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PRAGMATIC ACTS IN TARA COSMETICS ADVERTISEMENTS

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Abstract: **Language is humanity's valuable asset and has continued to lend itself to various communicational functions in all humanity's quests, encounters and spheres. Advertising, a thriving subset of communication, has constantly evolved alongside humanity and human enterprise and has continued to thrive on the wings of language, which come in handy in performing actual societal functions subsumed in acts. It is against this backdrop that this paper examines the pragmatic dimensions of advertising discourses. Its focus is on the pragmatic acts performed by cosmetics advertisements. It analyses the pragmemes and practs in 10 advertisements got from the website of Tara Cosmetics (www.houseoftara.com), a Nigerian cosmetic brand. The study adopts Jacob Mey's (2001) Pragmatic Act Theory as a working framework. The research also adopts a descriptive qualitative method to analyse data sourced purposively from the wide corpora of cosmetics advertisements on the internet site of the local cosmetic brand. The study reveals using practing, situational setting-up and co-opting that the target audience is influenced by acts performed using texts and visuals. It further indicates that Tara cosmetics advertisements pull out acts which messages are based on social contexts to project practs of advising, counseling, persuading and recommending. This is achievable through the employment of activity-based items of speech act, indirect speech act, facial expression and contextual features of reference, relevance, inference, shared situational and cultural knowledge. The study reveals that advertising discourses do not only dwell on explication as, most often than not, there are implied messages, arrived at through contextual navigation, which cause a change in the scheme of events. It then concludes that as advertisements are replete with pragmatic acts couched in implicature, the capability of drawing deductive inference is key to understanding advertising messages.**

Keywords: **Pragmatics, Pragmatic Acts, implicature, Pragmeme, Advertising, Cosmetics Advertisements.**

1. INTRODUCTION

Language is a tool for communication and social interaction. In all spheres of human endeavour and encounters, language is the hub on which all wheels of communication revolve. Communication and language are essential prerequisites for the continued existence and survival of humans. Communication aims at creating and sharing information amongst people with a view to reaching an understanding and, by extension, a compromise. This must have informed Keyton's (2011) definition of communication as the process of transmitting information and common understanding from one person to another. Language as used in communication has continued to evolve and undergo developmental turns in the levels of description. Pragmatics is that level of language description concerned with the exploration of language in use, together with the language user and context of language use. Levinson (1985) views pragmatics as the study of the relation between language and context and how this relationship is basic to an account of language understanding. Pragmatics beams its focal lenses on appropriate communication in context using verbal and non-verbal cues.

Advertising is a sub-set of communication that thrives on the creative use of language, where several language indices interplay to generate meaning. Advertising is a form of communication which flows from the producer or service provider to the intended consumer via a mass media. This is captured by Monle and Carle-Johnson definition of advertising as cited in Apriani (2016) as "a commercial and non-personal communication about an organization and its product transmitted to a large audience through mass media…". It is pertinent to note that this organizational communication about its products or services employs language as a tool. In advertising, language shifts away from its stereotypical linguistic connotation to include all meaning-making apparatus ranging from visual to extra- linguistic resources. These resources, when explored holistically, help in the negotiation of meaning, as what is explicated may be a minute part of what is intended. This mirrors Acheoah and Ibileye's (2016) assertion that pragmatics is the study of contextual nuances which determine the use and interpretation of discourse.

In discourse, language performs certain functions and acts. These acts when viewed from the lenses of pragmatic acts transcend the locution, illocution and perlocution theorizing of Austin (1962) and the assertive, performative, directive, expressive and declarative classifications of Searle (1966) which focus on utterances alone as repositories of meaning. Pragmatic act dwells on the use of utterances, contextual and extra-linguistic cues to perform societal functions subsumed as acts ranging from advising, cautioning, counseling, appealing, recommending and many others. This current study is an exploration into pragmatic acts in cosmetics advertisements. It espouses that language used in advertisements perform acts in context which wield great influence on the target. The study espouses that in advertising discourse, extra and paralinguistic features like inference, shared situational and cultural knowledge, physical and psychological acts of participants combine with text to construct meanings which may be intended and not explicated. In exploring pragmatic acts in cosmetics advertisements, the study adopts the Pragmatic Act Theory of Mey (2001) which focuses on the pragmeme, a situation-bound prototype of speech realized through specific pragmatic acts called practs. Ten (10) cosmetics advertisements from the website of Tara, a local brand in Nigeria were purposively selected and analysed to isolate the pragmemes, practs, techniques, pragmeme parts and meanings couched in them.

