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“Text and Retextualization:
The case of advertisements”

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Abstract

Retextualization being a rather new methodology to explore different text types is an essential tool when it comes to analyzing persuasive texts such as advertisements. Text linguistics is one of the most popular areas of interest in linguistics, thus it is a special challenge to explore it even deeper. Advertisements are most likely the text type that is most subjective and hardest to label since it bears features of several text types at once. This is why it was particularly interesting to apply the technique of retextualization on certain advertisements in order to show what contributes to the persuasive aspect and which changes would bring about which effects. Given that text perception is very subjective, it is not possible to come up with concrete conclusions when analysing texts, yet it is possible to raise awareness about some basic ideas that everyone shares when coming across a particular text type. Certainly, subjectivity is a problem insofar that one can never generalize the conclusions drawn from an analysis but this is also a positive aspect since through subjectivity, it is possible to come up with an amount of possibilities regarding text analysis.

This paper is a further collection of ideas about how to analyse text types and its most common features and retextualization has been used as a helpful tool to support the most essential views.

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Appendix

1. Introduction

Text linguistics is a widely- researched area and a complex issue to discuss. Starting off with the various forms of text that exist and going over to where a text starts and where it ends, can prove to be a hard piece of work. Trying to discover if one word sometimes is already a text, if the conditions match and if a text really can fail its intention or merely be misinterpreted by its readers is also an interesting question.

This paper is an attempt to discuss the width of text, look at its various forms and features, trying to come up with a possible definition and viewpoint on that issue. In order to do so, it is important to raise awareness and dig deeper into all the features of text, no matter if internal or external. It is an important fact that a text never comes by itself and never stands alone; every text, every image, sign and symbol are created for a reason and serve a particular purpose. Text of any kind and in any form is an indication, thus it always stands in connection with its surrounding, with its readership and most of all, with its designer. This already is a hint that text, in order to have a meaning and even more so to have the correct meaning, the meaning that is intended by the author, needs a lot of attention being paid to when it comes to design, syntax, form, location and knowledge about a certain issue, may it be encyclopedic knowledge or socio- cultural common ground.

All these issues in connection with text creation and interpretation, text failure and shifting of meaning of a text and what triggers off the shift will be discussed in this paper for all of them play a role in text linguistics, they are all factors that contribute to meaning making.

As a way to demonstrate and support the importance and role of text design, both syntactically and pragmatically, I will use retextualization as the technique to test my views and ideas.

Retextualization is a methodology to feature text and to make clear the various parts that play together to create a certain effect or a particular reaction to what is being communicated. As my working material, I have chosen printed advertisements that will serve as examples how design matters to transfer a message to its target readership. Advertisements as a genre of text allow a wide space for making use of retextualization since these are always made to persuade or manipulate people, thus it is particularly interesting to work on them. Moreover, advertisements mostly have more than one meaning embedded and this can be a deluding factor if the message

is not interpreted correctly. My choice to work on food – and sport brand advertisements that I have found on various websites, comes from the experience that sport and food brands are well-known by the majority so that I had freedom of choice and the chance to find the most appropriate advertisements that I can use to stress my most essential points of view.

To wind up my paper, a deeper look at retextualization as an open technique will be taken, discussing ways of always adding another change to a text and what happens when retextualization is practiced to its maximum, if there is a maximum after all.

Part 1: Theoretical Framework

2. Towards the nature and definition of text

‘text, a larger portion of language, consisting of a few sentences, is the proper object of linguistic inquiry.’ (Hjelmslev: 1943)

‘text can be treated as a single sentence in isolation.’ (Katz& Fodor: 1963)

These two approaches towards defining the notion of text are mere possibilities of handling this word. Obviously, both, Hjelmslev as well as Katz& Fodor, can be said to be right in their way of describing the nature of text although their definitions differ to a large extent. It is not useful to call any of these approaches fully right or wrong since the nature of text is a complex matter that does not have clear cut borders that define where a text starts or where it ends. It seems like there is actually no argument speaking against a single word already representing a text and as to how long it can expand, the range seems infinite.

Digging deeper into the complex structure of text, it appears that a text is far more than just a written piece but also images, symbols, signs and gestures are certain types of text. All of them serve as communication tools and each of them transfers information. A text starts to develop as soon as something visible is created even if it is only the unintended outcome or process in order to establish discourse as its final product.

This way of text perception also implies that it certainly is not sufficient to pay attention merely to the set of utterances/ images/ symbols/ gestures without being aware of what is surrounding the text. Taking this idea into consideration, Katz& Fodor’s definition of a text being a single sentence in isolation becomes confusing and looks inappropriate. However, the definition of isolation is not elaborated in a

detailed way thus it is left to the individual to which extent to narrow isolation; it can be interpreted in a way that it already includes the absolutely necessary surrounding but also, it can be meant in a way that isolation only stands for the exclusion of everything not belonging to the field in which the text is given. The next helpful step to come closer to a possible definition of text is the language in which it appears, language here not only referring to the words or letters but also including symbols and signs to the same extent.

The starting point here is the knowledge of the language, otherwise the perception of a text is subject to failure since it turns out pointless and empty without any information being transferred. If an individual possesses the knowledge of the language, the next step to take is the cultural surrounding and the shared knowledge that all people from a certain country, ethnic group, religion etc. have in common. Although it is never possible to understand things in one and the same way, there is certain links and connections that people share at least to the extent that they can understand each other. The way of a reader to come to an interpretation remains an individual one, yet some similarities are always present otherwise the transfer of information would never work out.

Texts are rarely created for everyone but mostly, a text is written for a particular target group. This is the 'primary readership' of the text; those people who will totally understand and interpret correctly the information included. These are the people who share a large common ground regarding a certain issue.

However, it pretty much never happens that a text is solely perceived by the target group but there are always people who come across or pick up a text randomly or because they are curious about what it is. These people who the text is not created for yet who are part of the readers, is called the secondary readership. Apart from a text making more sense to a certain group than for another, it is obvious that a text is also certainly working individually for everyone to a remarkable extent since nobody will get the exact same information out of one and the same text, even if shared knowledge is present and everyone is familiar with the language.

What can not be left unsaid about common knowledge is that this fact is very helpful when trying to define text and become aware of its nature. An example that will demonstrate this idea are certainly images. Images do not contain letters or words, they speak to us through figures, shapes and colors. In order to learn this and in

order to treat an image as a text, one is forced to step away from the rather insufficient definition of a text being nothing more than a coherent piece of writing of a certain length. If the idea of a broader horizon of text does not work out, anything else than words would be pointless since it would not bear any information for anybody and could not work as a tool of communication. This fact takes back the importance of common or shared knowledge since without at least some people having in common some basic ideas about what a text is and what it looks like, a definition of text would not be impossible, yet discourse could not be established and without discourse, the use of language is nothing but a set of words put together without any meaning.

Discourse and what it does in language is a central issue when discussing the nature of text. Discourse can be viewed as the process whereas text is the final product of discourse thus these two are inter- dependent and without a text, there is no discourse and vice versa. So, in order to understand discourse and the way it evolves, a definition of text seems inevitable. Different parts of text are connected through discourse, insofar it is reasonable to say that discourse is the meaning behind the existence of a text. Furthermore, discourse enables relations to be built between language structure and agency and it finally defines in which category a text fits in. An essential feature for successful text processing is the imminent linearity to which both, writer and reader of a text, must submit. This is the red thread through a text that enables information to be transferred properly and that makes up the structure of a text in a way that the intention of it can be clearly understood and the core information easily perceived.

The existence of text or a text existing is embedded in textuality- textuality bears text as one of its most remarkable features. As a study area, text linguistics underlies certain criteria, proposed by Robert- Alain de Beaugrande and Wolfgang U. Dressler, which were published in 1981 (C. Sancho Guinda IBÉRICA 4 2002). These criteria are, first of all, based on some characteristics that all text types have in common, meaning common features contained that make a person who perceives a text also able to identify it. On the other hand, the criteria focuses on a text in such a way that it puts a text down as a communication situation, serving for passing on information within a certain surrounding. In order for such a text to communicate information properly, it is essential to observe the following terms and what they are for:

intentionality, acceptability, informativity and situationality. (de Beaugrande & Dressler 1981)

As to intentionality, each text is produced by the author with a particular intention, may it be in order to inform, teach, give instructions, influence or anything else. This intention only works out if it is also accepted as such by the reader of the text. If the reader sees a different intention in the text than the author, then the text either fails its function due to communication problems or becomes multifunctional so that it does not only serve one but more than one intentions. Secondly, in order for a text to be not only perceived but also accepted by the reader, he/ she needs to find something in the text that he/ she can relate to because otherwise the text does not make sense. Situationality and informativity can be considered part of acceptability since both need to be present in order for a text to be accepted by the person perceiving it. Situationality also emphasizes the importance of a particular situation, where and when a text is perceived and also very often, especially in advertisements, the reader must be in a certain mood in order to fully receive and accept the text as something useful.

Intertextuality is another characteristic of many texts and also proposed by de Beaugrande and Dressler (1981).

This term refers to one text or part of a text being embedded into another. A very common definition for intertextuality is 'a text within a text', however this way of referring to it is rather insufficient. Not only a text in its original form being included in another text signals intertextuality but any reference in any form is to be considered intertextuality. Quotations, references, bibliographical sources are all appearances of intertextuality. There is also one very loose form of intertextuality that still bears the idea of one text referring to another, namely the common conventions included in many texts at the same time, fulfilling the task of representing a particular type of text. At the same time, this type of intertextuality offers a chance to identify a text appropriately .

When a text is created, the author is the only person deciding on the information and intention of it, however, as soon as there is a reader of the text as well, the expectations from the author's and the reader's side mingle together and the core of information may shift minimally or maximally, meaning that the basic idea is undermined by a completely new viewpoint. Here, the term informativity, coined by de Beaugrande and Dressler (1981) proves itself as something very necessary since

a text is not only informative for the reader if what is being said serves to broaden his/her already existing but limited knowledge but much more a text is also considered informative when it awakes the reader's curiosity and gets him/her wanting to look at it closer and gain knowledge about something completely new.

Paying attention to all these different notions, criteria and features that are necessary when discussing text, shows that text contains many, partly abstract, elements contributing to a proper function. When looking at a text, all possible ways of interpretation must be taken into consideration in order to find the most reasonable answer to why the text has been created at all and why it has a certain form and not another, to name a few.

There is no limit set to the number of valid definitions of text, however, it seems likely that at a certain point, a text loses its sense, containing either too much or too little information or being placed in an inappropriate surrounding which causes pragmatic failure. Text definition as such is also very much subject to relativity since long or short, informative or uninformative are very much tied to the way the individual perceives it. Here, primary readership may turn out as a helpful tool to find out about how good or bad a text appears to those people a text is made for, but given that empirical data is also limited, this truth will also only be the truth to some extent.

2.1 Creating and Reading Text

Coming across a text in its proper, appropriate surrounding, awakes the thought that text processing is a very simple act. However, the way from creating to reading a text is a long one, especially when it comes to correct text interpretation and transferring a message rather than just perceiving a text. The author of a text has to be both, subjective enough to fulfill the intention yet objective enough so the text is accepted by the readers as more than just a personal statement. Here already, the problem arises about how much subjectivity a text can or must contain in order not to be misunderstood or influential towards its readership as far as persuasion is the main goal of the text which is mostly the case in advertisements, probably most of all text types existing.

The problem is solved to a large extent once it is decided on what type of text it is going to be, whether it is going to be a personal review on something, an advertisement or a set of instructions about how to use a certain device. Categorizing

texts into different types, depending on what they are for, allows the author to narrow down the various options about what to put into a text.

The biggest challenge arises from the necessity to design a text in such a way that it minimizes the probability of misinterpretation from the reader's side. Thus it must be exactly thought out about how much information a text will contain, if it will be illustrated and if yes, in which way. Last but not least, one must take over the role of the target group to a remarkable extent in order to decide how to structure the text. When it comes to text interpretation, the author is the only person completely aware of what the text is for and his aim is to get the readers of the text perceive it in the most similar way possible, knowing that a 100% correspondence in text interpretation can never be reached.

It appears somehow obvious that, apart from the subjectivity – and objectivity factor, correct text interpretation goes beyond the viewpoint and even depends on things that are not directly part of the text itself but are essential in order to reveal the core intention. Also, these certain external or hidden features enable people to read between the lines so that the actual words or images of a text can be taken as much more than just literally and this is, after all, what gives sense to a text.

Starting off on the different elements a text is built on, cohesion and coherence are the two things that seem to develop just as naturally as the meaning of text when it is being created by its author. But how these two develop and what they are in their actual definition, is a wider thing to be discussed.

Halliday and Hasan (1976: 29- 30 in Mey 2001) define cohesion as 'the linguistic means by which a text is enabled to function as a single meaningful unit.' An alternative definition is offered by Stubbs (1983: 126- 27 in Mey 2001) who claims that 'Cohesion has to do with relations between surface linguistic forms...whereas coherence refers to relations between communicative acts.' Apparently, these two views on cohesion and coherence differ clearly from each other. While Halliday and Hasan obviously do not differentiate between the two terms and see them as the same thing performing the same action, Stubbs draws a border line between cohesion and coherence. In order to come to terms with a text one perceives, cohesion and coherence develop as a subconscious issue that enables the reader to build a relationship between one line and the next as well as between the text and its surrounding.

Certain text - as well as sentence structure enable us to read a text quicker and also, some ways of structuring a text appear more logical than others. This proves that coherence and cohesion are very much dependent on purely linguistic factors as well. Mey (2001) puts it very correctly when saying about coherence to be the 'global meaning expressed in what we want to say.' He smoothly makes a connection between what is being expressed by the individual in a purely linguistic way and what it is supposed to mean in a global viewpoint. Thus it is not too abstract to claim that cohesion and its function give way to coherence and in which way it brings in a certain text into an environment, by which means and how far. Cohesion is the text, whereas coherence is the discourse, meaning that cohesion is the product of the meaning in process, which is coherence.

The next two terms that play an essential role in creating as well as reading text are context and co- text. These two terms are reaching out of text, they are not only concerned with internal features but they work around and outside the text and highly influence the reader's ability to interpret a text in a particular way.

Co- text is a term that needs to be approached extensionally, taking over the role of extending the potential of the utterances in a text. This means that co- text only has to do with the text proper and its linguistic features and the way they work together. Co- text aims to put as many meaning as possible into what is being communicated and by doing so, it enables the interpretation to gain a larger amount of possibilities. It empowers the words and changes word meaning, depending what precedes or follows an utterance/ a sentence. This approach to co- text is obviously closely- tied to cohesion since it is internal and provides an inner follow- up on the linguistic form of words and sentences.

Comparing the role of co- text to the one of context, the former appears more narrow and literal than the latter. It looks as the structure and form of the phrases, yet disregards the broader surrounding completely. However, this seemingly- narrow role of co- text is extremely important, not only for proper understanding of what is being said but also for establishing proper context. A solid definition for context proper, among many existing, may be 'considering the sentences/ images etc. in their natural environment outside their linguistic features.' Context works towards creating a connection between the content of the text and its location in order to transfer a certain attitude or message. So, it is acceptable to claim that context, different from co- text is looking for global meaning of each word rather than only its literal

definition. According to HG Widdowson 'context is a psychological construct, a conceptual representation of a state of affairs.' (2007: 22)

This explains that context is more abstract and has to be constructed before it can develop and expand. Unlike co- text, context needs to be keyed in a way that the author as well as the reader have the same basic understanding about a certain thing. Context includes shared knowledge to at least some extent. The need for the shared knowledge when talking about the nature of context, brings up the fact that the term context does not only require encyclopedic knowledge, meaning the knowledge that is acquired from books. Context includes knowledge based on the situation, place, age, gender, genre, current trends and much more. It is not a stable state of affairs but rather, it is a dynamic process, enabling one thing to serve different functions, depending on the conditions around. It is an external matter, providing meaning to the text when it appears in a particular surrounding. Thus context is closely co- operating with coherence regarding its role of meaning- making. Context is not universal and also it is not resistant to change. It is constantly shaped and re- shaped by space and time, attitude and individual perception of things. A text is featured by co- text and context, unable to be deemed a text without them. Deborah Schiffrin, (1994) says that text provides for the 'what is said' part of utterances; context combines with 'what is said to create an utterance'. (1994: 379) This emphasizes very well the function of context being based on the time and place surrounding a text so it makes sense at all. Text, context and co- text become terms with clearly- defined roles yet also with strong connections to each other; an interdependency is easily- noticeable when approaching a text with the goal to find out which features contribute to its meaning and why.

A text would be pointless and empty without co- text and context that keep together what belongs together to create a certain message which is communicated. On the other hand, co- text and context need text in order to be made use of. In conversation analysis (CA), linguists even go further and call text context and vice versa and indeed, the arguments speaking for it seem reasonable overall. [...] an utterance is context- shaped and context- renewing- [...] (Schiffrin 1994:377). This claim is certainly correct since there is definitely an interdependency present between these two features.

However, even if this interdependency is strongly present, it is still arguable about if Conversation Analysis and its supporters are right when saying that these three

terms are one and the same in reality. Each of them fulfills an own task after all and to a good extent they are each also independent of each other. Schiffrin is very right when saying that 'text and context cannot be related in any simple or single way.' [...] 'Contexts can impose themselves upon texts (or aspects of texts) to different degrees and in different ways. (1994: 384)

It is exactly this fact that contexts can impose themselves upon texts or upon parts of it that separates text and context from each other. This is very well comparable to cohesion and coherence. Cohesion is the internal part that is not subject to change whereas coherence, standing internally, undergoes changes, depending on individual meaning shifts and changes in place and time.

Text and context co- operate to create a certain message but not in a way that they are the same or do the same; they work on different ends of the task and they come together in the center of the entire creation which is the message being communicated.

What is part of context, is not part of co- text and what is part of discourse is not part of text. External text creation and internal text creation are built upon each other, yet once they exist, they exist independently. Product as discourse and process as text are separated by their main functions and conditions in which the one is more important than the other.

2.1.1. The process of text perception: Austin's communication acts

In 1962, Austin developed the idea that a text/ speech or any form of communication has different aspects that focus on what a sentence or an utterance does and at which point of its performance by a person. He divides an utterance/ a sentence into three stages or three acts that it undergoes when being produced. These three acts are called locution, illocution and perlocution. As Austin sees it, these terms are demonstrated and discussed only in connection with spoken language, however, this does not mean that they can not be applied to every form of communication, since, as is known, all forms of language production come from the same point.

Austin's distinction between locution, illocution and perlocution presents a step-by-step description about the process of text perception. Under locution, the activity of simply uttering something or in the case of texts, writing something down is meant. This is not yet connected with the meaning of language in context or any personal

interpretation, but it merely is about the purely linguistic action. However, this linguistic action already contains the intention since this is something that exists before an utterance is produced or a sentence written. Intention is the reason behind communication of any form thus in truth, it actually even precedes the locutionary force and rather triggers it off than only comes with it.

Secondly, the illocutionary force relates to what kind of utterance or phrase is being uttered or written or presented in any way, whether it expresses a wish, an order, a promise or whatever. The illocutionary act is obviously pragmatically- bound.

Finally, the effect or the change caused by the utterance or phrase is referred to as the perlocutionary act by Austin and it signifies the consequence provoked. Regarding these three aspects, it becomes clear that our comprehension of an utterance/ sentence in a semantic way is one thing, yet understanding it pragmatically and revealing the meaning in context is another. According to Widdowson (2007) he states that 'Our ability to communicate, our communicative competence, therefore incorporates both, a knowledge of what is encoded as possible in the language and a knowledge of how these encodings are used appropriately in context.' (2007: 14) This statement applies to reading and interpreting text insofar that both, the awareness of language as a code and the surrounding in which language appears, are equally essential in order to get across a message in a way that it affects the reader along the intention of the author.

The term 'communicative competence' was further dealt with and divided into four aspects in 1966 by an American scholar named Dell Hymes. For him, in order for communicative competence to be understood and developed, one must fully observe these aspects that apply to it. First of all, Hymes brought up the aspect of possibility, meaning that one must measure out if and to what extent something is possible to be uttered or written. It includes the way of encoding the message in a certain way. Secondly, feasibility is a further factor which is decisive in communicative competence. This means that it is essential for the individual to recognize to which extent an utterance/ a sentence can be processed. (Widdowson 2007: 14)

Feasibility further deals with the level of difficulty of a sentence when it comes to deciphering it. Every sentence and utterance contain a couple of alternative regarding the way they are read or interpreted and this procedure of rewriting a phrase may cause the sentence to take on a form that is semantically possible but very difficult to encode. However, the aspect of feasibility does not only have to do

with the length of the sentence and embedding phrases. To a noticeable extent, the aspect of feasibility deals with sentence structure. An example to prove this is ambiguity. A sentence can contain only a few words without having any phrases embedded, still it can be deemed unfeasible because of being structured in a way that allows more than one possible meaning of it. Ambiguity comes in handy when people are supposed to start thinking about a certain issue or if one wishes to confuse the reader and make him guess what the real meaning of a sentence is rather than being straightforward.

The next aspect of communicative competence is whether and to which extent an utterance or a sentence is appropriate. Appropriateness here comes in two ways, namely semantically and pragmatically. First of all, the words of a sentence must be appropriate in a way that they are politically correct and can be exposed to public without having to fear penalty or be judged for using certain words. Secondly, the pragmatic factor looks at appropriateness in a way that what is being uttered or written must cooperate with the surrounding, it must fit into place and time and also must attract the primary readership by using words that fit a certain group of people.

Truth as such is an important feature of appropriateness. Everything written or uttered must be true to the extent of matching its effect. This does not mean though that sometimes something that is not true is automatically not appropriate. Some things may be written or said that are not true at all yet appropriate regarding the impact they are supposed to have. Irony, metaphors or humor often contain what is not true, but this is the way of provoking a certain emotion or reaction and thus they are still appropriate.

The fourth aspect of communicative competence is performance, looking at how and to what extent an utterance or a sentence can be performed, meaning the amount of times a sentence is produced in the exact same way regarding its meaning. It measures how common it is for a sentence to appear in a certain form and if this form is comprehensible for the masses or not. Clearly, each word has a certain number of synonyms, however, not all of them are used equally often; some are very common whereas others are hardly ever used. When creating and/ or reading texts, the human brain takes certain steps when it comes across a text, no matter if handling creation or perception of text and Hymes' aspects come in as logical when taking into consideration the aspects of successful information transfer.

Subconsciously, every individual undertakes a stairway towards proper text understanding and apart from Dell Hymes, another important personality, namely the philosopher Paul Grice, who claimed that every time conversation takes place, no matter in which form, the people involved in the conversation are all subject to the Cooperative Principle, as he called it and which consists of four maxims. However, before discussing the maxims, it is important to clarify the definition of Grice's Cooperative Principle. According to Grice himself (1975: 45), the CP means to 'make your contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.'

Anyone participating in a conversation, expects or at least assumes that what is being communicated is true, informative enough, relevant and structured in an unambiguous way so it can be understood without difficulties. Regarding these expectations, Grice's CP consists of four maxims, each of them equally necessary when focusing on proper text message transfer, in speech as well as in writing. First of all, the maxim of quantity emphasizes that what is being communicative must be informative enough, yet not more informative than is necessary. An overflow of information causes confusion and appears unprofessional in most cases. The second maxim is the one of quantity, stating that only those things should be said or written, of which one has enough evidence and proof that they are indeed true and reliable facts.

The maxim of relevance or relation says that what is being written or uttered, must be relevant, stick to the topic and must not drift or merge into something else.

