes evident that women are provided with a wider range of mental clause subtypes. In the forthcoming paragraphs, examples of individual subtypes of mental clauses identified in texts aimed at men and women will be analysed and compared. Discussing first the ‘perceptive’ subtype, subsequently the ‘cognitive’, and finally the ‘emotive’.

Commencing with the ‘**perceptive**’ subtype, the perceptive mental clauses realized by the verbs ‘discover’ for men and ‘explore’ for women carry identical meanings and functions, inviting customers to engage with individual products. Arguably, similar as in sport brands’ texts, both ‘discover’ and ‘explore’ are synonymous with ‘see’ and thus can be categorised under the ‘perceptive’ subtype with the same implications as discussed for sport brands (see Subchapter 3.1.3).

A notable instance within the ‘**cognitive**’ mental clause subtype involves the metaphorical use of the verb ‘see’ identified in the NIVEA’s ‘product category’ text directed at men (sentence 1 in Table 3-26). This sentence originates in an argumentative section of the text aimed at persuading male consumers that actively engaging with cosmetic products is not only acceptable and appropriate but also beneficial. The mental process is in the present-present tense, which is the marked tense selection in the context of mental clauses. This presents the Phenomenon as a ‘fact’ of current relevance and as a current affair taking place.

[1]	Male consumers <u>are also seeing</u> the benefits of choosing products specifically tailored for them, instead of using whatever their wives or girlfriends have lying around.
	Process: mental perceptive; Senser: <i>male consumers</i> ; Phenomenon: <i>the benefits of choosing products specifically tailored for them</i>

Table 3-26: Perceptive clause in NIVEA’s ‘product category’ text targeting men.

Continuing with the ‘**cognitive**’ subtype, the cognitive mental processes realized by the verbs ‘consider’ for men and ‘come up’ for women constitute the initial sentences of the NIVEA’s product category text (sentences 1 and 2 in Table 3-27). Their use serves a parallel objective: to initiate contact between the customer and the product by engaging with the customer’s inner perspective on personal care products. This contact is intensified through the interpersonal meaning, which shall be discussed in the interpersonal section of the

analysis. In both sentences, the bound clause preceding the free clause convincingly presents that the customer thinks of the product as presumed and therefore non-negotiable.

[1]	When you think of men’s personal care products, what do you <u>consider</u> ?
	Process: mental cognitive; Senser: <i>you</i> ; Phenomenon: <i>what</i>
[2]	When you think of body care products, you may <u>come up with</u> lotions or other moisturizers.
	Process: mental cognitive; Senser: <i>you</i> ; Phenomenon: <i>lotions or other moisturizers</i>

Table 3-27: Cognitive clauses in NIVEA’s ‘product category’ text.

For women, additional two cognitive mental processes were identified: ‘believe’ and ‘know’, found in the ‘individual product’ texts from Dove and NIVEA, respectively as displayed in Table 3-28.

[1]	At Dove, we <u>believe</u> in Body Love.
	Process: mental cognitive; Senser: <i>we</i> ; Phenomenon: <i>Body Love</i>
[2]	We <u>know</u> how hard it can be to find a lotion that gives dry skin the deep moisture it needs, but the NIVEA® Essentially Enriched Body lotion is different.
	Process: mental cognitive; Senser: <i>we</i> ; Phenomenon: <i>how hard it can be to find a lotion that gives dry skin the deep moisture it needs</i>

Table 3-28: Cognitive clauses in NIVEA’s ‘product category’ text targeting women.

Interestingly, the Sensers in both cases are the brands, referring to themselves with “we”. In the first sentence, the cognitive mental clause serves to construct the Phenomenon ‘Body Love’ as something to believe in and something that Dove believes in. Additionally, this Phenomenon is given elevated significance through the capitalization of its first letters. The second sentence arguably serves a different function: here, the cognitive mental process aims to demonstrate empathy and establish a more personal and intimate connection with the female customer. The Phenomenon realized by the bound clause, ‘how hard it can be to find a lotion that gives dry skin the deep moisture it needs’, is constructed as being present in the brand's consciousness, portraying it as a familiar problem for the brand. The content of the bound clause, and thus the existence of the phenomenon itself, is presented as presumed.

Finally, the ‘**emotive**’ subtype was identified exclusively in the texts targeted at women. The mental processes construing emotions were realized by the verbs ‘indulge’ [Dove] and ‘feel’ [NIVEA], as displayed in Table 3-29. In these two sentences, the Senser is the female

customer (in sentence 1), her body and the female customer again (in sentence 2). The Phenomena, selected by the authors of the texts, represent the marketed benefits that the brands aim for their female customers to associate with the product: ‘me-time’ and feeling ‘well cared for’ and thus ‘better’. Additionally, the use of emotive clauses enables the brands to establish a connection with the customer’s inner world of feelings.

(1)	Because when else do you <u>indulge in</u> me-time other than when you’re smoothing something delicious into your skin? Process: mental emotive; Senser: <i>you</i> ; Phenomenon: <i>me-time</i>
(2)	Because when your body <u>feels</u> well cared for, you’ll <u>feel</u> better in everything else that you do. Process: mental emotive; Senser: <i>you</i> ; Phenomenon: <i>better</i> <i>bound clause:</i> Process: mental emotive; Senser: <i>your body</i> ; Phenomenon: <i>well cared for</i>

Table 3-29: Emotive clauses in NIVEA’s ‘product category’ text targeting women.

3.1.5 Luxury Watch Brands’ Texts

The analysed luxury watch brands’ texts comprise two ‘product category’ texts, Rolex not providing any texts accompanying its categories of products, and three ‘individual product’ texts. The ‘product category’ texts comprise 35 sentences altogether, i.e. 18 sentences from texts targeting men, 17 sentences from texts targeting women. The ‘individual product’ texts consist of 43 sentences in all, i.e. 22 sentences from texts targeting men and 21 from texts targeting women. On the whole, luxury watch brands’ text comprise 78 sentences, accounting for 36.3% of the number of sentences within the specialised corpus.

Material process type in luxury watch brands’ texts

As evident from Table 3-30 below, material clauses were found to construct product positive attributes, product recommendations, product’s identity, a guarantee of finding a fitting product, and finally, a favourable brand image. A commentary will be provided on the use of material clauses for building a favourable brand image where distinct experiential meanings were identified in texts targeting men and in those targeting women.

Serving to construct:	Participant configuration(s) & examples
product recommendations	(a) Actor + material process + Goal <i>...go for a classic timepiece with a stylish De Ville two tone stainless steel and gold watch!</i> (b) Actor + material process + Scope

	<i>...<u>make</u> a bold choice with a steel case and black leather chronometer-certified watch...</i>
product(s)' positive attributes	<p>(a) Actor + material process + Goal <i>The use of RLX titanium to create the case and bracelet of the Deepsea Challenge considerably <u>lightened</u> its weight.</i></p> <p>(b) Goal + material process <i>It <u>is equipped</u> with a patented black Cerachrom bezel insert manufactured by Rolex...</i></p> <p>(c) Actor + material process + Scope <i>The sunray finish <u>creates</u> delicate light reflections on many dials in the Oyster Perpetual collection.</i></p> <p>(d) Actor + material process + Client <i>The 60-minute graduated, unidirectional rotatable bezel of the Deepsea Challenge <u>enables</u> divers to precisely and safely monitor their dive and decompression times.</i></p> <p>(e) Goal + material process + Client <i>...our watch <u>are made</u> for men of action and purpose.</i></p>
a guarantee of a fitting product	<p>(a) Actor + material process + Goal <i>...you're <u>sure to find</u> the wristwatch that will be the perfect representation of your elegant taste.</i></p> <p>(b) Actor + material process <i>...your OMEGA watch will <u>fit</u> perfectly into a fast-paced working day.</i></p>
a favourable brand image	<p>(a) Actor + material process + Goal <i>Breitling <u>started producing</u> men's wristwatch more than a century ago.</i></p> <p>(b) Actor + material process + Scope <i>OMEGA <u>puts</u> over a hundred and fifty years of watchmaking excellence at the service of creating the most delicate and reliable women's watch.</i></p>
target audience identification	(a) Goal + material process <i>...our watch <u>are made</u> for men of action and purpose.</i>

Table 3-30: Material clauses' functions in luxury watch brands' texts.

Table 3-31 presents a group of material clauses serving to construe a **favourable brand image**. As already pointed out, the material clauses serving this function involve the brand (i.e. the company) as the Actor in the process. In the following paragraph, these material clauses shall be analysed with the objective of contrasting the sentences from the texts targeted at men versus women. Sentences 1-3 are drawn from a text targeting men, remaining sentences 4-7 target women.

[1]	Breitling <u>started producing</u> men's wristwatch more than a century ago.
	Process: material, transitive Actor: Breitling; Goal: men's wristwatch

[2]	Since 1884, Breitling <u>has been producing</u> chronographs for industrial, military and scientific applications. Process: material, transitive Actor: <i>Breitling</i> ; Goal: <i>chronographs for industrial, military and scientific applications</i>
[3]	Introduced in 1984, at a time where extra-thin quartz timepieces were the order of the day, Breitling <u>placed</u> a bold bet on an impressively proportioned mechanical watch. Process: material, transitive Actor: <i>Breitling</i> ; Scope: <i>a bold bet</i>
[4]	To preserve the beauty of its pink gold watch, Rolex <u>created</u> and <u>patented</u> an exclusive 18 ct pink gold alloy cast in its own foundry: Everose gold. Process: material, transitive Actor: <i>Rolex</i> ; Goal: <i>an exclusive 18 ct pink gold alloy cast in its own foundry</i>
[5]	OMEGA <u>puts</u> over a hundred and fifty years of watchmaking excellence at the service of creating the most delicate and reliable women’s watch. Process: material, transitive Actor: <i>OMEGA</i> ; Scope: <i>over a hundred and fifty years of watchmaking excellence</i>
[6]	Carefully crafted with the finest and most delicate materials, from rose gold link bracelets to white leather bands and mother-of-pearl dials, OMEGA <u>creates</u> watch for women who enjoy the refinement of a luxury timepiece and the delicate intricacy of a Swiss watch movement. Process: material, transitive Actor: <i>OMEGA</i> ; Goal: <i>watch for women who enjoy the refinement of a luxury timepiece and the delicate intricacy of a Swiss watch movement</i> ; Client: <i>women</i>
[7]	Breitling offers a wide range of diamond watch for women. Process: material, transitive Actor: <i>Breitling</i> ; Goal: <i>a wide range of diamond watch</i> ; Client: <i>women</i>

Table 3-31: Material clauses construing a favourable brand image in luxury watch brands’ texts.

Examining sentences 1-3, we can observe that their function lies in emphasising the brand’s long history of watchmaking. This is reflected in the tense selection and the circumstances of time ‘more than a century ago’, ‘since 1884’, ‘in 1984’. The brand positioning itself as the Actor serves arguably to make the customers associate the brand’s name with a sense of credibility and thus build trust towards the brand.

In sentence 4, which stems from a text targeting women, we can observe the same tense selection as in sentence 1, however the focus lies on the uniqueness of the material that the brand uses rather than on credibility. Arguably, in sentence 4 the brand is involved as the Actor to be portrayed as offering something unique to women. Notably, sentence 5 presents a similar kind of merit as sentence 1 but in a different light: whereas in sentence 1, the informational value lay in transmitting that the brand has a long experience with watchmaking, in sentence 5 the long experience, construed as the Scope of the Process, is metaphorically ‘put’ by the brand ‘at the service’ of making watch for women that are

‘delicate and reliable’. Hence, the brand is construed as someone who dedicates the gained watchmaking excellence to the female customers: although female customers are not directly involved in the processes, the formulation ‘put at the service’ implies a contact with the customer. Material clauses in sentences 6 and 7 establish a direct association between the brand, the products it offers and ‘women’ who are involved as a Recipient.

Relational process type in luxury watch brands’ texts

Table 3-32 below presents the functions of relational clauses as identified within luxury watch brands’ texts. Subsequent paragraphs provide a commentary on relational clauses serving to construe positive attributes that revealed some differences in the Attributes selected for men versus those for women.

Serving to construct:	Participant configuration(s) & examples
product(s)’ positive attributes	(a) Carrier + Attribute (intensive type) <i>...the common denominator of the Swiss watch created by OMEGA <u>is</u> their uncompromised style and horological excellence.</i> <i>Breitling women's watch <u>are</u> a statement of elegance and determination</i> <i>Breitling's men's watch <u>stand for</u> elegance, performance, and functionality.</i> <i>Breitling women's watch <u>embody</u> flair and confidence.</i> (b) Carrier + Attribute (possessive type) <i>It <u>features</u> colorways...</i>
description of product’s components / materials used	(a) Carrier + Attribute (intensive type) <i>The dial’s luminescent Chromalight display <u>is</u> an innovation...</i> <i>RLX titanium <u>is</u> a grade 5 titanium alloy...</i> (b) Carrier + Attribute (possessive type) <i>The Chronomat <u>features</u> a 42 mm case and the iconic bezel with the four rider tabs.</i>
description of product collections	(a) Carrier + Attribute (possessive type) <i>The current collection of Breitling men’s watch <u>includes</u> some of the world’s most coveted timepieces...</i>
target audience identification	(a) Carrier + Attribute (intensive type) <i>A watch <u>is</u> the perfect accessory for every gentleman...</i>
a favourable brand image	(b) Carrier (brand) + Attribute (possessive type) <i>OMEGA <u>has</u> a long tradition of creating beautiful watch for women.</i>

Table 3-32: Relational clauses’ functions in luxury watch brands’ texts.

To illustrate the aforementioned findings, we shall start with a brief comparison of Carriers and Attributes selected in the texts for men versus texts for women. Table 3-33

features Carriers and Attributes from texts aimed at men; Table 3-34 includes those from texts targeting women.

	Carriers	rel. clause type	Attributes
Rolex	x	x	x
Omega	a watch	<i>intensive</i>	the perfect accessory for every gentleman
	the common denominator of the Swiss watch created by OMEGA	<i>intensive</i>	their uncompromised style and horological excellence
	The Globemaster	<i>intensive</i>	a legendary name in the OMEGA family
Breitling	Breitling's men's watch	<i>intensive</i>	elegance, performance, and functionality
	the Navitimer	<i>possessive</i>	cult status

Table 3-33: Carriers and Attributes depicting product's positive attributes in luxury watch brands texts targeting men.

	Carriers	rel. clause type	Attributes
Rolex	x	x	x
Omega	a watch	<i>intensive</i>	a true fashion statement
	it	<i>intensive</i>	all in the details
Breitling	Breitling women's watch	<i>intensive</i>	flair and confidence
	Breitling women's watch	<i>intensive</i>	a statement of elegance and determination
	The Chronomat Automatic 36 Victoria Beckham	<i>intensive</i>	a collection for women who embrace authenticity and unapologetic confidence— traits that never go out of style

Table 3-34: Carriers and Attributes depicting product's positive attributes in luxury watch brands texts targeting women.

