

UNIVERZITET U BEOGRADU
FILOLOŠKI FAKULTET

SELMA KEŠETOVIĆ

**RODNI STEREOTIPI U JEZIKU
REKLAMNIH PORUKA U ŽENSKIM
ČASOPISIMA ENGLESKOG I
BOŠNJAČKOG/HRVATSKOG/SRPSKOG
GOVORNOG PODRUČJA**

DOKTORSKA DISERTACIJA

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**GENDER STEREOTYPING IN
ADVERTISEMENTS IN WOMEN'S
MAGAZINES – A COMPARATIVE
STUDY BETWEEN ENGLISH AND
BOSNIAC/CROATIAN/SERBIAN
SPEAKING AREAS**

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RODNI STEREOTIPI U JEZIKU REKLAMNIH PORUKA U ŽENSKIM ČASOPISIMA ENGLESKOG I BOŠNJAČKOG/HRVATSKOG/SRPSKOG GOVORNOG PODRUČJA

Rezime:

Cilj ove disertacije je da istraži odnose između jezika, reklame i roda. Istraživanje je provedeno na reklamama koje se pojavljuju u ženskim časopisima u engleskom i B/H/S govornom području. Skupljeno je ukupno 1241 reklama iz američkog, hrvatskog i srbijanskog časopisa *Kozmopolitan (Cosmopolitan)* i bosanskog *Azra*. Temeljita i detaljna analiza tekstualnog i vizuelnog dijela reklame je provedena, a takođe je uspostavljena i veza između ta dva dijela. Dalje je provedena kontrastivna analiza tekstualnog i vizuelnog dijela. Raspravljalo se i o anglicizmima u reklamama u B/H/S govornom području.

Međutim, centar istraživanja predstavljaju rodni stereotipi, kao i reprezentacija istih u medijima. Pokazalo se, na temelju istraživanja, da je zapadnjačko društvo otvorenije i da je dostiglo viši nivo evolucije kada su u pitanju ženska prava od B/H/S društ(a)va, koje je još uvijek tradicionalno i njeguje porodične odnose.

Stavovi prema tijelu i reprezentaciji istog su isti u obje kulture: ljudska vrsta se mora reprodukovati/produžiti. Starenje i debljina su, s druge strane, tabuizirani i o njima se ne raspravlja. Smatraju se znacima nemogućnosti reprodukcije ljudske vrste i kao takvi su apsolutno zanemareni u medijima.

Anglicizmi su izrazito prisutni u reklamama u B/H/S govornom području. Uticaj engleskog jezika je izuzetan u području leksike: riječi, izraza, fraza, idioma i idiomatskih izraza.

Ključne riječi: rod, stereotip, reklama, kontrastivna lingvistika, morfologija, sintaksa, semantika, pragmalingvistika, sociolingvistika, anglicizmi

Naučna oblast: Anglistika, Engleski jezik

Uža naučna oblast: Sociolingvistika, Kontrastivna lingvistika

UDK

GENDER STEREOTYPING IN ADVERTISEMENTS IN WOMEN'S MAGAZINES – A COMPARATIVE STUDY BETWEEN ENGLISH AND BOSNIAC/CROATIAN/SERBIAN SPEAKING AREAS

Resume:

The aim of this dissertation was to explore a possible relationship between language, advertisement and gender. A research was conducted on advertisements that appear in women's magazines in English and B/C/S speaking areas. A total of 1241 advertisements were collected from the American, Croatian and Serbian magazine for women *Cosmopolitan* and Bosnian *Azra*. A thorough and detailed analysis of both verbal and visual parts of advertisements has been conducted, as well as the connection of the two. Further, a contrastive analysis of verbal and visual parts has been conducted also. The issue of Anglicisms has been the subject of exploration as well.

The focus of this research, however, was on gender stereotypes and their representation in the media. Western society proved to be more open and has reached a higher level of evolution in favour of women's rights than B/C/S. The latter is still represented as traditional and family-oriented. The attitudes towards bodies and the reproduction process are the same in both societies: human species must be prolonged. Ageing and being overweight, on the other hand, are considered to be taboos. They are considered to be the signs of inability of reproduction, and as such are absolutely neglected in the media.

Anglicisms are frequently present in advertisements in B/C/S speaking area. The influence of English in the area of lexis is extraordinary: words, expressions, phrases, idioms and idiomatic expressions are often copied into B/C/S.

Key words: *gender, stereotype, advertisement, contrastive linguistics, morphology, syntax, semantics, pragmalinguistics, sociolinguistics, anglicisms*

Scientific field: Anglistics, English language

Field of linguistics: Sociolinguistics, Contrastive Linguistics

UDK

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1. INTRODUCTION

By using creative and inventive language and vocabulary, advertisers have always attracted the attention of linguists, which makes the world of advertising a sourceful and interesting field for research. The development of media such as colour printed newspapers, magazines, TV, radio and especially the Internet and mobile telecommunication not only changes the way of communication and language forms, but also the status of language within the semiotic phenomena and human relationships in general. The cultural and communicative framework of society has changed. Thus, science has intensively embarked on dealing with the language of the media. Under the influence of the new media, new languages are being created and as such are entering everyday language.

Traditional borders between oral and written forms of communication, as well as linguistic and non-linguistic forms are becoming blurred. It is possible, that in some forms, non-material signs become the carrier and in this manner new language forms influence the content of thought.

The subject of this dissertation deals with the language of advertising in women's magazines within the confines of English, Bosniac, Croatian and Serbian¹ speaking areas. Although advertisements were used in ancient times, it is only in the 1960s that they became constituting parts of contemporary society. Today advertisements are present in all spheres of human life. Some authors proclaimed the 1980s and 1990s as the eras of advertising but the 21st century is definitely a time when life without advertisements would not be possible to imagine. Language is the mirror of human thought and work. Advertising is a legitimate part of contemporary society. Thus, research into advertising and the language that is used within it has become an extremely significant field of study.

