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Evaluative Adjectives with Positive Connotations in Modern English Advertising Language

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Abstract
The present study explores the use, frequency, and communicative impact of positively connoted evaluative adjectives in the contemporary English advertising language. The theoretical framework is grounded in the works of Goddard et al. (2016), Hall (2002), Ke & Wang (2013), and Rigby & Lee (2024). Empirically, the study draws on a custom-built corpus titled *Language of Advertising* and developed using the Corpus Architect function of the Sketch Engine software and a seed word methodology. Eight seed words – brand, campaign, offer, discount, newsletter, launch, product, and marketing – have been identified and selected for their frequency, positive connotation, and prominence in existing advertising texts and manuals. The corpus serves as the primary research source, providing linguistic data that are extracted and analysed both quantitatively and qualitatively, enabling comparison and supporting inferences and conclusions. The findings offer insights into the strategic use of evaluative adjectives in the advertising sector and have potential applications in English for Media Purposes (EMP) as well as in the theory and practice of applied linguistics and the broader field of marketing communication.

Keywords: Advertising discourse, consumer psychology, custom-built corpus, emotional appeal, evaluative adjectives, persuasive language, positive connotations

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Introduction

In today's world, advertising plays an irreplaceable role in marketing and has become a pervasive element across various domains of everyday life (Bhatia, 2016; Kotler & Keller, 2016). It is not merely a tool for informing potential buyers but also a powerful means of persuasion aimed at shaping consumer preferences and encouraging brand loyalty (Janoschka, 2004). Effective advertising relies heavily on language – particularly on the strategic use of evaluative expressions that create desirable associations with a product or service (Darics & Koller, 2018). Among the most prominent linguistic tools in advertising are evaluative adjectives with positive connotations, which enhance the appeal of products by evoking favourable emotions and imagery (Bednarek, 2018). The subtle yet impactful role of such adjectives highlights the importance of understanding their function in modern English advertising discourse (Hommerberg & Don, 2015).

This study brings findings from real-life advertising texts and sheds light on how evaluative adjectives contribute to brand identity, emotional appeal, and persuasive strategies (Handzilevska et al., 2020; Pollaroli & Rocci, 2015). The outcomes of the research are relevant not only to linguists and discourse analysts but also to marketing professionals seeking to optimize the effectiveness of their campaigns through targeted language use (Bhatia, 2021; Kotler & Keller, 2016).

Literature review

The most important component of advertising is knowing the customer's wants and needs (Danciu, 2014). With the growth of social media, marketing teams can engage a wide audience, as well as target and interact with their followers (Zhu & Chen, 2015). Thanks to social media collaboration, benevolence, and goodwill, they build their business reputation and gain a better understanding of customers (Isidro, 2014). Consequently, they can inform, persuade and effectively remind the target group of the marketing message (Karlíček et al., 2016). Horňák (2003) expresses the interconnection of advertisements to the location of the action, campaign character, target group, the newness of the information, transmission media, and the method of contact with the receiver. All of them affect the success and attractiveness of promoted goods, as well as the overall building of an outstanding brand name.

Language is an integral part of advertising and is "jointly covered by linguists and business scholars, thus integrating theoretical foundations from both disciplines" (Hornikx, et al., 2023, p. 3). It pre-determines the success of the advertisement and affects the emotions of the customers when reading the names or qualities of the products introduced. "Advertisers use language quite distinctively – there are advantages in making bizarre and controversial statements in unusual ways as well as communicating with people using simple, straightforward language" (Vasiloaia 2009, p. 294). Brahim (2021) agrees and underlines the significance of a slogan that should be written in simple language to grab the reader's attention and be memorable. In this way, advertisers ensure that customers recall the advertised product effortlessly. El-Dali (2019) prioritizes the use of language to highlight the benefits of promoted products, rather than focusing solely on their provision; advertising language should primarily emphasize the customer's gain and its positive contribution to his or her life. This bonus makes the product seem like a necessity for having a fulfilling life which promotes consumerism.