For both genders, 'a watch', 'men's watch' / 'women's watch' and a specific model served as the Carrier. Exclusively for men, the Carrier was abstractly construed as 'the common denominator of the Swiss watch created by OMEGA', while exclusively for women, the brand itself ('OMEGA') served as the Carrier in the relational process.

As follows from examining the Attributes characterising the Carriers, the marketed qualities connected with the watch both for men and women were 'elegance' and style-related qualities – for men 'uncompromised style', for women 'a true fashion statement', 'flair' and arguable also a style-related quality introduced through the statement '*It's all in details*'. Positive attributes marketed only to men featured 'an accessory for a gentleman', 'horological excellence', 'legendary name', 'cult status', 'performance', and 'functionality'.

For women, these were, ‘confidence’ and ‘unapologetic confidence’, ‘a statement of determination’, and ‘authenticity’.

To sum up, the shared positive attributes marketed to both men and women relate to a watch being an expression of personal style demonstrating a refined taste of its owner; for the nuances regarding the ‘style’ quality promoted: for men the style is communicated as a commitment to maintaining a particular aesthetic standard without sacrificing quality or personal taste, while for women as a personal expression that makes one stand out. Positive attributes marketed exclusively to men seem to fall into two groups: (i) the ones that focus on the functional side of the product and describe its practical utility, (ii) the ones that focus on the public recognition of the product. Conversely, positive attributes marketed to women focus more on personal traits: a strong belief in one’s actions, a commitment to one’s goals and being genuine.

Mental process type in luxury watch brands’ texts

In parallel with cosmetic brands’ ‘product category’ texts, luxury watch brands ‘product category’ texts exhibit a significant proportion of mental clauses (19,1%, see 3.1.1). Mental clauses serve the following functions, as listed in Table 3-35: inviting customers to explore individual products, convey product’s emotional appeal and recommend products. Subsequent paragraphs provide a discussion of these functions organised around individual mental clause subtypes, commencing with the ‘perceptive’, followed by the ‘cognitive’ and ‘emotive’ subtype.

Serving to construct:	Participant configuration(s) & examples
invitation for customers to explore individual products	(a) <i>implicit</i> Senser + perceptive mental process + Phenomenon <i>Discover the exquisite men’s watch</i> (b) Senser + cognitive mental process + Phenomenon <i>Consider our Navitimer Automatic 35, with its diamond-set white mother-of-pearl dials...</i>
convey product’s emotional appeal	(a) Senser + emotive mental process + Phenomenon <i>... will appreciate the reliance of a quartz movement or a Master Chronometer watch.</i> (b) Phenomenon + emotive mental process + Senser <i>Even today, the Navitimer still has cult status and impresses with its simple elegance combined with the highest functionality as a first-class men's watch.</i>

Table 3-35: Mental clauses’ functions in cosmetic brands’ texts.

In contrast to cosmetic brands’ ‘product category’ texts, luxury watch brands’ ‘product category’ texts aimed at male customers manifest a greater prevalence of mental clauses compared to those aimed at female customers, as evidenced by Tables 3-36 and 3-37. Subsequent paragraphs will delve into the representation and instances of individual mental clause subtypes, mirroring the approach adopted for cosmetic brands.

	perceptive	cognitive	emotive
product category texts	<i>discover</i>	<i>x</i>	<i>delight, appreciate, impress</i>
individual product texts	x	x	x

Table 3-36: Subtypes of mental processes in luxury watch brands texts targeting men.

	perceptive	cognitive	emotive
product category texts	<i>discover</i>	<i>consider</i>	<i>x</i>
individual product texts	x	<i>x</i>	x

Table 3-37: Subtypes of mental processes in luxury watch brands texts targeting women.

Initiating with the ‘**perceptive**’ subtype, similar to observations made regarding sport brands and cosmetic brands, perceptive clauses serve the function of inviting the customer to explore the individual products using a perceptive clause of a ‘cognitive’ nature, as already discussed in subchapters dedicated to sport brands (3.1.3) and cosmetic brands (3.1.4). Within luxury watch brands’ ‘product category’ texts, perceptive clauses are realized using the verb ‘discover’ for both genders, as can be seen in the tables above.

The ‘**cognitive**’ subtype is represented only once, specifically in a text targeting women, wherein the cognitive clause serves to entice female customers towards the purchase of a particular product. The utilization of the cognitive clause renders the proposal more indirect (*Consider our Navitimer Automatic 35, with its diamond-set white mother-of-pearl dials, this is a watch made for any occasion*).

The utilization of the ‘**emotive**’ subtype in luxury brands’ texts presents a particularly intriguing area of inquiry, particularly when juxtaposed with the use observed in cosmetic brands’ texts. Within cosmetic brands texts, the Senses involved in emotive mental clauses are explicitly expressed, with the female customer directly involved twice as the Senses through ‘you’ and once through the reference ‘your body’. The emotive clauses are realized using the verbs ‘indulge’ and ‘feel’, while in luxury watch brands’ texts, using ‘delight’,

‘appreciate’, and ‘impress’. The notable observation, as I will endeavour to demonstrate in the subsequent paragraph, is that for men, unlike for women, the Senser is construed in such a manner that the male customer is left to choose whether he wants to engage in the process of sensing. To illustrate this, first the relevant sentences are presented (Table 3-38 below), a commented analysis ensues.

[1]	The authenticity of a Swiss made automatic watch will <u>delight</u> all those who adore the sophistication of a self-winding movement, and the perfect watch for all those who strive for precision in every aspect of their life will <u>appreciate</u> the reliance of a quartz movement or a Master Chronometer watch.
	Process: mental emotive; Phenomenon: <i>the authenticity of a Swiss made automatic watch</i> ; Senser: <i>all those who adore the sophistication of a self-winding movement</i> Process: mental emotive; Senser: <i>all those who strive for precision in every aspect of their life</i> ; Phenomenon: <i>the reliance of a quartz movement or a Master Chronometer watch</i>
[2]	Even today, the Navitimer still has cult status and <u>impresses</u> with its simple elegance combined with the highest functionality as a first-class men's watch.
	Process: mental emotive; Senser: <i>implicit</i> ; Phenomenon: <i>the Navitimer</i>

Table 3-38: Emotive clauses in luxury watch brands’ texts.

As suggested, within luxury watch brands’ texts targeting men, the process of sensing is not imposed on the customer. In sentence 1, the Senser is construed through restrictive relative clauses ‘all those who adore the sophistication of a self-winding movement’ and ‘all those who strive for precision in every aspect of their life’, which serve to identify the Senser. This method of construing the Senser gives the customer agency to decide whether he identifies himself as belonging to this group of people and consequently, whether he wishes to engage with the emotions conveyed through the emotive mental clause. To offer another illustration, in sentence 2, the Senser remains implicit, the process of sensing is constructed and presented; however, the customer is not compelled to engage in it

3.1.6 Summary

In summary, within the experiential analysis, the following observations were made: firstly, no behavioural or verbal process are represented in the corpus; existential processes are represented only marginally, through one instance in cosmetic brands’ texts. The main difference between ‘product category’ and ‘individual product’ texts is that the former comprise a notably higher percentage of mental clauses (19% compared to 2%), the latter include a significantly higher proportion of material clauses (76% compared to 43%).

Regarding the process type distributions for brand groups within ‘product category texts’, sport brands’ texts feature the highest proportion of material clauses (57.1%) and the lowest proportion of mental clauses (4.8%) within the corpus. Cosmetic brands’ texts include the highest percentage of mental (26.2%) and relational clauses (40.5%) within the corpus. Luxury watch brands’ texts feature the lowest percentage of relational clauses within the corpus (33.3%). In terms of process distributions within ‘individual product’ texts, cosmetic brands’ texts feature the highest percentage of material (87.7%) and mental clauses (2%, the only two instances within ‘individual product’ texts among all brand groups) and the lowest proportion of relational clauses (9.2%). Luxury watch brands’ texts include the lowest proportion of material clauses (62%) and the highest proportion of relational clauses (38%).

As far as process functions are concerned, for all brand groups, the material process type construes products’ positive attributes with a product being the Actor (for active voice) or the Goal (for receptive voice), the customer (when involved) is the Client or the Recipient. The relational process type (the intensive subtype) serves the identical function. Additionally, for sport and luxury watch brands, relational clauses (the possessive subtype) serve to depict featured materials or product components. For all brand groups, the mental process type (the perceptive subtype) serves to invite the customer to engage with individual products. All brands were observed to apply a mental clause inherently of the cognitive subtype (*explore, discover*) connoting the meaning of the perceptive subtype (*see*).

As for brand-group-specific process functions, luxury watch brands were observed to utilise material clauses to construe a favourable brand image, while cosmetic brands to formulate usage tips and instructions. The brand groups’ specific uses of relational clauses encompass issuing calls to purchase for sport brands, forming statements and arguments for cosmetic brands, and describing product collections, identifying target audience and construing a favourable brand image for luxury watch brands. The mental process subtype is employed by cosmetic brands [Dove and NIVEA] to establish a connection with the customer, whereas for luxury watch brands to convey products’ emotional appeal.

Finally, the detailed analysis of process participants suggests differing approaches to male and female customers in the cases of cosmetic brands (except for L’Oréal Paris) and luxury watch brands.

3.2 Interpersonal Meanings' Analysis

As a complement to the analysis of experiential meanings, the current subchapter provides an analysis of selected interpersonal meanings. Specifically, mood types and subject persons are analysed, as both are seen to offer promising insights. As for the mood type analysis, the quantitative part determines mood type distributions, while the qualitative analysis lists specific occurrences of the imperative and interrogative mood types from the corpus. The analysis of the subject person selection is adapted from Halliday's analysis of interpersonal meanings and the subsequent commentary (Halliday and Matthiessen 200-206).

The following subject persons are distinguished: **speaker** (i.e. the Subject is the company referred to by the brand name or by the pronoun 'we'), **addressee** (i.e. the customer), and **non-interactant** (i.e. the third person). Following Halliday's analysis conception, bound clauses are not considered as they "play no part in the structure of the interaction" (Halliday and Matthiessen 206). Elliptical clauses are naturally excluded from the analysis.

The present subchapter is further subdivided into sections dedicated to 'product category' and 'individual product' texts, followed by sections focusing on individual brand groups. These sections aim to discern differences in the choices of selected interpersonal meanings in texts addressed to men compared to those aimed at women.

3.2.1 'Product Category' Texts

Distribution of mood types within 'product category' texts

As can be seen in Table 3-39, the declarative mood is the most frequently used mood type in 'product category' texts, accounting for 79.5 % of findings. The imperative mood comprises 16.8 % and finally, the wh-interrogative mood type accounts for 3.7% in total. Consequently, the prevalence of the declarative mood type indicates that information is predominantly being given and complementarily, the receiver is invited to receive it. Partly, as ensues from the proportion of the imperative mood type, the speaker demands something from the receiver. Only marginally is the receiver ascribed a role of a provider of information.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	85	0	4	18	107
Percentage	79.5%	0%	3.7%	16.8%	100%

Table 3-39: Distribution of mood types in ‘product category’ texts.

Examining the distribution of mood types for individual groups of brands as outlined in Tables 3-40, 3-41 and 3-42 reveals that luxury watch brands feature the highest percentage of the declarative mood type, cosmetic brands as the only group of brands make use of the wh-interrogative mode type, and finally, the highest proportion of the imperative mood type is found in sport brands’ ‘product category’ texts.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	17	0	0	6	23
Percentage	73.9%	0%	0%	26.1%	100%

Table 3-40: Distribution of mood types in sport brands’ ‘product category’ texts.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	33	0	4	5	42
Percentage	78.6%	0%	9.5%	11.9%	100%

Table 3-41: Distribution of mood types in cosmetic brands’ ‘product category’ texts.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	35	0	0	7	42
Percentage	83.3%	0%	0%	16.7%	100%

Table 3-42: Distribution of mood types in luxury watch brands’ ‘product category’ texts.

3.2.2 ‘Individual Product’ Texts

Distribution of mood types within ‘individual product’ texts

As outlined in Table 3-43, ‘individual product’ texts compared to ‘product category’ texts demonstrate a slightly higher proportion of the declarative mood type, accounting for 81.1% of all mood types. The imperative mood type encompasses 17.4% and finally, there are two instances of the y/n interrogative mood type.

The relatively high percentage of the imperative mood type, which might be unexpected in a primarily descriptive text, can be largely attributed to the contribution of cosmetic brands’ texts. These feature 36.1% of the imperative mood type, compared to 4% in sport brands’ and 0% in luxury watch brands’ texts, as evident from Tables 3-44, 3-45, and 3-46. The significant proportion of the imperative mood type in cosmetic brand texts’ is associated with the presence of sections providing usage tips and instructions. Interestingly,

luxury watch brands exclusively employ the declarative mood type, while cosmetic brands feature the only two instances of the interrogative mode type.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	107	2	0	23	132
Percentage	81.1%	1.5%	0%	17.4%	100%

Table 3-43: Distribution of mood types in 'individual product' texts.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	24	0	0	1	25
Percentage	96%	0%	0%	4%	100%

Table 3-44: Distribution of mood types in sport brands' 'individual product' texts.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	37	2	0	22	61
Percentage	60.6%	3.3%	0%	36.1%	100%

Table 3-45: Distribution of mood types in cosmetic brands' 'individual product' texts.

	decl.	y/n inter.	wh-inter.	imp.	Total
Frequency	46	0	0	0	46
Percentage	100%	0%	0%	0%	100%

Table 3-46: Distribution of mood types in luxury watch brands' 'individual product' texts.

3.2.3 Sport Brands' Texts

Distribution of mood types within sport brands' 'product category' texts for men and women

As evident from Table 3-47, producers of sport brands' 'product category' texts formulate demands more frequently towards men (56%) and mostly provide information through the declarative mood type towards women (93%). There is only one instance of the imperative mood type found in a 'product category' text aimed at women which instructs women to "*Get ready to serve some serious streetwear-ready looks by incorporating a pair of chunky '90s-inspired trainers into your collection*" [PUMA]. For men, the imperative mood type encompasses demands to "*Shop adidas*" [Adidas], "*Browse styles for women and kid*" [Adidas], "*Explore running shoes for men*" [PUMA], "*Take a deep dive into PUMA's legendary sports heritage with classic shoes like Suede and Roma*" [PUMA] and "*Rock a pair of PUMA kicks for unparalleled performance and style*" [PUMA].

	decl.	y/n inter.	wh-inter.	imp.	Total
Men					
Frequency	4	0	0	5	9
Percentage	44%	0%	0%	56%	100%
Women					
Frequency	13	0	0	1	14
Percentage	93%	0%	0%	7%	100%

Table 3-47: Distribution of mood types in sport brands' 'product category' texts for men and women.

