



# **The Role of Language in the Creation and Development of Corporate Culture: A Case Study of the Lululemon Culture**

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## **1. Summary**

Company culture is a prominent topic in the study of business (Frost et al 1985, Pfeffer 1991, Parker 2001, Wilson 2001, Schein 2010), but less so in the study of language. This research strives to bridge the two fields by demonstrating the role that language plays in the transmission of company culture with a focus on language's capacity for persuasion. Important aspects of this analysis include communicative strategy and intention, especially as they relate to choice of expression and the role of the receiver. The text will be studied in terms of its strategic function in the development of a culture to discover how its expression works to build a culture fitting with the company's ideology. The choice involved in the expression of propositional content and its reflection in the text is an important element in this research and accordingly, the prevalence of certain terms and semantic fields, as well as verb types, and the absence of others will be studied. The receiver is crucial to this analysis of linguistic expression as the successful interpretation of the communication and its impact on receiver behavior is what determines the extent to which company culture is transmitted. Therefore, the company's communicative intention plays an important role as it provides context for the exploration of the company's linguistic strategy in the establishment of its culture, which strives to influence the way people act.

In section three, the concept of culture will be discussed, followed by the introduction of company culture specifically in order to establish an understanding of a central component of this research. Following that, the company whose text is to be used for the applied analysis in this research is presented. Then, the ways in which language can be used to analyze company culture will be explored. The linguistic analysis of the company's text will be carried out in using a lexical-semantic approach in section four, and pragmatic approach in section five, based on text linguistics and the theories of speech acts and courtesy, respectively. By analyzing a company's language use, this research will examine how culture that exists naturally in a human social context is constructed artificially through text, as well as the ways in which linguistic strategies are employed to affect its successful interpretation and application.

### **1.1 Methodology**

In order to observe this process of culture creation in context, the analysis will be carried out using a specific company, lululemon, whose texts will provide the material for the

case study. Specifically, the texts used are the company's mission statement, manifesto, and lexicon. The mission statement and the manifesto are texts written by the company, communicated to the employees, and made available to the larger public through in-store displays and merchandise, as well as on the company website. The lexicon is a compilation of terms used throughout internal documents, such as training and educational materials, as well as in-store communication and on the company's website. One of the limitations of this study is that many components of a company's culture are only available to employees. While I was able to interview employees, who shared some internal information, data protection laws inhibited them from disseminating most internal communications. Also, reluctance on the part of lululemon to provide full public access to orientation materials or handbooks limits the corpus of available textual communication to be analyzed. This limited access reduces the scope of the current research.

## 2. Objectives

The study of language in relation to the business world has been established most thoroughly in its application to marketing and public relations. The words a company uses to market its products or services to its clients and potential clients is an understandably important employment of language. Furthermore, this linguistic application has received much attention due to its direct relation to the economic success of a company, especially as it applies to the formation of the brand name itself (Usunier & Shaner 2002), and company slogans (Miller & Toman 2016). However, language is omnipresent in the business world as a part of daily proceedings and interactions, as well as in official corporate documents and publications. This research will focus on another element in a company's strategy for economic success: its culture.

The objective of this study is to demonstrate a connection between the study of business and of language within this context of company culture: to focus on the power of language itself and the ways it can be used by the corporation to speak to its own employees with the goal of communicating its values, systems, ideas, and procedures. Specifically, this study focuses on the role of language in the creation of its unique culture, as well as its transmission and development. The internal communication of a company to its employees is obviously less visible than its marketing strategy, but, as it pertains to the establishment of a company culture, it has received increased attention over the last decades as research suggests that the ideology<sup>1</sup> a company transmits could be an important part of its success (Alvesson 2002).

This research will provide a background in the concept of culture and the idea of organizational culture, specifically within a company, demonstrate the power of language to transmit ideas and persuade others, establish the role of language in the creation and transmission of a company's culture, and finally analyze this role through the linguistic analysis of the culture of a specific company, Lululemon Athletica (lululemon). The case study will provide the opportunity to see the components of a company culture represented, and to analyze language use specifically by way of real examples instead of remaining within a theoretical approach.

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<sup>1</sup> According to Reboul (1980: 18-21), ideology is a factional, disimulating, rational, collective thought in the service of power. As it relates to a linguistic analysis, "the privileged domain of ideology, wherein it directly exercises its specific function, is language."

### 3. Culture in interaction

The definition of culture as a whole will provide a framework for the discussion of the concept of company culture and its creation. Culture has been defined as "the set of attitudes, values, beliefs, and behaviors shared by a group of people, but different for each individual, communicated from one generation to the next" (Matsumoto 1996: 16). Of this definition, I would like to focus on two aspects, that of it being shared by a group and also of its transmission through communication. A necessary condition for existence of a culture is that it is shared by at least two people; at an individual level, it does not exist. So, the group is fundamental to the definition of culture, as it will be in this research of company culture. Additionally, the attitudes, values, beliefs and behaviors that constitute a culture are communicated from one generation to the next in the context of a naturally-occurring culture. Communication as the form of transmission of culture, although not between generations, is another essential facet in this research.

To this definition, I would like to add Hofstede's view, which further emphasizes the group aspect of culture as the means of perceiving one group from another: "[Culture] is the collective programming of the mind which distinguishes the members of one group or category of people from another" (1994: 5). This definition adds to the first in that it is more focused on the process of acquiring culture, through "collective programming of the mind" and the results of having been programmed. Specifically, culture is distinctive in that it sets apart certain individuals from others, as a result of its programming, and in that separation simultaneously groups others.

To understand culture is to realize that it is not a flat concept; there are layers and levels. It is made up of multiple components as described in Matsumoto's definition above, and those components are not necessarily constants. A group's values and behaviors are based on underlying assumptions, which are "typically unconscious but which actually determine how group members perceive, think, and feel" (Spencer-Oatey 2012: 3). These underlying assumptions are key to understanding culture since they are regarded as absolutes, even though these assumptions were also once values themselves. This is made apparent through the culture creation process in which:

As a value leads to a behavior, and as that behaviour begins to solve the problem which prompted it in the first place, the value gradually is transformed into an underlying assumption about how things really are. As the assumption is increasingly taken for granted, it drops out of awareness (Ibid.).

This is one of the reasons for a lack of "transparency" in culture because as certain aspects can be more easily observed, such as behaviors, their significance is not so easily ascertained, as "their cultural meaning [...] lies precisely and only in the way these practices are interpreted by the insiders" (Hofstede 1991: 8).

All culture is a learned process<sup>2</sup> in that it has to be "programmed" into a person, and is not something that is passed down genetically; it is a social phenomenon. In Hofstede's diagram of the three levels of uniqueness in human mental programming, he makes the distinction and shows the interaction between what is inherited and what is learned. Human nature is what all humans share, and so it is categorized as universal and inherited, whereas culture is a certain manner of expression of human nature that is specific to a group or a category, and it is learned. The pyramid culminates in personality, which occurs at an individual level and is a combination of the learned culture and the individual's unique genetic composition (Hofstede 1994).

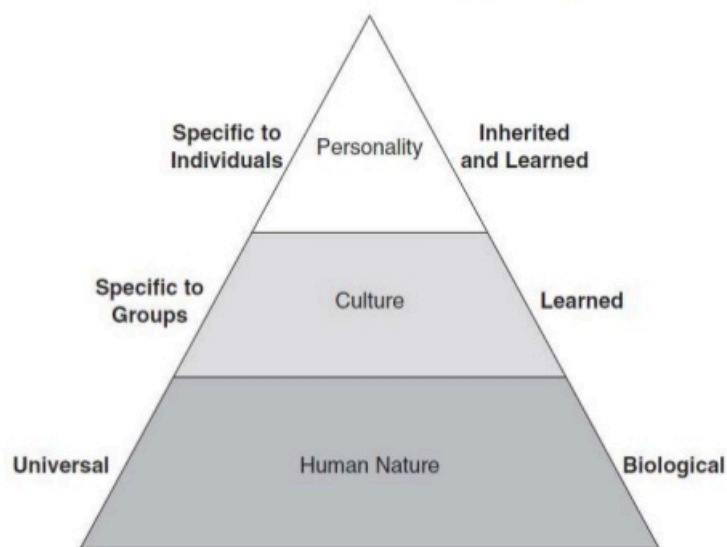


Fig. 1 Hofstede's three levels of uniqueness in human mental programming (1994: 6)

As culture is societal, it contains layers just like society does. One individual can belong to different groups and have "several layers of mental programming" (Hofstede 1991:10). These layers can include groups based on nation, region, language, religion,

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<sup>2</sup> Throughout history, there have been different conceptions of the relationship between language and culture. From Positivism to Generativism, the majority of linguists have opted to avoid including cultural aspects in the description of language (Sapir 1921).

gender, generation, social class, and "for those who are employed, an organizational or corporate level according to the way employees have been socialized by their work organization" (Ibid.). So, in the individual, the culture of their work organization is one layer of many other that make up the person. The social group composed of all the individuals who work within one organization can be considered a subculture, as a part of a larger whole, and it is this process of socialization by their work organization that will most concern this research.

### **3.1 Definition and domain of company culture**

As the concept of culture relates to organizational culture specifically, one can begin to define it more restrictively. And, while it still shares many of the same features of the concept of naturally-occurring culture previously conferred, the focus of the discussion, especially as it pertains to the results produced by culture, changes. During the era in which there was a rising interest in organizational culture, or company culture specifically, Frost et al. (1985: 17) found that

talking about organizational culture seems to mean talking about the importance for people of symbolism – of rituals, myths, stories and legends – and about the interpretation of events, ideas, and experiences that are influenced and shaped by the groups within which they live.

Here, the importance of language is emphasized, as the interpretation of symbols, and the telling of stories and creation of myths play a central role to the culture itself. Kunda (1992: 8), an expert on organizational culture, adds to this definition as he introduces the importance of rules, which, within a company, are normally the indoctrination of employees into their new company's culture. He writes, "it [organizational culture] provides the shared rules governing cognitive and affective aspects of membership in an organization, and the means whereby they are shaped and expressed."

The cultural dimension is central to aspects of work-life, in the same way that culture is central to all aspects of our lives: "How people in a company think, feel, value and act are guided by ideas, meanings and beliefs of a cultural (socially shared) nature" (Alvesson 2002: 1). The culture is created to guide employees and communicate the rules of their shared experience. Company culture is an ideology, a way of work-life, imparted to employees and in successful situations, assimilated and reproduced. According to Edgar Schein (2010: 3),



what we end up calling a culture in such systems [organizational culture] is usually the result of the embedding of what a founder or leader has imposed on a group that has worked out. In this sense, culture is ultimately created, embedded, evolved, and ultimately manipulated by leaders.

Clearly, there is a power structure within work culture, as corporate headquarters and managers introduce culture and reward employees based on their behavior's convergence with that company's culture, usually expressed in terms of the employee being deemed "a culture fit" or not.

### **3.2 Motives for the existence of company culture**

This idea of fitting into a culture is significant in that it displays the power distance at play between those who make the culture and those who live within it. Hofstede (2011) introduces power distance as one of the dimensions of culture that determines "the extent to which less powerful members of organizations [...] accept and expect that power is distributed unequally." Those who create company culture and those at whom it is directed exist and operate at different levels of power. Whereas culture is usually defined by the processes or elements that make it up, generally, the agents - who "creates culture" - are not included. However, in the discussion of company culture specifically, the creator becomes more evident to the extent that the culture exists as a means to an end. I will adopt what is referred to by Alvesson (2002: 9) as a "tool view" of organizational culture, based on the idea that creating specific cultural phenomena can lead to benefits to the organization. In this way, culture exists to be used as a tool by those in power to reach greater results, which in a business context, can be reduced to factors contributing to greater economic achievement.

For many companies, the market changes in the last three decades have led their company cultures to become their competitive advantage, and so the companies can "win or lose based on the cultures they create" (Ibid.: 2). Traditional ways of achieving success have shifted to become less important, as company culture and management style become comparatively more influential (Pfeffer 1994: 6). Corporate culture is developed to gain that competitive advantage in today's market by allowing companies to manage in a less authoritarian way, to improve performance through enhanced cohesion and motivation, and to reach new clients through internal marketing.

Changes in lifestyle and values have made corporate control more complicated. As Alvesson (2002: 8) discusses, employees no longer just want to take orders from their superiors; they want to be a part of the process. In the environment of this work culture shift, a deliberate company culture becomes interesting to companies as it serves as a less-authoritarian way to exert control over the employees. It allows employees to make choices, although those choices are influenced by the values professed and embedded through the transmission of the company culture. (Ibid: 8). Company culture is a framework that supports authority by transmitting the beliefs, ideals, and values to strive for to the company's employees.<sup>3</sup> Instead of employees taking direct orders from their managers, the implantation of a planned company culture instills "shared values and norms about appropriate behavior foster[ing] behavioral self-control and informal social control," while employees retain a feeling of autonomy, however constrained their choices may be by the need to fit in culturally (González-Romá 2014: 499). Additionally, apart from adapting to new employee expectation about management structures, a strong company culture is faster, cheaper, and more efficient than formal management structure in controlling employee behavior (González-Romá 2014: 499).

This concept of fitting into the culture continues to play a central role in performance enhancement of employees due to the cohesion it creates among them. It serves as a type of social glue, and especially in companies where loyalty is of the utmost importance. The feeling of belonging and commitment to a company can bring more economic benefits such as lower turnover, as the employees feel more a part of the group it becomes less attractive for them to go elsewhere to work. Research in the relationship between company culture and employee turnover shows that the two concepts are correlated (Deery & Shaw 1999) and specifically that a negative relationship exists when the organization employs a non-hierarchical culture (Park & Kim 2009). Employee output increases as employees begin to feel a commitment towards the group. Whereas psychologists estimate that the average employee only puts forth 20% of her overall potential, a stronger and more engaging company culture can increase that productivity 10% and even double it in a matter of years (Phegan 2013). As cohesion increases, so does morale, which is "closely connected to trust, purpose, team loyalty, pride, and faith in the leadership" (Phegan 2013).

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<sup>3</sup> By creating *asteya*, lululemon's anti-theft policy, as a value of company culture, employees internalize company values so that they regulate their own behavior and also support the authority by regulating the behavior of others, even to the point where brutal murder is carried out by an employee as a consequence of another employee breaking with those values (Stashower 2013).

Another reason companies create unique cultures is to market internally to the employee, with the goal of reaching beyond the company through employee interactions with customers, and potential customers and employees. Internal marketing is "a method of ensuring that 'external' marketing actually works," as it achieves customer satisfaction, additional sales, and establishes a positive relationship with the customer (Alvesson 2002: 84). This is especially applicable in the service industry, which involves personal contact with the customer, although it affects others to a lesser extent. The cohesion and morale increases become palpable to the client as the employees live their company's culture, and orient themselves towards the company's image. This reflects a shift in emphasis from "control of behavior and measurement of outputs to control of employee's attitude and commitment, the latter being crucial to the employee service-mindedness which in turn has an impact on the customer satisfaction" (Alvesson 2002: 7-8). Since customers are "highly attuned to their suppliers cultures," as that culture strengthens, customer satisfaction and loyalty also tend to increase (Phegan 2013). In order for the outside world, the customer, to believe in a company's product or service, the employees themselves first believe. Once the values and the image of the company have been transmitted to the employees and subsequently internalized, the employees can then express and further transmit these to the customers. In this way, establishing a culture becomes beneficial to a company because the employees themselves perform the external marketing to the customer, and it comes from a more real, personal space as compared to an advertisement or a slogan. However, that culture is not just transmitted to customers and potential customers, but also to potential employees. A company culture is created and developed in order to attract talent that shares their instated values, both through their image to the outside world as well as through current employees recruiting potential employees (Phegan 2013). In this way, once the culture is created and established, subsequent recruits will already be more culturally aligned with the company.