This thesis consists of six chapters. In the first chapter some introductory notes are given. Methodology and corpora are described thoroughly. A brief overview of *Cosmopolitan* magazine is also provided. Not only is this particular magazine the source of our corpora, but it also presents the gender philosophy discussed in this thesis.

In the second chapter, stereotypes, the relationship of gender stereotypes and advertising language in women's magazines in particular are discussed. First, some

¹ In further text Bosniac, Croatian, Serbian will be given as abbreviation B/C/S.

general theoretical background of gender and stereotype issues is given. Types of stereotypes along with their classification are elaborated on, though the focus is on gender stereotypes. How women and men see themselves but also how they see each other is important in the process of identity and society formation. We attempt to make a connection between cultural stereotypes and their representation in the media. Does the media stimulate already existing stereotypes or produce new ones are questions we intend to answer in this chapter. What is gender and does it influence the media and the language of media are some of the points discussed in this chapter as well. Further research will be conducted on advertisements in both the English and B/C/S corpora, and compared and contrasted. Are there any differences and similarities between the two cultures? If yes, what they are and what messages they convey are also working issues of this chapter.

In the third chapter, a detailed visual analysis of women's magazine advertisements - in both English and B/C/S speaking areas is given. The relationship between text and image is explored and images are analysed from the functional and semiotic criteria in Peirce's sense of interpretation of signs. The analysis of image, text, font and letter are considered to be a mesh network in advertisements. Also, iconicity and typography according to Cook's (1992) methodology are researched in this chapter. The choice of colours is considered to be of top priority in printed advertisements because the symbolism of colours also sends messages to readers/buyers.

In the fourth chapter, comprehensive analyses of the verbal part within women's magazine advertisements in both English and B/C/S speaking areas are given. Following, the rules of word-formation, analysis of word forms that appear in the corpora are conducted. Also, different phraseological units in the corpora are analysed and discussed. Thus, word-formation is described in terms of derivation, compounding, neologisms, word class, and phraseology. Further sentences that appear in the corpora are analysed in a sense that statistical data of sentences presented in the corpora are given: the frequency of long, short, ellipted and completed sentences and the frequency of different types of sentences. In addition, we also examined semantics of brand and product names. All results received for the English and B/C/S corpora are compared in order to present advertising language in women's magazines in terms of synchronical description with all their specificity.

In the fifth chapter, a thorough contrastive analysis will be conducted between the two corpora, focusing on the presence of anglicisms in B/C/S corpora. What Filipović

started as a project in the 1980s – adaptation of anglicisms in SC/CS² continues up to today. The adaptation of anglicisms is a never-ending process and it seems as though it progresses nowadays more than ever. What are the reasons for this - globalisation, development of information technology or simply a matter of prestige are questions we try to answer in this chapter - our answers being based on the findings of our corpora. Also, we endeavour to establish a connection between images and interaction. Whether images in our corpora invite readers/buyers to interact and if so, what techniques are used to achieve this are all working issues of this chapter.

In the conclusion we summarise the results of our findings and express our attitude towards perceived trends.

The aim of this thesis is to contribute to the research of language used in advertisements, especially to research of gender stereotypes within the language of advertisements. Since, very little attention has been paid to gender stereotypes in advertisements, particularly in B/C/S, this thesis presents a certain novelty. The goal, then, of this thesis is to imply the necessity of further research in this area, and the methodology used in this thesis might be of significant use. Advertisers, also, will find this thesis useful, especially in relation to the formation of verbal messages within their field of work. The value of this work also lies in the fact that it can be of certain use in foreign language teaching.

1.1. ON METHODOLOGY

Due to the complexity of our research, this dissertation relies on the application of mixed methods of research. A total of 656 advertisements from American *Cosmopolitan* and 595 advertisements from C/S *Cosmopolitan* and the Bosnian magazine *Azra* are the subject of analyses conducted in this dissertation. Issues concerning the American and Croatian *Cosmopolitan* date from February 2001 to December 2005. Issues in relation to the Serbian *Cosmopolitan* date from April 2007 to December 2010, and issues around the Bosnian magazine *Azra* date from May 2005 to January 2010. Reasons for this are as follows: *Cosmopolitan* was first launched in the USA before other countries purchased the licence to publish it in their language. Croatia was the first of all the

² Abbreviation of the term Serbo-Croatian/Croato-Serbian, the name of the language used until dissolution of Yugoslavia.

former Yugoslavian states to buy this licence and, thus, started issuing the magazine earlier than was the case with Serbia. In BH the licence for this magazine was never purchased. However, Croatian and Serbian issues can be bought in BH.

When analysing verbal parts within advertisements in both corpora, methodologies of different authors were applied, e.g. Bauer, Pranjković and Silić and others. When analysing the visual parts within advertisements in both corpora, a combination of different methods was used, e.g. Peirce and Cook for analyses of iconicity and typography and Cortese and Erving for analyses of body parts as well as other elements in images.

In the contrastive analysis, a mixture of different methods was used. First of all, for the analysis of adaptation of anglicisms, Filipović's methodology was used. Further, the analysis of processes of interaction was conducted within the scope of Searle's methodology.

1.2. ON *COSMOPOLITAN* MAGAZINE

In this chapter we present the structure, concept and function of *Cosmopolitan*, a monthly magazine for women read world-wide.