Distribution of mood types within sport brands' 'individual product' texts for men and women

Table 3-48 demonstrates that sport brands' 'individual product' texts aimed at men are nearly entirely in the declarative mood with only one instance of the imperative mood type used by Puma to instruct the male customer to "*Be a part of the history of Suede*". Text addressed to women are entirely in the declarative mood (100%).

	decl.	y/n inter.	wh-inter.	imp.	Total
Men					
Frequency	12	0	0	1	13
Percentage	92%	0%	0%	8%	100%
Women					
Frequency	12	0	0	0	12
Percentage	100%	0%	0%	0%	100%

Table 3-48: Distribution of mood types in sport brands' 'individual product' texts for men and women.

Selection of subject persons within sport brands' texts for men and women

As outlined in Figure 3-1, in line with the distribution of mood types, the subject person selection is oriented more towards *addressee* in the case of texts targeting men.

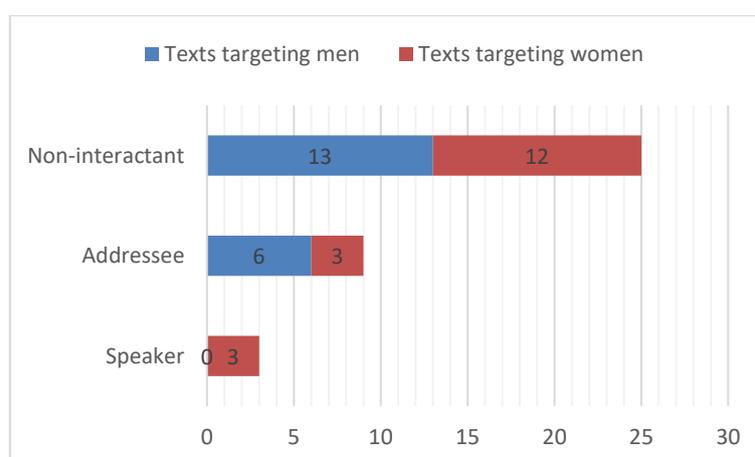


Figure 3-1: Distribution of subject persons in sport brands' texts targeting men and women.

Notably, all instances of *speaker-oriented* Subjects are present in texts targeting women. These instances encompass: “*PUMA designs sneakers for women to suit every occasion, ensuring you’ll find the right shoes for you in our collections*” [PUMA]; “*Whether you’re searching for your ideal pair of classic trainers, or eager to update your gym wardrobe with a fresh pair of performance-driven running shoes for women, PUMA has every occasion covered*” [PUMA]; and “*This year, we relaunch the Suede with fresh colorways and subtle design updates*” [PUMA].

3.2.4 Cosmetic Brands’ Texts

Distribution of mood types within cosmetic brands’ ‘product category’ texts for men and women

As follows from Table 3-49, cosmetic brands’ ‘product category’ texts’ producers communicate more demands towards female customers, specifically demands to: “*Explore the range and our skin care tips*” [Dove], “*Discover L’Oréal Paris skincare*” [L’Oréal Paris], “*Find the right products with dermatologist-recommended ingredients*” [L’Oréal Paris], and “*Learn more about moisturizers, serums, cleanser and self-tanners*” [L’Oréal Paris]. For men, the only demand encompasses “*Discover how to care for your skin and give it the daily protection it deserves*”, present in Dove’s text.

Concerning the interrogative mood type, three questions are addressed to men, two of which are elliptical: “*When you think of men’s personal care products, what do you consider? Shaving creams? Aftershaves?*” [NIVEA]. Women are addressed with the following question: “*Because when else do you indulge in me-time other than when you’re smoothing something delicious into your skin?*” [Dove]. These instances represent the only occurrences of the *wh-interrogative* mood type in the entire corpus, suggesting a specific approach adopted in NIVEA’s and Dove’s ‘product category’ texts.

	decl.	y/n inter.	wh-inter.	imp.	Total
Men					
Frequency	12	0	3	1	16
Percentage	75%	0%	19%	6%	100%
Women					
Frequency	21	0	1	4	26
Percentage	80.8%	0%	3.8%	15.4%	100%

Table 3-49: Distribution of mood types in cosmetic brands’ ‘product category’ texts for men and women.

Distribution of mood types within cosmetic brands' 'individual product' texts for men and women

Table 3-50 illustrates that both men and women in cosmetic brands' 'individual product' texts are relatively frequently addressed in the imperative mood, with texts addressed to men featuring the higher percentage of the imperative mood type (41%) than those directed at women (30%).

	decl.	y/n inter.	wh-inter.	imp.	Total
Men					
Frequency	17	1	0	13	31
Percentage	55.8%	3.2%	0%	41%	100%
Women					
Frequency	20	1	0	9	30
Percentage	66.7%	3.3%	0%	30%	100%

Table 3-50: Distribution of mood types in cosmetic brands' 'individual product' texts for men and women.

Men are demanded to “*Smooth a generous amount of our lotion for rough skin over your hands and body*” [Dove], “*Give rough, dry skin 48-hour moisture and next-level care with our replenishing hand and body lotion with shea butter*” [Dove], “*Massage it into your skin, until fully absorbed*” [Dove], “*Lather up in the shower first*” [Dove], “*Apply daily for best results*” [NIVEA], “*Smooth this lotion for dry skin on your hands, face, and body, for intense moisture*” [NIVEA], “*Squeeze a dime-size dollop of product into the palm of your hand*” [L’Oréal Paris], “*Apply after using Hydra-Energetic Turbo Cleanser*” [L’Oréal Paris], “*Follow a simple 3-step skincare regimen*” [L’Oréal Paris], “*Cleanse with Hydra-Energetic Turbo Cleanser*” [L’Oréal Paris], “*Moisturize with Vita Lift Anti-Wrinkle & Firming Moisturizer*” [L’Oréal Paris], and “*Erase under-eye circles with the Hydra-Energetic Ice Cold Eye Roller*” [L’Oréal Paris].

Clauses in the imperative mood addressed to women include: “*Smooth a generous amount of this body lotion onto your skin*” [Dove], “*Give your body the love and care it deserves*” [Dove], “*Try applying your body lotion before bed*” [Dove], “*Apply daily for best results*” [NIVEA], “*Smooth this deeply moisturizing lotion over body*” [NIVEA], “*Apply Age Perfect® Hydra Nutrition Honey Day Cream*” [L’Oréal Paris], “*Rub formula between fingers*” [L’Oréal Paris], “*Smooth gently on face in an upward and outward motion*” [L’Oréal Paris], and “*Smooth from neck to jawline, then upper chest*” [L’Oréal Paris].

Notably, Dove’s ‘individual product’ text features the only instance of the y/n interrogative mood type. Men are addressed with the following question: “*Rough, dry skin?*” and women with “*Just stepped out of the shower?*”.

Selection of subject persons within cosmetic brands’ texts for men and women

Figure 3-2 demonstrates that both cosmetic brands’ texts targeting men and those addressed to women exhibit an equal orientation towards *addressee*. Notably, similar to the observation made for sport brands’ texts, texts aimed at women feature a higher proportion of Subjects that are oriented towards *speaker*.

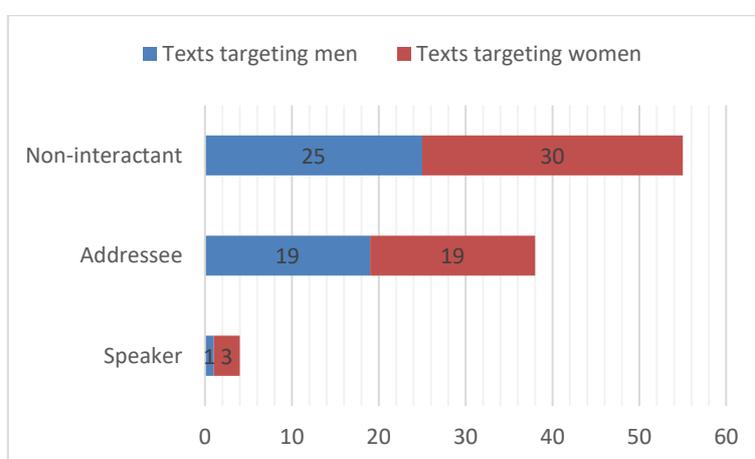


Figure 3-2: Distribution of subject persons in cosmetic brands’ texts targeting men and women.

More specifically, there are three *speaker*-oriented Subjects in texts targeting women: “*At Dove, we believe in Body Love*”, “*Whether you want to reduce wrinkles around your eyes, smooth rough hands or comfortably shave your legs, NIVEA has an answer to your need with a body care product within their wide-ranging portfolio*”, “*We know how hard it can be to find a lotion that gives dry skin the deep moisture it needs, but the NIVEA® Essentially Enriched Body lotion is different*”. In contrast, texts targeting men include only one instance of a *speaker*-oriented Subject: “*Whether you need something specific, like a men’s body lotion for dry skin, or a face wash that keeps you feeling fresh, clean and confident all day, we have all the products and tips you need below*”.

3.2.5 Luxury Watch Brands' Texts

Distribution of mood types within luxury watch brands' 'product category' texts for men and women

As can be seen in Table 3-51, luxury watch brands' 'product category' texts communicate more demands towards female customers. To exemplify, demands addressed to women encompass "Make a bold choice with a steel case and black leather chronometer-certified watch" [Omega], "Go for a classic timepiece with a stylish De Ville two tone stainless steel and gold watch" [Omega], "Discover our women's selection" [Omega], "Discover the elegant ladies' watch" [Omega], and "Consider our Navitimer Automatic 35" [Breitling]. For men demands include "Discover the exquisite men's watch" [Omega] and "Discover our men's selection" [Omega].

	decl.	y/n inter.	wh-inter.	imp.	Total
Men					
Frequency	19	0	0	2	21
Percentage	90.5%	0%	0%	9.5%	100%
Women					
Frequency	16	0	0	5	21
Percentage	76.2%	0%	0%	23.8%	100%

Table 3-51: Distribution of mood types in luxury watch brands' 'product category' texts for men and women.

Distribution of mood types within luxury watch brands' 'individual product' texts for men and women

Luxury watch brands' 'individual product' texts are entirely declarative in their mood, as evident from Table 3-52.

	decl.	y/n inter.	wh-inter.	imp.	Total
Men					
Frequency	22	0	0	0	22
Percentage	100%	0%	0%	0%	100%
Women					
Frequency	24	0	0	0	24
Percentage	100%	0%	0%	0%	100%

Table 3-52: Distribution of mood types in luxury watch brands' 'individual product' texts for men and women.

Selection of subject persons within luxury watch brands' texts for men and women

Figure 3-3 demonstrates that luxury watch brands' texts targeting women are slightly more oriented towards *addressee*. Regarding the orientation towards *speaker*, texts aimed at women include a slightly higher number of *speaker*-oriented Subjects than those targeting

men. It is noteworthy that all *speaker*-oriented Subjects included in texts aimed at men are found in texts of one brand, i.e. Breitling: “*Breitling started producing men’s wristwatches more than a century ago*”, “*Since 1884, Breitling has been producing chronographs for industrial, military and scientific applications*”, “*With a slide rule for flight calculation, Breitling was a pioneer in aviation*”, “*Introduced in 1984, at a time where extra-thin quartz timepieces were the order of the day, Breitling placed a bold bet on an impressively proportioned mechanical watch*”.

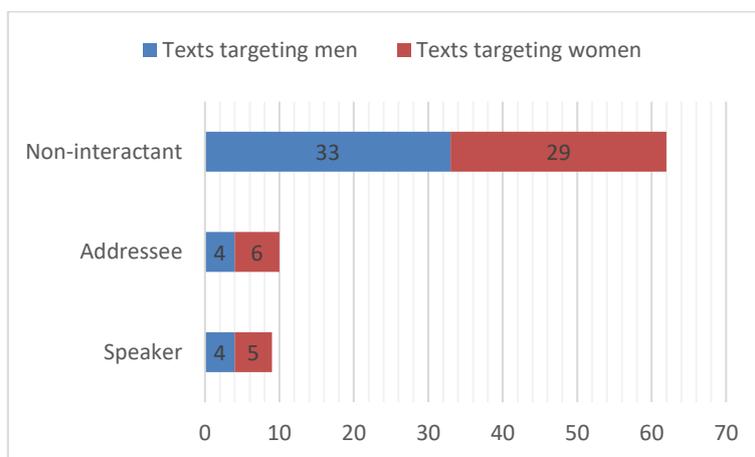


Figure 3-3: Distribution of subject persons in luxury watch brands’ texts targeting men and women.

In contrast, *speaker*-oriented Subjects from texts targeting women are distributed across all three luxury watch brands’ texts. More specifically, Rolex’s texts feature one example (“*To preserve the beauty of its pink gold watches, Rolex created and patented an exclusive 18 ct pink gold alloy cast in its own foundry: Everose gold*”), while Omega’s texts encompass three (“*OMEGA puts over a hundred and fifty years of watchmaking excellence at the service of creating the most delicate and reliable women’s watches*”, “*Carefully crafted with the finest and most delicate materials, from rose gold link bracelets to white leather bands and mother-of-pearl dials, OMEGA creates watches for women who enjoy the refinement of a luxury timepiece and the delicate intricacy of a Swiss watch movement*”, “*OMEGA has a long tradition of creating beautiful watches for women*”). Finally, Breitling’s texts comprise the remaining instance of a *speaker*-oriented Subject (“*Breitling offers a wide range of diamond watches for women*”).

3.2.6 Summary

In summary, the following findings were made: within ‘product category’ texts, the predominant mood type is declarative (79.5 % of occurrences), followed by the imperative mood (16.8 %) and the wh-interrogative mood type (3.7%). Concerning individual brand groups, in comparison, sport brands exhibit the highest proportion of the imperative mood type (26.1%), luxury watch brands encompass the highest percentage of the declarative mood type (83.3%), and cosmetic brands stand out as the sole brand group employing the wh-interrogative mode type (9.5%, equal of four instances).

Regarding ‘individual product’ texts, the declarative mood type predominates (81.1%), accounting for a higher proportion of instances compared to ‘product category’ texts. The imperative mood type ranks second (17.4%), while the y/n interrogative mood type is represented in two instances (1.5%). Among brand groups, cosmetic brands feature the highest percentage of the imperative (36.1%) and interrogative mood type (3.3%). Notably, luxury watch brands’ texts are entirely declarative in mood.

