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Table of Contents

ACKNOWLEDGEMENTS 3

TABLE OF CONTENTS 5

ABSTRACT 7

ZUSAMMENFASSUNG 9

1 INTRODUCTION 11

2 ADVERTISING 15

2.1 WHAT DOES ADVERTISING MEAN? 15
- *2.1.1 Advertising versus Public Relations 19*
- *2.1.2 How it all began 20*

2.2 ADVERTISING AS AN ACT OF COMMUNICATION 23
- *2.2.1 Communication 23*
- *2.2.2 Schematic conventions 27*
  - 2.2.2.1 Schema, frame, plan, script 28
  - 2.2.2.2 The role of schema in advertising 30
- *2.2.3 Media Discourse 32*
- *2.2.4 Gricean Maxims 35*
- *2.2.5 Advertising as a type of communication 37*
- *2.2.6 Advertising as a linguistic situation 41*
- *2.2.7 The non verbal in advertising communication 43*

2.3 ADVERTISING LANGUAGE 45
- *2.3.1 Language 45*
- *2.3.2 Language of advertising 47*

3 UNDERSTANDING ADVERTISING. THE ANALYSIS 51

3.1 DATA AND METHODOLOGY 51

3.2 THE ADVERTISEMENT ANALYSIS 55
- *3.2.1 The linguist's point of view 57*
  - 3.2.1.1 The situation of advertising as based on Leech 57
  - 3.2.1.2 Schema in advertisements 59

3.2.1.3 Gricean maxims in advertisements 65
3.2.2 The advertiser's point of view *69*
3.2.2.1 Top placement 69
3.2.2.2 A trend to follow 72
3.2.2.3 Up market versus down market 74

4 CONCLUSION 79

BIBLIOGRAPHY 83

REFERENCES 83
BACKGROUND LITERATURE 88

INDEX 91

CURRICULUM VITAE 95

APPENDIX 97

APPENDIX A 99
APPENDIX B 101
APPENDIX C 105

Abstract

Communication is one of the vital basics of the human co-existence. In the actual act of communication there must be at least two participants involved: the sender and the receiver. The message can have verbal, non verbal, oral, written or even symbolic character; and is presented through a code and transmitted through a specific channel, which is dependant on the form of communication. In an act of communication it is intended that the receiver accepts and understands the sender’s message, after hearing it or reading it. It can be said that advertising is a type of communication and therefore the mentioned above can easily be applied on advertising as well. In advertising the communication is between the advertiser, a group of people who are involved in production, and the consumer of the advertisement.

However, many factors influence the result of the communication act. One of them is the background knowledge of the participants. To be able to interpret the unsaid we need to have some kind of pre-existing knowledge, or so called background information; this is called schema. Schema gives us the framework and a helping hand for understanding what is going on. The basic point is that it is not necessary to say everything and the receiver will possibly understand perfectly. The idea of schemata can be applied on advertising situation as well. It is our experience and the pre-existing knowledge that helps to understand every day life situations and among these advertising. The advertisers count on it and therefore do not ‘bother’ the consumer with the well known, general information, in the advertisements. Further on, to achieve successful communication the involved parties have to cooperate and follow the same aim. Paul Grice formulated a cooperative principle with four basic categories: Quantity, Quality, Relation and Manner. If the cooperative principle is followed it will lead into a successful negotiation of meaning and, as a matter of fact, lead into a successful communication act. The Gricean maxims can be applied when analyzing advertising as it is a communication, which needs to be successful.

This thesis deals with advertising, which can be defined as a paid promotion of a product or service or a brand. One of the basic ideas of advertising is to make people to buy the advertised product. But the story of advertising is not as simple, because there are more types of advertising, used in different situations for different target groups transmitted via different media. And this plays an important role in the end too. The main aim of this paper is to show how linguistics can help us to understand advertising better. It deals with the role of schema and the Gricean maxims in advertising. Further on, in this paper, it is shown, where are the major differences in advertisements for different products; and the trend in advertising nowadays.

Zusammenfassung

Kommunikation ist eine wichtige Grundlage der menschlichen Existenz. Im eigentlichen kommunikativen Akt müssen mindestens zwei Teilnehmer involviert sein: der Absender und der Rezipient. Die Botschaft kann einen verbalen, nicht verbalen, schriftlichen oder sogar symbolischen Charakter haben. Die Botschaft ist codiert und erfolgt mittels Medium, abhängig davon, um welche Form von Kommunikation es geht. In einer Kommunikation kann man erwarten, dass der Rezipient die Botschaft vom Absender akzeptiert und versteht, nachdem er sie gehört oder gelesen hat. Man könnte sagen, dass Werbung auch eine Form von Kommunikation ist, weshalb man die oben stehende Definition auch für Werbung anwenden kann. Allerdings erfolgt die Kommunikation in der Werbung zwischen dem Werber und dem Konsumenten.

Viele Faktoren beeinflussen das Resultat der Kommunikation; eine davon ist das Hintergrundwissen aller Beteiligten. Um das nicht Gesagte zu interpretieren, benötigen wir schon vorher existierendes Wissen oder auch Hintergrundinformationen, genannt Schema. Schema gibt uns ein Framework und eine Hilfe zu verstehen, worum es geht. Das wichtige daran ist, dass es nicht nötig ist alles zu sagen, damit die Rezipienten alles verstehen können. Schema kann man auch für Werbung nutzen, weil unsere Erfahrung und unser Hintergrundwissen das Verstehen von alltäglichen Situationen ermöglichen. Die Werber wissen das und deswegen „belästigen" sie die Konsumenten nicht mit allgemein bekannten Informationen. Um eine erfolgreiche Kommunikation zu erzielen, müssen die Teilnehmer ein gemeinsames Ziel verfolgen. Paul Grice formulierte ein Kooperationsprinzip - „cooperative principle" - mit vier Hauptkategorien: „Quantity, Quality, Relation, Manner". Wenn dieses Kooperationsprinzip eingehalten wird, wird es zu einer erfolgreichen Verhandlung von Inhalten führen und dadurch zu einen erfolgreichen kommunikativen Akt. Diese „Gricean maxims" kann man beim analysieren von Werbung als erfolgreicher Form von Kommunikation benutzen.

Diese Diplomarbeit beschäftigt sich mit Werbung, die als bezahlte Kommunikation der Informationen über Produkten, Dienstleistungen oder Marken zu definieren ist. Die Grundidee von Werbung ist es, Menschen zum Kauf von den beworbenen Produkten zu bewegen. Aber das ganze Thema Werbung ist nicht so einfach, weil es mehrere

Arten von Werbung gibt, die in verschiedensten Situationen für verschiedene Zielgruppen bestimmt sind und die über verschiedene Medien übermittelt werden. Das Hauptziel dieser Arbeit ist es zu zeigen, wie Linguistik uns helfen kann, Werbung besser zu verstehen. Die Analyse behandelt Schema und „Gricean maxims“ in Werbung, sowie die Hauptunterschiede in Werbesujets, und Werbesprache für verschiedene Produkte, sowie neue Trends in der Werbung.

1 Introduction

"Advertising is one kind of linguistic situation…"
(Leech 1966: 9)

Advertising is all around us and, whether we like it or not, it became a part of our lives. Advertising as such is a big issue nowadays; as soon as we wake up until we go to bed again, we get in touch with advertisements. There is advertising on the radio which we listen to, we brush our teeth with products that we have seen in ads, we eat breakfast and drink our coffee, the same one as George Clooney, drive to work in that silver car from the ad on TV, or use public transportation, because it was said in media that it is better for the environment. Once in a while we eat our lunch in a fast food restaurant, of course the one with the golden arches. In the afternoon to get some more energy we drink coke or a drink that gives us wings. We go shopping and are lead by advertisements. We live in a consumer society and the variety of almost anything is huge, so advertising help us to decide. However, we are not victims as someone could argue, we just use advertising as a help for decision making. Personally, I do not mind it and even enjoy it sometimes.

In the last couple years, advertising became also my field of study and a part of my professional carrier, as well as, it is of my great interest. On the other hand, there are languages that are of my interest too. Well, joining and studying these two together I could raise a question: Is there something in linguistics that can help us to understand advertising? My answer is yes, and this is the main subject of this study. This thesis deals with certain linguistic features that are applied on advertisements in order to analyze their meaning. It is actually, an analysis of advertising language in connection to other bits, such as pictures and background information, which are also relevant for understanding an advertisement. Analysis in this thesis should prove that even linguistics, especially familiarity with schema and Gricean maxims can help us to understand advertising.

This thesis deals with advertising and is analyzing advertising language. But who, except of the author of this paper, is interested in analysis of advertising language? An advertising producer would be interested in ways how to make his ads more winning, a sociologist will search for effects that advertising has on the society. A psychologist could study the impact of ads on individuals. A teacher could be interested in using the advertising language for making her/his teaching more interesting to the students. And any of us, advertising consumers, could be interested to find out how clever the ads are done and to help us understand their meanings. However, advertising is usually done in a way that does not need much explanation; which is very different from, for instance, legal language, which usually requires legal background knowledge and further explanations. To sum this up, the way we look at the advertising language depends on who wants to know about it, because there are many potential approaches that depend on what is to be found out and depends on professional concerns with the subject.

One of the ways to look at advertising language is through the eyes of advertisement makers, such as a copywriter or an account manager: they have a large variety of linguistic choices and they also have to deal with some other nonetheless important factors. It is "the medium for which his advertisement is destined; the type of audience for which it is intended; the very fact that he is writing an advertisement and not a political speech or some other kind of composition" (Leech 1966: 4). Further on, a type of vocabulary and its usage can be studied; according to Leech (1966: 4) advertising vocabulary is colloquial, not formal". All the decisions an advertising maker makes depend on many factors that differ according to the type of advertising and as Leech (1966: 4) argues "cannot be studied without general picture of the relation between language and situation".

However, in this paper I will look at advertising from the consumer point of view. In simple terms, the question is how it is possible that we understand advertising. How come advertising works? What makes it interesting for the consumer to look at it, or to give our attention to it? As this is a paper in English linguistics it will look at the advertising language through a linguistic eye, keeping in mind that even a linguist is a standard advertising consumer. So let us come back to the advertising viewpoint: why would I mention the approach to study the advertising language of ads producers when I want to talk about ads consumers' views. This study will deal with understanding advertising by a regular ad consumer, with some professional background in both the fields of advertising and linguistics, also looking at ‘how’ and ‘why’ an ad was done.

This paper is divided into two main parts: theoretical part and analytical part. In the first part called ‘Advertising’ the author of this thesis explains theoretical details from both fields of study advertising and linguistics. It gives definitions of the most important terms from linguistics and connects it to the advertising issues: such as advertising, communication, language and closely explains Paul Grice’s cooperative principle and schema. In order to be able to work on analysis as in the second part of this thesis, it was necessary to provide the definitions and get familiar with the theoretical background. The second part called ‘Understanding Advertising’ is an analysis of advertisements based on the theoretical background given in the first part. The analysis of advertisements is done as to schemata and Gricean maxims as well as according to the differences that are present in actual advertisements: as the issue of placement and the difference between advertisements for upscale and downscale products.

2 Advertising

2.1 What does advertising mean?

There are numerous definitions of advertising: from very simple ones until the most complicated over a couple paragraphs. One of the simplest ways to define advertising could be as follows: advertising is a paid promotion of a product or service or a brand. Kotler and Armstrong (2004: 467) define advertising as “[A]ny paid form of nonpersonal presentation and promotion of ideas, goods or services by an identified sponsor”. Advertising objectives are classified by their primary purpose, whether the aim is to inform, persuade or remind. Compare Kotler and Armstrong (2004: 495); and the purpose of advertising is “to get consumers is to think about or react to the product or company in a certain way” (Kotler & Armstrong 2004: 499): people will react “only if they believe that they will benefit from doing so” (Kotler & Armstrong 2004: 499). Vilanilam and Varghese in their book (2004: 4) define advertising as “an organized method of communicating information about a product or service which a company or individual wants to sell to the people”. They further explain that it is “a paid announcement that is conveyed through words, pictures, music and action in a medium which is used by the prospective buyers” (Vilanilam, Varghese 2004: 4). But, to keep the definition of advertising short and simple one could say that advertising is an activity which describes a product or services in order to promote it and to sell. The act of advertising functions as follows: the advertiser “approaches the prospective customers through messages that are supposed to persuade them to buy the product or utilize the service that is advertised” (Vilanilam, Varghese 2004: 4). Customers, both present and potential, are also called target group. Nevertheless, the root of the word advertisement comes from a Latin verb ‘advertere’ which means ‘to turn towards’. Compare Goddard (1954: 6). Within a definition of advertising it is necessary to mention that advertising has to follow rules and appropriate law, and it should give true information: “[B]y law, companies must avoid false or deceptive advertising” (Kotler 2004: 486).

Yet, there are more kinds of advertising, which specify and explain the actual process of advertising more in detail. It can be said that the biggest group and most known type is the commercial consumer advertising; according to Leech (1966: 25) it is advertising "directed towards a mass audience with the aim of promoting sales of a commercial product or service". This is the kind of advertisement that we can observe all around us, on TV, in the magazines or anywhere else; it is advertising aimed at anyone of us, although this depends on the target group of each ad. Here we group advertisements as for instance a washing powder commercial on TV or an ad for a cellular phone in a magazine. Another group of advertisements is so called B2B, business to business communication. This advertising communication done on a trade level, between businesses, here the main focus lies on the support of business of the target group; this kind of advertising communication is mostly done through a business to business media, i.e. B2B magazines, and for example new technologies could be introduced to architects. Leech[1] (1966: 25) further argues that there are so called 'retail' and 'prestige' types of advertising, nevertheless, I would put 'retail' advertising, where the target group of a retailer is the regular customer, under the commercial consumer advertising; and the 'prestige' advertising which is specified by Leech (1966: 25) as "it seeks not so much to promote sales, as to bring about an alignment of public opinion with commercial interest", I would compare to contemporary public relations. Additionally there are advertisements concerned with charity, as products of non profit organizations or government, and sometimes done by individuals or businesses. Another type of advertising, a very popular and common one, are classifieds, which are to be found in almost any medium. Leech (1966: 25) talks about one more possible kind of advertising: "What about the butcher's price tag 'Only ¾ per lb'?" Advertising covers many situations and very often they live closely next to each other and penetrate into each others areas, and as Leech (1966: 25) claims that advertising "covers a whole range of situations, which shade off vaguely into such neighbouring areas as public announcements, public relations and public polemics".

One of the major ideas of an advertisement is to make people buy the advertised product, so it is to change their behavior and their thinking. Leech (1966: 26) presents a theory that "[C]hanging the mental disposition of the audience is only important in so far as it leads to the desired kind of behaviour – buying a particular kind of product", in my opinion this means in reality that the consumer will buy Ariel and not Persil, or vice versa. Still, when choosing from two brands with a very similar kind of product one usually decides upon a so called brand image, which has established a stable market over a longer time (Compare also Leech 1966:26); however, some people still decide according to price and simply buy the cheapest. Abercrombie & Longhurst (2007: 7) explain that "[B]rands are built up over time and identify the distinctiveness of the products involved" and they further state that "the whole idea of a brand is that consumers, or the interested consumers at any rate, think of it as possessing features that they value". The idea of a brand image is becoming more and more important and there are best global brands lists done every year. Most of them do not change their leading position much (Coca Cola, IBM and Microsoft are on the first three places for a couple of years)[2]. So advertising nowadays is not only done directly to increase sales numbers, it also serves also to improve the brand image; Twitchell (1996: 3) argues that "[T]oday advertising is clearly done for many more reasons than increasing sales." As a matter of fact, this will have a positive financial effect at the end. Another important field of advertising, which can be seen as a support of brand image, and a very common and very popular nowadays is so called product placement in movies. Instead of just having a certain no name product playing a role in a film, real products with their real brands are placed there: for instance cars, soft drinks, and even clothes or shoes.

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[1] Leech wrote his book in 1966, so quite a lot has changed since than; however, most of his points of view can be applied nowadays.

Defining advertising one should not forget to describe following terms advertisement and advertising copy. Advertisement is according to Abercrombie & Longhurst (2007: 6) "[a]n image or a text that attempts to persuade people to buy something" and further on, this can be achieved by "treating the consumer as a rational purchaser who simply wishes to buy the product that best serves his or her needs" (Abercrombie & Longhurst 2007: 6). According to Abercrombie & Longhurst (2007: 7) an advertisement has to do two basic things: "they must establish a clear difference between the product being advertised and its competitors[3]" and "advertisements have to associate the product with some other desirable quality". Advertising copy is the actual advertisement. But what is a good advertisement copy? A good advertisement needs to fulfill a set of feature to work well, and these are not only on the language level. An advertisement is usually viewed through layout, illustration and headline; while these three elements has to cooperate and must be able to catch the attention of the target group, and further on, make them to read or listen to the text of the advertisement. See also Glim (1945: 73). Glim (1945: 73) explains that

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[2] www.interbrand.com (accessed 24 September 2008). For the whole list and rankings form the previous years see the web page.

[3] This is also called the Unique selling proposition, which "can be established through a variety of means: the product itself, its packaging or the advantages claimed for it" (Abercrombie & Longhurst 2007: 7).

> Our advertisement gets itself read if it has a logical sequence of ideas; if it is written in words that are familiar to our prospects; if it has simple sentence structure and helpful punctuation. Our advertisement gets itself believed when it has facts which carry conviction; when it neither maximizes nor minimizes the importance of our wares; when it omits all superlatives for which the advertiser is the authority.

Glims (1945: 35) argues that "[O]ur copy must create an emotion;" and the reason is that [I]f we create an emotion which is properly and strongly directed, the action is then completed by the purchase of our wares" (Glim 1945: 35).

2.1.1 Advertising versus Public Relations

Further on, to be precise, it is necessary to draw the border lines and explain the major differences between advertising and public relations, as these two fields are very likely to be confused. And to be able to understand advertising even better, it is good to know that there is also another way of presenting goods, services and brands, than just a paid promotion. The clear division of the two increases awareness of understanding the different kinds of promotion and serves as a small help for further understanding of advertising as such. Consulting a dictionary, public relations is the work of presenting a good image of an organization to the public, especially by providing information. Kotler's and Armstrong's (2004: 467) definition of public relations goes as follows: "[B]uilding good relations with the company's various publics by obtaining favorable publicity, building up a good corporate image, and handling or heading off unfavorable rumors, stories, and events". To make it even simpler, public relations is providing information to the public, a group of people who share a language and have the same cultural background through mass media. That is very similar to advertising, but it is different and one should be aware of that. In comparison to advertising, public relations deals more with content, arguments and facts, and a press release, as an instrument of public relations, works with information that is very recent and new; advertising is not that rich according to an amount of published information. The power of advertising is that it can present a message within a very short time period, while leaving a positive image. Compare Deg (2006: 19).