According to The Collins Concise Dictionary, the magazine is a periodic paperback publication containing articles, fiction, photographs and more. Magazines can be issued weekly, fortnightly, monthly or quarterly. *Cosmopolitan* magazine is a quality paperback, and this is not by chance as it promotes values such as glamour, high-end fashion designers, beauty products and accompanying accessories. The content of *Cosmopolitan* is heterogenous; it deals with different topics from different fields of study: health and body issues, philosophical ideologies such as gender ideology, professional careers, social status, different aspects of human relationships, fashion and other trends in society. Gautnett (2008:57, 58) gives a brief overview of findings on *Cosmopolitan* magazine. He claims that articles give two different poles of one perspective; in the same issue one can find an article that encourages readers to accept their bodies as they are, and in another it encourages them to eat healthy and stay fit. The same happens with other topics such as marriage, professional life, dating. Editors justify this bipolarity of their articles claiming that their job is to offer both aspects of a topic. However, one cannot avoid to conclude that their real intention is to shock readers

and, at the same time, retain their target group of readers. *Cosmopolitan* defines a woman as sophisticated, urban, educated, glamorous, hard-working and sexy. Susan Douglas (1995) (in Gartnett, 2008:58) describes this as the final triumph of capitalism: feminism is used to promote narcissism. Women will buy beauty products and spend money on anything they promote as fashionable. All the above-mentioned, lead to one conclusion: economic power regulates social trends. In this manner it promotes and imposes cultural and social values on their readers. Their target reading group are women aged 20 to late 40, financially independent, educated, politically aware, sexually free and ready to make changes in the world regardless of their ethnic and national group, race, religion, or any other socially determined qualification. They illustrate this type of woman in their magazine but also in other media, TV, Internet, billboards, etc., by using their brand name they intertextualise with the original meaning of the word cosmopolitan (cosmopolitan, noun [C] someone who has a lot of knowledge and experience of many different countries and cultures; cosmopolitan adj showing influence of many different countries and cultures: *a cosmopolitan atmosphere* **a.** used about a place where people from many different countries and cultures live: *this great cosmopolitan city* **b.** used about someone who has travelled a lot and knows about different societies and cultures: *modern progressive people with a truly cosmopolitan outlook*) (Macmillan English Dictionary, 2002) when advertising their self-image. They also present their philosophy with images of people of different origins and race (Illustration 1.). Their slogan is **FUN FEARLESS FEMALE** (Illustration 2.). Thus, text and images create a message they want to send not only to their target readers, but to all readers in general.

The cover page is central for magazines. It attracts attention and entices consumers to buy and read a magazine. Thus, the *Cosmopolitan* editorial board always tries to put the most prominent illustrations of the time on their cover pages: famous actresses, singers, humanitarians, people who are not only the best in their professions but whose images in the world are impeccable, people their readers can look up to and see as rolemodels.



Illustration 1.



Illustration 2.

Cosmopolitan comes from Western culture and it follows the rules of that culture in all aspects: layout, graphology, grammar rules, vocabulary wealth, topic trends. (McLoughlin, 2003.)

The most important information, or message of that month's issue, is placed at the top left corner, written in capital, usually bold letters, e.g:

SEX

GODDESS

SECRETS

Experts in Seduction Share Their

Blow-His-Mind Mattress Moves

(Wait Till You Try “Liquid Lust”)

Colours of the background and titles almost always follow the rules of seasonal dominant colours, e.g. this issue originates from April 2006 and the background colour

is pale pink, whereas the letter colours are green, yellow, orange and black. This is just one of the ways in which they present colours that are fashionable for any given season.

The first few pages are always reserved for advertisements of the leading fashion and cosmetics-producing companies. The content and editorial board are presented on pages 11 to 12. The content is divided into several regular sections such as: cover stories, Cosmo news, man manual, entertainment, shopping, love and romance, real-life readers, fashion and beauty, health check, astrology, etc.

Cosmopolitan is the magazine that changed women's behaviour, attitudes and perspectives on femininity, sexuality, but also on masculinity. In their issue for September 2005 they dedicated pages 109 to 113 to the celebration of their 40th birthday, and the title reads **How Cosmo Changed the World**. The author of the text points out that Helen Gurley Brown changed the magazine's concept in the 60s of the twentieth century. They broke conventions, destigmatised topics, disengaged with taboos. They were the first magazine to open the topic of birth-control contraceptive methods in their November 1968 issue. *Cosmopolitan* magazine encouraged women to pursue their dreams, both in love and career. They spoke and abetted their readers to talk about traditionally taboo topics such as sexual pleasure for women, menopause, sexually transmitted diseases, but also the prolonging of family life and motherhood. They also added positive connotations to women's desire to climb up the career ladder.

Cosmopolitan was the first magazine for women that discussed male sexuality openly, and to add to that, the first to display a naked male body. Actor Burt Reynolds in the April 1972 issue posed completely nude, which immediately catapulted him to the sex symbol throne. In the years to come there would be no uncovered topic in *Cosmopolitan* when it came to masculinity. Nowadays, *Cosmopolitan* teaches its readers via text and advertisements how to create a perfect man, a man that will fit their standards.

Through images and advertisements they impose the ideal image on their readers. The constant message is that women should work on their sexy and confident image. "Cosmopolitan magazine is published in more than 30 languages. It has 52 editions (including the US) and is for sale in more than 100 countries, giving it a global readership of over 60 million per month", (September, 2005). Their message is always the same: be yourself, do not hesitate to go after your own needs, desires and wishes.

2. GENDER STEREOTYPES IN THE LANGUAGE OF ADVERTISEMENTS IN WOMEN'S MAGAZINES - IN ENGLISH AND B/C/S SPEAKING AREAS

In Western culture, popular judgements, attitudes and stereotypes on languages, people(s) and cultures have become prominent. These judgements take their permanent form through long-established language attitudes. Furthermore, judgements are defined according to three levels:

- a) According to the manner of their manifestation: conscious and unconscious systems of values,
- b) According to type: esthetic, moral and pragmatic, and
- c) According to subject: general and special. (Bugarski, 1986: 116)

Attitudes reflect certain social divisions such as race, ethnicity, nationality, social class, gender and age, and in relation to these divisions express complexity and dynamics of a community's social life (Bugarski, 1986: 135). Consequently, stereotypes are based on these judgements and attitudes and often overlap one another, which makes them hard to distinguish. Stereotypes can be defined as sets of ideas held by one group of people about members of other groups of people, with membership as the ultimate division force. Stereotypes may be positive or negative, and usually are used as an alibi for different types of discriminations. Laymen considered all stereotypes to be negative. Carroll believes "if stereotypes are hardy, it is not because they contain a grain of truth but rather because they express and reflect the culture of those who espouse them", (<http://links.jstor.org>).