Lastly, no consistent gender-specific patterns regarding mood type distribution were observed. However, there is a notable trend in subject person selection: across all brand groups, texts targeting women consistently feature a higher proportion of *speaker*-oriented Subjects.

3.3 Discussion

The objective of this chapter is to present and discuss the most significant findings of both the experiential and interpersonal analyses concerning three main areas: (i) the distinction between ‘product category’ and ‘individual product’ texts, (ii) brand-group-specific meanings, and (iii) gender targeting.

Product-related texts: subgenres

Initially, the results of the experiential meanings’ quantitative analysis (pp. 33-34) support the classification of ‘product category’ and ‘individual product’ texts as separate subgenres within the broader genre of the examined product-related marketing texts. Considering that “the pattern [of process type distribution] varies considerably among different registers”, as noted by Halliday (300) and taking into account that across all brand

groups ‘product category’ and ‘individual product’ texts exhibit significantly distinct patterns of process type distributions, it is apparent that product-related texts can be categorised as two subgenres.

Moreover, I argue that the subgenre of ‘product category’ texts shares a stronger affinity with the discourse of advertising compared to the subgenre of ‘individual product’ texts. As stated in the theoretical part, “the focal point of advertising is gaining attention and thus “converting non-consumers to consumers” (Jaworska 1)” (p. 9). Arguably, the primary function of ‘product category’ texts is to attract customers’ attention. This assertion finds support in both the selection of experiential and interpersonal meanings. To illustrate, ‘product category’ texts demonstrate a higher prevalence of mental clauses (19% compared to 2 % within ‘individual product’ texts, pp. 31 and 33). Specifically, these mental clauses are primarily of the ‘perceptive’ subtype, employed to entice customers to explore individual products. Regarding interpersonal meanings, ‘product category’ texts, with the exception of texts from cosmetic brands, exhibit a higher percentage of the imperative mood type (pp. 62-63).

Lastly, derived from the qualitative analysis of experiential meanings, ‘product category’ texts seem to demonstrate a higher level of brand group specificity. This observation stems from the fact that ‘product category’ texts encompass a broader spectrum of process functions that are exclusively represented in ‘product category’ texts of a specific brand group. These brand-group-specific process functions incorporate (i) the use of material clauses to issue direct calls for purchase [sport brands], (ii) sequences of relational clauses utilised to construe arguments [cosmetic brands], and (iii) material clauses employed to present a favourable brand image [luxury watch brands]. Conversely, within ‘individual product’ texts, brand-group-specific process functions are limited to material clauses construing usage tips, observed in cosmetic brands’ texts. In conclusion, it appears that ‘product category’ texts offer deeper insights into the communicative strategies employed by the respective brand group. Brand-group-specific communicative strategies will serve as the focal point of the subsequent section.

Brand-group-specific meanings

In this section, I will present the identified brand-group-specific meanings and describe tendencies regarding unique communicative strategies for each brand group based on these meanings.

For **sport brands**, no brand-group-specific experiential meanings were observed. This might be related to the brevity of sport brands' texts, with an average length of four sentences. However, despite the substantially limited dataset, the analysis of interpersonal meanings revealed a noticeable prevalence of the imperative mood type (pp. 62-63). This suggests that sport brands in the corpus tend to adopt a direct approach when communicating with customers.

Turning to **cosmetic brands**, brand-group-specific experiential and interpersonal meanings were identified in texts from Dove and NIVEA, while they were not observed in those of L'Oréal Paris. To elaborate, only texts from Dove and NIVEA comprise the following experiential meanings: (i) mental clauses employed to convey brand values, brand experience, i.e. product's positive attributes, and persuasive arguments, (ii) mental clauses used to foster a deeper bond with the customer, and (iii) sequences of relational clauses utilised to construct arguments.

In terms of interpersonal meanings, texts from Dove and NIVEA were found to include the interrogative mood type, a unique occurrence not observed in any other brand's text. The analysis indicates that Dove and NIVEA employ this mood type to connect more deeply with their customers. In contrast, none of the aforementioned meanings or any other brand-specific meanings were discerned within L'Oréal Paris' texts. This distinction may be attributed to the respective brand identities: Dove and NIVEA characterise themselves as caring, empathetic, and helpful, while L'Oréal Paris' brand personality is depicted as sophisticated and professional with luxury as one of its core brand values. In summary, Dove's and NIVEA's communicative strategies seem to involve building intimacy with customers, and the use of persuasive tactics. Conversely, L'Oréal Paris does not adopt these strategies, likely due to its differing brand values.

Additionally, I propose that there might be a correlation between brand values of *inclusivity + empathy* and persuasiveness. More specifically, the argumentative sequences

identified in texts of Dove and NIVEA contribute significantly to the texts' persuasive tone. Since these sequences were exclusively present in Dove's and NIVEA's texts, the only brands that introduce *empathy* as their brand value, it could be speculated that *inclusivity* paired with *empathy* amplifies persuasiveness. It might be interesting to further investigate this hypothesis on a more expansive dataset.

Even if the corpus was of limited size, it is also noteworthy that for cosmetic brands *empathy* as a brand value presumably correlates with a greater text length. To illustrate, texts from Dove and NIVEA average 8.88 sentences per text, while L'Oréal Paris' texts have an average of 6 sentences per text.

In **luxury watch brands'** texts, brand-group specific experiential meanings encompass the use of material clauses to construe a favourable brand image, as well as the utilisation of emotive clauses to convey the product's emotional appeal. Notably, no mental clauses were found to be employed with the aim of fostering a closer bond with the customer, as in Dove's and NIVEA's texts. Additionally, unlike in texts of cosmetic brands, the Senser, as a participant of emotive clauses, is construed in such a manner that customers are left to choose whether they want to engage in the process of sensing. This was observed to be achieved through (i) the Senser being left implicit, (ii) the Senser being construed through a restrictive relative clause. In terms of interpersonal meanings, luxury watch brands' texts predominantly select the declarative mood type, which distinguishes them from other brands (pp. 62-63). This preference for the declarative mood, along with the discussed use of emotive clauses, suggests that luxury watch brands tend to prefer a more indirect communication with their customers.

Gender Targeting

Commencing with experiential meanings, the detailed analysis of process participants indicates differing approaches to male and female customers among **cosmetic brands Dove and NIVEA**, as well as **luxury watch brands**. These differences relate to (i) the marketed brand experience, (ii) expectation about the customer's purchase history, and (iii) the presented brand image. Specifically, (i) was observed in Dove's texts, (ii) in NIVEA's texts, (i) and (iii) in luxury watch brands' texts.

To exemplify, when targeting men, Dove seems to focus on presenting skin care as a rational activity undertaken for the purpose of skin protection (pp. 44-45), whereas in texts aimed at female customers, Dove's argumentation centres on reframing skin care routine as a source of pleasure (pp. 45-46). NIVEA, in its argumentative sequences targeting men, seems to aim at normalising the purchase of cosmetic products by men as an acceptable and appropriate behaviour. This suggests that NIVEA perceives its male customers as newcomers to cosmetic products with a minimal purchase history (p. 46-47). In contrast, when targeting women, NIVEA employs argumentative sequences to highlight the brand's expertise and exhibit its extensive product range, focusing on presenting itself as trustworthy and unique. Such an approach indicates that NIVEA regards women as experienced consumers of cosmetic products with a longer purchase history, who might be more selective in choosing the brand from which they will purchase (p. 48).

Unlike Dove's and NIVEA's texts, those of L'Oréal Paris do not exhibit any gender-related differences as discussed previously. This more gender-neutral approach could be attributed to L'Oréal Paris' brand identity which includes values as *luxury*, *sophistication* and *professionalism*, while lacking *empathy* featured by Dove and NIVEA. Therefore, the presence or absence of *empathy* as a brand value seem to influence the resulting communication with the customer: its presence presumably leads to a gender-specific approach, while its absence arguably results in a relatively gender-neutral approach.

Regarding **luxury watch brands'** texts, the analysis of Attributes involved in relational clauses revealed that a differing brand experience is being marketed to men and women. On one hand, to male customers, a watch is marketed as a functional commodity of excellent quality and as a symbol of public recognition. On the other hand, to female customers, a watch is presented as a means of personal expression that can set them apart and enhance their character with personality traits such as self-confidence, dedication, and authenticity (pp. 56-57). The second area of gender-specific approaches identified within luxury watch brands' texts concerns the presented brand image. The analysis of material clauses construing brand image implies that while both men and women are appealed to through the values of 'expertise', 'credibility' is marketed solely to men, and 'uniqueness' solely to women. Notably, in the case of women, 'expertise' seems to serve more as a means

for establishing a relationship with the female customer rather than proving brand's credibility (pp. 54-55).

As for gender-specific interpersonal meanings, the analysis of the subject person selection uncovered an interesting trend. Specifically, across all brands, texts aimed at women consistently display a higher proportion of *speaker*-oriented Subjects, i.e. three compared to zero in sport brands' texts (pp. 64-65), three compared to one in cosmetic brands' texts (p. 67), and five compared to four in luxury watch brands' texts (p. 69). Notably, all four instances from luxury watch brands' texts targeting men are located in one text (Breitling's 'product category' text). Additionally, the clauses containing these *speaker*-oriented Subjects serve the same function, namely, to build brand credibility (p. 69). While a significantly larger corpus would be necessary to consider the aforementioned trend as a tendency, it prompts the question: what motivates text producers to include a brand as a Subject in texts aimed at women more frequently than in those targeting men?

From a marketing perspective, this phenomenon could be interpreted as a targeting strategy based on the preference of female customers for advertising texts featuring people. In this context, brands can be perceived as human-like entities, as they have their own identities with unique personality traits and engage in processes that require an animate participant. This suggestion would align with Tannen's characterisation of female conversational style which is directed by the desire to cultivate rapport and intimacy. It could be argued that this need is facilitated by the presence of *speaker*-oriented Subjects.

Conclusion

The present diploma thesis aims to investigate brands' 'recipes' for successful communication with their customers in relation to offered products, as well as to examine whether brands employ different strategies to target male and female customers. To find answers to these questions, Halliday's Systematic Functional Grammar (SFG) was chosen as the analytical framework and a specialised corpus was assembled to comprise recent product-related texts aimed at both men and women.

To ensure the collection of varied data, three distinct products were selected for the specialised corpus: sport shoes, body lotions & creams, and luxury watches. In order to enhance the objectivity of findings, texts from three producers were included for each product type, encompassing the sport brands Nike, Adidas and PUMA; the cosmetic brands Dove, NIVEA, and L'Oréal Paris; and the luxury watch brands Rolex, Omega and Breitling. Importantly, all these brands operate within the USA market, possess a substantial degree of brand awareness, and offer identical types of products for both men and women on their online shopping websites.

To provide a sufficient volume of data, the corpus contains two types of texts: (i) texts accompanying product categories aimed at motivating customers to engage with individual products, referred to as 'product category' texts by the author, and (ii) texts accompanying individual products, describing the product's positive attributes, termed 'individual product' texts. Overall, the specialised corpus comprises 32 texts: 10 texts from sport brands, 12 texts from cosmetic brands, and 10 texts from luxury watch brands. The corpus size was deliberately kept limited to ensure manageability and thus allow for an in-depth analysis. Accordingly, SFG was selected as a fitting analytical tool capable of conducting a meticulous analysis. Thus, this study serves as a probe to identify tendencies that might escape detection in a larger corpus of data.

As a starting point for the investigation in this thesis, two objectives were set: (i) to describe which experiential and interpersonal meanings are selected by the producers of product-related texts addressed to men and women on online-shopping websites; (ii) to interpret the function of these choices as well as identify similarities and differences in communication of the selected brands with male and female customers. The analysis

primarily focuses on experiential meanings, with supplementary attention given to interpersonal meanings. This decision is motivated by the desire to explore how the appellative function of product-related texts is expressed at the level of experiential meanings. However, recognising the significant role of interpersonal meanings in texts with such a function, it was deemed necessary to analyse at least selected interpersonal meanings.

The research endeavour provides us with findings related to following four areas: (i) subgenres of product-related texts, (ii) shared brand communicative strategies, (iii) brand-group-specific communicative strategies, and (iv) gender targeting.

The analysis of experiential and interpersonal meanings reveals that ‘product category’ and ‘individual product’ texts represent two separate subgenres within the broader genre of the examined product-related marketing texts, characterised by distinct experiential and interpersonal meanings. Notably, ‘product category’ texts, primarily focused on attracting attention, show a stronger resemblance to advertising discourse and demonstrate a higher degree of brand-group specificity, i.e. encompass a wider array of process functions specific for a brand group. In summary, the analyses indicate that ‘product category’ texts may provide valuable insights into brand communicative strategies.

In terms of shared experiential meanings, it was observed that all brands primarily focus on portraying the external experience, i.e. the material process type emerges as the most frequently employed type of process in both ‘product category’ and ‘individual product’ texts. The primary function of material clauses in the corpus is to represent the positive attributes of products which is in line with the genre expectations. Positive attributes are additionally conveyed through relational clauses, which link marketed positive attributes and products.

Furthermore, ‘product category’ texts engage with the inner world of customers using perceptive mental clauses. An interesting strategy was identified across all brands ‘product category’ texts which involves the use of a cognitive mental clause (e.g. *explore, discover*) to fulfil the function of a perceptive mental clause (*see*). Arguably, by reframing perception as an adventurous search, brand managers aim to foster a more active engagement with products.

With respect to brand-group-specific communicative strategies, it was revealed that the examined sport brands tend to approach their customers directly using the imperative mood type. The hallmark of the communicative strategy employed by cosmetic brands Dove and NIVEA is their emphasis on fostering an emotional bond with their customers as well as engaging in persuasive tactics. This strategy aligns with the brands' caring, empathetic, and helpful brand personalities. Conversely, L'Oréal Paris, despite offering a similar product, does not adopt these strategies. This divergence can be attributed to L'Oréal Paris' sophisticated, professional, and luxury-focused identity. Finally, the analysis suggests that luxury watch brands tend to opt for indirect communication with their customers.

The detailed analysis of process participants indicates that cosmetic brands Dove and NIVEA, along with luxury watch brands, employ gender-specific targeting strategies. Specifically, both Dove and NIVEA emphasise the utility of their products when addressing men, highlighting benefits such as skin protection and promotion of skin health. Conversely, when targeting women, they focus more on internally oriented benefits, such as feelings of pleasure, enhancing confidence, and a sense of being well cared for. Furthermore, when targeting male customers, NIVEA aims at normalising the purchase of cosmetic products by men as an acceptable and appropriate behaviour, while when targeting women, NIVEA focuses on presenting itself as trustworthy and unique. This points to NIVEA's differing expectations about male and female customers' purchase history: men seem to be viewed as newcomers to cosmetic products, whereas women as experienced consumers of cosmetic products. Luxury watch brands' gender targeting strategies involve portraying watches differently based on the gender of the target audience. When marketing to men, watches are presented as symbols of public recognition and functional commodities of excellent quality. In contrast, when targeting female customers, watches are presented as a means of personal expression that can enhance their owner's character with traits such as self-confidence, dedication, and authenticity.