1.1 Research Problem

Cosmetics advertisements embody a wide array of semiotic resources. These resources come in varying dimensions ranging from linguistic, visual, extra-linguistic and contextual, all as meaning repositories. Most often than not, advertisements embody messages that are not explicitly stated as a lot remain implicit and can only be negotiated through deductive inference using contextual clues. This study tackles the problem of implicitness in communicating advertising messages with a view to highlighting the intended meanings and acts extractable from representations therein. Thus, projecting the physical, psychological and conversational acts of interactants as well as the contextual features of inference, shared situational knowledge and reference as drivers of meaning is the problem this research sets out to tackle.

1.2 Research Purpose

The aim of this study is to research into and elucidate the pragmatic acts employed in cosmetic advertisements. As researches on cosmetic advertisements have been predominated by focus on images and what is explicitly stated, the study aims at investigating implicitness in cosmetic advertisements. This it does by looking at elements which have been given limited attention. This research, thus, sets out to pursue the following objectives.

- To analyse pragmatic acts employed in cosmetic advertisements.
- To identify the activity parts employed in cosmetic advertising discourse.
- To investigate the con[text]ual features predominant in cosmetic advertisements.

1.3 Research Questions

This research was guided by the following questions.

- What pragmatic acts are performed in cosmetic advertisements?
- What activity parts are employed in cosmetic advertising discourse?
- What con[text]ual features are predominant in cosmetic advertisements?

2. REVIEW OF LITERATURE

2.1 CONCEPTUAL REVIEW

This section explores the concepts in this research. In investigating pragmatic acts in cosmetics advertisements, concepts like communication and language and their subsets of pragmatics, advertising and cosmetics advertising are explored.

2.1.1 Language and Communication

Language and communication are concepts that have received unabated scholarship and enquiry given their roles in the existence and survival of individuals. Ahumaraeze (2020) posits that the concepts "enjoy a relationship of connectivity, are tools for social actions, engagement and exchange" and that "language drives communication which in turn enriches language". This postulation typifies that language and communication have indissoluble links as the latter thrives on the wings of the former. There are variant definitions of language and communication which dwell on their nature and function. Ratsoll's (2006) espousal of language has yielded the concepts: language as communication and language as information. The author states that in the first case, language is meant as the "Socially significant transmission of messages by means of verbal signs" and in the second case, language is "perceived instances of speech retained in the memory for consideration or manipulation". Ratsoll's espousal of language as communication harps on language as a means through which communication is achievable and through which information is received, retained, processed and considered. Widyahening and Hum (2015) posit that language facilitates the depiction of human experience and is a tool for communicating social phenomenon in the society.

The foregoing highlights the nature and functionality of language in communication. Linguists have isolated the functions of language to include phatic, referential, contextual and so on. The functionality of language in communication is further extended by Shi (2021) in the conative and emotive rubrics where language influences and persuades (conative) and where it plays on the psychology of the target through the expression of feelings and attitudes (emotive). Shi's typology of language functionality launches us into the different subsets and multifarious facets of language, one of which pragmatics.

