

## **Lorde's Thank You Ad**

### **Analytical Commentary by Ms Gonzales**

Lorde's published letter of gratitude was published in the New Zealand Herald in 2013. Written as a thank you letter to her fans, its informal register and design work to build a greater sense of intimacy with the artist and, in doing so, continue to generate the good will surrounding her name. It is primarily targeted at her fans, particularly those who have supported her, but may also appeal to New Zealanders nation wide, inviting them to relish the patriotic Grammy win.

As she commences her letter with the non-standard spelt 'hiya' vocative, Lorde immediately establishes an informal register with her choice of lexemes. Her use of new slang, 'freaking out' (line 5) and 'holy crap' (line 3) resonates with her audience of teenagers to young professionals. This is further highlighted in the use of deictics, 'over here' (line 5), 'these pages' (line 10), 'tonight's show' (line 16) which implies a working knowledge of popular culture as she asks the audience to infer her location, win and general goings on. In isolating such an audience, she works to generate an even greater sense intimacy in her consistent use of personal pronouns. The use of the first person whilst coupled with the second, closes the social distance between the artist and the audience, inviting them to engage in a direct dialogue with her. This direct address strengthens of the double-pronged purpose of the advertisement; to entertain Lorde's fans and perpetuate good will. Furthermore, the use of the inclusive first person 'we' (line 17) in the final lines operates as a mechanism to unite the artist with the audience, leaving them with a stronger sense of intimacy and connection with her.

Lorde's consistent use of declaratives reflects the purpose of her letter; to acknowledge and thank her fans. The use of front focus, 'without your support' (line 12) further highlights the importance of her fans and foregrounds them as being a key element in her success. She builds on this in the final lines of the text with 'Together, we may' (line 16) to demonstrative the collaborative nature of the win. She precedes both of these features with syntactic parallelism, 'or in between these pages...or in your headphones' (line 10-11) as a manner of highlighting the different ways that her fans have supported her. In ordering her sentences so, she invites the audience to reflect on how their actions have directly correlated to her Grammy wins.