As a final observation, another gender-targeting strategy emerges from the results of the subject person analysis. More specifically, the analysis suggests that brand managers tend to include the brand as *speaker* more frequently in texts targeting women. This approach could aim to satisfy the preference of female customers for marketing texts featuring people

and enable women to cultivate rapport with the brand. Two additional hypotheses are proposed: firstly, the presence of empathy as a brand value correlates with a greater text length; second, the copresence of *inclusivity* and *empathy* as brand values corresponds with increased persuasiveness of brands' text and leads to a more gender-specific approach. Nevertheless, additional research on a more sizable corpus of brands' texts would be necessary to verify the findings arrived at in this project and to test the proposed hypothesis.

As hopefully demonstrated throughout this thesis, employing Halliday's Systematic Functional Grammar in the analysis of marketing discourse provides a promising area for investigation. Further research could aim to test the hypotheses proposed in this thesis. It would be also interesting to further investigate 'product category' texts, as this subgenre of product-related texts could yield revealing insights about brand communication.

To conclude, I believe that functional linguistics has the potential to substantially enhance our understanding of brands' marketing endeavours, enabling us as consumers to make purchases aligned with our free will rather than unconsciously responding to carefully targeted brand messages. As Jeremy Bullmore suggests, in the realm of advertising and marketing, the primary objective is to secure our 'willing compliancy' by conveying messages that resonate with our desires. This, coupled with the immersive nature of the internet and the increasingly intimate integration of media into our daily lives, underscores the necessity for a critical approach to brand communication.

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Appendices

Mood is marked by bold, Subject by italics, analysed free clauses are underlined. Sentences from texts targeting men are coloured grey.

SPORT BRANDS

Nike: ‘individual product’ text

[1]	Created for the hardwood but taken to the streets, <u>the Nike Dunk Low Retro returns</u> with crisp overlays and original team colors.
	Created for the hardwood but taken to the streets, <u>the '80s b-ball icon returns</u> with perfectly shined overlays and classic team colors.
[2]	<u>This basketball icon channels</u> '80s vibes with premium leather in the upper that looks good and breaks in even better .
	<u>With its iconic hoops design, the Nike Dunk Low channels</u> '80s vintage back onto the streets while its padded, low-cut collar lets you take your game anywhere—in comfort.
[3]	<u>Modern footwear technology helps bring</u> the comfort into the 21st century.
	-

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter.	material intransitive	Actor: <i>the Nike Dunk Low Retro</i>	decl. non-inter.	material intransitive	Actor: <i>the '80s b-ball icon</i>
[2]	decl. non-inter.	material transitive	Actor: <i>this basketball icon</i> Goal: <i>'80s vibes</i>	decl. non-inter.	material transitive	Actor: <i>the Nike Dunk Low</i> Goal: <i>'80s vintage</i>
[3]	decl. non-inter.	material transitive	Actor: <i>modern footwear technology</i> Goal: <i>the comfort</i>	-	-	-

Adidas: ‘product category’ text

[1]	<u>Shop adidas</u> for all styles of men's shoes [[including casual sneakers, high-performance running shoes, and comfy slides.]]
	From Superstars to slides, <u>you can find</u> the perfect women's shoes [[to fit your activity level]].
[2]	<u>Browse</u> styles for women and kids here.
	Whether you're training or chilling, <u>you'll be</u> prepared with top-notch features [[made for movement]].

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>adidas</i>	decl. addressee	material transitive	Actor: <i>you</i> Goal: <i>the perfect women's shoes</i>
[2]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>styles</i>	decl. addressee	relational intensive	Carrier: <i>you</i> Attribute: <i>prepared</i>

Adidas: 'individual product' text

[1]	<i>Energy-returning sneakers</i> made in part with Parley Ocean Plastic.					
	<i>Super comfortable sneakers</i> made in part with Parley Ocean Plastic.					
[2]	<u>From a walk in the park to a weekend run with friends, these adidas Ultraboost 1.0 shoes are designed</u> [[to keep you comfortable]].					
	<u>Supportive and cushioned, the adidas Ultraboost is great for daily wear.</u>					
[3]	<u>An adidas PRIMEKNIT upper gently hugs your feet</u> while BOOST on the midsole cushions from the first step to the last mile.					
	<u>The foot-hugging adidas PRIMEKNIT upper offers a snug fit</u> while BOOST cushioning delivers instant comfort with each step.					
[4]	<u>The Stretchweb outsole flexes naturally for an energized ride,</u> and <u>Continental™ Rubber gives you the traction</u> [[you need] to keep that pep in your step].					
	<u>These sneakers feature</u> an innovative Torsion System for added stability, whether you're running around the park or just running errands.					
[5]	-					
	<u>This shoe's upper is made with a high-performance yarn</u> [[which contains at least 50% Parley Ocean Plastic]] — reimagined plastic waste, [[intercepted on remote islands, beaches, coastal communities and shorelines,]] preventing it from polluting our ocean.					
[6]	-					
	<u>The other 50% of the yarn is recycled polyester.</u>					

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	<i>non-finite</i>	material transitive receptive	Goal: <i>energy-returning sneakers</i>	<i>non-finite</i>	material transitive receptive	Goal: <i>super comfortable sneakers</i>
[2]	decl. non-inter.	material transitive receptive	Goal: <i>these adidas Ultraboost 1.0 shoes</i>	decl. non-inter.	relational intensive	Carrier: <i>the adidas Ultraboost</i> Attribute: <i>great</i>
[3]	decl. non-inter.	material transitive	Actor: <i>An adidas</i>	decl. non-inter.	material transitive	Actor: <i>The foot-hugging</i>

			<i>PRIMEKNIT upper Goal: your feet</i>			<i>adidas PRIMEKNIT Scope: a snug fit</i>
[4]	decl. non-inter.	material intransitive	Actor: <i>The Stretchweb outsole</i> Recipient: <i>you</i> Actor: <i>Continental™ Rubber</i> Scope: <i>the traction</i> Client: <i>you</i>	decl. non-inter.	relational possessive	Carrier: <i>these sneakers</i> Attribute: <i>an innovative Torsion System</i>
[5]	-	-	-	decl. non-inter.	material transitive receptive	Goal: <i>This shoe's upper</i>
[6]	-	-	-	decl. non-inter.	relational intensive	Carrier: <i>The other 50% of the yarn</i> Attribute: <i>recycled polyester</i>

Puma: 'product category' text

[1]	Designed for style, engineered for performance and built for your active lifestyle, <u><i>PUMA's collection of men's sneakers are ready</i></u> [[to take you through your day]]. With a pair of PUMA sneakers for women on your side, <u>[[stepping out in style]] has never been so simple.</u>
[2]	Whether you need a pair of training shoes for the gym or you need an everyday shoe to elevate your outfit, <u><i>PUMA's sneakers for men offer</i></u> comfort and versatility for every occasion. <u><i>PUMA designs</i></u> sneakers for women to suit every occasion, ensuring [[you'll find the right shoes for you in our collections]].
[3]	<u>Explore</u> running shoes for men with the latest cutting-edge PUMA performance tech. <u>Get ready</u> to serve some serious streetwear-ready looks by incorporating a pair of chunky '90s-inspired trainers into your collection.
[4]	<u><i>Shock-absorbent and highly-cushioned midsoles deliver</i></u> optimal support while durable outsoles provide maximum traction and superior grip, with breathable, retro-inspired uppers for unbeatable comfort. Alternatively, « if the sports luxe look is more your style, » <u><i>a pair of Heritage basketball sneakers in a contemporary color will serve</i></u> you well season after season.
[5]	<u><i>Old school track and court shoes are reimagined</i></u> for modern streetwear in PUMA's collection of lifestyle shoes. <u><i>Our engineer and design teams incorporate</i></u> speed, comfort and style into PUMA's running shoes for women.
[6]	<u>Take</u> a deep dive into PUMA's legendary sports heritage with classic shoes like Suede and Roma. <u><i>PUMA's collection of iconic silhouettes is</i></u> super sleek and <u>has</u> an abundance of performance-focused features to please even the most experienced runners.
[7]	Whatever the occasion, <u>rock</u> a pair of PUMA kicks for unparalleled performance and style.

	<i>Athletes</i> << who favor track and field >> haven't been overlooked , and <i>our innovative range of running spikes</i> are durable, lightweight and shaped [[to deliver success]].
[8]	- Whether you're searching for your ideal pair of classic trainers, << by updating your selection of sandals and sliders, >> or eager to update your gym wardrobe with a fresh pair of performance-driven running shoes for women, PUMA has every occasion covered.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter.	relational intensive	Carrier: <i>PUMA's collection of men's sneakers</i> Attribute: <i>ready</i>	decl. non-inter.	relational intensive	Carrier: <i>stepping out in style</i> Attribute: <i>so simple</i>
[2]	decl. non-inter.	material transitive	Actor: <i>PUMA's sneakers for men</i> Scope: <i>comfort and versatility</i>	decl. speaker	material transitive	Actor: <i>PUMA</i> Goal: <i>sneakers</i> Client: <i>women</i>
[3]	imp. addressee	mental perceptive	Senser: <i>you</i> Phenomenon: <i>running shoes for men</i>	imp. addressee	material intransitive	Actor: <i>you</i> Attribute: <i>ready</i>
[4]	decl. non-inter	material transitive	Actor: <i>Shock- absorbent and highly- cushioned midsoles</i> Goal: <i>optimal support</i>	decl. non-inter	material transitive	Actor: <i>a pair of Heritage basketball sneakers in a contemporary color</i> Client: <i>you</i>
[5]	decl. non-inter	mental cognitive	Phenomenon: <i>Old school track and court shoes</i>	decl. non-inter	material transitive	Actor: <i>our engineer and design teams</i> Scope: <i>speed, comfort, and style</i>
[6]	imp. addressee	material transitive	Actor: <i>you</i> Scope: <i>into PUMA's legendary sports heritage</i>	decl. non-inter	relational intensive relational possessive	Carrier: <i>PUMA's collection of iconic silhouettes</i> Attribute: <i>super sleek</i> Carrier: <i>PUMA's collection of</i>

						<i>iconic silhouettes</i> Attribute: <i>an abundance of performance-focused features</i>
[7]	imp. addressee			decl. non-inter	mental perceptive relational intensive material transitive receptive	Phenomenon: <i>athletes</i> Carrier: <i>our innovative range of running spikes</i> Attribute: <i> durable, lightweight</i> Goal: <i>our innovative range of running spikes</i>
[8]	-	-	-	decl. speaker	material transitive	Actor: PUMA Goal: Attribute: <i>covered</i>

Puma: 'individual product' text

[1]	<u>The Suede hit the scene in 1968</u> and has been changing the game ever since.
[2]	It's been worn by icons of every generation, and it's stayed classic through it all.
[3]	Instantly recognizable and constantly reinvented, <u>Suede's legacy continues to grow</u> and be legitimized by the authentic and expressive individuals [[that embrace the iconic shoe]].
[4]	Be a part of the history of Suede.
	<u>Classic as ever.</u>

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter	material transitive	Actor: <i>The Suede</i> Goal: <i>the scene</i> Actor: <i>The Suede</i> Goal: <i>the game</i>	decl. non-inter	material transitive	Actor: <i>The Suede</i> Goal: <i>the scene</i>

[2]	decl. non-inter	material transitive receptive relational intensive	Goal: <i>it [The Suede]</i> Carrier: <i>it [The Suede]</i> Attribute: <i>classic</i>	decl. non-inter	material transitive receptive	Goal: <i>it [The Suede]</i>
[3]	decl. non-inter	material intransitive	Actor: <i>Suede's legacy</i>	decl. speaker	material transitive	Actor: <i>we</i> Goal: <i>the Suede</i>
[4]	imp. addressee	relational intensive	Carrier: <i>you</i> Attribute: <i>a part of the history of Suede</i>	<i>non-finite</i>	relational intensive	Carrier: <i>[the Suede]</i> Attribute: <i>classic as ever</i>

COSMETIC BRANDS

Dove: 'product category' text

[1]	<u>From fast-absorbing men's body lotions, to grooming tips and hydrating male skin care products, discover [[[how to care for your skin and give it the daily protection [[it deserves]]]]].</u> <u>There's confidence in beautiful skin.</u>					
[2]	<u>The best way [[to protect and care for skin]] is [[to keep it moisturized]].</u> <u>Which is why our skin care range delivers indulgent care to transform your routine into a pleasure.</u>					
[3]	<u>That's why our entire men's body care range is specially formulated to keep your skin feeling healthy and hydrated.</u> <u>[[Finding the best skin care routine]] shouldn't just be about [[looking after your skin]] – it should give you a few moments of pure pleasure, too.</u>					
[4]	Whether you need something specific, like a men's body lotion for dry skin, or a face wash [[that keeps you feeling fresh, clean and confident all day]], we have all the products and tips [[you need below]]. <u>Because when else do you indulge in me-time other than [[when you're smoothing something delicious into your skin]]?</u>					
[5]	- <u>It's the one time of the day [[we truly get to reconnect with our bodies and appreciate their beauty]].</u>					
[6]	<u>Our range of lotions are specially designed to nourish skin, helping leave it looking and feeling beautifully healthy.]]</u>					
[7]	- <u>Explore the range, and our skin care tips, below.</u>					

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	imp. addressee	mental perceptive	Senser: <i>you</i> Phenomenon:	decl. non-inter.	existential	Existent: <i>a confidence</i>

			<i>how to care for your skin and give it the daily protection it deserves</i>			
[2]	decl. non-inter	relational intensive	Carrier: <i>The best way to protect and care for skin</i> Attribute: <i>to keep it moisturized</i>	decl. non-inter	material transitive	Actor: <i>our skin care range</i> Scope: <i>indulgent care</i>
[3]	decl. non-inter	material intransitive receptive	Goal: <i>our entire men's body care range</i>	decl. non-inter	relational circumst. material transitive	Carrier: <i>Finding the best skin care routine</i> Attribute: <i>about looking after your skin</i> Actor: <i>it</i> Scope: <i>a few moments of pure pleasure</i> Recipient: <i>you</i>
[4]	decl. speaker			wh-inter. addressee	mental emotive	Senser: <i>you</i> Phenomenon: <i>in me time</i>
[5]	-	-	-	decl. non-inter.	relational intensive	Identified: <i>it</i> Identifier: <i>the one time of the day</i>
[6]	-	-	-	decl. non-inter	material transitive receptive	Goal: <i>our range of lotions</i>
[7]	-	-	-	imp. addressee	mental perceptive	Senser: <i>you</i> Phenomenon: <i>the range</i>

Dove: 'individual product' text

[1]	<u>Give</u> rough, dry skin 48-hour moisture and next-level care with our replenishing hand and body lotion with shea butter. <u>A deeply moisturizing body lotion with Restoring Ceramide Serum</u> to soften, smooth and nourish dry skin for 48 hours.
[2]	<u>Men's hand and body lotion with shea butter</u> to care for rough, dry skin.