> Public Relations beschäftigt sich wesentlich stärker mit Inhalten, Argumenten und Fakten als dies die Werbung tut. Eine Pressemittelung, die später noch ausführlich behandelt wird, lebt von Daten mit interessantem Neuigkeitswert. Die Werbung ist bei Weitem nicht so inhalts- geschweige denn textlässig. Die Kunst der Werbung besteht darin, eine Botschaft innerhalb kürzester Zeit verständlich zu machen und gleichzeitig einen positiven Eindruck zu hinterlassen. (Deg 2006: 19)

2.1.2 How it all began

Many of us would argue that advertising, often so irritating but sometimes amusing, is a product of modern society. However, it is not, and many historians date advertising back to ancient Greece: they “provide the first clear evidence of the use of advertising for commercial purposes” (Nevett 1982: 3).

> For eyes that are shining, for cheeks like the dawn,
> For beauty that lasts after girlhood has gone,
> For prices in reason the woman who knows
> Will buy her cosmetics of Aesclyptöe. (in Nevett 1982: 3)

The earliest surviving printed advertisement was produced by William Caxton about 1477 and was announcing the sale of the *Pyes of Salisbury*:

> If it please ony man spiritual or temporal to bye ony
> Pyes of two and thre comemoraciõ of salisburi use
> Enpryntid after the forme of this presẽ letter whiche
> ben wel and truly correct, late hym come to westmo
> nester in to the almonesry at the reed pale and he shal
> haue them good chepe
> Supplico stet cedula (in Freeborn 1992: 111)

The seventeenth century introduced more modern type of newspapers with regular advertising that was an important part of financing printed media; the income from advertising is, even nowadays, an essential element of the budget. The earliest known example of a newspaper advertisement is from the Weekly *Relations of Newes* dated 23 August 1622:

> If any Gentleman or other accustomed to buy the Weekly Relations of Newes, be desirous to continue the same, let them know that the Writer or Transcriber rather of this Newes hath published two fromer Newes, the one dated the second and the other the thirteenth of August, all which doe carrie a like title, with the Armes of the King of Bohemia on the other side of the title page, and have dependace one upon another: which manner of writing and printing he doth propose to continue weekly by God’s assistance, from the best and most certain intelligence.
> Farewell; this twenty third of August 1622
> (in Elliot 1962: 22)

Later developments of advertising started to show similarities with advertising of our time and became a means of mass communication, as it is nowadays; advertising as a paid promotion. The modern or better to say the present type of advertising began sometime in the 18th century. Compare also Vilanilam, Varghese 2004. Vilanilan and Varghese (2004: 1) argue that "'to advertise' originally meant 'to take note of' or 'to mark', however, by the beginning of the 18th century, "the meaning changed to 'persuade'". In the past, a common way to advertise a product or a service, oral advertising, what is still the best way of getting relevant and real good information, stayed as an active advertising channel until the present times. Koschnick (1995: 7) identifies advertising as "any paid for of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor through the mass media". Advertising and the way it develops in a country is closely related to the social and economical situation. Even the political situation, the language spoken in that area, historical development and cultural background, local laws and regulations influence advertising.

2.2 Advertising as an act of communication

2.2.1 Communication

It can be said that advertising is a kind of communication, and communication is one of the vital basics of the co-existence of humans. Therefore, there is a need to provide the reader with a basic definition in order to understand how any act of communication work. Communication can be seen as “a social interaction through messages; the production and exchange of messages and meanings; the use of specific modes and media of sign-making to transmit feeling-states and messages” (Beasly & Danesi 2002: 167). Communication is a process of transmitting messages from the sender to the receiver through a channel. However, it is more than that; the success of communication is determined by a number of factors: the message, the receiver’s interpretation, the context and the environment (Sowinski 1998: 20-21).

For any type of communication it is essential that at least two participants are involved: the sender/addresser and the receiver/addressee. The sender creates a message containing information that is to be conveyed. The message, having a verbal, non-verbal, oral, written, or even symbolic character, is presented through a code and transmitted through a specific medium, a channel: the type of channel depends on the form of communication, via sound waves in oral communication, printed on a piece of paper in written communication, etc. From a media communication perspective, Bogner points out that communication is an exchange of information, which can only happen via certain signs and a code, and this is essential for a successful communication. The possible problems in understanding each other are in the different quality of signs and code, so the message could be transmitted in incorrect way.

> Kommunikation bedeutet also gegenseitige Informationsvermittlung mit dem Ziel der Verständigung. Diese Verständigung erfolgt nun mittels Zeichenvorrat (z.B. Wörter, Gesten, Töne) und Code (z.B. Sprache) sowie den daraus gebildeten Signalen (Botschaften). Der Kommunikator enkodiert seine Zeichen zu einer Botschaft und übermittelt diese über Signalisierung oder ein Medium (z.B. Meinungsbildner, Massenmedium) an den

> Rezipienten Dieser dekodiert die Botschaft und interpretiert sie mittels seines Zeichenvorrats. Daraus wird ersichtlich, wo überall Verständigungsprobleme liegen können: im unterschiedlichen Zeichenvorrat, im verschiendartigen Code und auf dem Übermittlungsweg, wo die Botschaft verfälscht oder verstümmelt werden kann. (Bogner 1999: 18)

However, Brown claims that “communication does not consist of fail-safe exchange of the same thought, but is, rather a system which requires effort on the part of the speaker in constructing a helpful message and also on the part of the hearer in working out what the speaker might have meant.” (Brown 1995: 16) so this implies that there is a possibility that one individual may arrive at a different interpretation from that intended by the speaker, or a different interpretation from that constructed by another listener.

A prerequisite of a successful communication is a shared knowledge of the communication partners. “Voraussetzung für eine funktionierende Kommunikation ist also das Wissen um die Kommunikationsvoraussetzungen des Dialogpartners.“ (Bogner 1999: 18) An important role in communication is played by the social and cultural contexts of the two communicators as well as their knowledge and experiences of the world in general (Belch & Belch 1995: 159). Every communicative situation happens in a certain context, it involves the specific situation in which the participants communicate its purpose, and the preceding utterances and events. The way participants in a communication encode and decode messages is dependent on the context as well. “Context is a psychological construct, a conceptual representation of a state of affairs” (Widdowson 2007: 22).

In every act of communication it is intended that the receiver accepts and understands the sender’s message, after hearing it or reading it. However, many factors influence the result of a communicative situation: participants enter the communicative situation with a particular perspective of the world; the actual process of communication is influenced even by the environment and diverse psychological factors, certainly education, social background, experiences, a specific point of view, or the intellectual level of the communication partners. [“Bildung, sozialer Background, Erfahrung, Einstellungen, Intellekt, usw. “ (Bogner 1999: 18)] According to Kotler and Armstrong (2004: 479) “[I]n either personal or nonpersonal communication, the message’s impact on the target audience is also affected by how the audience views the communicator”; for instance

"[M]essages delivered by highly credible sources are more persuasive" (Kotler & Armstrong 2004: 479). Still, in a written communication "there is no common situation for the participants to share and so none that can be of any contextual significance" (Widdowson 2007: 21); and, to some point, this makes it for receiver more difficult to come up with a plausible understanding of the message. But there is an exception to the idea of common situation in written communication: Widdowson assumes that SMS communication via cellular phones or chat via Internet is actually a conversation in a real time via written form, as here it is written communication, but it takes place at the same time with instant exchange of written messages. All these aspects decide about the result of the communication process, if it succeeds or it fails, that is, the receiver is not able to decode the sent message and therefore is not able to respond to it.

> The decoding does not only cover the recognition and comprehension of the message but also the interpretation and evaluation of its meaning in connection with the proper code and in the context of that particular communicative situation (Belch, Belch 1995: 159).

There are two different kinds of approaches of background knowledge in communication: schematic knowledge and systemic knowledge. Widdowson (2007: 53) describes schematic knowledge that it is a way how people make sense of written or spoken text "by relating it to what they know of the world they live in, the ideational and interpersonal schemata that represent the customary and conventional ways in which their socio-cultural reality is structured". However, there is more than that, as Widdowson (2007: 53) further argues that "people also need a knowledge of what is semantically encoded in the language itself in order for this schematic knowledge to be pragmatically activated as appropriate", so the knowledge encoded in the language system itself is systemic knowledge. To understand what a certain word means pragmatically, for instance *she*[4] , it is essential to know that it encodes certain semantic features, as in this case: singular animate and female. It does not give one a complete meaning, nevertheless, it is important.

One could agree that a grammatically and lexically correct formed sentence is important for successful communication, nevertheless it is not enough, it also needs to be appropriate for the context. People communicate all the time without using correctly grammatical utterances, and this does not necessarily lead into the breakdown in communication, as one understands language used by learners or small children, such as ‘You am going’. Even poems or song writers use grammatically incorrect utterances in the lyrics. However, a not correctly understood context could easily lead into confusion. This is the communicative competence of an individual, which, as stated by Widdowson (2007: 14), “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”. But what is it more than just linguistic knowledge one needs to be efficient? Widdowson (2007: 13) proposes that “our recognition of the extent to which a piece of language keys into context appropriately so as to acquire a certain reference, force and effect requires more than linguistic knowledge.” To keep it short and simple it means to be pragmatically effective.

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[4] Widdowson describes systemic knowledge by using this example (Widdowson 2007: 53)

According to Widdowson (2007: 12) any act of communication can be pragmatically effective in three ways. First, the language is used to express a proposition, which needs a connection with context to be able to make a proper reference. In an utterance there is a common background knowledge shared between the creator and the receiver; important is that an appropriate reference will be achieved as to “the extent that the conversationalists recognize the coordinates” (Widdowson 2007: 13). Second, in an utterance there is not a simple reference made, but it is performing a kind of communicative act; this illocutionary act, might be a promise, advice or other. Widdowson (2007: 13) suggests that “whether the utterance is intended as having the illocutionary force of promise, or advice or anything else, will again depend on the context of knowledge and assumption that the speaker assumes to be shared.” Third, for the utterance to have an appropriate connection to the context: “[T]he speaker is not just acting, but acting *upon* the other person, to bring about a certain state of mind or course of action” (Widdowson 2007: 13). While performing an illocutionary act, promising, or advising, the speaker is carrying a perlocutionary effect to accomplish a required kind of action. Compare also Widdowson (2007: 13). To conclude this having a certain reference, force and effect, an utterance makes a connection to context.

2.2.2 Schematic conventions[5]

More Power[6]

Whatever the words written above mean, whatever background it has, whoever is its audience we could assume that this concrete piece of language can be treated as a text; basically, because it seems to have been made for a communicative purpose. "But recognising a text is not the same as realising its meaning" (Widdowson 2007: 6). To understand *More Power* even better, even if we know the meaning of the two words, we need to see it in context; then we might find out what is its purpose and finally 'crack' the meaning of this utterance.

> [w]ords are not put to use in isolation but are incorporated into lexical and grammatical patterns in texts where,…, they are acted upon by other words in complex und unpredictable relations with context. So what words mean by convention (as recorded in dictionary) and what people mean by them on a particular occasion of use are two quite different things. (Widdowson 2007: 69-70)

When seeing *More Power* written down, one can think of a great number of meanings. Actually it will not be the same for everyone. To be able to interpret the unwritten and the unsaid we need to have a pre-existing knowledge; the pre-existing knowledge structures "function like familiar patterns from previous experience that we use to interpret new experiences" as stated by Yule (1997:85, 86). This kind of a pattern is called a schema[7]; Yule defines it as a pre-existing knowledge structure in memory. He further explains that if there is a fixed pattern to the schemata, it can be called a frame and if a frame is shared by everyone within a social group "it would be something like a prototypical version." (Yule 1997:85, 86)

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[5] 'Schematic conventions' is a title of one chapter in Widdowson's Discourse Analysis (2007). I chose the same title, because it perfectly fits to what I want to say in this part of my paper and I could not find a better one.

[6] See Plate 1 in Apendix B, it is a slogan in a print ad for an electric tooth brush Oral B, which was meant and used in print media in the recent years

[7] Plural of 'schema' is according to Yule 'schemata', however de Beaugrande uses 'schemas'

The utterance *More Power* will probably be seen differently from person to person: a body builder's idea could be more power for his muscles, a car freak will dream of the latest model of an automobile, an exhausted student of an energy drink and so on. And the list can go further on; each individual has expectations that result from background knowledge or experience. Realizing that our background knowledge is also culturally influenced can help us to understand certain things better and avoid misunderstandings or even humiliations.

2.2.2.1 Schema, frame, plan, script

Widdowson (2007: 28) defines schema as a "construct of familiar knowledge" and his assumptions are based on the work called *Remembering* by the psychologist F.C. Barlett. His experiment showed that people fit the discourse to their own schematic expectations. Widdowson (2007: 28) further explains that "schematic assumptions are socially shared by a particular community" and "they are indeed cultural constructs". This is, however, true also for smaller social groups without any cultural significance such as families. Widdowson (2007: 28) presents a theory that "the process of making sense by taking schematic bearings applies to the interpretation of all texts", and he states that "[E]verything new has to be related to what is given".

In text interpretations the language which is used "triggers off the recall of some familiar state of affairs, some schema or other, and this sets up an expectation of what is to follow" as stated by Widdowson (2007: 28). The schematic knowledge is turned on and, according to Widdowson (2007: 28), it "indicates a frame of reference and at the same time projects the reader's attention forward to what is to come next".

The idea of schema can be easily given in connection to so called common sense that we acquire in the course of time. But is it as simple as common sense? No, because common sense is said to be a matter of a particular local community, which constructs its own reality: in other words what is according to common sense can extensively differ around the globe. Barlett's research has shown that, as described in Widdowson, “when we encounter a text that does not fit our culturally schematized world, we naturally find it hard to make sense of it”. The point of schemata being given in connection to cultural background is supported by Yules (1997:87) argument:

> It is almost inevitable that our background knowledge structures, our schemata for making sense of the world, will be culturally determined. We develop our cultural schemata in the contexts of our basic experiences. For some obvious differences…, we can readily modify the details of a cultural schema. For many other subtle differences, however, we often don’t recognize that there may be a misinterpretation based on different schemata. (Yule 1997:87)

According to de Beaugrande (1980: 163) knowledge configurations can have at least four perspectives: frame, schema, plan and script. As stated by de Beaugrande some scholars treat ‘frame’ and ‘schema’ as synonymous, but in his view there is a difference in theory. The perspective called ‘frame’ is knowledge that “can be viewed as an array in which elements are arranged such that access of potentially relevant elements is provided” (de Beaugrande 1980: 163). This is further demonstrated as following: a frame for a house would be a network of entries such as parts, substances and uses that a house has; with no commitment to a sequence of actualization. However, a ‘schema’ is knowledge that “can be viewed as a progression in which elements occur during actualization” with an obligation to an ordered sequence of actualization, as proposed by de Beaugrande (1980: 164). The third perspective, as stated by de Beaugrande (1980: 164), is that “knowledge can be viewed as relevant to a person’s plan in which elements advance the planner toward a goal”. The last perspective discussed by de Beaugrande (1980:164) is script: “knowledge can be viewed as a script in which elements are instructions to participants about what they should say or do in their respective roles”. For example a script for a restaurant has instructions for the customer and the waiter, “to be enacted in an established pattern” (de Beaugrande 1980: 164). It is de Beaugrande’s belief that the four perspectives “yield a gradation from general access toward operational directionality and order” (de Beaugrande 1980: 164). He suggests that “frames and schemas are more oriented toward the internal arrangement of knowledge”, whereas plans and scripts “reflect human need to get things done in every day interaction” (de Beaugrande 1980: 164).

Mikunda explains that brain scripts are responsible for our understanding what is going on in a story. These are learned patterns of our actions that come up with signs, and they construct a logical action out of bunches of information that are completely irrelevant and without any connection to each other.

> Drehbücher im Kopf, Brain scripts, sind dafür verantwortlich, dass man bei einer Geschichte versteht, was eigentlich gespielt wird. Es sind erlernte Handlungsmuster, die von Signalen aufgerufen werden und aus beziehungslos nebeneinander stehenden Informationen in unserem Kopf eine sinnvolle Handlung zusammenkonstruieren. (Mikunda 2005: 20)

2.2.2.2 The role of schema in advertising

When an infant is born, it has no idea about things work; it has to learn everything in order to be a member of the society she or he lives. The knowledge it gains through its life differs according to the setting it grows up and lives. It is different in a rural African village and a big city in Western Europe. Each society has expectations that each member should fulfill and rules that each member should follow, and this gives a person a basis for understanding the world. Schemata give us the framework for understanding how things work and what is going on. They give us the background information, so we do not have to always say everything to be understood. Nevertheless, there is always a danger of not understanding perfectly, just because of the missing information and the selection of what to say or not one has to be aware of the fact that not all of us know what we suppose that one knows. The same issue can be applied on advertising as it is an act of communication as any other. A helpful hand is given by the placement of the advertisement, because this gives the basic set of tools for understanding the background.

Schemata give us the framework for understanding what is going on, “without them we would be at a loss to make sense of any text” and even “to make sense of any of the circumstances of everyday life” (Widdowson 2007: 32). The point is that we don’t have to say everything and our listeners, or receivers of our message will possibly understand perfectly. However, there is a danger of not understanding perfectly, just because of the missing information. By selecting what to say or not to say we have to be aware of the fact that not all of us know what we suppose that they know. The background knowledge, or schema, is culturally determined and is further dependant on other factors too. So, to what extent do we have to worry? To answer this question, use your common sense, please.

The issue of schema is very similar in advertising as in the real life. It still gives us the idea that we do not have to say everything to our partner in communication for him/her to understand what we want to say. In this case it is a communication between the advertiser, the producer of the advertisement and the consumer of the advertisement. As all of us have a certain level of experience and knowledge that help us understand and deal with many situations in everyday life we should be able to understand the message in the advertisement. In advertising it is extremely important to be aware of the idea of schemata as such and to know what is the generally known background information of the target group for the advertisement, because as Cook (2001: 179) points out “to tell a prospective purchaser these things [generally known background information – a schema, known to all adult members of the society] would be insulting and superfluous.” Any form of communication, any kind of speech or text is based on shared information, and Cook (2001: 178) draws attention to the issue that “often this shared information seems so obvious to participants that they are not even aware of the assumption they are making”. As already mentioned above, a schema as such is very important in advertising, Cook (2001: 180) emphasizes that “[T]hrough ellipsis and assumptions of shared knowledge, ads create an atmosphere of intimacy and informality”.