Stereotypes vary from racial, religious, ethnic, to social, regional, political, sexual, and gender stereotypes. The notion of stereotype was invented by Firmin Didot and it first appeared in the area of printing. The metaphor was coined by an American journalist Walter Lippmann, who called a stereotype "a picture in our heads", saying that we form pictures in our imagination regardless of their righteousness, and they influence the formation of stereotypes. They may appear within one culture, or can be culturally-shared. Thus, in order to understand stereotypes a person must be interculturally competent, i.e. must be able to communicate successfully with members

of other cultures. Otherwise, misunderstanding can lead to various unfortunate situations. For example, in some Asian countries one would not be perceived as a well-mannered person if one does not leave right after dinner is served and eaten. Rather, it would indicate that the person has not eaten enough. However, the same custom is considered to be rude in the Indian sub-continent, European and North American countries.

Ethnic stereotyping is a process of applying certain characteristics to an ethnic group. In the past they were usually demeaning and used to humiliate members of certain ethnic groups. In contemporary society, however, ethnic stereotypes have a different purpose: to inform one ethnic group about the values, customs and traditions of other social groups. For example, in American media, Far East Asians are almost always represented as hard-working, thrifty overachievers, whereas Arabs are portrayed as billionaires who indulge every aspect of life. In the past, African Americans were presented as physically strong but subservient types, but with the growing economic power of this ethnic group, the stereotype in relation to them has changed in the media nowadays. The 'Mammy archetype' of an overweight and loud African American female servant is upgraded to a slim, long-legged and professionally successful woman. Education and entrance to the world of business and entertainment significantly influenced the change of stereotype representation in the media. Latin Americans were represented as sexually promiscuous and subordinate to leading Caucasian groups, but this picture also changes for the same reasons as previously mentioned. White Anglo-Saxon protestants were and are represented as family types, living in suburban areas, holding important positions in the executive world, as an empowered group. The British are stereotyped as stiff, cold, Germans as hard-working, rule-followers, French as fashionable, etc.

Sexual stereotypes usually refer to LGBT groups, people whose sexual orientation differs from the traditionally accepted one. They are represented through clothing stereotypes, vocal stereotypes, and were almost invisible in the media until the late 90s of the last century. The official representation of women, men and families assumed heterosexual orientation in the past. However, with the changes of laws and strong social movements of these groups, the representation of homosexuals, lesbians, bisexuals and transsexuals in the media continues to change.

Stereotyping of women as housewives and mothers was not considered a stereotype but the norm. Some rules created for women to fit into their role were painful and physically abusive, e.g. girls in China had to endure the pain of footbinding for centuries in order to fulfill the picture of the perfect and erotic woman. Women with large feet were considered a disgrace and often stayed unmarried. Again, excruciating pain had to be endured in order to complete the ultimate stereotype – being a married woman.

Stereotypes are omnipresent. They are deeply rooted in our minds and more often than not, people are not aware they are making judgements through the glasses of stereotypes. Having offered popular beliefs about stereotypes, we will now attempt to explain how science defines stereotypes.

Stereotypes have been the core subject of investigation in many areas of science: psychology, sociology, philosophy and linguistics. Explanation, definition and formation of stereotypes is indeed an area which must be approached multi-disciplinary. Society is defined as a union of individuals and groups. Without individuals there would be no society. Individuals group themselves in cohorts that share values, ideas, beliefs, ideologies, lifestyles, characteristics, knowledge and culture, and all of these influence the creation of society's structure and order. The perceptions of these cohorts are defined as stereotypes. In order to understand our social world, one must understand those perceptions. It is worth mentioning that those perceptions are influenced on many levels: cultural, gender, social, economic and other socially defined categories. Thus, we ask what is a stereotype? The process of stereotyping is explained via social cognitive approach. According to this approach the way one processes information is guided by stereotypes that are belief systems. Travis L. Dixon explains that stereotypes are cognitive structures which influence people's understanding and processing of information and emphasises that the process is of greater importance for the ones who are not members of the group in question. He further explains that the only way to stop these processes is to stop cognitive mechanisms which is almost impossible to conduct because they operate automatically. McGarty et al. (2004.) single three principles which lead to the formation of stereotypes:

- a) Stereotypes are formed so that the observer can understand a situation. Here, the observer categorises the information received and recognises differences and

similarities of one group in comparison to all other groups, e.g. categorisation of the human population into two groups: men and women.

- b) Stereotypes are formed to save observers' time and energy in understanding a situation. In short, the world abounds with different sorts of information and a person's mental capacities are limited. Thus, when an observer learns one group's characteristics, she or he does not take into account single characteristics of individuals constituting that group.
- c) Stereotypes are formed adjusted to views and norms of the observer's social group. Stereotypes are normative. The greater the group, the firmer the stereotype it shares. For example, negative stereotypes when shared by a large group of people will be seen as less negative than they are in reality, whereas positive stereotypes that are characteristic of a small group of people will be seen as less positive than their true value. People tend to adjust their behaviour and views to their group in order to avoid social conflicts and gain the benefits of the majority. This can be qualified as the reason why stereotypes help people understand and predict a group's conduct.

“Stereotypes are psychological representations of the characteristics of people that belong to particular groups”, (McGarty et al., 2004:2). People tend to categorise other people into groups according to their characteristics. However, if we apply the characteristics of a few individuals to a group of people then we are stereotyping them. More than often, these characteristics are exaggerated and derogatory. Stereotypes form as a result of lack of knowledge about certain ideas, people, norms, etc. For example, in the USA, general American is not an officially recognised dialect but is used in the media and considered to be 'the correct' accent. Thus, people in the southern states of the USA who speak in a southern accent are perceived by their northern countrymen as lazy, less intelligent and shrewd, (Howard, 2005:3). Stereotypes do not only appear between groups of people, but also nations. For example, during the Cold War, Americans expressed their hostility towards Russians in many ways, by giving them colourful names such as Commies, Reds. People form stereotypes about themselves also – autostereotypes. Rona conducted a reserach in 1966 on attitudes towards two languages spoken in Paraguay: Spanish and Guarani. Spanish is the language of government and education, whereas, Guarani is used in everyday communication. The results were ambivalent: true Paraguayans are considered to be those who speak Guarani, but Spanish was believed to be the language of progress (Fasold, 1996:15).