	Give your body the love and care [[it deserves]] with Dove Intense Care body lotion for softer, smoother, healthier-looking skin with every application.
[3]	<u>Rough, dry skin?</u> At Dove, we believe in Body Love.
[4]	<u>Our moisturizing lotion for hands and skin is formulated</u> to reduce dryness when it's applied as part of your daily body care routine. <u>That means</u> [[[caring for our bodies and showing them some love,]]] no matter how we are feeling about them.
[5]	Leave dry skin feeling instantly replenished, nourished and refreshed every time you moisturize with our hand and body lotion for rough skin. Beautifully nourishes dry skin and provides long-lasting 48 hours of moisturization for continuous Body Love.
[6]	After showering and towelling dry, smooth a generous amount of our lotion for rough skin over your hands and body. Smooth a generous amount of this body lotion onto your skin, massaging in small circles [[that gradually get wider until absorbed]] and paying special attention to areas of dry skin.
[7]	Now massage it into your skin until fully absorbed. Try applying your body lotion before bed, so dry skin will have time to absorb all the nourishment [[it can]] while experiencing the body love [[it deserves]].
[8]	Before you moisturize rough, dry skin with our hand and body lotion with shea butter, lather up in the shower first with Dove Men+Care Clean Comfort Body + Face Wash for a truly skin replenishing routine. <u>Just stepped out</u> of the shower?
[9]	<u>It's made</u> with MicroMoisture technology and leaves skin feeling fresher, stronger and healthy. <u>Cleansing your skin can strip</u> it of moisture, so moisturizing afterward is the perfect way to add some nourishment straight back into your skin.
[10]	<u>You can add</u> a little more lotion on extra rough and dry skin areas like your feet, knees and elbows. [[Applying body lotion after a shower.]] will help to lock in that moisture from head to toe.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	imp. addressee	material transitive	Actor: <i>you</i> Recipient: <i>rough, dry skin</i> Scope: <i>moisture and next-level care</i>	<i>non-finite</i>	relational intensive	Carrier: [<i>this</i>] Attribute: a <i>deeply moisturizing body lotion with Restoring Ceramide Serum</i>
[2]	<i>non-finite</i>	relational intensive	Carrier: [<i>this</i>] Attribute: <i>men's hand and body lotion with shea butter</i>	imp. addressee	material transitive	Actor: <i>you</i> Recipient: <i>your body</i> Scope: <i>the love and care it deserves</i>

[3]	<i>elliptical</i> y/n-inter. addressee	relational possessive	Carrier: <i>you</i> Attribute: <i>rough, dry skin</i>	decl. speaker	mental cognitive	Senser: <i>we</i> Phenomenon: <i>body love</i>
[4]	decl. non-inter.	material transitive receptive	Goal: <i>our</i> <i>moisturizing</i> <i>lotion for</i> <i>hands and skin</i>	decl. non-inter.	relational intensive	Carrier: <i>that</i> [<i>that we</i> <i>believe in Body</i> <i>Love</i>] Attribute: <i>caring for our</i> <i>bodies and</i> <i>showing them</i> <i>some love</i>
[5]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>dry skin</i> Attribute: <i>replenished,</i> <i>nourished and</i> <i>refreshed</i>	<i>elliptical</i> non-inter.	material transitive	Actor: <i>it [the</i> <i>body lotion]</i> Goal: <i>dry skin</i> Actor: <i>it [the</i> <i>body lotion]</i>
[6]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>a</i> <i>generous</i> <i>amount of our</i> <i>lotion for</i> <i>rough skin</i>	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>a</i> <i>generous</i> <i>amount of this</i> <i>body lotion</i>
[7]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>it [our</i> <i>lotion for</i> <i>rough skin]</i>	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>your</i> <i>body lotion</i>
[8]	decl. non-inter.	material intransitive	Actor: <i>you</i>	decl. non-inter.	material intransitive	Actor: <i>you</i>
[9]	decl. non-inter.	material transitive receptive	Goal: <i>it [our</i> <i>lotion for</i> <i>rough skin]</i> Actor: <i>it [our</i> <i>lotion for</i> <i>rough skin]</i> Goal: <i>skin</i> Attribute: <i> fresher,</i> <i>stronger and</i> <i>healthy</i>	decl. non-inter.	material transitive	Actor: <i>cleansing your</i> <i>skin</i> Scope: <i>moisture</i>
[10]	decl. addressee	material transitive	Actor: <i>you</i> Goal: <i>a little</i> <i>more lotion</i>	decl. non-inter.	material transitive	Actor: <i>applying body</i> <i>lotion</i> Goal: <i>that</i> <i>moisture</i>

NIVEA: ‘product category’ text

[1]	When you think of men’s personal care products, <u>what do you consider?</u>
	When you think of body care products, // <u>you may come up</u> with lotions or other moisturizers.
[2]	<u>Shaving creams?</u>
	<u>But the meaning of body care of far more extensive</u> – << simply put >>, <u>it refers</u> to everything [[that delivers care for you, from head to toe]].
[3]	<u>Aftershaves?</u>
	<u>This includes</u> body cleanser, deodorant, face care and hand care products, plus so much more.
[4]	<u>The truth is,</u> [[[personal care products for men are now going beyond only facial grooming, and have expanded into items [[that look after the entire body]]]].
	<u>And this is</u> [[where NIVEA’s expertise lies:]] [[in developing exceptional formulas [[made from the most effective and highest quality active ingredients]]] to deliver the results [[you require,]]] wherever you need the care.
[5]	<u>At the moment, products</u> [[[that are meant specifically to wash, moisturize and otherwise care for men’s entire bodies]]] <u>are becoming</u> more and more popular and prevalent.
	Whether you want to reduce wrinkles around your eyes, smooth rough hands or comfortably shave your legs, <u>NIVEA has</u> an answer to your need with a body care product within their wide-ranging portfolio.
[6]	In fact, <u>men’s body care products are</u> one of the fastest growing consumer sectors – meaning [[[that men are starting to get the hang of [[[purchasing these products and seeing the value [[in using them]]]]].
	Because when your body feels [[well cared for]], <u>you’ll feel</u> better in everything else [[that you do]].
[7]	<u>Male consumers are</u> also <u>seeing</u> the benefits of [[choosing products [[specifically tailored for them]]]], instead of [[using [[whatever their wives or girlfriends have lying around]]]].
	[[<u>How you care for your body</u>]], <u>goes</u> further than the products [[that you apply on it]].
[8]	<u>Almost every body care product</u> [[women have had available to them for years]]] now <u>has an answering men’s product.</u>
	<u>Healthier habits</u> not only <u>help</u> you <u>feel</u> better <u>but look</u> better too.
[9]	<u>This includes</u> body cleansing products, moisturizers, hair removal solutions, hand and foot creams, and even oral care.
	<u>The three main ways</u> [[to keep your body in peak shape]]] <u>sound</u> relatively easy, <u>but take</u> <u>dedication</u> [[to implement long-term into your life:]]] [[[manage stress, get enough sleep and eat a healthy diet]]].
[10]	<u>These are</u> mostly customized for men in their fragrances and ingredients in order to deliver results [[[that help them feel fresher, smell better and be more comfortable]]].
	[[<u>Making a habit of</u> [[doing these three things]]]]]] <u>can boost</u> your energy levels <u>and keep</u> your internal systems running smoothly.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	wh-inter. addressee	mental cognitive	Senser: <i>you</i> Phenomenon: <i>what</i> [from	decl. addressee	mental cognitive	Senser: <i>you</i> Phenomenon: <i>with lotions or</i>

			<i>men's personal care products]</i>			<i>other moisturizers</i>
[2]	<i>elliptical wh-inter. addressee</i>	mental cognitive	Senser: <i>you</i> Phenomenon: <i>shaving creams</i>	<i>elliptical decl. non-inter.</i>	relational intensive	Carrier: <i>the meaning of body care</i> Attribute: <i>far more extensive</i> Carrier: <i>it [the meaning of body care]</i> Attribute: <i>everything that delivers care for you, from head to toe</i>
[3]	<i>elliptical wh-inter. addressee</i>	mental cognitive	Senser: <i>you</i> Phenomenon: <i>aftershaves</i>	<i>decl. non-inter.</i>	relational intensive	Carrier: <i>this [everything that delivers care for you, from head to toe]</i> Attribute: <i>body cleanser, deodorant, face care and hand care products</i>
[4]	<i>decl. non-inter.</i>	relational intensive	Carrier: <i>the truth</i> Attribute: <i>personal care products for men are now going beyond only facial grooming, and have expanded into items that look after the entire body</i>	<i>decl. non-inter.</i>	relational intensive	Carrier: <i>this</i> Attribute: <i>where NIVEA's expertise lies</i>
[5]	<i>decl. non-inter.</i>	relational intensive	Carrier: <i>products</i> Attribute: <i>more and more popular and prevalent</i>	<i>decl. speaker</i>	relational possessive	Carrier: <i>NIVEA</i> Attribute: <i>answer to your needs</i>
[6]	<i>decl. non-inter.</i>	relational intensive	Carrier: <i>men's body care products</i>	<i>decl. addressee</i>	mental emotive	Senser: <i>you</i> Phenomenon: <i>better</i>

			Attribute: <i>one of the fastest growing consumer sectors</i>			
[7]	decl. non-inter.	mental perceptive	Senser: <i>male consumers</i> Phenomenon: <i>the benefits of choosing products specifically tailored for them</i>	decl. non-inter.	relational intensive	Carrier: <i>How you care for your body</i> Attribute: <i>further than the products that you apply on it</i>
[8]	decl. non-inter.	relational circumstantial	Carrier: <i>Almost every body care product women have had available to them for years</i> Attribute: <i>an answering men's product</i>	decl. non-inter.	material intransitive	Actor: <i>healthier habits</i> Client: <i>you</i> Attribute: <i>better</i>
[9]	decl. non-inter.	relational circumstantial	Carrier: <i>this</i> Attribute: <i>body cleansing products...oral care</i>	decl. non-inter. elliptical decl. non-inter.	relational intensive	Carrier: <i>the three main ways to keep your body in peak shape</i> Attribute: <i>relatively easy</i> Actor: <i>the three main ways to keep your body in peak shape</i> Scope: <i>dedication</i>
[10]	decl. non-inter.	material transitive receptive	Goal: <i>these [products]</i> Client: <i>men</i>	decl. non-inter.	material transitive	Actor: <i>making a habit of doing these three things</i> Goal: <i>your energy levels</i> Actor: <i>making a habit of doing these three things</i> Goal: <i>your internal systems</i>

NIVEA: ‘individual product’ text

[1]	<u>NIVEA MEN® Maximum Hydration Lotion</u> intensively moisturizes for all dry skin needs.
	<u>NIVEA® Essentially Enriched Body Lotion</u> lets you discover deep nourishing moisture for dry to very dry skin [[that lasts for 48 hours]] with 2x Almond Oil*, for nourished and beautiful skin.
[2]	<u>3-in-1 lotion</u> specially formulated for men
	<u>48 hour deep nourishing moisture</u>
[3]	<u>Intensively moisturizes</u> skin
	Reduces the roughness of dry to very dry skin, after just 1 application
[4]	Absorbs in seconds.
	Locks in moisture & gives noticeably smoother skin
[5]	Moisturizes for 24+ hours
	Dermatologically tested and approved
[6]	Smooth this lotion for dry skin on your hands, face, and body, for intense moisture.
	Smooth this deeply moisturizing lotion over body to nourish dry to very dry skin.
[7]	Apply daily for best results.
	Apply daily for best results.
[8]	<u>NIVEA MEN® Maximum Hydration Lotion with Aloe Vera</u> is specially formulated for men.
	<u>Nourished and deeply moisturized skin</u> is not as far away as [[you think]].
[9]	<u>It boosts</u> the moisture level in the skin and intensively moisturizes .
	We know how hard it can be to find a lotion [[that gives dry skin the deep moisture [[it needs]]]], but <u>the NIVEA® Essentially Enriched Body lotion</u> is different.
[10]	<u>It absorbs</u> in seconds with no sticky feel.
	Infused with our Deep Moisture Serum and 2x the Almond Oil*, <u>the rich formula</u> nourishes dry skin after just one application while locking in moisture for up to 48 hours.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter.	material intransitive	Actor: NIVEA MEN® Maximum Hydration Lotion	decl. non-inter.	material transitive	Actor: NIVEA® Essentially Enriched Body Lotion Client: you Scope: deep nourishing moisture
[2]	<i>non-finite</i>	material transitive receptive	Goal: 3-in-1 lotion Client: men	<i>non-finite</i>	material transitive	Actor: [NIVEA® Essentially Enriched Body Lotion] Scope: 48 hour deep nourishing moisture
[3]	<i>elliptical</i> decl. non-inter.	material transitive	Actor: [NIVEA MEN® Maximum	<i>elliptical</i> decl. non-inter.	material transitive	Actor: [NIVEA® Essentially

			<i>Hydration Lotion]</i> Goal: <i>skin</i>			<i>Enriched Body Lotion]</i> Goal: <i>the roughness of dry to very dry skin</i>
[4]	<i>elliptical</i> decl. non-inter.	material intransitive	Actor: [NIVEA MEN® <i>Maximum Hydration Lotion]</i>	<i>elliptical</i> decl. non-inter.	material transitive	Actor: [NIVEA® <i>Essentially Enriched Body Lotion]</i> Goal: <i>moisture</i> Actor: [NIVEA® <i>Essentially Enriched Body Lotion]</i> Scope: <i>noticeably smoother skin</i>
[5]	<i>elliptical</i> decl. non-inter.	material intransitive	Actor: [NIVEA MEN® <i>Maximum Hydration Lotion]</i>	<i>elliptical</i> decl. non-inter.	material transitive receptive	Goal: [NIVEA® <i>Essentially Enriched Body Lotion]</i>
[6]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>this lotion</i>	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>this deeply moisturizing lotion</i>
[7]	<i>elliptical</i> imp. addressee	material transitive	Actor: <i>you</i> Goal: [<i>this lotion</i>]	<i>elliptical</i> imp. addressee	material transitive	Actor: <i>you</i> Goal: [<i>this lotion</i>]
[8]	decl. non-inter.	material transitive receptive	Goal: NIVEA MEN® <i>Maximum Hydration Lotion with Aloe Vera</i> Client: <i>men</i>	decl. non-inter.	material transitive receptive	Goal: NIVEA MEN® <i>Maximum Hydration Lotion with Aloe Vera</i> Client: <i>men</i>
[9]	decl. non-inter.	material transitive	Actor: <i>it</i> [NIVEA MEN® <i>Maximum Hydration Lotion with Aloe Vera]</i> Goal: <i>the moisture level in the skin</i>	decl. speaker decl. non-inter.	mental cognitive relational intensive	Sensor: <i>we</i> Phenomenon: <i>how hard it can be to find a lotion...</i> Carrier: <i>the NIVEA® Essentially Enriched Body lotion</i> Attribute: <i>different</i>

[10]	decl. non-inter.	material intransitive	Actor: <i>it</i> [NIVEA MEN® Maximum Hydration Lotion with Aloe Vera]	decl. non-inter.	material transitive	Actor: <i>the rich</i> <i>formula</i> Goal: <i>dry skin</i>
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L'ORÉAL PARIS: 'product category' text

[1]	<u>Men Expert products are built</u> for skin and beard care, to protect and moisturize while they soothe and hydrate your skin.					
	<u>Discover</u> L'Oreal Paris skincare and <u>find</u> the right products with <u>derm-recommended ingredients for your skin needs.</u>					
[2]	<u>Men Expert skincare is specially formulated</u> [[to help you fight the key signs of aging]] while the Men Expert beard care line takes action against irritation from everyday shaving.					
	<u>Learn</u> more about moisturizers, serums, cleanser and self-tanners to keep your skin looking healthy and youthful.					