Simple adjectives used in advertisements may appear insignificant; however, they often carry substantial persuasive power. Belonging to an open-word class, they alter, clarify, and adjust the meaning contributions of nouns (Huddleston & Pullum, 2003) as well as provide additional

information. Ward (2024) categorizes adjectives into proper, distributive, compound, and indefinite adjectives. Building on this classification, Ittianath (2025) further includes descriptive, quantitative, possessive, demonstrative, and interrogative types. Mykhalevych (2024) asserts that, with the help of descriptive adjectives, the person can arouse customer interest and communicate more precisely by creating vivid images and offering richer depictions. Grace (2024) argues that descriptive adjectives provide context in the sentence generally regarding colours, shapes, sizes, or any other fine details – they make the sentences influential and informative. Their importance lies in painting a precise picture, voicing inner perceptions, and adding fullness to the portrayal. Simkins (2023) also refers to colour, age, material, opinion, purpose, origin, and size descriptive adjectives. They not only describe nouns or pronouns but also affect the tone and style of a text. The correct adjective selection provokes desired feelings towards a noun in the reader's or listener's perception. This is particularly noticeable in the language of advertising – the author of an advertisement can utilize specific descriptive adjectives to ignite the customer's interest (Millar, 2024).

"Evaluative language includes the range of linguistic resources that may be used to express language users' attitude or stance to entities in the real world or to propositions" (Pounds, 2015, p. 1) and it helps the writer and speaker portray his or her idea clearly and exactly. We recognize evaluative adjectives as a part of the evaluative language (Benamara et al., 2017). Their essence is not based on an objective perspective, since by their usage, the author gives his/her stance (Martin & White, 2005). Thus, they can be positive or negative, following the intended purpose. Goddard et al. (2019) view evaluative adjectives as highly biased since the meaning may be interpreted differently by different readers. Consequently, the semantics of evaluative adjectives are subjective.

Evaluative adjectives are identifiable based on their usage and the degree of personal implication in a text or speech (Stojanovic, 2015). They serve as a valuable tool in the field of advertising, enabling promoters to express evaluations of products or services and influence potential buyers. In his study, Kheovichai (2014, p. 5) separates evaluative adjectives based on their "emotive impact, aestheticism, quality, convenience, and cost-effectiveness". Goddard et al. (2016) distinguish among thirty-nine positively and negatively connotative evaluative adjectives and categorize them into five arrangements: first-person thought-plus-feeling words (A+, A-), experiential evaluators (B1+, B1-), experiential evaluators (B2+, B2-), subsequent ongoing effect on the viewer (C+, C-); and cognitive evaluations (D+, D-). The symbol '+' represents positively connotative evaluative adjectives, while '−' indicates those with negative connotations. As Rigby & Lee (2024) explain, advertisements mostly employ positively impactful adjectives to direct consumer's attention toward their emotional appeal. By incorporating storytelling and personalization, advertisements can evoke positive feelings and thoughts, making them more successful and profitable. Hall (2002) supports this idea but focuses more on emotions than cognition, explaining that consumer neuroscience explores the deep and complex areas of the human psyche that are vulnerable to emotive advertising strategies instead of cognitive rationalism.

Based on Goddard et al. (2016) classification, twenty-seven evaluative adjectives with positive connotations are chosen for the research purposes:

- A+ (great, wonderful, terrific, fabulous, awesome),
- B1+ (entertaining, delightful, fascinating, compelling, interesting, touching),
- B2+ (gripping, exciting, tense, suspenseful, stunning),

- C+ (powerful, memorable, haunting, inspiring),
- D+ (complex, excellent, outstanding, impressive, brilliant, original, clever).

Evaluative adjectives with positive connotations emphasize desirable qualities or prime aspects of people and things, reflecting favourable recognition and judgement. They are considered a vital element of advertising language, particularly in the creation process. Favourable adjectives confirm the desirable qualities the products have. They help readers develop a positive attitude toward the products (Linghong, 2006), enable potential buyers to envision the advertised goods and conceptualize their qualities, improve communication between companies and clients, and make advertisements sound more concrete, unreserved, and vivid (Khedri et al., 2022; Liu & Zhang, 2021).

Methodology

In the research process, corpus linguistics was employed as one of the primary methodologies, due to its capacity to systematically analyse authentic language data (Lacková, 2020; Mizin et al., 2025) and uncover patterns of usage that may not be immediately visible through intuition alone (Fabian, 2024). The Sketch Engine software, in combination with its Corpus Architect function, was used to construct and customize the corpus *Language of Advertising*. Sketch Engine allows automatic crawling and filtering of web data via seed terms, enhancing the efficiency and thematic relevance of the resulting corpus (Suchomel & Pomikálek, 2012). A personalized, purpose-built corpus provides a modular and highly customizable framework, allowing researchers to narrow the output to data aligned with specific research questions and linguistic parameters (McEnery & Brookes, 2022).