2.2.3 Media Discourse

“discourse and practice in general…
are both the products of structures and the producers of structures.”
(Fairclough 2001:39)

As stated by Fairclough (1997: 201) “[T]he media, and the media discourse, are clearly a powerful presence in contemporary social life”. Fairclough (1997: 201) further argues that “it is becoming essential for effective citizenship that people should be critically aware of culture, discourse and language, including the discourse and language of media”. A study of discourse is not simply related to linguistics as such or language, nevertheless, it is present in other fields too. Fairclough (1997: 54) uses the term discourse to refer to written and spoken use of language; however, he also includes activities which produce meanings, such as visual images and non verbal communication. An insight into what discourse is, serves as another aid for understanding how communication and use of language works.

Widdowson (2007: 6) claims that “[P]eople produce texts to get a message across, to express ideas and beliefs, to explain something, to get other people to do certain things or to think in a certain way”. Widdowson (2007: 6) further explains that “[W]e can refer to this complex of communicative purposes as the discourse that underlies the text and motivates its production in the first place”.

To be precise, there is a necessity of defining terms as text. A text, according to Widdowson, can be defined as an actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis. Widdowson further argues that a piece of language can be identified as a text as soon as recognized “it has been produced for a communicative purpose”. (Widdowson 2007: 4)

More Power[8]

What does *More Power* mean? What is it? Is it a text? Is it a sentence? One usually makes sense of a piece of language by connecting it to his/her experience and point of view, maybe cultural background, knowledge of the language and many other aspects.

In simple terms, one can say that discourse is ‘language above the sentence’, compare Cameron (2001: 10), or even better to say language above the utterance. Language can be regarded as discourse, when it is brought in relation to the person’s extra linguistic reality. Widdowson (1995: 164) claims that “discourse in this view is then a pragmatic process of meaning negotiation. Text is its product”. Each of the discourses we come across every day, for instance lectures, movies, novels or even advertisements, can be explained in many ways, it is dependant on how we want to deal with it, by its situation, text or some other interrelated elements. As a result, one particular discourse can stand for several types at the same time, dependent on the factors in terms of which it has been characterized (Cook 1992: 4-5). In every communication act there are participants with their identities, experiences, social and cultural backgrounds, located in specific situation; and therefore, it is more reasonable to view discourse as referring to language in use, compare Widdowson (1996: 127), and understand it as an interaction of text and context, from which we can deduce the meaning.

Discourse can take the form of both spoken interaction and written text. In the spoken interaction the actual text, a verbal language, plays a minor role, the larger part of discourse is realized through paralanguage: paralinguistic aspects accompanying language and having influence on meaning as suggested by Widdowson (1996: 65-66). These, gestures, facial expressions, eye contact, and tone of voice, go hand in hand with verbal language and are essential for understanding of the message. Written texts are viewed as permanent and, as a rule, the sender and the receiver are not in the same place at the same time. “ The text is then taken up and interpreted as a separate process” (Widdowson 2007: 7) The meaning of this text is not inscribed in the language itself but needs to be perceived by every single addressee, who will interpret it accord to his/her own reality. However, the discourse that the writer intended to record can differ from the discourse that the individual readers derive from it (Widdowson 1995: 164). This might result in many different discourses; say it as simple as it is: the text can be understood differently. To support this assumption Widdowson (2007: 7) states that "the mediation, therefore, is displaced and delayed and this obviously often makes a convergence between intention and interpretation more difficult to achieve".

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[8] See Plate 1 in Apendix B, it is a slogan in a print ad for an electric tooth brush Oral B, which was meant and used in print media in the recent years

When I was a little girl, we used to play a game called 'a telephone'. We sat in a circle and one started the round whispering to her/his neighbor some short message. This listener continued that way that he/she whispered the message further on. The funniest thing was what came out of it at the end of the round. If the original message was easy – better to say clear and familiar to anyone – the result has not been changed that much, however if the message was a hard one – a complicated structure and a difficult subject or wording – something completely new, often awkward and bizarre would come up. And this is the story of a message being past from the sender to the receiver; the sender of a message is the one who knows what is to be understood and what the message is like, the rest depends on many aspects, among these the skills of the listener.

> Generally, what language users have in mind is an assumption of coherence, that what is said or written will make sense in terms of their normal experience of things. That 'normal' experience will be locally interpreted by each individual and hence will be tied to the familiar and expected. (Yule 1997:84)

The interpretation of a message depends on each individual and the experience they carry with them.

The process of studying discourse is the discourse analysis and it is defined, according to Widdowson (1995: 159), as analysis of the use of language in reference to the social factors that affect communication and it tries to show the conditions under which a discrepancy in meanings has occurred. Cook (1992: 1) explains: "although the main focus of discourse analysis is on language, it is not concerned with language alone". He points out that it also studies the context of communication, in particular "who is communicating with whom and why; in what kind of society and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other" (Cook 1992: 1).

2.2.4 Gricean Maxims

To achieve successful communication the involved parties have to cooperate and therefore it is necessary that they are familiar with certain conventions for the cooperative negotiation of meaning. Paul Grice, a philosopher, formulated a set of four categories with specific maxims, which if followed will lead into a successful negotiation of meaning and communication. Cruise (2004: 363) talks about Grice's theory as "[I]n Grice's system, implicatures in general stand in opposition to 'what is said', as components of a more inclusive 'what is meant'". Grice's cooperative principle describes the general idea and is further on specified by the four categories; he is applying it to conversation, however, it can easily be used for any other type of discourse, i.e. written text, as well.

> Make your conversational 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. (Grice 1991: 26).

The four categories of a Gricean[9] cooperative principle which are essential for successful communication are Quantity, Quality, Relation and Manner. The first three categories deal with what is said. The category of Quantity deals with the quantity of provided information and is further described through the following maxims: firstly, the contribution should be done as informative as is required in the existing communicative situation and "for the current purpose of exchange" (Grice 1991: 26) and secondly, the contribution should not be more informative as necessary. There are three main points made to the category of quality: a supermaxim that is to make a true contribution and then there are two more specific maxims which state that it is not to be said what is not true and what there is a lack of evidence for. A simple phrase 'to be relevant' falls under the category of Relation. However, Grice himself talks about this maxim as terse and he argues that "questions about what different kinds and focuses of relevance there may be, how these shift in the course of a talk exchange" and "how to allow for the fact that subjects of conversation are legitimately changed" (Grice 1991: 27). The last category of Manner deals with how things are said and here belong a supermaxim be perspicuous and further maxims as follows: the obscurity of expression and ambiguity should be avoided, the contribution should be brief and any unnecessary wordiness is to be avoided and the input should be orderly, or I believe logical and systematic. Yet, Grice (1991: 27) further argues that “one might need others [maxims]”. As a matter of fact, when following the cooperative principle, the partners in communication should carry certain characteristics: according to Grice (1991: 29) the participants “have some common immediate aim”; the contributions of the participants should be “mutually dependent”; and “there is some sort of understanding that the transaction should continue in appropriate style unless both parties are agreeable that it should terminate”.

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[9] Based on H. P. Grice in Widdowson (2007: 105) and Grice 1991

2.2.5 Advertising as a type of communication

Advertising is a type of communication which is, among others, delivered through one of the most powerful media: language. The language in advertising carries a part of its meaning paralinguistically, compare Cook (2001) and Kelly-Holmes (2005). Paralanguage, according to Widdowson (2007: 131) is defined as: “[N]on-linguistic ways of signaling meaning that accompany and act upon the verbal text”, such as gestures, facial expressions, tone of voice. The language itself is usually supported through pictures, in both printed or TV advertisements, music and different methods in Radio and TV advertisements, however, the text often carries a crucial part of the message. Even though, in some cases this is not necessarily the truth and some advertisements are using a picture for instance.

> In advertising we communicate; we convey the message we wish to convey, chiefly through the medium of language, through the written or the spoken word. We frequently amplify our message by illustration – by a photograph, a drawing, a painting; or, in the electronic media, by an animated cartoon, a dramatization, or by lyrics and music. But the essential message is generally, almost invariably, delivered through the medium language. (Weir 1960: 19)

There are a couple of question which come to one’s mind when talking about advertising. Are the needs of consumers the same, or at least similar in different countries? Can advertising be standardized across cultures, religions, and different economics? Can the same marketing strategies influence consumer behavior worldwide? The issue is how different aspects, such as information about culture, society or economic situation, influence marketing strategies and how these factors are reflected in advertising. Advertising and media communication in general should be fitted to each target group, considering all its specifics, cultural values, stereotypes and norms. Factors such as norms, conventions and concepts determine the way we think, act and feel, determine our perceptions of reality, the way we process information and influence how we response to an advertising message. They determine what we become and how we act. All these factors are part of our culture and to some point can be similar for some particular groups of people.

> [o]ur ideas, our values, our acts, and our emotions are cultural products. We are individuals under the guidance of cultural patterns, historically created systems of meaning. Advertising reflects these wider systems of meaning: it reflects the way people think, what moves them, how they relate to each other, how they live, eat, relax, and enjoy themselves. All manifestations of culture, at different levels, are reflected in advertising. (Mooij 1997: 43)

When producing an advertisement it is necessary to keep in mind many ‘little things’, such as the specifics of the language the ad is produced in, the culture of the target group, the political and economical as well the social situation in the country where the advertising campaign will run. In case the advertisement will be used for a different audience, for instance used in a different country, it should be extensively customized instead of just translated from language to language. The norms, customs, expectations and rules of the new language and the culture should be followed. The cultural background plays a significant role in this case and the context does as well. When dealing with advertising language one has to keep in mind a very important detail: advertising language differs from regular language in one major point that is the fact that words in advertisements, both spoken and written, cost money and this is considered when using them.

> Advertising takes many forms, but in most of them language is of crucial importance. The wording of advertisements is, in most cases, carefully crafted to meet particular ends. Sometimes it is intended to inform, but more often, and more importantly, to persuade and influence. Advertising, moreover, not only influences any human society in which it is widespread but also reflects certain aspects of that society’s values and that society’s structure. (Trudgill in Vestergaard & Schrøder 1985)

Advertising is a socially and culturally determined phenomenon reflecting all kinds of social, cultural, political and economic developments (Vesalainen 2001: 49). Therefore, the advertising strategies chosen for a particular product in a certain situation should follow the local rules and respect these developments and the means of expressing the advertising message should obey the rules of “ the communication, argumentation and rhetorical styles of that culture” (Vesalainen 2001: 45).

In order to have a functioning advertising text, the advertisers have to presuppose a common culture or communicative context, compare Kelly-Holmes (2005: 2). According to the fact that various culture-specific features, such as different language, religious background or rules in the society, are noticeable in communication and also in advertising, it is evident that cultural differences may cause a lot of problems to international advertisers. For that reason, the relationship between culture and communication is crucial for the success of every advertisement, in order to minimize the danger of failure of an advertising campaign. The relation between cultural specifics and advertising has to be taken into account. This means that every advertisement should be arranged in such a way as to correspond with the values, tastes and attitudes held in a particular culture. (Mueller 1996: 117-118) Based on a relationship between an advertising text, the actual advertisement, the individuals and the goods and services somehow connected to an ad build a specific context which is "choosing from ingredients such as age, gender, location, income, education, linguistic factors and others to form a particular mix" claims Kelly-Holmes (2005: 6). According to this the advertiser can create a specific target group image, for the message to be aimed well.

As any other kind of communication act, also advertising communication will be a mix of already known or 'given' (Compare Halliday 1985 in Kelly-Holmes 2005) or 'redundant' (Shannon and Weaser 1949 in Kelly-Holmes 2005) and new (Compare Halliday 1985 in Kelly-Holmes 2005) or 'entropic' (Shannon and Weaser 1949 in Kelly-Holmes 2005) information. The familiar background information is "known or available through encounters with previous texts in the particular cultural context" (Kelly-Holmes 2005: 7); yet the amount and nature of it must be served carefully, in order not to say too much, which could sometimes lead to insulted audience (for instance: 'We are not stupid, we know that!').

For this paper, the actual success of an advertisement copy is not as important and interesting, here I am not going to judge its quality; this is a place where the advertisements are going to be analyzed according to their communicative situation and the used language. Nevertheless, to produce a successful advertising copy, the advertiser has to 'do his homework': the more successful and advertisement is, the better it will fit into the script for a correct marketing situation, fitting into the context as well as the product itself.

> The standards of success and failure in advertising, as elsewhere, are pragmatic, and depend mostly on the individual circumstances of each advertisement – its purpose, its timing, the marketing situation, etc. But in describing advertising analytically, we are interested in generalizations which apply irrespective of these factors. Furthermore, the success of a particular piece of copy can only be judged in the context of the communicative complex (including, for example, pictorial material) of which it is a part. It is probably meaningless to talk of ‘good advertising copy’ in abstraction from the total communicative resources of the medium. (Leech 1966: 6)

2.2.6 Advertising as a linguistic situation

Leech (1966: 32-33) provides a set of four questions whose answers give a description of any situation of linguistic communication: Who are the participants? What objects are relevant to the communication? What is the medium of communication? What is the purpose or effect of communication? In the first question, by participants are meant the first person, speaker or writer, second person, listener or reader, and any third person somehow involved; these are categories of people who are involved and do not always correspond with the grammatical categories of mentioned pronouns. The second question asks about the situation relevant object; must fulfill the following criteria: it needs to be discussed or mentioned, it should be physically or sensibly present and it should be involved in the purpose or effect of the communication. The third question gives details about the medium; the most important distinction of medium is between auditory and visual communication. The fourth question deals with the purpose and effect of the communicative situation. Advertising is a kind of situations for which "it is easier to concentrate on purpose: the effect of advertising may take a multitude of individual forms, and may be only partly a question of buying the product", however, "the purpose remains fairly constant, and is easily describable" Leech (1966: 33).

The situation of advertising (based on Leech 1966: 33)

1. *Participants*: A: Advertiser (first person)
B: Consumer (second person)
2. *Relevant object*: a product
3. *Medium*: magazine/television; speech/writing
4. *Purpose*: to promote sales of a product (as in 2.) to B

There is a need to define used terms more closely, because in the form in which they appear in this case, sometimes it is not absolutely clear what they stand for. 'Advertiser' is not only a single person; it is actually a group of people: a company that ordered a production of the advertisement, an advertising company, including an account manager and a copywriter, and a further production team and actors, in case of TV or radio commercial. So the whole group can be seen as 'the advertiser'. The term 'Consumer' stands for a large target group and other people who are the audience. ‘A product’ is not just a simple material product; it can also be a service or a brand or anything that is an advertised object. Leech in his book (1966) further explains a difference between direct and indirect address advertising and primary and secondary advertising situation. This is however, basically applicable for a TV advertising, so it is not as relevant for this paper, which is concerned mainly with printed advertising in a magazine. Leech (1966: 37) argues that “[A] high proportion of press advertising copy is in direct address to the consumer; in television advertising, the proportion is more even”. To clarify the direct address: here are the primary participants both the ‘Advertiser’ and the ‘Consumer’.

2.2.7 The non verbal in advertising communication

Language itself is not the only means of communicating the message in an advertisement; there are other aspects such as visualizations, photographs, size and type of font used in the text used in print or even quality of voice if an ad is spoken. Very often the non verbal part of an advertisement is the major or at least an essential information and message carrier. Leech further specifies that "[S]ome aspects of the physical manifestation of advertising language are very important: visual display, typography, vocal quality, and other features of lay-out and delivery which signal emphasis and feeling." (Leech 1966: 9)

The position of pictures, photographs and visualizations is significant and said to be one of the essential points in communicating of the advertising message. However, they do not promise a successful end by themselves; Gieszinger (2001: 267) notes that "[D]espite the easier reception and better recall of pictorial information, the presentation of illustrations per se does not guarantee communicative success." It is expected that a picture is somehow connected to the advertising message and the text itself; sometimes an advertisement can be found where the pictorial part does not suit the verbal part in any way. Gieszinger (2001: 283) provides clear criteria for subdividing illustrations without an obvious relation to the text:

> The illustrations without an obvious relation to the verbal text can be subdivided into three main groups: (1) the picture is not related to the advertising text, but to the name of the advertised product, (2) the verbal text mentions characteristics which also apply to the depicted object or person, (3) verbal text and picture are completely unrelated.

In the first group, the picture is rather related to the name of the product and not the language in the text; Gieszinger (2001: 283) explains that "[I]f the picture is related to the name of the advertised product or service, it resembles more a logo than an advertising illustration" and its main purpose is "to signal the brand identity rather than convey a visual advertising message" (Gieszinger 2001: 283. The second group is characterized according to some resemblance of certain features that can be observed in both the pictorial and verbal material. In the last group, there is no obvious relevance of the illustration to the verbal message; as a matter of fact, this can be seen in a negative way, because pictorial material such as illustrations which do not show any familiarity with the text “may not only delay comprehension; they are likely to produce serious misunderstandings, and hence, prevent a successful communication process” (Gieszinger 2001: 285). Pictures that are without any relation to the verbal part are, according to Kroebel-Riel (1996: 184) (in Gieszinger 2001: 285), called unframed pictures. It is generally advised not to use such unframed pictures, because of the possible reception problems. See also Gieszinger 2001: 285. Gieszinger (2001: 285) presents a theory that “[I]f recipients cannot recognize any link between verbal and visual message, they are likely to regard the picture as separate, irrelevant or disturbing piece of information”. It can be said that there is a visual contextual relationship with the verbal, and it influences the actual process of understanding of an advertisement.

2.3 Advertising language

2.3.1 Language

It can be agreed that language is an essential part of our everyday lives; it belongs to the nature of human beings. The use of language is actually what makes a creature human. But language as such, without being used in any way, has no reason to exist. The language is produced just when it is needed. ”We only produce language when we have the occasion to use it, and the occasions for use occur in the continuous and changing contexts of our daily life.” (Widdowson 2007: 19) So the concrete situation is the motive for the use of language. Furthermore, the appropriate usage of language depends on the context.

Leech (1966: 8), among others, considers that “language is a complex activity.” To describe how language works there is a distinction between different levels of patterning to be made. According to Leech we distinguish between three basic levels: grammar and vocabulary, which make up the central level of linguistic form; phonology, which joins abstract formal patterns of language to the actual physical noises and articulatory movements of speech, this is further accompanied by orthography as the physical manifestation of written language; and context, which is “the relation between linguistic form and everything which is not language, the ‘world at large’.” (Leech 1966: 8) Leech further explains that there are basically two ways of how language and the ‘world at large’ are connected: firstly, semantics, which deals with cognitive or denotative meaning of a linguistic form, “by which it refers to entities and events in the world” (Leech 1966: 8-9); and secondly, “language operates in observable social settings, and the relation between linguistic patterns and situational patterns can be termed context in a narrower sense” (Leech 1966: 8-9).