2.1.2 Pragmatics

Pragmatics is a branch of language concerned with meaning in context. Pragmatics functions to determine the context of use of an utterance and how it is to be interpreted. Pragmatics involves language in action. Yule (1996: 3) sees pragmatics as being concerned with "meaning as communicated by a speaker and .interpreted by a listener". Levinson (1983:9) views pragmatics as the study of those relations between language and context that are grammatical or encoded in the structure of a language". It studies contextual meaning and how listeners make inference to arrive at speaker intended meaning. Thus, levels of language analysis; lexical and syntactic alone cannot suffice in meaning mapping as the contextual levels of inference, reference and shared situational knowledge come in handy. Leech (1983:6) gives a situation undertone to pragmatic studies. For him, pragmatics is the study of meaning in relation to speech situation. Thus, pragmatics studies not only utterance meaning but also contextual meaning viewed from a functionalist perspective. The domain of pragmatics is the exploration of meaning deducible from language in context. This informs Ambroise's (2010) view of pragmatics as the study of the context-dependent aspects of meaning which are systematically abstracted away from the construction of logical form. In pragmatic studies, emphasis is placed not only on the verbal but also on the non-verbal communicative engagements of individuals which come in handy in meaning construction. Here, meaning is not only constructed from what the speaker says but also from what is left unsaid. It dwells on the application of inference by the listener in a bid to arrive at the meaningful interpretation of an utterance. To sum up the treatise on pragmatics, the researchers note after Mey (2004) that 'Pragmatics is essentially about the users of language in a real-life situation, and about the conditions that enable those users to employ linguistic techniques and materials effectively and appropriately'.

2.1.3 Advertising, Objectives and Functions

Advertising has its origin in the latin word "adventure" which literally means to catch public opinion and lead them to a certain direction (Bai, 2018). Basically, advertising aims at manipulating consumer opinion towards a product or service using attention- attracting strategies. The Adjust Mobile Measurement Glossary (2020) views advertising as "the promotion of a product, brand or service to viewership in order to attract interest, engagement and sales". This conception of advertising typifies that it aims at product/service promotion and sales and is an effective means of target consumer

reach that impacts on sales. UKEssays (2017) posit that advertisements are solicitations packaged into highly effective and persuasive messages that are catchy, which in turn shape and reconstruct our perceptions and worldviews. The foregoing is illustrative of the fact that advertisement bestrides the worlds of marketing and communication as is re-echoed in Chetia's (2015) postulation that advertisement is a vital marketing tool as well as a powerful communication force.

The overarching objective of advertising is to promote sales by introducing goods and services to target customers. It also aims at creating and sustaining the interest of target customers in a particular product. Whatever may be the object of advertising, the purpose remains to create increased awareness, change of attitude towards a product and invariably purchase. Akinbode (2012) however notes that this change is not couched in spontaneity but is highly procedural. In the main, awareness of product/service comes first and is followed by knowledge, liking, acceptance/conviction and, then, purchase. This mirrors Shimp's functionality of ads as cited in Tlide (2020) which include informing, persuading, reminding and providing added value which is achieved by influencing consumer perception through the promotion of products. Information about the utility of products and services that advertising provides helps broaden people's knowledge and also helps them to adopt new ways of life while discarding old and less beneficial ways.

2.1.4 Cosmetics/ Cosmetics Advertising

Cosmetics are beautifying and body enhancing substances. The Webster's Third New International Dictionary defines cosmetics as "a preparation (except soap) preserving or changing the appearance of a person as for conditioning, cleansing, colouring". In as much as the researchers agree with this definition, they however do not accept the exception as soap is also regarded, for the purposes of this paper, as a cosmetic product. For Shimpi and Sinha cited in Abed and Mayuuf (2020), cosmetics are "articles which are meant to be rubbed, poured, sprinkled or sprayed on or introduced into or otherwise applied to the human body for the purpose of cleansing, beautifying, promoting attractiveness or altering appearance". This implies that any product used for the objective of enhancing body looks is cosmetic. Thus, this paper conceptualizes cosmetics as all products with the potentiality of beautifying and enhancing the looks of individuals who use them. Such products include body cleansing substances, cream, lotion and moisturizers, hair wash preparations and colours, deodorant and perfumes, lip glosses, eye rubs, face rubs and scrubs, nail polish and others. Cosmetics have come to be accepted as a myth for beauty. Sabri (2019) notes that the dependence on cosmetics to bring out beauty is mythical. The author continues that once the word cosmetics is used in discourse, the percept of individuals is that it is something that makes the skin perfect. This informs why individuals in today's world believe that their beauty is highly depended on the volume of cosmetics they use.