Building the corpus was guided by a seed word methodology, a well-established practice in corpus linguistics. Seed words, or lexical triggers, are predefined words or phrases selected to represent the core semantic field or thematic domain under investigation (McEnery & Hardie, 2012). This method is particularly useful in ad hoc corpus creation where researchers aim to explore specific lexical or discourse phenomena (Koester, 2022). Seed word filtering ensures that the retrieved data remain topically relevant and linguistically representative of the communicative domain – in this study, advertising discourse. It also allows for corpus representativeness within the thematic scope without needing to include an overwhelming volume of general texts (Hunston, 2002; Tognini-Bonelli, 2001). Additionally, seed-word-driven corpus construction aligns well with the principles of collocational priming (Hoey, 2005), where language users are sensitive to the repeated co-occurrence of certain words in context. By tracking seed items and their surrounding collocates or grammatical patterns, the research can reveal how evaluative language is primed and recycled in commercial messages. In the research, eight seed words – brand, campaign, offer, discount, newsletter, launch, product, and marketing – were chosen for their strong association with advertising and their capacity to guide corpus building and extract relevant texts rich in affective and persuasive language. Their selection was based on frequency, positive connotation, and prominence in established advertising corpora and manuals. Given the focus on the communicative effect of positively evaluative adjectives in advertising, the scope remained narrow and thematically defined. We referred to a specific functional register, in line with Koester (2022), who notes that for small, specialized corpora, even 5-10 well-chosen seeds can yield a meaningful and analysable dataset. Also, Baker (2022) emphasizes thematic representativeness over quantity, especially when the research aim is not linguistic generalization but in-depth functional analysis.

Language of Advertising thus enabled a focused investigation of how positively connoted evaluative adjectives function in authentic advertising discourse, both in terms of frequency and their communicative or persuasive impact. The integration of both quantitative and qualitative analyses allowed for a comprehensive understanding of the specialised language within the genre.

Research Objective and Hypotheses

The primary research aim was to analyse twenty-seven evaluative adjectives with positive connotations, selected from Goddard et al. (2016), with respect to the corpus *Language of Advertising*, created for this exact purpose. The research analysis depended on identifying the frequency and distribution, semantic prosody and collocational behaviour of these adjectives.

The research hypotheses were formulated based on insights from three key theoretical sources, which also guided the development of the corresponding research questions. The first research question (Q1), and consequently the first hypothesis (H1), were inspired by the list of evaluative adjectives provided by Goddard et al. (2016), as well as by Ke & Wang's (2013) assertion that, among one hundred English-language advertising slogans, eight adjectives – beautiful, perfect, pure, real, better, good, great, and best are the most frequently used.

Q1: Which of the analysed twenty-seven evaluative adjectives with positive connotations is present the most frequently in the *Language of Advertising* corpus?

H1: The evaluative adjective *great* is the most frequently used adjective in the *Language of Advertising* corpus.

Question 2 (Q2) and Hypothesis (H2) were derived both from Goddard et al. (2016) and Rigby & Lee (2024) who claim that advertisements mostly select positively impactful adjectives to shift the consumer's focus toward their emotional appeal.

Q2: Which category of evaluative adjectives appears the most frequently in the *Language of Advertising* corpus?

H2: The most frequent category of evaluative adjectives in the *Language of Advertising* corpus is the *First Person Thought-plus-Feeling Words* category.

And finally, Question 3 (Q3) and Hypothesis 3 (H3) were motivated by Hall (2002) who expounds the shift from the cognitive processes used in the language of advertising towards the use of feelings and emotions at the present time.

Q3: Which category of evaluative adjectives appears the least frequently in the *Language of Advertising* corpus?

H3: The least frequent category of evaluative adjectives in the *Language of Advertising* corpus is the category of *Cognitive Evaluations.*

Results

In the first stage of the research procedure, we examined 27 positively connoted evaluative adjectives, classified into four semantic categories. Each adjective (i.e., the node word) was subjected to both quantitative and qualitative corpus analysis, primarily using the concordance function. The concordance lines enabled us to identify and extract both the raw frequency (number of hits) and normalized frequency (per million tokens), as well as observe semantic references and patterns of usage.