Another explanation about language, as a system of signs, is given by de Saussure (1974). He clarifies that the meaning of signs in the language is based on the relationship to each other. Cook (2001) further explains on the basis of de Saussure that “each sign comprises a signifier (a word) and a signified (a concept)” and this goes further on “each sign has meaning only by virtue of its place in the system, and the fact that this system is known and shared by its users” (de Saussure in Cook 2001: 65). Later in his book Cook (2001: 103) talks about Saussurean semiology which describes the denotation of a word as an analysis of its signified and its sense as its relation to other signs. However, the dictionary meaning of a word is not its only meaning. It does not show the way the word can be used and then based on the context can be understood. Cook (2001: 103) points out that “a word has many aspects for its users other than its denotation, which supposedly persists across different contexts, and its pragmatic function, which supposedly varies systematically across contexts”. All the facets of a word are dependent on each user as well as the situation in which the word is used. “These aspects of a word are so many and so vast that knowledge of them will vary considerably from user to user” according to Cook (2001: 103).

A lot has been said about language as a means of communication; nevertheless, language plays an important role as one of the basic concepts in which culture is reflected. Language manifests itself in both verbal and non-verbal interactions and considerably affects a person’s communicative behavior (Mueller 1996: 90-93). Language is an essential part of a nation, its people and their culture. It has been said that it is impossible to fully comprehend a language without knowing the culture of its speakers and understanding the cultural setting helps by understanding the language. Since many elements of the language are meaningful only to those who are part of this culture, they are not translatable at all or can be translated only to some extent.

2.3.2 Language of advertising

When analyzing the language of advertisements, one should not forget what the main purpose of advertising is, it is to persuade the consumers to make their decision to buy and use the advertised product. But it is not that simple, because “the purpose of advertising is not to ‘sell’ – it is to induce a suitable number of people to investigate, to inspect the product described, on the assumption that the product itself is of sufficient merit to bring about a habit of use.” (Weir 1960: 24) And the advertising language should be able to do all this and focus on “the creation of effective communication between producer and consumer” (Weir 1960: 26), because this is the spirit and an essential issue of a successful advertising campaign. It is necessary to be aware of “[W]hat to say and how to say it” (Glim 1945: 72). Without any major hesitation one can say that the language of advertising is different from everyday language, at least from one point of view: words in an advertisement cost money, so they have to be used wisely. To support the idea that advertising language is different from language of everyday usage, Leech indicates (1966: 25) that the most of advertising language “comes under the broader heading of ‘loaded language’; that is, it aims to change the will, opinions, or attitudes of its audience.” At the same time, advertising “differs from other types of loaded language (such as political journalism and religious oratory), in having a very precise material goal” (Leech 1966: 25-26). Advertising language was, further on, described by Smith (1982: 190 in Kelly-Holmes 2005: 8) as a ‘functional dialect’ which is defined by Kelly-Holmes (2005: 8) as “a term that describes the product of a process whereby language is chosen and used for a particular purpose”, which is ‘functional’; and “consequently becomes a variety (hence ‘dialect’) of its own because it becomes associated with this particular function” (Kelly-Holmes 2005: 8). Advertising language has certain typical features, especially its textual form, as familiar words, short sentences, and simple sentence construction, in order to grab the attention of the ad receiver as well as to be easily memorized and stay in the ’head’ of the ad receiver. Compare Glim (1945: 67). Generally speaking “[A] piece of writing gets itself read when it has a beginning and an ending and a logical sequence between” (Glim 1945: 22) and this should also be valid for any advertising text.

According to Leech (1966: 27), there are four major points in characteristics of advertising language: in the following order these are attention value, readability, memorability and selling power. First of all the advertisement must draw attention to itself, and then keep the interest that it has attracted, next it must be remembered and recognized as familiar, followed by the right kind of action. However, the above mentioned principles should be treated as some of the characteristic points of advertising language, because they do not mirror a full spectrum of standard features. Attention value is “one way of provoking the consumer’s attention and curiosity is to present him with something surprising and unexpected” (Leech 1966: 27). This can include violation of rules of language such as the ‘wrong’ spelling, however, in a certain situation; there is a high danger of misunderstanding of the idea in the actual advertisement. Even though, this is the first step for grabbing the attention of the potential customer. The trigger should be creative enough to do the job, and at the same time, be clear for the target group. Readability is, as noted by Leech (1966: 28), “how to make the message easy to grasp and assimilate”. It is to make the language of an advertisement easy to read or listen to; one should not only be able mechanically read the text, but also be able to comprehend it. There are basic requirements for a readable text: “a simple, personal, and colloquial style, and a familiar vocabulary” (Leech 1966: 28). Memorability means that “advertising has to make a lasting impression if it is to affect buying behaviour” (Leech 1966: 28). An advertisement needs to be remembered in order to fulfill its mission, it should make the advertised product or the brand get into the heads of the target group; advertisements should act as a recall of something familiar. Leech (1966: 29) provides a detailed account of how memorability works:

> [b]eing repeatedly subjected to a particular advertisement, or to an advertising campaign, or to an advertising programme extending over a long period, that a consumer becomes and stays familiar with the product, and the virtues which are claimed for it.

The actual recall and evoking of the brand or the product by the customer is one of the major aims of advertisers, as a matter of fact, this will probably lead into buying action. However, it does not have to be necessarily the only cause to initiate a sale; Twitchel (1996: 3) notes that “[N]o one knows how often provocation, or even recall, leads to a sale”. Dealing with memorability, here is a place for catchy slogans or a tune, corporate colors and corporate design. Leech (1966: 29) argues that “[V]erbatim recall is the very highest goal to which a copywriter could aspire” and he further notes that “an advertisement gains nothing unless the name of the product is remembered”. Generally speaking, if a piece of language is repeated over and over it will stay and will become fixed. People are easily able to memorize slogans, key phrases, tunes and if these are repeated in memory often enough together with a product or a brand they provoke a kind of recall stimuli. Leech (1966: 29) indicates that

> By a dint of repetition, whether in a single commercial or a whole advertising campaign, the consumer may be brought to the point where the brand-name and some catch-phrase associated with it are mutual recall stimuli, so that the product is, so to speak, stored in his mind with a permanently attached label.

Verse as such is usually a good way to memorize chunks of language, and there are further so called helps for remembering or mnemonics: phonological regularities as alliteration, metrical rhythm or, already mentioned, rhyme. Last but not least of the main characteristics of advertising language is the selling power. To sell is the main aim of an advertisement so this should be kept in mind through the whole process of producing an advertisement, as well as being in a role of a consumer of an advertisement. The essential question is how to write the piece of language that will work. The answer is to be creative and different from the others, while keeping the message of the advertised product and the brand name image. Across time advertisers learned that imperative clauses, such as ‘buy this’ or ‘get that’ do not really work as they should. Ever since, there has been the experience that if someone is asked politely to do something or even asked not do it, is better and more successful than just telling him to do it. Compare also Leech (1966: 30). So the right way of telling the consumer to buy depends on more things and is individual from one case to another; there must be “the right selling approach for the right kind of situation” (Leech1966: 30).

Every advertisement encodes various features of the culture for which it has originally been designed. Therefore if the advertiser wishes to successfully deliver the advertising message to the audience across the border, Mueller (1996, 139-150,) believes that it is not enough simply to have an advertisement translated from one language to another. If an advertisement is simply transported to a different cultural setting, its message will be decoded in the context of the new culture. However, there is always the danger that the process of decoding may become subject to severe distortions. These might then cause that the message will lack the psychological trigger that is essential to evoke purchase behavior and the advertisement will be perceived as unconvincing. For example, there is no Slovak, and I believe, there are many other languages, that have no translation of McDonald's "I'm loving it[10]". This can be due to importance and status of the English language among the target group of the advertiser.

To close this discussion about advertising language one could assume that advertising, in order to be successful, uses all kinds of tools. At the same time it follows and breaks the rules of language and is searching for a compromise between the well accepted and new. Leech (1966: 4) points out that

> One of the interesting aspects of advertising language is its delicate compromise between the opposed tendencies of conformity and unorthodoxy: between following a prescribed path of advertising clichés and exercising the freedom to deviate from it, and even on occasion, to deviate from the rules of the English language itself.

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[10] In German this was translated as "Ich liebe es".

3 Understanding Advertising. The Analysis.

3.1 Data and Methodology

A crucial part of advertisements is the language and the way it is used. It is different from every day language, mainly because it has a limited amount of space and it follows a strict rule: basically to sell. However, it still stays language with its rules and conventions. This is a study of advertising language, but not all existing advertising language, because that would be a hard job to do. There are different kinds of advertisements, such as printed advertisements in newspapers, billboards, TV commercials, B2B advertisements, and many more arranged according to different principles.

This study of advertising language will use printed advertisements in a British version of a lifestyle magazine for women, issued September 2008. These kinds of magazines usually have quite a lot of advertising, mainly due to the readership numbers. Lifestyle magazines as such are printed on a quality paper, usually deal with popular topics and are colorful and informative. Advertisements in top range lifestyle magazines are not aimed at all people around the globe; they have their own target group the readers of the magazines, so the variety of advertised products is narrowed according to this as well. But this is not a thing to worry for this study, because the main interest of this paper is the language itself and its usage in advertisements and therefore the number or variety of actual ads can easily be limited. To clarify the choice of British version of the magazines is due to the English language, first of all, and secondly, because the United Kingdom is located in Europe which is culturally and geographically closer to Austria and Slovakia where I (the author of this study) am located. And for that reason the advertisement analysis can be done more authentically.

Magazines for women[11] date back to the 18th century. Female magazines had started to be published as a help for women in every day life situations: they talked about how to improve the home and were basically a companion for the perfect housewife in her private sphere; however, magazines for women were also published to support a feminist movement as well. Further on, magazines for women developed and nowadays there are hundreds of them on the market showing up monthly, or even weekly. Female magazines developed in order to reach women as a target group: they talk about female related topics.

> Frauenzeitschriften entstehen wie die Frauenseiten im journalistischen System mit dem ausdrücklichen Ziel, Frauen als Zielgruppe besser zu erreichen…Bei den Frauenzeitschriften handelt es sich um Medienangebote, die implizit anerkennen, daß Frauen spezifische Wünsche an Medien richten, die von anderen Printprodukten nur unzureichend erfüllt werden. (Klaus 2005: 263-264)

Lifestyle magazines for men, I believe, are an answer to the popularity of female lifestyle magazines and are a product of last couple decades, as they talk about fashion for men or even cosmetics for men. Advertising in lifestyle magazines for both male and female magazines is dependant on the contents and the readership as it should be interesting for the consumer.

The United Kingdom version of Cosmopolitan is published by NatMag, further specified on their internet site as “The National Magazine Company” and it is described as “one of the foremost luxury consumer magazine publishers in the UK, reaching over 14 million adults every year” (www.natmags.co.uk, August 22nd 2008). Among other magazines published by this group are Cosmopolitan Bride, Prima Baby, Good Housekeeping, Men’s Health, Esquire and Harper’s Bazaar. On its web site, the magazine itself gives a statement as follows “to celebrate fun, glamour and a passion for life, and inspire young women to be the best they can be. A magazine for Fun, Fearless, Females” (www.natmags.co.uk, August 22nd 2008). I chose this magazine, this kind of magazine, basically because it contains a lot of advertisements and a great variety, which is important for this study. However, as the magazine has a special target group, inside advertising has a special target group as well and therefore it does not mirror the overall population interests. So this study cannot be taken for granted for all advertisements as such.

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[11] For a detailed information about female magazines, their historical development and the issue of private and public spheres: see Fellner, Kerber, Klaus, Kinnerbrock, Welter.

It would not be absolutely correct to say that advertisements in a magazine stand by themselves and are not influencing each other; as a reader of a magazine one always observes the editorial texts, pictures and the text of advertisements, the advertised products and even the company name as a whole. All the given information is connected and obviously without, or sometimes with, influences each other and interrelates. There is a relationship between the reader of an advertisement, called the advertisee and the text itself. The advertiser and the advertisee interact via the advertising text. There is also a connection or interaction between the advertisement and the articles or other advertisements. Compare Kelly-Holmes 2005. This creates a "multidimensional relationship between individuals, companies, brands, products, services and texts" (Kelly-Holmes 2005: 2). Kelly-Holmes (2005: 2) further notes that "[T]hese relations are socially, economically, culturally, linguistically and politically constructed".

The September 2008, UK edition, issue of Cosmopolitan has altogether two hundred and forty pages[12], including front and back cover. I decided to count the front and back cover, because these are the most important and usually the most expensive spaces for advertising (obviously not the very front page) and therefore, to include this into my pages count was necessary. Out of this number there are one hundred and thirty one pages of editorial contents. Nevertheless, advertising and public relations and its influence on the editorial choices of female magazines could be a subject to a whole study. Altogether there are one hundred and nine pages of advertising including double page advertisements, single page, half page advertisements, a quarter of a page and less, as well as classifieds. In this group, I included one page advertorial, a page that looked like a regular editorial but was obviously advertising without being marked in any way. According to Abercrombie & Longhurst (2007: 9) advertorial is "[M]aterial in newspaper and magazines that is attempting to persuade readers to buy a product but which is written to look like the non-advertisement material in the rest of the publication". Further on, there were ten pages of so called "Cosmo Promotion" which is advertising that looks very similar to editorial part of the magazine. As advertising were labeled advertisements for Cosmopolitan itself as well as advertisements for magazines or activities of the Cosmopolitan’s publishing house. To sum up the figures, there are 55 % of editorial contents and 45 % of advertising, so it is almost the same, which shows that advertising and its contents is almost as important as the editorial contents itself. The study of advertising in female magazines could be also done on a type of advertising, such as beauty utensils, fashion etc., because this is what differentiates according to the readership and a main interest of a magazine.

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[12] Full figures are to be found in Appendix A.

3.2 The Advertisement Analysis

To create a good advertisement, that will be well understood by the target group and will make the target group behave in a desired way, the advertiser[13] needs to formulate the message which is going to be communicated. Kotler (2004: 499) argues that "[The] first step in creating effective advertising messages is to decide what general message will be communicated to consumers". To go even further, to make a good copy the copywriter needs facts about the product as well as facts about the potential customer and the existing customers. See also Glim (1945: 20). It is important to match "what the product offers with what the prospect wants" (Glim 1945: 20). It could be said that the advertiser's and especially the copywriter's knowledge of their target group "includes the knowledge of why they need his product, what they expect from it, how they will use it" (Glim 1945: 25). So to say that the actual advertisement should lead the audience "from what they do know to what they do not know" (Glim 1945: 33); basically, it should provide the receiver with facts about the advertised product or service. It is a similar idea as one of Widdowson that new has to be related to what is given, in order to have a well interpreted utterance.

In this paper I will analyze advertisements from a female magazine, so the advertisements will be more or less focused on a female audience, concentrating on fashion, cosmetics and life style products[14]. The analysis is divided into two basic groups: analysis via linguistic point of view and analysis organized in relation to certain advertising features. I chose seven advertisements that will serve as a material for this analysis. In the first part, in the linguist's point of view, each advertisement is analyzed according to three aspects of advertising as an act of communication: the Leech's 'Advertising situation'; schema; and the Gricean maxims. In the second part, in the advertiser's point of view, the advertisements are placed in groups according to an overall topic, showing certain features of advertising business: as placement, trend advertising follows, and a comparison of advertisements for upscale and downscale products. A basic question to be answered is: is there something in linguistics that can help us to understand advertising. And whether the findings are typical features of advertising or are relevant just for individual cases.

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[13] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[14] According to a study done in Germany in 2003 topics in female magazines were as follows: fashion 22, 1%; celebrities 11 %; cosmetics 8, 8 %; food and cooking 7, 9 %; health, medicine and fitness 6, 5 %; partnership and sexuality 5, 9 %; editorial services 5, 8 %; travelling 5, 3 %; art and culture 4, 2 %; science 3, 2 %; advising in fields of law, job and money 2, 5 %; politics 1, 5%. Data from Kinnerbrock lectures at University of Vienna, Winter Term 2007/2008.

3.2.1 The linguist's point of view

3.2.1.1 The situation of advertising as based on Leech

Advertisement for Estée Lauder mascara[15]: the participants are the advertiser[16] and the consumer, the reader of Cosmopolitan. The relevant object is a new mascara called 'Sumptuous'. The medium, in this case, is a print media, a magazine; and further specified, the language used is in written form. The purpose is to promote sales of this mascara, as well as the brand itself.

Advertisement for Samsung LCD TV[17]: the participants are the advertiser[18] and the consumer, the reader of Cosmopolitan. The relevant object is a television with a flat LCD screen. The medium, in this case, is a print media, a magazine; and further specified, the language used is in written form. The purpose is to promote sales of this television, as well as the brand itself.

Advertisement for Clinique lipstick[19]: the participants are the advertiser[20] and the consumer, the reader of Cosmopolitan. The relevant object is a new type of lipstick. The medium, in this case, is a print media, a magazine; and further specified, the language used is in written form. The purpose is to promote sales of this lipstick, as well as the brand itself.

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[15] See Plate 1 and Plate 2 in Appendix C.

[16] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[17] See Plate 3 in Appendix C.

[18] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[19] See Plate 4 in Appendix C.

[20] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

Advertisement for L'Oreal lipstick[21]: the participants are the advertiser[22] and the consumer, the reader of Cosmopolitan. The relevant object is a new lipstick. The medium, in this case, is a print media, a magazine; and further specified, the language used is in written form. The purpose is to promote sales of this lipstick, as well as the brand itself.

Advertisement for Maybelline mascara[23]: the participants are the advertiser[24] and the consumer, the reader of Cosmopolitan. The relevant object is new mascara. The medium, in this case, is a print media, a magazine; and further specified, the language used is in written form. The purpose is to promote sales of this mascara, as well as the brand itself.

Advertisement for Calvin Klein perfume[25]: the participants are the advertiser[26] and the consumer, the reader of Cosmopolitan. The relevant object is a perfume. The medium, in this case, is a print media, a magazine; and further specified, the language used is in written form. The purpose is to promote sales of this perfume, as well as the brand itself.

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[21] See Plate 5 in Appendix C.

[22] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[23] See plate 6 in Appendix C.

[24] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[25] See Plate 7 in Appendix C.