There have also been attempts at conceptualizing and defining cosmetics advertising. Bai (2018: 842) defines it as "a non–personal communication of information between the potential consumer and advertisers which includes the title and contents of cosmetics and aims to make their cosmetic products and service known to all and urge the consumer to buy products through the media". This definition is replete with the espousal of variables in advertising; producer, target, aim and media. As the quest to be unique, beautiful and ever youthful continues to obsess individuals, advertisers continue to harp on these by making promises of the efficacy of their products in calming these obsessions. Cosmetics' advertising falls within the purview of both informational and transformational advertising. This deduction stems from the fact that, cosmetics advertising evokes glamour, perfection and longevity as benefits accruable from product consumption, and at the same time, provides needed brand information. This it does using specified and distinctive language resources.

2.1.5 Advertising as Pragmatic Act

Bovee and Arens cited in Makinde (2014) see advertising as a persuasive tool used to endear a product, service or idea to consumers. As a persuasive tool, advertising appeals basically to the emotions of the target audience and this is achievable by targeting their needs and aspirations. In a bid to persuade, advertising performs several acts. This implies that interlocutors use language to perform actions, what the speech acts do in contexts. Actions as seen in advertising may be to persuade, invite, co-opt and so forth. Advertisers initiate acts expected to perform expected functions on the target audience. Suffix it to say, then, that utterances are not only out to say something but have actions embedded in them. These actions are called pragmatic acts because they are situated speech acts.

Speech acts according to Austin (1962) and Yule (1986) are simply actions performed through utterances and such acts (locution) have embedded illocutionary (action performed by an utterance) and perlocutionary forces (effect of the act on

the target). Pragmatics act shifts from focusing on individual speech acts but considers the context of occurrence of the acts and the effects they wield on the target audience. In cosmetics advertising for instance, the target audience is provided with utterance (text), non-verbal cues and context which help them to arrive at speaker intended meaning. This implies that meaning occurs when utterances (text) match situational context (Kecskes, 2010). Kecskes' submission mirrors that utterances alone do not determine meaning. There are paralinguistic features that combine with text to help hearers decode and deconstruct even hidden meanings. These include inference, reference, voice and shared situational knowledge of discourse participants. There are also non-verbal cues like gestures, facial expressions and emotions that accompany text and aid discourse interpretation. All these synergize to help participant construct meaning. As the focus in cosmetics advertising is not on utterance classification and selective meaning which is the domain of speech acts theory, and whereas context and situations of language use are highly manifest in meaning mapping, it is then not far-fetched to say that advertising generally and cosmetics advertising specifically embody pragmatic acts.

Context is determined by shared knowledge drawn from the common ground where interlocutions find their affordances. Kecskes (2008) proposes a Dynamic Model of Meaning which "harps on intention and socio-cultural background as prerequisites for meaning construction. Kecskes observes that mutual knowledge of interlocutors is derivable from their prior experience and also manifest in their current experiences. These experiences form the common ground which are either core (common sense, cultural sense and formal sense) or emergent (shared sense and current sense) (Kesckes and Zhang; 2009: 334). The authors further state that common ground is dependent on "mental representation of shared knowledge that we activate, as well as knowledge that we create in the communicative process". The treatise stipulates that there are certain generalized knowledge and experiences that we draw from to function effectively in social interactions and there are those we create given the situational contexts of our interactions. The core common ground mentioned above are those experiences we draw from and include;

Common sense – generalized knowledge about the world

Culture sense – knowledge about cultural norms, values and belief systems

Formal sense – general knowledge about language systems used in social interactions

On the other hand, emergent common ground are those knowledge and experiences that interactants create in a bid to crack messages. They include;

Shared sense – knowledge about personal experiences shared by interactant

Current sense – emergent perception of the current interactional situation (Kecskes and Zhang, 2009: 347).

Looking at the common ground stratification from the lenses of pragmatic acts, one can deduce that the core revolves around generalized existing contextual cues while the emergent are on-the-spot personal creations and situational perceptions that aid message comprehension. It is the core that provides the metaphors and references that help interactancts make inferences to arrive at implicit meanings. An illustration is given below.

Figure 1: Pragmatic Act of Inviting

This advertisement by Prestige Cosmetics mirrors pragmatic acts where viewers are invited to look beautiful by using prestige cosmetics. Though this invitation is not explicit, viewers are left to infer the implicit meaning that it is the advertised prestige cosmetics that got the icon looking as she does and from the context, viewers get the message that using the products will enhance their looks. Thus, advertising is seen as pragmatic act that uses both words and images (image act) to get viewers to do something or change something in them. Discourse on pragmatic act will be extended subsequently as it the theoretical basis for this study.

