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in Printed Advertising Media’

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Claudia Plescher

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I **INTRODUCTION**

The language of advertising has sparked considerable interest in the field of linguistics, and a substantial number of influential books deal with the salient features of advertising language. These systematic and comprehensive analyses mostly provide readers with relevant information about, among others, dominant rhetorical elements, common grammatical features and unorthodox word formations contained in advertisements of whatever kind. Convincing demonstrations of the enormous power exercised over the audience by companies through advertising media have become more often the matter of linguistic investigations, too. (cf. Packard 1992) Stimulants to the buying behavior of readers of such announcements play a central role in a large number of books nowadays, and many linguists devote assiduous attention to the manipulating system of advertisements and the ‘hidden persuaders’ (Packard 2007) contained in them.

Irrespective of what primary focus these linguistic works of the language of advertising media provide, might it be one on rhetoric elements or rather one on creative writing, most of the authors attempt to refer to various modules of language in their extensive investigations. In the past these modules were often referred to by the term “linguistic levels”, but recently it was recognized that the lexical item “level” implies some hierarchical structure and does not provide an accurate description of our language system. A strict separation of these linguistic modules, or as they were called levels, was widely opined by advocates of American structuralism, but with the development of a different rational approach the interaction between the modules of language have become the subject of many linguistic investigations. As a result, an increasing number of linguists have begun to examine the relationship between two or more language modules, for instance the ones of phonology and morphology, and thus have confined their attention to morphophonemics or other inter-module relationship. There is no doubt that all linguistic modules – phonology, morphology, syntax and text structures – interact and shall be regarded as a whole rather than strictly isolated linguistic systems. It is an undeniable fact that each module has its own characteristic features that are noteworthy; however, any comprehensive linguistic analysis must not neglect the complex interaction between these various modules of language.

Therefore, the paper will investigate advertisements produced in the English language with regard to two linguistic modules at least. Firstly, a semantic analysis of advertising copy shall be performed. Thus, the paper refers to the text structure of printed advertisements and examines the various linguistic modes of announcements. Secondly, a morphological investigation of the advertisements shall be pursued and the role of word-formation in advertising language be defined. Therefore, readers are provided with sample analyses of advertising copy with regard to common unorthodoxies of speech. Thirdly, the relationship between the two modules - morphology and text structure - shall be explored in the paper and both linguistic "levels" considered as a unity rather than two isolated entities.

What has been mentioned so far has emphasized the need of any comprehensive linguistic analysis of advertising media to adopt a broader perspective and investigate the respective texts with regard to a considerable number of linguistic phenomena. However, such an investigation further requires a distinction between various types of advertising copy. For advertisements in printed media might reflect striking differences from TV commercials and/or advertisements carried by the radio. Furthermore, it must not be forgotten that printed advertisements themselves are polytypic in the sense that one needs to distinguish between classified advertisements, job advertisements and product advertisements. Besides, there is no doubt that advertisements printed in specialist magazines and free leaflets show characteristic features other than those of promotional texts only occurring in scientific journals or newspapers. The prime underlying motive for such a differentiation is that various types of printed media address various groups of readers. Thus, advertisements for beauty products might occur in fashion magazines aimed at women of a certain age rather than in journals dealing with equestrian sport. However, despite the individual characteristics of the various types of printed advertisements such announcements still have some features in common. The investigation of these features will then be one principal aim of this paper. Thus, the paper will not focus upon printed advertisements for particular ranges of merchandise, but will take advertising media for various product lines into account. A selection of printed advertisements shall therefore become the subject of a general examination. Widespread linguistic phenomena occurring in printed advertising media in general will be at the center of the analysis performed here.

Advertisements to be analyzed in the main sections of this paper are then selected from the following print media:

Entertainment Weekly, August 22, 2008

Ocmetro, September 2008

Lucky, November 2008

Glamour, November 2008

Elle, November 2008

Cosmopolitan, December 2009

Furthermore, the study investigates a limited number of printed advertisements uploaded on the internet by particular users.

The argumentation so far has demonstrated the complex nature of the concept of 'advertising language'. For the meaning of 'advertising language' is not always immediately obvious as can be concluded from what has already been mentioned above. In so far as the term refers to several linguistic phenomena of various types of advertisements, it is rather unclear what kind of language is actually at the center of our discussion on advertising media. Do we mean the linguistic system of printed advertisements or rather the language of TV commercials; and what meaning do we assign to the second constituent, i.e. 'language'? Does the term refer to written characters only or do pictures also speak a language? According to the Macmillan dictionary the term 'language' conveys the meaning of "signs, symbols, sounds, and other methods of communicating information, feelings, or ideas". (2002: 798) (A more linguistic approach to the concept of language is offered by Widdowson 1996.) As a result, it is not only language transmitting coded messages but also 'symbols' and 'signs' communicating certain meanings and acting as mouthpieces for copywriters. Although, of course, this is a rather vague description of human language, the entry sets a limit on the scope of our linguistic system. Assumptions about language as a means of communication allowing humans to encode and decode messages will then provide the basis for this paper. In order to deepen the reader's understanding of the various modes of communication, the paper will perform an analysis of the (semantic) relationship between language and image and will define advertisements as multimodal texts. However, in order to provide readers with a rather unambiguous

definition of 'advertising language' at this stage, it shall be announced that the paper refers exclusively to the linguistic system of printed promotional texts. In other words, advertising language can be treated as a synonym for the language of printed advertising media here unless otherwise suggested. Whereas the chapter on word-formation will focus on language only, the chapter on multimodality will take the meaning communicated through advertising copy as well as images into careful consideration.

Against the background of a profound analysis of a selection of English advertisements the paper constitutes a theoretical treatise upon various universal linguistic phenomena occurring in advertising media. The investigation supplies valuable information about word-formation processes taking place in the language of advertising media and gives readers an insight into how advertising copy might activate misleading schemata and scripts in the reader's mind. The question of the purpose of such processes that conjure up certain mental images will be briefly touched in the course of this analysis, too. Furthermore, the paper will refer to some rhetorical elements included in announcements and will analyze the semantic relationship between language and image. In so far as advertisements can be interpreted as multimodal texts which incorporate various modes, i.e. written language and pictures for instance, the development of a theory of multimodality becomes indispensable.

In summary, the paper seeks convincing answers to the following questions:

- What general remarks on the language of advertising can be uttered?
- What complex word-formation processes take place in advertising language and to what extent do lexical deviation and unorthodoxies of speech occur in advertising copy?
- Why is an advertisement a multimodal text and how can the semantic relationship between language and image be defined?
- How can mental images that are summoned up by advertisements manipulate the reader's understanding of the respective texts?

In other words the paper explores central issues concerning the linguistic system of advertising media and attempts to provide answers to the questions mentioned

above. The first chapter will then provide readers with an investigation of the predominant features of advertising language and gives an insight into some linguistic practices of modern advertising media.

II GENERAL REMARKS ON THE LANGUAGE OF ADVERTISING

Before one can perform an analysis of advertising language with regard to a number of particular linguistic phenomena such as word-formation processes, it is essential to know and understand at least some of the predominant features of the linguistic system of advertisements. (cf. Leech 1966) As a matter of fact the language of advertising media constitutes a language in its own rights and reflects noticeable (linguistic) differences from Standard English. Undoubtedly, advertising companies are highly ambivalent about the use of the English language. In so far as they conform to generally acknowledged rules of language usage and follow common practices of advertising media, copywriters implement a traditional linguistic system in their creative works. However, by deviating from universal rules of Standard English and/or by breaking long-established conventions of the production of advertising texts, copywriters exercise the fundamental right to unorthodox language use. This liberty actually provides copywriters with ample opportunities to design and produce good advertisements. For there is no doubt that unorthodoxy of speech makes a significant contribution to the success of an advertisement of whatever kind. Innovative language use excites the attention of the audience to a great extent after all. Advertisements that contain new word creations or mirror experimental lexical contextualization, i.e. the deviation from stereotypical patterns of lexical usage, might catch best the reader's eye. It is a fact that whenever the self-evident becomes something exceptional it is yet again the self-evident which is brought back to the center of attention. (cf. Kittstein 2008: 39) At first sight, this theory might appear abstract or philosophical; however, its message is a rather clear one. With regard to creative language use it can be claimed that by the uncommon usage of definite lexical items the meanings of the words become ambiguous and unclear. Lexemes that have been considered as plain and concrete, and thus have been believed to convey a clear meaning, become ambiguous as soon as they are taken out of their proper context and set in a completely different one. So, what has been regarded as self-evident, in our case the expectations relate to the popular usage of the lexical item in respective, has been defamiliarized and thus is believed to recapture the attention of the readership.

Of course, lexical deviation on its own will not decide whether an advertisement achieves its aim(s) or not as there are a great number of relevant factors operating to make advertisements memorable. However, original language use forms an integral part of the intricate linguistic system of advertising media. The paper will later return to what has been called “Verfremdungseffekt” ‘effect of defamiliarization’ by Brecht and will address the central issue of creative language usage by performing a critical analysis of the role of word-formation in modern advertising media. (cf. Kittstein 2008: 39) However, at this stage the discussion on innovative language use shall be concluded for a moment and further central linguistic features of advertisements shall be brought into focus again.

The argumentation so far has dealt with the pertinent question of how advertisements become successful, or in other words of how announcements might capture best the attention of their readership. Of course, this is a question that cannot be answered without great difficulty as various critical issues need to be tackled first. There are several important considerations that copywriters must take into account before they produce a piece of advertising copy. (cf. Leech 1966) Principal aspects that have to be emphasized include, among others, careful thoughts on the target group, i.e. the audience that shall be addressed through the advertisement, the type of advertisement which is believed to present best the product or service, and finally effective methods which intend to capture the rapt attention of as many people as possible. Of course, there are more issues that need to be examined by copywriters before producing an advertisement; however, a detailed treatise upon those aspects would go too far here as it would certainly deviate from the actual topic of our discussion which is exclusively about linguistic phenomena of modern advertising media. Nonetheless, it is not completely irrelevant to recognize the importance of some decisions copywriters need to make for one can only understand and interpret advertisements correctly if one assumes the role of the advertiser too. A broader perspective on promotional texts can be gained by readers of announcements when they see the advertisements not only with their eyes but attempt to put themselves mentally in the position of the copywriter(s) too. It is only then that readers gain access to information hidden in the texts; information that is not obvious at first sight and thus cannot be readily perceived by the audience.

It is an established fact that advertisements serve the primary purposes of persuasion and conviction for the product or service advertised shall be purchased or enlisted by as many people as possible. Therefore, a piece of advertising media “aims to change the will, opinions, or attitudes of its audience” (Leech 1966: 25). Readers as well as their buying behavior are always consciously and/or subconsciously influenced by (the language of) advertising media. Advertisements often conjure up certain mental images in the reader’s mind in order to change the person’s view on the product or service, which is at the center of the promotional text. An advertisement has eventually attained its goal when that what is advertised has captured the full attention of an inordinate number of people and has induced most readers to buy the product or use the respective service.

In order to achieve this aim advertisements have to satisfy particular requirements. Obviously, the linguistic system of advertising media is developed in such a way as to manipulate the readership in their attitudes towards the product or service advertised. Within this context Leech (1966) mentions four chief purposes which advertisements have to accomplish in order to be successful. First of all, promotional texts have to attract attention. Any piece of advertising copy aims to generate the reader’s interest in the text as well as in the product that is promoted. It is essential for people to remember the advertisement in order to remember the product or the respective service. Therefore, announcements shall be creative and incorporate some innovative design features. There is no doubt that copywriters find considerable opportunities to catch the close attention of a person to their advertisements. Unorthodox language usage and the incorporation of striking ‘narrative pictures’ (Stöckl in Todenhausen 2002: 90) in printed advertisements are only two fine examples of possible methods for exciting interest in the readership. Furthermore, it is essential that the brand name of the product being advertised is omnipresent in the advertisement for people have to remember the name of the merchandise and/or the company in order to buy the right object. With regard to printed advertisements, this is done by mentioning the brand name somewhere in the text. People can reread the piece of advertising copy as well as the name of the company and/or that of its product, a fact which makes it easier for the audience to memorize what is advertised. However, TV commercials or advertisements carried by radio have to be more creative in so far as the name of the product is not always present to the audience,

and thus might be easier forgotten by the target group. One effective method of making advertisements memorable which can only be perceived auditorily is to provide listeners with some piece of music that has been composed only for the sake of the respective advertisement. Such catchy verses and creative jingles contribute to a person's power of recollecting the content of an advertisement. A familiar example of a TV commercial having a memorable melody and a snappy advertising slogan is the one of the candy manufacturer Haribo. ('Haribo – children and grown-ups love it so'.) Another classic instance of advertisements featuring music is the commercial done by the fast-food company McDonalds. ('I'm lovin' it'.) Despite the creative usage of grammar here, the slogan of McDonalds attracts attention and can immediately be recognized in so far as it is accompanied by a nice jingle that can be easily remembered. (cf. Geis 1982)

The mere attraction of notice is insufficient for an advertisement to achieve long-term success, however, for announcements must not only kindle interest in the readership but also need to keep people's attentiveness for a longer period of time. According to Leech (1966) one possible way of maintaining the interest of the audience in the product advertised is to convey unambiguous messages. In other words, the message advertisements want to put across ought to be clear and simple, thus, unmistakable. Leech emphasizes the readability of advertising copy in this respect. Obviously, this readability conflicts with the copywriter's need of creative language usage for the meaning attributed to novel lexeme creations might not immediately be grasped without some difficulty. Thus, invented words and expressions might not be plain at all and transmit rather ambiguous messages indeed. However, this conflict can be settled if lexical novelties are contained only in the headline of the advertisement. Furthermore, it can be claimed that irrespective of the extent to which an advertisement shows unorthodox language usage and thus, makes an immediate interpretation of the announcement impossible, the message the copy wants to put across is always the same: prefer product A to product B, trust company A rather than company B. At this stage the reader shall be reminded again that only advertisements promoting products or services of firms shall be considered in this paper. Appeals for funds or other types of advertising copy referring directly and merely to the moral principles of Man, i.e.: for instance advertisements by charity organizations such as CARITAS, will not be investigated here. In so far as such

announcements can be identified as a distinct type of (printed) advertising media, they will not form part of the analysis performed here.

The third fundamental principle formulated by Leech (1966) applies to something that has already been discussed in the paper, namely the 'memorability' (28) of advertisements. It needs no further explanation that advertisements ought to be remembered by the audience in order to accomplish the aim of influencing people's buying behavior. Therefore, persons ought to be exposed repeatedly to the advertisement, and the advertising copy needs to have some striking and eye-catching features which make it memorable to the audience after all.

In summary, advertisements which not only attract attention but also maintain the reader's interest in what is promoted might best be remembered by the audience, and thus induce an increasing number of people to purchase the product that is advertised. There is no doubt that the four principles established by Leech do not constitute a complete explanation of the various characteristic features of the language of advertising. However, his set of propositions provides us with a general overview of the primary purposes of advertising media.

The basic rules applied by Leech (1966) to advertising media are also combined in four general maxims followed by Grice: the maxim of quality, quantity, relevance and manner. These maxims can be considered as rules for negotiating meaning, thus, they are also referred to by the term 'cooperative principle'. For people cooperate whenever they communicate. For reasons of space a detailed treatise upon these rules is impossible; however, readers shall be offered brief, but still valuable, insight into Grice's model. According to his theory interlocutors ought to make true contributions. In other words, people should not mention what they believe to be false or for which they cannot provide convincing evidence. Hence, the maxim of quality refers to the substance of claims. The statements of conversationalists not only have to be true and valid, but ought to contain relevant information. Thus, P1 shall not bother P2 with unnecessary information or information which does not relate to the (situational) context of the conversation. This principle goes hand in hand with that of quantity. For the maxim of quantity means that one should neither say too much nor too little. The fourth rule refers to manner. The statements of interlocutors should be

perspicuous and unambiguous; thus, speakers shall avoid obscurity and behave in an orderly manner.

Admittedly, the discussion on the cooperative principle has been a rather brief one, nonetheless, interesting insight about the fundamental principles applied to the language of advertising media are yielded for advertisers follow a few or even all of Grice's maxims when producing a piece of advertising copy.

Geis (1982), for example, applies six conversational maxims to the language of advertising media which can be considered a supplement to the theory of Grice. With regard to the principles underlying the linguistic system of advertisements Geis mentions the following maxims: the maxim of strength, parsimony, truth, evidence, relevance and clarity. These golden rules formulate more or less Grice's central principles of communicative speech acts. In his study Geis makes a successful attempt to apply the cooperative principle to the language of advertising. For a detailed account see Geis (1982).

Undoubtedly, advertising companies often do not apply certain maxims in order to exert a particular powerful effect on the audience. Obviously, promises made in advertisements shall be fulfilled by the company in respective. However, it is a well-known fact that consumers' expectations about the quality of the product promoted are not always satisfied by the advertising company due to a number of possible reasons. Firstly, the advertisement might arouse unreasonable or over-high expectations which lead to disappointment in the readership as soon as the product is purchased. Secondly, the piece of advertising copy has been misinterpreted by the audience in so far as readers' (preconceived) ideas about the qualities of the product diverge from those actually communicated by the advertisers. It can be concluded then that advertising companies sometimes depart from the maxim of quality in order to create the desired effect. Obviously, people would not buy a product which does not meet their high demands. Hence, advertisers might to a certain degree deviate from the truth in order to make their products/services interesting for a particular group of people. Nonetheless, pieces of advertising copy tend to be concise in so far as they only contain information necessary to prompt the right kind of action in the audience. Advertising media must not overload readers with information as the more

language is used by P1, the more P2 has to process. As it has already been mentioned, the message of advertisements has to be clear and unmistakable. Thus, advertising copy must not contain more information than necessary; otherwise, readers might lose interest in the medium and the product promoted as well. The discussion so far has then demonstrated advertisers' tendency towards a departure from the maxim of quality but an application of the maxim of quantity and relevance.

The question about advertising companies' adherence to the fourth rule cannot be answered without difficulty, however. In so far as advertising media contain unambiguous messages and perspicuous statements, advertisements follow the maxim of manner. However, the deviation from general language usage of Standard English leads to comparative obscurity of ideas. For innovative word creations might not be understood by each and every reader. Thus, linguistic ambiguity cannot be avoided to its full extent. Furthermore, the audience might not be able to discover a relationship between (written) text and image; hence, the argumentation of the respective advertisement cannot be followed. There is no doubt that ambiguity of whatever kind ought to be avoided in advertising media, however, as soon as the undivided attention of the readership shall be excited by (lexical) creativity, originality and novelty obscurity emerges to a certain degree. As a result, advertisers might depart from the maxim of manner in order to kindle strong interest in the product/service advertised and produce the desired effect of causing an alteration in the readers' buying behavior.

The extent to which Grice's maxims are followed in advertising copy differs from advertisement to advertisement. It has been claimed that advertisers sometimes depart from certain general maxims in order to produce particular effects on the readership. Thus, advertisements which neglect the maxim of relevance or that of manner might rely on the element of surprise to achieve the aim of capturing the readers' interest in what is advertised. In addition, the general intention behind advertising copy exploiting the maxim of quantity and relevance might be the attempt of providing only information and data necessary for the readership to recognize the enormous advantages of the product advertised. In so far as Grice's maxims can be applied to various extents, the particular purposes advertisements wish to accomplish cannot be predicted in general. In order to understand the advertiser's reasons for

emphasizing one maxim while flouting another one has to analyze individual pieces of advertising copy with regard to the cooperative principle. Such an investigation will definitely yield revealing insight into the intricate system of advertising media, but, cannot be pursued in this paper for reasons of space. Systematic analysis will be performed only with regard to lexical novelties and multimodal phenomena in the following two chapters.

The argumentation so far has dealt with general and universal characteristics of advertising media; now the focus shall be shifted onto typical linguistic features of printed advertising copy. The typical (text) structure of modern advertising press shall be taken into consideration and common linguistic choices of copywriters be presented.

II.1. TYPICAL LINGUISTIC FEATURES OF PRINTED ADVERTISING MEDIA

Obviously, the type of product that shall be advertised also determines the kind of language that ought to be used in the advertisement; at least this hypothesis appears to be true to a certain degree. Undoubtedly advertisements for cars involve rather a technical vocabulary whereas advertising copy promoting cosmetics will demonstrate a usage of lexical items by which the importance of beauty care is communicated. By using specialized vocabulary copywriters refer to the reader's extralinguistic knowledge, i.e. his or her knowledge of the world. In many cases one can categorize printed advertisements according to the vocabulary contained in them. For instance, we need not be told that a piece of advertising copy including lexical items such as 'hamburger' or 'French fries' refers to some fast-food company. (cf. Leech 1966) The fact that each of us has a conceptual understanding of the premises of a fast-food restaurant as well as of the kind of nourishment provided there actually enables us to identify the advertisement as one for a fast-food chain. With mere regard to the text's layout, design and the kind of vocabulary contained in the advertisement one can often immediately tell what type of product or service is advertised. Of course, some advertisements are produced in such a way as to mislead the audience in their interpretations of the texts since copywriters might place lexical items in new contexts and/or present images whose relationship to the written text is not obvious to all

readers at first sight. These phenomena can be observed in a great number of advertising copies in fact. One illustrative example would be an advertisement of the 'Oesterreichische Nationalbank' published in the year 2004. (Fig. 2.1.1) Besides a short text the copy features a large image of a driving school. To be more specific, the advertisement shows a car with a sign reading 'Fahrschule' (driving school) and a student driver as well as a driving instructor as occupants of the vehicle depicted. The difficulty of making a true and valid interpretation of a text like this arises from the fact that a relation between language and image cannot be immediately established. There is no doubt that driving schools and national banks usually do not stand in clear relationship to one another. In fact, our schematic representations of both institutions, i.e. our mental representations of the individual properties and characteristics of a driving school and a (national) bank, have little in common. We shall later return to the notion of schemata and scripts. (cf. p. 20-25)

As a contextual relationship between the Austrian national bank and the driving school cannot immediately be established by the audience, readers have to devote considerable intellectual effort to the reading of the advertisement in order to be able to decipher the symbolic meaning of the text. However, it can be assumed that an inordinate number of people evince rather a passive interest in the performance of a thorough-going semantic analysis of the inter-modal relationships within advertising media when encountering advertisements unintentionally. The fact that the brand name, in our case the name of the Austrian bank, is expressly mentioned in the text allows the audience to acquire a basic understanding of the advertisement under consideration. Even though readers might lack an understanding of the elaborated linguistic structures of advertising copy, the main message advertisements want to get across is received by most of the readership. The linguistic complexity advertising media reveal might be grasped only to a certain degree by the audience, nevertheless, advertisements pursue explicit aims which are obvious to people indeed. At this stage, readers shall be reminded again on the second of the primary linguistic principles applied to advertising media by Leech (1966). It has been mentioned that despite copywriters' creativity in the use of language, advertisements still ought to be intelligible to or, to maintain Leech's words, readable for the audience. Clear messages spread by advertising copy reinforce copywriters' strong determination to influence people's attitudes towards the product advertised, and

thus to control the buying behavior of every reader. The production of advertising copy is highly motivated by the editors' great desire to induce people to prefer one product to another. Thus, an advertisement might articulate the following: 'Buy Product A rather than B!' or 'Stick to Brand A rather than B!' Thus, the piece of advertising copy mentioned before tells its readers to use the meritorious service of the Austrian national bank. In other words, people shall prefer the services of the Austrian national bank to the services offered by other banks.

The argumentation so far has yet again demonstrated the importance of the audience's capability to apply extralinguistic knowledge to interpretations of advertising copy. Schematic representations, i.e. mental representations, of common situations, events and actions generated by people appear to play a crucial role for readers to properly understand the advertisement in respective. The mental processes stimulated by (printed) advertising copy must not be neglected in any study of the linguistic system of advertising media. Thus, some fundamental aspects of cognitive psychology regarding schematic mental representations need to be emphasized in this paper as well. (cf. p. 20-25)

However, when returning to the preliminary discussion on basic linguistic features of advertising media, stylistic differences between printed advertisements and TV commercials become obvious. Some advertising copy can be characterized with regard to some of its structural features such as *headline*, *body*, *signature line* and *small print*. (cf. Leech 1966)

The following provides readers with detailed information about the individual aspects of printed advertising media. Firstly, the headline of printed advertising copy might consist of some kind of catchy phrase intending to capture the rapt attention of the audience. A concise summary of the advertisement's content might also be supplied by the headline of the text. Secondly, the body copy ought to provide readers with all the information relevant about the product that is promoted. In order to become characterized as readable this part of the advertisement might consist of distinct passages or several columns. Thirdly, at the bottom of the advertisement the brand-name and/or the slogan of the company might be mentioned. As a result, the attention of the reader is yet again drawn to what is at the center of the advertisement,

namely the product and/or the company. Finally, the advertisement might include important information in small print, such as legal notes, addresses, price tags, etc.

One representative example of such an advertisement including all of these main components in the order suggested above constitutes the advertising copy by 'Pardee', a realtor. (Fig. 2.1.2) The advertisement was published in 'Ocmetro', an American business magazine, in September 2008, and deals with the trading of real estates in the areas of Encantada and Segovia. A linguistic investigation of the text with regard to layout and design will then reveal the following:

The headline carried by the advertisement proclaims 'We've Saved the Very Best for Last...' Obviously, the advertisement attempts to attract the notice of the readership from the beginning. The headline consists of a rather catchy phrase intending to draw the audience's attention to the fact that what is promoted by the advertisement has the most desirable qualities. Compelling reasons for an admiration for the real estates advertised are cited in the body of the copy and projected by the images accompanying the text. (However, at this stage focus is not upon the pictures presented in the advertisement, but on general linguistic components only. Thus, a discussion on the relationship between language and image will be deferred and generated later in the paper.) According to what is mentioned in the advertisement, leading a life in the neighborhoods of Covenant Hills appears to be unique and exciting. Thus, readers are supplied with useful information about the residential accommodation in the buildings offered. Furthermore, Pardee emphasizes the fact that living in one of the houses suggested in the advertisement is absolutely secure as all of the properties are guarded. Information on prices is also given in the body copy.

When taking the layout of the body of the advertisement into consideration, it becomes obvious that the text is divided into two columns. While on the left hand side readers are provided with important facts and figures regarding the values of the properties, on the right hand side the audience is given the full addresses of Encantada and Segovia. After the body copy follows the signature line which includes the name of the realtor as well as the company's slogan. (PardeeHomes – Where smart solutions live.) At the bottom of the advertisement there is some legal

information in small print. Readers learn about what is included in and excluded from the offer made in the advertising copy.

The advertisement under consideration follows a regular sequence of the standard components of advertising media. In order to draw the readers' attention to the advertising copy, the advertisement provides them with rather a convincing headline. The headline is then followed by the body copy which supplies readers with useful information about the properties offered in Encantada and Segovia. Finally, the advertisement concludes with a signature line and some footnotes in small print. However, these basic components might be set in a different order by other copywriters. In fact, not all advertisements follow the sequence suggested in the paper: headline – body – signature line – small print. As a matter of fact some linguistic features of advertising copy might be deliberately omitted by copywriters.

For instance the advertisements by Olay and Clinique, two cosmetics companies, neither include detailed information nor legal notes in small print. (Fig. 2.1.3 and 2.1.4) The printed advertisement for the TV series 'CSI Miami' provides another perfect example of a piece of advertising copy deviating from the traditional order of standard linguistic components in so far as most of these features are missing. (Fig. 2.1.5) In fact, the advertisement merely consists of an image and a text saying 'HORATIO IS BACK!' Thus, the advertising copy neither contains a signature line nor footnotes. Depending on one's interpretation 'HORATIO IS BACK!' will then be either identified as the headline or the body copy of the text. However, irrespective of the type of text, the advertisement does not involve elements dominant in a considerable number of advertisements. In so far as the text under consideration neither consists of a headline or body copy nor of a signature line and some footnotes, the advertising copy does not include features typical of many other printed advertisements.

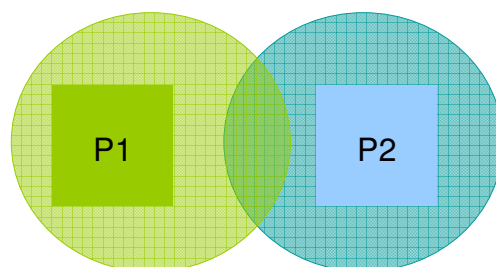
After providing an analysis of the basic text structures of printed advertisements, the following shall offer the reader a general overview on the various meanings borne in advertising media. Revealing insight into the communication process taking place between the reader of an advertisement (P2) and the advertising company (P1) shall be provided as well.

II.II. THE MEANING OF ADVERTISING MEDIA

Like all types of discourse, advertising copy carry three kinds of meaning: propositional, illocutionary and perlocutionary meaning. The following intends to give readers revealing insight into the various types of meaning borne in advertising media.

II.II.I. THE PROPOSITIONAL MEANING OF ADVERTISING COPY

Readers of an advertisement need to know about that to which the announcement refers in order to arrive at a general understanding of the piece of advertising media. Therefore, the audience (P2) has to identify the object advertised by a company (P1). This identification presupposes a shared knowledge of the world, or in other words a shared set of schemata, between P2 and P1. Any advertising copy is interpreted by its readers in relation to their conception of the world, i.e. their organization of reality. This communication process between both the reader and the advertiser is one whereby there is some convergence of extralinguistic knowledge, some shared understanding of the world. Consider the following sketch:



Both circles represent 'world' as it is perceived by P1 and P2 respectively. The convergence in the middle mirrors an overlap of the interlocutors' organizations of reality. This agreed third space can be considered as a demonstration of people's shared extralinguistic knowledge. Such a shared set of schemata between the reader and the advertiser is another prerequisite for the audience to understanding and interpreting the respective announcement. For in order to be able to identify the object or service promoted one has to have certain common knowledge of the qualities of what is advertised.

In summary, the propositional meaning of advertising copy ought to be attributed to what the advertisement refers. As a result, it relates to the product or service promoted. However, this reference presupposes some communicative act between P1 and P2. The mere knowledge about what is referred to in the advertisement is insufficient for the piece of advertising media to prompt the right kind of action in its readership. The audience needs to infer true pragmatic meaning from the text in order to interpret the announcement rightly and understand the original intention behind the piece of advertising media. In order to change the reader's attitude towards a certain product or service the advertisement needs to exert a strong force over its readership. This force is eventually increased by the illocutionary act between P1 and P2.

II.II.II. ILLOCUTIONARY FORCE EXERTED BY ADVERTISING MEDIA

Printed texts can be interpreted and understood as written pieces expressing, among others, affirmation, prediction or promise. In order to classify texts as descriptions, definitions, warnings or advertisements, readers have to attribute pragmatic meaning to what they read. As a result, for understanding advertisements referential as well as pragmatic meaning need to be assigned to the context of announcements. In other words, for advertising texts to fulfill their purposes, readers have to be given clear directions for changing their buying behavior. Readers need to identify the text under consideration as an advertisement for others being able to influence the audience's attitudes towards a certain product or service or company.