[26] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

3.2.1.2 Schema in advertisements

Advertisement for Estée Lauder mascara[27]

As this advertisement was placed in a female magazine[28] it is expected that the observer or the reader knows what mascara is and they are familiar with usage of such a cosmetic device. It is not necessary that the actual text in the advertisement would explain that a mascara is a product, similar to a stick with a small brush at the end, which is used, after being put into the colored cream in a fitted cup, to add color and volume to the lashes. It is usually mentioned to be used by females, to improve her lashes. This kind of text would be seen as having information that is not necessary, and it would even sound silly. But we need this framework to understand what is going on in the ad. As we know that this advertisement deals with a mascara, we understand the main slogan which says to 'Lift each lash with big, bold, weightless volume'. The text in this ad specifies how the new type of brush works and how the lashes will look; and this is the information the customer needs in order to make a decision. The picture of the mascara and the face of a woman with a focus on her eyes work together in passing the message: buy it and you will look like this. Here it is clear what is not necessary to say; so there is enough space for non verbal parts to support the language. In this advertisement, as well as many other advertisements, especially those for cosmetics, there are many things that are unsaid and given. Here it is that women want to be beautiful[29] in order to be able to compete with other female humans, as this is in the nature of any living being. And as the woman want to be beautiful, for instance as the one on the picture, the advertiser provides women with their product. If you use it, you will look like this; and hopefully you can be a good competitor. The schema that the best female gets the most and the idea of the competition is based on the nature of any living beings; and at the end, it helps the advertisers[30] create a winning situation. The same can be applied to male human beings as well. Further on, the receiver gets also new information; information about this new mascara: it exists and it is here to make you more beautiful and competitive.

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[27] See Plate 1 and Plate 2 in Appendix C.

[28] Cosmopolitan, issued September 2008.

[29] Beauty has been a subject of many studies, and the way people decide who or what is beautiful depends on many aspects and is subjective most of the time. However, a symmetric features of face has been said to be beautiful.

[30] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

Advertisement for Maybelline mascara[31]

The slogan of the brand which product is advertised in this case is: “Maybe she’s born with it. Maybe it’s Maybelline”. The idea behind the slogan is the search for a natural beauty. But how do we know what is beautiful? How do we know that clump-free and voluminous lashes are beautiful? Is there a convention or a script that would tell us? While learning about what is going on in the world, we also learn about issues as beauty and communication through media, advertising is part of it, is a big help, in both the positive and the negative way. This advertisement promotes a mascara; the text describes how the lashes will look and what the mascara can do. The result is go and get it and you will look like this, a natural like beauty. What is common in advertising is exaggeration; as pictures usually do not show the real outcome of the advertised product, but visualization by help of computer. This has been criticized by consumers and as well as the consumer protection organizations. It is obvious, and almost any adult member of society should be able to recognize what is possible and realistic and what is artificial. The power of media and advertising was so strong that the consumer was confused, and there was a need for protection. In such case as a mascara, and the way the lashes are shown in the advertisements; as the lashes were usually created by computer or to the natural lashes of the model were added artificial lashes, the advertiser has to include a text telling that this is not a perfectly realistic picture. The text is usually written in a very small font. In this advertisement it has been done as follows: “Christy [name of the model] is wearing New Define-A-Lash® Volume Mascara in Extreme Black. Shot with lash inserts for an even lash line”. Just for sake of comparison, in Estée Lauder mascara advertisement the text goes as follows: “Digitally enhanced eyelashes”.

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[31] See Plate 6 in Appendix C.

Advertisement for Clinique lipstick[32]

A red high heel shoe and a red lipstick are presented in this advertisement. The target group is obvious: women, because both products are used mainly by women. The advertised product is recognizable on the second look, there is a brand name on the lipstick and the slogan says: ‘High on colour, long on comfort’. As soon as then we know that the advertised product is the lipstick. The advertiser[33] presupposes that the receiver of this advertisement knows who usually uses lipstick and how a lipstick is used. An observer without any general knowledge could easily suppose, for instance, that this lipstick is a repair colorant for this kind of shoe, as the color of both is the same. Well, the text explains about how lips will enjoy wearing this lipstick, so at least then, the receiver should know where to use it. However, this advertisement was placed in Cosmopolitan, a female life style magazine, so the reader should not have any problems with background information, and the advertiser[34] is aware of this. The unsaid and given information is that a lipstick should make a woman more beautiful, so it has to be able to nurture and protect the lips, while providing them with a perfect color that stays. Because this is what a woman wants. The given is that women wear high heels, and that red color is sexy, and very appealing. The latest and innovative kind of lipstick and the information about its functions are new.

Advertisement for L’Oreal lipstick[35]

In this advertisement it is more or less clear what the story is and what is the advertised product. It is a lipstick, which biggest strength is its color or a perfectly matching shade. The text goes as follows: “From our No.1 made-to-measure lipstick, find the shade made for you”. There is a picture of three lipsticks and there are all available shades pictured. In the background there are pictures of two women with an accent to their mouth. From this advertisement are obvious many things, which are surely known to the observer, as the ad is placed in a female magazine, such as that lipstick is used mainly by women, it is to be used on lips, and it is good to have one that matches. The main idea of this lipstick is a perfect match of lipstick color for each woman, and it said in the text, as well pictured. The unsaid is that every woman is searching for the perfect lipstick color that matches her lip color, her skin and the overall complexion. The given is that women want to look beautiful and that a well chosen lipstick can possibly help. A further thing to be mentioned in this advertisement is the slogan of the brand. The slogan of L'Oreal is as follows: "Because you're worth it", this slogan is given a status of cliché. Cresswell (2007: 170) argues that some advertising slogans "do work their way into long-term use, and some even achieve the status of clichés" and then she notes that this slogan is a "fairly recent addition to the stock of clichés contributed by advertising" (Cresswell 2007: 170). The slogan is used by the brand in their advertisements and is an essential part of L'Oreal advertising.

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[32] See Plate 4 in Appendix C.

[33] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[34] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[35] See Plate 5 in Appendix C.

One major point is not mentioned in any of the analyzed advertisements; it is how one should get the products. In the western cultures where these products are advertised it is presupposed that the receiver knows about the process of gathering products: first one has to go to a shop, find the needed product, pay for it and then it can be used. This is a schema that adult members of population carry with them, they learn it as they grow up, and so they understand the process. They further understand that the products are produced in factories and that there are people employed there, further on that labor is a vital part of economy. And this is obviously the given, information that is common in adult part of the society.

Advertisement for Samsung LCD TV[36]

The text in this advertisement is not giving any kind of information concerning how a TV is used: such as that a TV screen is used as a medium for transmission of electronic media broadcasting. It is presupposed that the reader of Cosmopolitan knows what a TV screen is used for. So the primary function of the TV does not play a role in the text and the ad as such. The product is advertised as a designer piece, as a piece of art, what gives it an extra value. The 'being beautiful' function of this TV screen is the main subject of the text in the advertisement and the core slogan is as follows ‘imagine a television inspired by art’. The visualisation cooperates with the idea of ‘art’ as the TV screen is pictured as a designer piece. The given and unsaid in this advertisement is that most of people, who are living in western society, do use electronic media such as television. It is placed in their homes for pleasure and as a source of information; and nowadays it is trendy to have a flat screen. Ever since, televisions have been an electronic devices and household equipment, so its design did not play a major role. There are other devices, as electricity or a cable, to be able to use it. The new information is that here is a television that looks like a piece of art, its design fits in the new stylish home, and it is not simple household equipment anymore. It has an added value. And that is why you should buy it.

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[36] See Plate 3 in Appendix C.

Advertisement for Calvin Klein perfume[37]

In this advertisement there is almost no text; the largest part of the page is taken by a photograph of a model: a portrait and a whole body. The woman is wearing an evening dress and is perfectly styled, both hair and make up. The picture gives a sensual feeling, and there is something fairy like in the picture. From the picture it is very unclear what is advertised, and even the text does not give any real clues: “euphoria”; “live the dream” and “Calvin Klein”, which is the brand name. The actual idea of euphoria and living the dream fit to the picture as of the theme. The only hint to solve this is the picture of a perfume bottle. As one sees this ad and would not have proper schema, and would not really know about how advertising works, he or she could believe that the woman is for sale. Well, in reality, just the illusion is for sale, the illusion that if she wears this perfume the woman will be like this. The given are background information about beauty and the competition between females what is actually based on biological needs of living beings. You are the best, you will the get the best so your offspring will be the best, and they will be able to compete. The new is that the product, the perfume can take you there.

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[37] See Plate 7 in Appendix C.

To return to the name of the perfume ‘euphoria’ and what does it actually means. According to dictionary euphoria is “an intense feeling of happiness and pleasant excitement”. Even the definition is not connected to everyday reality nor pragmatic, it is very irrational and full of feelings. The whole ad is as a daydream or a chimera, and this is the idea of the text in the ad “live the dream” and the perfume itself. The idea of reaching a kind of chimerical beauty is among the given information and is a part of the schema.

3.2.1.3 Gricean maxims in advertisements

The analysis of the text, of the chosen advertisements, as to maxims from Grice's cooperative principle, will search for situations where these were violated and if so to what extent. The question that can be raised here is if the Grice's cooperative principle can be applied on advertising language at all.

The category of Quantity

Maxims in the category of Quantity, according to Grice (1991: 26) are: "[M]ake your contribution as informative as is required (for the current purposes of the exchange)" and "[D]o not make your contribution more informative than is necessary". Following this maxim would then mean that the contribution should be giving neither less nor more information than is required for the current purposes of exchange; in other words do not say too much or too little. Violating it would mean saying too much. In communication, it is usually the purpose, what decides how much it is necessary to say. In advertisement for a mascara[38], after reading the slogan: "Lift each lash with big, bold, weightless volume."; and reading the initial part of the body text: "Now take your lashes where they've never been before – all the way to big, bold, beautiful." one can definitely argue that the maxim of quantity was violated in a way that too much of information was given. It simply means that the lashes will get volume. And the information about big and bold and even weightless seems to be redundant. However, it can be argued that this was done in the sake of emphasis, which is absolutely common for advertising language. Another advertisement for a mascara[39] describes volume of lashes as "voluptuous volume" uses words "Sculpts and plumps the lash look for perfect fullness one by one" to say that the lashes will get volume. The maxim of quantity was again violated in a way of providing too much information. The other way of violating this maxim, as of giving not enough information can be observed in the text of advertisement for a perfume[40]; there is a very little text used, which does not mention the word perfume or at least fragrance at all. The full text is: “euphoria”; “live the dream”; and “Calvin Klein”. The message is carried just by a picture. And the maxim of Quantity has been violated in a way that not enough of information is provided. From the actual text, one does not know what exactly is advertised.

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[38] See Plate 1 and Plate 2 in Appendix C.
[39] See Plate 6 in Appendix C.
[40] See Plate 7 in Appendix C.

The category of Quality

Under the category of Quality, according to Grice (1991: 27) fall a supermaxim “[T]ry to make your contribution one that is true” and two more specific maxims: “[D]o not say what you believe to be false” and “[D]o not say that for which you lack adequate evidence”. It can be said that advertising is trying to make their contribution true, and the provided information has to be true by law. So, I believe that the company which is promoting its product has done all the relevant research as to be able to provide adequate evidence of what they say and promise in the advertisements. As a matter of fact, I did not find any obvious lies or untrue statement in the analyzed set of advertisements. Nevertheless, there are advertisers who use lies in order to make their products appear better.

It is very daring to apply one of the Gricean maxims on a picture in advertising, but I suppose that it is good example of violating and at the same time not violating maxims of category of Quantity. When promoting mascara, advertisers usually use artificial lashes or computer devices to improve the models lashes, so it seems that the promoted mascara will achieve this. As this is not true, by law, advertisers needs to say, somewhere in the ad, that the lashes were artificially improved. As in the Estée Lauder mascara advertisement[41]: “Digitally enhanced eyelashes”. This means that the pictured lashes are fake, so they could not have been reached by the use of the promoted mascara.

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[41] See Plate 1 and Plate 2 in Appendix C.

The category of Relation

Grice (1991: 27) places under this category a maxim “[B]e relevant”; and he explains that “I [Grice] expect a partner’s contribution to be appropriate to the immediate needs at each stage of transaction”. In advertising, I suppose, this falls under analyzing of the target group and the needs of the target group. As to this points a good advertisement should be relevant, because its contribution should be appropriate for the target group; and the language in advertisement should have been chosen according to fulfill the criteria. And even within an ad, the used language should fit the promoted product or service and not to talk about great qualities of an engine when obviously advertising a lipstick or a shampoo. An advertisement for a Clinique lipstick[42] describes qualities of the promoted lipstick, it shows pictures related to feminine objects, and it is placed in a female life style magazine. It can be said that the placement of the advertisement, its nature and the advertised product are relevant to the target group: a female adult, a Cosmopolitan reader.

The category of Manner

The category of Manner Grice understands as “as relating not (like the previous categories) to what is said, but rather to how what is said is to be said”. Here is included the supermaxim “[B]e perspicuous”, i.e. to be able to judge the communicative situation, and following maxims: “[A]void obscurity of expression”, i.e. avoid contribution which is difficult to understand; “[A]void ambiguity”, i.e. avoid that the contribution has more than one meaning; “[B]e brief”; and “[B]e orderly” i.e. provide information in good order. Grice (1991: 28) proposes that “I [Grice] expect a partner to make it clear what contribution he is making and to execute his performance with reasonable dispatch”. How things are said in advertisements can be analyzed through different points of view. As this is analysis of printed advertisements in a magazine, we deal with written language and this can be examined according to the size or shape of font, or the color, as well as the structure; in written form of language this is they way how to show emphasis: the bigger the more important. Slogans, for instance Clinique advertisement[43], or brand names, as in L'Oreal advertisement[44], are usually printed in a bigger font. Advertising language usually violates the maxim "[A]void ambiguity", because it usually works with the idea of more than one meaning of an utterance: such as slogan: "High on colour, long on comfort" in an advertisement for a lipstick[45], especially when there is a picture of a high heel in the foreground. The maxim to be brief is followed by most advertisers, because, first of all, advertising space is expensive; and secondly, the observer does not have much time to spend on reading long texts. However, in case of advertisements in printed media, especially magazines, the textual part can be longer than on billboards for instance; and this again differs from advertisements in radio or television. As a matter of fact, if advertisements violate any maxims of the Grice's cooperative principle, they do it in the sake of emphasis or some other purpose such as to show a difference between their product and its competitors, and that is the nature of advertising.

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[42] See Plate 4 in Appendix C.

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[43] See Plate 4 in Appendix C.
[44] See Plate 5 in Appendix C.
[45] See Plate 4 in Appendix C.

3.2.2 The advertiser’s point of view

3.2.2.1 Top placement

One of the most important and the most expensive advertising page is the back cover, in this issue there is an ad for a perfume[46]. A face of a beautiful woman is in front and the same person as a whole figure in the background, in the front on the right hand side there is a picture of the promoted perfume and in the middle of the page it says the name of the perfume “euphoria”, in the second line is “live the dream” and in the last line is the name of the brand “Calvin Klein”. I believe that the picture of the model, the expression on her face, her make up and the overall setting, suggests the impression of euphoria and the slogan ‘live the dream’ supports the idea. The colors are soft and warm and the ad gives an impression of a dream. Here it seems that the used language supports the thought and gives a closer explanation. The utterances stand by themselves without any grammatical order, however they do not deviate from any linguistic rules either. They are just fragments and if seen without this background they would be understood according to their connotative meaning. Nevertheless, one has to understand the denotation as well; in this case, according to dictionary, euphoria is “an intense feeling of happiness and pleasant excitement”.

The second of the most valued advertising pages in a magazine is the inside front cover and the following page, together they built on double page, in this case it was used by one advertiser promoting a mascara[47] and the brand as well. When advertising luxury cosmetics or luxurious brands of fashion or cars or other, the brand itself is very important, sometimes even more than the advertised product itself. There are many different products behind the label, which if new, need to be advertised and shown that they exist, and at the same the ad is reminding the audience of the brand. This advertisement is optically divided into two parts: on the left hand side there is a face of a beautiful woman with gorgeous lashes with writing on the bottom part, the brand name is capitalized “Estée Lauder”, the right part of the ad has still some parts of the model on it, but the stress is on the picture of mascaras in the bottom part and the text on the upper part of the page. This mascara is actually “The BrushComber^{TM} thickens like a brush. Defines like a comb.” A new word was formed for this ad, which was also explained here. Further on, this ad has a strong informative value, because it gives details about the mascara and its function. On one hand, it advertises the product, but at the same time it explains why it is better and what added value it has for the purchaser of the product. The bigger part of the language in this advertisement is used to further inform and give details about the product. The text is divided in chunks, each having its own function; such as “The Formula” or “The Brush”. The most important message is written in bold and the font is bigger: “Lift each lash with big, bold, weightless volume. New Sumptuous”, ‘Sumptuous’ is obviously the name of the mascara. However, it is obvious that the reader of the magazine knows how mascara is used and what it should do, because in the text it says: “Now take your lashes where they’ve never been before – all the way to big, bold, beautiful”, which simply tells one that this mascara can make it better then any other mascara could have done it before. The picture shows the beauty and the text tells you how to reach it, a perfect match.

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[46] See Plate 7 in Appendix C.
[47] See Plate 1 and Plate 2 in Appendix C.

Further on, there are just minor differences in the quality of advertising space through magazines as such. However, commercials placed on the right hand side are in a better position, as one usually looks at the right side first when one opens a double page. Sometimes advertisements are placed according to the advertised product or a service matching the editorial content. As a matter of fact, this can be done either to please the advertiser and is being a service for the reader as well. In the editorial ‘Cosmo Beauty’ part, there are shown different type of hairstyles with descriptions of how to make them and with pictures of products the hairstyles could be done with; on the right side there is an ad for a hairstyle product[48].

A very smart way to present products without obviously advertising them is in Cosmopolitan the so called ‘Cosmo Promotion’. It can neither be called a typical case of public relations nor a typical advertisement: it simply promotes a product while giving an impression of an editorial content. However, it is marked as promotion, so the reader is aware of the fact that it is advertising. Its layout is similar, not the same, to the one of a regular editorial content in the magazine, giving a certain amount of information including pictures, that could possibly please the reader, inform or entertain. Nevertheless, advertising in lifestyle, especially ones for women, magazines is an interesting issue: due to the fact that many concrete brands are mentioned, products or services all the time, one can always argue what is advertising and what is not. However, fashion and cosmetics are the main interest of these magazines and the readership requires this kind of information so they are happy acquiring it.

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[48] In the analysed issue of a magazine this is to be found on pages 172 and 173: where on the left hand side of the double page is an editorial content and on the right hand side is an advertisement.