2.2 THEORETICAL FRAMEWORK

This study adopts Mey's (2001) Pragmatic Act Theory as a working framework. This theory was chosen given its capacity to describe explicit and implicit messages in advertisements.

Mey's (2001) Theory of Pragmeme

Jacob Mey views pragmatics from a socio-cultural interactional perspective through which angle he propounded the Pragmatic Act Theory which posits that in discourse, individuals act in situated social contexts. This theory was propounded to address the inadequacies of the Speech Act Theory that focuses only on what is said (content) and not on contextual situations. Mey opines that in using language, people perform not speech acts but pragmatic acts. Mey (2001:221) postulates that pragmatic acts explain "language use from the outside in" as it looks at the "environment speech participants find their affordances". Pragmatic Act Theory henceforth PRACT does not dwell only on what is or can be said but also on what is actually being said and what is left unsaid. Kesckes (2010) notes that, Mey's departure from speech act arises from its lack of situation. For Mey, speech must be situated and this is what he espouses in pragmatic acts. Thus, pragmatic acts are seen as situated speech acts. Mey opines that there are no speech acts but "situated speech acts" or instantiated pragmatic acts.

Mey identifies a general situation bound prototype of speech which he refers to as pragmeme. Thus, a pragmeme can be realised through specific pragmatic acts called practs which function as concrete realizations of a pragmeme. Kecskes (2010) establishes that pragmeme represents situational prototypes to which there are several pragmatic access routes (practs). He instantiates thus:

1. Pragmeme - inviting someone to take a seat

   Practs - Why don't you sit down?

   - Make yourself comfortable.

   - Do have a seat.

2. Pragmeme - greeting someone

   Practs - Nice to have you with us.

   - Welcome abroad.

For Mey (2001: 221), a pragmatic act is instantiated through an "ipra" or a "pract", which realizes a "pragmeme". Mey further avers that "every pract is at the same time an allopract, that is, a concrete instantiation of a particular pragmeme". This implies that the various realizations of a pragmeme are called allopracts. Thus, in example 1, 'why don't you sit down and do have a seat' are allopracts.

There are key concepts in the Pragmatic Act Theory. Pragmatic acts themselves are situation derived and constrained as they exploit shared knowledge which become facility in helping interactants perform language functions such as achieving a euphoric effect, appealing to emotion and marketing a product. These are done implicitly through practing rather than using any specific speech act with a fixed illocutionary and perlocutionary force as present in speech acts (Mey, 2001:223). Pragmatic act thrives on setting up which entails co-opting the target of the pragmatic act through implied identification with prestige and lifestyle of glamour, safety and longevity. These are all features of cosmetics advertising, hence the choice of this theory as a working framework. There is also situational setting up which focuses on the context of the acting. Even when the acts are not explicitly stated, situational contexts help targets identify these acts. Situational setting up thrives on implicature as the context of the acting communicates more than the act.

Mey identifies two key factors in pragmatic acts; the agent and the act. The agent are the participants and other social variables like age, sex, class while the act focuses only on language used in practing, its relationship with situation and context of use. Context has always been instrumental to meaning construction. Mey (2001) argues that there are perspectives to context; linguistic (surrounding linguistic materials) and extra linguistic (continually changing environment that aids interaction). Adegbiti (2000) isolates the verbal and situational as typologies of context and posits that while the later mirrors participants' shared knowledge, the former hinges on the interpretation of linguistic items based on their association. It is the context that provides the contextual effects that give acts their relevance and it is relevance that helps interactants to make deductive inference from what is implied (Sperber and Wilson, 1986). Thus, relevance and inference are concepts that draw extensively from shared situational context and they are composites of the textual part of pragmeme.

Mey notes the duality of the pragmeme as it consists of the activity part that is forceful and the textual part that is content-based. These are schematically represented below.