The argumentation so far has illustrated that to know what the advertisement refers to is insufficient to understand the intentions behind the announcement. The mere knowledge of the aims of advertising media will still not induce readers to prefer a particular product or service to another one, however. Thus, advertising copy need to produce a marked effect on the readership in order to be decisive for a material alteration in people's buying behavior.

II.II.III. PERLOCUTIONARY EFFECTS EXERTED BY ADVERTISEMENTS

In order to lead to an alteration in the behavior of a group of people, advertising media have to have significant effects on the readership. Advertisements need to be produced in such a way as to change the opinion of a considerable number of

readers. Thus, advertising copy often use gentle persuasion to get people to buy product A or use service B. Therefore, advertisements might appeal to people's standards of morality by making readers feel bad about not possessing what is promoted in the announcement. Two fine examples of this phenomenon are the advertisements of L'Oreal, a cosmetics company, and Gap, a clothing retailer. (Fig. 2.2.1 and 2.2.2) Both slogans 'Because you're worth it' and 'Trust your own intuition' intend to affect the morale of the readership. The first implies that any product other than the one of L'Oreal will not satisfy the consumer's high demands for superior quality. Furthermore, readers gain the impression that they deserve such a proprietary article and need not feel content with products reaching only acceptable or poor standards of quality. Gap provokes a similar line of thought by appealing to the reader's inner voice. The slogan aims at inducing people to rely on their intuition rather than merely on their voice of reason. Readers know deep within that they act sensibly and correctly if they buy at stores of Gap. In other words, '[t]rust your own intuition' expresses 'trust Gap' in fact.

However, it might be the case that the audience (P2) does not recognize the intentions declared by the company (P1) in the advertisement. Underlying reasons for this ignorance might be that P1 and P2 do not share the same organization of reality, i.e. one set of schemata, preventing readers from understanding the respective advertisement. Furthermore, the advertising copy might exert a force too weak to influence consumers' (buying) behavior. Therefore, Leech (1966) strongly emphasizes the especial importance of advertising media to reinforce unambiguous messages. Irrespective of (linguistic) creativity and lexical novelties, advertisements need to communicate concrete ideas of desired public behavior. In other words, readers of advertising texts must recognize the original intention behind the announcements in order to be able to realize the expectations created by the advertising company.

In fact these three meanings of advertising media have been suggested as the three major principles of speech acts. All these types of meaning are communicated whenever there is an exchange of utterances between two or more interlocutors. Therefore, these general rules are also applicable to all kinds of text. However, the fact that people read something else into a text than what has actually been intended

by its author(s) must be taken into consideration of our analysis here as well. The phenomenon of extracting more information from a given piece of writing than is contained in the document can be reasoned from an inherent tendency for people to collate knowledge already gained by experience with information recently obtained. In other words, whenever we find new pieces of information we supplement prior knowledge to the interpretation of the data. Experimental findings from cognitive psychology provide tangible proof of this basic thesis. (cf. Trimmel 2003) At this stage readers shall be reminded again of the importance of schematic representations of common life situations for interpreting and understanding advertisements or texts of other types.

II.III. THE ROLE OF SCHEMATA AND SCRIPTS IN INTERPRETATIONS OF ADVERTISING MEDIA

The role of schematic representations in the audience's interpretations of advertising media has already been defined on several occasions in the paper; however, the definitions of 'schemata' and 'scripts' have still been rather loose so far. Therefore, a brief discussion on background knowledge shall be generated before an analysis with regard to the various multimodal aspects of printed advertisements is performed.

Background knowledge, or knowledge of the world, refers to the information "a writer/speaker can assume his hearer/listener has available whenever a particular situation is described" (Brown & Yule 1983: 236). Linguists often support this thesis by taking a typical restaurant scene as an example. It is a fact that people need not be told about the basic amenities which restaurants have in general. Hence, it is common knowledge that tables and chairs of various sizes are part of the furniture and that the personnel of restaurants consist of waiters and/or waitresses. This shared knowledge of the default elements of a restaurant then can be referred to as *background knowledge*. Whereas *schemata* involve mental images of a restaurant, *scripts* deal with the typical sequence of events usually occurring at such a venue. Hence, the term 'schema' can be applied to the mental representation of a restaurant whereas 'script' denotes stereotyped event sequences like the following:

Step 1: Entering the restaurant.
Step 2: Being seated.
Step 3: Getting the menu.
Step 4: Ordering a drink.
Step 5: Ordering meal.
etc.

Each of the above-mentioned steps might be sub-divided into further context-related steps. Thus, step four might imply a script similar to this one:

Step 1: Calling for the waiter/waitress.
Step 2: Waiting for the waiter/waitress.
Step 3: Asking the waiter/waitress for his/her recommendation.
etc. (cf. Sanford & Garrod 1981)

Starting from the assumption that a typical restaurant scene provides a representative example of a scheme and a script, we can arrive at the following two definitions:

[Schemata] are mental representations of typical situations, and they are used in discourse processing to predict the contents of the particular situation which the discourse describes. (Cook 1989: 69)

[Scripts] refer to stereotyped action sequences. (Van Dijk & Kintsch 1983: 307)¹

According to these reflections schemata and scripts serve several chief purposes. Both mental processes enable people to associate knowledge currently acquired with knowledge already gained. As a result, schemata and scripts assist the subject in understanding as well as interpreting any (unfamiliar) situational contexts. With regard to the role of schematic representations and scripts in human's memory the following can be postulated: objects which are set in a context other than that of one's schema are less remembered. (cf. Brewer & Treyens 1981) In other words,

¹ 'Die Abbildung von Handlungsfolgen (Prozessen), die in unserem Alltag immer wieder vorkommen und als Handlungsweisen abgespeichert sind, wurde von Schank und Abelson (1977) als scripts bezeichnet. Im Vergleich zum Schema gewinnt beim *script* vor allem die *Ereignisfolge* (also die Zeitdimension) an Bedeutung.' (Trimmel 2003: 136)

objects placed in proper situational contexts are memorized better than those objects appearing inappropriate to the context of one's schematic representation.

At this stage it shall be mentioned that human background knowledge ought to be considered as a whole integrating several subsets of knowledge. Thus, whenever people encounter (new) situations their interpretations are based on knowledge related to the respective situational context. For instance, when reading an advertisement for a moisturizing body lotion one's interpretations of the piece of advertising copy will not refer to knowledge completely unrelated to the subject of the announcement. However, one might think of cosmetics in general or compare the body lotion advertised with the one already at home.

Furthermore, it is a fact that a number of advertisements can only be understood by certain background knowledge of the reader. A piece of advertising copy telling its readers nothing but 'Horatio is back' is interpreted correctly merely by those people who know about the nature of Horatio and the respective TV series. It is the target group of the advertisement which immediately understand the piece of advertising copy as one for the TV series 'CSI Miami'. In contrast, people who have never watched the series might not know that Horatio is a fictional character. As a result, they probably will not know about what is advertised.

Furthermore, there is a number of advertising companies making the attempt to capture the reader's attention by misleading the audience. People think of a specific product to be advertised when reading a piece of advertising copy. In so far as the audience interpret advertising media according to their schematic understanding of the events depicted in advertisements, people form reasonable but often false expectations about what is advertised. One fine example of a piece of advertising copy activating misleading schemata in its readers' minds is an advertisement published by 'Lavazza', a coffee company, in the year 2004. (Fig. 2.3.1) The advertisement consists of three images portraying various scenes typically occurring in circuses. The first picture features two elephants and two artists. The second illustration shows the upper part of a black woman's body as well as a white female swinging in the air. The third image portrays a tamer of white tigers and a predator locking its jaws on a coffee cup. In conclusion, it can be mentioned that all of the

pictures depicted in the advertisement display many of the default elements of a circus. Thus, the audience probably think of a circus rather than a coffee company at their first reading. In other words, the advertisement activates a specific schema in the readers' minds which can then be referred to as 'circus-schema'. However, the advertisement gives two subtle hints about what is actually advertised. Firstly, one of the predators in the third image has a coffee cup between its jaws; therefore, it is reasonable to assume a relationship between what is advertised and some kind of product related to coffee. Secondly, 'Lavazza' uses the slogan 'Espress yourself'. Obviously, the verb 'espress' does not bear much meaning in Standard English. The audience might think of 'express' in the sense of 'express yourself', however, the slogan is not merely used as a pun. Undoubtedly, readers become witnesses of the advertiser's lexical creativity and originality as 'espress' is a word-formation. The verb deriving from the noun 'espresso' provides a definite link between the advertisement and 'Lavazza', a coffee company known for its excellent espressi. Nonetheless, it requires certain background knowledge of the audience to establish a link between the events portrayed in the advertisement and the product promoted. Readers who lack knowledge about 'Lavazza' probably encounter particular difficulty in understanding the piece of advertising copy.

Thus, the following conclusion can be reached. 'Lavazza' provokes erroneous albeit plausible interpretations of the advertisement. In so far as the piece of advertising media portrays several scenes generally associated with circuses, readers might not immediately recognize that it is actually a coffee company which is at its center. The advertising copy includes various default elements of a circus that is why the audience might think of schematic representations of this specific venue. Furthermore, by deliberately misleading the audience readers will not immediately discover the complex relationship between their respective 'circus-schemata' and 'Lavazza'. The paper also lacks the purpose of conducting an investigation of this relation as the thesis' aim has been to simply illustrate the importance of readers as well as advertisers sharing certain knowledge of the world. At this stage the reader shall be referred to chapter II.II.I. of this paper which provides valuable insight into the communication process taking place between advertisers and their audience.

A number of printed advertisements have no intention of misleading the audience by referring to the readers' mental representations of common life events and/or situations. Rather such advertising copy draws on people's knowledge of the world in order to lay increased emphasis on the major advantages gained from possessing the object advertised. One example of such an advertisement is the one published by TAGHeuer in the year 2004. (Fig. 2.3.2) Its correct interpretation requires particular knowledge of a theory of multimodality as the text under consideration uses several modes in discourse and develops elaborated semiotic systems. An analysis of the various multimodal elements of printed advertisements will be performed in the next chapter of the paper.

Nonetheless, the relationship between the image of the watch and the one of David Coulthard, a famous racing driver, becomes immediately obvious as long as advertiser and reader share certain knowledge of formula-one races and microtimers. Even if readers are not aware of David Coulthard's portrayal, they will be able to identify the person depicted as a race driver. This fact is proved by the visual image. Furthermore, the name of the driver is mentioned in the text itself, which again leaves no doubt about the person's identity. The key question then is about the relation between David Coulthard and the microtimer advertised. Motor races are always races against time; thus, a microtimer which keeps perfect time appears indispensable for such occasions. In order to be able to choose a deserved winner of a race one needs to find the fastest among the contestants with the help of an accurate timer. As a result, it can be concluded that the microtimer of TAGHeuer is characterized by many striking features that distinguish it from other conventional timers. The fact that the microtimer advertised is used in formula-one races creates the impression on the reader that TAGHeuer's timer is of very high quality because of its great degree of precision.

In sum, the audience would not be able to see the relationship between the microtimer advertised and David Coulthard if they did not apply comprehensive knowledge about motor races and timers in general. In other words, readers will not understand the advertisement unless a connection between the various images the advertisement displays is established. Inter-modal relations need to be made in order to understand the fundamental message emerging from the piece of advertising copy.

It is exactly these various (semiotic) modes of printed advertisements that are at the center of the following chapter.

III THE VARIOUS MODES OF ADVERTISING MEDIA

It has already been mentioned several times in the paper that advertisements constitute multimodal texts. Yet a theory of multimodality has not been advanced on advertising media to an adequate degree. Therefore, it is one of the aims of this chapter to give the reader useful insight into the nature of the relationship between language and image in advertising media. Furthermore, the argumentation here will serve the purpose of introducing the reader to methods of implementing pictorial elements in the linguistic system of advertising copy. In fact, much of the theory proposed here with regard to multimodality will be based on the analyses performed by Hartmut Stöckl (2004), a linguist chiefly occupied with the investigation of different multimodal systems. (cf. Stöckl 2004b) However, in order to interpret advertising media as manifestations of multimodal networks a few specific terms need to be described first. As the paper has already demonstrated, a considerable number of printed advertisements display visual images besides written texts. Such advertising media implement various semiotic systems and therefore can be referred to by the term 'multimodal'. In other words, these advertisements make use of various modes of communication involving images, typography, design, layout, etc.

At the same time, there is a general confusion about the differences between multimodality and multimediality. Admittedly, sometimes such a distinction is subtle rather than obvious; nonetheless, both terms must not get mixed up. The fact that readers of multimodal texts perceive the various modes realized in these media as a single gestalt and not as different modes adds to the widespread confusion, of course. However, Kress and Leeuwen (2001: 67) provide a fitting description of both terms highlighting the fundamental differences between multimodality and multimediality. Radio, for instance, is monomedial in so far as it cannot be perceived via different sensory channels but only auditory. However, the medium under consideration is multimodal since it 'involves speech, music and other sounds'. It can be concluded that multimedial texts refer to more than one sense organ while multimodal media involve various systems of communication including non-verbal communication, body language, speech, etc. Kress and Leeuwen (2001: 67) develop their argument still further by claiming the following:

It therefore also follows that, just as a given mode (e.g. language) may be realised in different media (e.g. speech and handwriting), so several modes (e.g. language, pictures) may be realized in the same medium (e.g. painting, or moulded plastic).

Thus, monomodal media might be multimedial on the one hand, and multimodal texts might be monomedial on the other hand. Obviously, multimodality as well as multimediality refer to two different phenomena; however, both can stand in particular relationship to one another. Thus, the former does neither necessarily include nor exclude the latter. It follows that printed advertising media can be monomedial as well as multimedial. Although many advertisements can only be perceived visually and therefore can be referred to as monomedial, some advertising media might address more than one sensory organ. In so far as typography or writing involve such essential elements as layout and paper, printed advertisements may be perceived via several sensory channels. For instance, many advertisements for perfumes cannot be merely read but also be smelled. Thus, such media realize a visual as well as olfactory mode. (The term 'mode' here refers to the given sensory channels as well as to the various semiotic systems applied to them.) Examples of such advertisements are the ones for the perfumes by Paris Hilton, Jean Paul Gaultier and Britney Spears. (Fig. 3.1, 3.2 and 3.3) All of these advertisements were carried in the fashion magazine 'Glamour' published in November 2008. As a result, it appears that a significant number of advertisements can also be applied to by the term 'multimedial'. Eventually the quality of paper also constitutes a crucial aspect to the multimediality of printed advertising media. It can be observed that advertisements for perfumes are printed on thicker paper of which one part of the advertisement's reverse side smells of the particular scent. As a result, people who have lost their powers of vision will be able to take in the piece of advertising copy by using their senses of smell and touch. In so far as the advertisement provides a sample of the perfume being covered with another layer of paper, people will be in a position to interpret the advertisement as one for a perfume by simply referring to their olfactory as well as tactile organs. Arguably, one can feel for the second layer of paper which carries the scent beneath without great difficulty.

What becomes obvious now is that the term 'mode' refers to the content of a text while 'medium' applies to the means of expression used. (cf. Kress and van Leeuwen 2001: 21) It follows that a given mode can be regarded as a semiotic system which

has the ability to realize various forms of discourse at the same time. A medium, on the other hand, constitutes the means of communication through which the various modes then interact.

At this stage, the discussion on multimedial elements contained in advertising media shall be concluded and the focus of our analysis be shifted from multimodality onto multimodality and its principal aspects again. Therefore, what follows is an attempt to issue an accurate description of the term 'mode' in order to provide the reader with all information necessary to understand the principle aspects of 'multimodality'. After offering important insight into the fundamental aspects of multimodality, such a theory shall be advanced with regard to printed advertisements.

III.I. WHAT IS A MODE?

Modes define semiotic systems 'from which communicators can pick their signs to realize their communicative intentions.' (Stöckl 2004a: 11) Obviously, communication involves a sender and a receiver; the former encodes messages into signals which become decoded into the particular contents by the latter. Each message sent contains a form and a meaning; a combination of both can be referred to by the term 'sign'. Signs in their entirety are then covered by the terms '(linguistic) code' or 'language'. The idea of double articulation, i.e. the understanding of a message as a combination of a form and a meaning, is one of traditional linguistics and becomes no longer formulated in multimodal theories. In so far as multimodal texts convey messages via different modes, the meaning of these texts is made in multiple articulations, therefore, the term 'double articulation' cannot be applied to multimodal discourse. (cf. Kress and van Leeuwen 2001: 4)

It follows that language, among others, can be considered a mode or, in other words, a semiotic system. In so far as language contains signs, i.e.: abstract entities formed by a combination of expression and content, spoken language, among other linguistic systems, can be defined as an effective mode (of communication). However, the term 'mode' denotes various sign systems and not only applies to spoken language. As a result, modes refer to the perception of signs via different sensory organs, i.e.: among others, visual, auditory, tactile and olfactory organs. (cf. Stöckl 2004a) These

sensory channels can also be referred to by sub-modes of human language, thus we might call them visual modes, auditory modes, etc. Of course, more than one sub-mode might be realized in a given system of communication. Since speech might be accompanied by non-verbal modes such as gestures and facial expression, the audience rely on their visual as well as auditory organs while decoding the messages communicated. Thus, it can be claimed that the system of communication under consideration realizes a visual mode besides an auditory one. It follows that speech can be multimedial as well as multimodal. Whenever there are different sensory channels addressed speech can be regarded multimedial. However, in so far as speech might not only involve a person speaking but also gesticulating, the communication process can also be considered multimodal. In other words, speech refers to two different sensory channels and implements more than one semiotic system: a verbal and a non-verbal mode.

With regard to writing typography and other aspects, such as paper quality, play an important role. Thus, written texts often refer to readers' visual as well as tactile senses. As the examples on page 26 have already illustrated, writing can address various sensory channels and need not necessarily be perceived merely visually. Furthermore, many writings contain multimodal elements in so far as a considerable number of documents involve language and image. As these pieces of writing involve linguistic as well as pictorial elements, they realize two different modes and can be termed as 'multimodal' therefore.

In conclusion, we may arrive at the following definition of the term 'multimodality' offered by Kress and van Leeuwen (2001: 20):

We have defined multimodality as the use of several semiotic modes in the design of a semiotic product [...], together with the particular way in which these modes are combined – they may for instance reinforce each other ('say the same thing in different ways'), fulfill complementary roles, [...], or be hierarchically ordered, [...].

III.II. PRINTED ADVERTISEMENTS AS MULTIMODAL TEXTS

There is no doubt that a large number of printed advertisements can be regarded as multimodal writings. In so far as advertising media often display images and/or include samples of the products promoted, they vividly illustrate some fundamental aspects of multimodality. As a matter of fact much of modern advertising media realize various modes; however, one of the modes might become emphasized while another one neglected. In other words, there is a hierarchical order of semiotic systems adopted in these media. While some modes might be in the foreground others retreat into the background.

As already been mentioned before, readers of advertising media are hardly aware of the various linguistic modes realized in it. The audience does not (immediately) distinguish between different semiotic systems but rather regards them as a single gestalt. As a matter of fact semiotic modes involve signs which are immediately evident to the audience as well as signs which become evident only in the course of later interpretations. Thus we shall distinguish between signs of articulation and signs of interpretation.

The signs of articulation are there immediately for perception and interpretation by others; the signs of interpretation are not immediately available to others for their perceptions and interpretations; the form the basis for later articulations [...] (Kress and van Leeuwen 2001: 41)

Thus producers and readers of a given text may reflect a different understanding of the respective piece of writing. As a result, it might be the case that a part of the audience has a thorough knowledge of how to make correct interpretations of the text in question, however, lacks the ability to produce such a document. It follows that while readers of modern advertising press may be in a position to give valid interpretations on advertisements, they fail in producing such texts. Since readers and producers, i.e. interpreters and articulators, differ in their knowledge of the particular type of text, their understanding of a given advertisement varies. Whereas it is the producers who need to parade considerable knowledge of how to realize several semiotic modes and discourses in advertising media, it is the readers who will then have to interpret the respective advertisements with reference to extra-linguistic knowledge.

On the assumption that semiotic systems involve both signs of articulation and interpretation, texts may either focus upon interpretation or production. (cf. Kress and van Leeuwen 2001: 41) Since all types of text attempt to galvanize people into some kind of action, pieces of writing always demand interpretation and/or articulation by the audience. In relation to the kind of discourse carried by the respective text, readers are expected to reflect on and/or act upon the knowledge gained from what is communicated by the piece of writing. Whereas the reader of a science-fiction novel is expected to make certain interpretations on the book, a recipe is produced in such a way as to call for the reader's action rather than his or her mere interpretation. With regard to advertising media, however, it is both interpretation and articulation that is demanded from the audience. In so far as advertisements need to be interpreted correctly by the readership in order to be perfectly understood, advertisements are "designed for production as interpretation" (Kress and van Leeuwen 2001: 41). Since pieces of advertising copy pursue the aim of exerting a significant effect on the consumers' buying behavior, they call for a particular action of their readers and are "designed for production as interpretation" (Leech 2001: 41) as well as articulation, therefore.

III.II.I. HOW TO MAKE DISTINCTIONS BETWEEN DIFFERENT MODES

As mentioned before, readers of an advertisement or of any other type of text are often not aware of the various semiotic modes realized in the respective piece of writing. Thus differences between several sign systems are not (immediately) obvious to the readers of a given text. Stöckl (2004a), however, provides his audience with illuminating insight into how a distinction between several modes can be drawn. According to his theory, striking differences between modes can be noticed with regard to three modules at least. It is on a semiotic, semantic and cognitive level that we will recognize a distinction between the respective modes. The first module refers to all semiotic systems into which a given mode divides. With regard to language, Stöckl mentions the fact that our linguistic system includes morphemes as well as phonemes and implements two modes as a result. Thus, "[t]he semiotic properties of a mode refer to its internal structure and to the general ways in which users can make meaning with a mode's signs." (Stöckl 2004a: 16) An investigation into the various semantic characteristics of sign systems will then reveal illuminating insight into some inter-modal differences. With regard to language and

image, the meaning conveyed by pictures is vaguer than that expressed by typography. Since images allow several possible interpretations by recipients, pictures are regarded as more ambiguous and less restricted to conventional meanings. Stöckl (2004: 17-18) claims the following in this respect:

While language provides scope for double meaning, it has conventional semantics attached to words and utterances. Images, on the contrary, are seen to be inherently vague and ambiguous and can only be made to mean and communicate specific contents by a combination with other modes or the embedding into narrowly defined communicative situations.

In other words, if images shall communicate an exact meaning, they need to be accompanied by another mode. Therefore, advertising media often contain pictorial as well as linguistic elements. Such a combination of language and image allows the picture(s) displayed to express a meaning less vague and ambiguous. A clear and unmistakable message can then emerge from these two modes on the condition that both semiotic systems convey the same meaning.

The third module refers to cognitive operations of readers of multimodal texts. Psychological experiments have illustrated that people remember images better than language. Reasons for this realization are the facts that pictures are more likely to provoke intense emotions in the audience and provide a more accurate reflection on reality. (cf. Stöckl 2004a) In so far as pictorial modes carry various strong connotations and have the ability to express a number of different discourses, they may reinforce the message the advertisement desires to put across to its readers.

Bilder [...] tragen [...] wesentlich zur Intensivierung von Diskurs bei. In der Werbung beruht die Verwendung von Bildern und piktographischen Elementen allgemein darauf, daß sie [...] Emotionen und Ideologien, aber auch ästhetisch-kulturell/historische Konnotationen zweckmäßig zu transportieren vermögen. (Stöckl 2004b: 111)

Images may reinforce the message of a given discourse realized in an advertisement by means of evoking strong (cultural, historical, literary, etc.) associations for the audience. Following these general assumptions about pictorial modes, the distinctive characteristics of images as well as the primary purposes of including pictures in advertisements shall be taken into brief consideration in the following section based on Stöckl (2004b).

III.II.II. PRINCIPAL CHARACTERISTICS OF IMAGES

Polysemantics. Since pictures have the ability to carry a number of different discourses and express a number of different meanings, they can be regarded as polysemantic.

Lack of deictic expressions². There are no deictic expressions, such as time deictics or place deictics, used in pictures. This omission of explicit references allows several valid interpretations on the respective image, however, leads to a substantial degree of ambiguity. In so far as recipients of pictures do not always show a factual knowledge of the spatial and temporal dimensions of the respective images, definite (time and place) references cannot always be made by the readership. In other words, the audience may not be in a position to apply terms, such as “yesterday” or “now”, to what is communicated by the picture without referring to another semiotic mode like language. (cf. Thomas 1995: 9)

Considerable potential for connotation. As it has already been mentioned, pictures can have strong connotations. In so far as images can express various discourses, they can trigger, among others, cultural, historical or literary associations for the reader.

Arousal of emotions. Images may not only display particular sentiments but may also arouse strong emotions in the readership, such as melancholy.³

Perception. In contrast to verbal texts, images are immediately perceived by the recipient. Whereas the meanings assigned to lexical items are conventionalized and governed by social as well as educational norms, pictures are open to an infinite number of valid interpretations. Due to the fact that language constitutes a two-mode text including morphemes and phonemes, certain processes of transformation or

² Deictic expressions refer to lexemes whose meanings derive partially from the contextual situation in which the utterance is made. One distinguishes between place deictics (*here* or *there*), time deictics (*yesterday* or *tomorrow*), person deictics (*she* or *he*), discourse deictics (*the former* or *the latter*) and social deictics (*Madam* or *Sir*). In some cases deictic expressions can “cause problems of reference assignment when removed from their context of utterance.” (Thomas 1995: 9-10)

³ Trimmel (2003: 48) differentiates emotions from sentiments in the following way: ‘*Unter Emotion versteht man ein komplexes Muster von Zuständen, welches (subjektiv) qualitative bestimmbar und zeitlich begrenzt ist. Zumeist ist es eine Reaktion auf eine persönlich bedeutsame Situation [...]. Stimmung: liegt generell in schwächerer Ausprägung vor, dauert länger an und es fehlt ein klarer Bezug zum Auslöser.*’

decoding of the message conveyed is required. With regard to pictures, such mental processes become unnecessary.⁴

Memory. Visual texts are easier to remember than verbal texts. In so far as images can evoke strong associations for the readers and provoke intense emotions, pictures are more likely to be remembered than pieces of advertising copy. (cf. Stöckl 2004b: 32)

Attention value. Images attract much notice and may capture the attention of the audience. Pictures which occupy the foreground of or take a central position in an advertisement receive special attention of readers.

III.II.III. PRIME PURPOSES OF REALIZING PICTORIAL MODES IN ADVERTISING MEDIA (cf. Stöckl 2004: 114)

The realization of pictorial modes in advertisements serves a number of purposes. Some of the chief functions that images contained in advertisements fulfill include the following:

Attention value. As mentioned before, pictures have the ability to attract much notice. Because of their considerable instant appeal images are often remembered without great difficulty. Advertisements which have photographs as eye-catchers are more likely to catch the attention of a considerable number of readers therefore.

Complement. Pictorial modes can constitute complements of other semiotic modes. Images can introduce the recipient to the respective piece of advertising media and thus “lead the reader into the text” (Jamieson cited in Stöckl 2004b: 114). As a result, pictures “can quicken the reading of the associated text” (Jamieson cited in Stöckl 2004: 114).

Polysemantic. Pictures are open to a number of various valid interpretations and thus can be regarded as polysemantic or ambiguous.

⁴ ‘analoger Informationscharakter (Jamieson, 1985, 107), visueller Kode ist unmittelbar und natürlicher Kode, deshalb nah an der perzeptuellen Realität, daher keine Transformation/Umkodierung seitens des Rezipienten nötig’ (Jamieson, 1985, 40);” (Stöckl 2004: 113)

Considerable potential for connotation. In so far as images can carry numerous positive connotations, pictures have the ability to increase the value of the product promoted. Pictures which evoke pleasant associations for readers present a positive image of the respective merchandise and thus may exert a significant effect on the (buying behavior of) consumers.

III.III. LANGUAGE-IMAGE COMBINATIONS

The argumentation so far has briefly presented some of the major differences between modes and has given prime focus on the intriguing aspects of the language and pictorial system. Now the reader's attention shall be directed to characteristics of multimodal texts which are formed by an investigation of crucial elements contained in the linguistic as well as pictorial mode. While we have so far considered some distinctive characteristics of language and image by a contrast between both, we shall now shift the focus onto principal aspects shared by these two sign systems.

Most of the writings that involve language and image bear a particular relationship between the linguistic and pictorial systems implemented. In other words, both modes convey a similar meaning and thus share certain semantic properties. As it has already been mentioned the meaning expressed by an image may be rather ambiguous and therefore needs to be conveyed by another mode in addition. It follows that these sign systems overlap semantically to a certain degree in so far as the messages transmitted emerge from both semiotic modes. Furthermore, it can be claimed that while language contains pictorial elements, pictures illustrate linguistic aspects. For it is a fact that a piece of writing may summon up sudden mental images, i.e.: schemata, in the audience and that a picture can only be understood by readers on the condition that they have the ability to verbalize what they see. However, the linguistic system can also be pictorial with regard to typography, design and/or layout and not only by means of figurative or metaphoric language usage.

Regarding modern advertising media it can be observed that a considerable number of printed advertisements contain language and image(s) as well. As a result,

[t]he two core modes are semantically and formally integrated so that each mode strategically employs its range of sub-modes thus unfolding the specific semiotic potential of each mode and contributing to an overall communicative gestalt. (Stöckl 2004a: 19)

Although an advertisement may realize a linguistic and pictorial mode, i.e. a combination of language and image, both semiotic systems are perceived as a single gestalt by many readers. The motive behind such an understanding is that the modes used in advertising copy either communicate the same meaning or complement one another with regard to the messages conveyed by each of the sign systems.

The relationship between language and image in advertising media can be regarded from two different perspectives. (cf Stöckl 2004b: 120) Relevant questions which need to be addressed are:

- a) What are the chief purposes of the image in relation to the verbal text?
- b) What are the chief purposes of the verbal text in relation to the image?

Whereas (a) refers to the picture as a semiotic mode which, among others, complements, modifies, negates or contradicts the meaning of the linguistic mode, (b) refers to the verbal text as a complement of or dependant on the visual text. Verbal texts which constitute complements of visual texts are also termed “denotative Bildtexte” (Stöckl 2004b: 120). The term applies to language-image combinations in which the meaning of the verbal text complements that of the visual text, but can be understood without reference to the pictorial mode as well. Thus both modes are independent from one another. The meaning of the verbal text can be grasped by the audience without their interpretation on the visual text.