Finally, the maxim of manner stands for avoiding obscurity, ambiguity and stresses the need to keep speech/ text brief and orderly. (Grice: 1975: 45-46)

Looking and pondering upon these maxims, they become logical after thinking individually what is imagined under proper text communication.

Indeed, the CP works very economically, seeking to get the most important information across within a minimum of time and without adding unnecessary statements to it. Obviously the CP is an ideal communication situation and of course, most of the language exchange between people, no matter if written or spoken, exceeds the borders of the maxims by far for various reasons. Politeness, small talk or advertising are only a few situations in which the maxims are flouted in order to bring about a certain effect.

Focusing on Grice's CP and applying it to various text types, it becomes clear that it makes sense in some text types and in others it does not. Exactly as in speech, it depends on the author's intention and the reason why a text is created thus it will be the intention that will also decide on how much a maxim is being stuck to or flouted. For example, a newspaper article will most likely stick to the maxims of quality and quantity, however is likely to flout the maxims of relation and manner since it is impossible to write an article without being subjective or ambiguous sometimes. Newspapers mostly tend to support a political party or sympathize a certain way of thinking thus the authors will always try to influence people by flouting certain maxims.

Another text type worth looking at is utility texts. In fact, utility texts are, in most cases, very simple to analyze, they only serve one single purpose, namely to give instructions or explain either how to use something or how to produce something. It seems that this text type will most likely stick to all maxims given that utility texts do not try to persuade or be thought-provoking. However, the maxim of quantity is flouted from time to time for reasons of lacking information or sometimes this text type contains redundant information that is not useful at all. Here it becomes clear that the CP is very much based on the perception of an individual regarding that everyone will find some other maxim being flouted, depending on how a person feels about a text and what he/she wants to get out of it subconsciously. One may say that the CP thus is just another vague approach, yet this can be contradicted since Grice's CP always applies to an extent, or better, it needs to be applied in order for a text to have a meaning and a purpose at all.

The fact of maxims being flouted does not raise doubt about the CP but rather raises its importance since only by being aware of the maxims, one can flout them in order to cause a certain effect. Also, interestingly enough, it is impossible to flout all the maxims and totally ignore the CP, but rather, once a maxim is flouted, another one is strictly being stuck to. This can be shown very well in a particular text type, namely in advertisement texts.

2.1.2. Possible roles of advertisements

Advertisements mostly serve two roles at once, they transfer information for one and at the same time, they serve the purpose to influence people and persuade them to

buy or support something. Thus, the maxim of quantity is flouted maximally since advertisement texts are always very repetitive in order to manipulate. Furthermore, the maxim of relation is flouted as well since ads never focus on only one thing but they seek to find as many connections as possible and build relations between the advertised product and aspects of everyday life. Very often, ads connect things together that are usually totally independent from each other yet they are presented as inseparable when regarding a certain product.

The maxim of manner is another one that is flouted very often in advertisement texts since ads are rarely brief and orderly but often enough, the reader is overwhelmed by many different things being packed in one single advertisement.

Also, ambiguity is an important tool that serves the purpose of advertising things. It enables to enhance the importance of the product by giving more than one possibility of how to use something and find more reasons to buy a particular thing.

To sum up, creating and reading text is a complex process where many different factors have to be applied and rules obeyed or disobeyed even in order for the text to fulfill its proper task. Context, co-text, cohesion, coherence, discourse and the CP are all tools used to build a relationship between the text, the author, the reader and their surrounding.

The awareness of what makes a text what it is and why it is, is essential for everyone wishing to communicate a particular thing in a certain way, otherwise failure in message transfer is the consequence and this can bring about serious misunderstandings or total reconstruction of meaning.

2.2. Why some texts fail their intention: the problem of subjectivity and other potential risks

Text interpretation and the way it happens is a wide-spread and well-researched area in linguistics and this probably for a very simple reason- namely because it is one of the most interesting phenomena in communication studies. As a fact, perceiving and interpreting a text are two different approaches and just as it happens that texts are understood in their intention and purpose by the reader, it is also a common appearance that texts are misinterpreted and fail their purpose. The reasons for a text not fulfilling the task intended by the author are numerous and sometimes also

not very easy to explain, yet the human mind takes paths at times which are very abstract and not logical or practical at all.

To begin with, subjectivity is a blessing and a curse at the same time when it comes to reading and understanding text correctly. Given that every human is individual in the way of thinking and perceiving things, the way of meaning- making is also unique for every person. In the context of linguistics, subjectivity can be defined as a viewpoint of a particular person about a particular issue, including his/ her emotional state as well as his rational. Thus, when a person creates a text, no matter about which topic, it is never possible for the text to be only objective without any personal interference from the author's side. This is completely natural since humans always tend to build relationships between themselves and the world around them, thus whatever they do, they do with a certain attitude. Every text created mirrors the author's personal attitude and beliefs to some extent, even when dealing with something so practical such as recipes or utility texts- the needs to present oneself and to relate to everything is always present inside people. Thus, it is clear that every person at any time and any place has a certain model on his/ her mind about the current situation and where he/ she stands in these conditions and which role he/ she is taking. This is not different in text interpretation either. It is a matter of establishing yet another mental model about the contents and conditions stated in the text. Once this model exists inside the brain, what follows, is relating this model to the already existing model about the current situation of oneself. This connection between the own conditions and the ones in the text are a necessary process in order to find a reasonable place for the text to fit in and to start making sense.

Here, the distinction between what is being said and what is being pronounced comes in. First of all, under 'what is said', the coded meaning of the text is meant. It is the literal meaning, the explicature that matters here. On the other hand, 'what is pronounced' has to do with the explicit meaning of the text, what is absolutely true and not subject to any doubt. It is the direct content of the text. These two processes about finding out the coded meaning and the explicit one happen subconsciously without the person really focusing on them. These are obligatory or automatic acts that happen when a text is perceived and they are necessary as long as language is to serve as a tool for communication. (Racanati 2003 in Togeby 2003)

The determination about what is being communicated by what is being said are in no way performed by all language users, they are rather optional and depend a lot on language tradition and ability.

An essential way in pragmatic communication is the expression via implicature, meaning 'things that are meant but not said.' Implicatures always contain 'logically-cancellable information'. (Togeby: 2003)

Grice (1967,1975), makes a difference between conversational implicatures and conventional implicatures that are also commonly called presuppositions. While presuppositions are conventional and semantic, (conversational) implicatures are pragmatic and highly depend on relevance for the purpose of the text. Presuppositions are triggered by lexical items and syntactic constructions.

What is said is called the explicature and this is the next important thing to discuss in connections with text interpretations. According to Carston (2002 p. 116 ff. in Togeby 2003), "what is said" is information about the stated relations between named things, information that the audience extracts from what is pronounced and its context, in order to grasp the meaning of the whole proposition that can be ascribed truth value. This extraction takes place on the basis of knowledge of the grammatical rules and the lexicon of the language.

Carston expresses in a somewhat complicated way about how much truth value contribute to meaning-making and also, he makes a connection between the situation of the hearers in their own present surrounding and how they make sense of what is being pronounced and its context. Context here applies the conditions of real life and how what is being said fits in into the current state of affairs. What is also interesting, is that Carston refers to the knowledge of the grammatical rules and the lexicon of language as two different things, thus for him, language knowledge does not only imply vocabulary but also grammar rules as a separate thing that are another hint to how something said can make sense in a particular place.

When something is pronounced by a speaker, in order to come to know what is said, the audience is subject to four steps. (Togeby 2003)

First of all, according to Togeby (2003) the readers must recognize the references of the names pronounced by the speaker so they can come up with the literal meanings of each word, taking into consideration not only one definition but more. Secondly, the disambiguation of the constructions is necessary in order to place the utterance in its suitable surrounding. Furthermore, the hearers must understand what is being

said in a particular way, not only by means of the surrounding but also by means of semantic realization. Finally, the audience must go for the logical entailments in what is being pronounced. This enables the possibility to establish a mental model of what is being pronounced.

These four steps that are taken or must be taken by the audience in order to come to know what is said lead a step further up the ladder to correct text interpretation, namely to what is being communicated. What is being communicated differs from what is being said insofar that it includes what is being said in a particular situational setting, thus it is not only based on lexicon of language and encyclopedic knowledge but also on situational conditions and the time and place in which the text is located. 'What is communicated' involves for the audience, for one, the acceptance and integrity of the presupposition in their already present model since this enables to establish a relation between the already present and the one that is about to be developed. For two, the audience needs to infer what is being implicated, meaning the unspoken information, the things that are meant but not directly expressed for reasons of presupposition where these things that are implied can be cancelled by nature. Thus implicatures are not resistant to misunderstanding and can result in communication failure.

Moreover, implicatures always ask for some kind of reasoning for the side of the audience, either being the premise or the conclusion. (Togeby: 2003)

Having clarified what is needed for correct text interpretation and understanding, the following step to make is the discussion of the name of this chapter proper, namely about text failures and why they happen at all. It is obvious by considering the steps already discussed that subjectivity is by far not the only trigger for a text failing its purpose.

Another factor responsible for failure of text purpose is obscurity (Togeby 2003). Obscurity is the case each time when what is being said does not correspond to the felicity conditions. Infelicitous naming, reference or predication (Togeby 2003) define infelicity at its best. It has nothing to do with lying or truth of what is being said but much more, infelicity is about causing failure in communication by not understanding the purpose of a sentence.

A further factor leading to misunderstandings and thus to communication failures is insincerity (Togeby 2003), presenting another deviation from proper information

transfer. In this case, what is being presupposed by the hearer or recipient of the message, is not part of the speaker's background. Insincerity, unlike obscurity, has to do with truth conditions. A false impression is given to the speaker for reasons to manipulate or impress etc. By saying something insincere, the hearer of the message establishes his presupposition upon something that is false, thus a completely different assumption of the state of affairs arises and speaker and hearer do not share the same set of information any longer.

Finally, there is the trigger mistake (Togebly 2003) that causes communication failures as well. It is similar to insincerity in the way that it has to do with false assumption, however these two differ from each other that in the case of mistake, the presupposition does not play a role, but it merely is concerned with one person involved in the message transfer having a false assumption about the other person's background assumption. This means that the recipient of the message does not understand the hidden meaning behind what is being pointed at. Compared to insincerity, here, the hearer is having false information whereas in the case of insincerity, what the hearer is presupposing does not form part of the background assumption of the speaker, yet what he presupposes is not false.

These factors that cause communication failures suggested by Togebly (2003) can be very well related to Grice's Cooperative Principle (1975) since in his CP, Grice talks about how communicative competence is established, suggesting the maxims of quality, quantity, relevance and manner. Thus, Togebly's (2003) triggers serve as advices on how to avoid communication failure. He only does it differently from Grice by presenting directly what leads communication towards failure whereas Grice gives rules for making communication work. Finally, they both come together in their intention to create a model for ideal communication.

The various types of communication failures do not automatically trigger off failure of the text entirely, yet they can stand for quite a few different things. Completely failure of text is only the most extreme case but in between, what can be found is for example the shift of meaning, which is very common when a text fails. Also, a common appearance in this context is non- solidarity or rhetorical behavior.

As to shift of meaning, a text is always perceived and interpreted individually. Common knowledge is always partial thus there is always space left for an individual comprehension of a certain text. Thus it happens that a text is misunderstood by the

person in a way that he/ she does not get the actual point across, being the message the author wanted to convey. Yet, the recipient also does not categorize the text as pointless but he/ she finds a different meaning in it, regarding design, format and shape of the text. So, the meaning of the text is not only one, but one and the same text can be interpreted in many different way. A text does not only convey information via its content but also via its shape, design, illustration etc. Thus, it is possible to completely disregard the content and only focus on the non- linguistic aspects in the text and the conditions are given to find another meaning.

Apparently, text failure is connected with change to some extent and also with the individual imagination or will to see something different in a text that stands for something else or was designed to represent something different that one gets out of it in the end.

Taking a look at non- solidarity that also belongs to the types of failures in communication, this factor is concerned with inappropriate behavior from the speaker's or author's side. The author of a text may presuppose something but yet assume that the recipient of the message will not be able to reveal the presupposition. This is referred to as non- solidarity since here, an attempt to trick or confuse the reader of the message is taking place. Once the recipient does not recognize the presupposition, the information cannot be properly conveyed and failure in communication is the consequence. Non- solidarity, in its most extreme case, can lead to empty conversation taking place since the one receiving the message does not know what is being talked about.

Rhetorical behavior is also a common type of communication failure and appears frequently in spoken as well as in written language. This kind of failure is triggered off by the author of the text not being sincere, yet expecting the reader(s) to be aware of this. Such a thing is done in order to establish irony, sarcasm or to be thought-provoking. However, if this is not done well enough, the recipient is not able to reveal the insincerity and the comprehension of the text fails. This shows once again how powerfully the individual interpretation of a certain text is and that, even if shared knowledge is present, it cannot prevent misunderstanding and failures in information transmission between people. Here again, a relation to Grice's Cooperative Principle can be drawn since in order to create sarcasm or irony, one apparently has to flout the maxims of quality and also of manner. Thus, obviously, flouting maxims is not always leading to communication failure but sometimes comes in handy and makes

sense. Moreover, if the maxims were never flouted, something like irony would not even be possible in communication, thus the CP seems to be necessary just as much as it is sometimes necessary to violate one of its maxims.

The CP certainly still remains a role model for an ideal way of communicating and just because the maxims sometimes need to be flouted to create a certain effect does not mean the CP is wrong or insufficient, for things like sarcasm and irony are also considered abstract ways of communication and not proper ones.

3. Why structure matters: different text types, text purposes and particular characteristics of their language

Just as every text has a certain intention and purpose, it also needs to be designed in a certain way in order to highlight and support its main point. This results in the existence of various text genres and text types, depending what they are for. The way a text is shaped, what kind of language is used, if syntax is complex or simple and if information contained is narrated or enumerated is all decided by the author once he/ she has decided on the text's intention and its target group. Particular features and characteristics help label and differentiate texts from each other and also enable the reader to understand the text in a certain way. These features, external as well as internal, all give way to proper text reading and depending on how they are used or abused, will have an impact on the effect the text has on the recipient(s).

Knowing of the various text types is not only interesting in linguistic research but rather, comes in handy in everyday life as well since it helps discover how some features are used in order to influence people and also, it makes it easy to come to terms with subjectivity and objectivity aspects about a text. No matter which text type is being dealt with, may it be utility texts, advertisements, newspaper articles, narratives, reviews, discussions, explanations or expositions- all of them have something unique about their design, so that one can easily identify and judge them. In order for a text to be deemed what it is supposed to be, certain rules and regulations must be followed, otherwise a utility text can easily turn into something else and be misperceived. The following descriptions are typical features of various text types and being aware of them makes it easier to place the text appropriately and deal with it accordingly.

The JTCHS library has published a file

(<http://www.jtchs.woll.catholic.edu.au/Library/text-types.pdf>29.09.2009) that describes different text types and names the features by which these texts can be identified.

To begin with, utility texts are so far the most sober and plain text types. They are highly- objective and serve to guide a person towards a certain aim in a certain way. The purpose of utility texts is to prove how something works or to show how a task can be fulfilled or a certain thing done. Regarding the structure of utility texts, the opening, in the majority of cases, presents the goal that outlines what the task is about and what the aim is of the entire set of rules. In certain cases, this type of text also contains a list of material that one will need in order to carry out this particular operation. This is mostly the case with cooking recipes or pieces of furniture for which one will need components or tools to work with. Such a utility texts is structured in an enumerative way by listing steps or directions about how to proceed. Moreover, most utility texts also call for a certain order of the instructions so that something can be carried out properly. The order of directions does not, however, apply to all utility texts, certain instructions also completely disregard order and still make sense. For example, information sheets for a certain medicine. The way how to use it, what it is for and when it should not be used, does not need an order at all since all information is equally important and the consumer is expected to read all of it. Thus, it does not influence the usage of a medicine, no matter in which way the information is listed on the sheet. Compared to this, recipes or instructions how to build something strictly rely on a certain order, otherwise the entire text is pointless. As to the language of utility texts, it is impersonal without using any personal pronoun. Utility texts are rather created as a set of orders with a lot of imperatives which gives the text the character of being timeless. This text type always appears to be speaking generally to an entire group rather than addressing the individual. It also completely lacks personal interference thus it never refers back to the author in any way. Adverbs and adverbial phrases are used in order to express when and why something is done, also they serve to estimate the extent of how much to do something.

The next type of text is discussion text. The main purpose of such a text is to express opinions from different sides regarding a certain issue or argument. These texts are maximally- subjective since they are only about what an individual personally feels about a topic. As to the structure, these texts mostly contain a lot of quotations from different people involved, expressing and supporting their personal viewpoints.

Moreover, the arguments pro or contra something are listed in the text in a way that they provide evidence of where each individual is standing and which direction the discussion is taking overall. In the end of discussion texts, there is mostly a recommendation included, mostly based on the author's experience on the issue which is supposed to include a third party into the discussion but also to show an alternative to what has been said in the text before. Regarding the language of this text, depending on the topic, it mostly is full of technical or professional vocabulary that not everyone is familiar with. It tends to avoid everyday expressions and also, the language is used as an indication of shifts the discussion is taking. Typical of discussion texts are conjunctions that help keep the flow and coherence of the discussion. Discussion text are thus shaped essay- like in order to enable the reader to view the topic in a certain context and to be able to relate things to each other. Sometimes, discussion texts also end with a question, either rhetorical or direct in order to leave the reader pondering upon the issue or to raise doubt about what everyone involved in the discussion has stated. The interesting aspect in discussion texts is that they contain opinions that are personal and taken over at the same time. When the author is stating or quoting other people, he/ she is objective regarding the own self, yet merely writing the articles already includes subjectivity to some extent, thus what is being written, even if it does not come from the author but from another person, is somewhat reshaped by the way the author writes it and this highly depends on if he sympathizes the statement or not.

So, apparently, discussion texts are more tricky then utility texts regarding the extent to which personal interference is possible. This comes from the human urge to relate to things as soon as there is something going on that may affect them personally in any way.

Narratives or prose texts are yet another text type that is essential when labeling texts according to purpose, structure and language. Narratives work towards the goal to tell a story or a set of incidents that belong together and form a certain event. Narratives typically start out with orientation, including an introduction about time, place and the people involved. The orientation part helps the reader to find his/ her way in a still unknown place and become familiar with certain things. It offers a way to the reader to build another mental model, additionally to the one already existing and forming the situation and reality. Once a reader is placed in the text, complication is the next step that narratives usually take. This is the point where a story starts to take

directions that will finally lead to the climax, being the core or most important point in the text, if not even the reason why the text was written at all.

The climax is mostly the consequence of the preceding sequence of events that have taken place. Once the climax is reached, the narrative takes direction towards the resolution of the whole story, explaining why something has happened and how, what the outcome was and if it was good or bad. Also, very often, narratives are created in order to transmit a moral message and to teach people. Depending on the target group, narratives mostly are written in a way that the language is easily-understood and the message comes across logically. The length of sentences varies to the extent that partly the narrative must be kept exciting and on the other hand, its only task is to send information in a certain way. Narratives are subjective in any point of view since they are written to tell something about life and aspects of society. Moreover, narratives are generally based on first hand personal experience, thus it is impossible to remain objective in this regard.

Very similar to narrative regarding the subjectivity matter, is another type of text, namely the review.

Reviews serve the purpose to respond or state one's opinion about something. Exactly as narratives, reviews start out with an orientation part, however, this orientation is rather a summary of what is being responded to and not an explanation of the setting. Reviews continue on gathering together certain features of the piece of writing and comment on them. These comments can be either positive or negative, however they can also be totally neutral and the review can merely refer to them with the aim to label them and explain their function in the text. Reviews as such are mostly critical, however, some reviews also merely do an analysis of a text without judging it. Reviews evidently serve more than one purpose namely either to respond to something or to examine it regarding certain features and characteristics. Furthermore, reviews seek to find assessment of the main points mentioned and find a way to place and judge them after looking at them carefully. Reviews are sometimes also created in order to simplify the understanding of something by giving hints and highlighting the most essential phrases. Finally, regarding their structure, reviews contain a critical comment that sums up the complexity of the subject.

Reports are a further text type that, unlike reviews, belong to those kinds of text that serve a purely informative purpose. Reports are written only for the reason to provide information that is based on nothing but facts that can be proven. Reports do not

contain any personal intervention nor any conjectures but are plain, objective and enumerative in their nature of retelling an incident. Structurally, reports start out in a very general way that leads to the sequence of things that happened. Just as most utility texts, reports are also highly- dependent on a certain order, namely the chronological one. Thus, a report is very similar to a utility text in a way that it also tells how and why something happened and by what it was caused. Although not always, reports do have a concluding comment from time to time which may be a comment made by the author or it can also be a general remark or a quotation referring to the issue.

The language used in reports is mostly technical or vocabulary belonging to a certain jargon and is very much adapted to the topic of the report. Reports are never written in any other but the present tense and also, they avoid adverbial phrases, but much more, the style of reports is plain, factual and formal. (JTCHS: <http://www.jtchs.woll.catholic.edu.au/Library/text-types.pdf> 29.09.2009)

Unlike reports, a recount is the text type that never stands in any other but in the past tense. The use of past tense serves to establish the relation between what happened and the author's present situation in which he/ she is talking about the incidents, which is being treated as the present tense. Connecting words are frequently used in recounts in order to tie things to each other and to make it easy for the reader to follow the sequence in which everything stated took place. Unlike a report that provides information about a certain incident, a recount retells the occurrence of events in the exact order in which they happened thus a recount is purely enumerative whereas a report has a somewhat narrative nature as well. In the case that a recount contains a final comment, it is always personal and always stated by the author, mostly expressing the own opinion or viewpoint regarding the topic.

When talking about text types, explanations also must be included since they certainly stand as an independent label. As the name already tells, explanation texts clarify things and state reasons why something is the way it is or how it is by means of explaining certain conditions. Very often, explanation texts are written in chronological order, exactly as recounts. The reason why this must be done is that when explaining something, the case is mostly that one thing triggered off the next and thus chronology is very essential. This text type is always written in impersonal language and also kept objective to the maximum. Verbs are used in present tense and also in a way that they appear timeless and universally- valid. Technical

vocabulary or genre- related expressions are very common and also, words are used that show cause and effect of something. Regarding the syntax of this text type, sentences are mostly kept short and simple. Modification of words is mostly avoided in order not to overdo things.

(JTCHS: <http://www.jtchs.woll.catholic.edu.au/Library/text-types.pdf> 29.09.2009)

Explanation texts always refer to something thus very often they also include a short definition of the subject that is being dealt with or an illustration that represents what needs to be explained.

Exposition is a text type that resembles explanations texts a lot regarding the language since both are written without any personal reference and also, as is the case in many text types, technical vocabulary occurs frequently. The flow of the argument is kept alive by conjunctions and works towards the aim to put forward a point of view or to expose an opinion to the public. Exposition texts mostly start out with a personal statement about the issue and then go on to enumerate points and facts that support a certain point of view. In the end, exposition texts mostly sum up what has been stated before and thus once more express and repeat the most important arguments that support one's opinion. Expositions are in most cases aiming to convince, influence or persuade people thus they are also repetitive in their style in order to enhance the persuasion factor. Moreover, the inclusion of personal experience on that matter is avoided, one rather tries to put argument impersonally and make them appear as a fact. This way of writing is also maximally- convincing since the lack of subjectivity works as a tool to make things appear as the universal truth and not just a viewpoint of an individual.

Finally, description also belongs to the group of independent text types, clearly definable regarding purpose, structure and language.