### **3.3 The company culture creation process**

Culture is all-encompassing and, in accordance with this, a company's culture is created and expressed through every aspect of the organization: its hierarchical framework, its management style, through the creation of its business concept, its strategy, its operations such as customer service and employee training, the benefits it provides its employees, the hiring process, its expectations of employees, its goals, the symbols and stories with which it

represents itself, and through the internal and external marketing of its values through a variety of methods. The interaction between the sum of the components that make up the company creates its culture. If company culture is well constructed, all of these components will be complementary and support the effective communication of the company's values so that employees or even potential clients are able to acquire an understanding of its culture. Subsequently, the company culture is developed through attracting people who are good culture-fits for the organization. "Founders not only choose the basic mission and the environmental context in which the new group will operate, but they choose the group members and thereby shape the kinds of responses that the group will make" (Schein 2010: 219). As founders create and transmit the culture, managers who have been indoctrinated in company culture will seek future employee who share their values and will perpetuate the culture through their speech and behavior.

### **3.4 Company profile of lululemon**

Lululemon, the company studied for this research, is a "yoga-inspired, technical athletic apparel company" that was founded by Chip Wilson in 1998 in Vancouver, Canada. ("History"). Since 2005, Lululemon Athletica, Inc. has been a publicly traded company. It employs almost 3000 people and operates approximately 360 company-operated stores located in the United States, Canada, Australia, New Zealand, the United Kingdom, Singapore, Hong Kong, Germany and Puerto Rico. Starting by selling yoga clothes for women and expanding to sell clothing and accessories for both men and women for running, cycling, and training as well, the company has also recently expanded into a female youth market.

From the beginning, its vision involved more than being a retail outlet; the company wanted to establish itself as a part of the community, to become "a community hub" ("History"). Lululemon is an ideal company to study in its formation of company culture because culture has had a central role since its birth. The culture is designed on the foundation of lululemon's core values: personal responsibility, entrepreneurship, honesty, courage, connection, and fun (see Annex IV). Founder and former CEO Chip Wilson opined in an interview about next steps for lululemon that "getting the culture and evolving the culture is the most important thing," establishing its centrality within lululemon now and in the future (Constantineau 2013). The company's cultural values are expressed throughout, in

strategy and operations; but, founder Chip Wilson believes that the company's success is based on its mantras and manifesto (Wallace 2015). Not only those who work at lululemon are interested in its culture; according to Chloe Gow-Jarret, a goal coach for eleven years, Lululemon has a "transformational corporate culture," which she describes as both "rewarding and challenging" (McKnight 2013). The company's vision of growth has to a large extent been fulfilled, as it has expanded from its Vancouver birthplace to span North America, Europe, and Asia, and has become a major competitor of athletic brand giants such as Nike and Under Armour (Williams 2016). Laura Klauberg, vice-president of global brand and community for lululemon emphasizes that although the company continues to grow, the local and personal are key, asserting that "word of mouth and community" more than advertising in a conventional form are what "built the brand" (McKnight 2013).

Lululemon primarily competes with two other brands, Nike and Under Armour, in the popular athleisure market. Athleisure is clothing designed for athletic use that is also worn outside of the gym- to work, or out socially (Fromm 2016). This market is driven mostly by the millennial generation and is considered to be a reflection of their fast-moving lives (Ibid.) This market is growing, as it increased in 2015 16% over the previous year (Ibid). However, this success is not evenly distributed across market providers, as many retail outlets successful in other sectors have experienced loss on their athleisure lines. Lululemon and its two competitors stand out due to their success. What differentiates these brands from others is that they "prove their missions and have communities to back them up[...]Lululemon and other major athleisure brands are selling more than just products" (Fromm 2016). It is what Fromm calls the brand's "ethos" that garners their success as they are able to communicate a lifestyle through their products. "The brand apparel becomes a symbol of inclusion into the brand community, and [...] it portrays a value system that consumers want to identify with" (Ibid.)

In order to experience success in a saturated market, differentiation is key. I have chosen lululemon as the company to analyze in this research project specifically due to how successfully it has differentiated itself. While product quality is considered to be high and the technology advanced, it is not the product itself that makes the company stand apart. It is the culture lululemon has created. Lululemon has been able to establish a community with shared values and gain a level of brand affiliation on a competitive level with Nike and Under Armour (Fromm 2016). Culture is lululemon's competitive advantage, which makes the company an ideal candidate for the study of its creation and transmission.

#### **4. Linguistic analysis of lululemon's company culture**

While children grow up in a naturally-occurring cultural context, tacitly receiving cultural instruction and unconsciously modeling their behavior based on cues, interactions, and observation, employees experience corporate culture distinctly since it is not an entirely unconscious process. Corporate culture is twofold; on the one hand, it is the manufactured product of rational decisions made by company founders or leaders about the values to be espoused and the behaviors desired to achieve certain goals, which are communicated in a variety of ways to the employees as means of cultural instruction. In this aspect, communication is the fundamental element as "corporate language is the instrument used to generate corporate identity and corporate behavior" (Rodríguez & Carvajal 2010: 75). On the other hand, it is the evolution of the concepts in that cultural framework among the employees within the company as they internalize, negotiate, and adapt them to their personal beliefs and behaviors. Since the objective of this research is to discuss the part language plays in the development of the company culture, I will mainly focus on the first aspect: the way the company decision-makers choose to linguistically transmit their culture to employees. Specifically, I will analyze the language a company has chosen to express itself through the business' mission statement, through its manifesto as an extension of the mission statement, and through its unique lexicon, as the primary methods of transmission of its ideals and values. According to Goalty (2000: 75), "linguistic analysis will reveal latent patterns which escape an ordinary meaning" and through this method, I can arrive at a deeper understanding of the company culture.

For the linguistic analysis of lululemon's company culture, three elements will be studied, as mentioned above: the text of the company's mission statement and the extension of that mission statement, i.e. the manifesto, as well as a compilation of the company's corporate lexicon. In order to understand how the company employs language to create and transmit company culture, the text itself has been established as a system of communication in which language is used to create meaning. While traditional grammar elements are categorized, the text as a whole will be the linguistic unit. Text linguistics will provide the basis for this linguistic analysis as it is the science that goes beyond traditional grammar and the sentence to study texts as communication systems. The message communicated to build the company culture is more than just text, as de Beaugrande and Dressler (1981: 3) observe that "the words and sentences on the page are reliable clues, but they cannot be the total

picture." A text is more than its grammatical expression; when contemplated as a whole, the meaning can be better analyzed through all of the elements that play a role in the text. The procedural approach studies syntax and semantics of a text, taking into account "the ways people use grammar and meaning in communication [...] describing all levels of language in terms of their utilization" (Ibid: 31). De Beaugrande and Dressler (3) distinguish a text as "a communicative occurrence which meets seven standards of textuality." These standards of textuality are relational in that they concern the way these occurrences connect:

via grammatical dependencies on the surface (cohesion); via conceptual dependencies in the textual world (coherence); via the attitudes of the participants toward the text (intentionality and acceptability); via the incorporation of the new and expected into the known and expected (informativity); via the setting (situationality); and via the mutual relevance of separate texts (intertextuality). (37)

These standards, together, define the behavior of textual communication. The standards of textuality are crucial to text analysis given that "if any of these standards is not considered to have been satisfied, the text will not be communicative" (Ibid.: 3). At the same time, this communication is controlled by regulative principles: efficiency, effectiveness, and appropriateness that act on the text (11). Appropriateness is linked to the standards of textuality as it is the factor that determines the correlation between them and the current occasion. This correlation allows for "reliable estimates" to be made regarding a participant's processing ease, i.e. efficiency, and processing depth, i.e. effectiveness (34).

The principles of efficiency, effectiveness, and appropriateness shed light on the existence of choice in the production of text. There are multiple forms to communicate cognitive content, and there must be a balance among these factors in order for it to be processed and regarded successfully by the receiver. However, efficiency and effectiveness tend to work against each other" (Ibid: 34). Whereas expressing something plainly, or more efficiently, is easy to produce and receive, it risks making little impression on the receiver therefore exhibiting low effectiveness, meanwhile, "creative language and bizarre content can elicit a powerful effect, but may become unduly difficult to process" due to its more "intense use of resources of attention and access on materials removed from the explicit surface representation" (Ibid.). Appropriateness mediates between these two principles in that the more appropriate the context, the more optimal the processing; "appropriateness indicate[s] the proper balance between the conventional and the unconventional in each situation"(Ibid.). The text producer pursues a goal and expresses her ideas through the means judged most

likely to produce the desired result. "If we view a text as a document of decision, selection, and combination, then many occurrences are significant by virtue of the other alternatives which might have occurred instead" (35). Throughout this research then, the analysis of both what *is* expressed and the method of its expression is crucial, as well as those terms and methods which were *not* employed. This concept of alternatives is especially relevant in the selection of words observed in examples such as the choice to use *educator* instead of *sales associate* to refer to employees at the company's retail outlets. This "decision" the company made and the "selection" of *educator* provide insight into the construction of its culture, just as the possible terms not selected do.

The choices made in text production must be made in accordance with the variables that govern the success of the text's reception if the communication is to achieve its goal. According to de Beaugrande and Dressler (Ibid.: 43), the variation depends on "the receiver's judgment of the text's quality, the degree to which the text's content should be integrated into the receiver's store of prior knowledge, the receiver's cognitive and emotional involvement in the communicative situation." The text reception is especially important within the context of this research, as it is the successful reception of the company's communication that permits the transmission of the company culture. Without this successful transmission of knowledge, there is no formation or development of culture. The variables above play a role in the amount of inferencing that a receiver will engage in (Ibid.), and inferencing is a key process in persuasive texts since "text receivers are readily persuaded by content they must supply on their own" (8). In the interaction between the text and the reader, it's important to note that "people will supply as many relations as needed to make sense out of the text as it stands" and "[i]nferencing [...] illustrates how receivers support coherence by making their own contributions to the sense of the text" (Ibid: 4,8).

Of the seven standards of textuality, the most relevant to the linguistic analysis of company culture is coherence, which concerns "the configuration of concepts and relations which underlie the surface text" (4). Once cohesion is met concerning the surface text, coherence is principal among the standards since it provides the text as a unit with semantic meaning. Moreover, it is the most important to this analysis as the aim is to explore the semantic meaning communicated to form lululemon's company culture. While expressions can have several meanings, they usually only have one sense in a text (84). The understanding of a text occurs when there is "a continuity of senses among the knowledge activated by the expressions of the text," which requires the configurations of concepts and



relations expressed to complement the receiver's prior knowledge. Coherence demonstrates the interaction necessary between the producer and the receiver in conveying meaning.

As mentioned above, the sense of the expressions does not account for the totality of the meaning of the text, as what is expressed textually is enhanced by the receiver's knowledge based on expectations and prior experience (Ibid: 85). Expressions used in turn activate concepts, which are used to construct "a continuity of sense." In this process, "control centres" play a key role, as they are "points from which accessing and processing can be strategically done" (95). De Beaugrande and Dressler (95-96) term these points "primary concepts," and they include objects, events, situations, and actions. Primary concepts serve as the building blocks in the continuity of sense in that they are "the most likely candidates for control centres" (Ibid.). It is around these concepts the semantic networks are constructed. Primary concepts are completed by many other "secondary concepts," which include state, agent, location, time, cause, reason, emotion, quantity, and value as the most relevant to this study among them. Secondary concepts establish relationships within the network. This typology provides a means to understanding how sense is achieved as the concepts and their linkage represent a network of connections that depicts meaning. Relations in the text can be clear, although "sometimes, though not always, the relations are not made explicit in the text" (4). For these instances, receivers must supply the relations to create meaning. In this analysis, the relation between concepts throughout the texts and the meaning derived from their grouping is a means of understanding the linguistic role in the creation of company culture through the concept of coherence.

The linguistic analysis of the text will mainly concentrate on the semantic part of the procedural approach. Syntactical elements will be included in the analysis as a means of classifying the words within the text by their grammatical function, using the concept of nouns, verbs, adjectives, and imperative verbs to form groups. Especially considering the relatively short length of all the sentences of the manifesto, they will be analyzed categorized by verb mood in relation to speech acts. However, syntax is not the focus of the study. The semantic meaning, analyzed through the primary and secondary concepts as contributing factors to the attainment of coherence, will be the focus of this study as it is the transmission of this meaning that builds company culture.

## 4.1 The lululemon mission statement

One of the clearest ways to understand the type of culture a company intends to create is through the mission statement. The mission statement, or business concept, is an integral, defining element for any corporation. It is a necessary part of the whole, like a thesis statement for the company, and is both indicative of and determinant in the type of culture that company espouses. Swales and Rogers (1995: 225) refer to mission statements as "carriers of ideologies and institutional cultures." A mission statement is composed of a sentence, or sometimes two sentences, that are constructed to embody the company itself. However, this does not exclude the fact that while sometimes a mission statement can be an accurate reflection of the work done within the company, it is more likely aspirational, a "symbol used for *ideological* purposes, rather than reflecting the company's way of doing business" (Alvesson 2002: 74). It is in this way, that the language used to express the company's core begins to shape the attitudes toward the company not just of its clients, but internally "in order to ensure maximum employee buy-in" (Swales & Rogers 1995: 223). The mission statement has become "yet another management tool both for promoting corporate culture and ethos and for tying the workforce to that culture and ethos" (Swales & Rogers 1995: 228).

The intensive and repetitive communication of this mission statement by the leaders and the employees reinforces its symbolism and is one of the fundamental actions necessary to "strengthen a feeling of organizational identity" (Alvesson 2002: 75), or to transmit the company's culture. It creates cohesiveness by orienting employees towards a common goal—their mission. However, in some of the cases such as with the company studied here, when there are contradictions between the mission statement and what people are really doing, it can also become what Alvesson calls a "blinder" in that it leads to "selective perceptions and denial of contradictions" (2002: 76), or the company creating "more poetry than product" (Swales & Rogers 1995: 237).

Elevating the world from mediocrity to greatness by creating components for people to live long, healthy and fun lives. (See Annex I)

The lululemon mission statement, above, is composed of a total of nineteen words. At this length, it is brief enough to be considered successful. As a distillation of a company's purpose, brevity is valued, since the succinct communication of purpose displays a better

understanding of it; some of the strongest mission statements are those containing the fewest words. Textually, a balance of de Beaugrande and Dressler's (1981) principles of efficiency and effectiveness seem to reduce pressure on readers' processing, while still achieving an effect. Exemplar mission statements such as those of TED, The Humane Society, or the Smithsonian contain two, four, and six words, respectively. In accordance with mission statement standard practice, semantically, lululemon's mission statement possesses "a strategic level of generality and ambiguity, somewhat like inspirational speeches" (Swales & Rogers 1995: 227).

The central message of the mission statement, the action, is expressed by two present participles. The use of the progressive aspect reflects one of the company's cultural values: movement towards the future. Powerful action verbs are a staple of writing an effective mission statement. However, the phrasing of lululemon's doesn't reflect the standard use of Subject-Verb syntactic construction. Here, lululemon has omitted the subject so that the mission statement is not weighted down by "we." While atypical, this omission is observed in some of the strongest mission statements. This could aid the mission statement's message delivery due to its brevity, but deviates from the mission statement norm in that the first person plural pronoun is often used "to foster affiliation and identification" (Swales & Rogers 1995: 231). While Swales and Rogers find that the verb forms of mission statements in general are predominately the present, the imperative, or the purposive infinitive (227), the progressive aspect in lululemon's mission statement further expresses the company's culture by showing an action that is in progress in the present moment that connects with the future, which displays continuity and action. The mission statement does not express an action the company will begin to do, or promise to do in the future. The absence of the auxiliary verb further emphasizes the swift and continuous movement, not weighted down by convention.

So, what does this company do? It elevates and creates. In the mission statement, the actions attributed to the company are *elevating* and *creating*. It doesn't make or produce, sell or distribute. Through the verbs, the culture can be interpreted based both on choice of expression and also the alternatives not chosen. But, even creating is not its primarily expressed purpose. Here, the company's goal isn't to create things, it only makes things as a means to achieve the end goal of lifting people out of their mundane, less-than-ideal lives, and enabling them to be great. *Elevating* is the action in the main clause, the mission statement's primary concept and therefore, lululemon's principal mission.