Table 1. *Statistical overview of the semantic categories of evaluative adjectives*

Category	*No*	*Hits*	*Mean (%)*	*Median (%)*	*Range (%)*	*Most Frequent (hits)*	***Least Frequent (hits)***
First Person Thought …	5	1,506	190.54	12.02	885.00	great (1,406)	wonderful (19)
Experiential Evaluators	11	1,225	55.11	8.86	306.81	compelling (485)	gripping, tense (0)
Ongoing Effect on Viewer	4	796	125.39	103.43	296.69	powerful (469)	haunting (0)
Cognitive Evaluations	7	601	74.06	72.75	115.13	excellent (209)	outstanding (27)

Table 1 presents a statistical overview of four semantic categories of evaluative adjectives. Each category is assessed through key metrics – number of adjectives, total frequency (hits), mean and median percentage occurrence, range, and extremes of usage. The results offer insight into how various adjective types contribute differently to persuasive communication in advertising discourse.

First Person Thought-plus-Feeling Words

First Person Thought-plus-Feeling Words category contains only five adjectives, yet it produces the highest total number of hits (1,506) and the highest mean occurrence percentage (190.54%). The adjective *great* alone accounts for 1.406 hits – 93.4% of the category's total. The adjectives *wonderful*, *terrific*, *fabulous* and *awesome* occur much less frequently, as reflected in the low median (12.02%) and an extensive range (885.00%). The adjective *great* cooccurs in the corpus texts with nouns like customers, sales, brand, social media, newsletter, market, discount, offers, marketing, and launch, enriching the language of advertising substantially.

<s> *"It's great to involve your audience and make them part of the brand-building process."* <s>

<s> *"Building a newsletter list is a great opportunity to send news about products or offers."* <s>

The adjective *wonderful* collocates with advertising words such as product, purchase, marketing tactics, value, product launch emails, discount marketing, brand building, and money. It is used frequently while expressing gratitude and praise.

<s> *"It is a* ***wonderful*** *moment to create a convincing value offer."* <s>

<s> *"Today, we're going to delve into the* ***wonderful*** *world of discount marketing."* <s>

The adjective *terrific* functions as a keyword in the context with words like price point, promotions, discount coupons, gift cards, customers, and sales. Collocations semantically refer to giving advice or information.

<s> *"Ocean to Orbit offers top-notch form and function at a* ***terrific*** *price point."* <s>

<s> *"Seasonal promotions are a* ***terrific*** *way to make consumers feel valued and appreciated."* <s>

Fabulous is mainly used in contexts such as an online marketplace, discount websites, email newsletters, and campaigns, and specifically conveys a sense of similarity and persuasive intent.

<s> *"Well, creating a* ***fabulous*** *newsletter is almost like creating a lip-smacking dish."* <s>

ISSN: 2229-9327

<s> *"We initiated a guide for you, from scratch to the creation of a* ***fabulous*** *email newsletter."* <s>

Awesome can be frequently found in collocations with web design, feedback, profit, free trial, leadership, product launch emails, target audience, or email coupons. It highlights a perspective of positive warning or appreciation.

<s> *"Customers, employees, analysts, and even competitors will take notice of this* ***awesome*** *alignment, but even more importantly, this alignment will drive rapid success and market leadership!"* <s>

<s> *"If you're a web designer, send out* ***awesome*** *designs you found on Dribbble, and if you're a photographer, share your favourite Instagram photos of the week."* <s>

Experiential Evaluators

With eleven adjectives and a total of 1,225 hits, experiential evaluators have a modest mean occurrence (55.11%) and the lowest median (8.86%) across all categories. Notably, *compelling* (485 hits) and *exciting* (178 hits) contribute significantly, while *gripping* and *tense* had zero occurrences. C*ompelling* and *exciting* are strongly associated with storytelling or entertainment-based advertising, while others are less functional or appealing in advertising contexts. These findings suggest that contextual relevance plays a critical role in adjective choice within this semantic category. *Entertaining* is observed with expressions like commerce, business, brand recognition, tech marketing, and headlines. Such usage demonstrates its vitality when informing, recommending, or even judging certain factors.