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter.	material transitive receptive	Goal: <i>men Expert products</i>	imp. addressee	mental perceptive material transitive	Senser: <i>you</i> Phenomenon: <i>L'Oreal Paris skincare</i> Actor: <i>you</i> Goal: <i>the right products</i>
[2]	decl. non-inter.	material transitive receptive	Goal: <i>men Expert skincare</i>	imp. addressee	mental cognitive	Senser: <i>you</i> Phenomenon: <i>more about moisturizers, serums, cleanser and self-tanners</i>

L'ORÉAL PARIS: 'individual product' text

[1]	<u>Reduces wrinkles</u> and <u>firms skin.</u>					
	New look and improved formula to our Age Perfect Hydra-Nutrition Day Cream.					
[2]	<u>Soothes</u> Razor Burn.					
	<u>Decadent, creamy face moisturizer with nurturing oils and Manuka Honey Extract is infused</u> with calcium and antioxidants.					
[3]	<u>Men Expert Vita Lift SPF 15 Anti-Wrinkle & Firming Moisturizer is formulated</u> specifically for wrinkles, sagging skin, or loss of firmness.					
	<u>Envelops</u> the skin with a soft, silky layer of comfort to replenish skin with 24H of long lasting, non-greasy, non-sticky hydration.					

[4]	<u>Fortified Pro-Retinol A</u> , a form of Vitamin A, helps reduce wrinkles and sagging skin while firming up the face and neck.
	<u>Rich cream</u> penetrates effectively into the skin's surface layer to restore comfort and nourishing moisture to mature, very dry skin.
[5]	<u>Every night</u> , squeeze a dime-size dollop of product into the palm of your hand.
	Leaves skin firmer, feeling supple and elastic with a healthy glow.
[6]	For best results, apply after using Hydra-Energetic Turbo Cleanser.
	<u>Paraben free, allergy tested, non-sticky, suitable for sensitive skin.</u>
[7]	For healthy-looking skin, follow a simple 3-step skincare regimen.
	<u>Every morning</u> , apply Age Perfect® Hydra Nutrition Honey Day Cream onto cleansed skin.
[8]	Cleanse with Hydra-Energetic Turbo Cleanser.
	Rub formula between fingers.
[9]	Moisturize with Vita Lift Anti-Wrinkle & Firming Moisturizer.
	Smooth gently on face in an upward and outward motion.
[10]	Erase under-eye circles with the Hydra-Energetic Ice Cold Eye Roller.
	Smooth from neck to jawline, then upper chest until thoroughly absorbed.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	<i>elliptical</i> decl. non-inter.	material transitive	Actor: [<i>the product</i>] Goal: <i>wrinkles</i> Actor: [<i>the product</i>] Goal: <i>skin</i>	<i>non-finite</i>	-	-
[2]	<i>elliptical</i> decl. non-inter.	material transitive	Actor: [<i>the product</i>] Goal: <i>Razor Burn</i>	decl. non-inter.	material transitive receptive	Goal: <i>decadent, creamy face moisturizer with nurturing oils and Manuka Honey Extract</i>
[3]	decl. non-inter.	material transitive receptive	Goal: <i>men Expert Vita Lift SPF 15 Anti-Wrinkle & Firming Moisturizer</i>	<i>elliptical</i> decl. non-inter.	material transitive	Actor: [<i>the product</i>] Goal: <i>the skin</i>
[4]	decl. non-inter.	material transitive	Actor: <i>fortified Pro-Retinol A</i> Goal: <i>wrinkles and sagging skin</i>	decl. non-inter.	material intransitive	Actor: <i>rich cream</i>
[5]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>a dime-size dollop of product</i>	<i>elliptical</i> decl. non-inter.	material transitive	Actor: [<i>the product</i>] Goal: <i>the skin</i>

						Attribute: <i>firmer</i>
[6]	<i>elliptical</i> addressee	material intransitive	Actor: <i>you</i> Goal: [<i>the product</i>]	<i>non-finite</i>	relational intensive	Carrier: [<i>the product</i>] Attribute: <i>paraben free, allergy tested, non-sticky, suitable for sensitive skin</i>
[7]	imp. addressee	material transitive	Actor: <i>you</i> Scope: <i>a simple 3-step skincare regimen</i>	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>Age Perfect® Hydra Nutrition Honey Day Cream</i>
[8]	<i>elliptical</i> addressee	material transitive	Actor: <i>you</i> Goal: [<i>your face</i>]	imp. addressee	material transitive	Actor: <i>you</i> Goal: <i>formula</i>
[9]	<i>elliptical</i> addressee	material transitive	Actor: <i>you</i> Goal: [<i>your face</i>]	imp. addressee	material transitive	Actor: <i>you</i> Goal: [<i>the product</i>]
[10]	imp. addressee	material intransitive	Actor: <i>you</i>	<i>elliptical</i> addressee	material transitive	Actor: <i>you</i> Goal: [<i>the product</i>]

LUXURY WATCH BRANDS

Rolex: ‘individual product’ text

[1]	<u>The Oyster Perpetual <i>Deepsea Challenge</i> in RLX titanium with a Cerachrom bezel insert in black ceramic and an Oyster bracelet.</u> <u>This Oyster Perpetual Lady-Datejust in 18 ct Everose gold features a chocolate, diamond-set dial and a President bracelet.</u>
[2]	<u>The 60-minute graduated, unidirectional rotatable bezel of the <i>Deepsea Challenge</i> enables divers</u> to precisely and safely monitor their dive and decompression times. <u>This dial features diamonds in 18 ct gold settings and a Roman IX in 18 ct gold, [[set with 8 diamonds]].</u>
[3]	<u>It is equipped with a patented black Cerachrom bezel insert manufactured by Rolex in a virtually scratchproof ceramic [[whose colour is unaffected by ultraviolet rays]].</u> <u>The <i>sunray finish</i> creates delicate light reflections on many dials in the Oyster Perpetual collection.</u>
[4]	<u>The <i>graduation</i> is coated via PVD (Physical Vapour Deposition) with a thin layer of platinum.</u> <u>It is obtained using masterful brushing techniques that create grooves [[running outwards from the centre of the dial]].</u>
[5]	<u>The dial's <i>luminescent Chromalight display</i> is an innovation [[that improved visibility in dark environments, an essential feature for divers]].</u>

	<u>Gem-setters</u> , like sculptors, finely carve the precious metal to hand-shape the seat [[in which each gemstone will be perfectly lodged]].
[6]	<u>Hour markers in simple shapes – triangles, circles, rectangles – and broad hour and minute hands</u> enable instant and reliable reading. to prevent any risk of confusion underwater. <u>With the art and craft of a jeweller, the stone is placed</u> and meticulously aligned with the others, then firmly secured in its gold or platinum setting.
[7]	<u>RLX titanium is a grade 5 titanium alloy</u> [[selected by Rolex for its weightlessness and resistance to deformation and corrosion]]. <u>Besides the intrinsic quality of the stones, several other criteria contribute</u> to the beauty of Rolex <u>gem-setting</u> : the precise alignment of the height of the gems, their orientation and position, the regularity, strength and proportions of the setting as well as the intricate finishing of the metalwork.
[8]	Although insensitive to abyssal pressure, <u>the experimental watch</u> [[that accompanied James Cameron in the Mariana Trench]] still posed a wearability problem due to its weight, as it was made of 904L steel. To preserve the beauty of its pink gold watches, Rolex created and patented an exclusive 18 ct pink gold alloy cast in its own foundry: Everose gold.
[9]	<u>The use of RLX titanium</u> [[to create the case and bracelet of the Deepsea Challenge]] considerably lightened its weight: <i>it is</i> 30 per cent lighter than the experimental watch [[that inspired it]]. Introduced in 2005, <u>18 ct Everose is used</u> on all Rolex Oyster models in pink gold.
[10]	<u>The innovative Rolex Glidelock and Fliplock extension systems</u> require no tools for use. <u>This Lady-Datejust is offered</u> on a prestigious President bracelet.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	<i>non-finite</i>	relational intensive	Carrier: <i>[this]</i> Attribute: <i>the Oyster Perpetual Deepsea Challenge...</i>	decl. non-inter.	relational possessive	Carrier: <i>this Oyster Perpetual Lady-Datejust in 18 ct Everose gold</i> Attribute: <i>a chocolate, diamond-set dial</i>
[2]	decl. non-inter.	material transitive	Actor: <i>the 60-minute graduated, unidirectional rotatable bezel of the Deepsea Challenge</i> Goal: <i>divers</i>	decl. non-inter.	relational possessive	Carrier: <i>this dial</i> Attribute: <i>diamonds</i>
[3]	decl. non-inter.	material intransitive receptive	Goal: <i>it [the bezel]</i>	decl. non-inter.	material transitive	Actor: <i>the sunray finish</i>

						Goal: <i>delicate light reflections</i>
[4]	decl. non-inter.	material intransitive receptive	Goal: <i>the graduation</i>	decl. non-inter.	material transitive receptive	Goal: <i>it [the sunray finish]</i>
[5]	decl. non-inter.	relational intensive	Carrier: <i>the dial's luminescent Chromalight display</i> Attribute: <i>an innovation</i>	decl. non-inter.	material transitive	Actor: <i>gem-setters</i> Goal: <i>the precious metal</i> Client: <i>divers</i>
[6]	decl. non-inter.	material transitive	Actor: <i>hour markers in simple shapes...</i> Scope: <i>instant and reliable reading</i>	decl. non-inter.	material transitive receptive	Goal: <i>the stone</i>
[7]	decl. non-inter.	relational intensive	Carrier: <i>RLX titanium</i> Attribute: <i>a grade 5 titanium alloy...</i>	decl. non-inter.	material intransitive	Actor: <i>several other criteria</i>
[8]	decl. non-inter.	relational intensive	Carrier: <i>the experimental watch</i> Attribute: <i>a wearability problem</i>	decl. speaker	material transitive	Actor: <i>ROLEX</i> Goal: <i>an exclusive 18 ct pink gold alloy...</i>
[9]	decl. non-inter.	material transitive relational intensive	Actor: <i>the use of RLX titanium</i> Goal: <i>its weight</i> Carrier: <i>it [the product]</i> Attribute: <i>lighter</i>	decl. non-inter.	material transitive receptive	Goal: <i>18 ct Everose</i>
[10]	decl. non-inter.	material transitive	Actor: <i>the innovative Rolex Glidelock and Fliplock extension systems</i> Goal: <i>no tools...</i>	decl. non-inter.	material transitive receptive	Goal: <i>this Lady-Datejust</i>

OMEGA: 'product category' text

[1]	<p> <u>A watch is the perfect accessory for every gentleman</u>, a beautiful adornment [[that will give every one of your outfits an elegant edge]]. </p> <p> <u>OMEGA puts</u> over a hundred and fifty years of watchmaking excellence at the service of [[creating the most delicate and reliable women's watches]]. </p>
[2]	<p> <u>Discover</u> the exquisite men's watches, << selected from the OMEGA Collections >>, to ensure [[that you choose the perfect men's timepiece]]. </p> <p> From timeless gold watches [[encrusted with diamonds]] to the audacious flair of a red leather bracelet, <u>discover</u> the elegant ladies' watches [[selected from the OMEGA Collections.]]. </p>
[3]	<p> From the refined delicacy of 18K Sedna™ gold watches, with an intricate automatic movement or an extraordinarily precise quartz mechanism, to the timeless style of stainless steel watches with a leather strap, <u>the common denominator of the Swiss watches</u> [[created by OMEGA]]. <u>is</u> their uncompromised style and horological excellence. </p> <p> <u>A watch is</u> a true fashion statement: <u>make</u> a bold choice with a steel case and black leather chronometer-certified watch from the Constellation collection with a striking blue dial, <u>or go</u> for a classic timepiece with a stylish De Ville two tone stainless steel and gold watch! </p>
[4]	<p> Black, white or blue dial with Roman numerals or a diamond encrusted case: <u>you can choose the perfect OMEGA timepiece for men</u> to suit your style. </p> <p> With its inimitable style and elegance, <u>your OMEGA watch will fit</u> perfectly into a fast-paced working day, for an evening out or even a casual weekend getaway. </p>
[5]	<p> From a spellbinding gold watch with a leather band to an extraordinary stainless steel chronograph, <u>you're sure to find</u> the wristwatch [[that will be the perfect representation of your elegant taste]]. </p> <p> And if you're searching to show your love with the gift of an OMEGA watch, <u>you can select the perfect watch for the woman in your life with OMEGA's elegant timepieces!</u> </p>
[6]	<p> For all those [[[who care as much about the movement of a watch as they do about the elegance of the timepiece,]]] <u>you will be able to choose</u> the perfect calibre [[[that will ensure you a watch [[that is built to last]]]. </p> <p> Carefully crafted with the finest and most delicate materials, from rose gold link bracelets to white leather bands and mother-of-pearl dials, <u>OMEGA creates</u> watches for women [[who enjoy the refinement of a luxury timepiece and the delicate intricacy of a Swiss watch movement]]. </p>
[7]	<p> <u>The authenticity of a Swiss made automatic watch will delight</u> all those [[who adore the sophistication of a self-winding movement]], <u>and the perfect watch for all those</u> [[who strive for precision in every aspect of their life]]. <u>will appreciate</u> the reliance of a quartz movement or a Master Chronometer watch. </p> <p> <u>Discover</u> our women's selection below and much more with the watchfinder. </p>
[8]	<p> <u>qui</u> below and much more with the watchfinder. </p> <p>-</p>