3.2.2.2 A trend to follow

A flat TV, a LCD screen[49], is advertised on a single page. The advertisement is optically divided into two parts: about two thirds of a page in the upper part there is a picture of the TV screen and the bottom one third is reserved for a text, which is again, divided into different parts according to used type and size of font. In this advertisement it seems that the information that a TV screen is used as a medium for transmission of electronic media broadcasting is neither as important nor necessary. The product is advertised as a designer piece, as a piece of art. Therefore, it can be presupposed that the reader of Cosmopolitan knows what a TV screen is used for and understands its primary function, even though here it is presented as a designer piece. The ‘being beautiful’ function of this TV screen is also the main subject of the text in the advertisement. The main slogan is as follows “imagine a television inspired by art”. It is an English sentence without fully correct punctuation, as would be expected for an English sentence: no capital letter at the beginning and no full stop at the end. The use of vocabulary is correct and logical; the utterance can easily be understood. It does not seem to have any hidden meanings or any weird elements. The further text does not explain a function or the latest technical improvements of this TV screen as one would expect, it tell the viewer about the design and the inspiration for its creation. The language in this advertisement is not as typical for an advertisement, because there are hardly any imperative clauses such as ‘You need this!’ or ‘Buy this!’ or even ‘This is the best!’. The text informs about the existence of the product and explains its value as a designer piece.

This is a trend many advertisers follow in recent years. It is less and less common that we hear how great the advertised product is and what kind of things it can do; it is obvious that everybody knows and is familiar with it and could even possibly be annoyed by this kind of ‘general knowledge’ information. The latest trends in advertising go towards a connection of a product or a service with our lifestyle: they show us how perfect they fit to our daily routines and how they fit our personalities. This phenomenon can be observed across a wide variety of products or services from

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[49] See Plate 3 in Appendix C.

FMCG for instance premium washing powder, such as Persil or Ariel, soft drinks, such as Coca Cola or Pepsi Cola or even electronic devices such as a flat TV screen.

3.2.2.3 Up market versus down market

The market must be differentiated according to the income distribution. Even many companies produce both upscale and downscale products, within one brand, for various income groups. See also Kotler (2004: 121-122). This is true even within one company that produces both down market and up market products to please as many consumers as possible and cover the market of a vast population. It is obvious that an advertisement for a product from a lower price category will differ from a product from a higher price category. The advertisers[50] usually spend more money to produce an advertisement for a luxurious product than for a product that is rather ordinary.

To compare up market and down market advertisements, I chose four advertisements, two of each product group. A question that comes up: How do we know if it is an up market or a down market product? The answer is that one knows the brand, the product itself, its price or closely looks at the advertisement and than might be able to recognize the difference. After a closer analysis concerning the language of the advertisement and the picture one can spot the difference. For this analysis I chose two products from four different brands. The quality of the products is not being considered nor is a subject of this analysis. To give the actual brand a label up market or down market was done according to my personal experience and knowledge of the brands as well as the prices for the products, it is my personal opinion.

The first advertisement is placed on the seventh page[51] of the magazine on the right hand side. It is an advertisement for a lipstick by Clinique[52], which is an up market brand, however, does not belong to the most luxury brands. The advertisement is optically divided into four parts: in the bigger upper parts there are two pictures and in the bottom part there is a text, everything on a white background. There are just three colors and its shades used: white for the background, black for the text and some parts of the picture, and red color is used only for the picture. The picture consists of two separate pieces: a red high heel and a red lipstick in a silver cover. Both are very feminine and the same shade of the red is even supporting that they belong together. The slogan goes as follows: ‘High on colour, long on comfort.’ The word ‘high’ connects the high heel with the high quality of the color of the lipstick. The utterance ‘long on comfort’ bonds the high heel and the lipstick: it assumes that they both are of high quality, and comfortable. The word high connects to the high heel, as well as the feeling of getting high when using or misusing certain substances; and the name of the product which is ‘High Impact^{TM}’. Alliteration, the repetition of the letter *c* puts a stronger emphasis on the whole slogan. The further text explains details about the advertised product; however, it is not saying how the wearer will feel, but how the lips are going to feel. So there is personification used. The text of the advertisement is as follows: ‘New High Impact^{TM} Lip Colour SPF 15 wears beautifully for up to 8 hours. And lips enjoy every minute. In 20 highly moisturizing shades that continually smooth, soften, comfort. Helps protect from UVA/UVB, too. Have it all.’ So the language in this advertisement is not straightforward and neither is the pictorial part: for instance there are no lips at all pictured, there is not any reference to the actual usage. It seems that this advertisement on an upper market product uses quite a lot of figurative language and pictures that are not as characteristic for the advertised product as one would expect. The advertisement uses alliteration, in both the slogan and the text, for the purpose of emphasis.

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[50] The advertiser is the company which ordered the ad, the advertising agency, including the account manager and the copywriter.

[51] I decided to count the front and back cover as pages too, because they are important as advertising pages

[52] See Plate 4 in Appendix C.

The second ‘lipstick ad’[53] is placed on the page twenty six[54] on the left hand side. It is a middle class product by L’Oreal Paris, not as up market as the previous one. A picture of two models is dominating, an important role is played by the advertised product, lipsticks, and there is a text as well. The text is not compact and is basically used to describe or name the pictures. There are beautiful women on the picture; however, they are styled rather like girls from the neighborhood, just like you and me. The emphasis is on their perfectly styled lips and a perfectly matching lipstick. And that is the story: every woman is on the search for the perfect color for her lipstick. Well, and here it is a ‘Color Riche’ a lipstick ‘Made for Me’ as stated in the slogan. The text additionally explains that ‘From our No.1 made-to-measure lipstick, find the shade made for you. 22 tailor-made natural nudes and rose pinks.’ The language is figurative as seen in “tailor made”, but is more straightforward than in the upper market ad, the language clearly says what is to be understood, and there are even all the shades pictured with a remark what type of hair and skin they match. The advertisement uses very clear cut language and a very clear cut pictures giving the most necessary information.

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[53] See Plate 5 in Appendix C.

[54] I decided to count the front and back cover as pages too, because they are important as advertising pages

It seems that the upper market products use more figurative language and more abstract pictures; the whole ad is more art like and does not represent the reality much. On the other side there are ads for middle or down market products that seems to use more reality representing pictures and easily comprehensible language.

The above mentioned assertion can be even better observed by the two following advertisements for a mascara. One of the brands is an up market and the other one clearly down market and they both advertise a very similar product. An advertisement for a mascara by Maybeline New York[55] is placed on the page forty one[56], on the right hand side; it uses both a picture and text. An important role plays the brand name because it is written in letters using big font, the mascara itself is pictured in a good size too, and the text is divided into more chunks in different font sizes. In the background of the picture which goes through the whole page is a panorama of a big city at night, I believe that this should associate the brand name, i.e. Maybeline New York. On the left side is a half of a face of a beautiful woman with her own shade showing from behind the right side of her head. The main part is obviously played by the lashes, both on the woman's face and the stylistic shape of a shade. A very similar shape as the lashes is the shape of the mascara paint trace. The girl seems to be an ordinary one, a beautiful one as she is a model. The way the girl is presented shows similarity to the presentation of the cover etui of the mascara, nice design, but without any obvious glamour. The whole background is pinkish color, similar to the one of the mascara cover. It gives a very clear message: this mascara gives you this kind of lashes. The text is clear too, the slogan tells in a clear and simple language what this product will do and how the lashes will look like. There is even a guarantee of returning ones money if there are more than 'zero clumps'. It is a 'New DEFINE-A-LASH® Volume Mascara' and it is 'Clump-Free' it gives one 'Voluptuous volume + Perfect Definition'. The language of this ad uses repetition and alliteration, 'v' in voluptuous volume', for sake of emphasis. In general, the language is easily understandable and clearly explains.

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[55] See Plate 6 in Appendix C.

[56] I decided to count the front and back cover as pages too, because they are important as advertising pages

The up market mascara advertisement is placed on a double page, pages two and three[57]. It is an ad for a mascara by Estée Lauder[58]. A picture of a face of a beautiful woman is dominating the left page, the area around eyes is highlighted through light beam and the rest of the head and the shoulders are in a shadow. The emphasis is obviously on the eyes. The woman is wearing a luxurious wristlet and an evening dress; it is not an ordinary girl. One feels glamour form the styling and the whole picture. And not even the cover for the mascara is ordinary, it is gold and shiny. Not even the name for the product is ordinary: the mascara is 'Sumptuous'. The language uses a lot of repetition to emphasize. 'Lift each lash with big bold, weightless volume.' Alliteration can be seen in the slogan, 'b' in big, bold. The language plays with the Gricean maxims, especially the one of quantity, what is that the contribution should be as informative as necessary. In this case the reader gets too much; nevertheless, this is usual in advertisements.

For a direct comparison of use of figurative language I chose a sentence form each of the mascara advertisements, which describe the final look: the up market products describes the final look as “Daringly full, sensuously curved, all-out seductive lashes”, and the down market product is described as “The new volume lash look, perfectly defined”. Both of the sentences describe the final look of the lashes and the wording is presented in the text of the advertisements this way. In the first case the lashes are described as daringly full, sensuously curved and seductive; in the second ad the lash look simply voluminous and perfectly defined. The basic difference is in the used language, the second kind of description could be also used in an everyday talk, but the first, exaggerated and poetic use of language rather not.

To sum up, the more is the product and its brand up market so much will the language used in the ad be figurative and the whole advertisement is further away from representing the reality. And the more is the product to the middle class or down market so much its advertisement will contain a clear cut language as well it will give more customer friendly information. Still, there is one thing that almost all ads have in common: the use of repetition for the emphasis. This tendency can be also observed on advertisements for perfumes or other products as well.

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[57] I decided to count the front and back cover as pages too, because they are important as advertising pages

[58] See Plate 1 and Plate 2 in Appendix C.

4 Conclusion

‘To say or not to say,’ that is the question in every day communication and in advertising as well. To decide what is ought to be said and what is redundant is not always easy. Not saying enough can cause confusion and saying too much can be perceived as rude. In a car advertisement, one would not explain details as a car has four wheels it can take passengers from A to B; it uses a certain type of fuel to be able to run. This kind of information is ‘too much’; on the other hand, a basic set of information about new technologies that were used in the advertised car could be fine. And even more, the non-verbal aspects of communication are as important as the actual speech or the written text. And this is valid also for advertising. The success of an advertisement depends on the implicit content. As schema is implicit we can argue that the role of schema in advertising is of a major importance. This paper tries to show how we can better understand advertisements and even see how smart the advertisements are done, using the background knowledge. Still, it would be exaggerated to say that assumptions from this thesis work for any advertisement, it can only be said for advertisements I personally know and I have experienced, and obviously for those that are presented in this paper. Language itself gives us just a part of the information we gain from an advertisement. It is the schema and ‘the unsaid’ that is an essential part of understanding advertising language.

The main question of this thesis is if there is something in linguistics that can help us to understand advertising. So the main subject of this study was to show how certain areas of linguistics, such as schema and Gricean maxims can be used to analyze advertisements and in the end to understand advertising even better. The actual analysis of advertisements in this thesis proved that even linguistics, especially familiarity with schema and Gricean maxims can help us to understand advertising. As this is a paper in linguistics, I also wanted to show that advertising is as any linguistic situation too.

The analysis of the advertisements was divided into two parts: the linguist’s point of view and the advertiser’s point of view. In the linguist’s point of view, the advertisements were analyzed as to the situation of advertising as based on Leech; the idea of schema: given and new, as mentioned by Widdowson; and Gricean maxims.

The analyses showed that schema can be found in advertising too, and it is its essential for its success. The advertisers do not have to say every single detail about the advertised product, for instance, they do not have to say that first one has to go to a shop, find the needed product, pay for it and then it can be used. Because this is a schema that adult members of population carry with them, they learn it as they grow up, and so they understand the process. Neither it is not necessary that the actual text in the advertisement would explain the usage of products of every day use. Additionally, it can be said that in advertising is verbal language strongly supported by non verbal language.

The analysis of the text, of the chosen advertisements, as to maxims from Grice's cooperative principle, searched for situations where these were violated and if so to what extent. The question that was raised at the beginning of this paper was if the Grice's cooperative principle can be applied on advertising language at all. Well, it could, at least I tried, and it seemed to work. One can definitely argue that in at least one of the ads the maxim of quantity was violated in a way that too much of information was given, and further on, it can be argued that the maxims are violated in sake of emphasis, which is absolutely common for advertising language. As of category of Quality, it can be said that advertising is trying to make their contribution true, and the provided information has to be true by law, and I did not find any violation of this maxim in the analyzed advertisements. The category of Relation was connected to the selection of a target group and the needs of the target group. A good advertisement should be relevant, because its contribution should be appropriate for the target group; and the language in advertisement should have been chosen according to fulfill the criteria. Dealing with the category of Manner in printed advertisement, we deal with how things are said through written language and this can be examined according to the size or shape of font, or the color, as well as the structure. In written form of language this is the way how to show emphasis: the bigger the more important. The analysis showed that if advertisements violate any maxims of the Grice's cooperative principle, they do it in the sake of emphasis or some other purpose for instance to show a difference between their product and its competitors. And this is the nature of advertising.

The advertisements were further analyzed under the heading ‘The advertiser’s point of view’. It actually an analysis of advertisements and advertising language organized according to three guidelines: placement of advertisements, a recent trend in advertising, and spotting the differences in advertisements for upscale and downscale products. A trend many advertisers follow in recent years go towards a connection of a product or a service with our lifestyle: they show us how perfect they fit to our daily routines and how they fit our personalities. The result of advertisement of upscale vs. downscale products showed that advertisement on an upper market product uses quite a lot of figurative language and pictures that are not as characteristic for the advertised product as one would expect. And that the advertisement for both product classes used alliteration, in both the slogan and the text, for the purpose of emphasis. Nevertheless, the advertisements for down market products use very clear cut language and a very clear cut pictures giving the most necessary information. To sum up, the more is the product and its brand up market so much will the language used in the advertisement be figurative and the whole advertisement is further away from representing the reality. And the more is the product to the middle class or down market so much its advertisement will contain a clear cut language as well it will give more customer friendly information.

Communication is one of the vital basics of the human co-existence; and so is communication one of the vital basics of advertising. Advertising is a type of communication, and it can be treated and analyzed as any other communicative situation. And the question ‘if there is something in linguistics that can help us to understand advertising’ can be answered with yes.

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Index

A

Abercrombie, 83
ad, 38
addressee, 23, 33
addresser, 23
advertisement, 20, 38, 39, 48, 49
advertisements, 33, 37, 38, 47
Advertiser, 41
advertisers, 39
advertising, 11, 12, 15, 16, 17, 19, 20, 21, 30, 31, 37, 38, 39, 40, 41, 43, 47, 48, 49, 50, 51, 52, 53, 57, 83, 85, 86, 98, 99
advertising campaign, 39, 47
Armstrong, 15, 19, 24, 85, 88
attention value, 48
audience, 27, 38, 49

B

background information, 31
Barlett, 28
Beasly, 23, 83
Beaugrande, 27
Belch, 24, 25, 83
Bogner, 23, 24, 83
brain scripts, 30
Brown, 24, 83

C

Cameron, 33, 83
code, 23, 25
communication, 21, 23, 24, 31, 33, 34, 37, 38, 39, 47, 79, 86
communicative behavior, 46
communicative purpose, 27, 32
communicative situation, 24, 25
concept, 46
concepts, 37, 46
Consumer, 41
context, 23, 24, 25, 27, 33, 34, 38, 45, 49
contexts, 24, 29, 45, 46
conventions, 37
Cook, 31, 33, 34, 46, 83
cooperative principle, 35, 65, 80
Cresswell, 83
Cruise, 83
cultural backgrounds, 33
cultural setting, 46, 49
cultural specifics, 39
cultural values, 37
culture, 37, 38, 39, 46, 49

D

Danesi, 23, 83
de Beaugrande, 84
decode, 24, 25
Deg, 19, 84
denotation, 46
discourse, 32, 33, 34
Discourse, 27, 33, 83, 84, 86, 87, 88
Discourse analysis, 87

E

Elliot, 20, 84
encode, 24

F

Fairclough, 32, 84
Fellner, 52, 84
Female magazines, 52
frame, 27, 28, 29
Freeborn, 20, 84

G

Gieszinger, 43, 84
Glim, 84
Goddard, 15, 84
grammatical, 27
Grice, 35, 84
Gricean, 35
Gricean maxims, 55, 65, 66, 77

H

Halliday, 39, 84

Ch

channel, 23

I

information, 23, 37
interactions, 46
interpretation, 23, 25, 34

K

Kelly-Holmes, 85
Kerber, 52, 85
Kinnebrock, 85, 87
Klaus, 52, 85
Koschnick, 21, 85
Kotler, 15, 19, 24, 85, 88
Kroebel-Riel, 44, 85

L

language, 21, 27, 32, 33, 34, 37, 38, 45, 47, 48, 49
Leech, 48, 85
lexical, 27
lifestyle magazine, 51
linguistic, 32, 33
Longhurst, 83

M

marketing, 37, 83, 85
meaning, 25, 27, 33, 38
meanings, 23, 27, 34
media, 20, 21, 23, 37
medium, 23, 34, 37
Medium, 23, 41
memorability, 48
message, 23, 24, 25, 32, 33, 37, 38, 49
messages, 23, 24
Mikunda, 30, 85
Mooij, 38, 85
Mueller, 39, 46, 49, 86

N

Nevett, 20, 86
non-verbal, 23, 46, 79
norms, 37, 38

P

participants, 23, 24, 33
plan, 28, 29
PR, 83
pragmatic function, 46
private sphere, 52
products, 38
Purpose, 41

R

readability, 48
receiver, 23, 24, 33
Relevant object, 41

S

Saussure, 45, 86
Saussurean semiology, 46
script, 28, 29
selling power, 48
sender, 23, 24, 33
services, 21
Shannon, 39, 86
shared knowledge, 24
schema, 27, 28, 29, 30, 31
schemata, 27, 29
schematic, 28
Schematic conventions, 27
Schrøder, 38, 86
sign, 23
signified, 46
signifier, 46
signs, 23, 46, 83
Smith, 47, 86
Sowinski, 23, 86
speakers, 46
Spoken, 83
Spoken Discourse, 83
stereotypes, 37
supermaxim, 35

T

target group, 37, 38
text, 27, 32, 33, 37, 79
texts, 27, 32, 33
Twitchell, 17, 86

U

use of language, 45
user to user, 46
utterances, 24

V

Varghese, 15, 21, 86
verbal, 23, 33, 46
Vesalainen, 38, 86
Vestergaard, 38, 86
Vilanilam, 15, 21, 86

W

Weir, 37, 47, 87
Welter, 52, 87
Widdowson, 24, 25, 27, 32, 33, 34, 45, 87
word, 37, 46
Written, 33

Y

Yule, 27, 34, 87

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Education

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2006 - 2004	Comenius University of Bratislava, Faculty of Law, Institute of International Relations and Approximation of Law
2003 - 1997	Comenius University of Bratislava, Faculty of Education (English language and literature)
1995	Ilwaco High School, Washington, USA
1996 - 1992	(High School) Gymnázium Metodova 2, Bratislava

Foreign languages

English - advanced (FCE - June 1996)
German - advanced (Certificate of Vienna University - August 1997)
French, Italian, Spanish - beginner

Appendix

Appendix A

Cosmopolitan figures

(UK edition, issued September 2008)

United Kingdom Edition
September 2008, issue 9/08, published 11 August 2008
ISSN 01410555
Published by The National Magazine Company Limited, London, by permission of Hearst Communications, Inc, New York.