Just as the mission statement introduces readers to the company's purpose, it also introduces them to its enemy: *mediocrity*.<sup>4</sup> Within every culture, there are concepts that are regarded as generally positive, and well as negative. In lululemon's culture, mediocrity is what is keeping the world -potential customers- from *greatness*. The choice of this concept as the company's opponent is significant since lululemon is not aiding in the people's fight against something dangerous or universally disdainful, or even absolutely bad. Lululemon is defining their culture by saying that what is passable is not acceptable or valuable to them. Life must be better than average: that which is not bad is not good either.

The adjectives of the mission statement supply us with the necessary qualities of life rising above mediocrity. Describing *lives*, are the adjectives *long*, *healthy*, and *fun*. These reflect the company culture by showing that life must exceed the accepted and adequate-*long*, *healthy* and attain the extra -*fun*. The combination of the adjectives *long* and *healthy* is expected and even cliché, but adding *fun* marks the difference in lululemon's culture as it places value on the experience of enjoyment not just survival- a sentiment echoed in the manifesto, as well as in the company's core values.

## 4.2 The lululemon manifesto

Mission statements can also occur in a more extended form, usually when they are used to transmit the "captivating vision" of a company (Kisler 1991 and quoted in Swales & Rogers 1995: 225). This genre of mission statement is represented in the company studied here through their manifesto. It doesn't replace the shorter, slogan-style mission statement, but complements it. This category of mission statement is less connected to the company's daily routine dealings of operations, and more directly "illustrate[s] the creation and projection of corporate culture" (Swales & Rogers 1995: 226). As these types of texts do not have a specific term, they fall under the category of "mission statement" but are different, especially in the length of the text itself. In the case of this research, this piece of culture is a text that continues to evolve, as the company does. So, while many of the sentences remain from the beginning, others have been added and replaced. As Raymond Smith, Bell Atlantic CEO, expressed, the indication of a change in the organization is that "the language is changing" (Swales & Rogers 1995: 224). While the standard mission statement is static, this genre of it allows the language to change as the culture changes, or allows the company to

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<sup>4</sup> The English *mediocrity* is derived from the French *médiocrité*, and the noun, while originally neutral, began to acquire a somewhat negative connotation of an undesirable adequacy around the late sixteenth century.

change its culture by changing the language. In either case, it provides a picture of the company's culture in the moment of analysis.

The manifesto is an extension of the mission statement, which is used to portray the vision of the company. It is important to analyze the manifesto as it is the core expression of the company culture that reaches both the employees internally, as well as the customers externally. These extensions of the mission statement are usually "designed as displayable single-page documents" (Swales and Rogers 1995: 225). While this component in itself is not uncommon in the business world, the name *manifesto* is. Other companies, such as Johnson & Johnson refer to this extension as "Our Credo" for example, or 'Our Commitment' for the New York Times (Ibid.). This term has been chosen to denominate the core expression of the company's ideals. Manifestos are more typically associated with social or political groups. Something that is *manifest* is easy to perceive or recognize, and the morphological change into *manifesto* makes its noun status clear (Merriam-Webster). It becomes a statement in which someone makes his or her intentions or views easy for people to ascertain. At the same time, *manifesto* also associates the text with other popular uses of the term in which the declaration of values and intentions is associated with a specific community, most commonly political or artistic. Extended missions statements can draw parallels with "religious synopses like 'The Four Laws' or 'The Ten Commandments' and with political ones such as Mao's 'Little Red Book'" (Swales and Rogers 1995: 225). And by specifically using the term *manifesto* to refer to that extension of the mission statement, one can also associate the communication with political declarations such as Marx and Engel's 'The Communist Manifesto' or with artistic ones such as F.T. Marinetti's 'The Founding and Manifesto of Futurism.'

If a manifesto is a declaration of beliefs and intentions, its analysis can reveal what plan the company has for itself and its community, as well as what components play a central role within that community. According to Swales and Rogers (1995:226), these types of mission statement "act as carriers of culture, ethos, and ideology." Accordingly, the words lululemon has chosen to express itself will serve as a window into its cultural values. As de Beaugrande and Dressler affirm, text is more than the sum of its elements. In order to understand the manifesto, however, an analysis of what is explicit in the text, what is visible to the reader, is necessary. To this end, I have divided the words of the manifesto into three categories of type: adjectives, nouns, and verbs. Finally, I will discuss the influence of the practice of yoga and yoga culture on the choices made in the manifesto's articulation.

### 4.2.1 Nouns

The nouns of the manifesto are valuable for an analysis of culture as those chosen to be included express the values, beliefs, agents, and processes of the company. The analysis of nouns reveals what and who is most important to lululemon. Nouns have many distinct types of meanings; whereas "concrete nouns refer to physical things," other "abstract nouns refer to ideas and qualities" (Eastwood 1994: 176). Nouns can express actions or events, as well as roles (Ibid.). While verbs are the most essential piece for communication, the nouns express agency of the actions verbs convey and supply their objects. The nouns of the manifesto are the primary and secondary concepts that coalesce to create coherence, which "will be envisioned as the outcome of combining concepts and relations into a network composed of knowledge spaces centred around main topics" (de Beaugrande & Dressler 1981: 94). In order to study the nouns, I have grouped them into five categories: GERUNDS, PEOPLE, PLACES, THINGS, and CONCEPTS.<sup>5</sup> These groups show the entities that are central to the lululemon mission, reflecting action, agents, spaces, and both tangible and intangible elements. I have made these divisions in order to demonstrate coherence through the use of nouns that share semantic fields, which in turn highlight important aspects of lululemon culture. The semantic themes that emerge in each of the groups reveal the main topics around which lululemon's cultural manifesto is centered.

The nouns that are in the GERUNDS category are few and in their limited expression present a clear representation of the construction of lululemon culture. The gerunds of the manifesto include *waiting*, *living*, and *goal-setting*. In the context of the manifesto, these function as nouns, as the subjects or objects of the verbs. The construction echoes the mission statement's use in order to lend a sense of action to the manifesto in addition to verb use. While *living* and *goal-setting* are primary concepts that could be classified as actions, or "events intentionally brought about by an agent," *waiting* has no agency and reflects a "configuration of mutually present objects in their current states" (de Beaugrande & Dressler 1981: 95). These construct the idea of what lululemon values as a company and intends to transmit: encouragement towards agency and a message that inspires to not wait, live now, consciously and purposefully towards the achievement of goals, as a part of a continuous process of looking towards the future with the setting of more goals.

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<sup>5</sup> The use of *concept* does not refer to the de Beaugrande and Dressler (1981:85) definition of a concept as a configuration of knowledge that can be recovered or activated with consistency and unity, but is used as a term of classification for this research's purpose as a category of abstract ideas.

The nouns that make up the PEOPLE category define the important actors in lululemon, as well as the kind of people the company would like its community to find important: children and friends. The company expresses its value of community and encourages those in it to build their own tight communities through limited, but real friendships and the creation of a family. *Friends* and *children* are secondary concepts that reflect a *relation* link, "a residual category for incidental, detailed relationships" to the target audience (Ibid.). The role the specific people play in lululemon culture is highlighted by their presence in this text.

However, perhaps the strongest message can be found in the pronoun usage where the centrality of *you* is easily observable. *You* belongs in the PEOPLE category as it represents the people who read and receive this text. Not only who receives the message is discovered, but also who is the primary agent, or "force-possessing entity that performs an action and thus changes a situation" (Ibid.). *You* and *yourself* total twenty-one pronouns in the text of the manifesto. This establishes *you* as the protagonist of lululemon and of your life, and in doing so communicates the importance the company places on the individual. Lululemon's cultural value of "being in choice" means that it is the responsibility of each person individually to choose how to react to something- to choose to be upset, or happy, or positive- and that those choices are what create your life (see Annex IV). In contrast with the "subtle and powerful identification strategy" of "the assumed we" (Swales and Rogers 1995: 231), the role *you* plays in lululemon has complete control, and this idea is both created and reinforced through the extensive use of *you* throughout the manifesto, as well as the direct, imperative style lululemon has chosen to communicate its values. In this way, the idea of personal responsibility over one's life, and the decisions and actions that determine what that life will be, is transmitted to its employees and customers.

In keeping with lululemon's mission statement, a rejection of mediocrity, the PLACES nouns work to further construct that idea. *Bottom* and *top* show emphasis and direction- where one can fall, and where one can strive to be, respectively. Nothing in the middle is expressed, and through interpretation, to be accepted. Being close to the *bottom* or the *top* is a reflection of the attribute, or "the characteristic condition of an entity" rather than a physical place (de Beaugrande & Dressler 1981: 95). So, it links the primary concept and cultural enemy of lululemon, *mediocrity*, with the attribute of being above it, or below it. The only physical place, location, included in the manifesto is Vancouver. This is significant since it is the brand's founding city, the location of its first store and headquarters, and it is presented as

the ideal place to live in connection with nature and lululemon. It is also home to *the Grind*<sup>6</sup> and can even be interpreted as the Mecca for lululemon company culture.

The nouns grouped into the THINGS category are almost entirely centered on one theme. In this group, the nouns have to do with natural processes and elements: the body and its functions, or the earth and its substances, or things that could potentially damage those: *chemicals, water, toxins, endorphins, skin, body, brain, orgasm, life, tombstone* (as a representation of death), *vitamins, mineral, ocean, air, earth*. These are all objects: "conceptual entities with a stable identity and constitution" (Ibid.). This group aligns semantically with the adjective group of authenticity in supporting a cultural connection with the "real" and "natural." Whereas the adjectives focus on the pure quality, the nouns demonstrate the substance. Lululemon's culture is built on the body, the mind, and its environment, and in combination with its yoga influence, the connection and interaction between those elements. The use of multiple terms within these semantic fields creates coherence in the text and demonstrates an intention to deem these concepts as valuable within the culture. The use of these nouns serves to create those ideals and solidify them in the minds of community members.

The remaining relevant group of nouns in the THINGS category pertains to the division of time. This semantic group pairs with the numerical adjectives discussed previously in connection with the measurement of time, and the important lululemon culture places on using time wisely. In this group, nouns like *day, year, rate, and steps* are means to measure out life. In combination with *goal-setting* and *living in the moment*, the repetition of terms within this semantic field show that a structured and purposeful life are valued within the culture.

While the THINGS group refers to the tangible elements involved in living a lululemon lifestyle, the CONCEPTS noun category includes terms that denominate the intangible means by which one can connect with those cultural values and the factors that can influence one's journey. In the concepts, there is an expression of the culture's values and anti-values; the virtues of the lululemon community, and the factors that work against their attainment. Positive means and influences are represented through the repetition, and emphasis of nouns

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<sup>6</sup> The Grind is listed in the lexicon section, as a unique lululemon word used to describe challenging situations, but also as the colloquial name of a mountain, located in Vancouver.



like *GOALS*<sup>7</sup>, *creativity, relationships, decisions, peace, computer* (here, the mind), *outlook, health, thought*. They are in opposition to potential negative influences, such as *stress, setbacks, and jealousy*, which, in context, are to be avoided or overcome. These concepts guide a lululemon community member towards one of the noun phrases in this group, "the meaning of life," and away from *mediocrity*. In this way, the CONCEPTS nouns are integral in supporting the mission statement of lululemon, by showing the way one can achieve the company's first professed value: *greatness*.

The nouns above, apart from their meaning, are "significant by virtue of the other alternatives" which were not chosen (de Beaugrande & Dressler 1981: 35). They depict choices made to include certain elements, at the expense of others. Notable in their absence in the manifesto are any nouns relating to products or stores. As a retail clothing company, one would expect that the extension of their mission statement would include some terminology in things or places categories to refer to what it is they sell, athletic wear, or where it is bought and sold. The absence is notable in the creation of the company's culture as it shows that the importance isn't placed on the commercial transaction, but on a social one among community members. Lululemon's nouns relate more to the cultural elements of the employees' and customers' lifestyle than to structural elements of the business.

#### 4.2.2 Adjectives

Overall, at sixty-four total, adjectives have a significant presence in the manifesto when the number is placed in perspective with the presence of nouns and pronouns, at eighty-six tokens in total. As can be observed in the company's mission statement, adjectives play an important role in the characterization of the type of company culture lululemon has created. While they are more peripheral semantically to the transmission of ideas when compared to verbs or nouns, adjectives used will form an important part of the analysis, as they uncover what is relevant within the company culture. Adjectives also provide a way to observe what is valued and how things are assessed. Adjectives "express physical and other qualities and the writer's opinion or attitude," as well as classify nouns by type, and "express other meanings such as origin, frequency, degree, necessity, and degrees of certainty" (Eastwood 1994: 252). The adjectives therefore tend to fit into the network of meaning as secondary

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<sup>7</sup> The use of capitalization throughout this text is a reflection of its use in the original document, as can be seen in Annex II.

concepts, establishing conceptual relationships. While it is not always the case, "grammatical modifiers are attributes, states, locations, etc. [...] as indicated by the nature of the primary concept at the control center" (de Beaugrande & Dressler 1981: 99). In order to study the adjectives, these grammatical modifiers, I have divided them into semantic subgroups of TIME/NUMBER, QUALITY, AUTHENTICITY, and POSSESSION. I have chosen these subdivisions to reflect the semantic fields in the adjectives found in the manifesto and to meaningfully analyze them in relation to the company's culture.

In the TIME/NUMBER category, a cultural tendency towards exactitude is made apparent, as the majority of these adjectives are concrete numbers: *one, two* (most frequent), *four, five, ten, fifteen*. In this category, the secondary concepts link to the primary concepts in terms of quantity and time (de Beaugrande & Dressler 1981: 95-96). These concrete numbers are associated with time as, in context, they are usually describing measurements of time discussed above: *year, day, time-* though they are also used to quantify people. Other adjectives relating to time in this group are *daily, next, eventual, everlasting, short-term, and long-term*. Here, the adjectives characterize a perception of continuous evolution over time, and a focus both on what is imminent, and that which is in the distant future, as well as the daily process embodying the space between the two points in time. This is a cultural fit with the idea of goal-setting, and planning one's life to achieve those goals, since setting goals requires exact expression, not vagueness or ambiguity. Also, goals are something to be set in the present, evaluated in the future, and worked towards daily. Since goal setting plays such an important part in lululemon's company culture, the adjectival emphasis in its manifesto works both to instill and reinforce this practice.

Another of the predominant adjective areas observed in the manifesto is composed of descriptions of QUALITY, specifically where something lies on the scale of good to bad. This is an important aspect of the manifesto in that it supports the communication of what is regarded as good and bad within the values of the company culture lululemon is creating. In general, this QUALITY category is composed of adjectives expressing a positive quality such as *sharp, maximized, better, greater, perfect, amazing, and positive*. These adjectives provide link based on value, or "the assignment of worth" (de Beaugrande & Dressler 1981: 96). Among the positive quality adjectives there are two comparatives: *greater* and *better*. This reflects the cultural value of striving towards greatness, a continual process of surpassing oneself to become greater than before. Additionally, there are some negative adjectives, which in context are used as negative comparisons or as conditions that would inspire positive action. These adjectives include *mediocre, lousy, sufficient, and uninspired*. The

manifesto's adjectives reveal high intensity language use by the company through emotionally-laden words. In studies of the effect of language intensity on persuasiveness, it has been found that "language intensity increases perceived speaker dynamism," which increases the clarity of the message (Hosman 2002: 376). This, in turn, "increas[es] the receiver's interest in the message, causing receivers to focus more on the message" (Ibid.). It is that increased focus of the message, which can lead to its increased capacity for persuasiveness. In the case of the lululemon manifesto, the message is one of positivity. The connotation of the adjectives throughout the manifesto is overwhelmingly positive, which can be observed through the total number of negative adjectives, as compared to positive ones, as well as their context. This aspect works toward constructing a tenet of lululemon's company culture: the value of embracing positivity and eliminating negativity.

The next category is POSSESSION. This type of word "express[es] a relation, often the fact that something belongs to someone" (Eastwood 1994: 213). This category is composed of only one specific adjective that is used quite frequently, making up almost 13% of total adjective use: *your*.<sup>8</sup> This, accompanied by the pronoun use analyzed in the people category, is a continuation of the agency of *you* and shows the direct nature of the manifesto, and its style of address. It is intended to inspire people personally, and to transmit the ideas directly to them, not to be read as general suggestions. If this manifesto is to serve as a lifestyle guide for those who participate in or would like to become a part of the company's culture, then the list is a directive to the reader on what he or she should do specifically, and not what should be done in general. Company culture is the way individuals, the manifesto readers, can become a part of the community as it "consists of the means or techniques which lie at the disposal of the individual for handling his relationships, and upon which he depends for making his way among, and with, other members" (Jaques quoted in Parker 2000: 39). "The use of *your* gives the reader ownership over the shared ideas and strives for a higher level of implication. In this way, the language use works to indoctrinate the individual into the company culture.