Description texts serve the purpose to describe all sorts of events, natural, cultural, literal and others. They are structured in the way that they start out with an open definition of the thing being dealt with and then, in an enumerative way, they describe all aspects concerning that issue. The language is chosen depending on the topic and also, the use of words is impersonal and timeless, not paying attention to the current situation or surrounding. Description may be considered the same as explanation yet the difference is in the purpose since explanations seek to explain the reason why something is the way it is whereas description only writes about something, not seeking to justify or prove anything.

These are roughly the different text types that can be regarded as an own type offered by the JTCHS and which offer a way to put a random text into a certain genre. The categorization of text types in a way this source offers is interesting in so far that it takes into consideration even the smallest distinctions between one text type and the other and this is a very good thing to do. In many situations, a text can also be labeled more than one type and this source certainly offers a way to differentiate between the tiniest features, causing re-categorization of a text. Also, the more text types exist, the more interesting it becomes to look at texts that are especially multi-functional in their appearance and to find an appropriate category for them.

Regarding why this categorization matters and why it is interesting to look at all these text types separately is, in the frame of this paper, the goal to find a text type where advertisements would fit in. Advertisements are doubtless standing somewhere in between, sharing certain features with all different text types that have been mentioned. Since the next chapter will deal with the question about where to put ads- either as a separate text types or a mixture of genres, the exploration and discussion of all these text types will enable referring back and comparison to certain features of advertisements.

3.1. Advertisements: a separate text type or a mixture of genres?

Advertisements are probably the most interesting text type to analyze when trying to figure out where they belong. No matter if spoken or printed ads, it is worth a deeper discussion in order to figure out what kind of text type they are and if they belong to an own category, why this is so.

To begin with, advertisements are certainly texts, no matter if they are presented to the masses in words, pictures, sketches or songs- all of them convey a message and have a particular purpose.

Nowadays, advertisements are found everywhere. All sorts of media are used for promoting certain products and attracting consumers. Just as anything else, the power of advertising also consists of certain mechanisms or factors that support the purpose or trigger off an effect. Along with the linguistic dimension of an advertisement, the use of sounds and images, the process of encoding and decoding information as well as interaction between what is being said and the recipients are the most powerful tools when it comes to advertising. According to Fairclough (1989:

198), the discourse of advertising is strategic in general because it is 'oriented to instrumental goals, to getting results'. This means that advertisements are the medium that is needed in order to achieve the goal, or more mathematically expressed, advertisement is the formula and the product sale or success is the goal. Moriyón Mojica (1994) views advertisement as a construct that consists of four stages that are built upon each other. The first stage is the need to capture the audience's attention and get him/ her to look at what is being advertised. Then comes awaking his/ her interest into the ad and with this interest and feeling of attraction, the recipient generates desire for the product. Finally, obtaining the act is the final stage and also, according to Mojica, the ultimate purpose of the advertisement. This idea about the four stages of advertisement function mirrors already the persuasive aspect of advertisements since as soon as desire comes in, the reader of the message is being influenced emotionally and thus manipulated by what he/ she is perceiving. These four stages also show the path from being an external observer to becoming an internal consumer- a part of the product's promotion.

Apparently, the discourse of advertising defines itself via two main elements, one being the information and the other being persuasion. Both are equally important when an advertisement is in the phase of its creation yet once it is done and exposed to public, persuasion is the ultimate purpose of the entire work. The information inside an advertisement are mere tools or helpers of persuasion. They do not stand separately to fulfill an own task but rather, persuasion is omnipresent by using the informative aspect as the attention catcher. (Vestergaard and Schröder, 1985:5)

This is quite an interesting and certainly true view on the purpose of advertisements since it cannot be argued that advertisement is trying to do anything else but manipulate in first place and the information it contains just come with it as something handy or inevitable. However, the persuasive factor still decides on the informative one since the information is created according to persuasive rules.

However, Cook (2001: 10) offers a slightly different way of viewing the persuasive aspect of advertisements, claiming that it is not sufficient to reduce the function of advertising to persuasion only and he considers this way of seeing it as rather insufficient. Cook draws people's attention also to other tasks that are being fulfilled by advertisements, namely amusement, worrying or warning. Just as much as advertisements function to persuade, they function to entertain to the same extent.

Furthermore, Cook argues that advertisements 'have the typical instability of a relatively new genre' (2001: 221) thus it is not simple to cut boundaries when trying to make them fit into a certain type of text.

A further interpretation of advertisements and how to categorize them comes from Vestergaard and Schröder (1985). They classify ads into two main types, namely commercial and non- commercial. This way of viewing advertisements resembles Cook's viewpoint a lot since he also argues that merely seeing the persuasive tasks in advertisements is far not the only thing to be considered. Anyway, commercial advertising, following the idea of Vestergaard and Schröder consists of three sub-types: prestige -, industrial - and consumer advertising. The latter is by far the most pervasive in nowadays' society. The difference between commercial and non-commercial advertising lies in the difference between ads that are made to attract consumers and ads that are created for entertainment only and are very rare.

Going back to the more common type of ads, commercial advertising must meet certain conventions in order to work properly regarding persuasion. These conventions are linguistically- as well as society- based, especially regarding the target group. A very important thing to do is complimenting the product that is being advertised. This is done by using a lot of beautifying adjectives that adds positive characteristics to the projects. Moreover, adverbs are used in order to make certain traits of the product more powerful and obvious. Abundant use of superlatives are very popular as well since they maximize certain qualities of the product and raise it to the highest level possible in its category. (<http://www.aelfe.org/documents/04-lb10-Gea.pdf> 01.10.2009)

Moreover, a lot of repetitions are also very common in commercial advertising, contributing to persuasion maximally by making the audience come across certain words over and over again, causing people to believe fully in what is being said. The reason is that repetitions have a high persuasive potential since they make people remember certain things, think about them and finally be convinced of their truth. Also, repetitions have the effect of maximizing the quality of the product advertised since they emphasize the good side of it in many different ways yet the persuasive power remains the same and keeps growing from being remember for a long time.

Last but not least, curiosity arousers are also very important persuasive tools for what they do is to make the reader want to know more about what is being advertised. These curiosity arousers appear both, textually and as images, depending on what is

deemed more attractive. They can be short slogans or paragraphs about the product or they can also be a picture of the product in use in a certain situation when it seems to complete or add the certain something to it.

Besides, rhetorical questions also belong to curiosity arouasers since they get people thinking about the product and its advantages, not asking for an answer but rather being thought- provoking and in favor of the advertisement.

(<http://www.aelfe.org/documents/04-lb10-Gea.pdf> 01.10.2009)

Rhetorical questions always contain key elements of what is being advertised thus they raise the probability that the reader will, in some way or the other, be attracted by the advertisement. A very practical thing about these ads is that they have the potential to leave a very deep impact on the audience so that people are mostly left with the wish to learn more about the product and this finally leads to being convinced that the product is worth buying.

Reading advertisements in a way to reveal their purpose, apart from linguistic knowledge, also takes a semiotic approach to text. Ads are made of both, linguistic and iconic, meaning bearing symbolic traits that stand for something or represent something, elements and these two parts are equally important when it comes to persuasion.

(http://www.ruc.dk/upload/application/pdf/f51d6748/Leonardi_Khoutyz.pdf

01.10.2009)

It can pretty much be said that advertisements speak an own language- pictures are available for the pleasure part, for attraction and taste and the part consisting of written text serves to empower and support the persuasive function of the illustration. Words as well as images in an advertisement serve an ideology and this ideology is exposed to public and further analyzed by means of persuasion and influence it has on its consumers. Most commercial advertisements, no matter what kind of product is being promoted, are marked by neologisms, foreign words, metaphors or word plays. This is what all ads have in common, no matter if spoken or printed. When it comes to persuasion, it is also very essential to differentiate between two types of text and two types of readers. The source text and the target text are two different ways of reading the advertisement and the source culture and the target culture also differ from each other, yet they have to meet the same partial knowledge at a certain point. In the beginning, the source text that is created by the author is a different one then the final version which is presented to the audience. The author knows the purpose

of the ad before it is created whereas the consumers only get to know it once they come across the advertisement. Thus, what the author needs to do is create an advertisement that matches the own goal, namely to get the product a good reputation and sell it well, but on the other hand, he/ she also needs to put him-/ herself into the role of the audience and see how far he/ she can go regarding persuasive factors so the advertisement is neither too overbearing nor too understated. This task can turn out difficult at times, especially if the source culture and the target culture are two different ones and there is no common ground shared between the creator of the ad and the masses for who the ad is for. Thus, in this situation, the author functions as the negotiator between two different cultures. It is necessary from him/ her to know both very well and also to have very good understanding of both languages.

In the case that common ground is shared, the author's job is of course easier. However, he/ she still must be aware that all shared knowledge is only partial and that the target group is affected individually by an advertisement thus the vocabulary as well as the illustrative part of the ad must be widely- spread to maximize the number of people who will be affected by the advertisement.

Reading advertisement certainly requires more skills than just reading text in form of a book or essay. Advertisement, by means of semiotics, talk through every part and component they are made of and for sure, they also awake emotion more easily than purely- written text. Images are complex constructs and form the most important part in print advertisements; their knowledge- structure is more difficult to decode and also the meaning is derived from a deeper ground. Also, all ads find themselves to be part of a cultural hierarchy, meaning that they speak on different levels of society and stand for more than just one group even if the target group remains the core group of the advertisement. Multiple levels of meaning evolve around one single advertisement and this mostly has a meaning for more people in different ways. Thus, it is no exception and nothing unusual that almost every advertisement has some informative point for everyone.

http://www.ruc.dk/upload/application/pdf/f51d6748/Leonardi_Khoutyz.pdf

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In order to read advertisements critically, it is not necessary to differentiate and debate about high and low culture or social class since this kind of thing is not the

aim of advertisements. Rather, an approach without preconception is the right way to do so. The world of advertising is not seeking to convince the highly- educated about how well language is used or how professionally pictures are taken by the creator of the ad but much more, they seek to entertain and influence the average man, the simple people and to convince them to buy a certain product. Advertisements are places in which a story is taking place, different in place and time from the actual situation in which the reader finds him-/ herself.

Advertisements which are commercially- motivated can be said to have a lower quality in their appearance than for example photography or paintings in museums which do not work to persuade people into anything. This statement is probably false when considering the few ads that still contain forms of higher arts, yet the majority is still kept simple to attract the average people. The less complexity there is in an advertisement, the higher is the probability that more people outside the target group will be able to make sense of it. This means, that if an ad is kept simple enough regarding the information it seeks to communicate, it is more likely that people outside the target group will also feel attracted to it.

Although the ideal advertisement does not exist as such, it can still be said that there are some basic ideas about how the linguistic part of the message or the informative part can contribute maximally to the factor of persuasion. It is all about the construction of the advertisement, the promotion of a product in a way that the informative factor only is attractive towards the aim to persuade but must never divert people's attention from the actual task of an advertisement.

Apparently, an advertisement consists of a little bit from everywhere- it can be said that all text types come together to form an advertisement, depending of course, on what kind of advertisement is being looked at, either printed or spoken, visual or just audible etc.

Advertisements are the text genre that ask for extra attention when it comes to encoding and decoding them, the language of images and what they do in an advertisement, for images, as well as any other form of communication, convey more than one message when appearing in an advertisement and sometimes, it is not clear how far they go in their role, if they only serve to complete what has already been said or if they take on a new, own dimension and lead the recipient somewhere else in his/ her interpretation. The next chapter will look at the rhetoric role of the

image and a way to structure advertisements towards the goal of persuasion via strict structural hierarchy inside the text.

3.2. The methodology of printed advertisements: towards persuasion via structural hierarchy

In 1988, William C. Mann and Sandra A. Thompson published a chapter on Rhetorical Structure Theory that deals with text organization and proves very useful in the textual design of advertisements as well. It offers a way to define the relations between the clauses in a text according to the article. However, it can also be held a helpful way to establish relations between the textual part of an advertisement and the image included in it. According to William c. Mann and Sandra A. Thompson 'RST is an abstract set of conventions.' These may be either independent or inclusive concerning particular relations. Structural arrangements of text are based on schemas, which are abstract patterns leading to a certain hierarchy inside a text. An RST analysis is a functional account of the text as a whole. This, in the case of advertisements, comes in as a helpful tool to decide on the structure of the ad and how to build the way to the core point. It is very well- known that every text is structured in a hierarchal way- meaning a way that the most important information always dominates- and advertisements are no exception. Compared to spoken ads, where the main point is emphasized by the change of voice pitch, vlume and mode, print advertisements need closer investigation in order to see how they are built and where the path lies that leads to the most interesting part.

The RST gives a clear account about every section of text, including the intention of the author and what he/ she wanted to say or present in each section.

Texts handled by means of RST are nowadays more common than these handled without it and in the case of advertisements, this is not a difference. Every ad has a certain structure analyzed and developed by the designer when being constructed and also, the recipient of the advertisement will have a hierarchal way of reading the ad since he/ she does not have a support, such as a speaker, who can help reveal the most important point of the construct immediately. Thus, reading advertisements is a matter of hierarchy, a step- by- step approach, starting out with merely perceiving the advertisement and ending with a critical reading of it. Of course, not all people undergo this process every time they read an ad, but what is certainly true for

everyone is that the mind takes certain steps before it gets to the point of the text. Moreover, what makes it even more interesting in the case of print ads is the connection between image and linguistic text. This very often also contributes to the hierarchal structure and the internal struggle for domination that sometimes seems to be taking place between text and image. An article written by Roland Barthes reveals very interesting things about the advertising image. In his article *Rhetoric of the Image* (1964), Barthes differentiates between three messages inside an image. First of all, there is the purely linguistic message. This is the most simple message that the image conveys and it does not take anything else but the ability to read and understand a particular language- the language in which the advertisement is written- in order to reveal the message. The linguistics message is denotational and connotational at the same time since what it does is showing relations to something but at the same time it disconnects the subject from being something new and unknown any longer.

After the linguistic message comes the iconic message which has to do with cultural knowledge and what certain things in the advertisement stand for. All advertisements require cultural knowledge since all represent something in connection with a certain culture and the iconic message tells about what is being represented and in which way, which signs there are that make people think and connect the ad to a certain culture. The iconic message, however, can be divided into two messages, namely the coded iconic message and the non- coded iconic message. This division comes from the fact that the reader indeed receives two messages at once when it comes to iconicity of the image. The coded message is only focused on the perception and the non- coded message has to do with the cultural message that is being conveyed through the image.

Considering these three messages that are communicated through the image, it may be said that the main borderline lies between the literal and the cultural transmission. Also, apparently, the first message is in some way bound to the second one or forms part of it to a good extent, which further leads to the conclusion that the information will be altered a little bit if the task of literal and cultural message was inversed and the literal message would form the main part. However, leaving things as they are, it appears clear that the literal message in the advertisement is denoting whereas the symbolic image is connoted. As to images proper in advertisements, they are all polysemous in a way that they leave the reader a choice either to ignore them or to

consider them part of the literal message. When it comes to the symbolic message proper, the literal message turns into a guide towards interpretation. The text as such is the author's right or domain which he/ she can use in order to control the image.

Looking at the difference between the literal and the symbolic message, the distinction is a purely operational one. (Barthes 1964)

Barthes (1964) sees the image as a coded message even at the state at which it is denoted. The nature of the coded message of an image has three different levels. Firstly, rule- governed transpositions must be fulfilled for all the codes are historical in a sense that they must be reproduced. Secondly comes the drawing, which is the coding of the message as such and it also immediately brings about a way to divide the significant from the insignificant. The difference here lies between the drawing and the photograph. The photograph reproduces something completely the way it is and the way it should be- may it be the size, the angle or anything else. The drawing, on the other hand, does not reproduces everything one by one, yet it transfers a stronger message in its reproduction. Also, the drawing requires apprenticeship where the photograph does not. This is an important borderline in creating advertisements and the choice between photograph or drawing mostly depends on the successful interpretation of the final product.

The symbolic message highly depends on the drawing or photograph chosen and also contributes to the establishment of a hierarchy as well in a way that it co-operated with the literal message and is either the starting point or the climax of persuasion. The rhetoric role of the image certainly gives way to a more simple and more obvious reading of advertisement, yet one must not forget that images do not only serve to de- confuse but sometimes also are used as the confusing factor inside an advertisements. This comes from the idea that some advertisements must confuse before they persuade and an image that is either seemingly- misplaced or inappropriate at first sight is the perfect way to make the recipient think about it in a deeper way and try to reveal its true meaning.

Text organization, especially in advertisement can turn out a tricky thing since many forms of text come together and need to be organized so they do not overlap each other or divert from each other. The procedure towards the perfect ad is a long one and images are sometimes only the start towards the actual message.

3.3. Perception of print ads- extracting the core message

Print ad campaigns have much more work to produce an advertisement with a maximum persuasive effect than those who create ads for television and this is interesting for the analysis of print ads to the extent that it can be analysed how unique print ads are in their way of being created as well as read. Ads shown on TV and print ads are nothing but methods of advertising and since this paper is analyzing print ads, it is essential to also look at what separates this method of advertising from another.

It can be said that print ads are very unique in the way they work among various groups of advertising methods. 'Perception Research Services' is an enterprise that looks exactly at how readers view and consider print ads and the outcome is surprising just as much as it is logical after having reviewed the subject. The nature of print ads is similar to the one of ads on TV since both ways of advertising face the same things. The goal in each case is to catch people's attention and communicate information in a way that is equally memorable and persuasive- the information contained not more and not less than necessary. However, differences can be discovered between these two ways of advertising when considering the surrounding where each appears. For one, TV ads have a pre- determined duration, very unlike print ads. Thus, in the case of ads on television, the recipient cannot decide on how much time to spend looking at the ad whereas in the case of print ads, the reader is free to choose his/ her amount of time that he / she finds necessary to look at the advertisement. As to dimension, TV ads are dependent on time, whereas print ads are dependent on space available to bring across the message. TV advertisements have a clear- cut structure with a beginning, a climax and an end, whereas print ads heavily depends on how the reader takes them in and what he/ she realizes first, which can but does not have to be the most important thing inside the entire creation. In the case of print ads, the reader is more able to control the ad than he/ she is when watching an ad on TV. According to PRS' article *Getting More from Print Advertising* (2003: 1-5), a print ad can be compared to a package much more than to a TV advertisement by means of attracting the target audience. Viewers are allowed or even invited to view print ads at an individual force, thus 'print should never be judged solely on the basis of forced and extended exposure', says Scott Young from PRS (2003: 2).

A huge advantage that can be found in print advertising is that it can be easily be refined whenever necessary since good ideas can always be enhanced by a slight change in design.

When it comes to reading the print ad, the recipient is free in his/ her choice to decide personally which messages to consider and ponder upon and which one are worth being discarded and ignored. Being aware of this, the PRS and for sure, other companies dealing with advertisement analysis, can uncover easily why a message succeeds or fails.

Another interesting discovery from the side of PRS is that the amount of text is absolutely not the right thing to measure in order to see how much time is spent on a print advertisement. These two things, surprisingly enough, do not relate to each other at all.

Furthermore, directly adding text to a print ad, does not mean that the one who reads it, will need more time to do so than without this certain amount of text for most likely, it will rather cause other things to be ignored than taking more text as additional info. Thus, messages communicated in a print ad tend to replace each other much more than complement each other. This is somehow logical, since as soon as the reader comes across information that seems satisfying for him/ her, the rest of it remains unread. Different people are satisfied by different information in a text, thus it rarely happens that the recipient will read all of it. Particularly in print ads, the most attention- catching and most persuasive information is highlighted in some way, thus the rest of the text is less important and is mostly perceived as such by the recipients too.

When a print ad is created, it is assumed that each reader will start reading it in a traditional way and order, most likely starting at the top left, making his/ her way down to bottom right. However, according to recent research and tests of PRS, this assumption is a false one. It is becoming more and more obvious that all readers start with the most dominant trait in the ad which is mostly the visual one that serves as the attention- catcher. This is a big problem with many brand advertisements whose creators follow the traditional reading pattern and put the brand signature into bottom right of the page, supposed to serve as the last thing the reader will perceive and thus, remember it for the longest time. However, this is not the case and so it happens more frequently that the actual brand being advertised is not even noticed by the reader, unless it is centered and forms part of the image itself.

Apparently, readers of advertisements prefer taking information visually much better and faster than verbally thus if brand advertising is the case, the best way to make the reader realize this is putting the brand as the main and most obvious part of the image. Also, when wishing to maximize the effect of print ads, the PRS suggests that the most successful ads are those that operate in two ways. For one, the reader should be able to realize both, the brand and the main idea at a glance, meaning it should not take more than a few seconds of looking at the ad in order to discover the brand and the message behind it. For two, on a deeper level, the reader should be able to discover the maximum of support points, standing in for the brand, such as quality attributes or beauty factors.

Visuals, in the majority of print ads, are used in order to attract attention as well as fill the available space. This duality of the image in a print ad is an economical way of using images since it saves time and does not require any reading.

Considering the clarity and the straight path that is supposed to guide the reader from one element to the next in print ads, an effective layout is necessary with pointing devices of any kind. Logic plays a big role since the reader must be able to logically connect one thing with the preceding one and also must understand why one particular thing is standing at a certain place. An example brought by the PRS is the order of things around the visual in a print ad. The visual, if centered, must guide people through the ad, thus it is important not to abuse the surrounding of the visual for diverting information since this leads the reader astray and the focus on the main thing is lost very quickly. It is not a good way to pull people into different directions by placing information too close to each other but rather, information should be distributed in such an order that no matter what else is being said in the ad, the center remains the main point and catches the most attention. Additional information should not be such that leads people's minds to think of some other issue, but additional info is solely working to support the central message, which is, according to PRS, always packed in the visual.

Talking about abstract ways of representing something, print ads do not have a lot of freedom when it comes to that. Advertisements for TV have more tools that allow them to be abstract or confusing at first, however, this is not the case with print ads. Thus, abstract visuals, ambiguity or subtle wordplays should be avoided as much as possible in printed ads. 'Less is nearly always more', says the PRS when talking about simplicity in print ads. Being straight forward, clear and direct will make the ad

,more successful than beating around the bush or trying to make people guess what the message is really trying to say. According to the PRS, 'balancing art with science' is the secret key to a successful print advertising if the goal is quick, clear and persuasive information transmission. (PRS 2003: 5)

The way advertisements are remembered and the extent of the impact of an ad have to do with three different things. These are recognition, recall and persuasion. These three phenomena have been elaborated and analysed very well in the article called *Recognition, recall and persuasion* published by MindC16 in 2005. It is pretty clear that everything a person perceives will remain as a memory for some time, however, when it comes to advertisements, the goal is not only that people remember the ad for as long as possible but also that remembering the ad finally leads to persuading them into buying a certain product. Recognition works in a direct way whereas recall approaches memory indirectly. (MindC16 2005:164)

Recognition is thus needed when the goal is to remember the actual advertisement the way it has been perceived. On the other hand, recall is necessary for the awareness of the brand advertised through the advertisement.

In 1932, Dr. Daniel Starch started on measuring the extent of recognition of printed ads in the USA and a little bit later, Horace Schwerin introduced the third major issue, namely the measurement of persuasion in print advertisements. As already known, the anatomy of the brain is being divided into the right and left hemisphere, each having a different task when it comes to remembering certain things in particular shapes and forms. (MindC16: 2005)

In 1977, Herbert Krugman published a paper, offering an interesting view on how the brain works when it comes to reading and remembering advertisements. So, first of all, in his writing, he argues that recognition is emotionally- based whereas serves to fulfil the logical task. Thus, recall makes use of the left hemisphere of the human brain. According to Krugman, print ads are rather logical whereas ads broadcasted on TV are are emotional in their appeal thus these two forms of advertising are being processed by different brain hemispheres, which proves the major difference between them. The method of recognition is good enough for television ads whereas print is to be measured by recall, according to Krugman in his paper from 1977.