In contrast to denotative visual texts, “signifikative Bildtexte” (Stöckl 2004b: 121) refer to verbal texts which have a decisive effect on the audience’s interpretation on visual texts. Thus the linguistic mode constitutes no longer a mere complement of the pictorial mode but is dependent on the other. Whereas “denotative Bildtexte” apply to verbal texts which are independent on visual texts, “signifikante Bildtexte” refer to verbal texts which are dependent upon visual texts.

Bei der Dependenz [...] bestimmt der verbale Text die Deutung und Signifikation des Bildes seitens des Rezipienten. Er „steuert also die Interpretation des Bildes in suggestiver Weise“ (Nöth, 1985, 416). (Stöckl 2004: 121)

As a result, the verbal text introduces the reader to the visual text and creates a significant effect on his or her interpretation of the meaning conveyed by the respective image. Thus the reader's interpretation of the picture is governed by his or her interpretation of the advertising copy. Stöckl's investigation shows that "signifikante Bildtexte" occur more often in advertising media than "denotative Bildtexte".

In what follows readers shall be provided with brief analyses of various examples of advertisements containing language and image. Primary focus will be on the semantic relation between the linguistic and pictorial mode.

III.IV. LANGUAGE-IMAGE COMBINATIONS IN ADVERTISING MEDIA

There is a variety of advertisements including a linguistic as well as pictorial mode. Although language-image realizations must not be regarded as two separate semiotic modes which merely complement one another semantically, they can be understood by their reciprocal relationship. Thus a combination of both modes cannot be considered a mere combination of various semiotic elements but a symbiosis resulting in "textuelle[r] Gesamtheit" (Stöckl 2004: 111) In order to provide readers with revealing insight into the composition of "two-mode-texts", i.e. texts including two modes like language and image, we shall examine the relationship between linguistic and pictorial modes by reference to particular advertisements.

The advertisement for a type of mascara by Lancôme, for instance, contains language and image and conveys a message which emerges from a combination of these two modes. (Fig. 3.4.1) The image depicted mirrors what can be learnt from the verbal text.

Revolution:
Vibrating power for ultimate lash transformation.
Extends. Separates. Visibly Multiplies.

New
OSCILLATION
Vibrating. Infinite. Powermascara.

The first vibrating Powermascara by Lancôme:
7000 oscillations per minute.
Shop at Lancome-usa.com

Obviously, the verbal text deals with the major advantages consumers can gain from applying the mascara promoted. The advertisement gives its readers a brief outline of the practical and useful purposes of the respective beauty treatment by providing the audience with particular headwords. The verbal text contains short and concise sentences and phrases which inform the readers about the dramatic effects the mascara produces on eye lashes. Thus, the audience learns from the advertisement that the respective beauty product 'extends', 'separates' and 'multiplies' the eye lashes of the consumer. However, the key question about the nature of the relation between the verbal text and the image under consideration has remained unanswered yet. Language and picture share certain semantic properties in so far as the image displays what is mentioned in the text proper as the lashes of the woman depicted appear to be 'extended', 'separated' and 'visibly multiplied'. It follows that the image mirrors the verbal text or, in other words, involves linguistic elements of the text proper. For many of the words and expressions communicating the meaning of the photograph are mentioned in the advertisement. In contrast, the verbal text includes pictorial elements by means of figurative speech, on the one hand, and, on the other, by conjuring up certain schematic representations in the reader's mind. The adjectives 'vibrating' and 'oscillating' can be cited as representative examples of this figurative language use. Whereas the first conveys the meaning of quickly shaking movements, the latter refers to an act of swinging. Obviously, mascaras can neither swing nor vibrate. However, they can produce a similar effect on the lashes of a person for the right application of the respective make-up causes an *ultimate lash transformation* and leads to curved and voluminous eye lashes. It can be observed that the advertisement bears a direct relation between the verbal text and the image depicted.

A specific type of this language-image-combination would result if the verbal text contained language that was itself pictorial or figurative and established a semantic or formal link with the accompanying visual image. (Stöckl 2004a: 19)

There is no doubt that the two modes realized in the advertisement under consideration are semantically related to one another. In so far as the verbal text

includes pictorial elements and the image contains linguistic aspects, both semiotic systems are intertwined. Thus, an interpretation of the verbal text of the advertisement is simplified by the image shown and vice versa.

It follows that the advertisement under consideration illustrates mode mixing as well as mode overlapping. The first refers to language-image combinations expressed in a given text, i.e.: realizations of a linguistic and pictorial system, the latter refers to “[a] collapsing of [these] modes into one another” (Stöckl 2004a: 24). Such overlaps can be observed whenever the linguistic system is pictorial in itself by means of typography, design and/or layout and whenever language assumes power to summon up mental images. Furthermore, the term ‘mode overlapping’ refers to the linguistic aspects of images. For pictures are not only perceived visually but interpreted with regard to the recipients’ set of linguistic skills.⁵ (At this stage readers are referred to page 30.)

The analysis performed here has indicated that both semiotic systems realized in the advertisement must not be considered isolated from one another but interdependent. Given the fact that the image refers to the verbal text and vice versa, the meanings conveyed by these modes complement each other perfectly. Despite the fact that each sign system can be characterized by certain typical features, there is no doubt that some general principles underlie the various modes. These semiotic principles which apply to more than one sign system (simultaneously) will be dealt with in the following chapter. Beforehand readers of this paper shall be provided with another characteristic example drawn from modern advertising press demonstrating a realization of a linguistic as well as pictorial mode. Since the number of advertisements containing language and image is considerable, the relation between these two sign systems shall still be the subject of our examination.

An advertisement for a specific nail polish that aims at hindering people to bite their fingernails provides another fine example of a multimodal text realizing a linguistic as well as pictorial mode. (Fig. 3.4.2) Obviously, the picture depicted in the advertisement occupies the foreground while the verbal text recedes into the background. Given the fact that the image fills the largest space of the advertisement,

⁵ For a more detailed account of mode mixing and mode overlapping cf. Stöckl (2004a: 18 and 24)

the verbal text appears unprepossessing. As can be seen in the example under discussion, the piece of advertising copy addresses a very particular group of people, namely persons who suffer from a common disease of the nervous system: nail biting. The product advertised shall prevent people from chewing their nails, on the one hand, and help consumers to get long and healthy fingernails, on the other hand. The name of the respective nail polish 'stop'n grow' indicates the principal purpose the merchandise wants to accomplish. Thus, the meaning attributed to the brand name is clear. By stopping people from biting their fingernails, the nail polish enables nails to grow. What becomes obvious here is that the advertisement states a problem to which it offers an effective solution.

Reading and interpreting the advertisement beyond linguistics will also yield significant insight. In fact, the piece of advertising media includes two images, one of a person – probably a man because of the firm hand – carrying a shopping bag and one that is printed on the respective bag. Whereas what is displayed by the shopping bag constitutes the advertisement for the nail polish, the image of the man carrying this particular bag expresses a meaning in its own rights. One probable interpretation of the picture of the consumer is based on that people shall buy the nail polish promoted. By providing readers with a photograph of a buyer, the advertising company transmits a very clear message to its audience: *Go and buy Stop'n Grow!* Consumers shall probably imitate the (buying) behavior of the person depicted. However, given the fact that the image printed on the shopping bag is produced in such a way as to display human teeth where the person depicted holds the bag in order to carry it, makes a valid interpretation of the advertisement more difficult. Obviously, the piece of advertising media includes an image of a person holding a shopping bag that contains an advertisement for a particular nail polish. Thus, an image of a woman biting her fingernails becomes presented. However, at this stage it becomes obvious that the two images form one single gestalt. This overlap of the two pictorial texts, i.e. the two pictures under consideration, creates the impression that the advertisement consists of merely one image. As a result, only the collapsing of these two semiotic texts enables a valid interpretation of the second image, i.e. the picture printed on the shopping bag, and the accompanying verbal text.

The advertisement under consideration is produced in a way that makes an investigation of it rather difficult. In so far as the piece of advertising copy not only realizes two different modes, a linguistic as well as pictorial system, but further contains two overlapping variants of a pictorial semiotic system, an uncontroversial interpretation cannot be made without great difficulty. The collapsing of the two images needs to form an integral part of our linguistic analysis here since the meaning conveyed by the image and the verbal text printed on the shopping bag can only be deciphered in relation to the overall image of the hand carrying the bag. In other words, the picture displaying the respective nail polish as well as one part of a woman's body including her head can only be truly interpreted on the condition that an overlap of both pictorial systems is recognized. Both images bear a close semantic relation to one another and are intertwined.

It follows that the advertisement under consideration demonstrates a significant but complex relationship between language and image. Both modes, i.e. the linguistic and pictorial mode, refer especially to the image printed on the shopping bag and can be characterized by that they share certain semantic properties. The picture printed on the bag exhibits what is mentioned in the verbal text and the verbal text verbalizes what is displayed by the image. Thus, the linguistic as well as pictorial modes realized in the print on the carrier bag are intertwined and stand in dynamic relationship to one another. However, the image depicted on the respective bag also relates to the image of the hand in so far as both pictures overlap and refer to one another.

III.V. GENERAL SEMIOTIC PRINCIPLES OF MODES

As argued in section III.II.I., there are certain central principles underlying more than one semiotic system. Based on the analyses performed by Stöckl (2004) and Kress and van Leeuwen (2001), some of these principles shall be given prime focus and be explained in more detail in this chapter.

Segmentation. Each mode can be segmented into its several fundamental and dominant elements. A close examination of these various key aspects will reveal

crucial insight into the elaborated structure of the respective semiotic system and will make a correct interpretation of the meaning conveyed by the mode possible. Stöckl (2004a: 25) claims the following in this regard: "All modes need to signal their internal structure as keys to the retrieval of portions or layers of meaning." By "layers of meaning" Stöckl refers to the various nuances of meaning expressed by the respective mode. Thus, one needs to draw a basic distinction between denotative, connotative and associative meaning of a given mode. Whereas the term 'denotation' refers to the conceptual meaning attributed to signs, 'connotation' as well as 'association' deal with meanings attached to a given word. Thus, the connotative meaning is that which becomes assigned to a word by society and the associative meaning bears that which is attributed to a certain expression by the individual. (cf. Yule 2003)

Denotation, connotation and association. Different sign systems express different meanings, thus modes appear to carry various kinds of meaning. With regard to the several layers of meaning mentioned beforehand, general semiotic principles of modes can be formulated because most multimodal texts tend to give conceptual and associative meaning equal value. However, denotation may occupy the foreground whereas association may remain in the background of an interpretation of a multimodal text. In so far as language refers to clear concepts, it constitutes a mode which expresses a denotative meaning rather than an associative meaning. Image, on the other hand, can evoke particular associations but may carry denotations as well. Thus, pictorial modes differ from linguistic modes in their even distribution of denotative meaning and connotative or associative meaning. In contrast, music will trigger particular associations for its listeners and will convey a denotative meaning only to a minimal degree. With regard to advertising media it can be observed that advertisements containing language and image achieve an equal balance between denotation and association/connotation. For associations will be evoked by the respective image and denotations attached to the language used in verbal text.

Semantic relationship. Another basic principle underlying multimodal texts explains the fact that the modes realized in a given advertisement or any other medium share particular semantic properties. In other words, semiotic systems stand in a dynamic relationship to one another since the meanings conveyed by them complement each

other. This semantic relation between modes has already been shown in the analysis of language-image combinations in advertising media. (cf. p. 37 ff.) It has been claimed in this regard that images often mirror what is mentioned in the verbal text and that a piece of writing often involves pictorial elements as well. (cf. p. 29 ff.) However, it is not merely the linguistic and pictorial modes that bear a semantic relation to one another; it is also other semiotic systems that are semantically related.

As soon as two modes are combined they will automatically create *semantic ties*, which can be of a great variety. Meaning made in one mode may be repeated or paralleled in another, or it may be complemented, negated, contradicted or reinterpreted, etc. (Stöckl 2004a: 26)

Thus, the meanings expressed by the various modes realized in a given advertisement may refer to the same idea and convey similar or same messages. In other words, what is communicated by one mode in a piece of advertising copy may be conveyed by another semiotic system as well. (cf. 30 ff.) As a result, the message put across by the respective advertisement becomes reinforced and emerges from a combination of two or more modes. However, various modes need not necessarily assign the same meaning, but complement each other by carrying different shades of meaning. On the other hand, it might be the case that two modes reinforce mixed or even conflicting messages and communicate a double meaning as a result.

Semiotic relationship. Each mode is formed by various principal semiotic elements and can be interpreted according to the distinct signs borne in it. Since signs can appear in more than one possible way, we need to distinguish between icons, symbols and indexical signs. Whereas icons display physical reality and constitute “symbolic representations which are physically similar to the objects represented” (Yule 2003: 207), symbols are “arbitrarily standing for some meaning not otherwise connected to the signs”. (Stöckl 2004a: 26) In contrast, indexical signs indicate objects which are not recognized by logical but rather innovative thinking. The question arising now is why there is a need of such a distinction of signs for advancing a theory of multimodality. The answer is rather simple. Firstly, the three types of signs can be carried by each mode. In so far as semiotic systems demonstrate an ability to appear as icons, symbols or indexical signs, modes can convey different meanings by means of a variety of signs. However, modes might place one way of communicating meaning in the forefront and retreat another one in

the background. With regard to language-image combinations, Stöckl (2004b: 27) claims the following:

Language is a dominantly symbolic mode, whereas the image is predominantly iconic in nature, yet it may well act as symbol or index, while language may be used iconically or indexically.

It follows that images (contained in advertisements) can constitute icons, on the one hand, and symbols or indexical signs, on the other hand. As a result, pictures can depict physical reality, but can also express symbolic meaning. In contrast, the language used in a piece of advertising copy may be iconic or indexical rather than symbolic.

As the paper has demonstrated, striking parallels between modes can be drawn and certain analogies be suggested with regard to universal principles underlying semiotic systems. In order to perceive a given text accompanied by an image as a single gestalt and interpret the respective medium rightly, there is a need for readers to be aware of inter-modal relationships. As it has already been claimed, the various modes realized in a given medium of communication usually refer to one another and their meanings often complement or contradict each other as a result. Furthermore, it has been suggested that one key idea might be conveyed by more than one semiotic mode at a given time. (cf. the analysis of the advertisement for Lancôme on page 30) In other words, a same or very similar meaning may be communicated by the various semiotic systems realized. Although each of these modes has its defining characteristics on a semantic, semiotic as well as cognitive level, an understanding of inter-modal relationships proves indispensable for a qualitative (linguistic) analysis of multimodal texts.

With regard to inter-modal parallels Kress and van Leeuwen (2001: 77) mention two fundamental principles which underpin patterns of production and distribution of modes, namely 'provenance' and 'experiential meaning potential'. Whereas the first suggests obvious analogies with what has been mentioned in the context of schematic thinking and connotative meaning making in the paper, the latter can be considered somewhat similar to metaphorical language usage. As both terms will be

applied on repeated occasions in the paper, readers shall be provided with a definition of the expressions in question.

The linguistic phenomenon of provenance has close parallels to that of connotation for the respective term describes the process of placing signs in contexts which differ from those contexts in which the respective semiotic systems are usually set.

[The idea is that] signs may be 'imported' from one context (another era, social group, culture) into another, in order to signify the ideas and values associated with that other context by those who do the importing. (Kress and van Leeuwen 2001: 23)

Thus, it is the connotative or associative meaning rather than the denotative meaning of the imported sign which occupies the foreground of an interpretation of the semiotic system in question. The fact that non-literal meanings are attributed to and particular values associated with the context or domain out of which the respective sign is taken points to the conclusion that 'provenance signs' (Kress and van Leeuwen 2001: 73) hold strong emotional associations. As a result, the discourse of such semiotic modes is implicit and the connotations attached to them are not entirely obvious to the interpreter.

Provenance signs are often used in advertisements since the names of many of the products promoted imply strong associations. It appears that especially advertisements for perfumes contain provenance signs in so far as scents are often given a name which has certain associations for the respective manufacturers. Of course, each product has the ability to evoke particular associations for the consumers as well. With regard to provenance signs, however, it is the associative meaning(s) attributed to the context of the imported sign, e.g. associations for the name of a perfume, by the people who import the semiotic system, i.e. the people who give the scent its name. Thus, at the center of our discussion are not the consumer's associations for the product promoted but the associative meanings that have been attributed to the imported sign by the manufacturers.

The following examples of advertisements for perfumes serve to illustrate the realization of provenance signs in advertising media. What follows is a list of names of scents which appear to hold particular associations for the people who have

decided on the respective names. Each of the perfumes for women to be mentioned has been advertised in one of the following popular fashion magazines for women in November 2008: *Glamour*, *Elle* and *Lucky*.

1. Dolce & Gabbana “the one” (*Elle*) (Fig. 3.5.1)
2. Ralph Lauren “NOTORIOUS” (*Elle*) (Fig. 3.5.2)
3. Givenchy “VERY, IRRESISTIBLE” (*Lucky*) (Fig. 3.5.3)
4. Calvin Klein “SECRET OBSESSION” (*Lucky*) (Fig. 3.5.4)
5. Lancôme “MAGNIFIQUE” (*Lucky*) (Fig. 3.5.5)
6. Paris Hilton “Fairy Dust” (*Glamour*) (Fig. 3.1)
7. Jean Paul Gaultier “Madame” (*Glamour*) (Fig. 3.2)

All of the perfumes mentioned above carry a name that implies certain associations for the manufacturers. Connotative meanings can be attributed to the name of the scent and the perfume itself by the manufacturers as well as by the buyers. With regard to provenance, however, it is the manufacturer’s associations for the name of the respective scent which is in the foreground of our analysis here. There is no doubt that we do not have the ability to establish the real motives which have actually inspired the respective manufacturers to give the perfumes their particular names. However, we are in a position to offer sensible suggestions concerning the associations triggered for the manufacturer(s) by the name of the product.

When taking the names of the perfumes mentioned above under consideration, it becomes obvious that many of the scents carry a name that constitutes an adjective which describes the character of a woman or is associated with the nature of a female person at least. *Notorious*, *irresistible* and *magnifique* ‘magnificent’ provide representative examples of this observation. Thus it is, with the exception of the new scent by Paris Hilton, that the perfumes mentioned bear a name showing a relation to some characteristics associated with women. Undoubtedly, some of the adjectives in question can also describe the nature of men in so far as men may look *magnificent* or be *irresistible* as well. However, the fact that it is perfumes for women that are advertised leads to the conclusion that the names carried by the respective scents demonstrate a direct relationship to women. Furthermore, each of the advertisements in question features a woman and displays a photographic portrait of a famous

actress, singer or model. Thus it is the photographs of, among others, Anne Hathaway, Eva Mendes and Gisele Bündchen that appear in the respective advertisements. As a result, it can be said that Anne Hathaway's magnificent look is in direct competition with Liv Tyler's irresistible nature; and while Gisele Bündchen portrays "the one" and Laetitia Casta appears as notorious woman, Eva Mendes has become secretly obsessed through the use of the respective perfume. It follows that each of the perfumes under consideration has been given a name that allows certain assumptions about how women might be perceived by the people who have decided on the particular names. Thus it appears that while the new fragrance by Givenchy reminds those persons of a very irresistible woman, the scent by Ralph Lauren evokes associations with a rather notorious woman.

As each of the advertisements under consideration consists of a verbal text and an image, the interdependency of the linguistic and pictorial mode realized in them shall become yet again the subject of our investigation here. As it has already been claimed, the advertisements in question include photographs of more or less famous persons. It is the pictures of popular singers, actresses and models that constitute a significant part of the advertisements. Each of these women succeeds in the attempt to portray what the name of the respective fragrance desires to express or what has been associated with the name by the manufacturers. Therefore, Laetitia Casta looks notorious, Gisele Bündchen leaves the impression that she is the one and Liv Tyler proves to be irresistible. Undoubtedly, such interpretations on the advertisements under consideration are rather based on extra-linguistic features and various opinions on what is displayed by the respective images can be entertained. In so far as the meanings communicated by pictorial modes are often far away from being clear and precise, images are open to a large variety of reasonable interpretations. Since distinct conceptions of *notorious* or *very irresistible* are possible, divergent views about what is expressed by the actress, singer or model photographed can be expounded. Despite the various possible connotations that can be attached to the words *notorious*, *very irresistible* or *magnifique* 'magnificent', the images contained in the advertisements by Ralph Lauren, Givenchy and Lancôme still appear to convey impressions as to common associations with notorious, very irresistible or magnificent women. Taking the advertisement for the new scent by Ralph Lauren under serious consideration, it becomes obvious that not only language and image

constitute effective modes realized in the announcement, but that it is also color which occupies a dominant role. In other words, color can be regarded as another mode which communicates the meaning of *notorious*. In summary, the advertisement under consideration includes three semiotic modes bearing a semantic relation to one another: language, image and color.

In order to be able to define the significant role of color with regard to the advertisement by Ralph Lauren, we need to reach an agreement on a description of the term *notorious* first. According to the Macmillan English Dictionary (2002: 967) the adjective applies to people who are “famous for something bad”. “[A] *notorious criminal*” is provided as a characteristic example in this regard. It follows that *notorious* can constitute a modifier of a noun like *woman*. Following the definition offered by the Macmillan dictionary, a notorious woman is a woman that is known for being bad in some way. Whether *bad* refers to an engagement in illegal activities or simply to the disreputable appearance of the respective woman remains open to a variety of interpretations, however. In which sense and to what degree the woman depicted in the advertisement is considered being bad differs from reader to reader. Despite the various opinions of readers on the moral evils of the woman portrayed, Laetitia Casta appears notorious and bad somehow. It is her facial expressions which leaves an impression as to her disrepute. Furthermore, since it is a black-and-white photograph of the famous actress and model, the advertisement does not contain any bright and vibrant colors. The black and white can be regarded as representing the ongoing struggle between the forces of good and the forces of evil. Whereas white is strongly connoted with innocence, black is rather associated with the dark(er) sides of life. On the assumption that color constitutes a mode of the advertisement which bears and communicates a particular meaning, it can be suggested that the colors black and white convey impressions as to the notorious appearance of the woman. It appears that the black color refers to the bad nature of her while the white represents her as a woman like any other. Thus it is despite the readers’ various interpretations on Laetitia Casta’s acting technique for portraying a notorious woman that the advertisement creates an image of a woman with a disreputable appearance. The semiotic mode of color conveys the meaning of a notorious woman and is therefore semantically related to the advertising copy. In other words, language and

color reinforce each other semantically in so far as both semiotic modes express the same idea.

Color, as a sign system, has the ability to carry a meaning that can be assigned to a variety of discourses. With regard to the semantic properties of this particular semiotic mode, Kress and van Leeuwen (2001: 25) claim the following:

Colour – this particular selection of colours and opposition of colours, always clear, saturated, sharply articulated – acts as the carrier of discourses about forms of living, about dispositions of human lives [...]

On the assumption that a given color or a variation of certain colors can be considered a semiotic mode carrying discourses “about dispositions of human lives” (Kress and van Leeuwen 2001: 25), the black-and-white image contained in the advertisement for Ralph Lauren can be regarded as representing the disreputable appearance of the woman depicted. In other words, it is within the power of color to express that with which notorious women are usually connoted.

Readers have now been introduced to another semiotic mode often realized in advertising media, namely that of color. The argumentation so far has dealt with the ability of color to refer to discourses about different ways of living as well as human nature. By taking the advertisement for the new scent by Ralph Lauren into closer consideration, the significant role of color as an effective semiotic mode has been defined and general principles underlying provenance signs explained. For reasons of space, however, comprehensive analyses of the advertisements for the other perfumes mentioned beforehand shall not be performed. Instead it is the second fundamental principle established by Kress and van Leeuwen (2001) which shall now be brought into primary focus.

Whereas the phenomenon of provenance communicates an idea similar to that of connotation, the second semiotic principle formulated by Kress and van Leeuwen (2001) applies to metaphorical concepts of sign systems rather than to associative meanings attributed to semiotic modes. Thus, the term ‘experiential meaning potential’ does not refer to the provenance of particular signs, i.e. the context out of which these signs are taken, but describes our (sensory) experiences with the

respective semiotic modes. As a result, sign systems may not only carry a meaning being based on an understanding of where they derive from but rather on our experiences with them. In their work, Kress and van Leeuwen (2001) mention the example of the word *soft* with regard to the 'experiential meaning potential' of signs. As *soft* constitutes a common expression in advertising copy, we shall take the same example here. The meaning communicated by the lexical item under consideration refers to our physical experiences with objects and subjects. Thus, we use the word *soft* whenever we experience a 'material quality' (Kress and van Leeuwen 2001: 75) as soft. 'Soft texture', 'soft skin' and 'soft tomatoes' can be considered representative examples of the common usage of the word in question. By touching a piece of texture, the skin of a person or a tomato we are able to describe these objects as soft. Thus, it is through our tactile organs that we experience these things physically and call them soft. Nonetheless, the adjective under consideration not only applies to material qualities like the ones mentioned beforehand, but its meaning can also refer to the 'quality of sounds, of colours and so on'. (Kress and van Leeuwen 2001: 75) As a result, a TV commercial may feature a soft melody and/or a product advertised in a given magazine may be presented in different soft colors such as pale green or pastel pink.

The idea of a metaphorical use of semiotic modes can be developed still further. If taking the adjective *soft* as an example again, it will soon become obvious that we may also describe a particular person or a specific culture as soft.

From the experience of softness a wide field of potential meanings and cultural values can be derived, to be narrowed down by the specific contexts in which softness is used as a signifier. Softness can mean 'comfort' and 'sensuality' and 'gentleness', but also 'yielding-ness', 'weakness', 'lack of discipline' and 'indulgence' [...] (Kress and van Leeuwen 2001: 75)

It follows that we are able to infer a metaphorical meaning of a given semiotic mode from our sensual experiences with material qualities. In so far as we get the meaning of the lexical item *soft* by touching objects or subjects to which the adjective in question applies, we acquire an understanding of the respective word through a physical experience with that which we call soft. By extending this knowledge we are in a position to attribute another meaning to the respective lexeme. Thus, the word *soft* not only relates to soft materials but can also describe a person's character or

the value system of a particular culture. As a result, the adjective under consideration applies to a number of non-material qualities such as music, character, color and attitude. In so far as many different things can be called soft, experiential meaning potentials are multimedial.

Now that an adequate description of the terms 'provenance' and 'experiential meaning potential' has been offered and particular fundamental principles behind semiotics explained, we shall focus upon the question of how various kinds of discourses can be expressed in various modes.

III.VI. THE EXPRESSION OF DISCOURSE IN SEMIOTIC MODES

The most effective method for affording valuable insight as to what discourses are carried by which semiotic modes (in advertising media) appears to be one that involves systematic analyses of sample advertisements. Thus it is with the example of one advertisement that the question of how certain sign systems express more than one discourse is answered. The advertisement to be rather closely investigated with regard to the discourses carried by it constitutes one for the famous fashion label "Tommy Hilfiger". (Fig. 3.6.1) The advertisement under consideration was published in the year 2002 and distinguishes itself by that the pictorial mode occupies the foreground while the linguistic mode remains in the background. Obviously, the advertising copy is restricted to the mention of the name of the fashion company "Tommy Hilfiger". The pictorial mode realized in the advertisement includes the logo of the respective fashion label as well as a photograph of a little boy who holds a fowl in his hands.

It is the following modes that are realized in the advertisement under consideration: image, color, layout and writing, if the latter only to a minimal degree. The advertisement serves the principal purpose of persuading people consciously as well as subconsciously to purchase the clothes designed by Tommy Hilfiger. Apparently, readers of the advertisement are demanded to place high value on the fashion introduced by the respective company. Since the clothes made by Hilfiger represent Americaness, they enable its wearers to establish social identity with the USA. Thus

considerable emphasis is placed on the fact that it is possible for fashion to reflect on a person's geographic and sociological background. The idea of claiming social identity as well as solidarity with the people of America is expressed through the discourse of nationalism carried by the advertisement under consideration. The question of in what respects the advertisement expresses this discourse shall be answered in the following. The advertisement involves a number of principal elements which serve as reliable indication of the text claiming solidarity with American people. With reference to some of these crucial elements readers shall be offered revealing, if brief, insight into the principles underlying the relationship between the discourse of nationalism and the semiotic modes realized in the advertisement.

The discourse of nationalism is expressed fully in the modes of color and image. Firstly, it is the colors of the company's logo which bear a significant relation to the cultural and political system of the USA as all three colors contained in the logo for Tommy Hilfiger are the colors of the American flag. That this strong color resemblance between the respective logo and the American flag is not a mere coincidence can be reasoned from the fact that the fashion company is an American one which was established in New York City. The initial aim pursued by Tommy Hilfiger was to provide the people of America, especially the citizens of New York, with fashionable but casual designer clothes. This distinguishes Tommy Hilfiger from other labels with regard to style and comfort. It has been only after the company's worldwide expansion that the European market has been captured by Tommy Hilfiger as well. In its earlier years the fashion house conducted business affairs only on the home market sectors and the clothes designed by Tommy Hilfiger were only available for the national population, i.e. the American civilization. With the growth of the business the respective designer fashion has been introduced in many parts of the world and has attracted a large number of people in consequence. Despite the global expansion of the company, Tommy Hilfiger's clothes still represent Americaness and hold a set of cultural values. (http://www.fragrancex.com/products/_bid_Tommy--Hilfiger-am-cid_perfume-am-lid_T__brand_history.html, October 12, 2009)

A careful examination of the advertisement under consideration will reveal then that the fashion designed by Tommy Hilfiger can actually be traced back to the American roots of the company. On a closer investigation, it can be observed that the advertisement bears a marked color resemblance between the pullover worn by the boy and the logo of the company and the American flag. The fact that the pullover designed by Tommy Hilfiger, the company's logo as well as the American flag share the same colors, i.e. blue, white and red, can be regarded as an indication of the advertisement's expression of Americaness. It is further the design of the pullover which reminds strongly of the American flag. In so far as some parts of the respective piece of clothing show white stars on a blue background, a certain resemblance to the stars and stripes depicted on the American flag can be seen.

As a result, it is by the semiotic modes of color and image that the advertisement expresses a discourse of Americaness and nationalism. Both images, i.e.: the photograph of the boy and the logo of the designer label, include the colors of the American flag. In addition to this color resemblance, the pullover worn by the little boy also shows white stars on a blue background. This similarity can be taken as another reliable indication of the advertisement claiming social and/or cultural identity with the American nation. It is because of these similarities that the advertisement under consideration can be interpreted as a carrier of the discourse of nationalism and Americaness as a result.

Besides "nationalism" it is "rural nature" that can be regarded as another type of discourse realized in the advertisement. This discourse is expressed in the pictorial mode rather than in the mode of color, however. Assumptions about the advertisement presenting an image of rural life are based on a critical analysis of the boy's portrait. One reasonable interpretation of the photograph of the boy then is to say that he enjoys a happy life on the countryside. Most questions about time remain unanswered though. In so far as we are not in a position to give any information about when exactly the photo of the boy was taken or how long he had been living a rural life, our analysis of the advertisement excludes a temporal dimension. Furthermore, we do not have complete knowledge about the location of the boy as we lack the ability to say in which country or town the boy actually is. As a matter of fact, there appears to be even a lack of certainty that the photo was taken in America.