<s> *"They present news in an* ***entertaining*** *way using catchy headlines, and fun graphics."* <s>

<s> "*When your audience finds your content valuable or* ***entertaining****, they're more likely to share it with their networks, increasing brand visibility and attracting new potential customers*." <s>

Delightful is widely used in advertising and marketing collocations, appearing with terms such as newsletters, subscribers' inbox, discount, brand ambassadors, and business potential.

<s> "*Fun newsletters are the sprinkle of joy in your inbox, offering a* ***delightful*** *break from the usual*." <s>

<s> "*When customers get* ***delightful*** *deals, they're more likely to become loyal patrons*." <s>

Fascinating appears in collocations with product development, price, strategy, branding, and the pre-launch period. It is used to emphasize a person's or product's abilities and characteristics.

<s> "*First off, John's* ***fascinating*** *insights on product development can really help you if you're trying to get better at managing projects that involve a bunch of different teams*." <s>

<s> "*What makes this strategy more* ***fascinating*** *is that the brand gains more traction and this makes the business to benefit much more than the discount's monetary value*." <s>

Compelling occurs with launch, database, subscribers, packaging, company, teasers, brand message, logos and taglines, the market, and flash sales.

<s> "*The insights will help you craft a* ***compelling*** *and relevant brand story*." <s>

<s> "*Creating a Sense of Urgency Popups create urgency,* ***compelling*** *customers to act fast*." <s>

Interesting can be detected in 164 concordance lines, signifying its wild use in the advertising language context. The most frequent collocating words/phrases are prizes, stocks, campaigns, subscribers, newsletters, emails, surveys, money, team, or early access. The adjective signals subjective opinions of marketers.

ISSN: 2229-9327

<s> "*It brings the focus on real-life product use cases with an* ***interesting*** *example*." <s>
<s> "*One particularly* ***interesting*** *campaign from Super Bowl LV was a contest from Mountain Dew to promote their new flavour MTN DEW MAJOR MELON*." <s>
Touching pops up in the context of newsletters and emails, exhibiting a rather descriptive character with a focus on emotions.
<s> "*Asana covers a few topics,* ***touching*** *upon productivity and career pathing.*" <s>
<s> "*This* ***touching*** *message comes to a movie about the power of running.*" <s>
The linguistic co-text of *exciting* predominantly includes e-newsletters, discounts, influencers, product launches, deals, audiences, participants, rebranding campaigns, and community-building events. Its main purpose is to bring newness and necessity to the spotlight.
<s> "*If you spend months working on a new product and you don't send an* ***exciting*** *product launch announcement email, no one will notice your product*." <s>
<s> "*By offering* ***exciting*** *prizes and asking participants to engage with your brand, you increase brand awareness and encourage users to become more involved with your business*." <s>
Suspenseful has been detected in collocates with the words campaign, viewer's attention, and new product release. Its importance lies in the edgy emotions.
<s> "With **suspenseful** music, the campaign ad initially sets a chilling tone." <s>
<s> "Apple's keynote presentations are a great example of how the company turns new product releases into **suspenseful** events." <s>
We can find *stunning* in the texts referring to brand identity, design, branding strategies, email campaigns, target audience, editing, commercials, and giveaways. It is used to prioritise recommendations or to reinforce the characterisation of the external appearance of people or objects.
<s> "*You can also create* ***stunning*** *designs using beginner-friendly free design tools and repurpose existing content from your blogs, articles, and social media or use user-generated content*." <s>
<s> "*To change this perception, the brand launched the "The Man Your Man Could Smell Like" campaign, featuring memorable commercials with a* ***stunning*** *model*." <s>

Subsequent Ongoing Effect on the Viewer

Subsequent Ongoing effect on the Viewer category includes only four adjectives but achieves a high total of 796 hits and a mean occurrence of 125.39%. *Powerful* (469 hits) and *memorable* (250 hits) dominate while *haunting* is not used. Adjectives in this category contribute to the lasting emotional or psychological impact of an advertisement. Their strength lies in creating enduring associations with the product. The strong performance of *powerful* and *memorable* indicates that advertisers strategically leverage long-term affective responses as persuasive tools. *Powerful* appears in collocations with social media platforms, marketing toolbox, slogan, eye-catching logo, consumer behaviour, discounts, entrepreneurs, cost-effectiveness, and bargain.
<s> "*It's no secret that the psychological concept known as FOMO, or "fear of missing out", can be a* ***powerful*** *way to influence consumer behaviour*." <s>
<s> "*Partnering with influencers is one of the most* ***powerful*** *product or brand launch ideas in today's social media-driven world*." <s>
Memorable presents itself through the usage in context with ads, product launch parties, checkout, sales, and promotion techniques. The semantics of the collocations refer to the