In the 1890s East Africa was affected by an epidemic which endangered cattle-herding people. As a result, people from the misfortune-struck territory moved to shores and mingled with fishermen who lived there and were considered of lower status. Cattle-herding was deemed to be prestigious and people who were involved in it were of a higher status. After the ecological danger passed, the cattle-herding people returned to their original settlements, but the fishermen retained their language. As a result of this contact, the fishermen's language ceased to exist in its original form. They retained some vocabulary connected with fishing but the rest of the language was of Nilotic origin, (Dorian in Fishman, 1999:31).

As mentioned earlier in this chapter, stereotypes arise as a result of human's limited cognitive abilities. The world is a multilayered and complex set of information and sets enormous demands before people. As a result of this overload in human processing capacity biased perceptions of the world are being formed. Stereotypes are one example of these misperceptions. McGarty et al. (2004:4) explain that stereotypes were viewed as negative aspects that lead to misunderstandings. However, they disagree with these starting points and observe stereotypes as impressions held by a group of people they use when establishing certain criteria and definitions. They conclude that stereotypes are normative beliefs as any other kind of belief. People share their mutual field of knowledge, ideas, culture and at the same time take and give to that field and become similar or different within these social processes.

Stereotypes form due to several reasons. First of all, stereotypes form to differentiate important aspects of reality from individuals' own perceptions. Second, they form to emphasise social positive identity, i.e. to emphasise positive characteristics of group members in relation to other groups. Thirdly, stereotypes form in order to make a frame of conduct for group members. Finally, they form in order to retain the status quo. Concludingly, stereotypes are often reinforced but rarely countered.

Before we continue and elaborate on the focus of this dissertation i.e., gender stereotypes in advertisements, we must clarify meaning and definition of several categories such as gender, gender behaviour, gender attitudes, gender stereotypes and the influence of the media.

2.1. GENDER

Thus, let us elaborate on gender. Gender is a complex, multilayered and dynamic system. The division of masculine and feminine is no longer the starting point from which one should conduct a research in this area. The unity of sex and gender is a long abandoned concept by social science scholars. Sex is used to describe biological characteristics such as different reproduction features of an individual. People tend to think that if they know someone's sex, they will be able to predict their behaviour. Knowing a person's sex will only give people biological information on that person. Their behaviour, attitudes and interest will be revealed through their gender-accepted values. Women and men, although biologically different, may display unexpected behaviour, at least unexpected from the point of view of observers who recognise only one difference between the two. We may categorise people according to their sex into two groups: women and men. This categorisation will enable us to recognise the average characteristics of these two groups. However, observers will be able to recognise individual characteristics of women and men only if they view them through gender glasses. Campbell and Storo (2012) conducted a research on gender and stereotype differences between high school girls and boys. They nominated myths related to high school life, such as who is better at mathematics, or are women better teachers, etc., and found that these stereotypes are deeply imbedded in both students' and parents' minds. For example, girls who thought of maths as a subject more related to boys, their performance in maths was not good. Parents also did not expect their daughters to be good in this subject due to same myth. Accordingly, female teachers were considered to be role models for female students, and male teachers for male students. Campbell and Stoto (2012) claim that the solution for these issues is for people, both parents and teachers, to consciously influence them by encouraging their children of both sexes to value the professional skills of their teacher regardless of their sex, and not to make stereotypic comments on their children's abilities in mathematics, etc. This leads us to the notion of gender as a social construct. It is the product of social practice. Gender is a system of meaning of socially expected characteristics. Traditionally, both medicine and psychology understood the process of gender and sex as one unique undertaking that resulted in a simple division of man, male, masculine on one side and woman, female, feminine on the other. However, contemporary researches

proves that while sex is innate, gender is a system of forms and patterns of behaviour taught from an early childhood.

The best example of different upbringing between two genders is a concept of fairy tales. Namely, in almost every fairy tale a princess can only win 'prince charming' if she displays her grace and generosity, whereas the prince must take a quest and prove his bravery and strength, physical and mental, in order to win her hand. It seems that in the 21st century, modern fairy tales continue to live through articles and advertisements which offer different products and services that help women achieve goals set before them centuries ago.

Ideas of gender are omnipresent in our everyday life, so much so, we seem to view them as absolutely natural without any wish to explore them, let alone change them. They are so deeply rooted in our systems that we generally take them as scientific truth. However, social scientists, entitled to question and explain social phenomena, examined gender perspective from other angles and proposed different types of measurement of gender. The key point for gender research was when scientists defined gender as a social accomplishment rather than a natural phenomenon. Sex is given and gender is a learned category. Gender performances are visible in every aspect of people's lives: gestures, professional choices, fashion statements, language choices, behaviour towards oneself and others, etc. Constraints of gender performances are triggering for both individuals and society because society tends to equate sex and gender. If these two clash, i.e. if gender performance deviates from social acceptance of a certain sex, society stigmatises bearers for these differences. For example, a boy who imitates his father will be considered with approval. The same happens if a girl copies her mother. However, if a boy tried to adopt his mother's gender rituals such as wearing make-up, high heels and perhaps a feeble, thin voice, he would be exposed to rejection from society, which would make his life unbearable. The same conduct would be destined for girls who derail from the social framework of gender behaviour. Although science cannot offer plausible proof as to why women should wear high heels and men moustaches, these rules are very much present in society even in the twenty-first century. The criteria are culturally assigned and distinction between female and male are absolute social constructs.

Gender plays the central role in our social life. However, the extent of relationship between sex and gender varies among individuals. There is no scientifically accepted explanation as to why women prefer wearing skirts and men do not. These phenomena are imposed by society and present cultural variance. Evidently, there are biological differences between the two sexes but gender differences are often exaggerated and serve only to construct gender. Penelope Eckert and Sally McConnell-Ginet (2003) exemplify this claim with the height difference between women and men. This difference is biologically influenced where men are on average taller and women are on average shorter: The comparison is made between these two groups. In heterosexual couples, men are generally taller than women. This factor is actually a keyframe in people's choice of their future mate. Rarely will we see a heterosexual couple where a woman is taller than a man.