Finally, there is a smaller group that speaks to AUTHENTICITY, to use a word from lululemon's own lexicon. These *authenticity* terms- *pure*, *FRESH*, *real*- create and support the development of a company culture that focuses on the true and the natural. Lululemon communicates that what is close to nature and uncorrupted is part of the path to finding greatness. Apart from its emphasis on veracity, the use of these adjectives also reinforces the

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<sup>8</sup> This analysis is in connection with *you* discussed as a pronoun in the PEOPLE category and reflects the extended use of second person forms throughout the manifesto.

environmental-consciousness that lululemon espouses. The connection between earth and the individual is expressed in the manifesto, and is emphasized in the choice of nouns as well.

### **4.2.3 Verbs**

Verbs are an important part of the analysis of the manifesto text as they reflect the action expressed throughout. Paul Simpson (2004: 22-24) has determined a system of classification for the types of processes, though the divisions are not absolute: material, mental, behavioral, verbalization, relational, existential. Recognizing that the style of expression is a choice, the reality that "any particular textual configuration is only one, perhaps strategically motivated, option from a pool of possible textual configurations," Simpson establishes these categories while emphasizing that there are several ways to present the same happening (2004: 26). This system has been chosen to study the verbs as it allows for a more detailed approach for analyzing the type of action they communicate, focusing on their specific functions within the sentences. Each category represents a certain type of action: doing, sensing, behaving, saying, being, existing (Simpson 2004: 26). I have divided the verbs used in the lululemon manifesto among the six categories as a means to analyze the processes expressed through this communication. Of the forty-six unique verbs used in the text, there are verbs that fall into the categories of material, behavioral, mental, relational, and existential in order of frequency.

#### **4.2.3.1 Material processes**

The majority of verbal phrases used in the lululemon manifesto represent material processes, which Paul Simpson describes as "processes of doing," associated with the obligatory role of an "actor" and a "goal," which may only be a part of the process (2004: 22). Material verb processes account for almost half of those used in the manifesto and this is significant for the style of text the manifesto intends to be. Prevalence of the material process type is indicative of a persuasive style as was found in a study of transitivity and persuasion that:

to persuade others, confronting them with the possibilities and expanding their understanding of themselves and their lives via asking them to act upon the

advice and make the changes themselves (the material process) prove to be more effective than involving their emotions (the mental process). (Darani 2014: 185)

This is related to the idea that it is easier to influence the way people act than to influence the way they think (Ibid: 185). The frequency with which this type of verb is used shows that the manifesto serves not just to proclaim what lululemon believes and how lululemon acts, but also to inspire action in readers of the manifesto and persuade them to share the meaning of its proclamations, and through this inculcation, transmit and develop lululemon's culture.

Material verbs are also transitive verbs, which implies taking action over something or someone by the actor, as a "transitive verb takes an object" (Eastwood 1994: 8). Especially in cases where one verb can be either transitive or intransitive, its use in a transitive sentence puts an emphasis on "its subject the agent, the person who made the event happen" (Ibid.). In this way, they are verbs that effect a change in some way over their object but emphasize ownership over the action. Fahnestock describes how Halliday examined the language characterizing Neanderthals vs. Cro-Magnons in a literary text to find that Neanderthal language generally lacked transitive verbs, "so that things just seemed to happen in their world, outside of human purpose and control" (2011: 164). By contrast, the Cro-Magnons were characterized through their uses of transitive verbs with human agents acting on the world. (Ibid.). The fourth tenet of the manifesto exemplifies this, where three material verb phrases are employed: "Drink FRESH water and as much water as you can. Water flushes unwanted toxins from your body and keeps your brain sharp" (see Annex II). So, this study of characterization shows that the use of this type of verb displays a greater sense of power over the environment and a value on action. Of all the verbs included in this category, the most prevalent is the verb *do*, itself. Repeated seven times to make up almost 18% of the material processes, it is clear through *do*'s prevalence and examples such as, "DO IT NOW, DO IT NOW, DO IT NOW," that mere action is what the manifesto intends to inspire (see Annex II). This process functions within the creation of lululemon's company culture as it supports and reinforces its value of personal responsibility and entrepreneurship, which would reward individuals taking action to make things happen for themselves and personal responsibility for those actions, not playing a passive role in their own lives and allowing things to happen around them.

#### **4.2.3.2 Mental processes**

The category of mental processes accounts for verb phrases that communicate a process of "sensing," which are a contrast to the material processes as they don't inhabit the physical world, but an interior one of cognition, affection, and perception (Simpson & Mayr 2013: 66). The actor in this type of process is known as the "sensor" (Simpson 2004: 23). The mental processes, while following material, relational, and behavioral verb phrases are still prevalent. This group can be subdivided into cognition and affection: *know*, which is repeated three times throughout, and *want, scare, matter, like, love, appreciate, trust*. As discussed above, mental processes are not as persuasive as material ones since it is easier to influence action than thought. However, a subdivision of this category leads to the observation that verbs relating to affection are much more frequent than those of cognition, displaying a more emotional focus. There exists an interaction, as in the adjectives, between persuasion and emotionally-laden word choice. Strategically, the use of material processes might be more persuasive. But culturally, if this text is to serve as a part of the cultural framework for lululemon, then it is important that concepts of emotionality and consciousness are also communicated. As a connection with yoga is a foundational part of the company's culture, product-base, and operations, it follows that the mental processes will play a role in the manifesto ("Our Story"). As yoga connects with thought and emotion, so should the manifesto.

#### **4.2.3.3 Behavioral processes**

Behavioral processes are characterized by "behaving," a category which semantically bridges the material and the mental processes (Simpson 2004: 23). These are embodied by "physiological actions," and "processes of consciousness as forms of behavior" (Simpson 2004: 23). In this category, the participant is the "behavior" (Ibid.). In the case of behavior processes, as opposed to material, "the action must be experienced by a single, conscious, being" (Simpson & Mayr 2013: 67). Behavioral processes link to the most basic action of life, including the act of *living* in itself. In the manifesto, these verbs include *live, survive, reproduce, sweat, regenerate, wake up, work, change, breathe, flow*, where *live* appears four times as a behavioral process. The importance of action, as discussed in the material processes section, continues to be relevant in the contemplation of behavior. In a way, this

category communicates a deeper sort of action, as it is a reflection of the physiological needs and phenomena. Grouping these verbs, one principal theme emerges which is that of existence: *live, breathe, wake up, survive, reproduce*. The presence of this type of verb phrase shows an emphasis on consciousness of the day-to-day, innate experience of life, and a reflection of the yoga ideal of enhanced awareness and a connection with the natural. In tenet twenty-three of the manifesto, an example of the behavioral processes can be found, where readers "breathe deeply and appreciate the moment" (Annex II). Semantically, there is a connection with physiology as breathing is a biological necessity to be alive, but culturally, there is a connection with lululemon's yoga aesthetic as yoga has participants focus on breath as a conscious experience connected with being alive. Additionally, the repetition of *live* in "living in the moment" especially transmits the message of encouragement of recognition of life as an active process, instead of a mere existence (see Annex II). These are lululemon's cultural values expressed through the verb phrases of the manifesto.

#### **4.2.3.4 Relational processes**

The next category for the verbal phrases is relational processes. Relational processes are "processes of 'being' in the specific sense of establishing relationships between two entities," made up entirely in this text of the verbs *be* and *have* (Simpson 2004: 24). Simpson further divides relational processes into two more groups, which differ in their conception of 'being': attributive and identifying, where the attributive processes "express a quality, classification or a descriptive epithet," as observed in "mediocrity is as close to the bottom as it is to the top," and the identifying processes are not about ascribing or classifying, "but defining in such a way that *x serves to identify the meaning of y*," such as in "children are the orgasm of life." (Simpson & Mayr 2013: 68; Annex II).

Many of the assertions the manifesto makes as fact fall in this category of verb phrases. According to Simpson and Mayr (2013: 113), the use of the verbs *be* and *have* in the present tense can be employed to present ideology as facts, even though it could actually be reflecting an opinion. These verbal phrases are found primarily in the declarative sentences of the text, and while the use of *will* and the future tense can be construed as slightly less assertive (Ibid: 114), the majority of the sentences in the corpus are present indicative. In the parts of the manifesto using relational processes to express lululemon's ideas, there is a high use of unequivocal language. While some of these uses can be considered parts of shared

knowledge or experience, such as "life is full of setbacks," others are very specific, like "stress is related to 99% of all illness" (see Annex II). This represents a departure, but possibly strategic deviation, from the knowledge on persuasion. It has been found that strategic ambiguity can play a positive role in organizations. "Ambiguity, for example, helps to build consensus on abstract goals, such as a mission statement, while simultaneously allowing for individual interpretations of these goals" (Hosman 2002: 377), and in this way unequivocal language could be seen as possessing less persuasive influence due to its increased exclusivity. However, as this text is not only to create company culture internally, but also to extend those values to the wider community, it's possible that this exclusivity, as expressed through the unequivocal language, is a strategy for a more cohesive company culture. By disallowing for the "individual interpretation of [its] goals," lululemon has greater control over the transmission of its cultural values (Ibid.).

#### **4.2.3.5 Existential processes**

The least frequent, and last category of processes found in the manifesto is that of existential processes. These are very closely related to relational processes, and "basically assert that something exists or happens" (Simpson 2004: 25). In the lululemon manifesto, the use is restricted to express a sort of maxim, for example in the second sentence of "this is not your practice life. this is all there is" (Annex II).<sup>9</sup> In this category, as in the last, the content of the message is asserted as a fact. In this case, lululemon's cultural values are again communicated in unequivocal languages. However, the semantic content presents meaning congruent with lululemon's cultural values: the reinforcement of the importance of living actively and consciously, "being in choice," is reinforced here.

#### **4.2.3.6 Verbalisation processes**

The last category is verbalisation processes, which accounts for the processes of 'saying' and whose corresponding participatory roles are the "sayer" who produces the speech, the "receiver" to whom the speech has been directed, and the "verbiage," which refers to what was said (Simpson 2004: 24). While the manifesto is certainly *saying* a lot, the total absence of the verbalisation processes among its verb phrases communicates something as

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<sup>9</sup> Capitalization is consistent with the tenets appearance in the lululemon manifesto. See Annex IV.



well. On the one hand, the lack of *saying* in the manifesto is culturally fitting in a framework where action is valued above words. So, to create and also enforce that value, the manifesto itself lacks that speech structure.

On the other hand, however, much of what lululemon is saying through this text could be communicated through the verbalization process. For example, in the statement above about stress, the content could be relayed by saying "Studies say that stress is related to 99% of all illness," or "Doctors tell us" or "Gurus suggest" or even, "We at lululemon claim" By not transmitting the message through this method, lululemon has made a stylistic choice, one fitting with their culture, but also on that has implications of a statement of a fact intended to change the behavior of the message's receiver. Throughout this text, both the "sayer", presumably lululemon athletica, and the "receiver", implicatively *you*, are secondary to the "verbiage", and in this way, lululemon highlights the message itself, placing a premium on the content as its means of transmitting its values.

#### **4.2.3.7 Verb repetition**

Among all the verbs, the most repeated in the text are *do* (7), *live* (5), *listen* (3), *know* (3), and *be* (15). Repetition is significant for analysis of the message and its transmission and effectiveness. Repetition lends cohesion to the text as the function intensifies the meaning (Simpson & Mayr 2013: 112). In this way, the meaning of the content is more effectively communicated. However, this repetition not only serves to create consistency, but can also be a tool for persuasion. Fowler (as quoted in Simpson & Mayr 2013: 112). has referred to this "dense wording of a domain as 'overlexicalization'" which he "considers to be a pragmatic strategy for encoding ideology." He proposes that by focusing on overlexicalization, one can discern "a certain (ideological) preoccupation on the part of the writer(s) with an issue" (Ibid.). Given this strategy, the verbal repetition lululemon uses in the construction of their manifesto exposes what is fundamental to them, and to the extent that the manifesto is an expression of their culture, what behaviors or actions the company values. In the combination then of the most repeated verbs, it's possible to assemble a story of the ideology lululemon espouses: *live*, as being alive is a primary condition, but don't just exist, you must *do*, take an active role and participate consciously in your interactions with the world around you, by being aware of and sensing it through *listening*, and improving your existence through

*knowing*, through the pursuit of knowledge, for example by coming to *know* about life by *listening* to the message in the manifesto, and *doing* what it suggests.

#### **4.2.4 Yoga cultural connections with the lululemon manifesto**

The lululemon website shares with its community that its "love for yoga runs deep; it rejuvenates our body, calms our mind and it's at the very core of who we are" ("Our Story"). Yoga is at the center of lululemon as can be observed through its daily practice in stores, on retreats; it was the activity the company first produced clothing for and, and that knowledge of which is even a requirement for the CEO. The manifesto, as a reflection of the very core of lululemon's identity structurally reflects that deep connection with yoga. While Swales and Rogers (1995: 231) discuss the normal use of the plural personal pronoun or reference to the group identity in this manifesto, there is only one use of *we* and no references made to *the collective* or lululemon. Instead, in a significant number of sentences of the manifesto, the actor is *you* or is implied to be *you* in the case of the grammatically imperative sentences as discussed above. This imperative style is neither typical of mission statements in general, nor does it seem to support one of the foundational principles of creating a company culture to allow corporate leaders to distance themselves from a more authoritarian style of management (Alvesson 2002: 8). However, this style is a justified cultural-fit for lululemon in that it imitates the communication involved in the practice of yoga itself.

In the practice of yoga, the most typical structure is for a class to be led by an instructor. Class typically opens with a meditation in which certain knowledge or philosophy is shared by the leader and this sets the theme of the class. The instructors often encourage students to set an intention for the practice that day. Throughout the class, the instructor gives a series of orders telling the students which poses to do. These are sometimes followed by an explanation of the benefit of this pose to one's body and mind. For example, an instructor may say, "extend from the pelvis down the legs and curl your heart to the sky. Extend up to the top arm. Lean back. So, when we receive this knowledge that allows us to grow it just feels yummy. To grow is participating in life" (Rothstein, 32:47).<sup>10</sup> This is comparable to "Breathe deeply and appreciate the moment. Living in the moment could be the meaning of

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<sup>10</sup> This refers to the minute of the video of a yoga session listed in the bibliography as "Rothstein, David" and found at this link: <https://www.youtube.com/watch?v=aZyuvVPDLfk>

life" (see Annex II). Also, observable in many yoga sessions is the insertion of advice and information between pose instructions, such as in this example:

Spread your toes and feel the foundation. You want to really stay open and connected to everything that can't be known because in that is also what you already do know. So, from that, draw up the legs. Energize the legs, and pull the energy into the pelvis [...]" (Rothstein, 25:19).

In the manifesto, the combination of sentences demonstrates this dynamic: "Take various vitamins. You never know what small mineral can eliminate the bottleneck to everlasting health." "Listen, listen, listen, and then ask strategic questions" (see Annex II). Grammatically, imperative and declarative sentences are mixed in yoga instruction much like in the manifesto. Pragmatically, there is a combination of orders given, followed by advice or information that explains the benefits or justifies what the hearer is being told to do. Semantically, there are also similarities between the language of yoga practice and that of the lululemon manifesto. Each is communicating in order to incite a change in behavior, not just to share the information.