ISSN: 2229-9327

catchiness and long-lasting positive impact of adverts.
<s> "*Along with helping your customers to buy the right products the first time, you'll remove another barrier to checkout when you give them a* ***memorable*** *discount code*." <s>
<s> "*Develop an engaging and* ***memorable*** *brand name that resonates with the target audience.*" <s>
Inspiring appears in connection with words and word combinations such as email campaigns, banners, flyers, business resources, newsletters, product teams, product orders, planning, and management. It primarily conveys an enthusiastic approach.
<s> "*The email opens with the* ***inspiring*** *tagline: "Set new hair goals with the Dyson Airwrap*." <s>
<s> "*As the former VP of Product Design at Facebook, Julie uses this newsletter to share her feelings, musings, and thoughts about product management, all compelling and deeply* ***inspiring***." <s>

Cognitive Evaluations

Cognitive evaluators – 7 adjectives appearing in 601 hits – represent the most statistically stable category. It has a moderate mean (74.06%), a closely aligned median (72.75%), and the narrowest range (115.13%). No adjective in this category had zero hits and frequently used lexical items like *excellent* (209) and *original* (115) demonstrate its relevance. Cognitive evaluators show consistent usage, suggesting that appeals to intellectual judgment and product quality are central to persuasive advertising. The balanced distribution points to a broad applicability across genres, making this category reliable and versatile.
Complex can be observed in the context of business operations, online stores, audiences, marketing strategies, promotional offers, engagement, product catalogues, and warehouses.
<s> "*Planning a marketing launch is a* ***complex*** *process that requires careful consideration*." <s>
<s> "*Support is an important element in a customer offering if you market products that are* ***complex****, difficult to install or require maintenance*." <s>
Excellent coexists with the lexical items such as sales promotion, coupons, users, free courses, purchases, BOGO (Buy One, Get One) deals, competitive prices, and pre-orders. It refers to the correctness or high quality of products.
<s> "*His newsletter is an* ***excellent*** *example of how an all-text message can be both elegant and engaging, without relying on visual elements*." <s>
<s> "*Behind every big business in the world is an* ***excellent*** *brand marketing strategy*." <s>
Outstanding can be found along with the collocates customer support team, marketers, campaign, sales, newsletters, and product launch ideas.
<s> "*Its customized interface and* ***outstanding*** *support make it preferable to users*." <s>
<s> "*The companies share a common goal: helping marketers deliver* ***outstanding*** *digital experiences*." <s>
Impressive appears together with the words such as clients, followers, returns, campaigns, investments, banks, companies, and others.
<s> "*Brand promotion campaigns are launched to engage audiences and produce* ***impressive*** *results*." <s>
<s> "*They look* ***impressive*** *but don't show the actual impact on your brand image*." <s>
Brilliant coexists with the words and expressions such as brand performance, promoter scores,

email campaigns, money, products, marketing, designs, companies, or digital platforms. This adjective refers to the greatness and overall level of satisfaction.
<s> "*People given a chance to contribute and get involved in a plan early are more likely to be motivated to execute it efficiently and come up with* ***brilliant*** *creative assets*." <s>
<s> "*The Apple iPod is a great example of a* ***brilliant*** *product branding strategy*." <s>
Original has an unambiguous connection with lexical items such as product clearance sales, desires, advertising activities, prizes, brand stories, social media, discounted products, purchases, and feedback. It makes individuality and creativity prominent.
<s> "*Use our* ***original*** *research to learn how Gen Z likes to engage with brands through….*" <s>
<s> "*The company's product marketing was colourful and youthful, complementing the* ***original*** *"hippie" vibe the brand was once known for*." <s>
Clever is frequently used in corpus texts with terms such as viral marketing, design, limited edition products, logos, coupons, finance, websites, and customer tracking. It stresses the importance of being smart.
<s> "*Its* ***clever*** *and minimalistic approach redefined how cars were marketed*." <s>
<s> "***Clever*** *product launches engage existing customers and entice new ones*" <s>

Discussion

The research set out to explore the frequency, contextual usage, and persuasive functions of 27 positively connoted evaluative adjectives grouped into four semantic categories within advertising discourse. Through a combination of quantitative frequency counts and qualitative concordance analysis, the study provided a nuanced understanding of how evaluative adjectives function rhetorically in advertising texts.