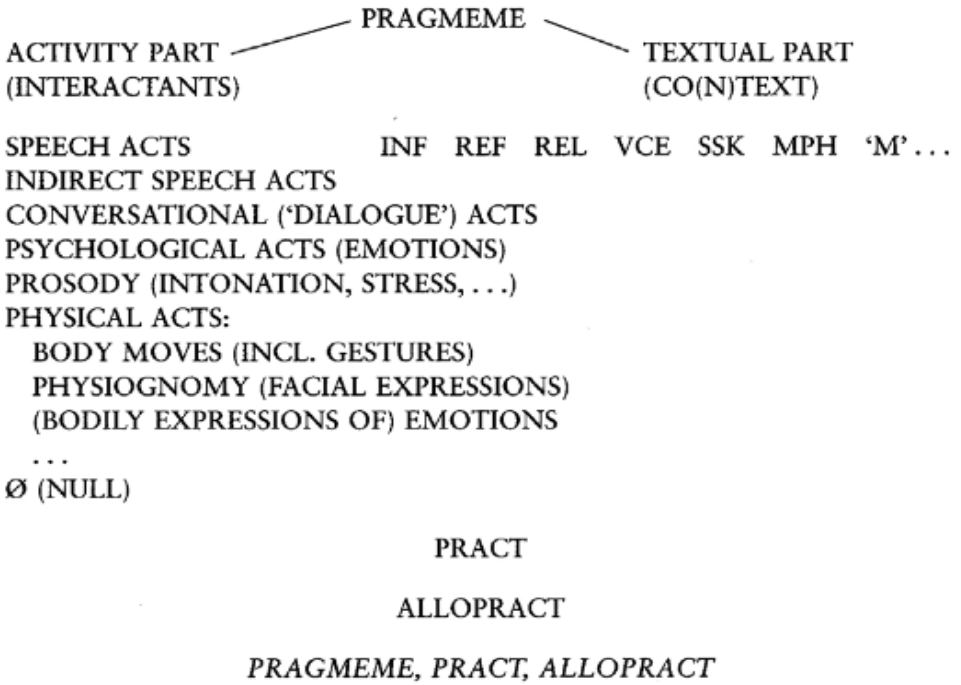

Figure 2: Model of Pragmatic Acts (Mey 2001: 222)

The textual parts include Inference (INF), reference (REF), relevance (REL), voice (VCE), shared situational knowledge (SSK), metaphor (MPH) and metapragmatic joker ('M'…). These part activities are list of choices one can make in communication. One or more of these choices may be employed in a communication event. The textual part contains the contextual features that interactants can leverage on to communicate both implicitly and explicitly. Due to the nature of cosmetics ads, pragmatic acts theory suits their analysis given their penchant for the use of extra linguistic elements such as gesture, body moves/postures.

3. METHODOLOGY

This study has adopted a descriptive qualitative method of date analysis. The study used corpus-based approach as data for the study were taken from wide corpora of cosmetics advertisements on the internet site of Tara cosmetic brand, www.houseoftara.com. A total of 10 advertisements were purposively selected. Data were analysed using the tenets of Pragmatic Act Theory to isolate pragmemes and practs, the techniques employed as well as the pragmeme parts. The data were presented in a table and discussions done on the isolated data.

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4. DATA PRESENTATION AND ANALYSIS

Table 1. Pragmeme and Its Activities and Concepts

Serial No.	Product	Pragmeme	Practs	Technique	Pragmeme Parts
1	Tara Skin Finish Powder	Advising/Demanding Offering	GET THAT GLOW UP Image act	Co-opting	SSK, speech act, physical act
2	Tara Medium Coverage Foundation	Appealing/Inviting Instructing Offering	Let us help you find your match, Meet your match, Image act	Situational Setting-up	Speech act, SSK Physical act, Physiognomy, conversational act
3	Tara Dual Gold Collection	Advising Recommending	…Illuminate, be gold	Co-opting	Speech act, SSK Conversational act, Metaphor, Reference
4	Tara H.I.P Pot Eye Shadow	Instructing/Persuading Offering	Unlock the glamour and drama in your image act	Situational Setting-up	Speech act SSK Physical act Physiognomy Metaphor
5	Tara Everyday Eye makeover pack	Offering Describing	Image act, Everyday eye Makeover pact	Co-opting	SSK Speech act
6	Tara Chale Metallic Lipstay	Offering Describing	Image act Introducing metallic lipspray	Situational Setting-up	SSK, reference, Physical act Physiognomy
7	Tara Diamond Dust	Offering Describing	Image act Diamond Dust	Co-opting	SSK, metaphor, Inference Physiognomy
8	Tara Gold Premium Foundation	Describing/Recommending Offering	Enjoy 24hours long lasting makeup Image act	Situational Setting-up	Speech act SSK
9	Tara Kiss Kiss Velvet Matte Lipstain	Offering Describing	Image act Velvet matte Lipstain	Co-opting	Facial expression SSK Inference, reference
10	Tara Wawu Metallic Lipstain	Describing/Recommending Offering	For high impact clours that highlights your lips with a metallic effect Image act	Co-opting	Reference Speech act Inference Physiognomy Facial expression