Thus conclusions about time and place drawn from the respective image have to be regarded as deductions rather than facts. (cf. p. 33)

The argumentation so far has dealt with aspects that are beyond the reader's knowledge of the respective picture; in the following the focus will be placed upon those pictorial elements which supply the audience with valuable information about the temporal and spatial dimension of the photograph in question. Pictorial elements which let readers of the advertisement assume that the image under consideration depicts rural life include the following: a sweep of lawn, a white fence, some chicken and a few hills. A boy holding a fowl in his hands occupies the foreground of the picture. In contrast, the other chicken, the white fence and the hills portrayed are in the background of the image. In what respect this sequence of pictorial elements is considered relevant to an analysis of the multimodal aspects of the advertisement in question will soon become obvious. Before particular focus is given to the "visual emphasis" placed on certain elements contained in the image of the boy and the natural landscape, the reader's attention shall be drawn to the semiotic mode of color realized in the advertisement. The predominant colors of the photograph include various nuances of green, white, red, brown and blue, if the latter only to a slight degree. The use of various natural colors like the ones that have just been mentioned can be regarded as an indication as to how the pictorial mode realized in the advertisement carries the discourse of "rural nature". In so far as these natural colors can be considered as representing natural life, the respective semiotic mode has the ability to realize discourses of nature as well as rural life. Earthen colors and various shades of green build up an image of some natural landscape, as a result.

After due consideration, it becomes apparent that the picture of the boy with the fowl in his hands can also be interpreted as representing a child communing with nature. An investigation of the advertisement with regard to the arrangement of the pictorial elements included in the image of the boy and the natural landscape will then reveal the following insight. The fact that it is the image of the boy which is positioned centrally and thus is given "visual emphasis", points to the conclusion that the advertisement not only portrays a natural landscape but a life in harmony with nature. Thus it is a love of nature and not nature alone which is expressed through the entire visual image. It follows that the spatial position of an image and that of its pictorial

elements occupies a crucial role in any examination of the particular relationship between the linguistic and pictorial modes, between various pictorial modes as well as between pictorial elements contained in one single respective mode. In so far as the advertisement under consideration includes a minimum of verbal text, it is the relationship between the individual (pictorial) components of the image of the boy and the landscape that shall be explored. Whereas the preceding investigation of the advertisements' realization of a discourse of nationalism has shown the significant (semantic) relation between the picture of the boy and the visual text of the company's logo, the examination will now focus upon the relationship between the pictorial modes contained in the single image of the boy and the natural landscape. As it has already been mentioned, it appears that increased emphasis is placed on the image of the boy rather than on the natural landscape. This assumption can be made for two reasons. Firstly, it is because of the central position of the image of the boy that some "visual emphasis" on the respective picture can be suggested. Secondly, it is the fact that all the other pictorial elements contained in the entire image are blurred. Obviously, the lawn, the white fence, the chicken, the hills, etc. constitute a fuzzy photograph which, as a result, appears to be out of focus. Therefore, it seems plausible to argue that the boy occupies the foreground of the picture. In so far as it is the boy and not the natural landscape which is given increased "visual emphasis", the assumption that it is human life in harmony with nature and not nature only that is expressed through the pictorial mode under consideration appears reasonable as well.

As the term "visual emphasis" has been used several times in the analysis offered, special attention shall be devoted to its explanation and a satisfactory definition provided. As the analysis given above has shown, the spatial arrangement of images and/or the pictorial elements contained in them performs a fundamental role in examining inter-modal relationships or relationships between individual elements of a given semiotic mode. Thus the sequence in which several images are depicted in an advertisement is of the same prime importance (to any analysis to be performed with regard to a theory of multimodality) as the sequence which the individual elements of a given pictorial mode actually follow.

Die Position des Bildes ist ausschlaggebend für die Art der Rezeption des Bildes selbst und die rhetorische Verknüpfung von Bild und Text. (Stöckl 2004: 140)

Thus the spatial position of a given image in an advertisement contributes to the way the respective piece of writing is perceived by the audience. In view of the fact that readers show a general tendency to take immediate notice of larger pictures and/or pictures which occupy a central position in an advertisement, it can be argued that the size of images as well as their particular position in a piece of advertising media often occupy a crucial role in the examination of the inter-modal relationship between language and image. However, it is not only the relationship between a linguistic and pictorial mode that can be explored with reference to some “visual emphasis” placed on the respective image(s); it also concerns the relation between the individual pictorial elements contained in visual texts. Since certain pictorial elements of images might be given considerable emphasis, any semiotic as well as semantic analysis needs to take account of the meaning potential realized through this “visual emphasis”. As a result, the following adequate definition of the term “visual emphasis” can be offered:

[Unter] ‘**visual emphasis**’ [...] versteht man die Hervorhebung einzelner Komponenten des Gesamtkommunikats oder des Bildes durch ihre räumliche Positionierung. Befinden sich Bildelemente im optischen Zentrum des Kommunikats [...] so spricht man vom ‘visual emphasis’. Auch dürfte die Größe des Bildformats bei der Etablierung des ‘visual emphasis’-Effekts eine Rolle spielen. (Stöckl 2004b: 140)

Stöckl’s comprehensive explanation of the term “visual emphasis” refers to language-image combinations rather than to mere visual texts. Thus his investigations reveal remarkable insight about the relation between linguistic and pictorial modes in advertisements. As the study of the advertisement for Tommy Hilfiger has demonstrated, it is also the pictorial elements of a single image which can bear a significant relation to one another. Even though this relationship might be of more interest to a semiotic analyst rather than to a theorist of multimodality, an examination of it might be considered worthwhile nonetheless. Since such a study of the relationship between the pictorial elements of images may enrich the reader’s understanding of a given advertisement, a sample analysis has been provided with reference to the advertisement for Tommy Hilfiger.

III.VII. SUMMARY OF MULTIMODAL THEORY

So far the paper has given central focus to the exploration of semantic relationships between linguistic- and pictorial modes. Language-image combinations included in advertising media have been at the center of the analyses performed and have formed the basis of our multimodal approach to the language of advertising. As a result, advertisements have been investigated with regard to two linguistic modules at least. On the one hand, a semantic analysis has been performed and particular interest shown in the expression of discourse in semiotic modes. Furthermore, the essential need of a pragmatic understanding of advertisements has been addressed and the insufficiency of attributing mere abstract meaning to advertising texts demonstrated. On the other hand, advertisements have been regarded as texts often realizing more than one mode. Thus, the modes of language, image and color have been referred to in the sample analyses of the respective advertisements. As a result, the following two linguistic modules have provided the basis for the study at hand: semantics and texts. The paper has provided account of the composition of advertisements by a combination of linguistic texts and pictorial texts and has worked on the basic assumption that readers often perceive two-mode advertisements as single gestalts rather than as texts consisting of two different texts.

In what follows we shall take another linguistic module which often forms the basis of a semantic examination of texts into detailed consideration, namely the lexicon of advertising copy. Thus, the focus of attention will be shifted from the inter-module relationship between text structures and semantics of advertisements to semantics and syntax. In other words, considerable interest will be expressed in analyses of advertising copy only and no longer in combinations of linguistic- and pictorial texts contained in advertising media. The lexicon of advertising media with regard to word-formation processes underlying the creative language use of copywriters will therefore be the center of attention in the next chapter. After a brief introduction to general aspects of word-formation the role of unorthodox language use in advertising copy shall be defined.

IV THE ROLE OF WORD-FORMATION IN ADVERTISING MEDIA

IV.I. A BRIEF INTRODUCTION TO WORD-FORMATION

Nowadays, the number of communication media is large than never before, and many of the former methods of relaying messages have been replaced, modernized or adapted to the twenty-first century by humans. It appears that many modern individuals prefer writing e-mails to drafting letters and/or making hotel reservations via the internet to making them at some travel agency. In the course of human development plenty of new diverse opportunities for entering into communicative situations have arisen. The internet, of course, constitutes one of these innovative communication media as it can be regarded one of the most effective means of communication allowing people from different countries to communicate easily with one another.

Obviously, the social and intellectual development of humans stimulates a development of the repertoire of communication media. The history of mankind has a lasting impact on the lives of the individuals; yet traces of historical development are left on human language usage, too. People develop further constantly and, as a result, so does their language. Human life undergoes consistent changes to which linguistic usage is not immune, too. People conduct differently than they did years, months, days and even some minutes before. Since human living conditions are subject to, among others, cultural, environmental, political as well as social changes, people's repertoire of linguistic choices expands gradually. In other words, a change of living conditions often forces a change of language. It is because of the essential need of naming and defining new (mental) concepts and of making explicit references to some brand-new element in the world, that word-formation processes occupy a dominant role in further developing the human linguistic system. The number of such word-formation processes is great and people employ various efficient methods for making references to innovative elements and concepts of the world. People coin, alter and blend lexical items of their mother tongue or borrow particular lexemes from foreign languages; pyjama, gesundheit and karaoke can be

cited as representative examples of loanwords borrowed from the Indish, German and Japanese culture.

Word-formation processes like the ones just mentioned shape human language (use) to a great extent in so far as they enable people to designate for elements of some piece of extra-linguistic reality. There is no doubt that a change in extra-linguistic reality causes a change in the lexicon as well. Since the lexicon, i.e.: all the linguistic designations for mental concepts, needs to adapt to changes of reality, the range of words and phrases has to be constantly extended. Naming as one of the major functions of word-formation will be taken into adequate consideration in the following chapter.

People do not merely change their language in order to be able to make explicit references to continuously occurring innovations in society that can be of, among others, technical, cultural or educational nature. There is no doubt that linguistic inventiveness occupies a crucial role in art, music and, of course, advertising as well. Creativity of thought and originality of language use can prove a decisive factor for the success of a piece of art, music or advertising copy. The innovative (and often persuasive) use of particular expressions in a given advertisement can have a marked effect on the respective company's achievement in influencing consumers' buying behavior. Linguistic choices of copywriters serve the purpose of changing the mental disposition of the reader of an advertisement in so far as the audience shall become persuaded to buy a specific product of a particular brand. Undoubtedly, linguistic creativity can assist in drawing one's attention to a given advertisement and, hence, to a product promoted.

In what follows the paper aims at providing readers with intriguing insight into some of the word-formation processes taking place in the language of advertising. Principal focus will be given on compound formation and affixation. At the same time some word-formation processes that appear to play a minor role in the field of advertising will be briefly discussed as well. Therefore, neologism and nonce-formation as well as blending and clipping will also be included in our analysis of advertising language. Before lexical deviation with reference to advertising media becomes the subject of

our study, we shall take some general aspects of “word-formation” into careful consideration.

IV.II. PRINCIPAL ASPECTS OF WORD-FORMATION

Word-formation is that branch of the science of language which studies the patterns on which a language forms new lexical units, i.e. words (Marchand 1969: 3)

In order to satisfy the demand of a change in extra-linguistic reality, people need to create new lexical items. These lexemes serve the purpose of being designations for some particular element in the world, and perform the main function of word-formation, namely naming. In other words, these new lexical items become invented in order to give names to novel elements of extra-linguistic reality. However, a change of the lexicon need not merely be because of a change of reality. In so far as the creation of new lexemes can also be caused by public demand for the replacement of already existing lexical items, word-formation not only comes into play whenever recent concepts of the world shall be given a name. For instance, lexical items such as *freedom fries* or *go-box* have been created in order to replace the rather outdated expressions *French fries* and *doggie-bag* for various reasons. Thus it is either a change in reality or one of linguistic conventions that may effect a change in the lexicon.

There are an infinite number of currently created lexical items whose meanings nevertheless are immediately grasped by people. In so far as many new lexemes are formed by a combination of two already existing words, the meaning conveyed by the new lexical item can be understood without great difficulty. The following expressions have been found in advertising media and can be taken as typical examples: *high-powered*, *fine-tuned*, *test-drive* (Fig. 4.2.1), *mouth-happy* (Fig. 4.2.2) and *stress-releasing engine*” (Fig. 4.2.3). The linguistic processes underlying such word-formations will be taken into careful consideration in the following chapters. The focus of attention shall be now on the semantic meanings communicated by the lexemes mentioned above. On consideration, the instances illustrate that the meanings of the respective lexical items can be derived from the meanings borne in their individual

constituents. Thus it is that one can assign a true meaning to the expression *test-drive* by simply referring to the correct meaning of the separate constituents ‘test’ and ‘drive’. Obviously, the meaning of the other lexemes mentioned above can be derived in the same way. It follows that *high-powered* conveys a meaning derived from that of its constituents ‘high’ and ‘powered’, *fine-tuned* from that of ‘fine’ and ‘tuned’ and *mouth-happy* from that of ‘mouth’ and ‘happy’. Undoubtedly, one needs to attribute a correct pragmatic meaning to the lexical items under consideration as well. The understanding of the abstract meaning of each of the constituents of the respective lexemes proves to be insufficient to grasp the exact meaning of the whole word-formation. Lexical items whose meanings are derived from the meanings of their individual constituents are defined by the term “motivated lexemes”.

Another primary function of word-formation is the one of recategorisation. It serves the syntactic purpose of converting lexical items into nominal, adjectival or verbal forms. Such processes are therefore called nominalization, adjectivalization or verbalization. The following lexemes can be taken as representative examples of the above-mentioned word-formation processes.

8. Give your mood a boost with JOHNSON'S **Melt Away Stress daily moisturizer** [...]. (Fig. 4.2.4)
9. To discover this feeling, go to www.johnsonsforyou.com and take the **Melt Away Stress Challenge**. Go ahead, **let stress melt away**. (Fig. 4.2.4)
10. **Great Lengths Hair Extension Services** available only at certified salons [...]. (Fig. 4.2.5)
11. Powerful multi-symptom cold relief so you can **power** through your day. (Fig. 4.2.6)
12. The album features collaborations with **award-winning** producers like Mark Ronson, Pharrell, Lamont Dozier, and Cee-Lo. (Fig. 4.2.7)
13. Introducing the **Fits You Perfectly** bra. (Fig. 4.2.8)
14. Introducing the soft, **tag-free Body Caress** bra. (Fig. 4.2.8)
15. Introducing the **three-way adjustable Body Touch** bra. (Fig. 4.2.8)
16. Revlon **ColorStay** Mineral Lipglaze (Fig. 4.2.9)
17. Ten deluxe samples of Sephora's bestselling fragrances, a sleek purse-size atomizer that's perfect for **touch-ups** [...]. (Fig. 4.2.10)

18. The long **wear** you love. The way you love to **wear** it. (Fig. 4.2.11)
19. Calm your cravings and **whiten** your smile with new Nicorette White Ice Mint gum. (Fig. 4.2.12)
20. The stop smoking gum with a cool **minty** flavor [...]. (Fig. 4.2.12)
21. VitaminShampoo is [...] **enriched** with nutrients, minerals, proteins, and essential oils [...]. VitaminShampoo is your hair's daily dose of vitamin and antioxidant **enrichment**. (Fig. 4.2.13)
22. Feel a seductively addicting tingling effect as active amplifiers instantly **plump** lips for a visibly fuller pout. Concentrated droplets of shine magnify **plumping** effect for the most voluptuous lips ever. (Fig. 4.2.14)
23. Ever wish you could **photo-shop** your face on those less than perfect days? (Fig. 4.2.15)
24. Detoxify: the 4-in-1 **cleanser** [...] **cleans** away impurities. (Fig. 4.2.16)
25. Over 60% longer lasting results and the #1 most effective **straightener** [...]. Steam your way **straight** to shine! (Fig. 4.2.17)
26. ALMAY. **bright** eyes. Our formulas feature a unique natural complex specifically designed to **brighten** and illuminate your eyes. (Fig. 4.2.18)
27. Our vast experience in providing cooking solutions around the globe has helped us **perfect** a baffle filter with the patented "Cut and Chop" technology. (Fig. 4.2.19)
28. You can't **bottle** the thrill of seeing your first dolphin in the wild. What will your message in a **bottle** be? (Fig. 4.2.20 and Fig. 4.2.21)
29. **Rollback** '92! Doral **rolls back** prices* (Fig. 4.2.22)

The examples cited above illustrate some syntactic conversion and provide instances of nominalization, adjectivalization or verbalization. Those lexical items, which have been converted into nominal, adjectival or verbal form, are printed in bold. After careful consideration, it becomes obvious that converted lexemes nevertheless fulfill the function of naming. Processes of syntactic conversion have lexical items as results, and lexemes always serve the purpose of naming. Therefore, it is not that lexical items perform either the function of naming or recategorisation, but that it is one function dominating the other. It follows that lexemes always perform the naming function but may serve the purpose of recategorisation in addition. In other words, in

contrast to the recategorisation function, the naming function is always present in the lexicon.

IV.III. STRUCTURAL DESCRIPTION OF WORD-FORMATION

With regard to motivated lexical items the respective constituents bear the following relation to one another: one constituent constitutes the determinatum, i.e. the head of the syntactic construction, the other constituent acts as the determinant, i.e. the modifier of the head. With reference to the examples cited above, the following determinata and determinants can be mentioned.

<i>determinant</i>	<i>determinatum</i>
go	box
test	drive
mouth	happy
whit	en
mint	y
plump	ing
photo	shop
cleans	er

Such a distinction between determinatum and determinant is covered by the term “syntagma” and refers to most motivated lexical items. (cf. Marchand 1969 and Bally 1944) However, a number of lexemes apply to a ternary rather than binary principle for they lack the typical internal hierarchical structure dt/dm. The following combinations provide instances of non-binary constituent structures. (cf. Bauer 1983: 206-207)

- 33.the Melt Away Stress moisturizer
- 34.the Melt Away Stress challenge
- 35.the Great Lengths Hair extension
- 36.the Fits You Perfectly bra
- 37.a six-air-bag system

38. an air-guitar-worthy '80s rocker aesthetic
39. all-over-body moisturizer
40. pick-me-up
41. Jerk-my-head-around roller coasters
42. flippy-spinny-yank-my-neck rides
43. the fine-line-fighting ingredients
44. her glamour-with-an-edge style
45. pay-per-click campaign management
46. state-of-the-art resources
47. our one-course-per-month format
48. on-trend ready-to-wear pieces

The number of lexical items that have to be analyzed as ternary is rather low however; most word-formation syntagmas are binary. The determinata and determinants taken as examples beforehand lead to the assumption that determinants constitute specifications of the heads of combinations. Thus, a *go-box* is a box to go, a *photo-shop* is a particular type of shop and *to test-drive* means to drive something in order to test (the quality) of what is driven. It can be observed that both the determiner and the determinant of the respective combinations are semantically related to one another. A considerable number of word combinations cannot be analyzed in detail with mere regard to the semantic properties shared by the individual constituents, however. The lexical item *spaceship* shall be taken into closer consideration in this regard. Whereas *ship* constitutes the determinatum, *space* can be regarded as the determinant of the combination in question. Thus, the first constituent, i.e. the determinant or specification, modifies the second constituent, i.e. the determinatum or head of the combination. With reference to our example it is *space* which specifies *ship*. A spaceship does not refer to a typical ship, i.e. a very big boat, but means a vehicle that allows one to travel into space, however. Therefore, an analysis of a compound formation like *spaceship* with mere reference to the semantic relationship borne in the respective constituents would be insufficient to provide an accurate account of the word-formation processes which the lexical items under consideration have undergone. As a result, one of the goals of word-formation theory is to show the ways in which the determinant or modifier specifies the determinatum or head of a word combination.

Obviously, such a specification of the head of a combination can be of different kinds. With regard to the two main functions of word-formation processes, i.e. naming and recategorisation, word combinations can be regarded from a purely semantic or syntactic-semantic perspective. Based on the fundamental assumptions that have been made on word formation so far, it can be further claimed that the labeling function relates descriptions of combinations to a purely semantic category. In contrast, recategorisation serves the function of syntactic-semantic descriptions of word combinations in so far as the underlying word-formation processes are related to sentence structures and their respective syntactic properties. Thus, the function of recategorisation refers to agent/patient or subject/object relationships as well as to predicative, adjectival or nominal forms in sentence structures. With reference to the examples provided on page 61, the lexical items *cleanser*, *whiten*, *minty* and *plumping* can be analyzed with regard to their recategorisation function. In what follows readers are provided with further information on the recategorisations of the lexemes in question.

cleans-er	something which cleanses → cleans-er; nominal form “cleanser” derived from the verbal form “cleanse”; syntactic conversion of the verbal form
whit-en	to make something white → whit-en; verbal form “whiten” derived from the adjectival form “white”; syntactic conversion of the adjectival form
mint-y	something which tastes like mint → mint-y; adjectival form “minty” derived from the nominal form “mint” by adding the suffix –y; syntactic conversion of the nominal form
plump-ing	something which plumps → plumping; adjectival form “plumping” derived from the verbal form “plump” by adding the suffix –ing; syntactic conversion of the verbal form

Whereas the recategorisation function dominates in the lexemes that have just been mentioned, it recedes into the background of an analysis of the lexical items *go-box*, *test-drive* and *mouth-happy*. In these examples, it is the naming function that dominates the recategorisation function. As a result, it is the semantic properties of

these lexemes that have to be analyzed with regard to the underlying word formation processes. In so far as the respective combinations have not been created by some syntactic conversion, they bear a purely semantic relationship to one another. (cf. Marchand 1965)

As word-formation syntagmas are morphologically identified, they are best described by an analysis of their morphological properties. The following information should be included in any morphological description of word-formations:

- a) morphological descriptions of the respective constituents
- b) the word-class of the constituents as well as of the resulting word-formations
- c) ICS, i.e. the Immediate Constituent Structure, of word-formations that include three or more morphemes, e.g. *updated*, *refreshingly* and *enrichment*. From a semantic perspective, each of these lexemes can be paraphrased by directly referring to the respective individual constituents and allows an analysis of the Immediate Constituent Structure as a result.

updated	refers to something modernized; a) up + dat + ed b) updat/ed ← up/date ← dat/ed ← date
refreshingly	refers to something being welcomed because of its difference; a) re + fresh + ing + ly b) refreshing/ly ← re/freshing ← fresh/ing ← fresh
enrichment	refers to something made better or someone made richer a) en + rich + ment b) enrich/ment ← en/rich ← rich

Such an Immediate Constituent analysis is only possible with lexical items that can be paraphrased through a direct reference to their constituents. The lexical items *to update* and *backbencher* can be taken as representative examples here. Whereas *to update* can be paraphrased as “to get something up-to-date”, *backbencher* cannot be said to refer to some bencher being back. Thus compounds, such as *bookseller*, can be analyzed with regard to their Immediate Constituent Structure, derivations, such

as *backbencher*, do not allow such an analysis, however. It follows that the morphological and semantic structures of word-formations may not be isomorphic but differ in various aspects making a twofold analysis, i.e. a morphological as well as semantic analysis, of the respective word-formation indispensable.

With regard to morphological descriptions of the respective constituents of lexical items, word-formation is divided into two categories:

- a) Both constituents constitute actual lexemes, i.e. free morphemes, and thus form compounds.
e.g. go-box, test-drive, mouth-happy, photo-shop, tag-free, etc.
- b) One of the two constituent constitutes a bound morpheme; thus the lexical item has been created by derivational processes or affixation.
e.g. whit/en, mint/y, plump/ing, cleans/er, etc.

It follows that word-formation draws a main distinction between compounds and derivational lexemes. Derivation refers to affixation and can be divided into prefixation and suffixation as a result. (cf. p. 70) Prefixation, on the one hand, refers to a bound morpheme positioned before a free morpheme; suffixation, on the other hand, refers to a bound morpheme positioned after a free morpheme. Examples of the former include *re/fresh*, *en/rich* and *up/date*. The latter occurs in instances such as *mint/y*, *plump/ing* and *cleans/er*. According to Marchand (1969), suffixes have the ability to change the word-class affiliation of a lexical item. The following representative examples shall be taken into closer consideration:

- 48. cleanse (verb) → cleans/er (agent noun)
- 49. white (adjective) → whit/en (verb, causative)
- 50. mint (noun) → mint/y (adjective)
- 51. plump (verb) → plump/ing (adjective)

It is only suffixes that can produce such an effect on lexical items and may cause a change of the word-class affiliation of the basis of a given lexeme. Prefixes, on the other hand, do not have this ability. They merely act as modifiers of a determinatum, i.e. a free lexical item, and do not change a lexeme's appurtenance to a particular

word-class. e.g. *re/fresh*, *up/date* or *en/rich*. Prefixations and compounds share one essential characteristic in so far as the determinatum of both combinations may serve as a substitute of the whole lexical item.

Prefixations	Compounds
To enrich means to make something better or someone richer.	A photo-shop is a shop.
To refresh means to make something look fresher.	A go-box is a box.
To update means to bring something up-to-date.	To test-drive means to drive.
	To self-adjust means to adjust.
	Protein-rich means to be rich in proteins.
	Air-light means to be light.
	High-heels are shoes with high heels.
	King-size and purse-size refer to sizes.
	The next-generation is a generation.

Suffixations
*A cleanser is an –er.
*Something minty is a –y.
*Something causing a plumping effect is an –ing.
*Something whitening your teeth is an –ing.

Based on the assumption that compounds as well as prefixations allow the determinatum of the respective combination to substitute for the whole lexical item, Marchand (1966) applies the terms “expansions” to compounds and prefixations, and “derivations” to suffixations. He explains “expansion” in the following fashion:

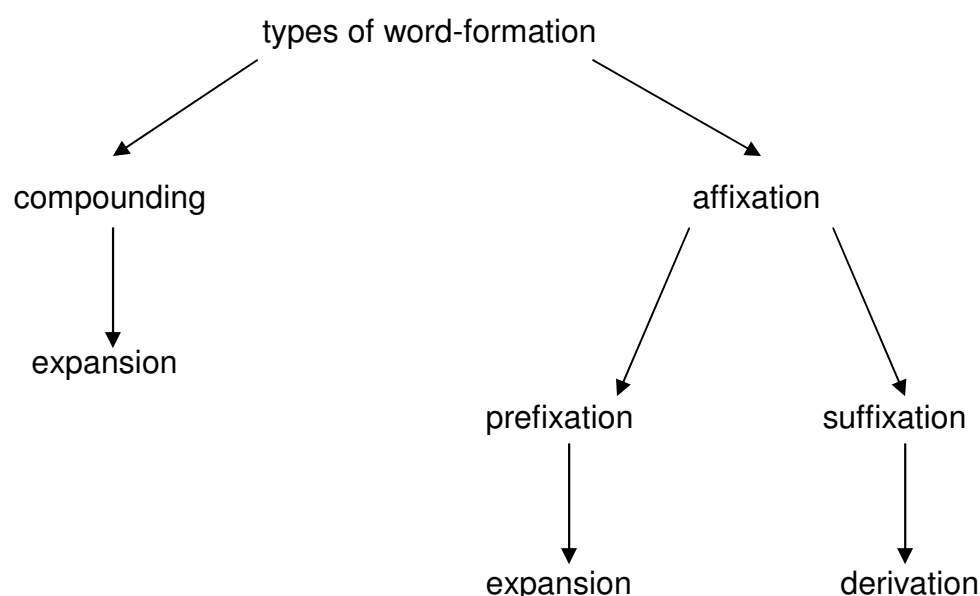
Expansion is a combination AB which is analysable on the basis ‘B determined by A’, with AB belonging to the same word class and lexical class to which B belongs. (Marchand 1966: 323)

Derivation, on the other hand, leads to a syntactic change in so far as the word-class appurtenance of the respective lexical item becomes changed. Marchand (1966: 323) provides the following definition of the term “derivation”:

Derivation is a transposition of a lexical item into a different word-class or a different lexical class.

According to Marchand, “derivation” applies to suffixations, i.e. lexical items whose word-class affiliation has been changed by the addition of a suffix. A *photo-shop* is some kind of shop, just as *to update* means to bring something or somebody up-to-date. In contrast, a *cleanser* is not an –er, and a *backbencher* is not a benchner who is back. It follows that the lexemes *photo-shop* and *to update* constitute expansions, whereas *cleanser* and *backbencher* belong to the category of derivation.

The argumentation so far has dealt with the following three major word-formation types: compounding, prefixation and suffixation.



The focus of attention shall now be given to another type of word-formation which is often referred to by the term “conversion”. The example provided on page 62 shall be taken into closer consideration therefore.

52. The long **wear** you love. The way you love to **wear** it.

Obviously, the lexical item *wear* has undergone some change in its membership to a particular word-class. Whereas *wear* constitutes a noun in the first sentence, it acts as a verb in the second one. Thus, the word-class affiliation has been changed without an addition of a suffix. Despite the fact that no suffix has been added to the lexical item under consideration, the word-class as well as the meaning conveyed by the lexeme has changed. The difficult question which arises now is whether

conversions constitute derivatives. The answer is yes. In so far as conversions, just as derivatives, effect a change in the lexical item's word-class affiliation which leads to a meaning difference, conversions can be treated as derivatives. It follows that conversions distinguish from derivatives merely in that they lack an overt suffix. In other words, whereas derivational lexemes are marked by the addition of a particular suffix, conversions undergo a syntactic and semantic change without suffixation. In order to appreciate the difference between regular derivatives and conversions, Marchand applies the term "zero-derivatives" to those lexical items that have undergone some functional change which, however, is not shown by the addition of a suffix. Thus, zero-derivatives refer to lexemes which have a zero-morpheme as determinatum. As a result, the noun *wear* can be analyzed *wear/Ø*. The lexical item under consideration has then undergone a functional change (*wear* (verb) → *wear* (noun)) which is not made explicit by the use of a formal exponent however.

As a result, the major processes of word-formation can be claimed to be compounding, affixation (prefixation and suffixation) as well as zero-derivation. All of these word-formative processes produce syntagmas and suggest a binary constituent structure of lexical items, i.e. they refer to combinations that contain a determinatum and a determinant. Other processes which stimulate the creation of new lexical items but appear to be of minor importance include onomatopoeia, clipping, blending and word-manufacturing. With regard to the language used in advertising media, it is the three primary word-formative processes mentioned beforehand that will be analysed. Minor processes, such as onomatopoeia, will then serve a subordinate role in this paper. However, a brief explanation of them shall still be offered to the reader. (cf. Marchand 1969 and Yule 2003)

onomatopoeia:	echo of natural sounds; e.g. splash, clash, bang, boom, etc.
clipping:	shorter form of a word that contains two or more syllables, e.g. airplane → plane, advertisement → ad, situation comedy → sitcom, etc.
blending:	a combination of two lexical items that results in one single lexeme, e.g. breakfast + lunch → brunch, smoke + fog → smog, motor + hotel → motel, etc.
acronyms:	lexemes formed from the first letters of a series of words,

	e.g. UNESCO, NASA, NATO, etc.; are pronounced like words
word-manufacturing:	creation of words without any morphological, phonological, etc. motivation, e.g. Kodak, Teflon (cf. Bauer 1983: 239)

What follows is an analysis of a number of productive word-formation processes and their significance to the language of advertising. The processes to be analyzed have been randomly selected at the very beginning of this study so valuable insight about their significance for and frequency of occurrence in the respective advertising media can be gained. Each discussion of the various patterns is concluded by a list of representative examples. At the end of the following chapter readers are provided with a brief but useful summary of the results of the analysis performed and receive an upshot of the roles occupied by the different word-formation processes in printed English advertising media. The first word-formation process to be taken into detailed consideration in relation to the language of advertising media is the one of compounding.