Figures

Number of pages including front and back cover[59]	240
(Number of pages excluding front and back cover	236)

Amount of advertising according to number of pages:

Double page advertisement	10	20 pages
Single page advertisement	63	63 pages
Half page advertisement	6	3 pages
Quarter page or smaller advertisement		6 pages
Single page ‘Cosmo Promotion’	10	10 pages
Double page Cosmopolitan own advertisement	1	2 pages
Single page Cosmopolitan own advertisement	4	4 pages
Advertorial[60]		1 page
Number of advertising pages (including front and back cover)		109 pages

---

[59] I decided to count the front and back cover as pages too, because they are important as advertising pages.
[60] This is my subjective point of view.

Amount of advertising according to percentage:

Double page advertisement	8, 3 %
Single page advertisement	26, 3 %
Half page advertisement	1, 3 %
Quarter page or smaller advertisement	2, 5 %

Single page ‘Cosmo Promotion’	4, 2 %

Double page Cosmopolitan own advertisement	0, 8 %
Single page Cosmopolitan own advertisement	1, 7 %

Advertorial[61]	0, 4 %

Percentage of advertising pages (including front and back cover)	45, 5 %

Editorial pages:

Number of editorial pages (including front and back cover)	131 pages

Percentage of editorial pages (including front and back cover)	54, 5 %

---

[61] This is my subjective point of view.

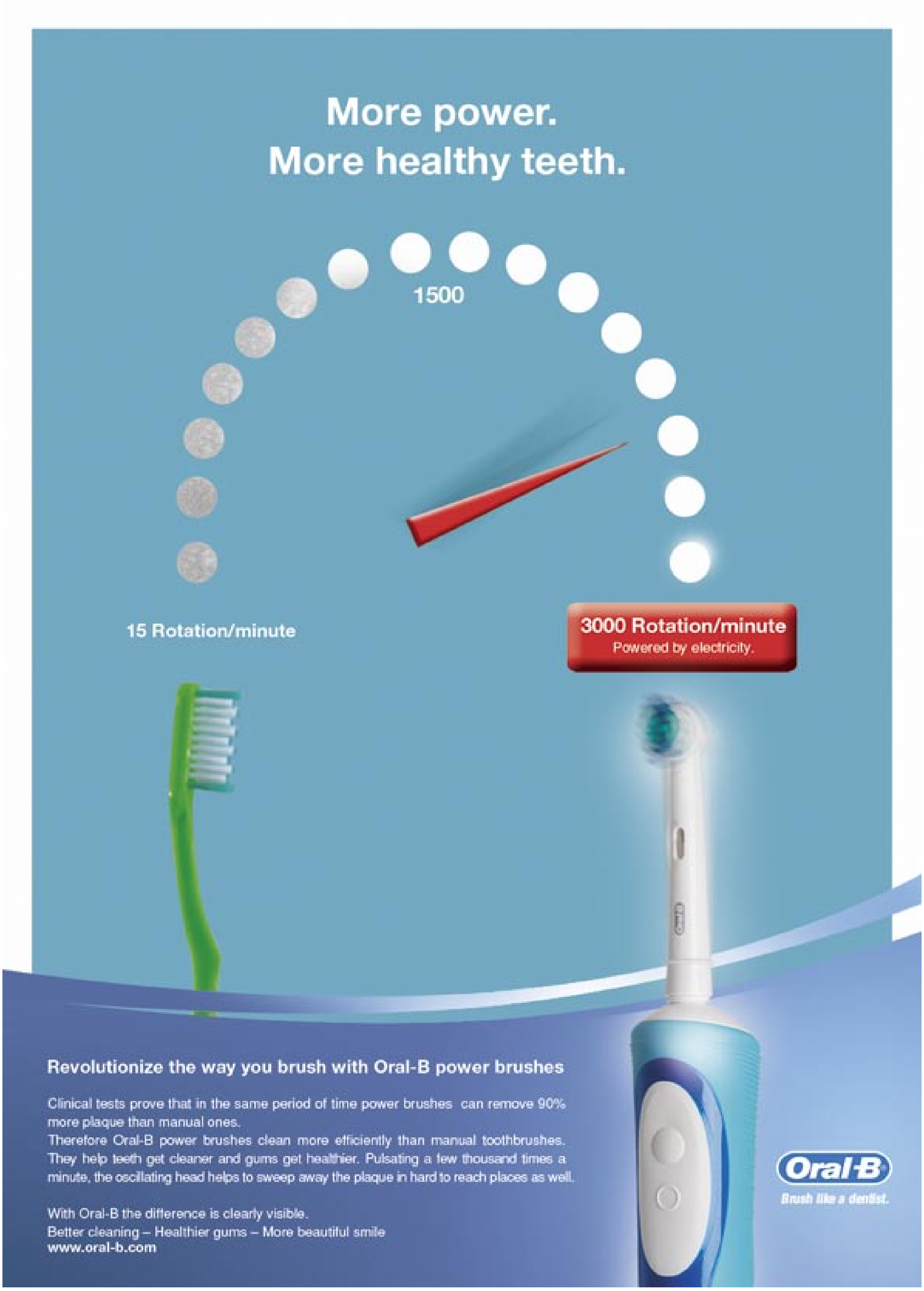
Appendix B

Plate 1

Advertisement for an Oral B electric tooth brush.

Appendix B

Plate 1


More power.
More healthy teeth.
1500
15 Rotation/minute
3000 Rotation/minute
Powered by electricity.
Oral-B
Brush like a dentist.

Revolutionize the way you brush with Oral-B power brushes

Clinical tests prove that in the same period of time power brushes can remove 90% more plaque than manual ones.
Therefore Oral-B power brushes clean more efficiently than manual toothbrushes. They help teeth get cleaner and gums get healthier. Pulsating a few thousand times a minute, the oscillating head helps to sweep away the plaque in hard to reach places as well.

With Oral-B the difference is clearly visible.
Better cleaning – Healthier gums – More beautiful smile
www.oral-b.com

Appendix C

Plate 1

Advertisement for Estèe Lauder mascara, left side of a double page advertisement.

Plate 2

Advertisement for Estèe Lauder mascara, right side of a double page advertisement.

Plate 3

Advertisement for Samsung LCD TV.

Plate 4

Advertisement for Clinique lipstick.

Plate 5

Advertisement for L'Oreal lipstick.

Plate 6

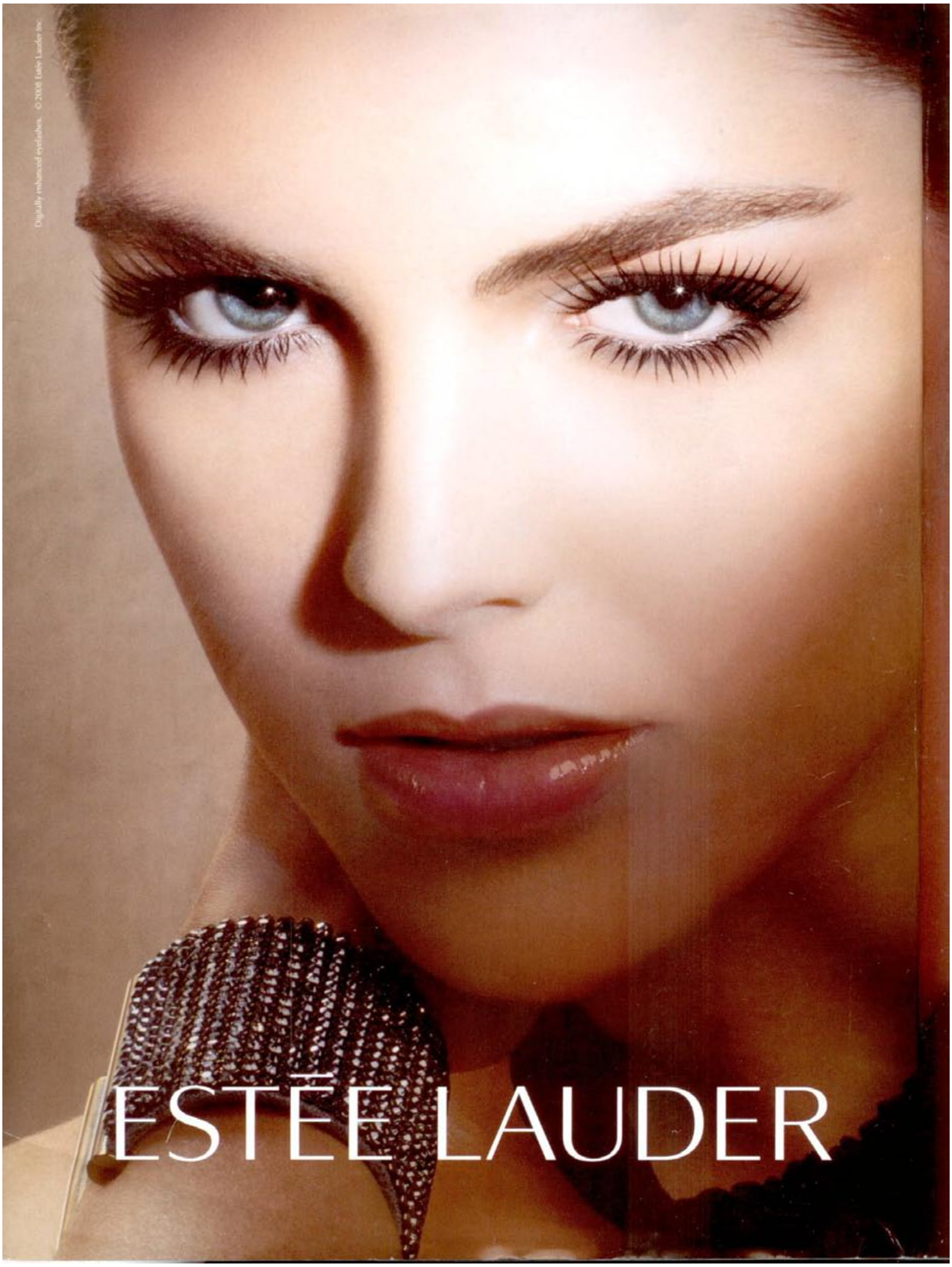
Advertisement for Maybelline mascara.

Plate 7

Advertisement for Calvin Klein perfume.

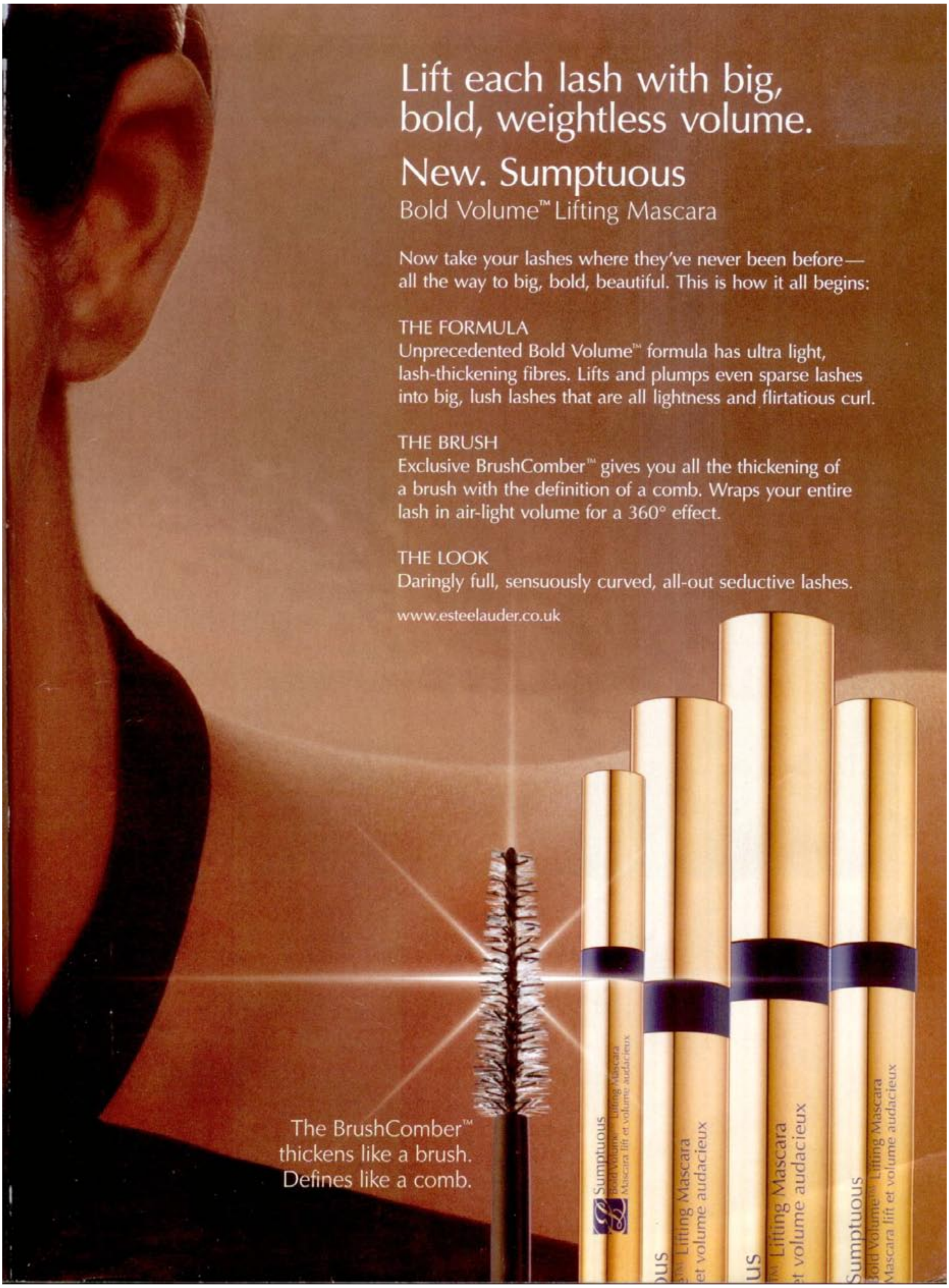
Appendix C

Plate 1


Digitally enhanced eyelashes. © 2008 Estée Lauder inc.
ESTÉE LAUDER

Appendix C

Plate 2



Lift each lash with big, bold, weightless volume.

New. Sumptuous

Bold Volume™ Lifting Mascara

Now take your lashes where they've never been before—all the way to big, bold, beautiful. This is how it all begins:

THE FORMULA

Unprecedented Bold Volume™ formula has ultra light, lash-thickening fibres. Lifts and plumps even sparse lashes into big, lush lashes that are all lightness and flirtatious curl.

THE BRUSH

Exclusive BrushComber™ gives you all the thickening of a brush with the definition of a comb. Wraps your entire lash in air-light volume for a 360° effect.

THE LOOK

Daringly full, sensuously curved, all-out seductive lashes.

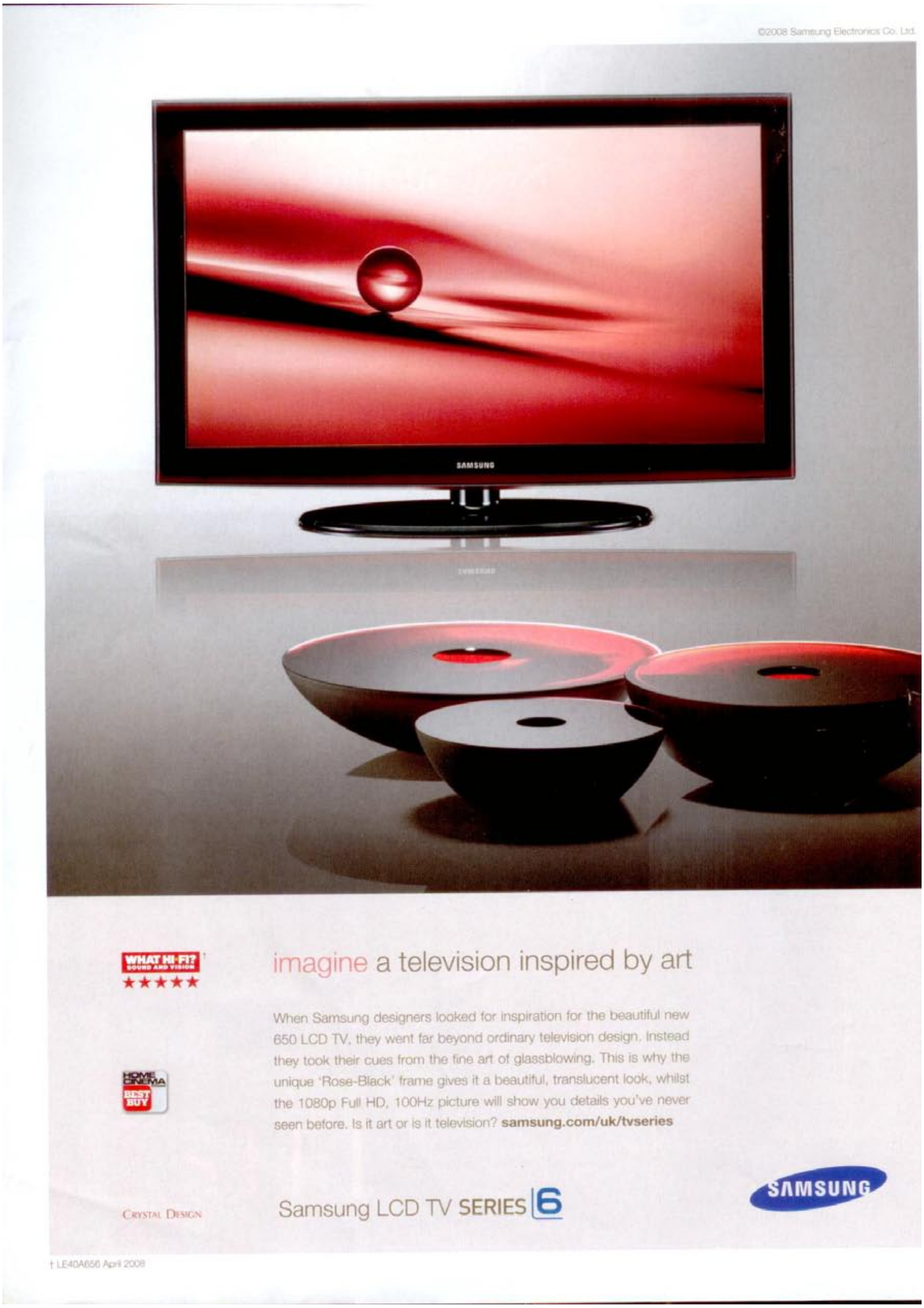
www.esteelauder.co.uk

The BrushComber™ thickens like a brush. Defines like a comb.