This theory offered by Krugman was not left without being criticized or even negated and in 1994, Larry Gibson published his paper *Not recall* in which he strictly argues against this method and states that it is far from correct to apply this method, calling it

wrong and misleading. His paper finishes with the statement 'I don't know what the answer is, but it definitely is not recall.' (Gibson 1994 in MindC 16: 2005)

Although both, Krugman and Gibson seem to be right and wrong to an equal extent, it cannot be left unsaid that both of them are too extreme in their views. It is not correct to overdo or to all ignore any of the methods since no advertisement can be clearly categorized by ways of trying to fit it onto recall or recognition. This has several reasons and the most essential one is probably that advertisements, no matter what kind, always include a little bit of both elements, the emotional and the logical ones. Thus it is almost impossible to state that one type of advertisements is only handled by the right or left hemisphere. Moreover, another interesting statement is that 'different techniques can only measure different aspects of the same memory.' (MindC16: 2005)

This statement supports the idea that different aspects are measured by different techniques, however, the memory remains the same, thus crossovers must take place at times.

The chapter Recognition And Recall Versus Persuasion from the book *The Advertised Mind* (MindC16 2005: 168) brings in the aspect of the independent factor persuasion that works all by itself, its main role being to maximize the effect of the ad on the behavior of its recipient.

Thus, unlike recall and recognition, persuasion occupies itself with the impact the ad has on a person or the depth of the traces the memory leaves behind. So, when a consumer decides to finally buy the product, an amount of time has passed since the perception of the ad, however, because of the memory and the impact it left on the reader, the consumer's decision to buy the product is the outcome or the consequence. This is exactly where persuasion comes in as a measuring technique, since it proves that once the decision to buy the product has been made means that recall has worked out to the maximum and has led to persuasion.

Advertisements are made to change people's buying behavior and enhance their role of being consumers.

Recognition, recall and persuasion are measurement techniques in order to analyse how far an advertisement is working out well concerning the impact on people to buy a certain product.

Persuasion is the final and main goal of advertisements of any type. All the methods work towards this final goal and they are interrelated in their roles. By no means does

one technique totally leave the others aside, all three measurement techniques have to be present to some extent.

Applicability or inapplicability does not mean that applying one means total exclusion of the others, but merely one technique needs more attention than the others, depending on what level the ad is being analysed. All advertisements are interested in a short- term effect rather than long- term memory.

Discussing the way advertisements are remembered and what causes the effect, taking into consideration metadiscourse and its persuasive role is essential and this shall be discussed on a broader level in the next chapter, in which textual – and visual metadiscourse will be analyzed by means of enhancing the persuasive factor in advertisements of different kinds.

4. Metadiscourse: texting commercials

What it takes for a commercial to be successful, is the competence to provide the reader with exactly as much information he/ she needs in order to be convinced of the necessity to buy a certain product. Considering this information issue by means of linguistic features, textual metadiscourse such as text markers or markers of a certain interpretation, is the most important factor to be looked at here. In order to make a commercial persuasive, it takes metadiscursive devices that appear in an appropriate number- enough to convince but not too overbearing. The main goal of commercials is to convince. Information and aesthetics are secondary and they are only used as tools that work in favour for the first intention, which remains persuasion. Language is an essential instrument when it comes to persuasion because although the readers of a commercial will first go for the visuals inside the ad, the text still remains the factor that bears the convincing aspects.

According to Bhatia (1993: 46-48), sales of products are promoted by several moves, which have to be carried out in a step- by- step procedure. These moves include things like establishing credentials, introducing the offer, soliciting response and ending politely. Of course, these obligatory moves may shift in their meaning and importance, depending on what is being advertised, however, it can be considered a general fact that each of them is important in promoting sales of something.

Although persuasion can certainly be achieved by strictly following some linguistic rules regarding style and structure, metadiscourse is certainly an essential device for persuasive tasks as well. The reason why is very simple, since what metadiscourse does is centering the reader in first place before putting anything else in the middle of attention. With the help of metadiscourse, the reader is offered the chance to understand the context and situation of the commercial fully or he/ she is enabled to reveal the author's main intention and stance towards the content of the commercial. Using metadiscourse further represents a powerful source when it comes to achieving persuasive purposes. Commercial language is made more comprehensible with the help of the insights gained through the theory of metadiscourse which is, in the case of advertisements regarding their main goal, a helpful way of using the self-reflective expressions in a text as an instrument to persuade or influence the reader. Interestingly enough, what is metadiscourse after all and how can it be defined? According to Hyland (1998: 438 in Ibérica 9 2005: 37), metadiscourse is best defined as 'those aspects of the text which explicitly refer to the organization of the discourse or the writer's stance towards either its content or the reader'. Crismore et al. go even deeper and define discourse as the non- propositional aspects of discourse. It offers help to create a coherent text and also, support personality, credibility, and sensitivity of the reader. Finally, metadiscourse is also the ultimate tool for the reader to establish a relationship between himself/ herself and the message. (Crismore et al. 1993 in Hyland 1998: 438 from Ibérica 9 2005: 37).

Swales and Feak (2000:170 in Ibérica 9 2005: 38), when stating some preliminary conclusions about metadiscourse and its role in different types of writing, an important point is made by them when stating that metadiscourse is dominant in monologic talk rather than dialogues and also, that metadiscourse and its devices always tend to appear in the beginnings of the text rather than in the centre or at the end. Textual metadiscourse thus is concerned with the self- mirroring inside a text and also, it serves as the placing device at the start, when it assigns a role to the reader and offers him/ her the central position in the entire commercial.

However, the limits of metadiscourse go far beyond text, but also intrude into the visual means of a commercial, thus the term visual metadiscourse is not less essential here than textual metadiscourse.

Visual metadiscourse usually complements the textual one and supports and highlights the rhetoric aspect in communication. The placement of visuals is very

essential since placing visuals randomly may cause collision with the text and these two may turn out to play against each other rather than together and complementary. (Kumpf: 2000)

Kumpf goes even further to categorize visual metadiscourse into steps towards the main goal. So, according to Kumpf, visual metadiscourse consists of a first impression, heft, convention, chunking, external skeleton, consistency, expense, attraction, interpretation and style. These are many categories and Kumpf was not left without critique on his idea, however, some of these are certainly interesting and essential when it comes to taking in information visually and not verbally.

First of all, first impression is about seeing or perceiving what is there. By doing so, the reader is not only declaring what is there but also becoming aware about what is not there. So first impression is not only about what exists but also about what is missing. First impression is the very first encounter with an ad; it can be compared to looking at a package without knowing what is inside it. By looking at something for the very first time, the first impression is most likely to decide on the expectations for the entire document later on. This is the reason why a good first impression is enormously important in print ads since this will not only decide if the reader will go on to analyze the ad even deeper but it also evokes the positive or negative attitude with which the entire document will be looked at later on. There is no document existing without a first impression, a first impression is always there as soon as something is perceived, even if what is being perceived does not move the reader at all. Failure to cause an effect on the reader also counts as a first impression. (Kumpf 2000: 406) The nature of first impression also supports the future discussions with other readers of the same document; by leaving an impact, no matter if positive or negative, the document is for sure to be discussed with others and the advertisement is being spread.

Secondly, heft is the category that is very much related to first impression and it will ultimately decide on the reception of a document- if and how it will be received. Anything deemed too long may appear not worth reading to recipients, especially in the case of print ads. Thus, it is very important to keep the length of text appropriate and always be aware that potential readers will like brief, informative texts more than long, explanatory ones. Advertisement designers who tend to deviate from the appropriate heft, are most likely influencing the first impression on the ad. When something is perceived for the first time and text already seems long and

overbearing, it will most likely be ignored by the majority, even by people from the target group since especially in advertisements, one is not attracted by long pieces of writing. What causes the biggest problem and is most difficult to assess is the heft in a document that consists of different texts overall. This is interesting within the frame of print advertisements since many ads are trying to bring in a certain product in many different areas of everyday life, thus most of the time, skilful links are necessary, as well as stable relations between different things in order for the text parts to fit together and seem like a sequence of incoherent information. Size, shape and quantity are the three most important factors that have to match when it comes to heft- the secret behind it is to make those three fit each other as well as be attractive enough for the recipient without overthrowing him with too much text.

Convention is yet another category of visual metadiscourse and it basically can be defined as what the reader expects from a certain document. The convention of a document is very influential regarding the first impression and also, it has an impact on the reader's expectations towards a certain document. With help of convention, it is also possible for the reader to build relations to other documents regarding their similar traits and their differences. The convention of most advertisement campaigns must convey professional work but also and even more importantly, it must fit into the mode of the particular business, meaning it must exactly stand for everything the company is advertising for. Thus, an ad is not only advertising a product by a company, but simultaneously, it means promotion for the company as well since this is where the product itself comes from. Although the convention is sought to conform to professional societies or target groups in the case of print ads, it is never smart to put the focus on that only since the best way to spread the advertisement is still via attracting new people rather than just concentrating on a particular group only.

Furthermore, a very important and useful category that Kumpf came up with is the one of chunking since this is the ultimate step towards understanding the intention of the commercial. According to Kumpf (2000 in Ibérica 9 2005: 38) 'by arranging the text into discrete visual parts', the reader is being helped with decoding what the writer intends to say.

What is next in the enumeration of categories of visual metadiscourse is the external skeleton, simply being the aspects of order of a document, may it be the page numbers in an essay or the information from heading to bottom of an advertisement in print. The external skeleton shows how a document is assembled and in the case

of a print ad, it would be, for instance, the placement of the heading or the core message versus the location of the surrounding information. The complexity of the external skeleton is decided only by the genre of the document, thus how much the external skeleton matters depends on text type and who it is for. An essay will highly depend on the external order such as pages, paragraphs etc. A print ad, on the other hand, will not necessarily need a complex skeleton since it is rather kept short and subtle and all information contained is expected to be short- packed.

Consistency is the category in visual metadiscourse that is mainly occupied with cohesion of a document; it takes care of co- text but also of tone and style so that everything fits together. Consistency provides a stable ground onto which one can put information organized in a certain way. Just like the external skeleton takes care of the outer order, consistency is the inner keeper of sense and comprehensibility of a document. Visual consistency can be noticed on many levels, starting with the font of a documents going all the way to maintaining a hierarchy between headings or information, going from most to least essential. Apparently, consistency is very similar to external skeleton yet a difference can be stated between them in regards of their main roles. External skeleton is about maintaining the visual cues whereas consistency works towards establishing a sense of unity between the paragraphs and headings. The two of them pull into different direction, however, their aim to maintain structural order, although on different levels, remains the same.

Next thing is expense that, according to Kumpf (2000) makes up one of the categories of visual metadiscourse. Expense can be taken literal in its meaning here since it exactly deals with the aesthetic aspect of a document, regarding the financial factor; it deals with how much has been spent on a document to be published and how far the document has been treated by money. Paper, image, print quality etc come in here as those factors on which expense is measured. Clearly, a company with more money to spend has more options on how to publish a certain document, however, if this is the way to judge about the product's quality remains another question. Inherency here is as much present as it is in the other categories of visual metadiscourse; expense just like all the other categories, shares a lot of traits with them. Seeing expense in the context of print ads, the quality of what is being advertised and the cost of the ad itself must stand in direct proportion to each other; a company can rarely afford to spend too much on an ad and then not regain the money from consumers buying the product. Thus, the problem with an ad being too

good for the actual product pretty much always means financial loss to the advertising company.

Taking a look at the next category, which is attraction, is similar to external skeleton and to convention by means of guidance because this is yet again about guiding the reader through the document from top to bottom. However, attraction, very unlike the external skeleton and convention, has nothing to do with order, structure or coherent writing but only needs to guide the reader by means of attractive, good- looking traits inside a document. Attraction is also not to be confused with first impression since their roles, although similar in their description, are different in their actual duties. Attraction is what comes after the first impression, encouraging the reader to move past the first glimpse and continue reading a document. It is there to get people interested in what comes next and where the entire text is leading to. Attraction is supported by consistency to a large part since it helps enhance attraction via orderly appearance and these two co- operating enable cohesion in the text. Next thing, visuals are a very important tool for the category of attraction of course, since these are things that draw the reader further into the document, they are direct and right there, not described but can be seen thus they are highly- potential in their task to guide the reader from the beginning of a document to the end.

Moving to interpretation, this feature mostly applies to documents containing charts, graphs or tables, thus it is most likely to appear in empirical documents or when statistics are being published on a certain issue. Unlike all the other features of visual metadiscourse so far, interpretation is solely internal and not visual in any way, neither structurally nor verbally. It is present in a way that it shows and maintains the presence and control of the document designer. Although there is debate about rather putting interpretation as a category of textual metadiscourse, it still fits into the visual as far as it is concerned with understanding visuals better or being drawn to certain features in the document that the author deems essential. Interpretation invisibly helps combine text and image and furthermore, it relates to the author all the time, thus this is a powerful tool used by the designer of a document to achieve the goal of the reader taking over the same attitude as him-/ herself about something. Just unlike convention, where visuals support text, interpretation works exactly the other way round, getting the text to support the visual part of the document.

Last but not least, style is the category of visual metadiscourse most concerned with the readers' assumptions about something, especially when this something is being

judged by convention. Thus, convention is closely- linked to style in visual metadiscourse. The most interesting trait of style is probably that in some cases, it allows a lot of freedom, and in others it does not allow freedom at all. For instance reports or any kind of memory cards are predetermined in their style since there is not much choice when it comes to these text types. These are rather dependent on the topic which already decides on what they will look like style- wise. For instance, a series of events will most likely be in a kind of chronological order rather than have the form of an essay.

In others, however, such as print ads, there is a lot of freedom of choice regarding style and decisions about it have to be thought out clearly, regarding features such as space, location and target group. Style is also the category that imposes a lot of responsibility upon the author of a document since all the choices made concerning style may and most likely will have an impact on other categories of visual metadiscourse. Furthermore, on the side of authors, style is helpful in recognizing and becoming familiar with the groups the document is for and also helps them relate to the locations in which the document will appear. On the other hand, regarding the recipient, style comes in handy when trying to place a document in its proper category and surrounding and at the same time, it is the basis for judgement when it comes to *how* the reader will perceive the document. (Kumpf 2000: 418, my italics)

Coming to terms with the implications of visual metadiscourse, the various categories will have impacts of persuasion to different degrees, all depending on how much the visuals of a document please the reader and how powerful they are in luring him/ her into buying a product or taking over a certain attitude. All these categories are textual as well as interpersonal just as much as they are visual since it is the visual metadiscourse that finally confirms the text concept. (Kumpf 2000: 419)

An interesting idea about linking visual metadiscourse to Grice's Cooperative Principle was brought up by Parker and Riley (Kumpf 2000: 420) who relate Grice's maxim of relation to visual fields of metadiscourse. Joseph Harris in his article *The Idea of Community in the Study of Writing* (in Kumpf 2000: 420), he strictly supports this viewpoint, arguing that Grice's CP, when it comes to technical writing, is a helpful instrument to make a text appear not just as an objective thing standing by itself but it supports the idea that a text of any kind is communication on a subjective level and an exchange of (human) knowledge.

The concept of metadiscourse, textual and visual, can be further extended and what comes out is another concept triggered off by metadiscourse. This concept is called usability and it deals with the effectiveness and competence with which some users achieve certain goals in particular environments. In the case of commercials, this can be taken as the fact that the way an advertisement is interpreted heavily depends on where it is placed. Thus, usability is the concept working towards proving the assumption that one commercial is interpreted via its environment in the first place. The strongest argument supporting this theory is that apparently every commercial has more than one way of being taken in by the recipient.

What metadiscourse and usability have in common is their focus on the reader that prevails. In both cases, the centre figure is the reader, being something like a protagonist and causing things to the commercial by reading it in a certain way at a particular time and place, thus he/ she is the main acting figure.

Fuertes et al. (2001) have explored metadiscourse especially in the field of print ads, bringing in the concept of interpersonal metadiscourse along with textual – and visual. Interpersonal metadiscourse is packed with the author's viewpoint on the own propositions. They try to convey an attitude, depict an opinion or a lifestyle, building bridges between themselves, their product and their potential readers.

Hyland (1998: 442 in Ibérica 9 2005: 42) comes up with the attempt to define the main function of textual metadiscourse, claiming that it is 'to help form a convincing and coherent text by relating individual propositions to each other and to other texts.' This claim also goes very well with the idea about the reader being the central figure in metadiscourse since this is the way relations are built between everyone and everything involved in the advertisement and by means of print ads, the reader is the sole moving character inside the entire situation. Although the designer of the ad is present via his/ her own creation, the reader is more active and has more power over the ad than vice versa.

Metadiscursive devices that carry out certain tasks, are subdivided into five different categories, each of them playing an individual role in forming a persuasive and coherent text. These categories are logical connectives, frame markers, endophoric markers, evidentials and last but not least, code glosses.

As to logical connectives, conjunctions and most of all adverbial phrases are frequent in print ads. These help the reader to see things pragmatically and be able to see connections between different ideas brought in the advertisement. Logical

connectives are essential since unlike ads on TV, print ads lack a speaker, thus the need for help to keep track is even bigger.

Secondly, frame markers are responsible for introducing shifts in the text or they serve as preparation tools for the next idea being introduced. (Hyland 1998: 443 in Ibérica 9: 43). The main role of frame markers in print ads is sequencing and announcing discourse goals. Frame markers offer so-called guided tours towards the goal or peak of the advertisements and they take care of how the advertisement should be taken in and understood by its reader. Linguistically seen, imperatives are the main tool of frame markers, directing the reader towards his/ her aim.

Endophoric markers are not very interesting in print ads, unless the ad consists of text as its major part and all information must be taken verbally rather than visually. Endophoric markers draw the potential customer's intention towards the important material, which however may not always be the most informative but can also be the material with the biggest potential to persuade.

Next, evidentials work 'to indicate the source of textual information which originates outside the text'. (Hyland 1998: 443)

This role of introducing intertextuality is very common when it comes to commercials on the Web, however, in print ads they also come in handy as the references to things that are known to the potential customer, may it be things from everyday life or in case of a target group, connected with a certain device that is crucial for doing something particular.

Finally, code glosses is the metadiscursive category that is occupied with adding information to the text in order to make sure that the reader understands it fully and also understands it in a way the designer of the ad wants the reader to. Code glosses are the most common metadiscursive device and very strong in their role as persuasive factors since they have the power to lead people's attention to what will persuade them most into buying a product.

To wind up, coherence is thus derived via these categories and once the reader of an ad takes it as a piece of writing within a certain context, persuasion starts on the next level when the recipient is being confronted with the positive information contained. Coherence as such is certainly made by metadiscursive devices to a good extent, yet it has to be said that sometimes, extra linguistic help is not needed. Most ads are made for a certain group of people and everyone who is part of this target group, brings a certain knowledge with him/ her, when perceiving the advertisement. The

real necessity for metadiscursive help concerning coherence is the aim to enlarge the target group and get new people, outsiders, interested into the product, so the target group grows and the mounting number of consumers yields to maximal success of the company and the product.

5. Semiotics, Discourse and Critical Discourse Analysis in Print Advertisements

Discourse in general is an issue that is probably one of the most contested areas in linguistics, however, looking at how discourse works in advertisements, is yet another different field to look at. Advertisements, due to their multitude of functions are particularly hard to match only one type of discourse.

Another side of advertisements is semiotics- the study of signs and symbols- that adds a totally different way of interpreting and reading them.

Cultural aspects of ads and how they are conveyed to different people heavily depend on both, discourse and semiotics thus it is important just as much as interesting to analyze the reading of ads considering these two approaches.

Traditionally, discourse is viewed as the spoken language only, whereas everything written is being referred to as text. Stubbs (1983:9 in Bezuidenhout Chapter 1 A Discursive- semiotic Approach to Cultural Aspects in Persuasive Advertisements) makes a difference between discourse and text by stating that 'one talks of written text versus spoken discourse.' Crystal (1991:106) comes up with a very similar definition of discourse, saying that discourse is 'a continuous stretch of (especially spoken) language larger than a sentence...a discourse is a behavioural unit which has a pre- theoretical status in linguistics. Here also, emphasis is put especially on spoken language regarding the definition and function of discourse.

However, it can still not be rejected that text refers to all pieces of communication and information transfer and obviously, written language is part of communication just as spoken. Semiotically speaking, language is a system of signs and no matter in which form it is taking place, it works towards creating meaning and this is the point where the strict limitation of discourse as only being applicable to spoken language, begins to weaken. Cook (1994: 25) puts great responsibility to context when talking about discourse, saying that any information provided must be related to the entire

discourse there is. Purpose, meaning and connection are the three most important elements for discourse to be established. (Cook 1994: 25)

When talking about advertisements, context is an essential issue for Cook and advertisement discourse is defined as some text in a certain context. Cook approaches advertisement discourse in a very pragmatic way, putting context on the highest level of all, claiming it includes various elements such as substance, music/ images, paralinguistic, situation, co- text, intertext, participants and function. (Cook 1992:1). All these elements that context is built of fulfill tasks that lead to a successful interpretation of the ad and also enhance its persuasive aspect. Substance is the material that carries the text as such, pictures are necessary to complete the ad, information- wise as well as attraction- wise. Paralinguistic is the design of text font, made to match the purpose and awake a certain attitude. Situation establishes a relationship between the recipients of the ad and the things, people and conditions of the surrounding. This is the element that helps the reader place himself/ herself into the current state of affairs.

Intertext is an element of context insofar that it makes people realize that this part of text actually belongs to a different discourse yet which can be connected to the current discourse. This is also, according to Cook (1992), the element of context that will most likely influence the way people interpret the advertisement.

Participants as a part of context are all those who create or read the text, both sides are involved in advertisement discourse and both will influence and shape it accordingly.

Finally, function serves to either persuade or inform the reader, depending on the purpose of the advertisement.

According to Schiffrin (1987: 4) '...language always occur(s) in a context, but its patterns- of form and function, and at surface and underlying levels- are sensitive to features of this context.' Stating this, very similar to Cook (1992),

Schiffrin (1987) also supports the view that the conditions in which an advertisement is placed form part of the context of the ad as such. Thus the external conditions are just as important as the internal ones when it comes to context of the advertisement. This is very logical insofar that an advertisement and most of all its interpretation will be shaped by the present place and time- the reader will always need to combine the dimensions of the advertisements and those he/ she is in.

As far as advertisements are concerned, discourse is very hard to define and there are hardly any ads that will match only one type of discourse but rather, it will be an ad merging into various types of discourse and an exact definition is thus never possible. (Cook 1992: 4).

Advertisements in whatever form underlie several characteristics and they are helpful for the advertisement interpreter when it comes to measuring how much discourse is in an advertisement that matches one or more of these traits. (Cook 1992: 214).

First of all, advertisements have the constant instability and are highly- potential in merging with another type of discourse. Secondly, the majority of ads seeks to change the reader's behavior and to get him/ her to act in a certain way upon something.

Next feature is that ads are subject to constant change from the side of the designer as well as of the recipient.

Furthermore, advertisement in most cases are not taken very seriously by nature and also, they are not solicited by their receivers.

Next feature that Cook (1992) states to be prototypical for ads of any form is that they are parasitic, meaning they exist through the voice of discourse types that are not directly present.