Gender together with other social factors such as class, race, ethnicity, form one's social identity. It is acquired from an early age. For example, when babies are born, one cannot distinguish their gender because their sex is only visible to their closest family members. Thus, society established rules for differentiating babies – babies of different sex are dressed in clothes of different colours, socially agreed to belong to different genders. Thus, baby girls wear pink and baby boys blue, and if, by any chance, this social norm is challenged, it often leads to the surprise and confusion of observers. Gender attribution to colour is one of the first socially influenced gender differences we learn. Furthermore, parents teach their children how to fit into their gender roles by giving them appropriate names, playing different games with toys appropriate for their gender, and this trend continues throughout their formative and adolescent years. For example, it is highly unlikely that parents would buy a doll for their son, or a car toy for their daughter. If this happens, society would mark those parents as usurpers of society norms. Fathers teach their sons to play football, mothers teach their daughters to beautify themselves. We are taught and supported by our parents, relatives, teachers, friends to perform as a female and male.

Society definitely places the male at the centre. It is male behaviour around which female behaviour is constructed. Eckert and McConnell-Ginet (2003) confirm this with parents' different approach to the upbringing of their daughters and sons. Fathers are tender with their daughters and rough with their sons. They take an intense approach in establishing male appropriate behaviour in their sons. Mothers are more neutral in this

process. Growing up in this environment, another phenomenon develops. Male appropriate behaviour becomes a norm for both girls and boys. It is considered to be acceptable for girls just as it is obligatory for boys. However, female appropriate behaviour is unilateral – it is acceptable only for girls. Boys who accept this pattern of behaviour are socially marked and not rarely punished. When noticed, this type of conduct in boys will be discouraged by their parents and society in general. This trend stretches from early childhood to adult life. Women can wear trousers but men do not follow them by wearing skirts. Women can drive cars but men appear in the kitchen only on special occasions. Women have the responsibility of raising the children, men have the privilege of participating on special occasions such as playgrounds, birthday parties, etc. Women became a working force equal to men, but only a few men stay at home as housefathers; and the list of examples is indefinite.

Gender is a socially arranged construal that influences the social order. People's notion of gender has no influence on their biology and reproduction. It is a socially nurtured category that helps society maintain its arrangement. Eckert and McConnell-Ginet (2003:34) state that: “the gender order is a system of allocation, based on sex-class assignement, of rights and obligations, freedoms and constraints, limits and possibilities, power and subordination”. Gender order plays a leading role in our construction of society, its norms, rules, beliefs, conventions, customs, attitudes and behaviour. These are all socially agreed categories we learn at an early age and continue to live with and according to without ever questioning their true foundation and worth. Our ancestors teach us to lead and form our lives according to those rules, and any abandonment of this social frame inevitably stigmatises those who dare to do so. Norms and conventions change through time, but an individual's obligation is to fit these conventions whatever the cost may be. For example, in the past only men were considered to be able to deal with money and bank initiated transactions. Thus, only men worked as bank tellers. After the outbreak of World War II, men left their jobs in the banking sector and went to the battlefields leaving their positions for women to fill during their absence. The war ended and when the men returned, all bank tellers were women, hence, they did not want to work in those positions any longer. Consequently, this occupation became stigmatised as women's work, a service industry. Thus, the same job once performed by men was considered prestigious but when it became a woman's field of manoeuvre it received a new dimension (Eckert and McConnell-Ginet

(2003:40). Gender ideology is maybe one of those conventions that mostly influences our lives and perspectives. It is again, a socially agreed set of beliefs that directs people to accept gender order. The main characteristic of gender ideology is its insistence on differences between female and male. It is an individual choice as to whether one accepts this point of view. However, society has its mechanisms to prevent any kind of obstruction of this view. These mechanisms may be subtle, sometimes even complimenting, or harsh and brutal. It depends on the importance of the part of ideology that is endangered.

However, society is constantly changing. Norms, conventions, ideologies, follow and adopt to the changes in society. Consequently, gender order and traditional division between female and male also change. The established definition of female and male is upgraded on a daily basis. Thus, the number of people opting for different life-style choices, other than traditionally established ones, is on the increase.

2.1.1. GENDER AND THE MEDIA

The media exhibits images of women and men that influence our perception of gender. David Gauntlett (2008) provides a brief overview of representation of women and men in the media. Expectedly, statistical data on the representation of both sexes and gender in the 50s, 60s, 70s, 80s and 90s of the twentieth century, show that women were less represented in the media and their role were more traditional. For example, a total of only 20-35% of leading roles in movies were played by actresses. These numbers grew by the mid-1980s with the influence of women on the international stage: the increase of women in politics and economy, not to exclude the influence of women's rights movements. Traditional roles of parenting, domestic and marriage life were displayed on screen to be of more importance to women than to men. Men, on the other hand, were entitled to roles of decision-makers, breadwinners, giving the dynamics to the stories in question. What is more appalling are findings that women who were represented on the screen as workers, i.e. those who escaped the frame of traditional roles, were also represented as the ones sentenced with a lack of marriage partners and/or childless. The same situation was present in magazines as well. The social values of the housewife were encouraged, as opposed to the pursuit of their own happiness. On

the contrary, the latter was defined and stigmatised. One of the reasons for this situation might have been the fact that editorial boards of magazines for women were comprised of mostly men. The seed of hope existed in magazines such as *Cosmopolitan*, *Glamour* and *Mademoiselle*, which encouraged women to work until their first child was born.

With the arrival of Helen Gurley Brown to the editorial seat of *Cosmopolitan* magazine in the mid-1960s, the policy of this magazine in favour of women's rights enticed similar changes in not only the presentation of women in the media but also the presentation and position of women in the world. *Cosmopolitan* magazine was the first exemplar of media that openly discussed previously tabooed topics such as women's sexual pleasure, menopause, menstruation, breast cancer, sexually transmitted diseases on one hand, and the joy of pursuing a career and professional dreams on the other. Topics referring to men and pleasing them were no longer presented as the central topics of the magazine. Quite the opposite, men were now presented as prey that should be haunted, caught and more importantly, changed in order to suit a woman's needs.