The *First Person Thought-plus-Feeling* category, although comprising only five adjectives, showed overwhelming dominance both in total hits (1,506) and in the mean occurrence percentage (190.54%). The adjective *great* alone accounted for over 93% of this category's usage, confirming its ubiquitous role in promoting user-centric and emotionally charged brand messaging. The extensive range in this category (885.00%) indicates a heavy skew toward a few adjectives, which could imply a lexical overreliance in persuasive writing.

In contrast, the *Experiential Evaluators* category, though it contained the highest number of adjectives (11), had the lowest overall performance, both in terms of mean and median percentage and frequency spread. This result reflects the selective and context-dependent nature of adjectives in this category; words such as *compelling* and *exciting* proved effective and frequent while others like *gripping* and *tense* were unused. The data suggest that certain adjectives may not resonate within promotional language due to their emotional complexity or inappropriateness for commercial tone.

The Ongoing Effect on Viewer category, despite comprising only four adjectives, demonstrated strong effectiveness in generating lasting emotional resonance. The words *powerful* and *memorable* dominated this category, confirming that advertisers aim to evoke enduring psychological engagement rather than transient impact. The absence of *haunting* aligns with advertising's generally positive and uplifting communicative goals.

The Cognitive Evaluations category was the most statistically balanced and stable. With a narrow range and consistent frequency, this category reflected a rational, credibility-based appeal strategy in advertising. Adjectives like *excellent*, *original*, and *clever* were well represented,

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indicating that intellectual evaluation continues to be a persuasive element across advertising genres, though not as dominant as emotional appeals. Hypotheses testing further supported the reliability of the findings.

Hypothesis 1 and Hypothesis 2 were confirmed by the corpus data, demonstrating both the prevalence of *great* and the frequency dominance of the *First Person Thought-plus-Feeling* category. However, Hypothesis 3 was refuted, as the *Experiential Evaluators*, not the *Cognitive Evaluations*, formed the least frequent category on a per-word basis. This finding reflects the need to differentiate between emotionality and functionality in advertising discourse and suggests that the presence of certain adjectives may depend more on a rhetorical fit than on their semantic category alone.

Conclusion

The research highlighted the relevance of using positively connotative evaluative adjectives in advertising language to enhance credibility and perceived impact among consumers. It revealed that modern advertising heavily prioritizes emotional resonance, relatability, and positive reinforcement over intellectual evaluation or descriptive subtlety. The *First Person Thought-plus-Feeling Words* as the most recurring and dominant category of adjectives indicated the influence of social media on customer decision-making. These adjectives, with marketing potential, can be used when sellers want to promote the authentic attributes of their products/services.

The findings of the research also confirmed that evaluative adjectives in advertising are not used uniformly across semantic categories. Instead, their selection is highly strategic, reflecting both the desired emotional impact and the rhetorical purpose of the advertisement. Adjectives such as *great, powerful, memorable,* and *excellent* dominated due to their flexibility and high persuasive value, while more context-sensitive or nuanced terms appeared less frequently.

The study has offered valuable insights into lexical choices within promotional discourse and presented a solid foundation for further exploration in the fields of evaluative language, consumer psychology, and advertising rhetoric. Its findings have practical applications for advertising professionals, educators, and discourse analysts, as they highlight the critical role of carefully selected evaluative adjectives in creating persuasive and engaging content.

Additionally, the study can serve as a valuable resource for students across a variety of study programmes and academic levels. By drawing on concrete examples from authentic advertising contexts, it enhances their understanding of the strategic use of language in promotional texts. Furthermore, the collected linguistic material can be effectively utilized by teachers and linguists to support their analyses and discussions of English, enriching classroom instruction and scholarly debate alike.

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