5. DISCUSSIONS

Figure 3: Tara Skin Finish Powder

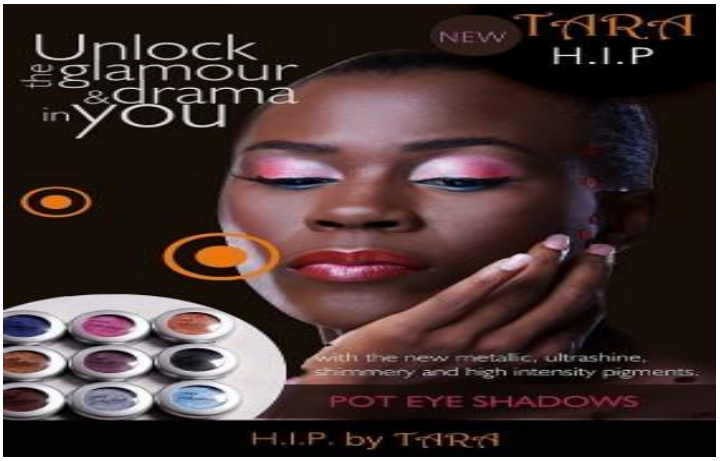
Advertisement 1 employs the pragmeme of advising and demanding realized through the pract "GET THAT GLOW". There is also offering as image act is realized through the agent who demands that the viewer considers her as an example of beauty and, like her, adopt the product so as to get the glow she offers by looking up. The technique adopted in this ad is co-opting which the image act exemplifies. Again, employed are the devices of speech act depicted by the slogan 'get that glow up', shared situational knowledge which provides the common ground for understanding that glow is achievable by product adoption and use and physical act of gesture and gaze.

Figure 4. Tara Medium Coverage Foundation

Advertisement 2 projects pragmatic act as there are the pragmemes of appealing through invitation as seen in the speech act practs "let us help you find your match" and instructing realized using the pract "meet your match'. There is also the pragmeme of offering realized through image act as the agent offers an idealized beauty and demands through her gaze that we consider her glamour, adopt the product and become like her. The technique adopted here is situational setting up which the agent and situational contexts drive. Evident in this ad are activity parts of speech act "let us help you find your match", physical act of gesturing with the shoulder and physiognomic act of facial expression of contentment.

Figure 5: Tara Dual Gold Collection

Advertisement 3 projects pragmatic acts as there are the pragmemes of advising and recommending realized in the metaphoric speech act pract '…illuminate, be gold'. Gold makes reference to real-life concept. Also evident is conversational act where there is direct address to the viewers, The technique employed is co-opting as the viewers are co-opted into identifying with the brand so as to achieve illumination provided by the gold collection. The devices of speech act and shared situational knowledge are operative in this ad.



Fiure 6: Tara H.I.P Pot Eye Shadow

Advertisement 4 exhibits pragmatic act through the pragmemes of persuading subsumed in instructing and offering realized through the pract "unlock the glamour and drama in you" and the image act where the agent offers viewers her eyelids beautifully adorned with the eye shadow. The technique of situational setting up comes in handy in implicating that the agent looks so glamorous because of her choice of the products and the viewers can achieve that look when they make the product their choice. There are also speech acts and conversational act couched in the slogan 'unlock the glamour and drama in you' which is a metaphor for gains of product use, physical act of gesturing with the hand and physiognomy act of facial expressions that denotes contentment.