Not just the structure of the manifesto is reminiscent of a yoga session, but the words chosen to express the company culture also have a relation to concepts in yoga. In the verbs of the manifesto, verbs are found that are frequent in the practice of yoga, like *know*, *appreciate*, *trust*, *flush*, *allow*, *listen*, *eliminate*, *visualize*, *hold*, *inhale*, *regenerate*, *breathe*, *flow*. This type of language helps to construct the lululemon identity, building its culture on a connection with yoga through word choice. Also, among the nouns of the manifesto, there are many commonly used in yoga: *the moment*, *water*, *body*, *brain*, *power*, *peace*, *stress*, *health*, *setbacks*, *success*, *outlook*, *reflection*, *meaning*, *effect*, *thought*, *ocean*, *air*. By associating the company with the same concepts yoga is associated with, the culture can extend beyond the company itself through this connection. Yoga is an ancient practice, respected by and familiar to many people. Lululemon's cultural value of connection with the community is supported by this tie to yoga as it unites a larger group of people around these concepts. In the creation of culture, lululemon has an opportunity to establish and extend its company culture without further production of unique material by way of its relation with an already well-established practice, yoga, and the connotations attached to it. This phenomenon exhibits the process of cultural diffusion, as lululemon borrows ideas and behavioral patterns from one culture and incorporates them into its own, in this way benefitting from the yoga way of life.

Through the lexical-semantic analysis, the company's communicative strategies in establishing a company culture are made clear through the verb types it employs to express actions, the values it transmits through the semantic groups of primary and secondary concepts, and the similarities in expression the manifesto shares with yoga. All of these choices work together to create coherence in the text, and in so doing, to transmit a clear ideology that inspires agency and action among its readers.

## 5. Pragmatic analysis of the lululemon manifesto

Pragmatics is "the study of the principles that regulate the use of language in communication," taking into account "both the use of a concrete utterance by a concrete speaker in a concrete linguistic situation, as well as its interpretation by the addressee" (Escandell 2006: 15-16).<sup>11</sup> Pragmatics goes beyond a purely grammatical study by "taking into consideration extralinguistic factors that determine the use of language" (Ibid.: 16). The producer of language and its receiver are the two actors, the latter holding the responsibility of not only hearing or reading the communication, but of interpreting the message to arrive at the meaning. For analysis of a text, a pragmatic approach is necessary to find the "non-conventional meaning," since language cannot always be regarded as a code where the signifier and the signified share a simple and direct relationship as "words can have a different value than that which was assigned to them by the system" (Ibid.: 17). This occurs, however, inside of the realm of acceptability, depending on the speaker and the communicative context. Pragmatics accounts for the difference between "what is said (between the literal meanings of the words that are pronounced) and what one wants to say (the underlying communicative intention) and the fact that the existence of this difference doesn't necessarily constitute as an obstacle for communication" (Ibid.: 19). This gap doesn't obstruct communication due to addressees "hav[ing] developed complex inference mechanisms that work automatically in order to allow [them] to recover what our speakers wanted to say from what they really said" (Ibid.).

This interpretation is based on extralinguistic factors that play a role in the act of communication. The pragmatic approach of analysis of the language of lululemon is pursued since the theory takes intention into account, "which is explained based on the fact that all discourse is a type of action" and "tries to discover the attitude that is behind a specific act, [...] the intentionality of the acts and the decisions" (Escandell 2006: 36). This analysis of lululemon's communication considers the motivation behind it, and in this way furthers the discovery of the ways the company has used language to create its culture. When a speaker produces an utterance, he or she is using language with a specific intention that is a strategic decision about how the objective can be achieved upon receipt. This is important to this analysis in that "even a writer, who doesn't know her possible receptors or have them

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<sup>11</sup> All quotations extracted from Escandell 2006 have been translated from Spanish into English by the author of this research.

physically present, creates an ideal image of the type of persona she would like to direct her work to, and constructs a model of the addressee" (Ibid.: 29). In lululemon's case the primary addressee is unknown on a personal level and is not physically present, but is clearly defined, in the respect that its message is written for employees, customers, or other potential members of the lululemon community. So, a pragmatic approach provides the framework to analyze the company's decisions in its linguistic expression made according to its intention and audience.

In order to go beyond the text, this analysis will be based on the theory of Speech Acts (Searle) to interpret the difference between what is literally expressed and what is pragmatically implied. Based on the initial theory of Austin, that speakers can "do things with words," Searle's theory builds on the idea of speech as action by systematizing the types of things people can do through speech. He theorizes that, in an utterance, the speaker is performing at least three different kinds of acts: a) utterance acts, "uttering words (morphemes, sentences)," b) propositional acts, "referring and predicating," and c) illocutionary acts, "stating, questioning, commanding, promising, etc." (Searle 1969: 24). In performing an illocutionary act, the speaker's intention is to "produce a certain effect by means of getting the hearer to recognize his intention to produce that effect" (Searle 1969: 45). This expands the account of meaning by including the addressee's participation and not defining it strictly by the literal content of the utterance. The receiver must understand the meaning of what is being communicated in the illocutionary act. This effect is what Searle refers to as the perlocutionary act, "the notion of the consequences or *effects* such acts have on the action, thoughts, or beliefs, etc. of hearers" (Searle 1969:25). So, in the case of lululemon, the manifesto is communicated through a series of utterances containing the company's values with the intention that the addressee respond to it by adapting her values and actions to correspond to those expressed by the company. However, since this intention must be interpreted and is not in every case literally expressed, there are other extralinguistic factors that influence the success of the company's illocutionary act.

The context of the sentence is crucial to interpreting the type of speech act employed. Out of context, the frame for interpretation is lost. So, considering the manifesto as a body of sentences, the intentions of the sentences that make up each tenet can be analyzed. While there is some grammatical diversity among the utterances of the manifesto, which employs declaratives, imperatives, and interrogatives, the illocutionary force of the tenets is to cause the reader to be convinced to change her behavior. While a grammatical approach limits analysis in that it "breaks or fragments into sentences what an speaker considers a whole"

(Escandell 2006: 30), a pragmatic approach uses the manifesto as a discursive unit and allows the body as a whole to provide a context for interpretation of the individual tenets and for classification of the type of speech acts employed.

According to the Speech Act Theory, all utterances can be classified into one of the five types of speech acts: assertives, directives, commissives, expressives, and declarations (Searle 1976: 10-15). These classifications of illocutionary acts are based on twelve "dimensions of variation," though there are three principal ones: differences in point or purpose of the type of act, the direction of fit, and expressed psychological state (Searle 1976: 2-4). The point or purpose of the act is related to the intention, in that it refers to the reason that a speaker speaks. For example, "the point or purpose of an order can be specified by saying that it is an attempt to get the hearer to do something" (Ibid.: 2). The direction of fit dimension illustrates the difference between the reality and the utterance and whether it strives "to get the words (more strictly-their propositional content) to match the world," or "to get the world to match the words" (Ibid.: 3). The psychological state dimension refers to the sincerity condition of the act, its sincerity condition, which differs depending on the illocutionary point of each utterance. While Searle refers to these three as the most important, additional dimensions that are relevant to this research are the force with which the illocutionary point is presented and the status of the speaker and hearer (Searle 1976: 5).

As a result of analysis, all of the tenets have been categorized as directives, although they vary in degree of force. Directives are speech acts whose intention is to cause the hearer to do a particular action; this is the purpose of the act. This type of speech act is employed commonly in requests, commands, and advice. In this type of speech act, the direction of fit is from world to words, meaning that the intention is to alter the present reality to match that which is expressed in the utterance. According to Searle, the "direction of fit is always a consequence of illocutionary point" (Searle 1976: 4). In the case of the directive, the psychological state dimension means that the speaker must want the hearer to do some action. I have classified the tenets, and the manifesto as a whole, as a directive as it meets with the requirements of those three dimensions in illocutionary point, direction of fit, and psychological state. Some of the tenets are direct speech acts, in that their illocutionary point - to get the hearer to do something- matches their grammatical counterpoint - the imperative. However, not all of the sentences that make up the manifesto are imperative. These other represent indirect speech acts, or "language uses in which the speaker wants to say something slightly different from what she literally expresses" such as is the case when "an utterance performs a speech act that is different from what its linguistic form would expect" (Escandell

2006: 72). Within the context of the manifesto, an expression of belief and a call to action, the intention of the indirect speech acts can be interpreted as directive just as the grammatically imperative tenets can, as this communication seeks to shape the behavior of the lululemon community by establishing a culture among them.

As mentioned above, not all of the directives share the same strength. This variance in force corresponds to Searle's dimension regarding the strength with which an illocutionary point is presented, where he theorizes that "[a]long the same dimension of illocutionary point or purpose there may be varying degrees of strength or commitment" (Searle 1976: 5). In the manifesto, this means that while all tenets are classified as directive speech acts that doesn't mean they contain the same force, in that some may merely hint or suggest, and others may order or command, while all sharing the same essential illocutionary purpose.

In the last of the dimensions to be discussed here, the difference in the status of the speaker to the hearer is especially relevant in this research since the context of these communications is within the work world. Searle posits that while a general asking a private to clean up the room is most likely a command, a private asking a general to do the same would be a proposal or request. (1976: 5). In the context of the manifesto, it is the company directing the speech toward its hearers, which are twofold: its employees and its clients. In the case of the employees, the status difference of boss-employee plays an important role in the interpretation of how the tenets are directive speech acts as keeping their employment involves being "a culture fit" and following company principles. Once again, Hofstede's power distance index can be applied to observe that those who make the culture are those who are giving orders; in fact, it is in this way the company is establishing the culture. The power distance between the addresser and the addressee is a nonlinguistic factor that intensifies the illocutionary point of the communication. For the client, the company's communication may have less force based on status, however this also depends on whether the client aspires to form part of the lululemon community,<sup>12</sup> in which case, the status difference would be akin to a group leader and a member. Moreover, to the extent that the manifesto imitates the speech patterns of a yoga session, the status difference could also be characterized as that of instructor-student. The appropriation of yoga culture as a projection of company culture can lend authenticity to the creators of the manifesto as a class of guru and those ascribing to the tenets as disciples. In all of these cases, there is a pronounced status difference between speaker and hearer.

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<sup>12</sup> Aspiration towards the formation of a lululemon community from a client perspective is a real phenomenon observed among customers of lululemon, who refer to themselves as "lemonites."



When the illocutionary force of an utterance is to cause someone to do something as a result of that utterance, persuasion becomes an important aspect, as the hearer must recognize that the intention is to command, and then make a decision whether or not to do what is being ordered and in this process "getting the collaboration of the addressee is one of the fundamental tasks" (Escandell 2006: 141). This is affected by the influence of the status dimension discussed above when the difference between the speaker and the hearer is significant (Searle 1976: 5). The concepts of persuasion, as a perlocutionary act, and courtesy, as a social constraint, are relevant to this study. Rhetorical strategies can be used to convince the hearer to transition from receiving the utterance to performing what was commanded therein, but in order for them to be effective the petition must be construed as polite.

Politeness can be conceived as " a set of social rules, established by each society, that regulate the appropriate behavior of its members, prohibiting some conducts and favoring others" (Ibid.: 142). Commands must be made in such a way that they fit within the hearer's realm of what is polite, and in a way that is appropriate to the context of the situation, and so in this way they are socially constrained since they must be a part of the favored conducts to be accepted. In order to achieve a specific objective through communication, "it's logical to think that the appropriate use of language is a determining factor in the success of the pursued objective" and accordingly, courtesy can also be conceived as "a set of conversation strategies" (Ibid.: 144-145). The use of imperatives in the manifesto makes the incorporation of courtesy an important factor to assess in the analysis of its communicative objectives. In the English language, the imperative form is employed less often than other strategies when the intention is to have someone do something. This is based on a conception of politeness that dictates that ordering someone to some action using an imperative can be less acceptable. So, if the manifesto is in fact a directive speech act, then the conversational strategy of politeness influences the literal expression of the propositional content.

Finally, the composition of the body of text itself is important to the analysis of the lululemon manifesto. The manifesto is an image composed of many sentences, as can be observed in Annex V. While I refer to certain tenets by a number, this is merely for identification purposes and these numbers, as seen in Annex II, have been arbitrarily assigned and so their order does not reflect their importance within lululemon's culture, nor any intention of lululemon to provide more relevance to some over others. However, in an observation of Annex V, while there is no evident established order, by way of number, there are other factors that lead to the importance of the message of some tenets over others: text

size, text orientation, text intensity, capitalization, and punctualization. Additionally, this body is not a concrete set of ideas. As discussed in another section of this research, the manifesto is an evolving collection in which the elements are not permanent. So, while some tenets may have been present since the inauguration of the company, others have been rotated in and out as a reflection of change in culture. The total list of tenets in Annex II is a compilation of those sentences currently forming part of the manifesto, as well as others that are no longer present.

Though the majority of the forty-two sentences that make up the manifesto are declarative in nature (twenty-six, as opposed to the fifteen imperative sentences), many of those declarative sentences are performing an imperative illocutionary act. An interpretation of the pragmatic message of each of the twenty-nine tenants results in an illocutionary force that is invariably directive. Below, is a list of the lululemon manifesto, which can be found in Annex II in its full version, in which I either note that the tenet is grammatically imperative, or if this is not the case, give the pragmatically imperative message of the original content. Those tenets in the first column are solely composed of or contain a sentence that is grammatically imperative and so constitute direct speech acts. Those tenets in the second column are not expressed using the imperative. However, the second column reflects the interpretation of the tenet taking into account the illocutionary force and the propositional content of each.

**Table 1: Pragmatic Interpretation**

<b>Imperative</b>	<b>Imperative Interpretation</b>
Tenet 3	Tenet 1 Elevate yourself from mediocrity to greatness.
Tenet 4	Tenet 2 Focus on the present moment.
Tenet 8	Tenet 5 Have children (even if you don't think you want them).
Tenet 9	Tenet 6 Have 10-15 friends.
Tenet 10	Tenet 7 Exercise every day.
Tenet 11	Tenet 12 Overcome setbacks.
Tenet16	Tenet 13 Have a positive outlook on life.
Tenet 18	Tenet 14 Live consciously.
Tenet 21	Tenet 15 Establish priorities.
Tenet 23	Tenet 17 Live to the fullest.
Tenet 24	Tenet 18 Be active in combating stress.

Tenet 25	Tenet 19 Do not envy.
Tenet 26	Tenet 20 Prioritize personal relationships above the pursuit of money.
Tenet 27	Tenet 29 Act in an environmentally-conscious way.
Tenet 28	

In order to pragmatically analyze the tenets of the manifesto, I will divide this body of text into three categories: Strictly imperative, Combination, and Alternative formulation. These categories are based on the grammatical classification of the sentences that make up each tenet, and will serve as a means of interpretation of the communicative content through method of delivery.

### 5.1 Strictly imperative category

These are the most clear for interpretation as their illocutionary force is grammatically apparent. These tenets are categorized by containing a single grammatically imperative sentence. Here, the instructions are given plainly using the imperative to perform a directive; the form of the utterance aligns with the illocutionary force and so they are direct speech acts. In these tenets, the company is straightforwardly commanding the manifesto's readers, principally its employees and customers to do certain things. These represent the minority of the tenets of the manifesto, five of twenty-nine, and this can be explained in two ways. While the connection with yoga culture provides lululemon the permissive space in which it can give orders to a recipient who willingly receives them, this is still not the most polite way to instruct someone to do something. Cultural perception of politeness in the English language leads to the formulation of most orders as requests using politeness words like *please*, suggestions, conditionals, or as questions. So, the imperative directive is the least common strategy because it is the least accepted in society at large, and so it is not the most successful or appropriate way to "avoid or mitigate conflicts" when the objectives of the addressee are different than those of the speaker (Escandell 2006: 145). This conflict is inherent in the extralinguistic context of the manifesto as it is suggesting a change from the way people conceive and act within their world, to one in accordance with lululemon's culture. An overwhelming proportion of imperative directives would exude a domineering attitude instead of one of sharing in enlightenment. So, the grammatical imperative is not employed to obtain the most dramatic changes communicated in the manifesto.

A second explanation for the minority of the strictly imperative expression could be that the rhetorical structure of a grammatically imperative directive speech act is weaker than others as it lacks additional support of persuasive elements to reinforce the command, such as those which can be observed in the combination category. The case of tenet nine, however, demonstrates how the complement "to regenerate your skin" provides support by granting a purpose for the action should one choose to follow this order to "sweat once a day." However, these tenets do communicate the intention in the most expedient way as the interpretation burden on that part of the speaker is reduced through its more simple structure. Additionally, these strictly imperative sentences establish a basis on which the communicative intention of the manifesto as a whole can be analyzed. In these two ways, the structure aids the company by establishing a shortcut towards the creation of the company culture.