IV.IV. THE ROLE OF COMPOUNDING IN ADVERTISING COPY

According to Marchand (1969) a compound constitutes a morphological unit of two or more lexemes combined on the basis of syntagma, i.e. the binary relationship between the determinatum and the determinant. In the English language it is usually the case that the determinatum follows the determinant. Thus, most English compounds are analysable on the basis dt/dm. Syntactical- or loan compounds constitute exceptions to this golden rule, however. Lexical compounds can be assigned to several subcategories, which again can be implemented in different systems of classification. Compound formations are usually categorized according to their form classes or semantic classes. (cf. Bauer 1983 and Leech 1966) Many scholars, e.g. Adams (1973), use more than one system of classification, however. In this paper the classification of compounded expressions used in advertising copy will be done by form classes. Such an analysis allows an exploration of the semantic relationships in which the respective elements of compounds stand. Furthermore, principal focus can be given to semantic properties of compounds within categories.

(cf. Bauer 1983: 202) The main disadvantage of classifying compounds only in terms of form classes is that

because of the amount of conversion in English it is not always clear what form class a particular element belongs to. This is particularly true when deciding between nouns and verbs. In a compound like *rattlesnake*, for example, *rattle* might be a verb [...] or a noun [...]. (Bauer 1983: 202)

It is with the exception of synthetic compounds that each of the examples cited will be analyzed within the context of the respective piece of advertising media therefore.

Leech (1966: 137), who regards word-formation in advertising copy as a medium for creative writing, claims that “in advertising English, lexical restraints on compound formations are less stringent than elsewhere”. Obviously, the author makes hereby a reference to the fact that in general compounded expressions need to be delimited from affixation, i.e. prefixation and suffixation⁶, as well as other syntactic groups. In advertising language, however, the general rules of correct language usage often become flouted and educational norms⁷ challenged. “The number of possible linguistic violations is unlimited, [and] any rule of language can be violated in any number of different ways.” (Leech 1966: 176) The use of creative compound formations makes a valuable contribution to the linguistic inventiveness of the language of advertising. Leech regards those compounds as most essential that serve as “pre-modifier[s] and as head[s] within [...] nominal group[s]”. (1966: 138)

Some of the compounded expressions contained in advertising copy occur with a rather high degree of regularity while other compounds are in use on particular occasions only. It follows that some compound formations are created for a specific purpose and are not in general language usage as a result. Thus, lexical compounds such as *go-box* and *test-drive* are more likely to be included in the English lexicon than lexemes such as *make-it-through-the-car-wash-alive center-mounted antenna*. (Fig. 4.4.1) In so far as the former expressions refer to rather basic elements of extra-linguistic reality and can be used on several occasions, Standard English may be

⁶ As a matter of fact, the term “affixation” applies not only to prefixation and suffixation but also to infixation, i.e. the incorporation of an affix inside a lexical item. Infixation occurs in the language of advertising to a minimal degree, however. Therefore, in this paper the term “affixation” will be used with reference to prefixation and suffixation only. For a more detailed account of infixation the reader is referred to Bauer (1983: 18)

⁷ Educational norms refer to the standard linguistic rules concerning the usage of the English.

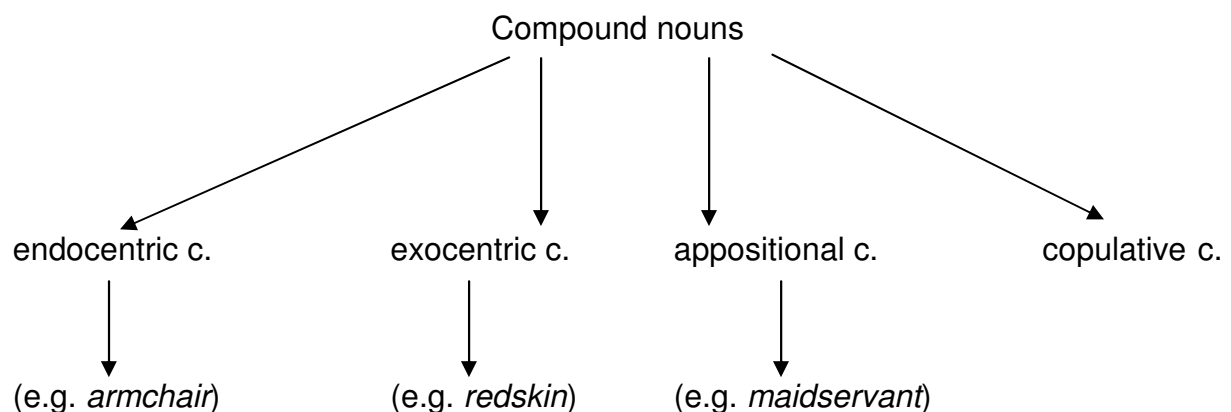
enriched by lexical items such as *go-box* and *test-drive*. Lexemes such as *make-it-through-the-car-wash-alive center-mounted antenna*, however, refer to some very specific context and therefore appear to be formed for the reason of serving a special purpose. The major advantage of using compound formations in advertising media is that copywriters are in a position to convey messages within “narrow spatial constraints”. (Bruthiaux 1996: 71) Furthermore, Leech (1966: 140) believes that compounded expressions add “vigor and impact to the advertising message”.

The paper will then present two types of compound formations that appear to be of predominant usage in the language of advertising copy: nominal compounds and adjectival compositions. An investigation of compound verbs will not form a part of this study as such word-formations appear to be of marginal importance to the language of the advertising media referred to within this paper. It follows that among the compound formations to be analysed are those created by noun + noun, noun + adjective and verb + adjective collocations.

IV.IV.I. COMPOUND SUBSTANTIVES

Nominal compounds are characterized by that the head of the word-formation constitutes a noun. Non-heads of compound substantives can be either verbs, adjectives or other nouns.

The following semantic classification of compound nouns can be provided (cf. Bauer 1983: 30-31):



Endocentric compounds include word combinations which can be regarded as hyponyms of the head of the respective formation. A characteristic example is *armchair* which represents some kind of chair. In contrast, exocentric compounds cannot be regarded as hyponyms of the head as is demonstrated by *redskin*. A redskin does not refer to a skin but to a person. Thus, such a compound is not the hyponym of its grammatical head but some “unexpressed semantic head” (Bauer 1983: 30). Compounds which can be considered hyponyms of both parts of the word are referred to by “appositional compounds”. A maidservant is a maid as well as a servant. The word-formation is therefore a hyponym of the determiner as well as determinant. Copulative compounds or dvanda compounds include combinations which are hyponyms of neither element included. This group of compounds is not common in English, however. *Panty-hose* (cf. Bauer 1983: 203) serves as a representative example. A similar system of semantic classification can be applied to compound verbs and adjectives. (cf. Bauer 1983: 203-210)

It seems that endocentric compound nouns, i.e. lexical combinations consisting of two nouns, are identifiable as the most conventional type of English lexical compounds. Usually, they are right-headed, i.e. “the right-hand member” (Plag 2003: 145) of the combination constitutes the head of the respective nominal compound. Nominal compounds that shall be investigated within this paper include noun + noun as well as adjective + noun formations. The paper lacks further semantic classification of compound nouns or adjectives and classifies the respective word forms only in terms of form classes.

IV.IV.I.I. NOUN + NOUN COMPOUND FORMATIONS

Most of the English compound formations are formed by two nouns and constitute substantives as a result. Endocentric compounds that have been created by a combination of two common nouns occur most frequently in Standard English and are given great prominence in the language of advertising as well. Usually, noun + noun compounds operate as heads of nominal clauses. Furthermore, it can be claimed that a significant number of nominal compound formations used in advertising copy carry “a semi-technical meaning in the description of the product”. (Leech 1966: 140) Representative examples of such noun + noun formations include *jelly addict*, *cheese compartments* (Leech 1966: 140) as well as *silkpower*. (Pandya

1977: 19) Numerous other instances of noun + noun compounds in advertising media are provided in the following table:

Table 1 noun + noun compounds

skin tone	horsepower
handbook	powderflage
salon price	smoothness-test
CreamOil	lip conditioner
skin genesis	collagen remodeler
pocketbook	eyelights
eheadband	volume collection
headphones	lash transformation
mouth-happiness	powerhouse
smile treatment	breath freshness
beauty treatment	lash fantasy
bed head	runway hair
honey nectar	vodka lovers
eyelash technology	breakthrough sensation
afternoon sophisticate	backup plan
lip color	scent certificate
address guide	hair loss
lifetime	engagement ring
color root	shopping bag
shopping experience	weight-loss supplement
holiday guests	lip balm
light reflectors	style inspiration
biker-styles	dog park
content management	database integration
website maintenance	recreation center
letterhead	eventmasters
holiday parties	award ceremonies
builder events	straw hat
memory collector	Kittycat

text display	world-class protection
world spirit	warning system
wine enthusiast	list price
chocolate aisle	graphics file
key ingredients	connectivity needs
headphone	beauty destination
program error	LifeCycle

Endocentric compounds include *art book*, *recreation center* and *vodka lovers*, for example. An *art book* is “a book on art”, a *recreation center* is “a center for recreation” and *vodka lovers* are “lovers of vodka”. In contrast, *letterhead* would be classified as a noun + noun exocentric compound rather than an endocentric compound. Appositional compounds usually refer to word formations whose first elements provide information about the sex of a person, e.g. *woman doctor* (Bauer 1983: 203). Noun + noun appositional- or dvanda compounds could not be found in the respective advertisements, however.

From the research conducted for this paper it can be suggested that the number of noun + noun compounds is larger than the one of adjective + noun formations in advertising media. Although a definite distinction between adjective + noun compounds and noun phrases cannot always be drawn without certain difficulty, compound formations containing an adjective and a noun are used in advertising copy from time to time. Thus it is in addition to compounds formed by two common nouns that adjective + noun formations shall be taken into detailed consideration.

IV.IV.I.II. ADJECTIVE + NOUN COMPOUND FORMATIONS

One criterion for recognizing a distinction between adjective + noun compounds and noun phrases is to notice a difference in stress between the two. Whereas nominal phrases are usually stressed on the last lexical item, adjectival compound formations have the main stress on the first lexeme. This general rule not only applies to adjectival compounds but operates for other compound formations as well. Thus, compositions, i.e. compounds, can be characterized by the fact that their first lexeme carries the primary stress. For instance, *big house* constitutes a noun phrase rather than a compound formation in so far as the stress is placed on the lexical item *house*

and not on the first element *big*. In contrast, the lexeme *software* is analyzable as a compound for the stress is put on the first part of the composition, namely *soft*.

There are a considerable number of adjective + noun compounds in advertising media. This may be reasoned from the fact that adjectival compositions often refer to the state of affairs brought about by the use of the product advertised. Thus, a *high-gloss* lipstick usually constitutes a lipstick that adds gloss to some consumer's lips. Here the compound provides some indication of the product's beneficial effect on the person who uses the respective lipstick. However, a linguistic analysis of *high-gloss lipstick* cannot be performed without particular difficulty. Firstly, the lexical item *lipstick* constitutes a nominal compound on its own consisting of two common nouns, i.e. lip and stick. The composition *high-gloss*, which is formed by an adjective and a noun, serves as an adjective in the example under consideration. The challenging question which arises now is about whether the composition *high-gloss lipstick* constitutes a compound substantive or a compound adjective. According to Kastovsky⁸, the word-formation under consideration needs to be considered a complex compound formed by an adjective and a substantive and a substantive and another substantive. Obviously, a clear-cut distinction between nominal and adjectival compound formations is not always possible. Representative examples of (complex) adjective + noun compounds taken from advertising media include the following.

Table 2 adjective + noun compounds

full-size keyboard	bridal salon
easy-access trunk	hard drive
high-strength steel construction	fresh-ground powder
minimal-impact aerobic exerciser	real-hair wigs
high-shine finish	high-tech gifts
lightweight makeup	bridal story

⁸ No explicit literary reference can be made here as the analysis of the composition *high-gloss lipstick* has been offered by Kastovsky during a personal conversation.

In the following we shall take those compositions under consideration whose second constituent has undergone some syntactic recategorization and thus consist of a noun and a nominal derivation from a verb.

IV.IV.I.III. SYNTHETIC COMPOUND FORMATIONS

According to Plag (2003: 150), synthetic compounds refer to compositions

whose right-hand member is a noun that is derived from a verb, and whose left-hand member serves as an argument of the verb.

The lexemes *lash-lengthening* and *space-saving* can be cited as instances of synthetic compound formations. The right-hand member of each of the two compounds under consideration constitutes a noun which is derived from a verb; *lengthening* comes from the verb *to lengthen* and *saving* from the verb *to save*. Many synthetic compounds are further characterized by the fact that the preposition 'of' can be inserted between the determinatum and the determinant. Thus, *lash-lengthening* means the lengthening of the lashes and *space-saving* refers to the saving of space. The insertion of the preposition 'of' renders assistance in identifying a significant number of synthetic compounds; however, it is not with all synthetic compositions that the respective preposition can be placed between the determinatum and the determinant. Thus, Plag (2003: 150) claims that there are two efficient methods for analyzing synthetic compound formations. A suffix can be either attached to a compound that has been formed by a combination of two lexical items or it can be added to the right-hand member of a composition that together with the left-hand element then makes up the compound. Recent examples of word formations that might be used as synthetic compounds are provided in the following table. At this stage readers shall be reminded again of the fact that the following compounds are considered in mere isolation and are not necessarily analyzed within the context of the respective advertisement. (The preposition 'of' will be inserted whenever possible.)

Table 3 synthetic compounds

smile-brightening	the brightening of one's smile
stress-releasing	the releasing of stress
odor-causing	the causing of odor

lash separating	the separating of lashes
skin-aging	the aging of skin
light-reflecting	the reflecting of light
acne-fighting	
stress-neutralizing	the neutralizing of stress
immune-boosting	
mouth-watering	the watering of the mouth
best-tasting	

These compounds may be classified as synthetic compounds according to their function in a sentence. The word formations mentioned in the table may act as adjectives or nouns after all. Consider the following sample sentences:

53. Apply this **acne-fighting** cream for a healthier skin!
54. **Acne-fighting** is one of our major aims.
55. Wear them with Exact Eyelights lash-defining mascara with **light-reflecting** metallics, for 4x BRIGHTER EYES. (Fig. 4.4.1.3.1)
56. Clinically tested to undo the look of a year's worth of **skin-aging** in just one week. (Fig. 4.4.1.3.2)

The traditional method of classifying compounds is then by the function they perform in sentences as adjectives, nouns, etc. (cf. Bauer 1983: 201) Compounds, such as *acne-fighting*, are thus classified as compound adjectives or synthetic compounds according to their purpose in a given sentence.

IV.IV.II. COMPOUND ADJECTIVES

The head of adjectival compounds is constituted by an adjective. Non-heads of such compositions are usually either nouns or other adjectives. Compositions that shall be taken into careful consideration with regard to advertising media include noun + adjective as well as (ad)verb + adjective combinations.

IV.IV.II.I. NOUN + ADJECTIVE COMPOUND FORMATIONS

Noun + adjective compounds appear to be the most common type of compound formations in advertising copy. Among many other linguists, Marchand (1969) offers

a detailed classification of the various subcategories of adjectival compounds. As a matter of fact those adjectives contained in noun + adjective compounds can be categorized into semantic and form classes. For reasons of space, however, only a formal distinction of compound adjectives shall be drawn and two representative types of noun + adjective compound formations taken into adequate consideration. *Farmhouse-fresh* and *satin-soft* can be cited as instances of such noun + adjective compositions. Obviously, both lexemes show alliteration, i.e. a repetition of the initial consonants of the respective lexical items (**f**armhouse-**f**resh, **s**atin-**s**oft). Alliteration can be regarded as another reliable means for arousing a person's interest in a given advertisement and the product promoted. Rhyme and rhetoric occupy a crucial role in an advertisement's achievement of success; however, it will not be given further attention here as both phenomena do not stand in direct relation to word-formation or multimodality. With regard to word-formation processes, it can be claimed that *farmhouse-fresh* and *satin-soft* are identifiable as noun + adjective combinations. The first constituent of both compositions constitutes a noun serving as a modifier of the second constituent, i.e. an adjective. Thus, the creation of the lexemes under consideration is based on the general binary Immediate Constituent structure determinant/determinatum. It follows that the lexical item *farmhouse* constitutes the determinant which specifies *fresh*, i.e. the determinatum and the head of the entire combination. Further instances of noun + adjective compositions are *touch-happy*, *flower-fresh* and *care-free*. (Pandya 1977: 19) The number of such adjectival compound formations in advertising copy is infinite, and many of such compounds constitute neologisms. Further examples of noun + adjective compounds include the following:

Table 4 noun + adjective compounds

lust-worthy	chock-full
cover-worthy	water-resistant
platinum-worthy	protein-rich
air-light	mouth-happy
humidity-resistant	diva-worthy
earth-friendly	labor-intensive
additive-free	style-savvy
clump-free	office-appropriate

flake-free	platinum-worthy
chip-resistant	tenant-friendly
nationwide	scratch-resistant
computing-intensive	colorsensational
chip-resistant	industry-wide

IV.IV.II.II. (AD)VERB + ADJECTIVE COMPOUND FORMATIONS

Adverb + adjective as well as verb + adjective compound formations are not very common in the standard language. It appears that both compound types occur in advertising copy more frequently than they do in everyday conversations. One representative example of a compound formed by a combination of an adverb and an adjective constitutes the lexical item *ever-elegant*. The adjective *elegant* acts as the head or determinatum of the word-formation and is modified by the adverb *ever*. The formation under consideration is thus based on the binary structure determinant/determinatum and provides another instance of the kind of word-formation syntagma that is typical of the English language.

With regard to verb + adjective formations, the lexical item *stay-beautiful* can be cited as a characteristic example. It is again the adjective which acts as the determinatum of the combination and is specified by the first constituent, i.e. the verb. *Stay* constitutes the modifier of *beautiful* and thus serves as the determinant of the word-formation. Other verb + adjective compound formations have not been found in the advertising media which forms the basis for the analysis in this explanatory study. This type of compound appears to be not very common in English for it is not investigated at all by a considerable number of linguists including Adams (1973) and Marchand (1969). (cf. Bauer 1983: 209) Adverb + adjective compounds mentioned in the English advertising copy analyzed include the following:

Table 5 adverb + adjective compounds

clinically proven	deliciously light
exceptionally soft	exceptionally smooth
meticulously hand-set	stunningly beautiful
specially created	well-bred

Now that we have devoted our attention to various types of compounds occurring in advertising copy, the main focus shall be shifted towards another word-formation process predominant in the language of advertising, namely affixation.

IV.V. THE ROLE OF AFFIXATION IN ADVERTISING COPY

As already been mentioned, affixation includes prefixation as well as suffixation. Infixation, which constitutes another form of affixation, shall not be regarded within this paper. In so far as prefixation and suffixation appear to be the most prominent types of affixation in advertising language, it is only these two processes that shall be taken into detailed consideration here.

IV.V.I. PREFIXATION

Prefixes to be discussed with regard to the language of advertising in the paper include *ultra-*, *super-* as well as *extra-*. Undoubtedly, the number of prefixes used in the English language is great and the three exponents merely constitute a selection of prefixes.

IV.V.I.I. ULTRA-

In earlier days the prefix *ultra-* was added to scientific expressions, such as *ultraviolet* or *ultramicroscopic*. The meaning conveyed by *ultra-* was then limited to the meaning of 'being beyond something'. With regard to the examples just mentioned, the lexical item *ultramicroscopic* has then been used to refer to something that lies "beyond the range of the microscope". (Marchand 1969: 200) During the nineteenth century patterns of usage of the prefix under consideration have further developed and *ultra-* has been used to express the meaning of "to the extreme" (Marchand 1969: 200) henceforth. Thus, the lexical item *ultramodern* carries the meaning of 'extremely modern' and *ultra-sophisticated* that of 'extremely sophisticated'. Another typical example of a lexeme containing the respective prefix constitutes *ultra-gloss*, which is often found in advertisements for cosmetics. *Ultra-gloss* can either refer to a product that has high gloss or to some piece of merchandise that adds extreme gloss to something or somebody. It appears that "[t]he Latin prefix 'Ultra-' [is] a special favourite of the cosmetics copywriter" (Pandya 1977: 20) for a considerable number

of advertisements for cosmetics contain lexical items that include the prefix under discussion. Pandya (1977: 20) provides the following fine example:

Lakmé's-ULTRA-glow and ULTRA-frost Lip Colours are guaranteed to make an ULTRA-exciting you.

Other examples of lexical items containing the prefix *ultra-* include the following expressions:

Table 6 Lexical items containing the prefix *ultra-*

ultra-sensitive	ultra-soft
ultra healing	ultra-premium
ultra-moisturized	ultra hydrating
ultra-silky	ultra-refreshed
ultra-strong	ultra motion capture
ultra-refreshed	ultra healing

IV.V.I.II. SUPER-

Another prefix typical of the language of advertising is *super-*. Lexical items that contain the prefix under consideration usually bear the meaning carried by the expressions 'over' and 'above'. As a result, many of the lexemes, such as *superman*, acquire certain superlativity. (cf. Marchand 1969) It follows that *superman* refers to the ultimate man, who performs extraordinary superhuman feats. The prefix in *superhuman* then refers to the meaning of exceptional and uncanny human ability. In other words, it is the meaning of 'being above average human ability' that is expressed by the prefix *super-* in the lexical item under discussion.

Super- can also convey the meaning of 'excessively', however. Thus, a super-accurate person can be considered a person who is excessively accurate. It is a fact that rather pejorative connotations are attached to the word 'excessively' as the adverb under consideration is often regarded as a synonym for 'too much'.⁹ As a result, many copywriters make the attempt to avoid using lexical items that may evoke negative associations with 'excessively' for the readership. Thus it is the

⁹ The following examples demonstrate the use of the adverb 'excessively': (cf. COCA) *excessively loud, excessively hot, excessively crowded, excessively radical*, etc. Lexical items such as the ones just mentioned tend to be given rather negative connotations; their usage in advertising media is therefore avoided by many copywriters.

former meaning of *super-*, i.e. the meaning of ‘being above average’, that shall become assigned to lexical items used in the advertising language. As a result, *superfine* refers to the superior quality of a product and does not necessarily convey the meaning of ‘excessively fine’. It follows that the prefix *super-* is used in the language of advertising in order to refer to pieces of merchandise that are of better quality than other ones. For instance, in advertisements for garments the lexical item *superfine* may refer to clothes that are finer than others. In the language of advertising the respective prefix may also be used “as a means of intensifying an adjective or verb stem”. (Leech 1966: 141) For example, the lexeme *superlight* can be said to intensify the adjective *light*. This shall then draw the reader’s attention to the extreme lightness of a product. The following instances might be taken into consideration by the reader.

Table 7 Lexical items containing the prefix *super-*

superdefense	super-volumizing
superfit	supercharged
superfruits	super-soft
superdog	super close
supersize	supersonic

IV.V.I.III. EXTRA-

Another prefix that shall be discussed with regard to the language of advertising is *extra-*. Although *extra-* can be considered the abbreviation of ‘extraordinary’, the latter does not convey exactly the same meaning of the former. Within this context, Marchand (1969: 166) provides the example of “*extra-elephant folio* [...] which cannot be explained as **extraordinary elephant folio* [...]”. Thus, Marchand claims that the prefix under consideration carries the meaning of ‘being more than something else’ rather than of ‘extraordinary’. As a result, it can be concluded that the lexical items *extra-fine* or *extra-fresh* in advertising media refer to products that are finer or fresher than others. Generally this prefix is exclusively added to an adjective base. Further representative examples of lexemes containing the prefix *extra-* include the following ones:

Table 8 Lexical items containing the prefix *extra-*

extra-rich	extra-smooth
extra-dry	extra-strong
extra-large	extra-intense
extra boost	extra-special
extra-firming	extra moisturizing

All the prefixes that have been discussed so far have one central aspect in common; each of them attributes a maximum of quality to something or somebody. Thus, a slogan like “The *super*-color-intense lipstick adds *ultra*-gloss to your lips and makes them *extra*-supple.” desires the reader to believe that the respective lipstick is more color intense and suppler than any other one because of the extreme gloss that the respective cosmetic product gives to one’s lips. Obviously, the use of the lipstick in question promises a maximum of color-intensity, gloss and suppleness.

IV.V.II. SUFFIXATION

The following two suffixes have been found in the advertising media to which the study refers and shall therefore be taken into a more detailed consideration: *-y* and *-ness*.

IV.V.II.I. *-Y*

Shifting the focus of attention from prefixation to suffixation, it will become obvious that the suffixes *-y* and *-ness* constitute two of the most prominent suffixes in English advertising media. “The suffix *-y*, which is highly productive in colloquial English, constitutes by far the most frequent adjective suffix in advertising copy.” (Leech 1966: 141) The conversion from nouns into adjectives by the addition of the suffix under discussion is a very common process in the language of advertising. Copywriters are in a position to attribute particular qualities to the respective product by the use of adjectives. For instance, by applying an adjective such as *creamy* to a certain product, one usually refers to the (general) properties of a cream. It follows that creamy products have the fundamental characteristics of a cream. Obviously, language users need to attribute certain pragmatic meaning besides abstract

meaning to *creamy* when taking the lexical item out of its common context and relating it to new mental concepts. As a result, a difference in meaning can be recognized when the lexical item under discussion becomes used in collocation with the words *mixture* and *white flowers*. The following examples shall be taken into consideration.

57. The mixture needs to be stirred until it seems creamy.

58. My husband bought me some creamy white flowers.

Whereas in the first sentence *creamy* refers to the texture of a certain mixture, it describes the color of flowers in the second sentence. Obviously, in order to grasp the different nuances of meaning of the lexical item under consideration, language users need to attribute pragmatic meaning to the word.

There are a considerable number of converted adjectives used in advertising copy; *chunky*, *crispy*, *heady*, *silky* and *milky* constitute only a few examples. The suffix *-y* is not merely used to convert nouns into adjectives, but is added to adjective or verb stems as well. Lexical items, such as *crispy* or *chewy* can be taken as characteristic examples. (cf. Leech 1966) Whereas the first lexeme is derived from the adjective *crisp*, the latter one is derived from the verb *chew*. The following six instances have been found in the selection of advertisements providing the basis for this paper.

Table 9 Lexical items containing the suffix *y-*

sticky	dirty
fiesty	millenary
silky	lucky

IV.V.II.II. -NESS

Suffixation in *-ness* is extremely productive. Generally *-ness* is added to adjectives to form nouns, such as *freshness*, and is used in nonce formations like *spontaneity-ness* (cf. IV.V.I.) The suffix under consideration may also be used with lexicalized words in order to 'replace other suffixes producing nouns from adjectives'. (Bauer

1983: 222) The application of *-ness* sometimes marks a semantic meaning different from that communicated by similar suffixes, e.g. *productiveness/productivity*. (Bauer 1983: 222) Lexical items such as *togetherness* are not popular in general language usage only but obviously occupy a crucial role in advertising language as well. Copywriters are rather creative with the use of the suffix in question and thus create new lexical items by its addition to adjectives. *Chunkyness* can be regarded as a typical example of a lexeme invented by copywriters. Although it is that the suffix under consideration is usually added to adjectives, it can also be tacked on to other bases such as numerals. Word-formations like *oneness* occur rather seldom in advertising copy, however. (cf. Marchand 1969)

Table 10 Lexical items containing the suffix *-ness*

Spontaneity-ness	get-up-and-go-ed-ness
smoothness	freshness
goodness	dryness

IV.VI. MINOR WORD-FORMATION PROCESSES IN THE LANGUAGE OF ADVERTISING

The present chapter aims at providing the reader with valuable insight into some of the word-formation processes that occupy a minor role in the linguistic system of modern printed advertisements. Whereas the preceding chapters have dealt with word-formatives typical of the language of advertising, i.e. compounds and lexical items constructed by the addition of an affix, the focus will now be shifted onto minor word-formation processes including neologism, nonce-formations, blending as well as clipping. As the paper fails to provide a comprehensive analysis of each and every word-formation process occurring in advertising language, the study neglects an investigation of the relationship between lexical borrowing or zero-affixation and the language of advertising. Being aware of that the word-formation processes specifically investigated in this explanatory study were limited to the selection of compounding and affixation, it is now only the four processes mentioned above that shall be taken into additional consideration. Word-formation processes other than

those recently referred to would be worth analyzing; however for reasons of space an investigation of them shall be omitted in this paper.

IV.VI.I. NEOLOGISMS AND NONCE-FORMATIONS

The assumption that neologism constitutes the word-formation process par excellence is rather misleading. The coinage of new lexical items is of great importance to the extension of the English lexicon in so far as linguistic creativity is best shown through the generation of neologisms; however it is a fact that many of the neologisms spouted remain nonce-formations. There is no doubt that the invention and formation of new lexemes demonstrate lexical innovation as well as adaptation even though a considerable number of those compositions are not in general language usage.

It follows that many invented expressions are nonce-formations and thus have been coined to serve some particular purpose. As a result, neologisms and nonce-formations differ in the following respect: whereas the former includes newly coined lexical items that have been absorbed by the English Standard Language and are in general language usage as well, the latter refers to lexemes that have been created for a very specific purpose and are not used in everyday communicative situations as a result. Thus, nonce-formations are only used on particular occasions and do not constitute a central part of the lexicon. With regard to the language of advertising, nonce-formations refer to lexical items which have been coined (by copywriters) in order to serve the very purpose of advertising, and which are therefore contained in advertising copy only. Taking the lexical item "*touch-happy*" (Pandya 1977: 19) as a representative example, it will become immediately obvious that this lexeme constitutes a nonce-formation rather than a neologism. The occasional use of the word under consideration can be further demonstrated by consulting a linguistic corpus, such as the Corpus of Contemporary American English. In reference to advertising media, the expression under consideration will find its use in advertising copy; however it will lack a principal or practical purpose in everyday communicative situations. Further examples of lexical items, which appear to perform a minor function in casual or ordinary conversations in so far as they bear a very specific meaning, contain *beauty-authority*, *lash-transformation* and *runway hair*. In contrast, many of the nominal compound formations mentioned on page 72 and 73 may be

classified as neologisms for they are also popular in general usage. Classic instances include *lifetime*, *shopping bag* as well as *lip balm*.