Also, Cook deems important to mention that ads merge the public and private sector of life, thus they establish a discourse that contains features from both. Various substances are used and almost always, ads appear in an accompanying discourse, such as newspaper or another public event. Print ads very often promote one thing in the surrounding of another, thus here again, the merge of discourses can be noticed. Besides, ads always call for judgement, no matter if positive or negative. These judgements can be on an ethic, aesthetic or social base.

Another typical feature is that ads are often heard of in contradictory ways thus provoke debate and controversy. Advertisements are always combined of different modes of information conveyance and mostly consist of verbal, visual and in the case of spoken ads, audible discourses at once and on a linguistic base, they also make use of submodals such as songs or poems, which are texts presented in a particular way. The use of para- language is also common for ads, especially for those ones shown on television yet body language is also present in print ads on an emotional basis. Metaphors are a very important trait of advertisements of all kinds, they help

connect different things with each other, especially when it comes to building relations between the personal attitude and something material.

Advertisements of all kinds and in all forms also make use of inter- modal parallel references, referring to things that seemingly go together or depend on each other. A heteroglossic narrative is another trait of ads, meaning that they make use of language in a way that establishes a co- existence of distinct varieties but in a way that the linguistic code remains one and the same. This is a practical way of attracting all kinds of people, far outside the target group.

Allusions with an inter- discursal nature are a common trait of ads too since these allusions enable different facettes and ways of interpretation. Also, they enable to extend the meaning of what is being stated.

Short bursts are typical of ads , especially in the TV genre; brief, subtle, attention-catching text and visuals are the most economic way to reach persuasion. In the case of print ads, this is mostly done by either a short phrase or a matching image that is highly- potential regarding its persuasive force.

Most ads, according to Cook (1992) are also subject to reversal, so they can easily be interpreted in an opposite way as well. This, depending on the way it is done, can be an advantage or a disadvantage to the advertisement.

When it comes to dimensions in ads, time and space are exceptionally used to please and persuade- attraction and convincing is the main goal and everything else works towards or in support to that. Another typical characteristic in ads is the code-play, meaning metaphorical, ironic or expressions of any other nature that come together to create a certain effect and establish or merge discourses together.

Most advertisements use repetitions intensely, using it to to enhance the persuasive force as well as to fill the available time and space with the most important information. Also, a task of advertisements is to fulfill wishes and desires for the potential consumers as well as the advertisers whose wish it is to promote and sell their product.

Ads very often make use of new technology, propagating their attitudes wherever they can, thus the forms in which advertisements appear is growing directly proportional to the media by which they can be advertised.

What is also interesting regarding ads is that they are always created in a way that they awake the feeling of need inside the reader. Even unnecessarily, advertisements mostly awake the feeling that the product advertised is absolutely

inevitable for everyday life. This is mostly done by creating many discourses at once where the merge emphasized the seemingly- strong connection between the advertisement and the personal, everyday life. Advertisements do not only try to sell a product but rather, they sell a lifestyle along with it.

Finally, advertisements are the best form of mass communication in any point of view. The merge of various discourses attracts all kinds of people and make them share a certain experience in individual, yet related ways.

5.1. Critical Discourse Analysis (CDA)

When it comes to language use by means of power and control, persuasion and self-promotion, CDA is the field of research that has gone furthest in exploring how this works. CDA is concerned with how language is abused for power, inequality or oppression and also it looks at how this is produced as well as resisted by text, talk and context. CDA has encountered all possible counterparts in various fields of social sciences and it also may be a response to the dominant formality in language use dating back to the 1960s and 1970s. (van Dijk 2003: 353)

The most important task of CDA is offering a different perspective on language in use for power enforcement and also, the statement that all science is influenced by social structure and that every type of discourse is highly- dependent on society. CDA, in first place, focuses on social problems and issues that are of political nature and it hardly ever follows current trends that are not part of either the social or political sector. It's specialty is showing how certain discourse structures show the establishment of relations between power and society and how society establishes power through discourse. According to Fairclough and Wodak (1997: 271- 80) have come up with eight main tenets that CDA is concerned with. First of all, CDA addresses social problems. Secondly, power relations are discursive. Furthermore, discourse constitutes society and culture and along with it, it performs ideological work. The fifth tenet says that all discourse is historical. Further, they go on to say that CDA mediates the link between text and society. The seventh tenet according to Fairclough and Wodak (1997) is that DA is interpretative and explanatory and last but not least, discourse is a form of social action.

Apparently, Fairclough and Wodak (1997) emphasize the social note in CDA and all the tenets they came up with are challenged finally by social action.

However, CDA is certainly not taking direction regarding its research but rather it is marked by a heterogeneity when it comes to its theory. It covers and reaches over to a lot of areas in linguistics, philosophy, psychology and other social sciences, exploring how language and power are combined in each.

Interestingly enough, van Dijk (2003: 353) comes up with a difference between the micro- and macro- level of social order. Language use, discourse, verbal interaction and communication, van Dijk categorizes as the micro- level whereas power, dominance and the therein provoked inequality form part of the macro- level. At the same time, however, these two levels represent a unity and there are four groups that van Dijk has come up with that have the potential to unify Critical Analysis from the macro- and the micro- level.

The first category is member groups. These are all language users, originating from different social groups thus combining various language forms and discourses. Moreover, a group can only act by its members thus language use and the discourse established depend on the language users. Secondly, there is the action process that deals with all the social acts of individuals of all different groups that come together. These actions are the ones that decide on the social processes regarding power, abuse and dominance.

The third group, according to van Dijk (2003) is the context- social structure that argues that global and local contexts are closely related via social structure and both form a constraint on discourse in a way that they evolve around a certain context and shape it by certain actions.

Personal and social cognition are the fourth group that seeks to unify the macro- and micro level of social order, according to van Dijk (2003: 354). This category raises awareness about each individual of a social group having personal cognition as well as social cognition. The former is concerned with the individual knowledge, attitude and memories whereas the latter is the one that considers the knowledge an individual shares with other members such as the knowledge about the surrounding conditions as well as the same encyclopedic knowledge the members share due to common education or situation.

Both these types of cognition influences the establishment of discourse, mirroring individuality on the one hand and collective actions on the other.

Power is the next thing that is given high meaning by van Dijk (2003: 354). It deals mostly with the social power of specific groups of people. Power is reached by the

ability to be able to control other groups or make them submissive by factors such as knowledge, money or fame. Moreover, power may take place only in certain situations and not all the time just as well as power can only exist only as far as the dominated groups are willing to accept the kind of control as power and not as something natural or even useful.

This is also exactly the way CDA works in advertisements of all kinds regarding persuasion. Persuasion being a power that must be permitted by the recipient as well, also depends on how far the reader of an ad will let the ad influence him/ her. Advertisements have the sole role to convince, however, not all of them succeed in this task given that just perceiving an ad is by far not enough to be convinced and make use of the product advertised or accept a certain lifestyle or attitude.

As soon as an advertisement is exposed to public, the potential recipients are given a choice- the choice of either ignoring it or considering it. If they choose the latter, it depends on the level of attention they pay to the ad and how far the persuasive factor comes through regarding the people's willingness to be convinced or not. This will depend on knowledge, earlier experiences, age and last but not least, the financial condition of the potential buyer. The majority of the consumers will be more or less persuaded by an add, solely depending on the question if they can afford it or not. If the negative is the case, the ad will turn into something that is not an issue to the recipient and the persuasive potential of the advertisement disappears completely. Another important factor when establishing power through discourse is of course that those who are being dominated or tried to be dominated by others, will most likely fall for it if the ones who seek control awake trustworthiness and security. Moreover, in order to reach domination over a group, there is the necessity to try and make oneself heard through media that are credible and sources that people tend to rely on by experience. This is also very typical of ads, since it very much depends on where the ad is located or which TV channel is broadcasting it.

Also, the number of consumers will most likely be a higher one if what is being advertised is confirmed of its quality by either well- known experts in a certain field, celebrities or people whose names are known due to their achievements or their reputation to be trustworthy.

The conditions of mind control are, if anything, contextually- based, since they always say something about the participants and also involve everyone and everything, thus it heavily relies on pragmatic interpretation. On the other hand, in a certain context,

text and structure, known as the discursive meaning, may influence people even more depending on how something is done and in which way communication takes place. Discursive structures are just as influential mentally as are certain contexts. This can be easily shown by the way headlines are emphasized in newspapers or visuals are centered in advertisement, color is used to highlight the features that are most persuasive and information is put forth that will most likely have an impact on the majority of the recipients. It is exactly the way of how certain things are designed and structured that creates inequality in social affairs as well as the way power is imposed upon certain groups.

Media discourse and its function, especially nowadays in the era of digital communication is the next important category worth discussing regarding CDA. The way power works in media discourse was already an interesting topic to explore back in the 1970s that was started off by the Glasgow University Media Group. A series called *Bad News* that appeared in 1976, 1980, 1982, 1985 and 1993 focused on showing how certain images, linguistic features, expressions or structures were used in media in order to create racism, sexism, oppression or stereotypes. The Glasgow University Media Group set a critical voice that explored the lurking power inside certain words or word combinations that created potentials to dominate and oppress. Stuart Hall in 1980, also started off a media-discursive analysis within cultural studies, where he took a critical approach towards cultural studies and their appearance in media such as TV or magazines. Along with Stuart Hall, many other scholars from different areas occupied themselves densely with media discourse in combination with other things. Politics was just as much victim of stereotyping as was culture or certain groups in society.

Media discourse certainly remains a field of CDA that is as powerful as can be when it comes to dominating through structure and gaining power through discourse.

CDA explores the path from simple language use to dominance and there is for sure more to come in future as the world of digital media is expanding rapidly.

To sum up, CDA being such a large field of research, it is particularly interesting when it comes to creating texts for persuasive goals and given that all advertisements are created for this reason only, CDA helps explain a lot about how and why persuasion works in most cases, how readers of certain texts are being dominated and how they are made to realize only what they should even if there is more around them.

Moreover, when it comes to advertisements, discourse is only created in connection with power and this where CDA works as a tool to discover way of how power and control function and where their main tasks lie.

Part 2: 6. Advertising brands and the methodology of print ads

Print ads are a frequently- used method of advertising and are known to be effective in their task overall. The location where to place the ad and why will mostly depend on what is being advertised, who for and how much space is needed. Moreover, print ads have a wide range of location where they can appear, indoor, outdoor, in newspapers, on the internet or as flyers. Depending on what is being advertised and what this certain something is for, will also decide, apart from location, on the time when it will appear. Although the majority of advertising campaigns will try to make their ads timeless and appropriate at any time, some things are particularly advertised at a certain time of year or during the one or other season. The best examples are ads for things needed for Christmas or fashion that is worn throughout one season and it is necessary to change the ad once this particular time is over.

Overall, print ads, just like all other forms of advertising seek to persuade and this role does not change, no matter where or when certain ads appear.

However, there are certain things that can be noticed when analyzing some print ads, namely those things that exactly contribute to persuasion. The difference in the possibilities of persuasion available, are, as previously discussed different regarding spoken, animated ads versus print ads. Thus first of all, it may be interesting to see how print ads work towards consumption.

According to the Journal of Visual Literacy (2005), this is, of course, highly-dependent on the culture and on what is being advertised, yet when it comes to the methodology of print ads, there are, interestingly enough, some common features that print ads around the world share with each other.

What can be stated clearly is that we tend to react to visuals much more intensely than to verbal representations of something. Thus, the urgent request to come up with a visual syntax that is easy to read and understand and allows readers to make meaning quickly and most of all, appropriately, meaning according to the very intention of the advertisement. Most print a ads consist of two ways of meaning making, namely the meaning derivation by immediate visuals and secondly, the

written text, which the Journal of Visual Literacy (2005) refers to as *stylized signs*. Stylized signs are the support of the main part, serving to further influence the reader, mostly on the verbal level.

It is certainly true to say that the first and main goal of ads is to sell products, yet they still perform another task too. By promoting something and trying to persuade, they also follow a certain ideology. This ideology is mostly closely- tied to the culture itself and seeks to support and emphasize this certain culture. (Baudrillard, 1994; Goldman and Papson, 1996; Hall, 1997). This statement is very true and can be proven in the case of most print ads since no matter what is being advertised, the culture plays a central role. This is a helpful way to make people understand things but most of all, it contributes maximally to persuasion since it combines the product with the recipients' cultural identity, making allusion that the product is part of it. This connection between the culture and the product is also responsible for establishing a desire inside the reader, a wish to be part of what is being presented to him/ her. This clever way of combining persuasion and culture in advertisement also strongly contributes to the sense of belonging given that a lot of people will wish to be part of a particular state of things in culture and the product seems as the alleged possession that will strengthen this feeling. Especially when it is something people can grasp with the senses, something they can see or touch, they will most likely be persuaded in the cultural identity emphasis.

According to the Journal of Visual Literacy (2005) '[T]his initial relationship between the first sign and the viewer is necessarily a power relationship, and often supports existing stereotypes and cultural hierarchies.' This statement is very true and has doubtless proven itself many times and in various situations. It is only logical that the recipient of the ad will feel submissive in a way that the ad will evoke the feeling of the reader lacking or needing something in order to belong to a certain culture or live a particular lifestyle. Stereotyping is the ultimate power tool in persuasive discourse, since this is the way to make people believe that what is being advertised is inevitable for them. Cultural hierarchies prove themselves in the way that the product is the most essential thing needed to belong to a culture after all. In a case of the ad, the product is the protagonist, the recipient is the seemingly- helpless character who needs the product in order to keep alive the own personality, identity and well- being. Finally, the awareness of the signs and symbols being manipulated in order to create a certain effect finally does not come from the signs themselves but is entirely

triggered off by the people who create an advertisement. A sign or symbol only has the power given to it by people thus it solely depends on the way it is used and how much attention it gets. Thus, it is nothing new to say that signs and symbols need to be arranged and represented in a certain way in order to gain a powerful meaning.

When it comes to brand advertising, design matters the most, just as in every other advertisement. However, what is interesting to look at in this particular case is the choice where to place the brand logo and this will then mostly decide on how much the brand is realized and will influence the people to buy its products. In fact, when representing a brand, the designer can choose between two ways. Firstly, he/ she can place the brand in the center of the ad, thus immediately and directly refer to it. The brand in this case is the first thing the reader(s) will realize and will act upon the advertisement accordingly. This way is a straightforward introduction to the most important information in the advertisement.

The other way to advertise a brand is the indirect way, meaning to lead the reader's attention towards the brand by packing it into another stack of information or by showing it in practice. For example, food and sport brands, as will be discussed later in detail, are a good example for using both ways frequently. Some ads just show the brand logo with the appropriate slogan whereas other ads show people either wearing clothes from this brand or eating food belonging to the brand advertised.

Both ways can be effective in their own way and certainly, it depends on where the ad is placed and this will then largely decide on the brand being advertised directly or indirectly. In the case of advertising brands indirectly, the advantage is, of course, that there is enough space to put other information in it as well such as promote a lifestyle or the call for personal identity. Yet, the disadvantage remains that there is always the risk that the brand will not be given enough attention to since the other information stands independently, and depending on the reader, may become the central point of the advertisement.

Brand advertising in print is just as popular as advertising them on TV if not even more thus the next chapter will deal with print brand advertisements from the domains of food and sports. A close analysis will be given to the persuasive aspects in each and a personal approach towards reading the ad. However, the goal of the analysis is the presentation of a retextualized version of each ad, compared to the original and spotting the differences in reading and interpretation. However, before

this is done, an attempt to explain if not justify the necessity of retextualization, which is a rather new, unexplored method in linguistics, will be given.

7. Retextualization

The nature of text, its definition and what makes it up is probably one of the most-explored branches in linguistics. Large amounts of books have solely been dedicated to the issue of text linguistics. Retextualization, although being concerned with text overall, is however, not popular yet at all and also not applied as much as it maybe should be when discussing how and why certain texts work in a particular way.

So, what is retextualization and how can it be defined? Very little has been discussed about it so far and actually, the word explains itself to the largest extent. Retextualization is basically a method or technique in linguistics that is applied in order to prove certain aspects of text as necessary for comprehension, persuasion or proper interpretation. A possible definition of retextualization can be 'the technique/method of changing texts in a way that makes them less clear.' At first glance this definition sounds odd for sure and one may ask what this is good for. Shouldn't the aim be to make texts and their purpose as clear as possible rather the other way round? Yes, it should. And this is exactly the point in retextualization. It seeks to make a text different, alter it in a way that makes it less effective just to show in the end, how many factors matter inside a text in order for a proper and correct understanding of it. All texts have a purpose and this purpose can only be understood via design, format, syntax and illustration that are appropriate, matching the people's expectations of what a certain type of text should look like, which of course differs and is individual, yet some shared basics are present among certain groups, cultures and nations.

By changing a text, may it be leaving things out, changing the syntax or the sequence of information, the entire character of the text is changed, thus it may turn into a different text type or into something without any sense or order. What retextualization seeks to do is to raise the awareness about how important text design is after all, apart from the truth of information and the proper surrounding in which the text is placed. Most likely, design plays a major role in text comprehension and in many cases, design is also the factor that will decide if a text will be read at all or if people will ignore it.

Generally, retextualization is not interested in criticizing already existing texts, rather it seeks to prove and elucidate the good aspects about them and how they are designed in order to be understood in the best way.

So far, retextualization is not applied a lot and hardly anyone has proclaimed retextualization an inevitable method in text linguistics, yet it comes in handy when discussing texts that are solely created to persuade. This is when the technique of retextualization is a helpful instrument that shows best how essential text design is and that sometimes just a small change can alter the entire appearance of the text, in the worst case even so much that the convincing factor entirely disappears.

It may be true to say that applying retextualization is not always appropriate and this also varies between text types. However, in the case of ads, it is a great method when seeking to prove the importance of design, format and visuals.

Another important thing to note is the nature of retextualization. Just like the process of textualizing can go on according to the needs and expectations of its assumed readers, retextualization also can go on in all directions and without limitations to its alterations. For instance, a text can always change a bit more, thus retextualization is an endless process by nature. Yet, the question remains in how far retextualization can be applied to syntax or synonyms so that the text still remains the same in its overall message and its 'voice.' This is a tricky point since one can not really know where retextualization stops and another text begins since turning a one text type into another is not the point in retextualization since then the process would be pointless. It would lose its sense since even if one text type would totally lose its purpose, the new one that appears, would again perfectly make sense.

The question about how far a text can be changed so it still remains the text it was supposed to be in its nature and appearance is thus not very simple to answer but what can be said for sure is that by retextualization to any level, the awareness of the really important aspects is raised and it makes texts easier to be understood.

Also, what is definitely possible is that sometimes the retextualized version is even more clear and matches the expectations better than the original. In this case, retextualization makes sense because it brings about clarity. Some texts, especially longer peaces of writing where a lot of specific terms appear are also mostly available in a different version, a retextualized one in a way that terms are simplified, the text shortened to its most important points etc.

Apparently, retextualization is a process of constant alteration, no matter if it is concerned with the format, design, syntax or length of a text.

The following examples are all print advertisements for certain brands, found on the internet, yet some of them are also found outdoors as wallpaper ads or in magazines. Using those ads, the aim is to show how retextualization can be applied to this particular text type with the outcome that it emphasizes the important aspects by either improving or omitting some necessary features.

I will start with food brand advertisements, analyze the original as well as a retextualized version and then move over to sport brands and do the same. As a final thing of this entire task, I will draw a comparison between the two ways of advertising food - and sport brands, spot differences and similarities and then come up with what retextualization did to each of them.

The retextualized versions will all be edited with Adobe Photoshop and any changes brought about will solely be based on my own ideas.

7.1. Food brands: Analysis and retextualization



The first brand ad is that of the world- famous fast- food restaurant Mc Donald's with the well- known slogan 'i'm lovin' it' underneath the brand logo. At first glance, what becomes obvious is that it is not clear what the brand is about. It is not very easy to grasp that it is a food brand when coming across it for the first time. The 'M' can stand just for anything and the slogan 'i'm lovin' it' also does not make any direct reference to food at all. The brand itself is presented directly, thus it is the central point of the ad, not being promoted by a person eating that kind of food or anything.

The brand is standing independently and does not say anything about what it is advertising- seems like the brand is solely advertising itself. Once the reader has discovered what the brand is actually about and that the 'M' stands for a fast-food restaurant, the iconicity of the brand becomes more clear and an easier connection can be made. The way the 'M' is designed looks like it is representing French Fries, which are, among other things, sold at the restaurant. However, this is only a logical discovery once the reader becomes aware that this is actually a food brand for the design of the 'M' could certainly stand for something else and have no connection to French fries at all.

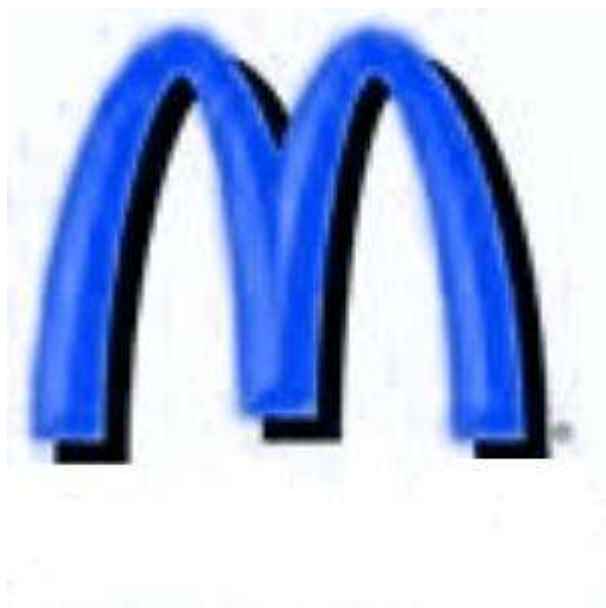
However, the brand is certainly promoted well here, no matter what it stands for; it is the sole center of attention and the slogan underneath it does not really serve as giving information about what the brand logo is about, it merely seems to be a supportive part since it refers back to the brand and does not give any additional clues. Moreover, what is very easily- noticeable here is the size of the brand logo vs. the size of the slogan. This is cleverly- done in order to keep the brand the most important feature and everything else as designed for the supportive role. All in all, the ad is very simple and plain overall, yet very easy to remember and also, the yellow color serves as an attention- catcher. Referring to iconicity, yellow is the color of light and the color of the sun and here, it comes in handy since French fries are also yellow, thus the 'M' serves a double role here, representing the French fries as well as drawing people's attention to it because of the connotations made with the color yellow.

The slogan 'I'm lovin' it' serves as a praise to the brand and given that it is written in the present continuous enhances indirectly the quality of the brand. The present continuous also helps the readers relate to the brand in the present moment and see it as an ongoing process of loving what the brand represents rather than the current state of affairs.

Although not being very clear in representing what the brand is for, if it is advertising food, drink, fashion or something else, it can definitely be said that the design is chosen in a way that will definitely leave an impact on the people. It is straightforward, direct and highlighted enough so that it will certainly catch people's attention. Due to the slogan being short, it is possible to remember it very easily and thus will remain on the reader's mind for a while.

Moreover, the fact that the ad does not directly reveal what the brand is actually advertising, is most likely done in order to get people curious. Curiosity is a further factor that contributes to persuasion since it mostly results in people wanting to try out what is being advertised and the probability that they will become consumers, grows. This ad also proves that persuasion mostly lies in simplicity and that the ad should never contain too much since this could seem overwhelming to the reader and the ad could remain without any effect.