**Table 2: Strictly imperative tenets of the manifesto**

8. Do one thing a day that scares you.
9. Sweat once a day to regenerate your skin
10. Listen, listen, listen, and then ask strategic questions.
18. love, dance, sing, floss, and travel!
25. Don't trust that an old age pension will be sufficient.

Through this category, the analysis reveals that direct speech acts are present in the manifesto as tenets that use the grammatical imperative to relay their illocutionary force. This style of expression is the least common due to the restriction of politeness on use of direct imperatives, as well as a weaker rhetorical impact, but existent mostly due to the shared cultural space between the company and yoga.

## 5.2 Combination category

The tenets classified under the combination category are those, which are composed of at least two sentences, one of which is grammatically imperative. This category accounts for a third of the tenets. This combination of mostly declarative, but also interrogative, sentences with one that is grammatically imperative serves various purposes. By embedding the imperative in a larger context it softens it, making it more acceptable in terms of politeness. Primarily, the combination of the sentence types serves a rhetorical purpose in that the non-imperative sentence supports the imperative by providing information used to

persuade and achieve the action petitioned in the directive speech act. In some cases, the non-imperative provides the condition for the solicited behavior. This is usually when the non-imperative sentence precedes the imperative, as can be observed in tenet sixteen, twenty-one, and twenty-seven. While in others, the non-imperative acts as the justification or explanation of the order, usually when the non-imperative sentence follows the imperative, as seen in tenets three, four, eleven, twenty-three, twenty-four, and twenty-six. Finally, there is one case of a suggestion, in twenty-eight, where the grammatically imperative sentence contains two directives, and the sentence in combination provides a solution for where those behaviors that the manifesto orders could be carried out. All of the tenets in the combination category reflect a strategy fitting with the social constraint of relative courtesy, which "allows us to measure the appropriateness between the utterance and the level of social distance between interlocutors" (Escandell 2006:150). While they contain "orders," which Leech concludes "are inherently impolite," they are placed in combination with another element which helps to prove "the benefit that completing the action will supply the addressee" (Leech 1983 quoted in Escandell 2006:150), making them less so.

Those tenets in which the non-imperative sentences precedes the command show the way in which the first sentence is providing the context or the condition for the behavior change that is solicited. In the case of tenet sixteen, "Have you woken up two days in a row uninspired? Change your life!," the interrogative is used to inspire personal reflection and to prove a point as a rhetorical device, and does not actually solicit information from the reader. If, upon reflecting, that condition is met, then the action, *change*, should be carried out. This differs slightly from the structure observed in tenet twenty-one where the preceding sentence establishes the condition that requires the action. But, at the same time it reinforces the message of sixteen. The condition provided by the first sentence is that the world is changing fast and waiting to change will put one behind. This expressed reality provides the context and builds the directive's message, which is for immediate action, expressed three times through a repetitive, exclamatory, imperative to "DO IT NOW!" In these first two, the use of exclamatory is observed in conjunction with two directives: to change and to do. This emphasis supports the overall directive nature of the manifesto as a whole in that really what the company is asking of its employees and customers: *to change* their behavior so as *to do* what is communicated to them. It is the supposed benefit to be derived from completing these actions that "while imply[ing] some type of cost to the addressee," a situation that "enters into conflict with politeness," allows lululemon to appropriately and politely communicate its directives (Escandell 2006: 150).

In the sentences in which the non-imperative follows the imperative, usually the following sentence justifies the action requested by the first. In this type, the justifications range from scientific, to future-oriented, to conceptual. While "directive speech acts [...] can threaten the balance in social relation," the justification that follows heightens the perception of benefit on the part of the addressee and therefore allows for a more direct approach to be used within the realm of politeness (Escandell 2006: 152). In tenet four, the imperative to drink fresh water is justified and supported by the espoused benefits of water for its toxin-eliminating power and positive effect on one's body and brain. In this example, the directive is supported by scientific-like elements. However where a negative imperative is used to desist the use of chemicals in the kitchen, in tenet three, a prediction of the future is used to persuade the reader towards the behavior, even though a scientifically related fact about chemicals' properties and effects on humans could have been employed. So, the combination leads the reader to not use cleaning chemicals because they have negative effects on humans if used in the kitchen although that isn't directly communicated. Here, the reader must make use of "complex inference mechanisms that work automatically in order to allow us to recover what our speakers wanted to say from what they really said" to establish the relationship between what was expressed (Ibid: 19). The lack of conjunctions in the tenets of the combination category to express cause, the use of separate sentences to pragmatically imply it, and a reliance on the interpretation of the reader is a strategy used throughout. Rhetorically, this is effective since readers are more readily convinced by self-supplied information making this form of expression more persuasive (de Beaugrande & Dressler 1981: 8). Stylistically, the lack of nexus in the manifesto maintains its dynamic nature and yoga-esque quality. Also, the structural simplicity allows the directive message to be communicated more clearly and not weighted down by more cognitively complex linguistic constructions, which can make the message more difficult to interpret (Ibid.: 34). In tenet twenty-three (see Table 3), which is an example of the more conceptual justification, the causal nexus can also be observed between the two sentences of the tenet. The double imperative "to breathe" and "to appreciate" should be carried out *because* those actions might lead to "the meaning of life," a more conceptual, and intangible justification for the directive.

The last type is a specific suggestion, which makes a reference to a specific place relevant to the company's history and operations, as well as its culture: Vancouver. This tenet, number twenty-eight is most similar to the strictly imperative in that here the directive uses a pair of imperatives to instruct the reader in her behavior. Like those in the strictly imperative category, this tenet does not set a condition or give an explanation or justification,

it tells the reader to do something and then gives an example. By setting Vancouver as the example, the manifesto establishes the city, the birthplace and home of lululemon, as the ideal place to live and suggests readers live there or in a place like it.

**Table 3: Combination tenets of the manifesto**

<b>3.1 Imperative in first position</b>
3. Do not use cleaning chemicals on your kitchen surfaces. Someone will inevitably make a sandwich on your counter.
4. Drink FRESH water and as much water as you can. Water flushes unwanted toxins from your body and keeps your brain sharp.
11. Write down your short and long-term GOALS four times a year. Two personal, two business and two health goals for the next 1, 5 and 10 years. Goal setting triggers your subconscious computer.
23. Breathe deeply and appreciate the moment. Living in the moment could be the meaning of life.
24. Take various vitamins. You never know what small mineral can eliminate the bottleneck to everlasting health.
26. Visualize your eventual demise. It can have an amazing effect on how you live for the moment.
28. Live near the ocean and inhale the pure salt air that flows over the water (Vancouver will do nicely)
<b>3.2 Imperative in second position</b>
16. Have you woken up two days in a row uninspired? Change your life!
21. The world is changing at such a rapid rate that waiting to implement changes will leave you 2 steps behind. DO IT NOW, DO IT NOW, DO IT NOW!
27. The conscious brain can only hold one thought at a time. Choose a positive thought

Throughout the combination category, again the expression of the directive speech acts is constructed according to politeness and rhetorical strategy. The combination of the imperative command with a justification or a condition demonstrates the potential benefit a change in the receivers behavior would provide for the receiver, making the expression more polite on the part of the producer. Additionally, these additional sentences paired with the tenet increase the persuasive potential of the direct speech act by providing arguments to support the solicited actions.

### 5.3 Alternative formulation category

The tenets categorized under alternative formulation are mostly composed of single declarative sentences, although some contain two. Totalling fourteen, this category is the largest and accounts for about half of the tenets. For the pragmatic analysis of these tenets

categorized under the alternative formulation, the context is especially important. Given their distinct grammatical composition, many of them could be construed as exerting distinct illocutionary forces, performing the speech act of assertion for example. These alternative formulations could be seen as intending to express a belief about something since they do in fact express beliefs, however that is not their illocutionary force when evaluated in the larger context of the manifesto. This category is made up of tenets performing indirect speech acts. This manifesto forms an important part of the lululemon company culture as it expresses the type of behavior the company values, while shaping that same behavior through its directive acts. The public image which lululemon wants to create and maintain, its *face*, and its simultaneous intention to shape behavior are important factors in the evaluation of the tenets of alternative formulation, since "politeness strategies are derived from the necessity of saving face" (Escandell 2006: 154). When read as a whole, it becomes apparent how these tenets, mixed with the other strictly imperative and combination tenets, also serve the same purpose: to get the reader to do something. However, they do so in a way that functions within what is socially appropriate. The use of the grammatical imperative is not further extended due to the social constraint of politeness, "which becomes the principle that justifies the use of indirect forms" (Ibid: 152). Accordingly, while these are not direct speech acts, each of the tenets in this group can be translated into a strictly imperative message as above in Table 1. This reflects a strategic choice since a manifesto composed entirely of tenets with grammatical imperatives, direct speech acts, wouldn't be as acceptable to the reader as it would seem to be overly commanding and therefore not as persuasive, or successful in fulfilling its communicative goal.

Principally, this category serves to reinforce ideas previously implanted elsewhere by repeating similar commands in an alternative formulation; it is repetitive ideologically without literally being so. While in the other categories open and direct strategies are employed, this section includes directives that avoid "face-threatening acts" by employing an "off record" strategy (Escandell 2006: 155,158). In this way, lululemon can continue to communicate its directives but "dissimulate its real intention," which requires the addressee to perform "the task of deciding how to interpret it" (Ibid.: 158). The pragmatic reiteration of the propositional content is also a rhetorical device, which works to persuade through repetition. This echo is also something to be found in the practice of yoga, where a theme is extended throughout the session and reformulated in various ways. One of the principal themes repeated here is to live life fully and consciously, which is found in the combination category in the messages of sixteen, twenty-three, and twenty-six, and pragmatically repeated



in this category in two, fourteen, and seventeen. They repeat the directive on how to live, while also reinforcing it with supporting arguments that doing so will maximize creativity. Notably, the idea of imagining death is repeated in these two categories, where the reader is asked to "visualize [her] eventual demise" and a reference is made to the "ideal tombstone"; this serves to emphasize being alive, and works as a persuasive element to produce behavioral results.

Another directive repetition is found in seven, "a daily hit of athletic-induced endorphins gives you the power to make better decisions, helps you be at peace with yourself, and offsets stress," instructs the reader to exercise everyday, as in the "sweat once a day" command found in the strictly imperative category. While the strictly imperative incorporates a slight justification for the command, in that it will result in "regenerat[ing] your skin," this alternative formulation repeats the command and persuades with additional explanations for why the reader should change her behavior: to make better decisions, be at peace, and offset stress. Further support for exercising, since it leads to offsetting stress, is the directive found in nineteen, which instructs the reader to combat stress. Practically, this message is the closest example of direct marketing of the company's products in that the more exercise one does, the more athletic clothing and accessories one will need. So, if lululemon achieves its intention of creating action among its readers, that they begin to exercise daily, it is also increasing the demand for its products.

Reinforced through the manifesto, an extension of the mission statement, is the company's mission statement itself: "Elevating the world from mediocrity to greatness by creating components for people to live long, healthy and fun lives." The first tenet repeats this message, but in a directive nature, telling the reader to elevate herself from mediocrity to greatness. Through this directive, lululemon converts its own enemy, *mediocrity*, into the enemy of its employees and customers, which joins these parties together in one *collective* working towards the same mission. The means, however, are different and in this the product marketing continues. Lululemon elevates by "creating," or selling, the components that make greatness possible, and the employees and customers must purchase these components on their path to greatness. If the reader follows the directive, and lululemon's intention is fulfilled, then the reader will avoid a "lousy life" to live a "long, healthy, and fun" one, and lululemon will sell more products.

Also repeated in this category are concepts that are recurrent throughout all aspects of the lululemon culture: having a positive outlook and goal-setting. In tenet thirteen, "your outlook on life is a direct reflection of how much you like yourself," the directive is for the

reader to have a positive outlook, a repetition of the imperative expressed in twenty-seven to "choose a positive thought." This emphasis of the mind's influence over life continues in the idea of goal-setting where the maxim expressed in fifteen is a directive to establish priorities, and not allow distractions. This directive echoes tenet eleven's more explicit instructions about exactly how to formulate one's life plan in order to stimulate and activate one's mind.

Finally, this category of the manifesto is composed of directives that give instructions to readers about intimate components of their personal lives: their friends, and their children. To the extent that friends are a less intimate part of one's life, the expression of the directive found in tenet six is also more straightforward: "10-15 friends allows for real relationships." While expressed in a declarative sentence, quite factually, this message has the pragmatic function of telling readers how many friends to have. This tenet employs the off record strategy in such a way that by basing it on expressing generalities, "the addresser can always say that there was no intention to ask something of the addressee" (Escandell 2006: 158). When the directive contains instructions about possibly the most intimate aspect addressed, the pragmatic directive maintains this base of absolute generality, while expressing the propositional content through the most linguistically complex sentence of the manifesto. In tenet five, the directive is expressed through two declarative sentences, which work together to create a metaphor between having children and having an orgasm. A pragmatic approach should be employed to recognize the metaphor, "children are the orgasm of life," since there would be "an anomaly if the utterance were taken literally," a fact that poses a "violation of the principles that regulate conversation and speech acts" (Escandell: 204). However, its interpretation is straightforward given that the following sentence, "just like you did not know what an orgasm was before you had one, you won't know how great children are until you have them," establishes the relationship. In drawing this comparison of previously unknown joy, the pragmatic implication is the manifesto's most significant request of its readers: to have children, even if you think you don't want them (because you really won't know until you do). The most personal of the directives is expressed off record, through metaphor, using a persuasive device to personalize the directive and also "mask or dissimulate the real intention" (Ibid: 158) behind the communication. With this type of propositional content, using a grammatically imperative directive, like "Have children!" would be neither socially acceptable nor persuasive.

**Table 4: Alternative formulation tenets in the manifesto**

1. Nature wants us to be mediocre because we have a greater chance to survive and reproduce. Mediocrity is as close to the bottom as it is to the top, and will give you a lousy life.
2. Creativity is maximized when you are living in the moment.
5. Children are the orgasm of life. Just like you did not know what an orgasm was before you had one, you won't know how great children are until you have them.
6. 10-15 friends allows for real relationships.
7. A daily hit of athletic-induced endorphins gives you the power to make better decisions, helps you be at peace with yourself, and offsets stress.
12. Life is full of setbacks. Success is determined by how you handle setbacks.
13. Your outlook on life is a direct reflection of how much you like yourself.
14. This is not your practice life. this is all there is.
15. That which matters the most should never give way to that which matters the least.
17. The perfect tombstone would read: 'all used up'
19. Stress is related to 99% of all illness.
20. Jealousy works the opposite way you want it to.
22. Friends are more important than money.
29. What you do to the earth you do to yourself.

In this category, the most extensive of the manifesto, indirect speech acts perform as directives in order to cause the reader to do something. However, these constructions do not attribute the directive to the company and in this way lululemon is able to save face and retain an appropriate level of politeness in this manifesto. Most of these reiterate concepts stated more directly in other tenets, reinforcing the company's communicative intention and further transmitting the company culture's target behavior through pragmatic repetition, or express directives that would be impolite as direct speech acts. The company uses the tenets in this category to politely and effectively, though indirectly, change readers' behavior.

In combination, the three formulations work together to achieve lululemon's intention using both indirect and direct directive speech acts to communicate what the company wants its employees and community members to do. The use of different forms of expression is a rhetorical strategy that allows the company to save face and express its commands politely, while still convincingly, so as to persuade manifesto readers to behave in a culturally-fitting manner, which is the desired perlocutionary act.

## 6. The lululemon lexicon

An additional way to study the company culture linguistically is through the unique terminology it uses: its lexicon. Corporate language is an essential part of the creation of company culture. Companies, like societies, express their culture through their unique languages. Rodríguez and Carvajal (2010: 75) describe corporate language as the body of expressions and terms that are used specifically in the business world. A corporate language is defined as a unique, company-specific language, which is an integral part of company behavior due to the significant influence it exerts on corporate identity, both internally and externally, and consequently on the corporate image ("corporate language"). The study of this language, therefore, can give unique insights into the goals, values, and strategies of any given company. Corporate language, like other learned languages, can work both to include and exclude, as the terminology used in the language is "indecipherable to those outside the business world, and even to competitors in the same field of business" (Rodríguez & Carvajal 2010: 76). In this way, the language impedes full communication of meaning with those outside of the corporation. However, it also fosters the feeling of inclusion for those who speak the language and the communicative fluidity that a corporate language supplies has been shown to be "significantly associated with the shared vision and perceived reliability" (Ibid: 77). Through corporate language, the company becomes more unified as trust is built and goals are shared.