Figure 7: Tara Everyday Eye Makeover Pack

Advertisement 5 projects the pragmemes of describing and offering realized through the practs 'everyday eye makeover pack' and the image act where the agent is presented as an object of fascination made possible through adoption of product. The technique of co-opting is employed as viewers are subtly compelled to identify with the glamour and prestige the agent exudes by adopting the product. Evident also are the activity part of speech act and the textual part of shared situational knowledge.

Figure 8: Tara Chale Metallic Lipstay

Advertisement 6 projects the pragmemes of describing and offering realized through the pract 'introducing metallic lip stay' and image act where the agent, though in a demand gaze, offers the product and demands that viewers get into the action of adopting the product in a bid to look as glamorous as she does. Employed is the situational setting up technique which implicates that as she achieved this look by choosing the product, she now introduces the metallic lip stay to us to help us better our looks. Evident also are the activity parts of physical act realized through gesturing with the product and pouting to reveal fully glossed lips, physiognomy act that mirrors facial expression of contentment, gaze that exudes confidence, reference portrayed in the expression 'metallic lip stay' and shared situational knowledge.

Figure 9: Tara Diamond Dust

Advertisement 7 projects the pragmemes of offering realized through the pract of image act and describing realized through the metaphoric pract 'DIAMOND DUST'. The technique adopted is co-opting where viewers are made to identify with the product so as to achieve the glamour the agent exudes. Employed are the activity parts of physiognomy where the agent's facial expression denotes tranquility, the textual parts of shared situational knowledge and inference as targets can infer that product adoption will, as well, enhance their looks.

Figure 10: Tara Gold Premium Foundation

Advertisement 8 projects the pragmeme of recommending through description using the pract 'enjoy 24hours long lasting make up'. Also realized is the pragmeme of offering using image act where viewers are offered images of the agent and products that demand that viewers identify with her and her brand which wards off all manner of skin imperfection as is evident in the wedge the product offers to the frame of the agent. The technique adopted in this ad is situational setting up which implies that those who are in the same situational contexts are provided with remedy. Employed are the activity parts of speech act evident in 'enjoy 24 hours long lasting makeup', physical acts of demand gaze and posture and physiognomic act of facial expression. Also employed is shared situational knowledge that is contextual and provides viewers with the ability to infer what the positioning of images implicates.

Figure 11: Tara Kiss Kiss Velvet Lipstain

Advertisement 9 projects pragmatic act through the pragmemes of describing realized through the product's referring description ' KISS KISS VELVET MATTE LIPSTAIN' and offering realized though the image act pract as the agent, in a demand gaze, draws us into scrutinizing her beautifully 'stained' lips which is offered as an object of fascination. The demand the agent makes corresponds with the technique of co-opting employed while the contextual part of shared situational knowledge provides the common ground that enables viewers make the implicature that product adoption and use will also enhance their looks. There is also facial expression in the activity part domain evident in the contentment the agent exudes.

Figure 12: Tara Wawu Metallic Lipstain

Advertisement 10 projects pragmatic acts through the pragmemes of describing realized through the pract "Wawu Metallic Lip Stain" and offering realized through the image act pract where the agent is offered as an object of information and her demand gaze co-opts viewers to consider her glamour and adopt the product that made her so. The pragmeme parts evident are speech act realized through the product description, reference, inference and physiognomic act projected through the agent's facial expression.

6. CONCLUSION AND RECOMMENDATIONS

The study's effort has been to explore pragmatic acts in cosmetics advertisements. It hyped the notion that advertising discourses accomplish actions using utterances, contextual and extra-linguistic cues. The study pointed out that through practs of informing, advising, recommending, inviting and reminding, target consumers are co-opted and set up into considering a brand using certain indices like inference, implicature, reference and metaphor in accompaniment with activities like speech acts, physical acts and psychological acts of emotion. The study revealed that advertising discourses do not only dwell on explication as, most often than not, there are implied messages, arrived at through contextual navigation, which cause a change in the scheme of events. It is on this premise that the following recommendations were made.

- Advertisements are replete with pragmatic acts couched in implicitness. Thus, the capability of drawing deductive inference is key to understanding ad messages.
- Advertisers perform actual societal functions using practs. Thus, practing should be done using contextual and cultural specifics.

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