Undoubtedly, there are no limits set on general language usage as well. Thus, each speaker or writer of whatever language enjoys the creative freedom of linguistic inventiveness. Nonetheless, it is an incontrovertible fact that certain lexical items become created in order to convey a very specific meaning in a very specific communicative situation. At this point, the naming function of word-formation assumes again a prominent role. (cf. p. 58) In so far as a change in the lexicon is often produced by a need for naming new mental concepts and/or referring to particular pieces of extra-linguistic reality, many newly coined lexemes are attributed an exact meaning. Therefore, it is that compound formations, such as *easy-access-trunk* or *make-it-through-the-car-wash-alive center-mounted antenna*, communicate rather unambiguous meanings and are used in order to make direct references to very particular mental concepts.

Although neologisms and nonce-formations are of great value to creative language use, they are of minor importance for word-formation processes in the linguistic system of advertising media. The coinage of lexical items constitutes a very productive word-formation pattern indeed, however it appears that compounding and affixation occupy a more dominant role in advertising copy.

IV.VI.II. BLENDING AND CLIPPING

Blends and clips are rarely detected in advertising copy although both constitute the results of highly productive word-formation processes. Before we pay particular regard to clipping, blending shall receive adequate consideration. According to Cannon (2000: 952), the following definition of blending can be provided:

Blending can be defined as a process of word formation in which two (or, rarely three) separate source items are telescoped into a new form, which usually exhibits overlapping and retains some of the meaning of at least one of the source items, but is rarely an exact synonym.

The lexeme *brunch* provides one classic instance of blending. It is for a combination of the lexical items *breakfast* and *lunch* that a new word has been created. A typical

characteristic of blending is that there has to be a shortening of the lexical items becoming combined. Thus, *brunch* constitutes a blend and *skintone* a nominal compound. Whereas *brunch* results from a blending of some forms of shortenings of *breakfast* and *lunch*, *skintone* represents a combination of the lexical items *skin* and *tone*. Obviously, the latter contains two complete words and cannot be categorized as a blend therefore. (cf. Cannon 2000: 952)

Blends, then, refer to words which have been formed from parts of two or more other lexical items while clipping describes

the process whereby a lexeme [...] is shortened, while still retaining the same meaning and still being a member of the same form class. (Bauer 1983: 233)

Examples of clipped forms include *porn* (< *pornography*), *jumbo* (< *jumbo jet*) and *bi* (< *bisexual*). For a list of further examples the interested reader please be referred to Bauer (1983). In so far as it always comes to a clipping of at least one of the respective source items (e.g. *breakfast* → *br* + *lunch* → *unch* = *brunch*), clipping is also present in blending. Therefore, a marked distinction between blends and clipped compounds is not always drawn without certain difficulty. One possible way of distinguishing between these two word-formations is to refer to the respective stress patterns. Bauer (1983) suggests that those combinations which have the usual compound stress can be categorized under clipped compound formations. In contrast, lexical items with simple word stress can be defined blends. According to Bauer, *sitcom* is a clipped compound rather than a blend. Another example of a clipped blend is provided by Geis in his study of the language of television advertising. In his analysis, Geis refers his readers to a particular advertisement for a steak sauce. The slogan of the advertisement under discussion includes the lexeme *steakburger*, which can be defined a clipped blend. (cf. Geis 1982: 125) On closer investigation it will become obvious that the second source item *burger* is derived from its longer lexical form *hamburger* and thus can be categorized as a clipped form of *hamburger*. The clipped lexeme has then become combined with *steak* and constitutes the completely new lexical item *steakburger*. It appears that clipped blends occupy a minor role in printed English advertising media for the research on which the study at hand is based has not yielded any interesting findings about the use of this type of word-formation. Geis also offers merely one instance of a clipped blend in his

analysis; obviously the type of word-formation under discussion is in occasional use not only in advertising copy but in advertisements carried by television as well. For reasons of space the discussion on clipped compounds and their differences to simple blends shall be concluded at this stage and interested readers be referred to the study of Bauer (1983).

IV.VII. SUMMARY OF WORD-FORMATION THEORY

Before the analysis provided in this study shall be concluded, a brief summary of the findings about word-formation processes in advertising copy shall be offered. There is no doubt that compounding occupies a major role in the language of printed advertisements. It appears that it is above all nominal compounds that are incorporated in the linguistic system of English advertising media. The fact that most of the compounded forms selected from the literature referred to within this explanatory study constitute nominal compounds or compounds formed by a combination of two substantives demonstrates a particular importance of nominal word combinations in the advertising language. Furthermore, the findings presented suggest that it is noun + adjective compounds rather than adjective + noun compounds that appear in printed advertising media. Thus, combinations of nouns and adjectives are more likely to be adjectival compounds than nominal compositions. The examination of the extent to which synthetic compositions are productively used in advertising copy reveals that the respective word-formation pattern serves a moderate role in the language of advertising. Although synthetic compounds are economic in usage since many of them have the ability to function as substitutes of whole lexical phrases, the number of such compositions is rather small. Moreover, only a tiny number of instances of compound formations formed by an adverb and an adjective or a verb and an adjective could be found in the advertising media analyzed. However, verb + adjective compounds prove to have lower relevance than adverb + adjective combinations. Thus, the paper fails to provide further representative examples of verb + adjective formations and limits the analysis to the lexical item *stay-beautiful*.

With regard to affixation, the analysis reveals the following findings. All three prefixes taken into consideration, i.e. *ultra-*, *extra-* and *super-*, occur nearly to the same extent

in the respective advertising media. The number of instances that could be found in the advertisements referred to are rather equal. Thus it is that lexical items formed by the addition of one of the respective prefixes to the respective word stem occur in printed advertising media. None of the prefixes under discussion proves to be of extensive usage nor does it appear in the advertisements to a higher or lesser extent than the others. This may be reasoned from the fact that the meanings communicated by the prefixes discussed are rather similar to one another. For example, both lexical items *extrafine* and *superfine* may be used in advertising copy to refer to a product which has a finer quality than another one.

Although many lexemes contained in advertising copy are formed through affixation, i.e. prefixation or suffixation, it appears that compounding constitutes the more productive word-formation pattern for the language of advertising. The fact that only a very limited number of lexical items including the suffix *-y* or *-ness* could be found in the media investigated is rather interesting however. Lexemes formed by an addition of one of the respective suffixes are also in common usage in everyday speech. That is why both suffixes have received great importance in the paper. Nonetheless, the number of lexical items containing the ending *-y* or *-ness* in advertising copy seems tiny. As a result, the study fails to provide more than a few representative examples.

VI CONCLUSION

Various analytical approaches to the language of printed advertising media have been adopted during the last decades. Most of the linguistic investigations have either shifted their focus onto common rhetoric elements of advertising copy or have provided analyses of general linguistic aspects of advertising copy. The study of Geoffrey Leech (1966) can be taken as a representative example of a linguistic investigation of the ordinary usage of the English language in advertising. The book provides its readers with a broad overview on various essential aspects of advertising language. Principal linguistic elements introduced in Leech's study include, among others, syntactic as well as semantic features of the English advertising language and rhetoric aspects. Furthermore, he offers his audience significant insight into the chief purposes of advertising and highlights certain unorthodoxies of copywriters' speech.

In addition to numerous general introductions to the study of advertising language, there are only a limited number of books that provide multimodal analyses of advertisements. The number of studies investigating the purpose of word-formation in advertising copy is even smaller. One linguist who has worked extensively on the relationship between visual and verbal texts in advertisements is Hartmut Stöckl (2004b). To all appearances, he is one of a few who offer comprehensive analyses of multimodal aspects of advertisements. With reference to language-image combinations contained in advertisements, Stöckl informs his readers about the various types of relation borne between images and text. With regard to word-formation, it can be mentioned that an investigation of the role of word-formation processes in advertising copy is a subject rather neglected by linguists so far. Very brief introductions to the creativity of copywriters' speech are offered, however, detailed analyses of word-formations included in advertising copy are little performed.

The principal purpose of this paper has then been to examine the role of word-formation in advertising texts on the one hand, and to give analysis of a limited number of advertisements by making reference to multimodal theories on the other hand. An extensive investigation into the various word-formation processes stimulated by copywriters' use of the English language has not been the aim of this

explanatory study. Moreover, the paper at hand has not evinced interest in performing in-depth analyses of general aspects of advertising language or multimodal elements contained in printed advertisements. In fact, the study constitutes an attempt to demonstrate that advertisements shall be taken into consideration from various perspectives; purely syntactic as well as semantic analyses of advertising media thus appear insufficient for a comprehensive study on the language of advertising.

The multimodal theory advanced by Stöckl (2004) has formed the basis for this diploma thesis. Many of the linguistic phenomena regarding language-image combinations in advertising texts have been investigated in the course of this paper thesis. The study has yielded insight about the complexity of the relationship between visual and verbal texts and has explored some of the semiotic modes used in advertising media. In addition to an explanation of semiotic principles generally applied to advertisements, the paper has provided information on the purposes of pictorial modes in advertising media and has reflected the complex nature of images. Thus it is the following two modes that have been investigated in this thesis: language and image. In so far as the two semiotic systems under consideration become used in almost every printed advertisement today, each of these modes has assumed cardinal importance here. At this stage, it might be worth reminding the reader of that various types of advertisements realize various types of semiotic modes. Therefore, multimodal analyses need to acknowledge the fact that printed advertisements are distinguishable from TV commercials by the different semiotic modes realized in each of these media. Printed advertisements tend to include a pictorial mode and a verbal text; TV commercials, on the contrary, rather realize a pictorial mode as well as a mode of music.

The focus of attention of this paper has not been on multimodality only, however. Word-formation processes accomplishing particular purposes and performing dominant roles in advertising media have been given considerable interest as well. Many of the theories applied within the paper have been based on the studies of Kastovsky (1982) and Bauer (1983). Although the linguistic insight provided by Marchand (1969) might appear fairly outdated to the audience, his categorization of word-formations can still be of use to current analyses. Some readers might have

recognized the fact that much of the literature to which the diploma thesis refers was published decades ago. Despite that there are a considerable number of modern books available which deal with the study of advertising language, the paper argues that many of the theories proposed in these older works prove to be of particular purpose to a modern explanatory study like the one at hand as well. Thus, Leech's introductory handbook to the language of advertising and Marchand's compendium to word-formation have been considered valuable and still reliable sources for this paper.

VII ABSTRACT

In der vorliegenden wissenschaftlichen Arbeit wird die englische Werbesprache aus zwei Perspektiven betrachtet und analysiert. Zum einen wird eine Theorie der Multimodalität, wie sie unter anderem auch bei Hartmut Stöckl vertreten wird, in Bezug auf printmediale Werbungen, welche Bild-Text-Verknüpfungen beinhalten, aufgestellt. Zum anderen wird versucht die Bedeutsamkeit diverser prädominanter Wortbildungsprozesse in einer Reihe beispielhafter Werbetexte zu erfassen. Um den Leser/die Leserin mit einigen wichtigen Elementaraspekten der Werbesprache vertraut zu machen, geht den beiden großen Kapiteln der Arbeit ein einführender Text in die Grundmerkmale der Werbesprache voran.

Die in der Arbeit durchgeführte multimodale Analyse stützt sich auf eine selektive Anzahl von Printwerbungen und basiert auf den Arbeiten von Hartmut Stöckl sowie Gunther Kress. Im Vorfeld stehen Bild-Text-Verknüpfungen sowie semiotische Prinzipien der in den jeweiligen Werbungen realisierten „modes“. Die Tatsache, dass Werbungen nicht bloß multimediale Texte darstellen sondern auch multimodaler Natur sein können, ist ein aus heutiger Sicht vernachlässigter Ansatzpunkt sprachwissenschaftlicher Analysen. Während viele Autoren klassischer Werke, wie Geoffrey Leech (1966) oder Indubala Pandya (1977), den Fokus ihrer Untersuchungen auf rein semantische oder syntaktische Faktoren der Werbesprache legen, wird in der vorliegenden Arbeit vielmehr auf semantisch-syntaktische bzw. semantisch-textstrukturelle Aspekte von Werbungen Rücksicht genommen. Mögliche Beziehungen verschiedener intermodularer Ebenen einer Sprachwissenschaft werden somit hergestellt, und Hauptaugenmerk auf einer reziproken Verbindung semantischer, syntaktischer sowie textstruktureller Faktoren gelegt. Basierend auf der Tatsache, dass eine Vielzahl von Werbungen in einer Verknüpfung visueller als auch verbaler Texte gründen, kann nun behauptet werden, dass der Inhalt jener Werbetexte von mehr als einem „mode“ kommuniziert wird. Bild und Text sprechen zwei Sprachen, welche mehr oder weniger stark in Einklang gebracht werden können. So kann das in der Werbung enthaltene Bild den verbalen Begleittext widerlegen, bestätigen oder die Bedeutung dessen verstärken. Umgekehrt kann dies natürlich auch der Fall sein.

Im zweiten großen Kapitel stehen nun nicht mehr multimodale sondern vielmehr monomodale Aspekte von Werbetexten im Vordergrund. Ziel ist es, auf verschiedene Wortbildungsprozesse in der Werbesprache hinzuweisen, und eine Vielzahl an Printwerbungen hinsichtlich darin enthaltener Wortformationen zu analysieren. Da im Rahmen einer Diplomarbeit eine ausreichend fundierte Untersuchung aller bedeutsamen Wortbildungsprozesse unmöglich ist, beschränkt sich die vorliegende Studie auf folgende Aspekte: nominale und adjektivale Wortkombinationen (e.g. „lifetime“ bzw. „water resistant“) sowie Wörter, die durch die Beifügung folgender Affixe gebildet wurden: *ultra-*, *super-*, *extra-*, *-y* und *-ness* (e.g. „ultra-soft“, „super-fine“, „extra-rich“, „sticky“ bzw. „freshness“). Außerdem wird auf die Bedeutung von Neologismus, Blending und Clipping eingegangen. Wie die Studie zeigt, zählen nominale Wortkombinationen, allen voran jene, welche aus der Verknüpfung zweier Nomen gebildet werden, zu den häufigsten Wortformationen in der von der Arbeit zur Analyse herangezogenen Werbetexte (u.a. die Frauenmagazine *Glamour* und *Elle*). Die Anzahl der Wortbildungen welche die Präfixe *ultra-*, *super* oder *extra-* beinhalten, scheinen in einem etwa gleich hohen Ausmaß in den jeweiligen Werbungen vorzukommen. Dies mag darauf zurückzuführen sein, dass diese Präfixe einen ähnlich semantischen Inhalt vermitteln; deuten sie doch alle auf außergewöhnliche Qualitäten hin.

Um etwaige Unsicherheiten zu beseitigen, soll an dieser Stelle darauf hingewiesen werden, dass die Studie keinesfalls alle Aspekte von Multimodalität bzw. Wortformation in Bezug auf die Werbesprache behandelt. Die Arbeit soll vielmehr als Einführung in manche dieser Aspekte betrachtet werden, und ein Bewusstsein für die Bedeutsamkeit multimodaler Theorien sowie Wortbildungsprozessen in englischsprachigen Werbungen schaffen.

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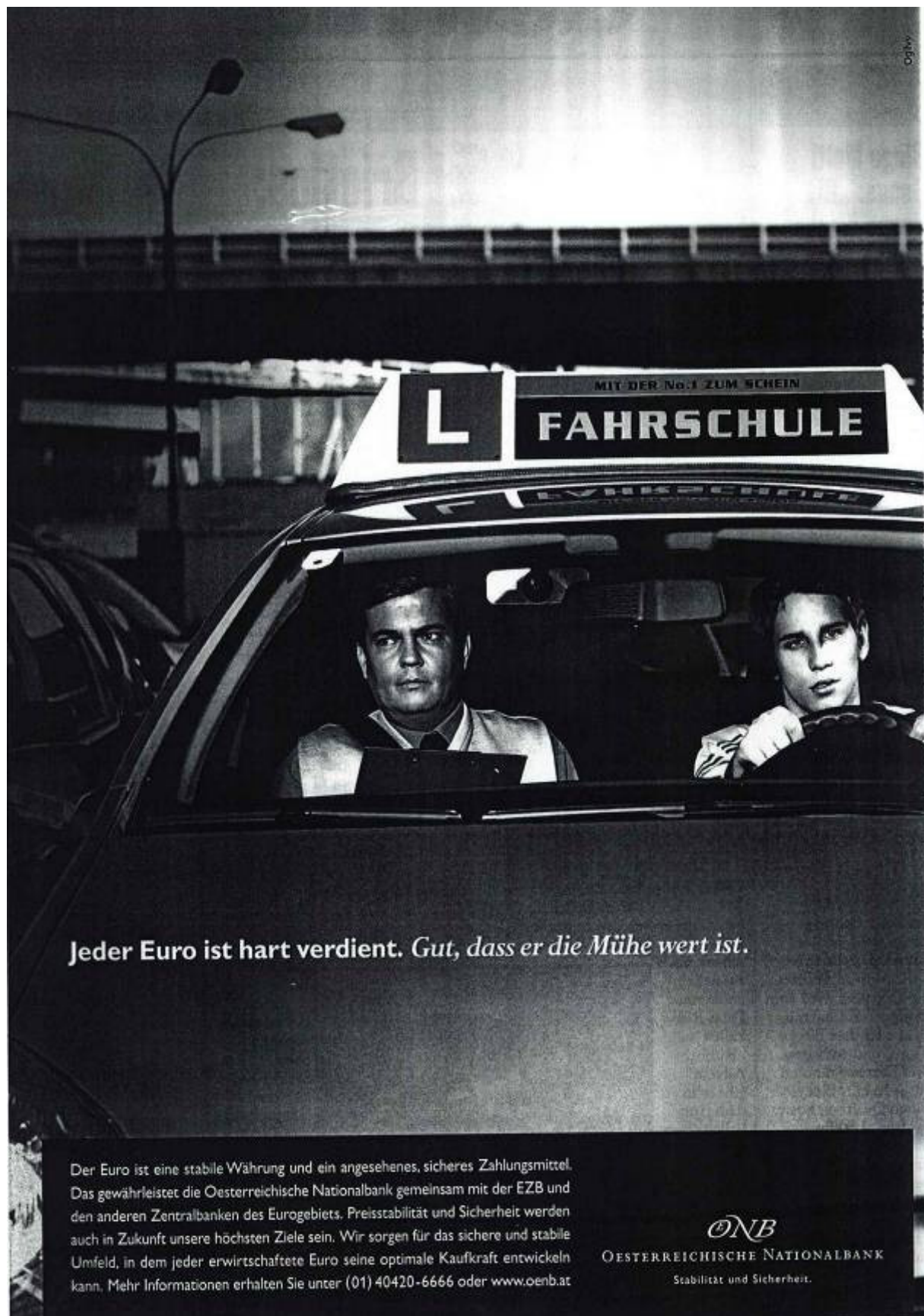
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www.adflip.com/addetails.php?adID=12512&showLargeJpg=yes (July 15, 2009)

<http://www.adflip.com/addetails.php?adID=13801&showLargeJpg=yes> (July 15, 2009)

<http://www.pmadarchive.com/cgi-bin/rsasearch.asp#36> (July 15, 2009)

Figure 2.1.1 OeNb



A black and white photograph of a taxi cab at night. The taxi sign on the roof reads "L FAHRSCHULE" and "MIT DER No. 1 ZUM SCHEIN". Inside the cab, a man in a light-colored shirt is driving, and a woman is sitting in the passenger seat. The background shows a city street with a bridge and streetlights.

Jeder Euro ist hart verdient. *Gut, dass er die Mühe wert ist.*

Der Euro ist eine stabile Währung und ein angesehenes, sicheres Zahlungsmittel. Das gewährleistet die Oesterreichische Nationalbank gemeinsam mit der EZB und den anderen Zentralbanken des Eurogebiets. Preisstabilität und Sicherheit werden auch in Zukunft unsere höchsten Ziele sein. Wir sorgen für das sichere und stabile Umfeld, in dem jeder erwirtschaftete Euro seine optimale Kaufkraft entwickeln kann. Mehr Informationen erhalten Sie unter (01) 40420-6666 oder www.oenb.at

OeNB
OESTERREICHISCHE NATIONALBANK
Stabilität und Sicherheit.

Figure 2.1.2 Pardee

We've Saved the Very Best for Last...





15 Ladera Ranch Village Oaks



Urban Marketplace



16 Beautiful Parks

You'll love giving out your new address. And right now, the award-winning neighborhoods of Encantada and Segovia in the guard-gated enclave of Covenant Hills are offering your last chances to live in Ladera Ranch. So hurry – take a tour of our models today and discover how a change of address can change your life.

Segovia offers:

- Up to 6 bedrooms, 5 baths
- 3,166 to 3,669 sq. ft.
- All cul-de-sac locations
- Move-in ready homes with designer-selected upgrades
- LIVINGSMART® energy-efficient features
- Upgraded travertine or wood flooring
- Landscaping included at select homesites
- Marble at master bathrooms
- Designer paint
- Fully appointed gourmet kitchens with granite countertops, stainless steel appliances and built-in refrigerators

Ladera Ranch community amenities include:

- Private community recreation center with pool and tennis
- 24-acre sports park, dog park, hiking and biking trails
- Nearly 1,800 acres of open space
- Convenient shopping
- New library
- Gated Covenant Hills Village community

From the high \$800,000s



SEGOVIA

15 Katy Rose Lane • Ladera Ranch, CA 92694
(949) 347-1455

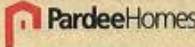
Also in Ladera Ranch...

ENCANTADA

Only 1 home remains!

For more information call
(949) 347-1455 or visit today!

Driving Directions: From I-5, exit at Crown Valley Parkway and head east. Turn right on Antonio and right on Covenant Hills Dr to the gated entry. Follow signs to the Segovia Sales Gallery.



PardeeHomes | Where smart solutions live.






All square footage is approximate; pricing is subject to change. Landscaping, trees and shrubs not included in the purchase price. Information is accurate as of the date of publication. See sales counselor for details.

Tour our homes at PardeeHomes.com/Segovia

Figure 2.1.3 Olay

©2008 P&G

OLAY

Some women nip and tuck.
Others prefer the cutting edge.



OLAY
regenerist
eye lifting serum

OLAY
regenerist
reversal treatment foam

regenerist
micro-sculpting cream

New Reversal Treatment Foam. A deep penetrating moisturizer with Aquacurrent Science that helps reverse the look of lines and wrinkles. Not surgical results, but use it alongside Regenerist Eye Lifting Serum (our way to do your eyes) and our rich Micro-Sculpting Cream. For cutting-edge results.

Results not equal to surgical procedures.

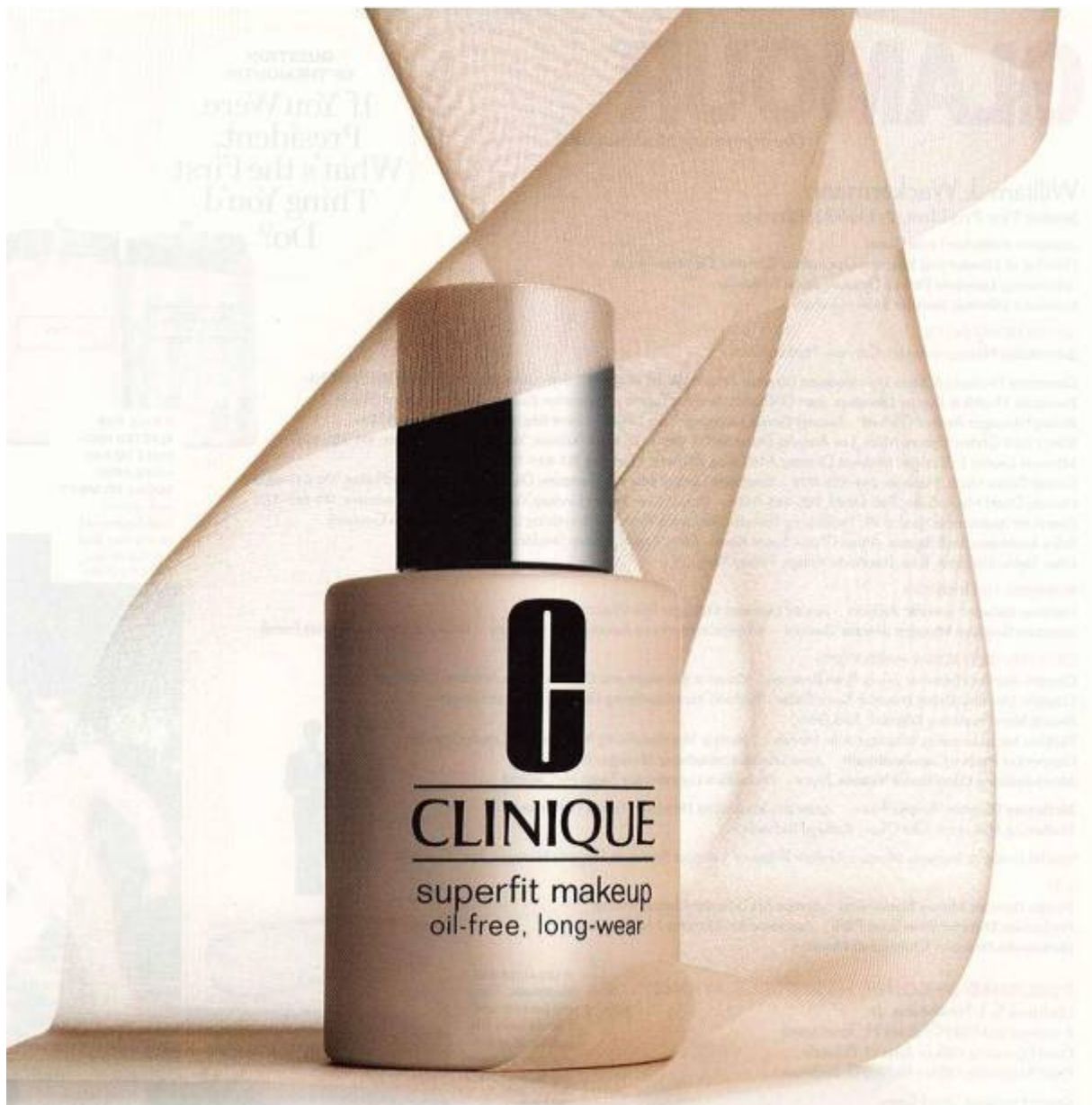
Love the skin you're in.™

regenerist

Aquacurrent™
SCIENCE

For your best skin in years, get your personalized regimen @ OlayForYou.com

Figure 2.1.4 Clinique



CLINIQUE
superfit makeup
oil-free, long-wear

Your skin's new favourite thing to wear.

Breathable, comfortable new Superfit Makeup keeps skin fit all day. Guaranteed. Our patented formula uses new technologies to wick away sweat and excess oil, keeping even T-zones fresh, fit and free of midday shine or 5 p.m. fadeout. Or your money back.

Find custom-fit foundations for great skin. All dermatologist tested, clinically proven.
clinique.com

CLINIQUE
Allergy Tested. 100% Fragrance Free.

Figure 2.1.5 CSI Miami



Figure 2.2.1 L'Oreal



*Collagen Bio-Activator shown to boost collagen production in-vitro.
**based on consumer evaluation of 52 women after 4 weeks.
©2008 L'Oréal USA, Inc.

É

A

L[®] PARIS

DERMO-EXPERTISE™

Now you can boost your skin's natural collagen.
IN JUST 4 WEEKS, help fill the hollows to redefine
the curves and contours of your face.

INNOVATION

COLLAGEN REMODELER

DAILY CONTOURING MOISTURIZER
FOR FACE AND NECK SPF 15



INNOVATION

The first daily contouring moisturizer powered with
COLLAGEN BIO-ACTIVATOR, a natural alfalfa extract shown
to biologically stimulate skin's natural collagen production.*
Facial features are smoother and more defined.