Taking a look at a possible retextualized version, the advertisement could look the following way:



Here, apparently, the first thing to be noticed is that the slogan is missing and the color of the brand has been changed. As to the omitted slogan, it does not really contribute to complicating the process of discovery regarding what the brand is about. Given that the slogan is very far- fetched, it could be referring to anything. Moreover, the slogan as such only works as a supportive tool for the brand yet the two stand independently to a noticeable extent and the impact of the brand does not become less without the slogan either. The color of the brand itself has been changed from a 'warm' to a 'cold' color, going from yellow to blue and this is probably the main change here by which the impact on the reader may be affected.

Generally, food brands or anything connected with eating is kept in warm colors such as yellow, red or orange since these colors are said to be promoting people's appetite as well as being stimulating to the senses and thus good in connection with food.

Blue, being the color of the sky or the water does not make allusion to food at all. Also, given that blue has turned out to be the color for boys or men in most cases, this brand may be interpreted as something only for men and not something that is gender- neutral.

In the worst case, the brand, when retextualized in this way, can merely be interpreted as some abstract piece of art and not even as a brand. Given that the 'M' is designed in such an awkward way that it does not even have to be an 'M' but can be taken as something without meaning or code. Perceiving it may result in just taking it in as something neutral and decorative. However, the trademark symbol on the bottom right side will most likely reveal the secret about the symbol being a brand and standing for something.

However, with or without the slogan, the curiosity factor still remains the same and even with the color being a different one, the advertisement calls for a deeper analysis in order to find the hidden meaning. Straightforward, direct brand advertising is always connected with the secret intention that the one who comes across it has to dig deeper and find out by him-/ herself what the symbol/ sign is trying to say.

What definitely has changed by omitting the slogan is the supportive factor for the brand. Even if the slogan as such could have referred to anything and did not clarify the brand directly, it still worked as a supportive tool and helped shed a good light on it. By omitting it, the brand has become the sole central point and there is nothing at all around it that adds any beautifying information.

In the case that a reader is already aware of what the brand symbol stands for, the blue color would definitely not be very welcome since it does not refer to anything and also, being a rather cool color, would not find agreement in advertising food. The 'M' being blue and not yellow has also completely lost its symbolic meaning since the blue sign can definitely not refer to French fries or anything edible.

Thus, the retextualized version of this Mc Donald's print ad is in any case less attractive and most of all even more confusing compared to the original one.

Here, it becomes clear how important colors are in an ad and that they are mostly not chosen randomly but really have a meaning inside themselves. Obviously, as shown in this example, just by changing the color, the entire appearance of the ad changes beyond the visual, but much more, every symbolic reference is erased and the ad takes on a totally new way of interpretation.

Moreover, when the brand appears with the slogan underneath, the attention is shared between the slogan and the brand in such a way that any kind of connection is sought after analyzing them both independently and by omitting the slogan, there is not only nothing left to support the brand but also, the brand symbol is the only attention- getter, bearing all information. Even if the shape is not changed nor the size, but solely the color, the missing slogan and going from yellow to blue give the brand a different status in a way that it can be approached totally differently from the original and the connotations with food are certainly weakened if not completely gone.



Very different from the first ad is this second one by means of how the brand itself is being advertised. Apparently, this is an indirect reference to the brand since the slice of pizza stands for it and also is the center of attention in this case. The brand is presented in the upper left corner and is the smallest feature in the advertisement. Much bigger is the slogan above the pizza slice yet it is printed in pale letters compared to the brand logo.

All in all, the advertisement is straightforward and clear overall. At a glance, one is aware of what is being advertised- the image says everything necessary and the food brand itself bearing the name 'Pizza Hut' again makes reference that the whole ad is about a pizza restaurant. The image certainly serves the factor of fulfilling the sensual pleasure of taste, looking delicious and also making allusion to what kind of pizza one can eat at that particular restaurant. Looking closely to the image in regards of all its possible meanings, it can be discovered that the image has a double role in this

case. The direct, straightforward role it plays is that it represents visually the name of the brand- thus the slice of pizza is the pendant to the pizza in the name 'Pizza Hut'. Furthermore, the slice of pizza also simultaneously, yet indirectly advertises a certain type of pizza since the slice is most likely from one of the pizzas available at the restaurant and this image indirectly makes allusion to that as well.

As to the slogan, it is placed right above the pizza- slice and its content is just as appealing as the food itself. Even if the words do not refer to the pizza directly in a way that they mention it, it is still very clear what the words are referring to when looking at the entire advertisement.

'Who doesn't love a little something extra?' is doubtless a rhetorical question, not seeking an answer at all but only standing there as the complement to the image. Putting the slogan as a rhetorical question is a very clever way when it comes to persuasion since it involves the reader, comes in as a fact, something that is absolutely not necessary to think about. Especially, the negation inside the rhetorical question is what makes the advertisement particularly convincing since it does not allow questioning but turns the question into a fact. Even if the slogan is a question, it is still not really asking anything but all it is doing is making it impossible to contradict. The word 'extra' in the slogan is also one of those tricky words that are very persuasive in the way they are used here. On the one hand, the word certainly talks about something extra on the pizza itself, referring to the toppings or the cheese in the crust, yet it also can be understood in a broader sense and taken as a reference to the entire 'Pizza Hut' experience that in itself is offering its visitors something extra. This kind of wordplay comes in handy in brand advertising since it establishes connotations very skillfully so for instance, the reader is led into thinking that only Pizza Hut has something extra to offer. So, the actual thing that is essential here is not even the pizza since pizza as a dish is wide- spread, yet by promising something extra, the pizza from this particular brand becomes a very special kind of pizza and thus unique to the consumer.

Concerning the slogan, in this case there is the classical case of informative features leading to persuasion. The slogan does provide information indeed, given that it mentions 'extra' as something that is available from Pizza Hut. This is definitely an information even if one may not immediately know what the extra is, it still informs the reader about it. Persuasion is reached by presenting the information in a particular

way like here, packing it into a rhetorical question, making the information a truth and thus persuading the reader.

Overall, the advertisement contains all necessary components such as visuals, information and a slogan that is appealing just as much as it is easy to remember. Compared to the Mc Donald's brand advertisement, this ad does not leave open any questions about what is being advertised but everything can be taken out of it. While the Mc Donald's brand advertisement seeks to persuade via awaking curiosity and making the reader guess, this ad is clear in its appearance, looking to persuade via the image that certainly calls for pleasure by tasting it.



This possible retextualized version of the ad is merely a re- ordering of things rather than omitting anything. Everything is still in the ad, yet not in the place it used to be. Apparently, what has been changed here is the size of the slogan that has been extended so it reaches from one side to the next. This gives impression that it is a headline to something or the main information about what is being advertised. Extending the slogan here definitely causes it to seem even more important and as to the format, it fills in all the available space, leaving nothing empty. This is a feature that is often used in print ads since an ad has the most impressive impact when the available space is filled completely, yet not being too overwhelming- neither in text nor in visuals but when it is well balanced- out.

Next thing that has been changed is that the brand logo has obviously been moved from the upper left corner to the center of the advertisement and has been made bigger as well. This act brings the brand into a more noticeable position and

compared to the original version, where the slice of pizza is the main attention-getter, in the retextualized version, it is the brand logo itself that is realized first.

However, the slice of pizza has neither been removed nor has it been changed regarding its size, it merely is now partly covered by the brand logo. This change has two possible ways of being perceived by the reader. On the one hand, it looks like the pizza has been labeled 'Pizza Hut', meaning that this kind of pizza is only available from this particular brand. In this way, the brand is more noticeable than the pizza, it is seen first and it stands at the front whereas the pizza is in the back, only making allusion to what the brand has to offer.

On the other hand, it can be interpreted in the way that the Pizza Hut brand is revealing a secret or trying to hide the best part of it and it is left to the reader's imagination what else is there behind the logo. Given that the slogan is saying something about 'extra', one could imagine that this little something extra is hiding behind the brand logo and this is exactly what will make the recipient curious and willing to discover what it is. This way of advertising something by seemingly- hiding the most interesting part or most delicious part as could be the case in this advertisement, will most likely persuade the reader by means of not knowing what else is there and thus his/ her will to discover will grow.

Moreover, the slogan definitely also contributes to the curiosity factor, since from the pizza itself as it is presented here, one is left to guess what is the extra on there. It could either refer to something on the pizza, like a certain topping or it could refer to something not even presented in the advertisement, which would raise the curiosity even more and the reader would want to find out what it is.

Compared to the original version, the most decisive change is that the brand logo is centered and bigger in the retextualized version. This has the effect that it is noticed immediately whereas in the original version, it is standing in the corner and thus most- likely will not serve as the most important attention- getter.

The extension of the slogan is not really bringing about a big change, but was rather undertaken in order to fill the space. The impact of the slogan remains the same overall. However, what is interesting to mention about the retextualized version is that the slogan seems to contribute to the seemingly- present secret that is covered by the brand logo. Given that the slogan says 'Who doesn't love a little something extra?', the piece that the brand logo covers in the retextualized version could very well refer to this and in this case, the connection between slogan and image is

probably stronger than in the original version where it is not clear what the little extra is referring to.

In any case, both versions are speaking to the reader in a way that there is still something left unsaid or needs to be discovered. Even if it is clear that the brand is about pizza, visually as well as regarding the brand name, the slogan seems to be making the allusion that there is still something special to be discovered about this kind of pizza, even if it is not very obvious in the advertisement.



This is the food brand advertisement from the restaurant 'Taco Bell' and already at first glance, it actually reveals a lot of information. First of all, its design is very simple and very plain compare to the Pizza Hut advertisement for instance. Furthermore, what is also noticeable here, which is not the case in the two other ads analyzed so far is that there is absolutely no visual referring to food in any way, not even in an abstract which is for example the case in the Mc Donald's advertisement. The visual solely represents part of the brand's name and the only way to discover that it is a food brand is to look at the brand name or the slogan. The image alone is simply the purple bell that could refer to anything. In this advertisement though, the brand name is placed right underneath the bell and the word Taco tells the reader that it is about food.

As to the slogan 'Think outside the bun', it is a very interesting one and also not very common since it does one thing more than most other brands do not do. First of all, the slogan tells the reader that the food sold at taco bell does not come with or in a bun, thus in this way it is describing the word taco, since tacos are wraps and not burgers. But this is only one thing the slogan does. The other, even more interesting thing when analyzing the ad in a purely- commercial way is that the slogan is indirectly speaking against burgers and thus against all food brands and/ or

restaurants that sell them. Even if the slogan does not directly name any other brand or specific restaurant, 'Think outside the bun' clearly promotes tacos and sheds a bad light on burgers in a way that Taco Bell offers a real alternative to them.

A very well- done feature here is to use the word 'think' and not for example 'eat' outside the bun. The latter would clearly only be about the food and eating it whereas the former is trying to do much more, namely sell and promote an entire attitude, seeking to influence people's way of thinking about food in first place, trying to get them change their mind and become aware that there is a different kind of food existing as well.

Reading the slogan and then taking a look at the brand logo again, the slogan seems to clarify the meaning of the bell too. Given that the slogan is seeking to change the attitude of the reader, the bell can be interpreted as a symbol for the change in one's eating habits. It can stand for the sound of something new. Symbolically, the bell also stands for any kind of alert, may it be in case of danger or in earlier times, it was also used to call people in for the daily meals, especially in cases of big societal events.

This is an interesting aspect too because regarding this, the bell gains an even higher and deeper meaning. Thus, it does not only stand as a reminder for something different or maybe as a sign of alert that the reader should consume food of this particular brand but rather, it also raises the quality of the brand and the restaurant if the symbol of the bell is interpreted widely- enough regarding its multiple symbolic meanings.

The simplicity of the advertisement overall makes it very easy to remember and also, the color purple is one that pulls people's attention towards itself since it mostly represents something passionate or dramatic.

Furthermore, as to the name 'Taco Bell', as already mentioned, the bell itself only refers to part of the name and only represents the one thing but not the other. The taco is most likely left out in order to leave people curious about what a taco actually is or if this is already known, then what kind of taco is available from this particular brand.

However, the strongest persuasive aspect of this entire advertisement remains the slogan since it is very subtle in its message and also, is trying to divert people's attention towards something new and outside what is already known and most likely trite as well.

Compared to the other ads analyzed so far, this advertisement is the one that does not only promote its brand but also indirectly criticizes others and attempts to convince people to start a new way of thinking. This kind of advertising is not very common since in most cases, the ad is solely seeking to promote itself and its products and others are left aside. Yet here, even if not in a direct way, the advertisement is certainly trying to spread a negative opinion about a certain kind of food.



This is a possible retextualized version of the Taco Bell brand advertisement. First of all, obviously the visual has been changed in its size and so has the slogan. What has been omitted here is 'Taco Bell'. It can be said that by omitting 'Taco Bell', only one part has been omitted of the brand name and not all of it since the visual is still present and stands for one part of the name.

Compared to the original, here the brand logo is much more obvious and also most likely it will be recognized prior to the slogan. The reason for this is the size on the one hand, but on the other hand the fact that the logo has been placed on the left side will contribute to the reason why it will be recognized first.

This advertisement is designed in the classical way of not going from top to bottom or from the center into any direction, but just the way one reads a book, this advertisement is also perceived in the same way.

As to the next change that has been undertaken, the slogan is much smaller than in the original version, causing a smaller effect at first sight. However, once it has been read, a logical connection between the visual and the slogan can be established which finally also leads to the full brand name. Given that the bell is already there and that the slogan suggests to 'think outside the bun', the name 'Taco Bell' is the result

when these two are connected. However, this is only true for people who are aware that the brand 'Taco Bell' actually exists, yet for someone who does not know that, this retextualized version of the advertisement is for usre more difficult to encode.

In fact, people will easily figure out that the brand is a food brand because of the slogan, yet they will not necessarily know that 'thinking outside the bun' refers to tacos, since it can refer to any kind of food not served in buns.

Furthermore, the retextualized version has one more confusing factor about itself. The brand name is hidden partly in the visual and partly in the written content, thus it takes a lot to realize the brand name.

The original version does not really leave anything open, it contains all components that are necessary for an advertisement to be clear. The retextualized verison, on the other hand leaves things to people's imagination or own interpretation, especially in the case of those who do not know about the brand 'Taco Bell'. This is a positive thing insofar that it makes people curious and search for the missing link yet negative when it comes to confronting people with the brand in a way that they fully understand it. The risky aspect of the retextualized version is that even if curiosity raises the potential of persuasion, one can never know how many people will be affected enough by the advertisement so that they really are willing to find out on their own what the brand is about.

Another interesting way to interpret the retextualized version is that the food of this brand has something to do with the bell. A very far- fetched, yet possible way to read the advertisement is that the slogan refers to the food outside the bun but inside the bell; for instance it may be referring to food that is served under a cheese cover, which has the shape of a bell.

Given that in this version here, the proper brand name is only partly present and the other one is left to guess more or less, it also makes it hard to make sense of the bell as such. If one is aware of 'Taco Bell', the rest meaning will be easily-derived, yet if one is seeing the ad without knowing that something like 'Taco Bell' exists, may attribute either a different – or no meaning at all to the bell.

It is perfectly fine to interpret the bell in a totally decorative way once the slogan is clear to the reader. There is, in the retextualized version no logical connection between the visual and the verbal content in the advertisement unless one takes the bells as the alert symbol to rethink one's attitude or merely pay attention.

Apparently, the original version attributes more meaning to the bell than the retextualized one and also it is more clear and straightforward whereas the retextualized version is trying to enhance people's curiosity, seeking persuasion through lack of information that, if the advertisement is interesting enough, ends up in the recipient looking for more about the ad and find out its full meaning. However, this version is still more in danger of rather confusing the reader by not being complete thus the original version still remains the one with higher potential to persuade.



This advertisement from the food brand 'Burger King' looks like a scene from a cartoon at first sight. Looking closer, it becomes clear that all the characters here are vegetables, thus this is the first thing that makes the reader realize that the advertisement is about food.

It does not take long to see that the entire scene is taking place at an airport and that the vegetables are obviously undergoing a checking before getting on the plane which is visible in the back of the picture. The From the ceiling, there is a board hanging on which it says 'strictly controlled ingredients'. This makes the ad even more clear in what it is trying to convey from this cartoon scene, namely that only the best vegetables can go on board, meaning only those that are strictly- controlled by authority. One may wonder where they are supposed to go and what they are for and

this ultimate secret is revealed once the recipient has discovered the brand logo in the bottom right corner.

Then everything becomes clear and easy to understand what the message is and that the entire scene is actually only made in order to shed a good light on and promote the brand even if the logo is only present in a tiny size and almost unnoticeable. However, it gives a sense to the advertisement after all and one can make a meaning out of what is going on.

The airport is a metaphor for the transport of the vegetable from where they are to the restaurant. Obviously, it is supposed to tell the reader that the food from 'Burger King' is only selling the best quality to its customers.

The airport as such has two more meanings that support the persuasive factor of the advertisement. First of all, airplanes are known to be that kind of transport that you can only use after undergoing strict control measures. Thus, in the case of this advertisement, this fact serves as a reminder that the vegetables are controlled in the same strict way before they are agreed on to be used for food from Burger King.

A second thing is that airplanes are public transport that takes people to faraway places, places that cannot be reached by any other type of transport. In this advertisement, this signifies that the vegetables used for this particular food are coming from far away, that they travel long routes in order to satisfy their customers. Also, it shows that 'Burger King' is doing everything to make the food delicious, like even travelling very far in order to get the best for the consumer.

The idea of setting the scene at the airport is certainly a good one since there are many positive aspects that come along with it. Besides, the board with the slogan 'strictly controlled ingredients' emphasizes once again the precautionary measures that the vegetables undergo. These repetitive representations of strict control are maximally persuasive since they appear verbally as well as visually and the persuasive potential is very high.

The only possibly negative thing about the advertisements is the brand logo that is too small for the entire scene. Given that the ad is very colorful itself and that there are many attention getters in it already, such as the funny vegetables or the slogan, it would probably be better if the logo was bigger in size than it actually is.

Certainly, making the logo bigger would emphasize its importance in the entire scene and would not only make it look like the final outcome of the entire process; it would

appear as standing or watching over the scene if it was either bigger or maybe placed somewhere else so that it plays a role in the scene as well.

However, in order not to leave the positive aspect of it unmentioned, the small size of the logo also contributes to the recipient seeing the positive aspects of the brand first before seeing the brand itself; this way of advertising is highly- persuasive by means of people becoming aware of the qualities of the brand in first place.



This retextualized version of the 'Burger King' ad certainly draws more attention to the brand logo which has been placed into the scene and is a major attention drawer now. Apparently, the board is gone, replaced by the brand logo itself and this contributes to a major change in reading the advertisement. While the original version conveys the message of strictly- controlled ingredients in two ways, namely visually and verbally, this retextualized version does not contain this repetitive feature anymore but instead, emphasizes the logo along with the visual reference to strict control. This has a positive and a negative aspect. As to the positive, it certainly contributes to the logo being considered responsible for the control, it emphasizes once more that Burger King itself is undertaking these strict tests. Yet, a negative aspect is certainly that the persuasion from repetition is not present here anymore and that certainly weakens the advertisement's effect on people to some extent.

Given that the board saying 'strictly controlled ingredients' has been removed, the image can be interpreted only as an ad that Burger King is using a lot of vegetables if not enough attention is being paid to the image. The control factor can only be drawn

from the visual since it is still the airport scene and this is the only reference made to strict control. If this is disregarded, the interpretation may shift from this meaning to a different one.

Taking a look at the brand logo itself, it also contains a slogan that is almost not visible in the original version and even if it was, it would not have a lot of space to maintain itself. In this version, however, the slogan underneath the brand logo that says 'Have it your way' makes a lot of sense indeed.

On the one hand, it supports the brand by awaking a freedom of choice inside the potential consumers so that they can choose what to eat and how they wish the food to be prepared. Also, it offers the recipients the possibility to identify with the products from Burger King.

Another way of interpreting the slogan, which is a more metaphorical one, is that the slogan serves as giving direction. It fits very well into the situation of being at the airport. Besides, it conveys two messages at once, namely which way to go and also that this way is 'your way'. The arrow pointing to the brand logo comes in handy as well since again, it points at the central feature inside the advertisement and also, it can be interpreted that it is pointing towards the right direction, namely to Burger King.

Comparing these two version, the original is definitely more clear in a way that it presents the visual and explains it verbally as well which is not the case in the retextualized one. Yet, the brand logo is definitely suffering from not getting too much attention in the original version which is not the case in the other. Also, the brand logo is subject to multiple interpretations in the second version and thus gains control over the advertisement to a remarkable extent.

In this case, both versions definitely contribute to persuasion in different ways. The original version tries to convince by clarity and repetition of the most essential information whereas the retextualized version seeks persuasion via the usage of metaphorical references and the brand logo as a symbol of power and strict control, putting it in a position where everything is pointing towards it and also where it is standing above everything, watching over what is going on.

The original version refers to control via someone else since it is not clear who controls the ingredients and gives permission for being used for the food at Burger King. The retextualized version, on the other hand, places the brand itself into the

ultimate controlling position, making clear that Burger King itself controls which ingredients are being used.



The last food brand advertisement is the Kentucky Fried Chicken, which is also very well-known. Obviously, the color red is the most noticeable feature here. In the foreground, the red bucket filled with fried chicken already shows how this Kentucky Fried Chicken looks like. This already does not only give a clue about what the food looks like but also serves to look delicious and stimulate people's appetite by looking at it. On the bucket, the brand name along with the logo is presented, revealing everything about it, not leaving anything to the imagination. Looking at how the brand name and the logo fit together, it seems a little bit odd at first sight. In every food brand ad analysed so far, the brand name is always referring to the food directly yet here, the symbol of KFC is not a chicken as would be logical but it is a man. However, what seems unusual and inappropriate at first sight, becomes a very well-done connection with the brand name when looking closer at it. Given that the brand name is Kentucky Fried Chicken, the person presented along with the brand name is

probably either the professional for frying chicken or it is the founder of the brand personally. The fact that the chicken is being fried logically involves the necessity of someone who would do so, thus making this man part of the brand logo is actually a very suitable thing to do. At the bottom right corner, the logo image is presented again along with the phrase 'Chicken Capital USA'. This is cleverly- done for this phrase serves two roles at once. On the one hand, it emphasizes the origin of the brand by naming the country where it comes from and on the other hand, the brand is represented in a way that it is the best one in the entire country when it comes to preparing chicken.

Looking at the surrounding of the bucket, the background can be interpreted as a kind of banner, spangled with stars and striped. This is apparently another allusion to the country of origin, since the US- American star- spangled banner is also striped and partly red. This symbolic reference to the USA along with the 'Chicken Capital USA' print is a different representation of one and the same message. These features certainly do not only advertise the brand itself but along with it, they try to advertise the USA as well in connection with it by making KFC a remarkable part of the USA and the American way of life.

Coming to the text printed in the background of the ad, the interpretations are multiple just as much as they are interesting in regards to what they are referring to.

'This Mother's Day Give Mom Less- KFC's fried chicken has 0 grams Trans Fat per serving' certainly can be interpreted as a reference to the healthy and high- quality food of KFC. Everybody knows that Trans Fats are bad for the health and also they are making people fat, thus having 0 grams trans fat is certainly a positive thing. Another message hiding here is that women are very concerned about looks and want to stay skinny, so this is another positive aspect of the KFC, given that it offers women good food that does not make them fat. The usage of giving mum less refers to less fat apparently and mother's day is symbolically standing for an occasion when a woman deserves something special.

The connection made here between women and food is a clever one especially when something is advertised that is usually known as high- caloric and greasy.

Even if the text talks about Mother's day and women, it is in no way an advertisement only meant for women since the phrase 'give mum less' obviously includes other people too.