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter.	relational intensive	Carrier: <i>a watch</i> Attribute: <i>the perfect accessory for every gentleman</i>	decl. speaker	material transitive	Actor: <i>OMEGA</i> Scope: <i>a hundred and fifty years of watchmaking excellence</i>

[2]	imp. addressee	mental perceptive	Senser: <i>you</i> Phenomenon: <i>the exquisite men's watches</i>	imp. addressee	mental perceptive	Senser: <i>you</i> Phenomenon: <i>the elegant ladies' watches</i>
[3]	decl. non-inter.	relational intensive	Carrier: <i>the common denominator of the Swiss watches created by OMEGA</i> Attribute: <i>their uncompromised style and horological excellence</i>	decl. non-inter. imp. addressee	relational intensive material transitive material transitive	Carrier: <i>a watch</i> Attribute: <i>a true fashion statement</i> Actor: <i>you</i> Scope: <i>a bold choice</i> Actor: <i>you</i> Goal: <i>a classic timepiece</i>
[4]	decl. addressee	material transitive	Actor: <i>you</i> Goal: <i>the perfect OMEGA timepiece for men</i>	decl. non-inter.	material intransitive	Actor: <i>your OMEGA watch</i>
[5]	decl. addressee	material transitive	Actor: <i>you</i> Goal: <i>the wristwatch</i>	decl. addressee	material transitive	Actor: <i>you</i> Goal: <i>the perfect watch</i>
[6]	decl. addressee	material transitive	Actor: <i>you</i> Goal: <i>the perfect calibre that will ensure you a watch that is built to last</i>	decl. speaker	material transitive	Actor: <i>OMEGA</i> Goal: <i>watches</i> Client: <i>women who enjoy the refinement of a luxury timepiece and the delicate intricacy of a Swiss watch movement</i>
[7]	decl. non-inter.	mental emotive	Phenomenon: <i>the authenticity of a Swiss made automatic watch</i> Senser: <i>all those who...</i> Senser: <i>all those who...</i> Phenomenon: <i>the reliance of a quartz movement</i>	imp. addressee	mental receptive	Senser: <i>you</i> Phenomenon: <i>our women's selection</i>
[8]	imp. addressee	mental receptive	Senser: <i>you</i>	-	-	-

			Phenomenon: <i>our men's selection</i>			
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OMEGA: 'individual product' text

[1]	<u>The Globemaster is</u> already a legendary name in the OMEGA family.
	<u>OMEGA has</u> a long tradition of [[creating beautiful watches for women]].
[2]	<u>Now it has been updated</u> to become the world's first Master Chronometer, further enhancing its reputation within the watchmaking industry.
	In this contemporary collection, <u>each watch has been crafted</u> with a pure design and a truly modern edge.
[3]	Along with a new standard of quality, <u>the simple yet captivating design makes</u> this watch a true object of desire.
	<u>The slim 39 mm case is made</u> from stainless steel and features diamond [[paving that curves along each side]], as well as a crown [[that is polished with red "HyCeram" and set with a single diamond]].
[4]	For this model, <u>the stainless steel case features</u> a hard metal scratchproof fluted bezel, with a blackened Constellation star, and hands and indexes [[which have also been filled with illuminous Super-LumiNova]].
	<u>The lacquered taupe-brown dial includes</u> unique transferred Roman numerals, while the hands are rhodium-plated.
[5]	<u>The caseback includes</u> a stainless steel Central Observatory medallion, while the opaline silver "Pie Pan" dial is reminiscent of the first 1952 Constellation model.
	<u>The watch is driven</u> by the OMEGA calibre 4061, [[which sits behind a special mirrored caseback with a "Her Time" pattern]].
[6]	<u>The design is finished</u> with grey leather strap, and at its core, <u>the watch is driven</u> by OMEGA's Co-Axial Master Chronometer Calibre 8900, featuring revolutionary anti-magnetic technology.
	Finally, <u>the watch is presented</u> on a taupe-brown leather strap.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter.	relational intensive	Carrier: <i>the Globemaster</i> Attribute: <i>a legendary name in the OMEGA family</i>	decl. speaker	relational possessive	Carrier: <i>Omega</i> Attribute: <i>a long tradition of [[creating beautiful watches for women]]</i>
[2]	decl. non-inter.	material transitive receptive	Goal: <i>it [the product]</i>	decl. non-inter.	material transitive receptive	Goal: <i>each watch</i>
[3]	decl. non-inter.	material transitive	Actor: <i>the simple yet captivating design</i> Goal: <i>this watch</i>	decl. non-inter.	material transitive receptive	Goal: <i>the slim 39 mm case</i>

			Scope: <i>a true object of desire</i>			
[4]	decl. non-inter.	relational possessive	Carrier: <i>the stainless steel case</i> Attribute: <i>a hard metal scratchproof fluted bezel</i>	decl. non-inter.	relational possessive	Carrier: <i>the lacquered taupe-brown dial</i> Attribute: <i>unique transferred Roman numerals</i>
[5]	decl. non-inter.	relational possessive	Carrier: <i>the caseback</i> Attribute: <i>a stainless steel Central Observatory medallion</i>	decl. non-inter.	material transitive receptive	Goal: <i>the watch</i> Actor: <i>the OMEGA calibre 4061</i>
[6]	decl. non-inter.	material transitive receptive	Goal: <i>the design</i> Goal: <i>the watch</i> Actor: <i>by OMEGA's Co-Axial Master Chronometer Calibre 8900</i>	decl. non-inter.	material transitive receptive	Goal: <i>the watch</i>

Breitling: 'product category' text

[1]	<u>Breitling started producing</u> men's wristwatches more than a century ago. <u>It's</u> all in the details.
[2]	<u>The current collection of Breitling men's watches includes</u> some of the world's most coveted timepieces, including the Navitimer, Chronomat and SuperOcean families, and multifunctional professional watches with life-saving capabilities and an impressive array of special features. <u>Breitling women's watches embody</u> flair and confidence.
[3]	<u>Breitling's men's watches stand for</u> elegance, performance, and functionality. Available in a choice of case metals and dial designs, with or without diamond-set bezels, <u>these women's watches make</u> bold style statements.
[4]	Since 1884, <u>Breitling has been producing</u> chronographs for industrial, military and scientific applications. <u>Breitling women's watches are</u> a statement of elegance and determination.
[5]	<u>This is</u> also <u>reflected</u> in our collections for men. <u>They are made</u> for active women [[who know exactly what they want]].
[6]	From the incredibly robust Avenger collection to the timeless Navitimer, <u>our watches are made</u> for men of action and purpose. <u>The women's collections are</u> usually slightly smaller in diameter than the men's models, and <u>feature</u> intricate details such as diamond-paved bezels or mother-of-pearl dials.
[7]	<u>The first Navitimer came out</u> in 1952 and <u>was made</u> for pilots. <u>Breitling offers</u> a wide range of diamond watches for women.
[8]	With a slide rule for flight calculation, <u>Breitling was</u> a pioneer in aviation.

	<u>The diamonds can usually be found</u> on the bezel or the dials to add style and elegance.
[9]	Even today, <u>the Navitimer still has cult status</u> and impresses with its simple elegance [[combined with the highest functionality]] as a first-class men's watch. Consider our Navitimer Automatic 35, with its diamond-set white mother-of-pearl dials, <u>this is a watch</u> [[made for any occasion.]]
[10]	<u>Most Breitling models are</u> available in different versions with case and bezel in stainless steel or <u>rose gold for those men</u> [[who prefer a more classic look]], or in titanium or black steel for the adventurous [[who need a sturdy tool on their wrist]]. <u>Most of our ladies models with gold are found</u> with 18-carat pink gold.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	decl. non-inter.	material transitive	Actor: <i>Breitling</i> Goal: <i>men's wristwatches</i>	decl. non-inter.	relational intensive	Carrier: <i>all</i> Attribute: <i>in the details</i>
[2]	decl. non-inter.	relational possessive	Carrier: <i>the current collection of Breitling men's watches</i> Attribute: <i>some of the world's most coveted timepieces</i>	decl. non-inter.	relational intensive	Carrier: <i>Breitling women's watches</i> Attribute: <i>flair and confidence</i>
[3]	decl. non-inter.	relational intensive	Carrier: <i>Breitling's men's watches</i> Attribute: <i>elegance, performance, and functionality</i>	decl. non-inter.	material transitive	Actor: <i>these women's watches</i> Scope: <i>bold style statements</i>
[4]	decl. speaker	material transitive	Actor: <i>Breitling</i> Goal: <i>chronographs</i>	decl. non-inter.	relational intensive	Carrier: <i>Breitling women's watches</i> Attribute: <i>a statement of elegance and determination</i>
[5]	decl. non-inter.	material transitive receptive	Goal: <i>this</i>	decl. non-inter.	material transitive receptive	Goal: <i>they [the product]</i>
[6]	decl. non-inter.	material transitive receptive	Goal: <i>our watches</i>	decl. non-inter.	relational intensive relational	Carrier: <i>the women's collections</i>

			Client: <i>men of action and purpose</i>		possessive	Attribute: <i>slightly smaller in diameter than the men's models</i> Carrier: [<i>the women's collections</i>] Attribute: <i>intricate details</i>
[7]	decl. non-inter.	material intransitive	Actor: <i>the first Navitimer</i>	decl. speaker	material transitive	Actor: <i>Breitling</i> Goal: <i>a wide range of diamond watches</i> Client: <i>women</i>
[8]	decl. speaker	relational intensive	Carrier: <i>Breitling</i> Attribute: <i>a pioneer in aviation</i>	decl. non-inter.	material transitive receptive	Goal: <i>the diamonds</i>
[9]	decl. non-inter.	relational possessive mental emotive	Carrier: <i>the Navitimer</i> Attribute: <i>cult status</i> Phenomenon: <i>the Navitimer</i> Senser: []	decl. addressee decl. non-inter.	mental cognitive	Senser: <i>you</i> Phenomenon: <i>our Navitimer Automatic 35</i>
[10]	decl. non-inter.	relational intensive	Carrier: <i>most Breitling models</i> Attribute: <i>available in different versions...</i>	decl. non-inter.	material transitive receptive	Goal: <i>most of our ladies models with gold</i> Attribute: <i>with 18-carat pink gold</i>

Breitling: 'individual product' text

[1]	<i>Breitling's all-purpose watch for your every pursuit.</i>
	<i>Breitling's versatile Chronomat in a limited-edition collaboration with Victoria Beckham.</i>
[2]	Introducing the all-new Breitling Chronomat B01 42 Super Bowl LVIII edition in celebration of longtime brand ambassador Boomer Esiason with a percentage of proceeds from sales of the watch to benefit the Boomer Esiason Foundation.
	Limited to only 1,500 pieces, <i>the Chronomat Automatic 36 Victoria Beckham</i> combines our timeless craftsmanship with the fashion-house creative director's sophisticated yet playful blend of feminine and masculine influences.
[3]	<i>The Chronomat</i> holds a significant place in Breitling's history.

	<u>It features colorways</u> [[inspired by Victoria Beckham’s Spring/Summer 2024 palette]] — peppermint, midnight blue, dove gray, and sand— while preserving classic Chronomat design elements such as the metal rouleaux bracelet and raised rider tabs at the 15-minute marks.
[4]	Introduced in 1984, at a time where extra-thin quartz timepieces were the order of the day, <u>Breitling placed a bold bet on an impressively proportioned mechanical watch.</u> <u>The limitation, “One of 400” for stainless-steel or “One of 100” for gold, is displayed</u> on each dial, and <u>gold pieces come</u> with a co-branded travel pouch.
[5]	Based on the Freccie Tricolori chronograph, [[[which had been developed and launched in 1983 in collaboration with the famed Italian aerial squadron]]], <u>the Chronomat celebrated Breitling’s centenary in style</u> and <u>marked</u> the return of the mechanical chronograph to its rightfully <u>prominent place at the brand</u> [[which had built its global reputation on these incredible watches]. <u>The Chronomat Automatic 36 Victoria Beckham is</u> a collection for women [[[who embrace authenticity and unapologetic confidence—[[traits that never go out of style]]]].
[6]	<u>The Chronomat features</u> a 42 mm case and the iconic bezel with the four rider tabs.

	♂			♀		
	mood subject person	process	participants	mood subject person	process	participants
[1]	<i>non-finite</i>	relational intensive	Carrier: Attribute: <i>Breitling’s all-purpose watch for your every pursuit.</i>	<i>non-finite</i>	relational intensive	Carrier: Attribute: <i>Breitling’s versatile Chronomat...</i>
[2]	<i>non-finite</i>	material transitive	Actor: Goal: <i>the all-new Breitling Chronomat B01 42 Super Bowl LVIII edition</i>	decl. non-inter.	material transitive	Actor: <i>the Chronomat Automatic 36 Victoria Beckham</i> Scope: <i>our timeless craftsmanship</i>
[3]	decl. non-inter.	relational possessive	Carrier: <i>the Chronomat</i> Attribute: <i>a significant place</i>	decl. non-inter.	relational possessive	Carrier: <i>it [the product]</i> Attribute: <i>colorways</i>
[4]	decl. speaker	material transitive	Actor: <i>Breitling</i> Scope: <i>a bold bet</i>	decl. non-inter.	material transitive receptive relational cumulative.	Goal: <i>the limitation</i> Carrier: <i>gold pieces</i> Attribute: <i>with a co-branded travel pouch</i>
[5]	decl. non-inter.	material transitive	Actor: <i>the Chronomat</i> Scope: <i>Breitling’s</i>	decl. non-inter.	relational intensive	Carrier: <i>the Chronomat Automatic 36 Victoria Beckham</i>

			<i>centenary in style</i> <i>Actor: [the Chronomat]</i> <i>Scope: the return</i>			<i>Attribute: a collection for women who embrace authenticity and unapologetic confidence</i>
[6]	decl. non-inter.	relational possessive	<i>Carrier: the Chronomat</i> <i>Attribute: a 42 mm case and the iconic bezel...</i>	-	-	-