Thus, we can conclude that the media in the twentieth century promoted stereotypes that were the driving force of society at the time: women are child-carers, housewives and men the financial and authoritative epitome of power.

However, things changed in the 1990s, together with other social changes. Gender roles on the screen became equal; both women and men were represented as the working force in politics, economy, health and other important professions. Now, a total of only 3% of women were represented as housewives, but male characters were still given the leading roles in almost 61% of cases. Also, both women and men were given parental roles. Men were represented as fathers who played with their children, and who were included in their children's education and rearing, and women were given strength and toughness. However, men found another way to overcome the strength given to women: they started working on their bodies. Men were now represented as the ones who regularly go to the gym, take steroids and enlarge their muscular mass. Their power over women changed its form. It is no longer financial but physically powerful, and again it is visible and emphasised. Things have not changed significantly in the 21st century: a total of 61% of dominant characters were men and a total of 39% were women. With the arrival of the World Wide Web, it became the leading force of representation of images of gender and information on gender roles. Gender roles and

images became more a reflection of real life and roles in the real world. YouTube.com is a website that allows ordinary people to post video clips and present themselves to the world without undergoing official media authority censorship.

2.1.2. GENDER STEREOTYPES

Gender stereotypes occur when general characteristics, opinions and roles are applied to female and male. These processes happen regularly on a daily basis. As mentioned earlier, gender is multidimensional and multifactorial and comprises the following categories: gender roles, stereotypes, behaviour, systems of values, sex typing, sexual orientation, identity, gender schematicity, and attitudes. Definition of gender stereotypes is not an easily obtained task. Broadly speaking, gender stereotypes can be formulated as mutually accepted and agreed characteristics of behaviour, attitudes, images and emotions that are attributed to both women and men. Biernat and Kobrynowicz in Swann et al. (1999:76) give a brief overview of earlier authors' definitions of gender stereotypes, and we will try to provide them in the lines to follow. According to Eckes (1994), representations of gender stereotypes are sets of personal traits, attitudes, overt behaviours and physical appearance and they can affect one's own impression of gender independently. To clarify, when we form an impression of a person, irrelevant of whether a person is a woman or a man, one aspect of gender stereotypes will dominate. A person's attitude, behaviour or anything else, is context-dependent. Differences between groups, male or female, would be noticeable through the prism of gender stereotypes. Although gender stereotypes may overlap, the nuances of variability will be present. These nuances are mostly visible in areas of life where one gender is dominant, e.g. the world of business. Traditionally perceived as a male-dominant field, the world of business is likely to perceive a man as naturally ambitious. On the other hand, in the world of fashion, where women traditionally played a dominant role, men would be perceived as more feminine.

Gender stereotyping is the process of applying gender stereotypes when forming an impression of a person. Assimilative gender stereotyping is most common when a person's gender is the only feature known, and based on this knowledge people make impressions and draw conclusions. When this type of gender stereotyping happens,

traditional stereotypes of women and men are likely to be applied: men are dynamic, physically stronger and powerful and women are passive, of weaker physical appearance and subordinate. Nullified gender stereotyping process is when some gender-specific characteristics are known such as the tone of the voice, physical strength, gestures, etc. In this case observers will connect these to traditional roles given to women and men. Contrastive gender stereotyping refers to counterstereotypical judgements of women and men. If a woman is marked as more masculine than a man, her professional and physical abilities will be judged as more competent than that of a male counterpart. However, the latter two processes should be taken with a pinch of salt because the category of gender affects judgements and impressions' formulation. It is the most stable of all social categories. Employers are noted to hire men for traditionally male jobs rather than women. The perceiver will judge a man in comparison to all men in general and stereotypes related to this group, and not in comparison to a woman of the same age, education and social status. However, if both woman and man are labeled as, for example, aggressive, then a woman would be considered more aggressive than other women in her group, and a man would be considered more aggressive than other men in his group. Bearing in mind that women are believed to be less aggressive than men, an aggressive woman is seen as crossing the limits of her sex. On the other hand, aggressiveness is not an unexpected characteristic of men, hence, an aggressive man is not seen as crossing the limits of his sex. The judgement of aggressiveness is equivalent but its interpretation differs across sexes. Judgements are interpreted in relation to different sexes. For example, an emotional woman is not judged in the same way as an emotional man. Women are expected to be emotional and when we accentuate that a woman is emotional than what we are actually emphasising is that she is more emotional than socially expected, more emotional than other women. In the same manner, the degree of height is differently judged for women and men. Men are expected to be tall, and when we mark a man as short, we are making a reference in relation to other men, to the mean standards of the height of men. Individuals are judged in relation to their groups' standards, and these standards are different for the two groups, a group of women and a group of men. These judgements are influenced by gender stereotypes. However, modern social science offers a model for overcoming these 'double' standards. Biernat and Kobrynowicz in Swann et al. (1999:84) propose an objective judgement scale that will allow researchers to determine the actual value of judgement. They say if height in terms of short and tall is a subjective judgement scale,

then we should introduce an objective judgement scale in terms of feet and inches, centimetres and metres. Thus, if a woman is 175 cm tall, she is considered to be tall for a woman, and a 192 cm tall man is considered to be a tall man. These measure units, objective judgement scales, are unchangeable and present a method to display the effects of gender stereotypes. Biernat et al., (1991.) conducted a research where they showed photographs of women and men to research participants. Men were marked taller and heavier compared to the women than their actual size. The research results showed that objective judgement units were more in agreement with stereotypes than subjective judgement units. The same group of authors proposed a question that has no physically visible connection: how much do women and men in the same photographs earn per year? The responses were the same: men were judged to earn more than women. However, women who earned less than men were seen as financially more successful than men who earned more. The explanation for these opposite judgements lies in different standards for the financial success of women and men. Successful women are judged in terms of their group, and financial expectations for this group are less than financial expectations for a group of men. Thus, we can conclude that gender beliefs about height, weight, strength and income are accurate stereotypes.