All in all, the advertisement is cleverly- made regarding its design since the text and the visual complete each other and a lot of things are promoted at the same time, such as the brand, its food and the country of origin. Moreover, the fact that food from KFC is devoid of trans fat is not only stated as a fact but also promotes the idea that this food is even good enough for women who are known for watching their weight and counting calories.



This is a possible retextualized version and at first glance already, it can be noticed that a lot has been omitted. First of all, the bucket does not contain the brand name and logo anymore but is simply red- colored. From the bucket itself thus, it is not even clear what kind of food is inside it, one can only see that it is something fried. The tag in the bottom right corner with the brand logo is the only thing that reveals that it is something about chicken, yet the full brand name is not obvious here. The man, who forms part of the logo only reveals that it is KFC if the recipient knows the brand already, other than that, the brand name goes lost here because the man representing the brand fails to uncover its full name and the KFC tag is also only the abbreviation of the complete name.

While the slogan 'this mother's day give mom less' has been left here, the information about the 0 trans fat has been removed, thus the slogan does not serve any

meaningful role here and could be used as a negative feature since it can refer to KFC offering people less food than they used to or less than other restaurants which does, of course not contribute to a good reputation of the brand.

Also, the omission of the important info about trans fat is a loss considering merely the spatial availability of the advertisement since in this version, there is a lot of empty space, making the entire commercial look boring and unprofessional.

Also, given that the reference to the brand is only borne by the tag in the corner, the tag should be much bigger than it is.

Yet, what this retextualized version offers and the original does not is another interpretation of the slogan that would not be possible with the information about the food having 0 trans fat per serving. The alternative version offers the interpretation that moms are given less work this mother's day, regarding cooking food since they can go to KFC and eat there. Since mothers are connected with the role of being the cooks in the family, this interpretation is certainly possible and in this case, it would work pro and not contra the advertisement.

The persuasive factor here lies in the seemingly- incomplete information transfer since reading the slogan, one gets curious about what is meant by less, especially when considering it rather negative than positive and why someone would use this feature when promoting a brand.

Moreover, since the full name of the brand is not revealed here, the curiosity grows when seeing the abbreviation and wonder what it stands for.

The fact that the man has a smiling face can also be used as a metaphor for the friendliness of the staff at KFC along with the professional way of preparing chicken.

All in all, the retextualized version does offer some interesting, alternative interpretations yet the original is certainly more attractive at first sight and more people will look at it than at the retextualized one since it is more colorful, contains more information and does not look empty or boring at all.

Interestingly enough, from these five food brands, only one is advertised by using a proper image of the food, namely Pizza Hut. All others are strongly- focused on the logo and the slogan, trying to persuade through being secret and not showing it all yet. Among these five that I have chosen, Mc Donald's and Taco Bell are the most simple ones in their design and their message. They are purely concentrating on getting the brand across and making people remember it in the best way possible.

This way of advertising is very direct and straightforward, yet it may appear boring to some readers as well.

However, it can definitely be said that all ads are well- done and all of them have a way to persuade people, directly or indirectly by showing some features that are typical for the brand. As the retextualized versions show, the least changes already trigger off very different interpretations from the original and thus, the goal to show how important design is, has been proven by showing that it does not take much to omit or to change for the advertisement to become very confusing and lose its quality.

Now, having looked at food brand commercials, five commercials advertising sport brands will be looked at, analyzed and retextualized in order to show how retextualization works in different ads, no matter what is being advertised. Furthermore, afterwards a comparison between advertising food brands and sport brands will be undertaken to see what they have in common and where their differences lie.

Along with food which has, of course, always been an issue, sport brands are also enjoying rising interest since, especially nowadays, many people seek to be healthy and look good thus sports is becoming fashionable and more and more important for the individual.

Also, analyzing sport brands along with food brands is interesting insofar that both have to do with physical pleasure in first place, yet in totally different ways and on different levels and this makes it worth to look at these two categories in regards on what is being emphasized, which physical aspect is being put into which position in order to trigger off a certain effect.

7.2. Sport brands: Analysis and retextualization



To begin with, this is the commercial advertising the brand FILA obviously and this can be recognized right away by looking at the image. The man's t-shirt has the brand name printed on it, big enough to be seen by only taking a glance at the commercial. However, this is not the only place where the brand is mentioned but also, in the upper left corner, the brand logo is placed yet again and not enough, it once more appears on the man's body itself where it says 'fila spirit'. This very common feature of repeating the brand name is a popular way of showing what is being advertised and is also a method to persuade by presenting one and the same information again and again. As to the combination of 'Fila Spirit', the brand name is obviously being connected with an attitude or a certain way of life. 'Spirit' is a strong word that refers to the inner life of a person and to his/ her attitude as well as personality. Thus, combining the brand with the spirit of a person is strongly- effective since it brings in the brand as a part of one's personality and one's inner life. Moreover, it does not put the brand as just a choice or an offer but much more, it goes so deeply that the person wearing this brand is not only wearing it but also living it. The brand is put onto a greater level, taking over a person's entire life and not only his/ her style of dressing.

Since it is a sport brand, this is done very well because sports is said not to be concerning the body alone but also, it is good for people's state of mind too and supports the balance between physical and psychical aspects of life. This is expressed very well here since the brand itself seems to have taken over the person entirely and also, the position in which the man is standing makes it seem as if he is in some kind of trance or under strong influence of the FILA effect. The fact that his eyes are closed leads to the assumption that he is meditating or releasing his spirit in some way.

Looking at the slogan, it further promotes the idea that the brand leads to new ideas, satisfaction and pride. 'We are proud, we are innovative, we are passionate, we are creative, we are confident' emphasizes all the positive aspects that the brand brings about. Given that each phrase of the slogan is printed double, it further emphasizes what is being said, repeating it and turning it into a fact. It makes the slogan appear so strong and so true that reading it in combination with how the person is standing there in a winning position, triggers off a great amount of motivation and satisfaction. Perceiving the commercial by looking at it closely, one gets affected by the image so much that it makes the reader want to participate and become part of what is going on.

Back to the slogan, a very good thing here is that every phrase is beginning with the first person plural 'we', which seemingly includes the reader as well as the brand itself. The one who looks at the commercial is directly being pulled into the ongoing scene regarding the slogan and its maximally- persuasive phrases. Apart from the reader inclusion, the slogan also seems to be a promise and not only a chance offered to the recipient. Given that every phrase is expressed just as if it was a fact, the reader is influenced by the great things the slogan is assuring.

Pride, innovation, passion, creation and confidence are all very strong, positive words that awake awe and yearning to be part of the scene. The interesting fact here is also that all these words refer to the mental state of a human being and not to the body. All the words are promoting mental health and not physical and this again leads to maximal persuasion since one can assume that sports is good for the body and that the mental health is just another positive aspect that comes along with it. However, the physical aspect is not being neglected here at all even if the slogan does not directly mention it. The image is strongly representing physical welfare since the person is standing like a winner, his arms showing a lot of muscles which is the

ultimate reference to a strong, healthy body. Moreover, the fact that FILA is printed across his chest also expresses the positive effect the brand has on the person on a purely physical level. Last but not least, a very persuasive feature of the commercial is the company's website that is placed right underneath the slogan. Doing this, it shows the readers that there is much more to the brand than is presented in the advertisement and that what they see is only a tiny part of it. The link to the website has two functions in regards of affecting the recipient. First of all, it can just be taken as part of the slogan or an extension to it whereas, on the other hand, it shows the greatness of FILA and that it can be found everywhere. Moreover, it certainly serves only as a further place where FILA items can be purchased, thus in a plain way, the link to the website solely serves the company's interest to sell their product.



Taking a first look at the retextualized version, obviously, a lot has been omitted. The slogan is gone for one, but also, the brand logo is only present once here instead of three times as is the case in the original version. Regarding the fact that logo is only placed in the corner and is gone from the center of the advertisement, the image loses a lot of informative force regarding the commercial as such. However, given that the link to the company's website has remained where it is, the image is still linked to the brand and thus also has a certain persuasive effect. What used to be

'Fila Spirit' is only spirit here in this version and without the brand name preceding it, the word itself gets a different meaning in context. While in the original version it stands directly in connection with the brand and the brand is the main attention-getter, here spirit stands by itself and can much more be connected to the person rather than to the brand. Also, given that the brand name has been removed from the man's t-shirt, the connection between spirit and the man is a stronger one than between the man and the brand. Unlike in the original version where the brand seems to find its place everywhere, in the retextualized one, the person is only indirectly referring to Fila. Connections can be drawn from the man wearing a sport attire as well as his winner's position. These features make it clear that Fila is a sport brand. As to the slogan that has been omitted, the power of the brand is not present as much here since there is nothing verbal supporting it anymore but rather, only the image refers to its quality. Moreover, the mental aspect of the brand is not as strongly present anymore as it is in the original version. Given that the slogan is gone, the powerful words referring to mental health are not present anymore and the only connection that can be made between the brand and the mental state is the word 'spirit'. However, even if this reference can be made, it has to be said that this word appears misplaced in the retextualized version since there is nothing around it one can directly refer to except for the man in this particular position and his eyes closed. Reading 'spirit' in the surrounding of the retextualized version, it is certainly disconnected to the brand and is best interpreted with the man's facial expression which may be linked to the brand to the extent that both are representing sports in one way or the other.

What has been kept here is the link to the company's website, which is making the sole reference to the brand when only focussing on the image. This way of redoing the commercial certainly is not very good regarding its power to persuade as well as its direct way of showing that the mere interest after all lies in selling the product. The advertisement is empty overall regarding its verbal content thus the link to the website, which is purely commercial and serves the company alone, seems to be pretty intrusive, almost dragging the reader to buy items from this particular brand. In the version where the slogan is present, the link to the website does not seem to have so much control over the reader.

However, it must also be said that this is only one side of the interpretation of the link and that there is as well another, more positive one existing in which the link serves a

completely different aspect and it will in the end depend on the reader how he/ she will interpret it.

This other possible interpretation comes around when seeing a connection between 'spirit' and the link to the brand's company. Given that both appear in context with the person who represents physical strength and a healthy way of life, he also seems to be the ultimate connection between the brand and one's spirit. Thus these two can be connected in a way that the link serves as the key to satisfaction and mental sanity.

Metaphorically, the man can as well represent the achievements of FILA and the link serves as an offer or a chance for everyone to enter the world of FILA and be as strong and healthy as the man in the advertisement is. Also, the link can be interpreted as the key to one's spirit that can be found there with a chance to heal or renew it completely.

Compared to the original version, this one offers more abstract or even far- fetched interpretations of the things that are present in the commercial.

The persuasive aspect is suffering here since there is nothing that directly connects the brand to something great and unique. Also, given that the verbal content is almost totally absent makes it hard to really get across the power of the commercial but rather, it is weakened by the missing positive words that are found in the original version.

GEOX

B R E A T H E S

Born in the 90's thanks to the creativity and the determination of its founder Mr. Mario Moretti Polegato, the Geox Group operates in the footwear and apparel sector in 68 countries, carrying out its mission: to deliver "breathability". The ingenious Geox Breathes® patented system allows micro-holes in the shoe's rubber sole to let out perspiration, while protective, breathable membrane keeps water out and your foot dry. Dry feet are happy feet and lead to a healthier you. With casual footwear for both men and women, Geox offers styles to suit many tastes. Enjoy our selection of Geox footwear.



A first glance at this GEOX sport brand commercial awakes the idea that this is a newspaper article rather than a commercial. It contains everything necessary for an article in a magazine since it has a title, a subtitle, a text and an illustration. Definitely, this commercial is a bit unusual concerning its design as well as the length and format of its text.

A general look at the advertisements awakes the feeling that it is a story told rather than a brand being advertised. Focussing on the title first, GEOX, the brand name itself is printed in large bold letters, which is very typical for advertisements. The brand name is on top of the ad and also very emphasized in its design, regarding font and size. Underneath the brand name itself, 'breathes' is printed in smaller letters and not bold. Only from the title, one will rather interpret GEOX to be the brand name and 'breathes' just a complement to it. However, when reading the text, once comes to know that Geox Breathes is the proper brand name and not Geox alone. This is made clear in the text by these two words being put together as one in the text on the one hand and on the other hand by placing the trademark symbol accordingly.

Looking closely at the text, it tells the entire story about how the brand came into existence, who developed that kind of shoe and the founder is even mentioned by name. Then the text goes on to talk about how the shoe is designed so that it allows air to come in and out yet still is waterproof and keeps the feet dry. It emphasizes the importance of having shoes that are able to breathe, raising the brand to a higher

level by mentioning health and different styles that are available to satisfy different people with different tastes.

Moreover, what is also very well- done here is that the text mentions men and women to be able to wear these shoes. This is rather rare when it comes to sport brand commercials since mostly, they either focus on male or female attire but rarely on both. Here, mentioning both, men and women, makes the brand gender- neutral and will most likely attract men and women alike. Different from the FILA commercial, where the person is clearly a man and most likely, men will be attracted to the ad in first place, GEOX does not make a difference between men and women but rather tries to attract both at once.

As to the image, it is just as gender- neutral as the text, showing just a shoe and not a person wearing it. Also, a good thing done here is that it is only the sole of the shoe visible and not the entire shoe. This comes in handy for two reasons. On the one hand, it further supports gender neutrality because it is not clear if the shoes is designed for men or women, thus it can be both and supports the information in the text. On the other hand, it demonstrates the breathing of the shoe, showing how it works and also speaking for the brand name itself.

As to the negative aspects of the commercial, it appears plain and boring to some extent since it is only black- white and there is no other color present that would make the advertisement more flashy or attention- catching. Moreover, another thing that could turn into a problem is that the text is too long for a print ad and most people will probably not stop and read the entire paragraph. Even if the image already tells a lot about the shoe, the text contains information that may go missing because it will most likely not attract too many people in a way that they will take their time to read it all.

However, even if this may be true, the essay- like text still has a positive aspect as well. Even if people will most likely not read it all, they will be impressed by the amount of information offered to them by the brand company. A large amount of information about a certain product always awakes a feeling of reliability and makes people trust the brand more when they are offered the chance to get to know a lot about the product before buying it.

All in all, this advertisement is highly- persuasive on the syntactic level rather than on the level of design. It appears professional and complete by means of providing the potential consumer with all the information needed yet, as already mentioned, the

negative aspect is that not very many people will be pulled towards the ad, especially when they see it for the first time since it does not catch attention at first sight.

GEOX

B R E A T H E S

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This possible retextualized version of the GEOX brand advertisement has turned into a magazine article proper by omitting the illustration. It is centered and does not complete or support the image anymore but just stands by itself and it is very difficult to recognize it as an advertisement. This is very interesting to see that only by omitting the image, the entire text type has turned into a different one to a good extent.

However, the text content has not changed and reading it still reveals the main purpose, with or without the image. One can still recognize that the text is advertising something in first place and the information contains is secondary and solely supporting the main purpose.

The fact that the image is gone and the text is centered makes the ad appear even more boring for there is absolutely nothing present to please the eye and without the image, the text seems even more overwhelming and too much for a print ad.

Also, even if the text has remained the same and no information has been omitted or added, its appearance from the outside is a different one without the image completing it. Since the image in the original version is the pictural representation of what is being said in the text, this repetitive function is not present here anymore thus the persuasive aspect of the advertisement is being weakened here.

Another thing worth mentioning is that the essay- like form is rather inappropriate for a print advertisement, especially without an illustration or anything else

accompanying the text. A print ad is always dependent on an image in some way since purely- textual commercials are hardly ever read. Compared to the original version, where the reader can grasp the main information about the brand from the image itself even if he/ she does not read the text at all, the retextualized version does not have anything that shows what the brand is about and only by reading 'GEOX Breathes', the reader does not have an idea about what the brand is advertising since it does not have to be shoes but could be clothes just as well as other things, however the brand name itself does not suffer from the omission of the image.

As to the font, centering the text and placing it next to nothing makes the letters appear very small and not suitable for an advertisement at all. In the original version this is not as much a problem as it is the problem here since the image completes the entire picture and the text is only a part or component of the commercial whereas in the retextualized version, the text is all the advertisement consists of, thus its size is not very- well chosen in this case.

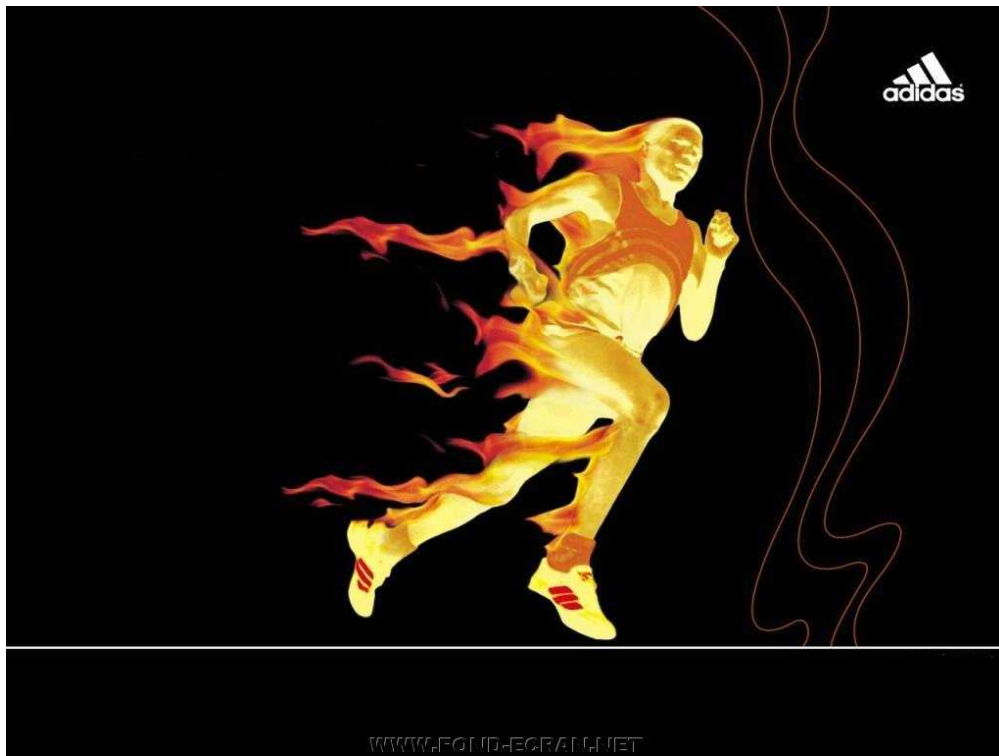
All in all, the retextualized version is not very persuasive in its appearance. It is not a very good idea to keep an advertisement black- white, especially not when it is supposed to contain so much information as this one is.

Comparing the original version to the retextualized one, it is easy to realize that even by just omitting the image, the entire way of how the ad comes across changes.

Some commercials are designed in a way that a minor thing altered offers a completely new way of seeing the ad as well as a new way of treating it. This retextualized ad could as well be treated as an information sheet about a certain item and one really has to read it all in order to realize that it is supposed to advertise in the primary intention and inform in the secondary.

Also, it is very likely that when reading the text without the image completing it, a lot of the information will appear unnecessary and will not make much sense at all to a person regarding what that kind of shoe would look like. Also, the praising words about the GEOX shoes have much more effect with the image included than without since it makes people see the product and not only read a description.

Moreover, an advertisement with a visual is always remembered better than one without since a text can be forgotten but images mostly leave behind a deeper impact.



This commercial is promoting the sport brand ADIDAS and this is done in a very obvious way yet completely without using any words. At first sight, the ad is already very attention- catching since a burning person is depicted against a black background. Thus, already the contrast is a great one and makes the reader curious and likely to look closer at it. The brand logo is placed in the upper right corner and actually is very small. Yet the fact that the logo is white and the background is black makes the logo easily noticeable. The brand name is also placed right underneath the logo so one knows immediately which brand is being advertised in case one is not yet aware of the name that belongs to the logo. This is a good thing to do in any point of view since, apart from the explanatory role of the brand name along with the logo, it also, simultaneously represents a repetition and thus has a persuasive function as well. Taking a look at the image, it presents a person who is running in ADIDAS shoes. This can be recognized from the three stripes on the shoes that are, among others, the logo for this particular brand. Thus, the shoes alone also have two different functions concerning promoting and representing the brand. On the one hand, they introduce another logo of the same brand, on the other hand, they have the repetitive function of standing for the brand that is being advertised. Moreover,

they are emphasized by the red color, which is another revealing feature about the three stripes standing for ADIDAS just as well as the logo in the upper right corner.

Looking at the person entirely, the most noticeable thing about the man is that he is on fire yet obviously not burning but running. By recognizing this, it becomes clear why the advertisement does not contain any words but solely the image. The fire stands metaphorically for speed since it can be connected to fuel, which burns easily. This metaphorical reference then further clarifies why the man is wearing shoes from this particular brand and not a shirt or pants, for instance. Apparently, the ADIDAS shoes are the symbol for the fuel which then sets the person on fire, making him run very fast. This way of comparing sport shoes to a fast car is definitely a great way to persuade as well as to get people interested in the brand. The commercial is probably especially addressing men since it is a man in the picture as well as the reference to cars will most likely appeal to men much more than to women.

However, the fire may also have a further meaning apart from being connected with speed. It can as well stand for the inner condition of the person in a way that the particular brand is contributing to a particular yearning or desire to move or even risk something.

Moreover, the ground on which the man is running is emitting smoke, which is making its way up. The very- well done reference here is that the smoke is presented through three thin lines which can as well be an abstract representation of the three stripes that stand for the brand itself. It is particularly interesting that the lines are slanted in order to represent smoke, yet there is three of them, thus the reader can interpret it the way he/ she wants but the fact is that the ambiguous function of these lines further raises people's interest and causes them to think about the advertisement and remember it.

Looking at the advertisement from a certain angle also reveals that the smoke is further away than the man and that the man is not even coming from the direction where the smoke is. This can either mean that the three stripes are in truth only an abstract representation of the logo or on the other hand, it can refer to the smoke of the running man indeed but is just positioned awkwardly in order to maintain these two possibilities. Also, the fact that the man is not even touching the ground may also be either done on purpose or just another way of interpreting the state of his physical condition of being 'on fire' and running so fast that he is not even only running any more but solely gliding through the air.



This version is re-textualized in a way that apparently a lot has been omitted. As to the image, the flames have been removed and what is left is a running man in orange and yellow color. This way, the allusion to fire still remains, yet it is not as obvious as in the original version. The positive thing is that the reader has to use his imagination in order to realize why these colors are used, the negative thing though is that the flames that were referring to speed are gone now, thus even if the colors are interpreted as fire, the effect would be much more powerful with the flames than without them.

The smoke has also been removed which is another reference to the fire thus, in this version, the idea that the colors are supposed to represent fire is a far-fetched one. Rather, one will interpret it in an abstract way, merely considering the contrast the colors make against a black background. As to the brand name and brand logo, they both have been removed from the upper right corner and all that is left to refer to the brand are the man's shoes. They are the only ones that bear the brand logo yet not the brand name. So, the entire advertisement in all its size is actually only about the shoes which are a very small component of the entire scene. This way of advertising a brand has a positive and a negative aspect.

On the one hand, the advertisement seems very modest in a way that it does not impose the brand upon people but rather keeps it small and tries to persuade through representing the brand in a way that it is only a small yet important feature. This is why it is the shoes of the particular brand that the man is wearing. When it comes to running, good shoes are the most important thing for one's feet and back, thus here, the importance of the brand is maintained by letting the person wear the most important part of his attire from this particular brand.

On the other hand, given that the reference to the brand makes up only a small part of the entire advertisement may also get the reader to think that the brand is indeed not the main thing to look at in the advertisement and that it is just another coincidence that this brand has been chosen. This is a possible interpretation of the retextualized version because there is no other reference to the brand, no logo anywhere else repeating this information and showing that it is all about the brand indeed.