Corporate language is an important tool for corporate leadership as shared language allows leaders to shape the company in an unparalleled way. Joel Armenic (2006: 6) writes of the language of corporate leaders that, "[s]haring a language, as we do the language used by CEOs, 'provides the subtlest and most powerful of all tools for controlling the behavior of [...] other persons.'" The language of corporate management is an especially effective way to study corporate language because as Gregory and McNaughton (2004) discuss, they are "the principal communicators" and accordingly, the primary users of this tool. Those in charge of a company choose the words they use "to establish an ideological theme that will assist them in exercising control over their companies" (Armenic 2006: 4). Corporate language then is not only an established means for quicker, more exact communication, but also an ideological vehicle for the companies through which they can create and proliferate their unique company cultures.

The lululemon lexicon is a collection of vocabulary words which are either unique to lululemon, created by the company for use in its internal communication, or words already found in the English language, but whose connotation of meaning have been changed through the way in which they are employed within the company. The unique lexicon attributes to the company's competitive advantage in various ways. According to Chip Wilson (as quoted in Leahey 2013), the founder and previous CEO of lululemon, "lululemon speak" provides the company with "a linguistic abstraction that allows us to talk in a speed that other companies I don't believe can." Communication within a company is crucial to its well being, so it follows that using more exact and specific language would increase both comprehension and save time.

Additionally, having a lexicon attributes to the company culture by establishing ties within itself. Corporate language has been found to "relate considerably to shared vision and trust" within a company (Rodríguez & Carvajal 2010: 77). Speaking the same language is an important cultural bond and so by creating and adapting terminology for use specifically by those who belong to lululemon, that sense of community belonging and culture is amplified. And, as described before, a stronger culture has been shown to increase a company's economic success.

Accordingly, it follows that the company's vocabulary, the unique and redefined terms lululemon uses to communicate is a representation of the company culture. The creation or adaptation of terms reflects a need for their use to express exact meaning within the company. As Matsumoto (1996: 16) defined culture as a set of attitudes, values, beliefs, and behaviors by analyzing the lexicon, the structural components of the lululemon company culture -what processes, customs, values, and ideas make it up- should emerge in the analysis. The words in this lexicon are exclusively nouns. Within the study of lexical borrowing, loan words are overwhelmingly nouns, which are twice as likely to be borrowed than verbs (Haspelmath & Tadmor 2009: 61). This higher rate of borrowing of nouns is partly explained "by the simple fact that things and concepts are easily adopted across cultures" (Ibid.). The fact that the unique vocabulary at lululemon is composed of nouns reflects the conceptualization of company-specific phenomena and solidifies the importance of those concepts within the company culture. This process shows an adaptation of lululemon lexicon users from their host culture to lululemon culture.

Similar to the lexical-semantic analysis of the noun category of the manifesto, I have divided the lexicon nouns into five subcategories: PROCESSES, PEOPLE, INSTITUTIONS, THINGS, and CONCEPTS. This division allows me to analyze each group as a classification of the

components of a culture. The reoccurrence of similar groups in the lexicon shows how coherence between texts works to build continuity of sense, which enables lululemon to transmit cultural meaning, so the division is similar in order to demonstrate this. The GERUNDS category expresses behaviors within the company culture. In the PEOPLE category, the participants in the culture can be found denominated by their roles. The INSTITUTIONS category contains manifestations of the social structure of the culture, and the spaces in which it exists. In the THINGS category, the objects important to the culture show both the tangible items and the value placed on them. Finally, the category of CONCEPTS unveils the culture's attitudes and beliefs.

## 6.1 Processes

The PROCESSES in this lexicon, *onboarding* and *goal-setting*, are words that refer to two of the most central processes in lululemon company culture: getting people incorporated into the lululemon community and educating them about the company, and keeping those employees present and motivated. These are foundational behaviors within the lululemon culture. In the case of *onboarding*, the term is derived from the English idiom "to bring on board," which means "to make people embrace the ideas intended by the leader or agree to join a team or project" (Using English). This term is essential to the company culture because it is representative of the moment of an employee's indoctrination into it, cultural initiation. Moreover, the creation of specific terminology, as opposed to using the standard corporate "training" or "orientation," is significant in the case of lululemon, whose company culture is so notably strong and for that reason could take more than the usual activities and information to make someone embrace its ideas. *Goal-setting*, on the other hand, while maintaining its semantics, is adapted in use within the company to be synonymous with employee motivation. These two terms serve to establish the company culture, by giving a name to two culturally important processes.

## 6.2 People

In the PEOPLE category of the lexicon, the words that are categorized here define the participants in the company culture, those who represent it to the world, in different capacities, and the community as a whole. In business in general, human resources are among

the most important to a company- its board, chief officers, managers, and associates. Also important to a company are its collaborators- suppliers, sponsors, and representatives. Finally, without customers or clients, the business would not be viable. However, as important as these actors may be in all business, most companies do not create unique terminology to refer to them. As expressed in lululemon's core values, an employee must "put people first" (see Annex IV). At lululemon, people are at the center of their mission and accordingly, the terminology created or used to represent them is key to an understanding of the company's culture. The terms of the lexicon categorized as people - *educator*, *guest*, *ambassador*, *holder of the flame*, and *the collective* - reflect the importance the company places on these roles. Of these terms, only one refers exclusively to individuals who are a part of lululemon's payroll.

Perhaps the most used term in PEOPLE is *educator* since this means sales associates and is this position that the majority of lululemon employees hold. A re-definition of sales associate to *educator* allows lululemon to distance itself from the act of buying and selling, and place itself on a more nuanced level of service: education. In the creation of company culture, "the profit motive can be rhetorically problematic [...] since it can appear to conflict with high 'ethical' tone and regard for 'human' values" (Swales & Rogers 1995: 232). *Educator*, as opposed to *sales* associate, helps lululemon to distance itself from profit, and align itself more closely with its mission statement. To the extent that the concept of education can be defined as a process which initiates a person to the means by which she can achieve, this terminology aligns with lululemon's mission, which professes that the company seeks to elevate people to greatness through the creation of products (Peter 2010: 2). However, if there is no one to educate potential customers on the elevation potential of these products than that goal cannot be achieved. In this way, lululemon's company seems more service-oriented than sales-oriented.

Similarly, the term *ambassador* replaces another more sales-oriented term, a celebrity endorsement or sponsor. Ambassador is a word associated with a certain honor of representation and authority- most popularly used in association with diplomacy. In keeping with the theme of disseminating a message, instead of someone endorsing a lululemon product - promoting it through a supposed personal approbation for it- that person serves as a representative of the brand under a name with more positive connotations. This attributes a different level of importance to lululemon brand as something worthy of defense and representation in the outside, not just to be liked because a well-known person also likes the

brand. Culturally, this distinction is important, as the focus is not on selling, but on spreading awareness.

The next term in the PEOPLE category, *holder of the flame*, refers to employees who embody the company culture by achieving its mission statement. These individuals serve as a type of icon for the company among its employees, with merchandise like bobble-head dolls. The term is noteworthy as it is reminiscent of the idiom "carry the torch," which is a rather epic concept used to construct part of lululemon's story: one who leads or participates in a figurative crusade (McGraw-Hill), which in the company's case is a crusade against a mediocre life. This word is an important part of the lululemon lexicon as its creation shows an interest on the company's behalf to reward those who are a cultural fit and who carry the company culture forward, guiding those around them. It places values on representatives of lululemon culture.

The last term in the PEOPLE category, *the collective*, is the term that lululemon uses to refer to its entire community: *educators*, managers, *store support employees*<sup>13</sup>, *ambassadors*, and *guests*. Its existence within the lexicon speaks to the company culture; most other companies do not have a word to refer to this group of people because there isn't a need to refer to all of these people at once. Lululemon, however, fosters a sense of community. This term is essential to understanding their cultural values since it is the term used to refer to all of those who belong to the culture itself. While lululemon's use of *collective* doesn't deviate from its standard English semantics, a collective body, or a cooperative unit or organization, its application in referring to those both employed by and customers of the company is what makes it unique. The term implies collaboration and cooperation, and in its standard application, many times shared ownership. This term's existence and use within lululemon establishes the ideal that all associated with the company are equally a part of its culture, and all are connected.

Noticeably nonexistent in the lexicon is a term to refer to managers. Managing the company, or managing its individual stores is a part of the company's organizational structure, and undoubtedly an important role within the business. However, the absence of unique terminology to express these roles demonstrates that they are not highlighted within the cultural framework. Managers officially have the title of "Store Manager;" however, consider themselves to be educators first (Lehman 2016). An emphasis on community and working together paired with a core value of personal responsibility lead to a de-emphasis of

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<sup>13</sup> These are individuals who work at corporate headquarters.



the role of a manager in lululemon's company culture. *Educating* leads to a fulfillment of the company's mission statement in a way the *managing* does not. This is not a reflection of the structural necessity of managers within the managerial framework, but of the culture. Nevertheless, this does not mean that leadership is de-emphasized. As can be seen through the term *holder of the flame*, being a leader is important when it comes to upholding the cultural ideals of lululemon.

### 6.3 Institutions

Continuing through the lexicon categories, INSTITUTIONS is composed of words that lululemon has created to denominate, and in so doing reinvent, entities that exist within the corporate structure of all large companies. However, the terminologization permits lululemon to highlight the roles intended for these entities instead of allowing employees and customers to attribute any previous conceptions they may have about them when referred to by their standard names. In this category, the cultural environment of lululemon can be conceptualized. These terms include *Guest Education Center*, *People Potential*, and *Store Support Center*, and they refer to Customer Service, Human Resources, and Corporate Headquarters, respectively. In order for lululemon to create and define a culture that is distinct from other corporations, it's necessary for them to differentiate themselves; the creation of new terms for these integral corporate institutions is powerful way to achieve that differentiation.

*Guest Education Center* redefines both the user and the service of this department. Through this term, lululemon is erasing the commercial aspect of customers, as the company is not defining them by their purchasing power. Instead, they are a guest in the store, just as they would be a guest in a home. Another area where this use of terminology can be observed is in the hospitality industry, where customers of hotels and restaurants are referred to as "guests," so much so that this is included in the dictionary definition (Merriam-Webster). However, given the fact that customers sleep or dine in the "store," this term is more natural within the context. But, as lululemon hopes to shift the idea of the store into that of a "community hub" for the collective, this terminology further weaves the lululemon cultural fabric ("History"). Next, in an extension of lululemon's term *educator*, the way that the company's customer service would serve the client is through education. So, the creation of this terminology allows lululemon to construct a linguistic reality more in keeping the

company's culture. However, while "customer service" may be replaced by "guest services" in the hospitality industry, *guest education* in combination produces different results. While the company's website invites guests to contact them with their "burning lululemon-related questions," this is also the place to contact the company about delivery issues, returns, and to express dissatisfaction with the product ("Contacts"). Using the concept of education to describe these processes is again inflating the importance of the exchange and semantically connecting a department usually associated with problems with one of intellectual growth.

Another notable deviation from the normal corporate nomenclature is *Store Support Center*. This institution, as the corporate headquarters can be defined functionally as "the firm's central organizational unit, (structurally) separated from the operating units (business and geographic units), hosting corporate executives and staff, as well as central staff functions that fulfill various roles for the overall firm" (Menz et al. 2013). As discussed in the introduction, the appearance of the idea of company culture as something to rationally and intentionally construct coincided with a time when an authoritarian management style was beginning to be rejected. So, the company culture approach gained popularity, as a softer, and potentially better way to manage. The term *Store Support Center* is in keeping with this idea, and as lululemon has sought to establish a strong company culture, it follows that the corporate headquarters needed a new name. Headquarters, by definition, is "a place from which something (such as a business or military action) is controlled or directed," "a place from which a commander performs the function of command," and "the administrative center of an enterprise" (Merriam-Webster). The standard corporate name for this institution associates it with a vertical management, where orders come from above and community participation is limited, as well as establishing it as the core of the company. By calling the corporate headquarters the *Store Support Center*, it shifts the focus back onto the store employees and gives their function the fundamental role. Instead of headquarters as a place that exists to send mandates down the hierarchical corporate structure, its *raison d'être* is to serve the stores and their employees in all their needs. The resemantification changes the perception of the institution from a directing role to a supporting one. This term works to create a culture in which community and entrepreneurship are valued. At the same time, "corporate" as well as its connotations of "commercialism and a lack of originality" are shed. In a case study of mission statements, a tradition is revealed of companies replacing an association with "corporation" to distance themselves from the idea of "a hierarchical legally embodied entity" (Swales & Rogers 1995: 236). This redefinition of corporate headquarters

allows lululemon to align its image more closely with the creative, interconnected collective than with enterprising moguls (Merriam-Webster).

Last in the INSTITUTIONS category is *People Potential*. This term is used in lululemon to refer to its Human Resources department (HR). By changing the department's title from Human Resources to *People Potential*, Lululemon is not only erasing the negative connection that employees make with the term HR, but also replacing it with a message of positivity and supporting the company's cultural value of the individual making the most of herself. A 2014 study found that fewer than 7% of workers believe that Human Resources is looking out for them (Muller 2014). The department is usually most visibly associated with negative occurrences such as firing, exit interviews, and company disputes, and in this way is often associated with negativity and even distrust among employees (Muller 2014). This sentiment can be dangerous for a company that strives to create community and inspire positivity, especially when perceptions of the human resource management within a company have been shown to positively effect job satisfaction and both directly and indirectly effect the employees' commitment to the organization (Wang and Hwang 2012). So, for lululemon, the resemanticization of the "Human Resources Department" is both culturally appropriate and economically beneficial. As some companies re-name HR " Human Capital," semantically associating the employees more closely with financial commodities than with people, lululemon's approach to a new name is distinctive (Conlow 2014). The linguistic emphasis of *people* in the department title is crucial to the culture construction in a company whose core values involve "putt[ing] people first" (see Annex IV).

## 6.4 Things

In the THINGS category, the vocabulary here can be divided into two product-related and functional. Given that lululemon is a retail company that sells products, it is to be expected that part of their unique vocabulary would be made up of product-related terms: *capsule*, *luon*, *showroom*, and *wow items*. While the ratio of product-related to non product-related vocabulary in the lexicon speaks to the company's focus, these terms specifically do not play an integral role in the creation of company culture. So, I will focus on the remaining two: *asteya* and *pramana*.

*Asteya* is the lululemon word for its anti-theft guide. The term itself is a Sanskrit word that means "non-stealing." It's one of the ten yamas and niyamas of yoga — ethical

guidelines that yogis strive to embody and practice in life. Here, a connection with Sanskrit and the concepts involved in the practice of yoga shows the company's culture through its endeavor to recycle a Sanskrit term, related to the concept of deterring theft, instead of using the term standard in business practice. Most ideas related to yoga have several layers of meaning (Franzen 2013), however, it is important to note that the use of this term in lululemon's culture is a sharp reduction of the word's original semantics and a cultural appropriation used to lend depth to the company's image. As Victor Klemperer discusses, the process of the re-semanticization of words can attribute to a weakening in the meaning as compared to the original term, as well as a "certain loss of dignity" (2001: 93-94). So, while lululemon gains as a company in perception of depth and importance by using a word in Sanskrit that forms a part of revered rules of conduct, the word itself loses meaning in its new application.

*Pramana*, it follows, is also a term borrowed from Sanskrit, whose literal meaning is proof or means of knowledge. In addition, it is the name of the theory about knowledge acquisition methods engaged with by different schools of Hinduism, Buddhism, and Jainism. In lululemon's lexicon, this word replaces what, in other businesses, would be called an Employee Handbook, or an Employee Rulebook. As with the vocabulary categorized under institutions, its apparent how the standard corporate terminology has been substituted by a culturally appropriate term. And, as in the case of *asteya*, using a Sanskrit term allows lululemon to connect to the ancient, the wise, and its yoga-influenced esthetic. Nevertheless, as with many borrowings, an obvious reduction of both semantics and cultural importance can be observed, in the same way described above.