Boosts collagen ▶



Women experienced a visible difference:

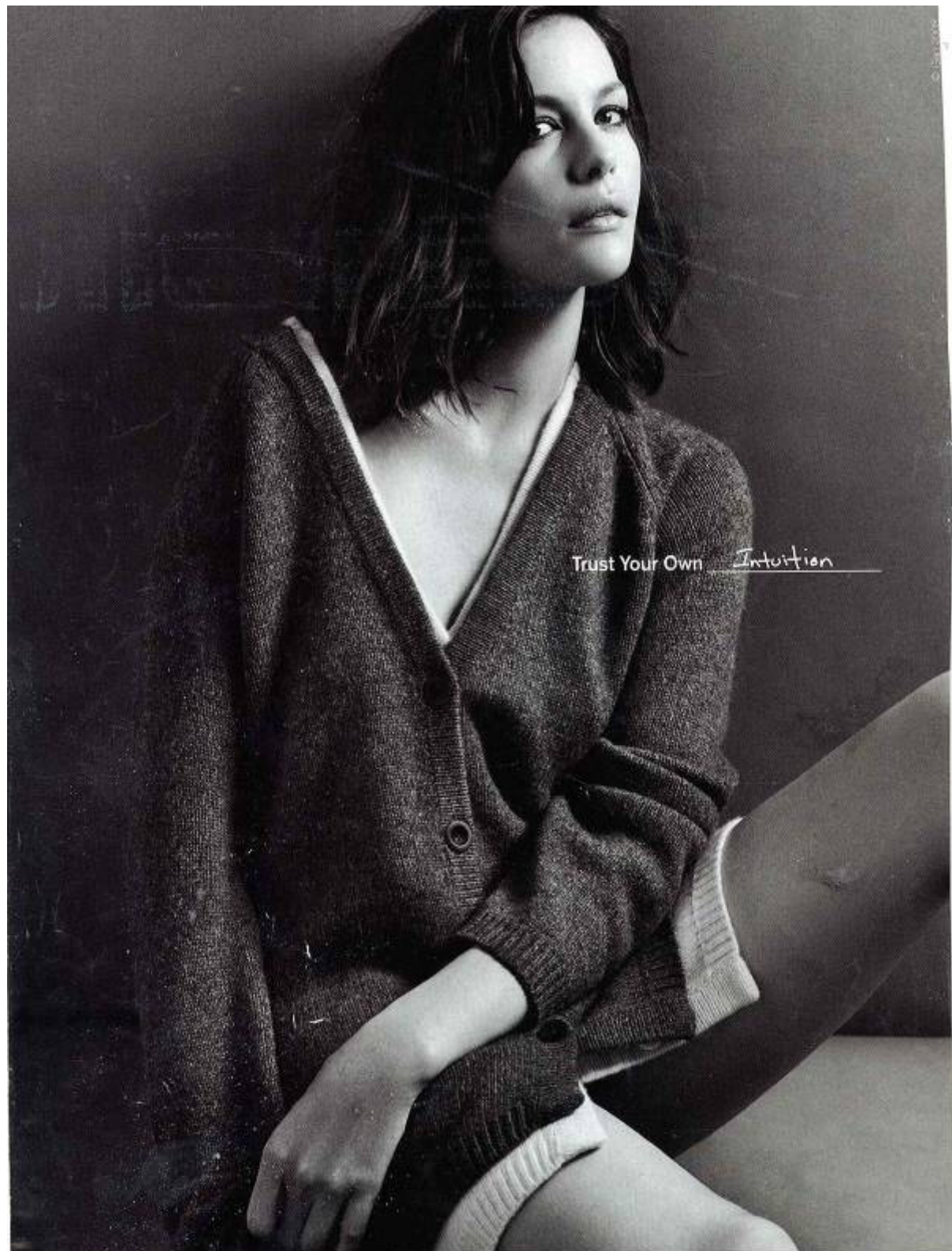
- 83% saw smoother, more defined facial contours.**
- 87% saw fuller, younger-looking skin.**

Find your ideal collagen regimen at www.lorealparis.com

L'ORÉAL PARIS

Because you're worth it.™

Figure 2.2.2 Gap



Trust Your Own Intuition

The Boyfriend Cardigan
as worn by **Liv Tyler**, actor
\$68.00

gap.com

Your Own



Figure 2.3.1 Lavazza



Figure 2.3.2 TagHeuer

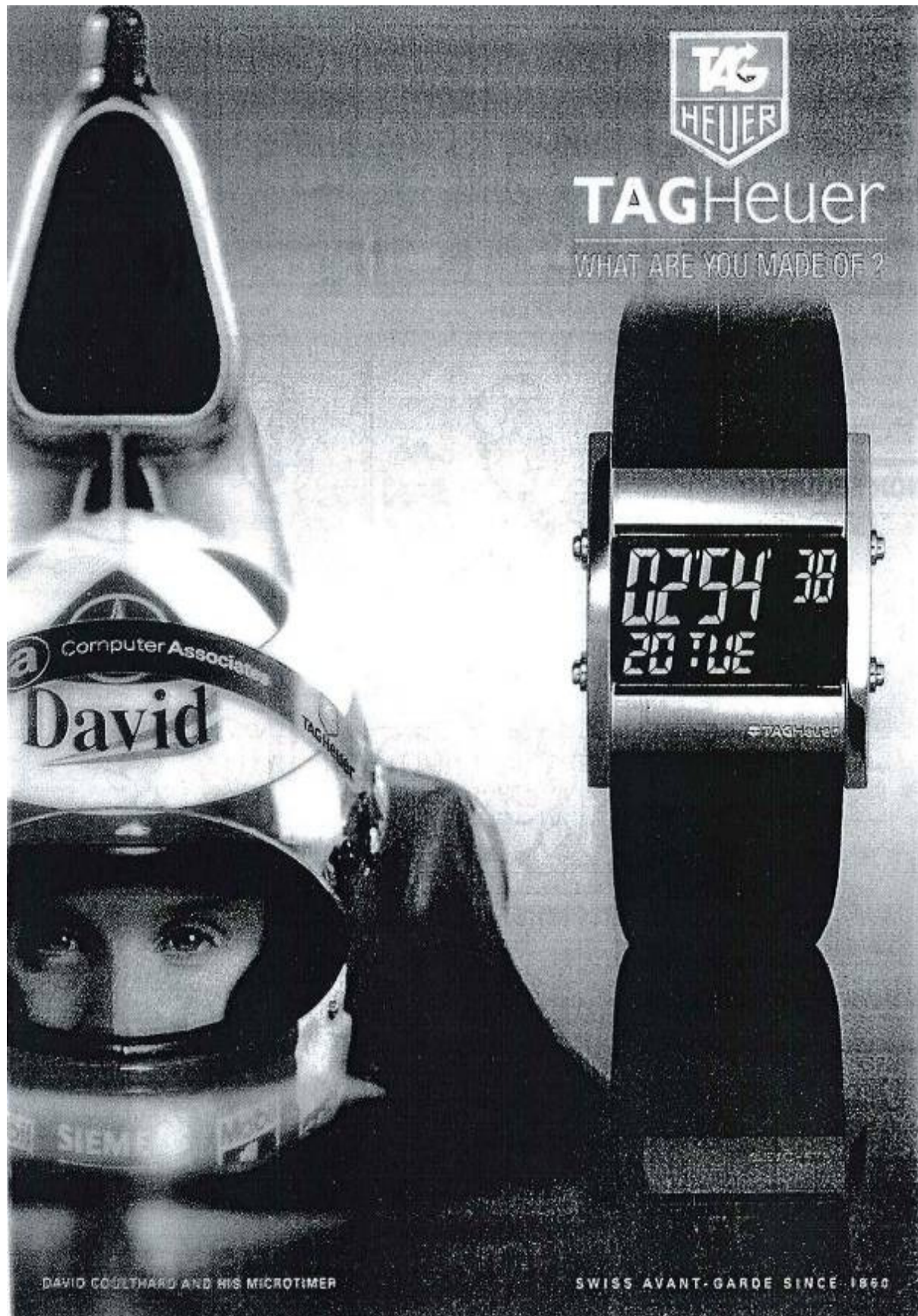
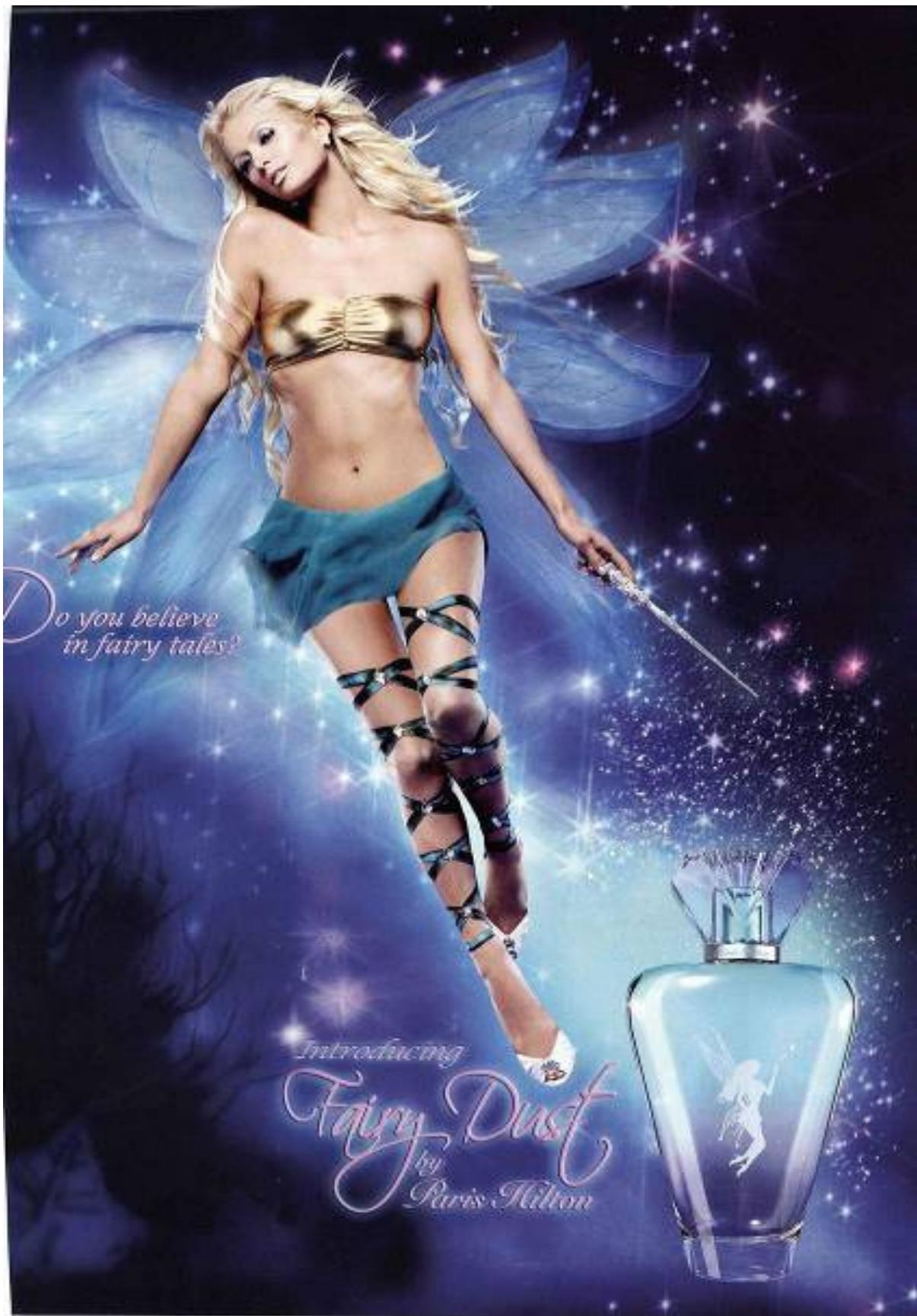


Figure 3.1 Paris Hilton



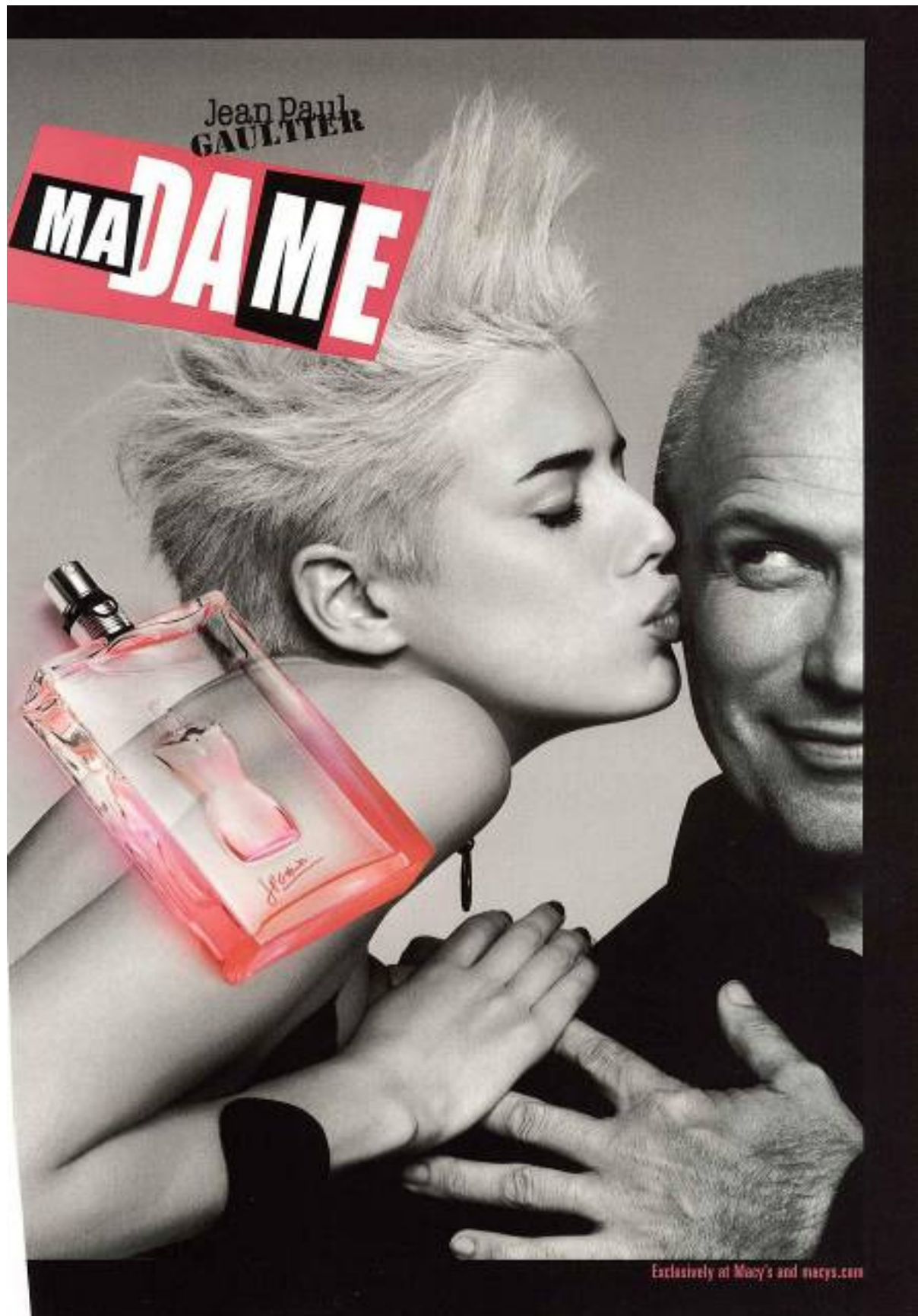


Fairy Dust by Paris Hilton

Available at Fine Department Stores

Open here
to experience
Fairy Dust by
Paris Hilton. ▶

Fig. 3.2 Jean Paul Gaultier



TEAR HERE ►

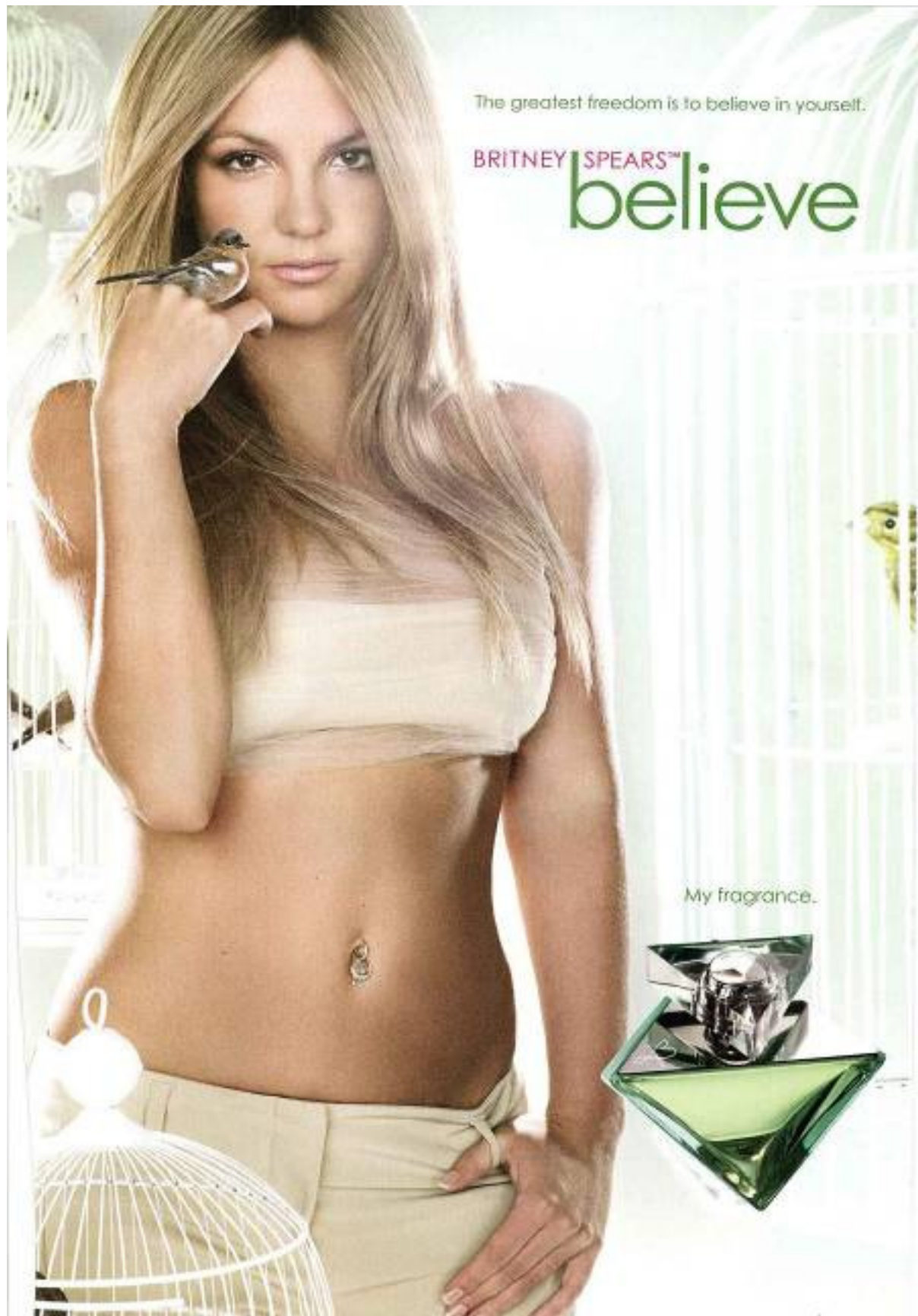


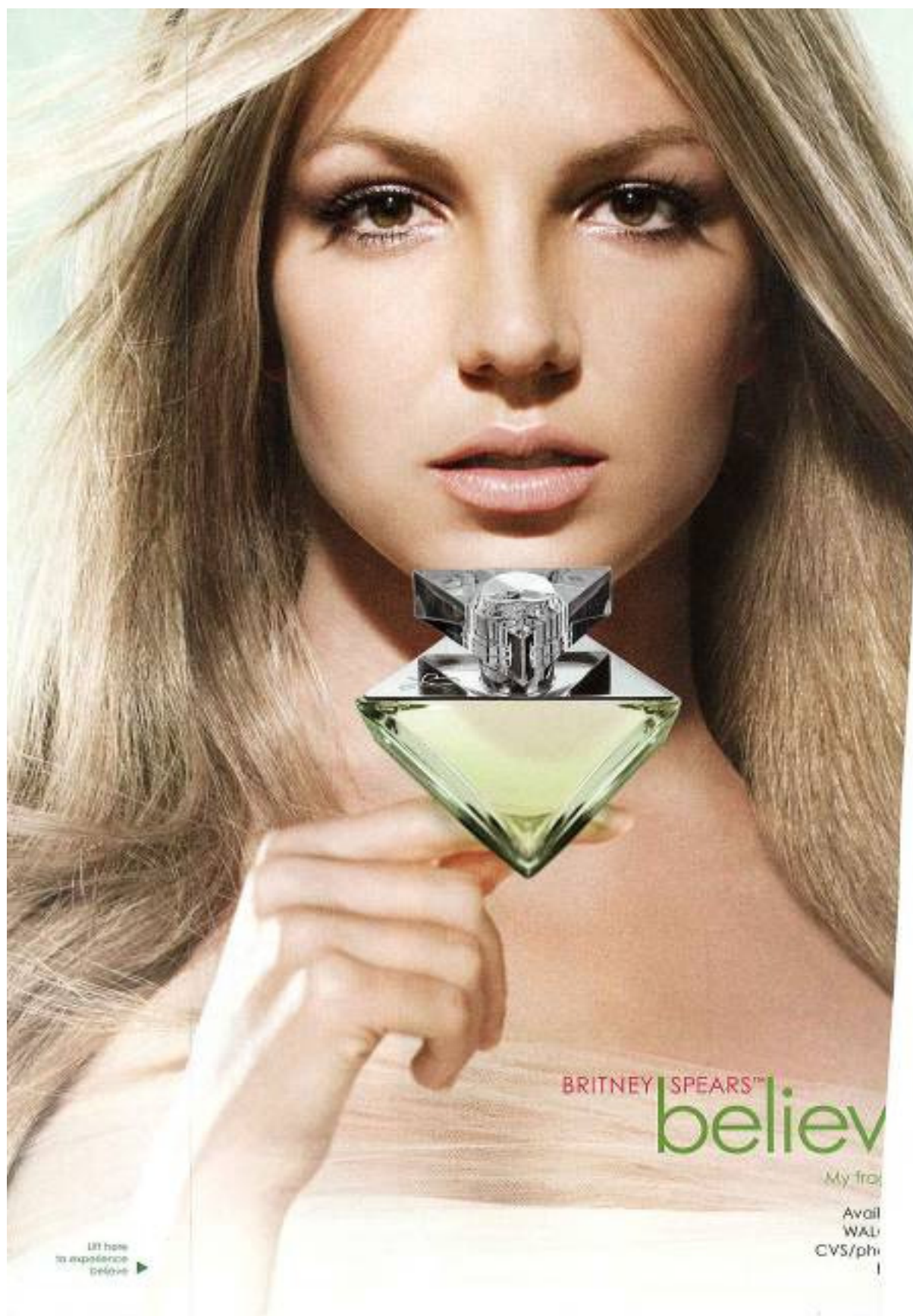
Jean Paul
GAULTIER
MADAME



www.ma-dame.com

Figure 3.3 Britney Spears





BRITNEY SPEARS™
believe

My fragrance

Available at
WALGREENS
CVS/pharmacies

Lift here
to experience
believe ►

Figure 3.4.1 Lancôme



Revolution:
Vibrating power for ultimate lash transformation.
Extends. Separates. Visibly Multiplies.

—

New
ÔSCILLATION
Vibrating. Infinite. Powermascara

—

The first vibrating Powermascara by Lancôme:
7000 oscillations per minute.
Shop at Lancome-usa.com

LANCÔME
PARIS

The advertisement features a close-up of a woman's face with striking blue eyes and long, dark, voluminous eyelashes. To the right of her face, the Lancôme ÔSCILLATION mascara is shown. The mascara tube is black with a gold band near the top. The wand is extended, showing a silver, vibrating brush head. A bright, glowing light emanates from the brush head, creating a starburst effect and illuminating the surrounding area. The background is dark and textured, with some light streaks and bokeh effects.

Figure 3.4.2 Stop'n'Grow



Figure 3.5.1 Dolce & Gabbana

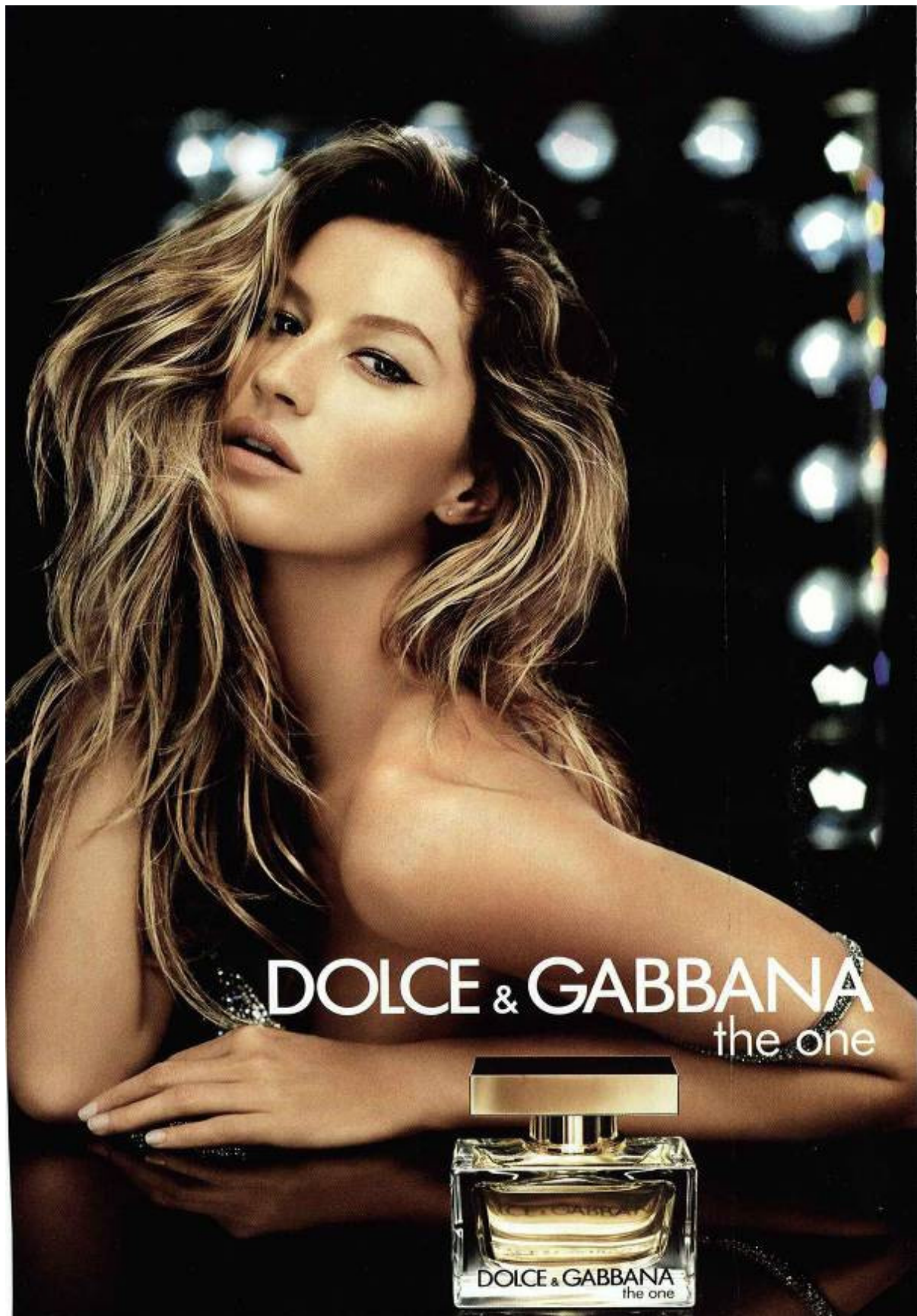


Figure 3.5.2 Ralph Lauren



Figure 3.5.3 Givenchy

GIVENCHY
STARRING
LIV TYLER

**ABSOLUTELY
IRRÉSISTIBLE
GIVENCHY**
THE NEW FRAGRANCE

AVAILABLE AT MACY'S

The advertisement features a black and white photograph of Liv Tyler, a woman with long dark hair, smiling and leaning forward. She is wearing a dark, strapless dress with a full, dark tulle skirt. She is positioned on the left side of the frame. To her right, a tall, slender, red perfume bottle is shown. The bottle has a faceted, crystal-like design with a silver-colored band near the top and bottom. The background is a light, textured surface with faint, mirrored text from the reverse side of the page, including 'DESIGNER GENIUS' and 'SHOWTIME'.

Figure 3.5.4 Calvin Klein

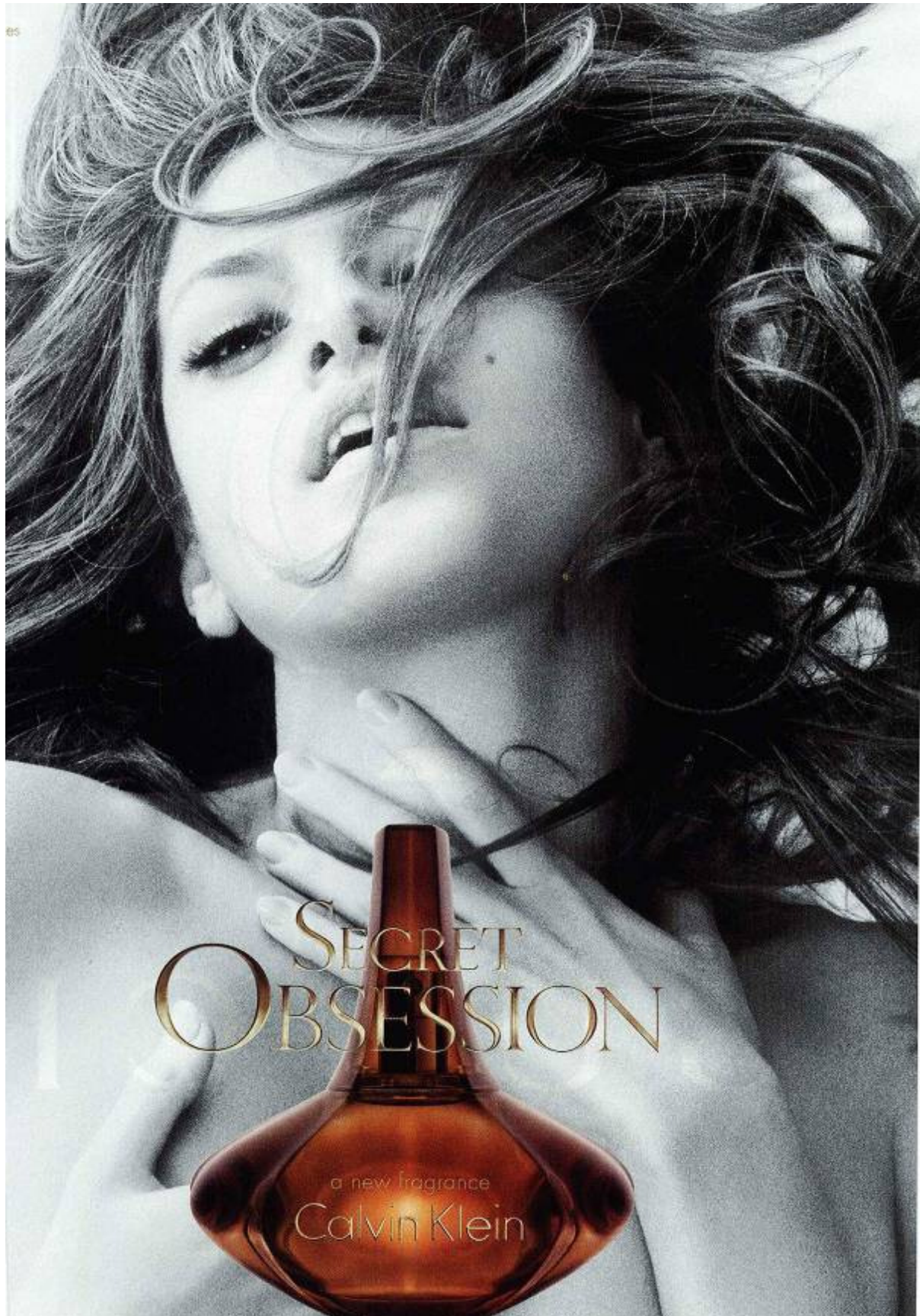


Figure 3.5.5 Givenchy

LANCÔME
PARIS

You are unique, you are

MAGNIFIQUE

ANNE HATHAWAY

shop at lancome-usa.com

This is a full-page advertisement for Lancôme Magnifique perfume. The background is a vibrant red. In the center, a woman with long, dark, wavy hair (Anne Hathaway) is shown from the chest up, wearing a black strapless dress. She is looking slightly to her left with a soft smile. A man's face is partially visible on the left side of the frame, looking towards her. In the foreground, centered, is a clear glass bottle of Magnifique perfume with a silver cap and a red liquid inside. The word 'MAGNIFIQUE' is written in large, white, serif capital letters across the middle of the image. Above it, in smaller white text, is 'You are unique, you are'. In the top right corner, 'LANCÔME PARIS' is written in white. In the bottom left corner, 'ANNE HATHAWAY' is written in white. In the bottom right corner, 'shop at lancome-usa.com' is written in white. The background also features a faint, stylized image of the Eiffel Tower at night.