Sumptuous
Bold Volume™ Lifting Mascara
Mascara lift et volume audacieux

Appendix C

Plate 3


SAMSUNG
WHAT HI-FI? SOUND AND VISION †
★★★★★
HOME CINEMA
BEST BUY
CRYSTAL DESIGN
SAMSUNG

©2008 Samsung Electronics Co. Ltd.

imagine a television inspired by art

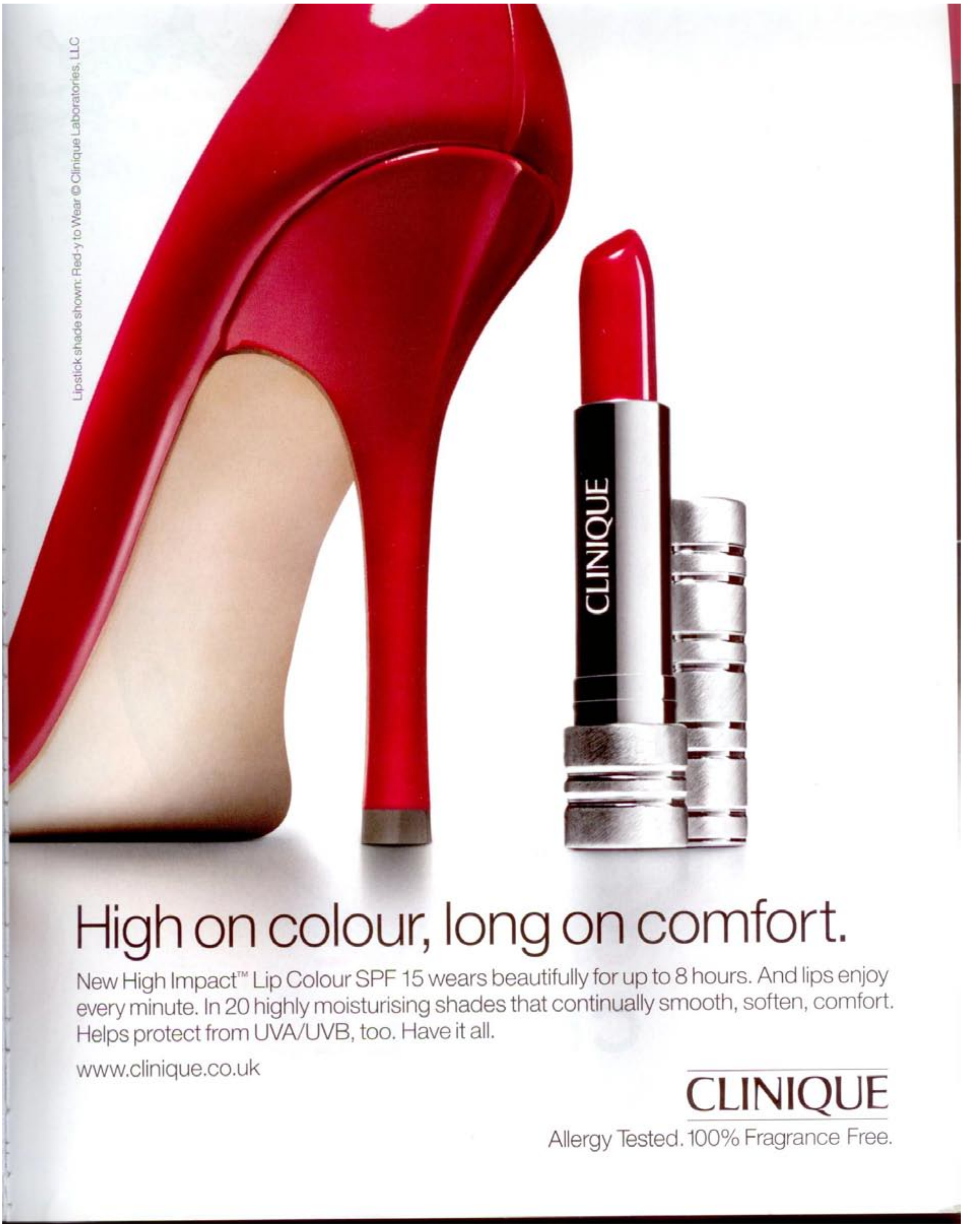
When Samsung designers looked for inspiration for the beautiful new 650 LCD TV, they went far beyond ordinary television design. Instead they took their cues from the fine art of glassblowing. This is why the unique 'Rose-Black' frame gives it a beautiful, translucent look, whilst the 1080p Full HD, 100Hz picture will show you details you've never seen before. Is it art or is it television? **samsung.com/uk/tvseries**

Samsung LCD TV **SERIES 6**

† LE40A656 April 2008

Appendix C

Plate 4



Lipstick shade shown: Red-y to Wear © Clinique Laboratories, LLC

High on colour, long on comfort.

New High Impact™ Lip Colour SPF 15 wears beautifully for up to 8 hours. And lips enjoy every minute. In 20 highly moisturising shades that continually smooth, soften, comfort. Helps protect from UVA/UVB, too. Have it all.

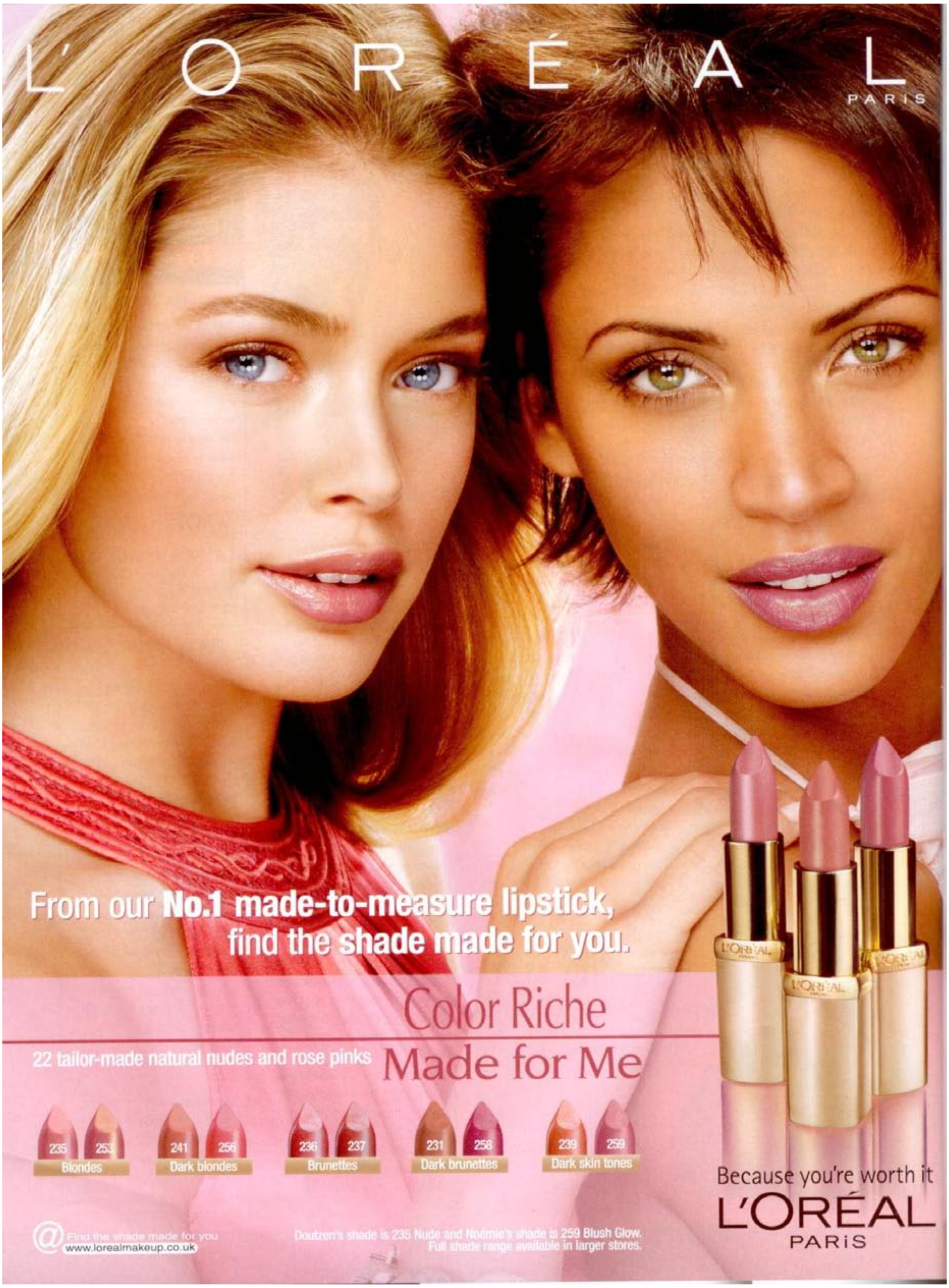
www.clinique.co.uk

CLINIQUE

Allergy Tested. 100% Fragrance Free.

Appendix C

Plate 5



L'ORÉAL
PARiS

From our No.1 made-to-measure lipstick,
find the shade made for you.

Color Riche
Made for Me

22 tailor-made natural nudes and rose pinks

235
253
Blondes
241
256
Dark blondes
236
237
Brunettes
231
258
Dark brunettes
239
259
Dark skin tones
L'ORÉAL

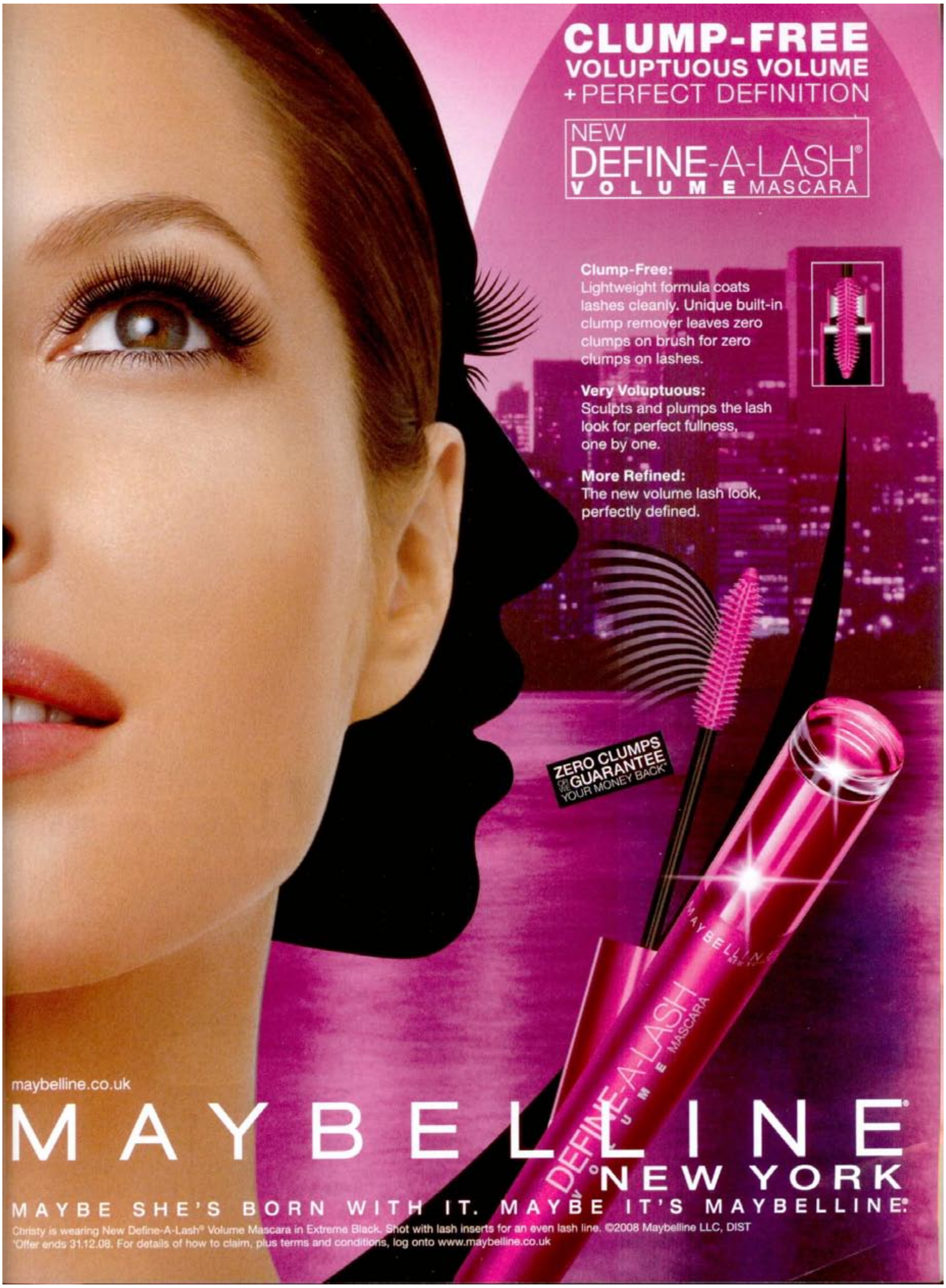
@ Find the shade made for you
www.lorealmakeup.co.uk

Doutzen's shade is 235 Nude and Noémie's shade is 259 Blush Glow.
Full shade range available in larger stores.

Because you're worth it
L'ORÉAL
PARiS

Appendix C

Plate 6



CLUMP-FREE
VOLUPTUOUS VOLUME
+PERFECT DEFINITION
NEW
DEFINE-A-LASH®
VOLUME MASCARA
ZERO CLUMPS OR WE GUARANTEE YOUR MONEY BACK*
MAYBELLINE
DEFINE-A-LASH VOLUME MASCARA
maybelline.co.uk
MAYBELLINE® NEW YORK
MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE®

Clump-Free: Lightweight formula coats lashes cleanly. Unique built-in clump remover leaves zero clumps on brush for zero clumps on lashes.

Very Voluptuous: Sculpts and plumps the lash look for perfect fullness, one by one.

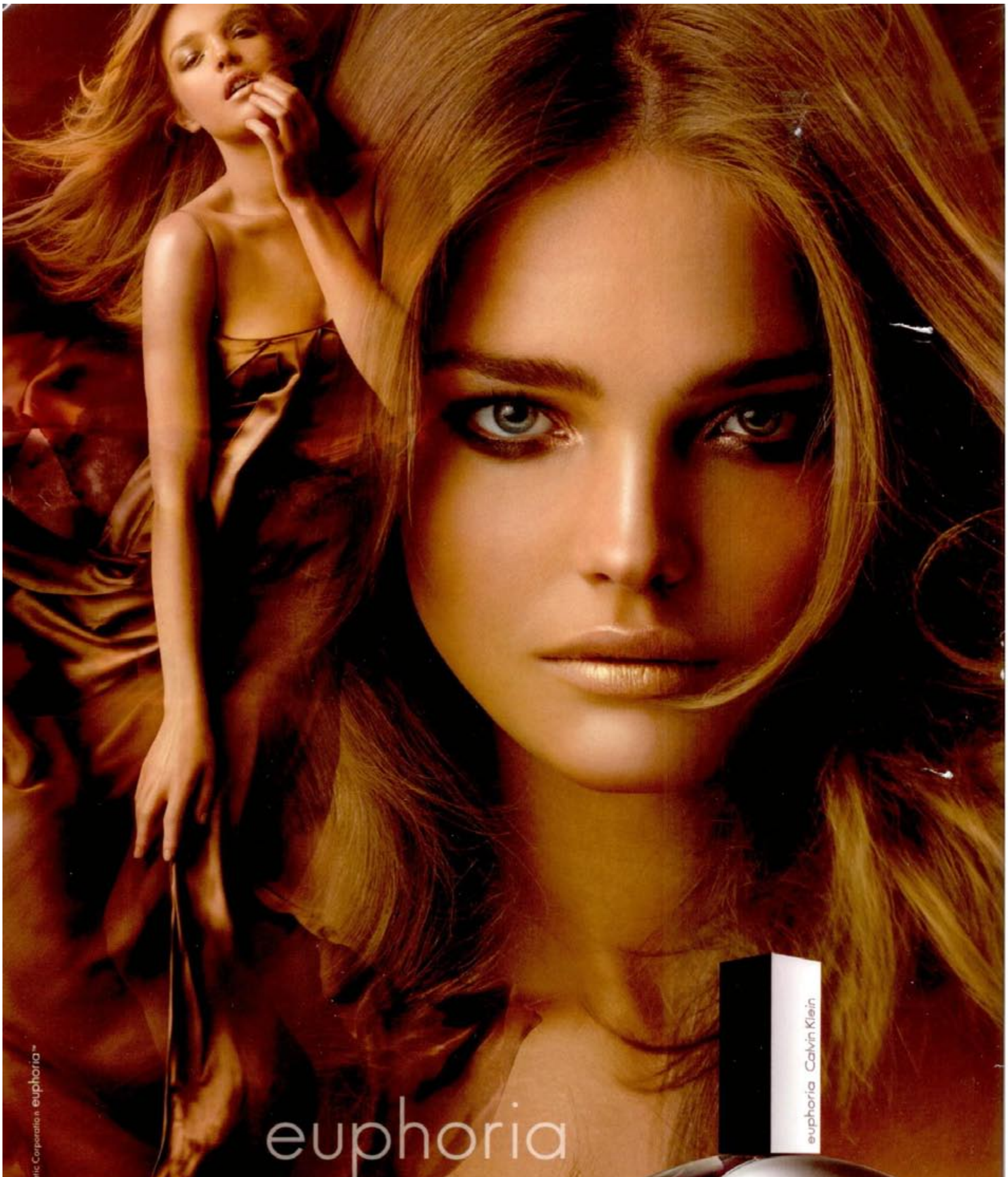
More Refined: The new volume lash look, perfectly defined.

Christy is wearing New Define-A-Lash® Volume Mascara in Extreme Black. Shot with lash inserts for an even lash line. ©2008 Maybelline LLC, DIST

*Offer ends 31.12.08. For details of how to claim, plus terms and conditions, log onto www.maybelline.co.uk

Appendix C

Plate 7


©2005 Calvin Klein Cosmetic Corporation euphoria™
euphoria
live the dream
Calvin Klein
euphoria Calvin Klein