## 6.5 Concepts

For a company whose aim was to construct a strong culture, it isn't surprising that CONCEPTS is the largest category of its lexicon. The terms included in this category are *the Grind*, *manifesto*, *Ocean*, *Duke*, *possibility*, *time integrity*, *winning formula*, and *authenticity*. As some of these terms are discussed elsewhere in this research, I will focus on those others that are important to the construction of lululemon's company culture.

*The Grind* is usually used as a noun phrase to refer to boring work or a routine that is slowly wearing one down. While as a verb, it can refer to a process by which something can be sharpened, and therefore improved, its use is more extensive in the sense of "to reduce" or

"to wear down" ("grind"). This is an interesting expression of lululemon's cultural value of courage and its positivism as the term, *the grind*, refers within the company to challenging projects. The word, specifically, that lululemon's term derives from is the colloquial and familiar name for Grouse Mountain in Vancouver, Canada. This concept is further extended into lululemon's company culture considering that scaling this mountain is a sort of pilgrimage for the lululemon community as it is located in the founding city of the company, and famously traversed by the founder and CEO, among others (Wallace 2015). So, while *the Grind* is used to refer to challenging projects, the connotation is not a challenge that will wear you down, but instead a mountain to be climbed, something to overcome. This resonates with the cultural and foundational value of courage, also an important element in the practice of yoga. This mountain is well-known for being dangerous terrain, but having the courage to overcome fears in order to discover one's possibility is a company ideal, embodied through the redefinition of this term in lululemon's lexicon.

*Possibility*, for lululemon, is a term that is modified from its standard English definition of "a chance that something might exist, happen, or be true," to "a future space that allows employees to reach goals in the future by erasing their past." Notable in the redefinition of the term is the elimination of chance on the introduction of choice, which embodies a reoccurrence of the cultural value of personal responsibility. The idea that the individual is in control of and accountable for herself, and through that control chooses how to experience the world, is embodied in the term *possibility*. One can not allow things to just happen, one must set goals and make choices to reach them, in this way, engaging with one's *possibility*. This term is found in an integral part of the lululemon framework, the expression of its core values: "I relentlessly pursue greatness and know that *possibility* is greater than the fear of failure" (see Annex IV). In this example of its use as part of the lululemon lexicon, the subtle redefinition is apparent, as well as a reclassification as a *concept* through the absence of an article in combination with the term.

*Time integrity* is lululemon's term for punctuality. This concept is important as it defines lululemon through its placement on the cultural value pattern continuum of time orientation. In lululemon's culture it is vital to be punctual, or to have *time integrity*. This concept further relates with others expressed through the company's lexicon and core values. Within the concept of *asteya* it is not just important to not take physical items, but also not to steal another's time. So, while the company uses the term to refer specifically to an anti-theft policy manual, the spirit of the term continues into other cultural concepts, and in this way

relates to the company's value of honesty. It's important to be honest with oneself, as well as with other collective members, and for this reason, to also have *time integrity*.

Together, the GERUNDS, PEOPLE, INSTITUTIONS, THINGS, and CONCEPTS combine to construct the cultural framework of lululemon. The lexicon provides a unique vocabulary that binds its users together through shared understanding and facilitates communication in the company as well as unity. Culturally, the terms in themselves can be interpreted as the most essential components of lululemon- its behaviors and processes, actors, structure, values, and attitudes.

## **6.6 Intentional deviation from standard corporate language**

Lululemon's deviation from standard corporate language shows a marked interest in creating a unique company culture. The culture construction is most notable through linguistic analysis because structurally, lululemon does not differ from other retail companies, or from the departments and roles that make up the organigrams of organizations in general. However, by changing the terms used to represent those departments, processes, and people, they are re-inventing and re-defining the ideas themselves. A sales associate being called an educator is a redefinition of that person's role within the company; it is not to sell things to customers, but to educate them about the potential benefits. This *educator* still sells products to customers in a store nevertheless. The new terminology created, in the case of it's institutions and people especially, allows lululemon to start with a slate that's clean of any negative connotations attached to the standard corporate terminology, and even to purposefully add a layer of positivity and deeper meaning. In this way, and through these words, lululemon has the power to create its own, unique culture.

## **7. Implications: What sets Lululemon apart? The way to use words for economic success**

I hope to show with this study the primary role that a company's language plays in the establishment of its culture, its transmission, and its development, as well as reiterate the potential economic benefits a company can enjoy by using specifically created language to define itself to its employees and to the world. The application of the study of language to the foundational elements of a business can foment partnerships between linguists and corporations and encourage collaborations that are mutually beneficial to each of their fields. Departments should recognize the potential to create synergy between the fields of linguistics and business because therein is an opportunity to expand the knowledge of each and provide another application for the study of language. As Swales and Rogers write in the afterword of their linguistic exploration of mission statements in *Discourse and Society*, making analyses as accessible as possible, "supports and encourages multidisciplinary collaboration," which is valuable for education as well as each of the fields involved (1995: 238). Lululemon has set itself apart and experienced success based on its ability to become a lifestyle brand, having created a culture that effectively communicates its values to employees and potential customers and initiates them into their community. The construction of their culture reflects a deliberate and detailed decision-making process and language is the vehicle for its transmission. Linguists have much to contribute by participating in the construction of the culture strategy that differentiates companies and aids in the achievement of their competitive advantage.

Further research could be pursued in this realm of linguistic and cultural studies by comparing strategies employed by different companies and their resulting cultures. In this way, the effects that expression has on the success of the communicative intentions can continue to be explored by observing differences between the language used and end results. Additionally, further research could be done involving lululemon specifically with increased access to internal documents and communication. More company documents would allow for more extensive research into the textual creation and transmission of company culture. Furthermore, physical presence in a store to transcribe lululemon speak in action would provide additional material for analysis in that the extension of lululemon concepts and terminologies could be measured through adoption into employee speech.

## 8. Conclusion

Company culture does not just exist, it has been carefully constructed to embody, exemplify, develop, and perpetuate the ideology of its creators. The linguistic expression of the company's culture as its principal means of communication reflects choice, not happenstance. The ability to observe a culture and extract its values, behaviors, and concepts through a lexical-semantic and pragmatic analysis demonstrates the power language has to transmit ideas and to influence people and the effectiveness of the strategies employed by lululemon and discussed in this research.

Culture is a programmed, learned phenomenon that occurs naturally. Company culture, while artificially constructed, imitates the model of naturally-occurring culture: a set of values, beliefs, and behaviors transmitted through communication. Especially where culture concerns power structure, company culture reflects a paradox. The concept aligns with a culture of lower power distance since it focuses on the elevation of employee agency, participation, and the delegation of decision-making with an apparently more horizontal hierarchical structure. However, there is a marked power distance between culture transmitters and receivers. While employees may benefit from company culture, ultimately, it provides a framework that supports authority by transmitting ideologically congruent beliefs, behaviors, and values to the company's employees with the fundamental intention of adapting their behavior with the objective of economic benefit. The effectiveness of company culture depends on the strategies employed in the process of its transmission.

In the portion of this research dedicated to the lexical-semantic analysis, a text linguistics framework has provided the means to uncover the transmission of values of lululemon culture through the choices the company has made in its expression, as demonstrated principally by the text's primary and secondary concepts. Especially through the repetition of groups within the nouns categories in the lexicon and the manifesto, the elements that make up culture are revealed: behaviors that define the culture, values and attitudes that characterize the psychological structure of its members, actors or participants who make up the culture, and the context in which it all occurs. An analysis of the verbs in the manifesto exposed a communicative strategy, demonstrating yet another choice lululemon has made to create its culture. The majority of the verbs' classification as material inherently highlights the entities involved in a material verb process: actors and goals. In combination with the transitivity of material verbs, the focus is on taking action over



something or someone to achieve a goal. This gives the actors agency and persuades them to *do*. The overlexicalization of *you* and *your* attributes that agency and ownership to the reader herself and the overlexicalization of *do* inspires action, together persuading the reader to react and take part in the behaviors of lululemon culture.

In order for the culture to be developed and transmitted, however, those text elements must be successfully received and interpreted by readers. For this portion of the analysis, a pragmatic approach was used to discover the underlying communicative intention beyond the literal meaning of the words. Speech acts theory has provided the framework for the interpretation of the communicative intention in context, wherein the manifesto as a whole is a directive speech act whose intention is to get readers to do something. Divided among the various formulations, the intention to convince is consistent and the propositional content is repetitive. Lululemon's choice to vary the grammatical presentation of the message is due to a social restriction of politeness that justifies the use of indirect forms. In order to be successful, lululemon has created a balance in the method of delivery, using relative courtesy as determined by the power distance between those who command, the company, and those who receive: employees, customers, and the larger lululemon community. However, the company's connection with yoga culture and its diffusion through lululemon's culture do expand the realm of acceptability by influencing the communicative context to become one that is more compatible with imperatives than is true in the English language in general. Since politeness is still crucial to the success of the speech act, lululemon employs a strategy in an effort to save face, as Brown and Levinson state, that allows them to express their directives while justifying them with provided benefits for the receivers and leaving the task of the interpretation mostly up to the receiver. In this way, lululemon removes itself from the role of authority in producing action among readers, masking many directives as general attitudes or accepted facts. If the company is successful in transmitting its culture and its communication is interpreted to the desired effect, individuals are indoctrinated into the company culture and their cultural adaptation will lead to its further development and evolution.

As Escandell (2006: 141) writes, in communication, "in general, the speaker tries to influence her interlocutor," but that the term *influence* should not be interpreted pejoratively as in many cases, the influence is for the benefit of the addressee and not the addresser. In the construction of company culture, this idea of benefit leads to an interesting duality as the benefit can be construed as mutual. Whereas the company benefits economically from a well-defined and established culture, the employees and community-at-large are also receiving the

social benefits that go along with being a part of a group. The propositional content in the company communication relays the company's values within directive acts from a place of authority that encourages readers to adapt to align themselves with the message. However, whether or not the intention is to benefit one participant or the other, the transmission of those ideas through the language of the mission statement, manifesto, and the company's lexicon works to create an underlying culture that shapes the behavior of those who engage in that communicative exchange. There remains much work to be done in the analysis of the role of language in company culture.

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## **ANNEX I: lululemon Mission Statement**

"Elevating the world from mediocrity to greatness by creating components for people to live long, healthy and fun lives"



## **ANNEX II: Manifesto List**

1. Nature wants us to be mediocre because we have a greater chance to survive and reproduce. Mediocrity is as close to the bottom as it is to the top, and will give you a lousy life.
2. Creativity is maximized when you are living in the moment.
3. Do not use cleaning chemicals on your kitchen surfaces. Someone will inevitably make a sandwich on your counter.
4. Drink FRESH water and as much water as you can. Water flushes unwanted toxins from your body and keeps your brain sharp.
5. Children are the orgasm of life. Just like you did not know what an orgasm was before you had one, you won't know how great children are until you have them.
6. 10-15 friends allows for real relationships.
7. A daily hit of athletic-induced endorphins gives you the power to make better decisions, helps you be at peace with yourself, and offsets stress.
8. Do one thing a day that scares you.
9. Sweat once a day to regenerate your skin
10. Listen, listen, listen, and then ask strategic questions.
11. Write down your short and long-term GOALS four times a year. Two personal, two business and two health goals for the next 1, 5 and 10 years. Goal setting triggers your subconscious computer.
12. Life is full of setbacks. Success is determined by how you handle setbacks.
13. Your outlook on life is a direct reflection of how much you like yourself.
14. This is not your practice life. this is all there is.
15. That which matters the most should never give way to that which matters the least.
16. Have you woken up two days in a row uninspired? Change your life!
17. The perfect tombstone would read: 'all used up'
18. love, dance, sing, floss, and travel!
19. Stress is related to 99% of all illness.
20. Jealousy works the opposite way you want it to.
21. The world is changing at such a rapid rate that waiting to implement changes will leave you 2 steps behind. DO IT NOW, DO IT NOW, DO IT NOW!

22. Friends are more important than money.
23. Breathe deeply and appreciate the moment. Living in the moment could be the meaning of life.
24. Take various vitamins. You never know what small mineral can eliminate the bottleneck to everlasting health.
25. Don't trust that an old age pension will be sufficient.
26. Visualize your eventual demise. It can have an amazing effect on how you live for the moment.
27. The conscious brain can only hold one thought at a time. Choose a positive thought.
28. Live near the ocean and inhale the pure salt air that flows over the water (Vancouver will do nicely)
29. What you do to the earth you do to yourself.

### **ANNEX III: Lexicon**

1. Ambassador- spokesperson
2. Asteya- theft guide
3. Authenticity- skill for effective salesmanship
4. Capsule- small line of specific clothing
5. The collective- the employees of luluemon
6. Duke- male ideal customer
7. Educator- sales associate
8. Goal-setting- employee motivation
9. The Grind- a challenging project
10. Guest Education Center- Customer Service
11. Holders of the Flame- employees who uphold and embody company culture
12. Manifesto- an ever-evolving proclamation of company values
13. Luon- trademarked lycra-nylon blend
14. Ocean- female ideal customer
15. On-boarding- initiation and training
16. People Potential- the human resources department
17. Possibility- a future space that allows employees to reach goals in the future by erasing their past
18. Pramana- employee rules book
19. Showroom - a pop-up location
20. Store Support Center- headquarters
21. Time Integrity- punctuality
22. Winning formula- successful behavior, but only up to a point where it can hold one back
23. Wow Items- products of a limited time and quantity

## ANNEX IV: lululemon Core Values

**youlu** Search

Home 50+ om base who we are hubs forums leadership links browse apps

All Places > people potential > learning & development > who we are > our core values

### our core values

Share Follow

overview content people subspaces and projects

who we are hub spaces

- our story
- our 10 year vision  
View 4 sub-spaces
- > our core values**
- our manifesto
- our leaders
- our beliefs

our core values

**personal responsibility**

- I have choice and am accountable for my actions.

**entrepreneurship**

- I am all-in. I continuously innovate and own my results.

**honesty**

- I am open and sincere.

**courage**

- I relentlessly pursue greatness and know that possibility is bigger than the fear of failure.

**connection**

- I put people first. I build trusting relationships. We are all one team.

**fun**

- I believe that fun is a choice. It's what allows me to turn work into play.

**resources**

- [core values overview](#)
- [core values video](#)
- [facilitator's guide - connecting with our core values](#)
- [core values worksheet](#)
- [core values poster - small](#)
- [core values poster - large](#)

**ANNEX V: Manifesto Image**

**creativity is maximized**  
when you are living in the moment

nature wants us to be mediocre because we have a greater chance to survive and reproduce. mediocrity is as close to the bottom as it is to the top, and will give you a lousy life.

that which matters the **most** should never give way to that which matters the **least**

**practice yoga** so you can remain active in physical sports as you age

do not use cleaning chemicals on your kitchen surfaces. someone will inevitably make a sandwich on your counter.

**friends are more important than money**

a daily hit of athletic-induced endorphins gives you the power to make better decisions, helps you be at peace with yourself, and offsets stress

this is not your **practice life.**  
this is all there is

the perfect tombstone would read: **all up** children are the orgasm of life. just like you did not know what an orgasm was before you had one, you won't know how great children are until you have them.

**10-15 friends** allows for **real** relationships

**sweat once a day** to regenerate your skin

your outlook on life is a direct reflection of how much you **like yourself**

**live near the ocean and inhale the pure salt air** that flows over the water (Vancouver will do nicely)

**LOVE**

**jealousy works the opposite way you want it to**

**dance, sing, floss and travel**

the pursuit of **happiness** is the source of all **unhappiness**

**breathe deeply**

listen listen listen then ask strategic questions

**do one thing a day that scares you**

the conscious brain can only hold one thought at a time

**choose a positive thought**

drink fresh water and as much water as you can. **fresh water** flushes toxins from your body and keeps your brain sharp.

have you woken up two days in a row uninspired? change your life!

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