Figure 3.6.1 Tommy Hilfiger

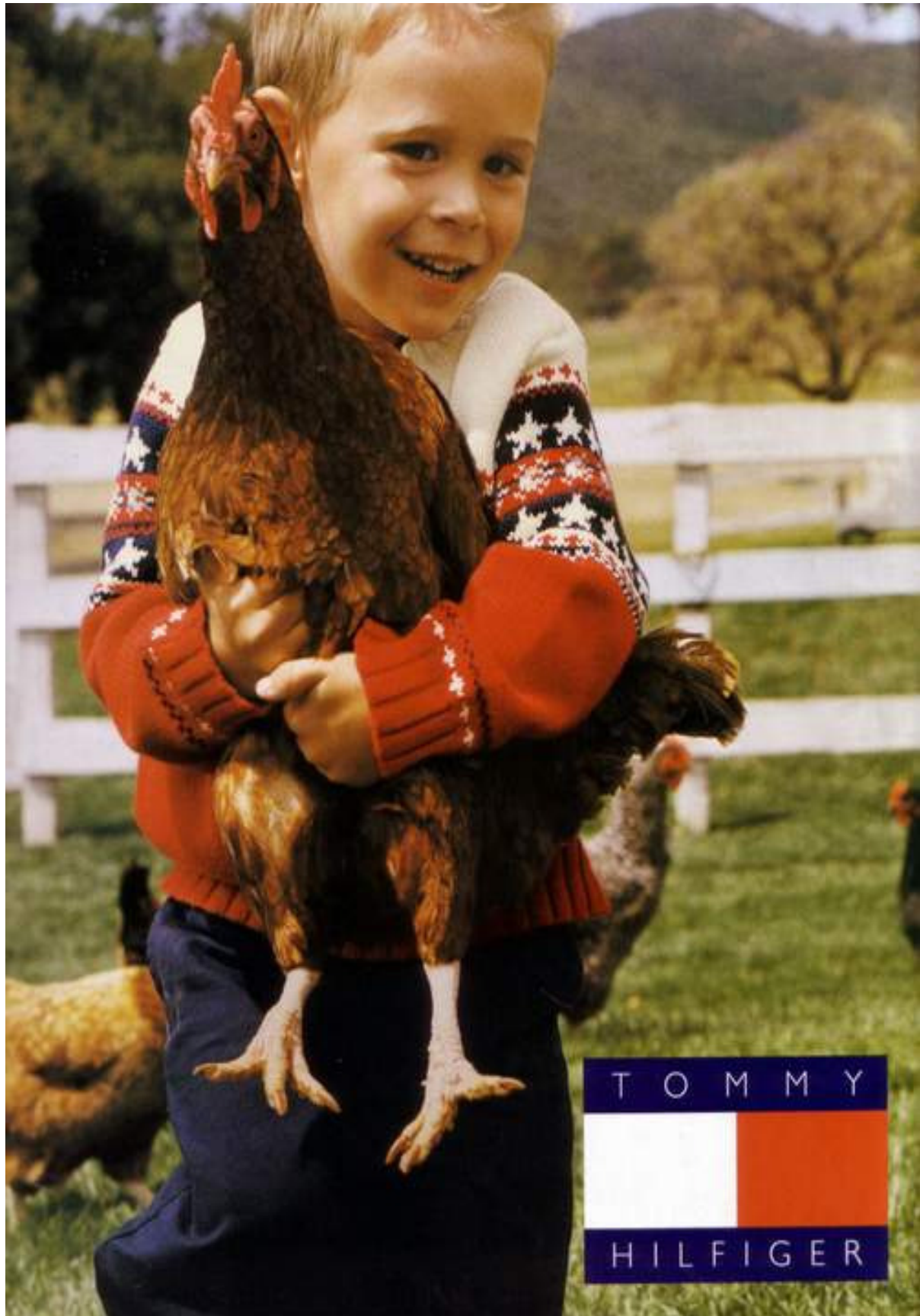


Figure 4.2.1 Viking



Viking products are marketed under the Ultralite® brand name in Canada.

VIKING introduces its 2001 SPORTS MODEL.

Get behind the knobs of a fine-tuned culinary machine. The Viking Designer Series introduces a sleek new look for professional performance. Aerodynamic curves and high-powered features give the full line a dramatic edge. Test-drive the complete kitchen at your nearest Viking dealer. Even available in two-door sedan or one-door coupe.

VIKING
DESIGNER SERIES

www.vikingrange.com 1-888-845-4641

Viking Range Corporation 111 Front Street Greenwood, MS 38930 (662) 455-1200

Figure 4.2.2 Philip Morris



Figure 4.2.3



SEBRING CONVERTIBLE

Can a car help you unwind? Yes, if it's the 200 hp Chrysler Sebring LXi Convertible with its stress-releasing 2.7 multi-valve V6 engine. 1.800.CHRYSLER or www.chrysler.com.

CHRYSLER



Figure 4.2.4 Johnson's



The advertisement features a woman with dark hair, wearing a white tank top, lying on a white sofa with her arms raised behind her head, smiling. The background is a bright, airy room with white curtains. In the bottom left corner, three Johnson's Melt Away Stress products are displayed: a bottle of Softlotion, a bottle of Softwash, and a bottle of Softoil. The Johnson's logo and 'Melt Away Stress' text are at the top left. The headline 'Stress. Less.' is in large blue letters. A text block on the right describes the product's benefits and provides a website link.

Johnson's
Melt Away Stress

Stress. Less.

Give your mood a boost with JOHNSON'S® Melt Away Stress daily moisturizer, clinically shown to reduce tension and leave skin baby soft. In fact, 4 out of 5 women felt more relaxed after using it. To discover this feeling, go to www.johnsonsforyou.com and take the Melt Away Stress Challenge. Go ahead, let stress melt away.

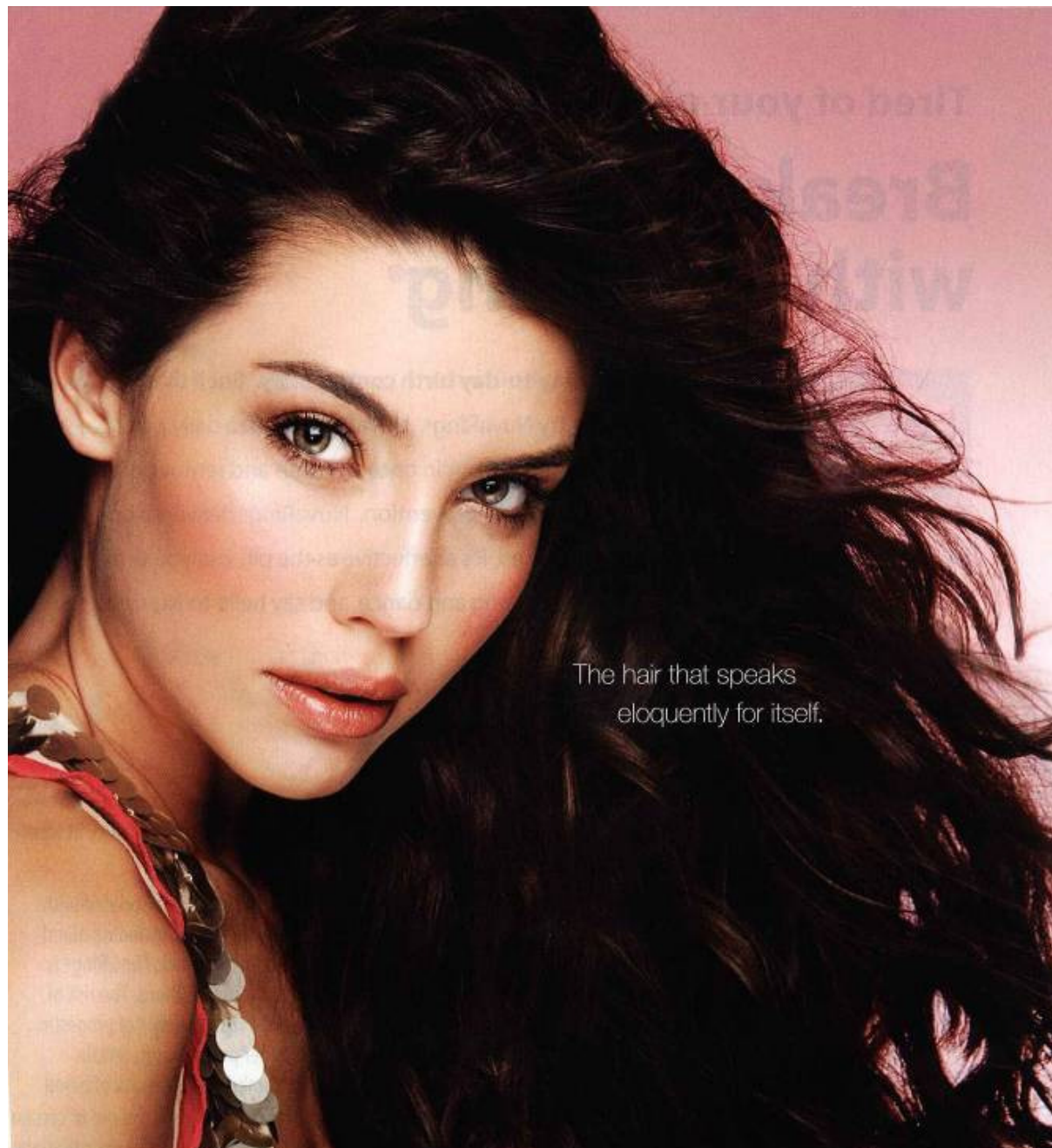
© Johnson & Johnson Consumer Companies, Inc. 2006

JOHNSON'S®
SOFTLOTION®
Melt Away Stress
Body Lotion

JOHNSON'S®
SOFTWASH™
Melt Away Stress
All Over
Moisturizing Wash

JOHNSON'S®
SOFTOIL™
Melt Away Stress
Moisturizing Oil

Figure 4.2.5 Great Lengths



The hair that speaks
eloquently for itself.

Great Lengths
USA

Luxury in extensia.™

Volumes about volume. Quality. Luxury. Great Lengths Hair Extension Services available only at certified salons and stylists trained in Great Lengths® state of the art technology.

1-888-334-4785 • visit www.greatlengthsusa.com

© 2006 HAIR WEAR®

Figure 4.2.6 Vick's



**WE'RE ALL FOR SICK DAYS.
ONLY WITHOUT THE SICK PART.**

Vicks DayQuil.
Powerful multi-symptom cold relief
so you can power through your day.

VICKS breathe life in™

©2007 P&G. Read each label. Use as directed. Keep out of reach of children.

Figure 4.2.7 SoL-Angel

SoL-Angel: Music to Our Ears

Just when we were getting bored with our music playlists, along came singer/songwriter Solange Knowles — AKA SoL-Angel — with her debut, *SoL-Angel and The Hadley St. Dreams*. The album features collaborations with award-winning producers like Mark Ronson, Pharrell, Lamont Dozier, and Cee-Lo. Put this one on heavy rotation. Available now.



Figure 4.2.8 Vanity Fair

Vanity Fair
vanityfairlingerie.com

© 2003 Vanity Fair Inc.

*Introducing the
Fits You Perfectly™ bra.
Invisibly soft,
with an incredible fit.*

*Introducing the soft,
tag-free Body Caress™ bra.
Elegantly designed
for everyday comfort.*

*Introducing the
three-way adjustable
Body Touch™ bra.
Versatile, comfortable, beautiful.*



The image features three models showcasing different styles of Vanity Fair bras and underwear. The model on the left is a blonde woman wearing a black, underwire bra and black high-cut underwear. The model in the center is a Black woman wearing a red, underwire bra and red high-cut underwear. The model on the right is a Black woman wearing a black, underwire bra with a crisscross back and black high-cut underwear. The background is a soft, light blue gradient.

Figure 4.2.9 Revlon



NEW

revlon.com ©2008 Revlon Consumer Products Corp. To get Halle Berry's look, try Revlon ColorStay™ Mineral Lipgloss in Forever Blazin'

Revlon ColorStay™ Mineral Lipgloss

Revlon's **first** longwearing lipgloss that lasts for **up to 8 hours**

- Unique mineral complex conditions lips
- One step for hours of comfortable color
- Available in 12 gorgeous, glossy shades

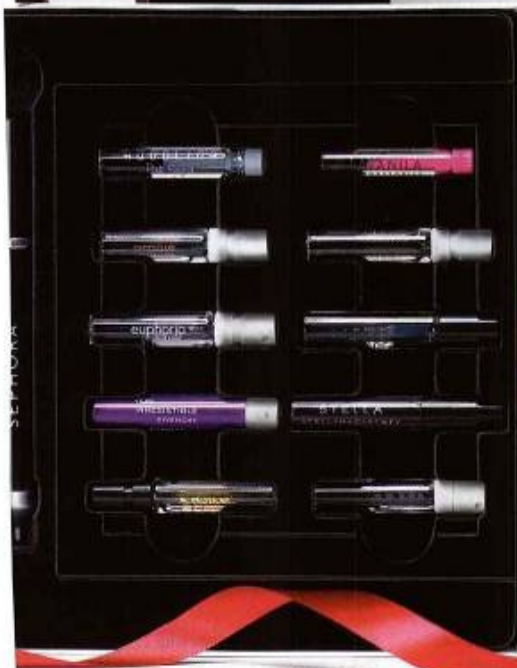
UP TO
8
HOURS

REVLON

Figure 4.2.10 Sephora

SCENTSATIONAL

Gift perfect! Guarantee you'll give a spritz she loves.



scent sampler bestsellers FOR HER

TRY 10 deluxe samples of Sephora's most popular scents. TAKE YOUR PICK of the fragrance you like best. TRADE IN your scent certificate for a full-size bottle of your favorite.



NEW! SEPHORA Scent Sampler Bestsellers For Her, \$50

What it is: Ten deluxe samples of Sephora's bestselling fragrances, a sleek purse-size atomizer that's perfect for touch-ups 24/7 and a redeemable scent certificate—how amazing is that?

How it works: Try all 10, then pick your favorite and trade your certificate in for a full-size bottle.

Who will love it: The fragrance fanatic who loves searching for a new scent.

Brands included:

Aquolina Pink Sugar
Bvlgari Omnia Crystalline
Calvin Klein Euphoria
Givenchy Very Irresistible
Givenchy Sensual
Gwen Stefani L.L.A.M.B.
LAVANILA Vanilla Grapefruit
Marc Jacobs Daisy
Philosophy Amazing Grace
Stella McCartney Stella
Vera Wang Princess

Also available:

Bestsellers For Him, \$50
New Classics For Her, \$70
Trendsetters For Her, \$50

SHOP ONLINE AT SEPHORA.COM

SEPHORA

THE BEAUTY AUTHORITY



Figure 4.2.11 Estee Lauder



The long wear you love.
The way you love to wear it.

Double Wear
Stay-in-Place Makeup
3 formulas. 3 finishes.
15-hour wear.

Whether it's a workday,
a workout or a weekend,
there's a Double Wear
formula to keep up with
your active day.

Flawless and Polished
Double Wear
Makeup SPF 10

Sheer and Natural
Double Wear Light
Makeup SPF 10

On-the-Go Perfect
Double Wear Powder
Makeup SPF 10

Shop now at esteelauder.com

Double Wear
Stay-in-Place Makeup
Teint longue tenue
Intransférable
SPF 10

Double Wear
100%
Stay-in-Place Makeup
Vole légère et longue tenue
SPF 10

Figure 4.2.12 Nicorette



The advertisement features a central image of a Nicorette White Ice Mint Gum box. The box is dark blue with a bright yellow sunburst effect behind the brand name 'Nicorette'. Below the brand name, it says 'Coated for Intense Flavor' and 'White Ice™ Mint Gum'. The box is surrounded by a winter-themed background with snowflakes and several white, star-shaped mints with the letter 'N' on them. The overall color scheme is cool, with blues, whites, and yellows.

Nicorette®

Coated
for Intense Flavor

White Ice™ Mint Gum

Whiten while you quit.

Calm your cravings and whiten your smile with new Nicorette® White Ice™ Mint gum. The stop smoking gum with a cool minty flavor and the power to whiten teeth as you use it.

Experience a brighter way to quit.

www.nicorette.com. Use as directed. Individual results may vary. Support program improves chances of success. © 2008 GlaxoSmithKline Consumer Healthcare, L.P.

Figure 4.2.13 VitaminShampoo

vitaminshampoo™

it's like an energy drink for your hair!



vitaminshampoo
hydrating
noni berry lemongrass
(antioxidants + essential oils)
vitamins C & E
This hydrating energy shampoo for your hair is a luxurious sulfate-free formula infused with high-potency noni berry and coconut milk to nourish and strengthen your hair along with lemongrass oil for natural balance. It's the best nature has to offer. Make it a part of your hair ritual for optimum vitamin and antioxidant enrichment.

vitaminshampoo
nutritional
acai berry guava
(antioxidants + minerals)
vitamins B, E & C
This nutritional energy drink for hair is a luxurious superfruit formula infused with high-potency acai and antioxidant vitamin-rich berry and guava which nourish, re-energize and enrich your hair along with soy milk, protein, nutrition and balance. Make it your hair's daily ritual for optimum vitamin and antioxidant enrichment.

vitaminshampoo
smoothing
mangosteen yogurt
(proteins + nutrients)
vitamins A & C
Think of it as a smoothing energy drink for your hair! This luxurious superfruit formula is infused with high-potency vitamins and nutrient-rich mangosteen and yogurt to nourish and strengthen your hair along with yogurt protein for nutrition and balance. It's the best nature has to offer. Make it your hair's daily ritual for optimum vitamin and antioxidant enrichment.

vitaminshampoo
healing
gogi berry green tea
(antioxidants + nutrients)
vitamins A, B & E
This healing energy shampoo for hair is a luxurious sulfate-free formula infused with high-potency vitamins and antioxidant-rich gogi berry. Asian green tea to heal and enrich hair along with natural acai oil, hydration and balance. It's the best nature has to offer. Make it your hair's daily ritual for optimum vitamin and antioxidant enrichment.

daily rituals

VitaminShampoo is infused with natural goodness like high potency superfruits containing vitamins and antioxidants, enriched with nutrients, minerals, proteins, and essential oils. VitaminShampoo cleanses away life's impurities. It's the best nature has to offer, plus it's sulfate and paraben free and smells incredible! VitaminShampoo is your hair's daily dose of vitamin and antioxidant enrichment!

Available at select Walgreens, CVS/Pharmacy, Walmart and other exceptional retailers worldwide.
vitaminshampoo.com



Figure 4.2.14 Maybelline

THE MOST VOLUPTUOUS LIPS EVER
THE TRUTH IS IN THE TINGLE
THE PROOF IS IN THE POUT.

VOLUME SEDUCTION^{XL}
LIP PLUMPER

PLUMP UP YOUR LIPS...
UP TO 30% MORE!

Feel a seductively addicting
tingling effect as active
amplifiers instantly plump
lips for a visibly fuller pout.

Concentrated droplets of
shine magnify plumping
effect for the most
voluptuous lips ever.

LIPS BEFORE AFTER XL*
Dramatization of the product effect.

IN 10 SHADES

maybelline.com
MAYBELLINE
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE.

*This product may cause a temporary tingling sensation, which is normal. Discontinue use if you experience excessive discomfort. Do not use on chapped, damaged or sensitive lips. Always use with Volume Seduction Lip Plumper in Seduction XL shade. ©2005 Maybelline LLC.

Figure 4.2.15 Dior

ADVERTISEMENT

SPLURGE

WORTHY

absolutely, positively too good to resist



GOT THE DIOR URGE?
GO AHEAD. SPLURGE.

Ever wish you could photo-shop your face on those less than perfect days? Now anyone can indulge in a cover-worthy complexion with Dior's Airflash Spray Foundation. In mere seconds Dior's makeup innovation diffuses a micro-fine mist that miraculously evens out skintones, minimizes pores and hides imperfections; you don't even have to blend. It's fast, flawless and surprisingly easy to do. In a flash, you are airbrushed perfect.

— Melanie Grigoris

LUXURIOUSLY FLAWLESS – IN A FLASH.

Dior Airflash Spray Foundation, \$60

SEPHORA

Figure 4.2.16 Bioré

Give your skin a little rehab.



The image shows two Bioré products from the Daily Recharging Collection. On the left is a green bottle of 'revitalize 4-in-1 self-foaming cleanser'. On the right is a green box for 'restore skin-boosting night serum'. Both products feature the Bioré logo and a 'NEW' badge. The background is a soft-focus landscape with a rainbow-like light effect.

New

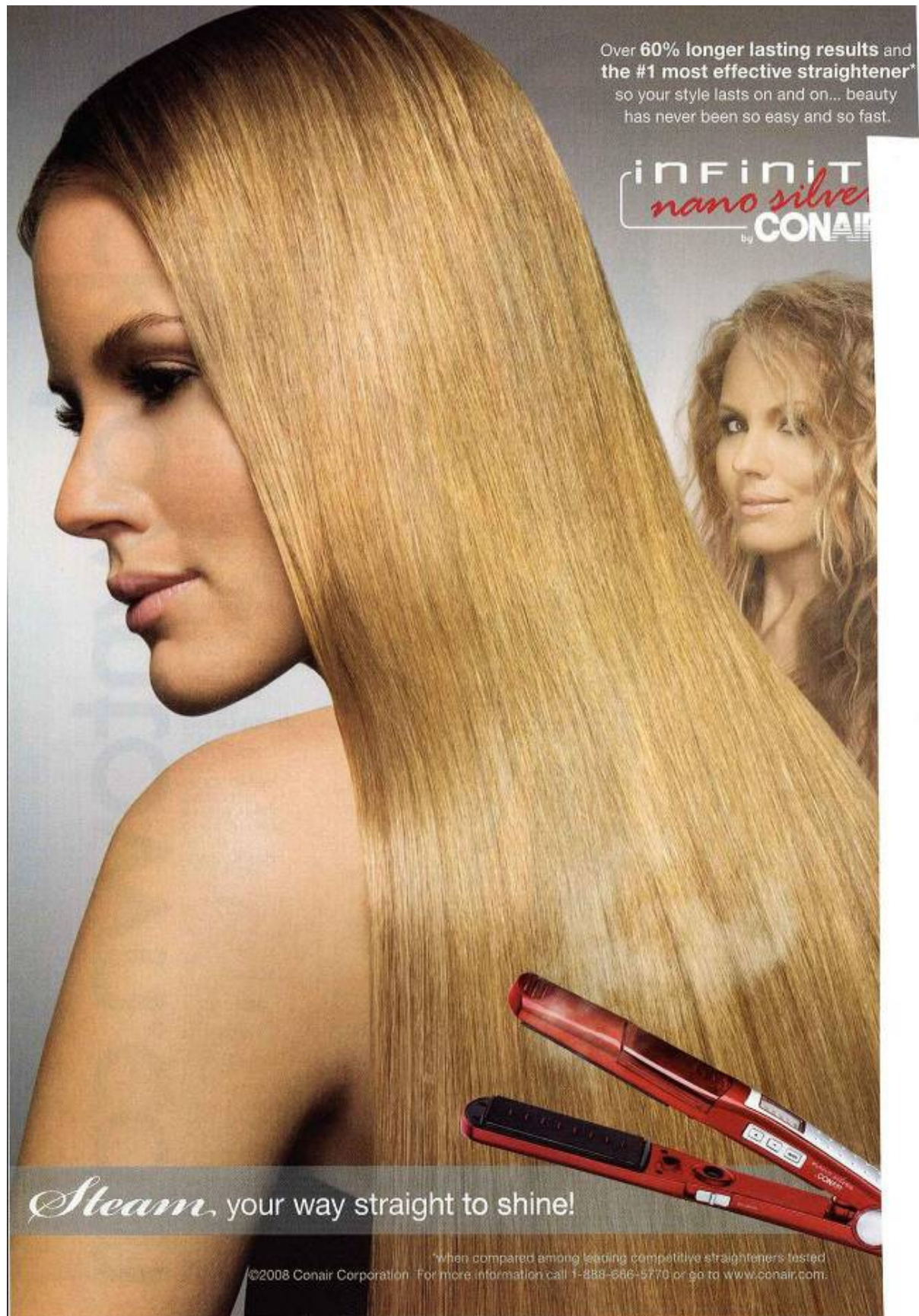
Introducing The Bioré® Daily Recharging Collection.
Now you can take toxins out and put nourishing ingredients in.

Detoxify: the 4-in-1 cleanser with green tea and sugar beet extracts cleans away impurities.
Nourish: the serum infuses skin with powerful antioxidants and vitamins while you sleep.
It's time to check in. And make your skin look and feel healthier in just 3 minutes.

Bioré® Beauty starts here.
bioré.com/dailyrecharging

©2008 Kao Brands Company

Figure 4.2.17 Conair



Over 60% longer lasting results and
the #1 most effective straightener*
so your style lasts on and on... beauty
has never been so easy and so fast.

inFiniti
nano silver
by CONAIR

Steam. your way straight to shine!

*when compared among leading competitive straighteners tested
©2008 Conair Corporation. For more information call 1-888-666-5770 or go to www.conair.com.

Figure 4.2.18 Almay



wake-up call
for your eyes

W **ALMAY. bright eyes®**
ly refreshes and enhances your eyes. Now you can always
ie natural radiance that comes with a great night's sleep.
mulas feature a unique natural complex specifically
ed to brighten and illuminate your eyes.

ALLERGENIC. OPHTHALMOLOGIST TESTED.

includes
natural
ingredients:

- marine
extract
- vitamins

available in
3 skin tone
collections:

ALMAY

almay.com

Figure 4.2.19 Faber



Do you smell like the food you cook?

Indian cooking is rich in spices and oil. Not surprisingly, the smell of food lingers on you long after the family has finished enjoying their favourite dish.

Not anymore with the Faber range of advanced kitchen chimneys.

Our vast experience in providing cooking solutions around the globe has helped us perfect a baffle filter with the patented 'Cut and Chop' technology.

Unlike aluminium mesh filters, Faber Baffle Filters do not clog.

Thus, they efficiently exhaust out smoke, water vapour, oil, spices and of course, smell. So, year after year, you stay fresh and free of food smells, no matter what you cook.

Faber chimneys are also backed by a life time warranty. Need we say more?



FABER
FOREVER

Figure 4.2.20 Fort Myers Sanibel



Figure 4.2.21 Fort Myers Sanibel



Figure 4.2.22 Doral

© 1992 R.J. REYNOLDS TOBACCO CO.

ROLLBACK

'92!



DORAL ROLLS BACK PRICES*

15 mg. "tar", 1.2 mg. nicotine av.
per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

While other brands raise prices, DORAL announces that we are reducing our manufacturer's list price. At participating outlets, you will enjoy a new everyday low price each time you buy DORAL, and save up to \$2.60 on every carton and 26¢ on every pack when you buy without coupons.* That makes DORAL the everyday lowest-priced top ten brand in America. In fact, it's priced as low or lower than any other leading national branded savings cigarette! And with our special coupon promotions, you'll receive even greater value. So if you're a DORAL smoker already, thank you. If you're a smoker who hasn't tried DORAL, there's never been a better time. DORAL, the unbeatable combination of taste and value.

*Based on mfr.'s list price reduction.

adflip.com

Fig. 4.4.1 Ford

The devil's in the details. (Sound like fun?)



optional 130-horsepower
16-valve DOHC Zetec. smile-con: 8.

easy-access trunk release positioned
next to instrument cluster.

tilt/telescopic steering
wheel adjusts to driver.
optional.

make-it-through-the-
car-wash-alive
center-mounted antenna.

60/40 split/fold
rear seat. apartment
hopping made easy.

focus (the euro version)
1999 european car of
the year.

12.9 cubic feet of cargo space.
enough room for a few hundred
back issues of *road & track*.

right turning radius. u-turn your way
through the worst set of directions.

stereo placed above climate controls.
(priorities, priorities.) the coded
facepiece also pops out and into
your pocket. stereojackers beware.

optional side airbags* help
protect head, neck and thorax
(even if you don't know what
a thorax is exactly.)

*Always wear your safety belt and secure
children in the rear seat.

room for five. without
the annoying hump in back.

15" aluminum wheels
come standard.

control blade multilink
independent rear suspension.

EPA estimated 25 mpg/city, 33 mpg/highway.
Provided you aren't attempting a land speed record.
**Optional 130 hp Zetec engine, manual trans.

introducing **focus** 

Figure 4.4.1.3.1 Covergirl



YALIO

HELLO,
BRIGHT EYES!

3 STEPS TO 4X BRIGHTER EYES*
EXACT EYELIGHTS MASCARA • LINER • SHADOW

Your eyes will light up when you hear this! Exact Eyelights introduces new tinted liners and shadows to complement your eye color. Wear them with Exact Eyelights lash-defining mascara with light-reflecting metallics, for 4x BRIGHTER EYES.

HAZEL EYELIGHTS LOOK	BLUE EYELIGHTS LOOK	BROWN EYELIGHTS LOOK	GREEN EYELIGHTS LOOK
			

IGNITE YOUR BEAUTIFUL! SHOP NOW AT COVERGIRL.COM/EXACT
easy breezy beautiful COVERGIRL.

*collection vs. bare eyes.

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Figure 4.4.1.3.2 Neutrogena



Lebenslauf



Name: Claudia Plescher (ehemals Baumeister)

Geburtsdatum: 16.08.1984

Geburtsort: Wien

Staatsbürgerschaft: Österreich

Familienstand: verheiratet, keine Kinder

Ausbildung:
1990 – 1994 Volksschule Achau
1994 – 1998 Hauptschule Lanzendorf
1998 – 2003 Handelsakademie Mödling
2003 – 2009 Lehramtsstudium an der Universität Wien
(UF Englisch, UF Psychologie und Philosophie)

Unterrichtspraktika:
pädagogisches Schulpraktikum am BG Bachgasse Mödling
fachbezogenes Praktikum im UF Englisch am BG Bachgasse Mödling
fachbezogenes Praktikum im UF Psychologie und Philosophie am
BRG Anton-Krieger-Gasse, 1230 Wien

Berufspraxis:
Schulen des bfi Wien, 1050 Wien, Margaretenstraße 65
Sacre Coeur, 1030 Wien, Rennweg 31
BRG, 1080 Wien, Albertgasse 18-22
HLW3 – St. Franziskus, 1030 Wien, Erdbergstraße 70
Brigittenauer Gymnasium, 1200 Wien, Karajangasse 14
2008 – 2009 Modeberaterin bei Popp & Kretschmer, 1010 Wien

Kenntnisse:
E-learning einschließlich Moodle und Fronter
Microsoft Office
Business English in Wort und Schrift

Wissenschaftlicher Schwerpunkt:
Sprachwissenschaft
Wortbildungsprozesse
Multimodale Theorien
Werbesprache

Unterrichtsmerkmale:
interaktiver Unterricht
intermedialer Unterricht
projektorientierter Unterricht
fächerübergreifender Unterricht
Anwendung des *communicative approach*
Motto: „Störungen haben Vorrang“

Fertigkeiten:
Flexibilität, Anpassungsfähigkeit, Spontaneität, Redegewandtheit,
Organisationstalent, Zielstrebigkeit sowie Aufgeschlossenheit