Moreover, what could also turn into a problem here is that the brand name has been removed and what is left is solely the logo. Taking into consideration that it there may be people who do not know the brand yet, they would not even know that the three stripes are supposed to refer to a particular brand but just as well, they could be interpreted as an arbitrary pattern printed on the man's shoes.

It is never a good idea to advertise a brand without presenting both, the brand name and the – logo since one must always be aware that there are people who see this brand for the first time and will be unable to discover that it is a brand after all if there is not name attached to the logo or vice versa.

The retextualized version only contains one information for sure, namely that the advertisement is advertising sports in any way. This is the only clear reference, everything else is left open to individual idea, experiences and ways of interpreting.

Although the image still makes a good impression on the reader, there is not much persuasion in this version present. Compared to the original version, which is full of repetitions concerning the brand, introducing the name as well as different logos representing ADIDAS, the retextualized commercial looks like a wallpaper rather than a commercial and the only persuasive aspect, if anything, remains the brand logo printed on the shoes yet for it to be persuasive, one must be aware of that brand after all, which, however, may not be the case with all recipients.



Very obviously, this commercial is advertising the sport brand NIKE. This can be seen clearly from the brand logo and – name, located very visibly in size and color. The image is a very impressive one, showing a man running up a street which is obviously meant for cars and other transport yet probably not for joggers. However, this is exactly what gives the image a sense of freedom and also refers to physical fitness and speed. Given that the man is running on a street can be interpreted in connection with him running very fast and thus being able to use this street. Furthermore, it can be referred to freedom in a way that he is doing something that is risky and maybe not even allowed, yet he is free to do what he wants. This connects NIKE not only to sports but also makes allusion to freedom of movement.

Another very interesting feature of the image is that the man is alone and around him is only nature. The sky is not perfectly- blue and the weather is not sunny but it is cloudy and the sky appears to be in a dramatic scene. This is very well- done for sure since this way, the sense of adventure and risk is enhanced even more and the man appears like a hero in the center of what is going on.

The image also shows that there is a long way behind him already, making allusion that he has been running for a long time and there is no end in sight either. It makes

the reader of the commercial assume the man to be a restless traveler, who is just running for the sake of it, having no aim but just to run. This way of running with no aim in sight is also a reference to the quality of NIKE since apparently, the clothes and shoes he is wearing allow him to just run and be able to completely rely on his attire all the time. Even if the man's clothes do not bear the logo or the brand name, it is assumable that he is wearing NIKE when looking at the entire commercial. Yet, definitely, the effect would be an even bigger one if the man's attire also showed the NIKE logo somewhere. However, given that the image has a big impact due to all its remaining features, this does not weaken the intention at all.

Looking at what is next to the image, the slogan is printed in big font in red letters in the beginning and then they are changed to black. This is certainly not done arbitrarily but there is a maximally- persuasive feature behind this.

First of all, what the slogan says is 'Who says you can't run away from your problems?' Right underneath the slogan is the brand logo along with the brand name. As to the slogan, it is perfectly- chosen in connection to the brand. It tells the reader that it is very possible to run away from problems indeed and in connection with the NIKE logo underneath, the slogan has another function, namely that it immediately refers to NIKE as being the tool that will enable to run away from problems. 'Who says' is printed in red, emphasizing the question as well as raising doubt about the fact that one is unable to run away from problems.

The slogan and the image complete each other perfectly since the slogan is questioning the impossibility of running away from problems whereas the image is showing the exact opposite, namely that one for sure *can* run away.

The advertisement is highly persuasive in its design and where it places the role of the brand. The brand seems to offer a unique chance and bring about changes in one's life that would not be possible without it.

The slogan 'Just do it' comes in handy since it is talking directly to the reader. Moreover, it sounds like an order or an offer that one is free to accept. Along with the question about the ability to escape one's problems, the slogan once again emphasize that NIKE makes it possible to 'just do it'.

'You can't run away from your problems.' is a well- known experience that everyone has probably made and that is a universally- true fact. Yet this NIKE commercial is turning this fact into a question and show that it is possible, at least physically and to some extent if not entirely.



This is an alternative version of the NIKE commercial and the omitted image is the first thing to be recognized here. Without the image, the advertisement would fit into less space and all the space here seems to be too much.

By omitting the image, the effect of a strong first impression is gone entirely and so are to multiple references to the brand as well. The slogan is still there and so is the brand logo including the brand name. They have been moved to the center in order to fill the space yet the effect is definitely not the same anymore and even without knowing the original one, it is not hard to realize that the commercial in this version looks poor, plain and boring. The slogan, although being powerful and a challenging question is not as strong as it would be with an image to complete it or at least something that would show a way of how to run away from the problems.

In the original version, when looking at the slogan, it is a question and the image is the answer to it. This is exactly what the retextualized version is missing- a visible solution to the problem which would also be persuasive because of completing the verbal component.

However, even if this version is by far not as persuasive as the original one, there is also some positive aspects here. First of all, this commercial can be convincing by its simplicity and rather short, subtle content. Also, a way to find the answer to the

question is the brand logo underneath the question that serves as the perfect answer to it even if it is not an image and by far not as impressive as a picture. Nevertheless, it can stand as an answer and also, the fact that it is located where it is, the recipient can read it as a response to the question.

What has also been removed from the commercial is the brand slogan 'just do it'. Thus, the powerful challenge to act is weakened by this omission and also, there is nothing really left in the commercial that talks to reader directly, which is definitely a negative alteration since the reader has shifted from being part of the ad to being a simple outsider who merely perceives the ad as it is.

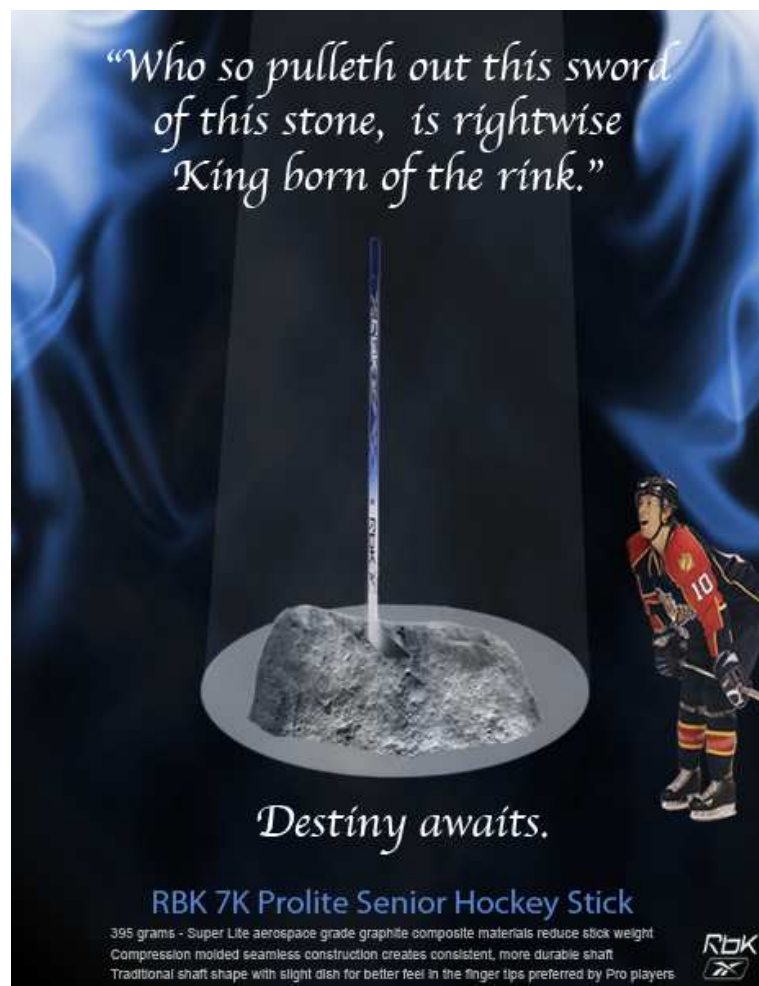
Another change that has been undertaken is that the letters that are red in the original version have been changed to black and the entire question is now in one color instead of in two. This is not only a negative contribution to the colorful appearance of the commercial as such but also it takes away the clarity and emphasis off the most important part of the ad. It contributes to the monotony of the slogan and undermines the importance of the question's intention.

Another negative result of omitting the 'Just do it'- tag, is as well that it allows another interpretation of the slogan and the brand logo which would not be possible if the tag was still there. In the worst case, the reader can interpret the brand as saying that running away from one's problem is not possible which would be the exact opposite of what the brand is actually standing for. Given that 'Just do it' has been removed, now the response to the question 'Who says you can't run away from you problems?' has NIKE as an answer. This is totally contra- productive to the commercial, of course because in this way, the brand is acting as the negative part and not as the possibility to run away from problems indeed. This interpretation could turn the commercial upside down and appear as if the brand company was trying to put the own products in a negative way.

The tag 'Just do it' would not allow such an interpretation since it is a command to just run away, emphasizing that it is possible indeed.

Obviously, this version does not really contribute to a more positive or more persuasive way of interpreting the commercial and the original still remains more powerful and also much more impressive. Moreover, the fact that visuals always leave a deeper impact on recipients than words do, the retextualized version can not reach the same effect as the original and also, the possible interpretation that would

put the brand as the negative contribution to escaping one's problems is a very high risk.



The final sport brand commercial to be analyzed is one from the Reebok brand. At first sight, the advertisement appears pretty loaded, visually as well as verbally. Everything is present, from the item being advertised over the clue what it is for and which brand it is. Content-wise, the advertisement is definitely well-made and the design also seems very well thought-out. The strongest attention-drawer is most likely the slogan on top of the ad. It is written in a font that reminds of medieval literature and also the style and verb form reminds of it as well. Reading the slogan, the first few words sound as if they were taken from a novel yet reading on, it is actually about the hockey stick, which is being advertised here. The slogan sounds very powerful and gives a feeling of dominance to the reader. Right underneath the slogan is the hockey stick stuck in the stone and this is the visual completion to the slogan. The stone with the stick in it has light being shed on it from above,

maintaining it being the central point of the commercial as well as emphasizing its quality and importance. It says 'Destiny Awaits' underneath the stone, which is obviously a reference to the stick and a hockey game. It awakes the feeling that one is able to decide about the own destiny in the game as well as the ability to challenge destiny with the right hockey stick that can change anything.

Further down, the hockey stick is named properly followed by a description about how much it weighs and how it is constructed. Here again, the brand name occurs repeatedly, enhancing the chances of persuasion. Moreover, it mentions 'Pro Players' in connection with the stick's design, maintaining the professionalism of the item and spreading the idea that the best players choose this particular stick.

The player on the right side is looking at the stick in the stone with a surprised expression on his face. This gives an even more magical character to the stick, making it appear as a magic stick- something that can perform miracles or do things in a unique way.

The slogan uses the word 'King' to describe the player using the item advertised, empowering it by not only praising the item itself but also referring to the player as someone who gains a new position, turns into someone as powerful as a king only by using this Reebok item.

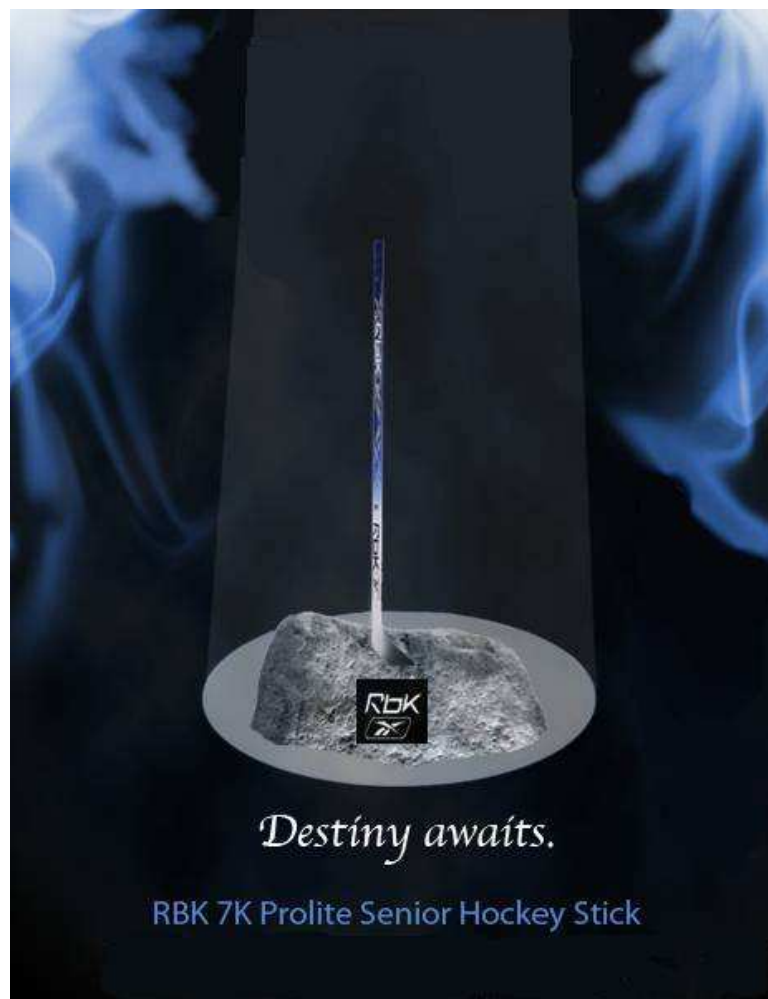
The commercial reveals clearly that Reebok is sport brand by placing the hockey player and the stick in the center of the advertisement. Also, what is done very well is that the description of the stick is present but not obtrusive in a way that it is placed somewhere where the reader would feel overthrown by so much information. It is perfect in size, offering the recipient the opportunity to get to know more about the item but only if he wants to. Actually, this commercial contains a lot of info that is only interesting for hockey players, yet the effect of the slogan and the visual design catches attention even if one does not have anything to do with this sport.

The only thing that could be misunderstood in the commercial is that people who do not know Reebok as a sport brand for any kind of sport items, may think that the brand only provides for hockey players. This impression may come because the stick is being advertised and not for instance, the clothes of the player, which would clarify that there is more from Reebok than just for hockey players.

As to the brand logo, the name is only present here in an abbreviated version 'RBK' instead of the full name. This may also be a negative thing considering people who

come across the brand for the first time and do not know that 'RBK' stands for Reebok in reality.

However, the ad still remains very powerful in its appearance and at best, the abbreviated brand name will awake the reader's curiosity and he/ she will want to discover what the abbreviation stands for.



This is the REEBOK commercial retextualized, looking very secret at first sight. Given that the hockey player has been removed, the item advertised is not as clear anymore. Also, the slogan that used to be on top is gone, thus in order to know what the ad is about, one has to read the blue information underneath the stone. This is what reveal that it is about a hockey stick and only after knowing this can the stick in the stone serve in a persuasive way since before something can persuade, one has to know about what it is. The brand logo has been placed from the corner to the

middle of the stone where it can be recognized more easily, yet it is still only the abbreviation and seeing the ad for the first time without knowing Reebok may still cause a problem here just as well as it could in the original version. Now that the brand logo has been moved from the corner and placed on the stone, it is definitely more visible and can be discovered earlier than when placed in the corner.

However, what is a potential risk here is that in the worst case, readers may think that the stone bears the REEBOK brand and not the stick, which would definitely be delusive.

However, this is well- done here in a way that this can not happen once the recipient looks at the entire commercial. The phrase 'RBK 7K Prolite Senior Hockey Stick' reveals the secret and tells the reader that the brand is meant for the stick and not for the stone.

What is certainly going lost here is the verbal features since there is hardly anything really informative and also no slogan that is attention- drawing. 'Destiny awaits' is definitely suitable in connection with the hockey game, awaking a feeling of the own, personal power and what can be done with the right stick, yet it will not have such an effect as the slogan in the original version, which is unusual and thus maximally-persuasive.

As to the information and description of the hockey stick itself, merely the proper name is left but absolutely not explanation to what it all means. Hockey players who perceive this commercial may also want to know why this stick is good and what is so special about it before they get convinced into buying it. The information offered in the original version was a very good thing since it was an additional description of the product yet without trying to persuade obviously since the letters were small and not very highlighted.

A positive aspect yet of this retextualized version remains its mysterious character and also that even if a lot has been omitted, the commercial does not seem empty but rather, all the space gives it a particular trait, making it seem something very special and worth digging deeper into it.

A good thing to do was definitely to omit the hockey player since this took away all the curiosity when reading the commercial. This way, one is given space to guess and also is forced to read on in order to find out what kind of stick it is whereas with the hockey player everything was obvious right away and one did not even have to consider the entire commercial.

All in all, all these advertisements work with the same intention and are trying to reach the same goal.

In all their differences there are between them, the advertisements still remain one and the same in their role as instruments to persuade people in first place.

The analysis and the retextualization of each was an attempt to show how certain advertisements are made, designed and presented in order to get the maximum out of their persuasive aspects.

It was interesting to see how, among the same group of ads, exist so many differences and so many various approaches to persuasion. Direct, indirect or both ways of advertising a certain brand- all of them have their own traits and features which bring about a certain effect.

Focussing on brands was interesting insofar that there are the most interesting ways to do so like directly placing the brand in the center or maybe rather advertise the brand through a certain product or slogan.

Retextualization being a method to show how advertisements function and why persuasion works out in most cases, what needs to be done to make people curious etc. is a great way to discover how little features work together to have a big effect.

Moreover, it is a good technique to make people pay attention at how important some things are that one usually does not even think of or consider as a major component of the advertisement.

It shows that only minor changes like changing the color of a word or replacing an image immediately opens doors to more, different interpretations of one and the same commercial.

It is helpful when it comes to proving that some advertisements work only with some certain features present and as soon as these are omitted or changed, the commercial is read completely differently than intended and in the worst case, can even be deemed a different text type and not a commercial anymore.

Retextualization, although not being applied very often or made use of in many experiments with texts, was a great help here with what this analysis was supposed to show and for sure, it does not only come in handy when working with advertisements, but any kind of text can be proven good or bad by using the method of retextualization.

By no means do retextualized versions always serve as a worse version than the original, which has also been shown in many examples of my analysis. Sometimes, a

retextualized version emphasizes the main thing much more than the original does yet the fact that this is sometimes done on purpose by the advertising company remains. Sometimes, it is exactly these hidden features that will keep people stuck to the ad and read more about it in order to find something out.

Finally, retextualizing ads was particularly interesting since the verbal aspect was not the only thing that needed attention but much more, it was the visual that had to be taken care of. In ads, it is well-known that the image is seen first and thus, by changing this feature, the verbal aspect also gained a completely new aspect in the most cases.

8. Conclusion

The objective of this paper was to discuss the nature of text, its possible definition, bring in the role of discourse in connection with it along with other things that are essential when dealing with the notion of text.

The paper's theoretical part has dealt with facts about text and how to approach it in its occurring environment, regarding pragmatic and syntactic issues. Also, the aim was to try to come up with placing advertisements as an own text type and regarding many different text types, finding a suitable definition of what commercials are.

The practical part is concerned with proving how much design matters in commercials, how important certain features are when it comes to persuasion and also, how some things are used in order to persuade, such as repetitions of information. Moreover, the practical part is an attempt to show how useful the method of retextualization is regarding certain text types and how thin the line is between one text type and the other.

The major problem about the analysis was that there is no framework that can be produced which would be valid for everyone. The matter of subjectivity still remains the most powerful in reading advertisement and the fact that the individual judgement is unique, it is hard to come up with a theory that can be generalized and followed when reading advertisements. When it comes to detailed analysis of advertisements, there is no set of instructions to guide the reader through the process, but rather an own approach is developed by the person who perceives the advertisement.

Further research in this area may be useful in order to prove retextualization as an essential instrument not only when it comes to persuasive texts but also texts of a different nature, such as utility texts or magazine articles.

Moreover, the problem that can occur in regards of the method of retextualization is that it is an indefinite process, one can always add one more change to it thus it is hard to say where retextualization starts and where it ends, considering that retextulization can turn one text type into another and it is not easy to draw the line.

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Zusammenfassung

Retextualisierung ist eine ziemlich neue Methode in der Linguistik, die dazu dient, um verschiedene Texttypen zu analysieren und zu untersuchen. Sie ist besonders hilfreich, wenn man sich mit überzeugenden Texten befasst, wie zum Beispiel mit der Werbung. Da die Textlinguistik ein sehr weites und interessantes Fachgebiet ist, ist es eine Herausforderung, sie noch tiefer zu untersuchen.

Werbungen sind mit Sicherheit der Texttyp, der am schwersten zu definieren ist, da Werbungen sehr subjektiv wahrgenommen werden und auch, weil die meisten Werbungen mehr als nur ein Texttyp sind. Deswegen war es besonders spannend, mit der Methode der Retextualisierung zu arbeiten und zu sehen, was dazu beiträgt, dass Werbungen Menschen beeinflussen und welche Veränderungen welche Effekte hervorrufen. Wegen der Subjektivität ist es natürlich nicht möglich, eine allgemeine Theorie herzuleiten, wie man solche Texte liest, jedoch war es möglich die Allgemeinheiten daraus zu filtern, die alle Menschen miteinander teilen, wenn es darauf ankommt, bestimmte Texttypen zu lesen.

Obwohl die Subjektivität hier definitiv die Analyse erschwert, hat sie den positiven Aspekt, dass es immer wieder möglich ist, neue Ideen und neue Schlüsse aus dem Lesen bestimmter Texte zu ziehen.

Diese Arbeit ist eine weitere Sammlung von Ideen darüber, wie man bestimmte Texte liest und analysiert und die Methode der Retextualisierung war ein hilfreiches Instrument, um bestimmte Annahmen unter Beweis zu stellen.

APPENDIX

Advertisement links

Adidas: http://www.fond-ecran.net/fond-pubadidas_001.html

Burger King: http://idea-sandbox.com/blog_images/burger_king_464.jpg

Fila: <http://www.wikiwallpapers.com/Wallpapers-Brands-Advertising/Desktops-Clothes-Footwear/Backgrounds-Fila/wallpaper-style-track.htm>

Geox: http://www.la-story.com/upload/2008/02/geox_lets_you_breathe_cutting_edge_technology_fash/GeoxLogoL2.jpg

Kentucky Fried Chicken:
http://2.bp.blogspot.com/_8Z5Q7nkW8LU/RkiR8fAmtMI/AAAAAAAAAOE/g_9t_877zPE/s320/KFC_MDAY.jpg

Mc Donald's: http://2.bp.blogspot.com/_bJD68JYXSFo/SOvwIJ_cjRI/AAAAAAAAA-s/-43RoceKOgo/s400/Web+I%27m+Lovin+ItMcDs_Print.jpg

Nike: http://3.bp.blogspot.com/_ZLXdClk2-zc/R0DxAm4-44I/AAAAAAAAAQg/oePrZ-We64c/s400/Nike%2BRun%2BAway.jpg

Pizza Hut: http://www.dvorak.org/blog/wp-content/uploads/2008/09/pic_pizzahut1.jpg

Reebok: <http://www.alexseligsohn.com/hockeystickad.png>

Taco Bell: <http://www.buffalochip.com/Portals/0/images/TB.jpg>

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Particular Knowledge: Languages: Bosnian and South Slavic languages, German, Englisch, French,
Computer skills (Internet MS Word, Excel, Power Point, Photoshop, Photo Suite)

Areas of Expertise: Applied Linguistics, Pragmatics, Discourse Analysis, CDA, Text linguistics, Language& Advertising