Biernat et al. (1991.) in Swann et al. (1999:94) further explain that their research led them to question people's self-stereotyping. They found that both women and men compare themselves with another they believe to be similar to them, and social category of gender is the prevalent one here. Women and men when asked the same questions about income responded in comparison to their gender group. Furthermore, when self-stereotyping, women and men described themselves as having the features of their group even when there was no objective judgement evidence given. Williams and Bets (1977, 1990) (in Gauntlett (2008:40) conducted a research on gender stereotypes people apply to women and men, as well as to themselves by providing a list of adjectives that participants should use to describe themselves and their friends. The findings were ambivalent: when describing their friends, participants used adjectives that described stereotypical characteristics of their friends. However, when describing themselves they ascribed certain attributes that are more typical for members of other groups, e.g. a total of 25% of both women and men described themselves using adjectives that were more stereotypic for men and women respectively. In conclusion, people do not apply gender stereotypes to themselves, they do, however, to the people closest to them.

2.1.3. GENDER AND LANGUAGE

The difference between male and female language in many societies is evident. Many researches were conducted based on the differences between female and male speech patterns. Most researchers came to the same conclusions. The first contrast between female and male speech reported in every culture studied, was that women tend to use language closer to the standard variety. It was also reported that men recognise the fact that women's speech patterns are closer to the norm. There are several reasons for this phenomenon. Trudgill (in Fasold, 1996:95) believes that reasons as to why women tend to speak more correctly are due to the: traditional roles of child-rearing, unstable social positions, an impossibility to confirm professionally, and the image of masculinity present in working-class language. Another reason that confirms this theory is that society expects women to use correct forms of language. Namely, in all societies, Western and Eastern, women are expected to behave better than men. Elizabeth Gordon (in Trudgill, 2000:73) confirms this claim with her statement that women tend to use prestigious language in order to avoid being stigmatised as sexually promiscuous. The situation with men and their usage of language is quite the opposite. Men tend to use lower-status language because it is considered to be more masculine. William Labov (in Trudgill, 2000:74 and in Fasold, 1996:97) named this phenomenon as 'covert prestige'. For example, men were more accurate than women in using the y-glide³, or to be more precise in not using it, but reported using it because they thought it to be a sign of masculinity.

Society has double standards in evaluating women and men as we discussed earlier in the gender section of this chapter. As a result, men are more liable to strive towards covert prestige than women. Gender differentiation in language adds to the fact that language is a social phenomenon. Women and men have different roles in society, and differences in language usage are the consequences of differences in expectations. Social expectations change through time, thus, we can expect that gender differences in language will change consequently. Society and language are dynamic categories that

³ Y-glide is a palatal approximant that occurs in English, and it is the sound denoted by the letter 'y' in e.g. yesterday, you, etc.

are developing constantly. Their developments are mutually influenced. Language changes to fit new social norms and society changes due to accumulated social actions that influence different needs of language. For example, the titles in the business world show the lack of equivalents for both genders. Thus, we have doctor, president, manager, etc. and these terms show that only men were present in the professional world. However, with the growing number of women in business and institutional positions, the lack of terms has led to discomfort. Nowadays, the trend is that ranking language be as gender neutral as possible. Consequently, we have personal assistant instead of secretary, flight attendant instead of steward(ess), and other examples of titles that are not gender coloured. Language has its effect on society through constant use, but the introduction of new effects depends on the social context and identity it is related to.

Gender is incorporated in a structured system of signs that comprise language. Linguistic sign can at the same time be a gender sign. For example, Slavic languages have separate grammatical morphemes to denote gender. As a rule, nouns and adjective must agree in gender, number and case. Gender is contained in participle verb form in all persons, singular and plural, depending on whether the speaker and addressee are female or male:

Singular (Female)	Plural (Female)	Singular (Male)	Plural (Male)
Ja sam došla	Mi smo došle	Ja sam došao	Mi smo došli
Ti si došla	Vi ste došle	Ti si došao	Vi ste došli
Ona je došla	One su došle	On je došao	Oni su došli

All nouns have grammatical gender, female, male or neutral, where the biological sex is unknown. Thus, here, grammatical gender is in agreement with social gender. In English, the category of gender is shown through different morphological endings such as -ess, -ette, -a, etc., applied to nouns. Third person singular pronouns distinguish between female, male and inanimate objects. Other than in these examples, gender plays no significant role in English, at least not as it does in e.g. Bosnian, Serbian, Croatian. The phonological system also presents a valuable resource of decoding social constructs. Researchers conducted different experiments where respondents were played tapes of recorded voices. If the pitch of the voice was high, the speaker was

considered to be a woman. If explained that the voice belonged to a man, then the man was stigmatised as having more feminine characteristics than socially desirable. The usage of lexicon is also an index of speakers' and addressees' gender. For example, it is considered acceptable to say a girl is pretty, but if one says a boy is pretty one is not only informing us about his physical appearance but possibly of his sexual orientation as well. Thus, we can say that gender plays a significant, if not a key role in our language use and choices.

The discussion of gender and language, and the way the two influence one another's developments and usage is important for social science and linguistics, it is not, however, the main focus of our dissertation. Thus, in order not to become disrespectful towards such an important phenomenon, we will stop right here and satisfy ourselves with the brief overview given above.

2.1.4. GENDER AND ADVERTISING

Mass media has become one of the main sources of popular culture in our modern capitalist society. The media promotes stereotypes, social values and beliefs that shape our existing social lives. It controls the minds of the public widely, leaving no place for uniqueness. The only aim of media manufacture is to sell what they advertise. Advertisers know that addressees will understand the messages sent via advertisements. These messages present the reproduction of long-established stereotypes that are well-known to everyone.

In the past, stereotypes in advertising were in agreement with stereotypes in society. Women were presented as thrilled housewives whose dreams were fulfilled by a new bleaching product or any other detergent. They were always represented as mothers serving their family's needs. When representing the working force, traditionally stereotypical roles of secretaries, teachers or hairdressers were portrayed. The environment in which they were represented was inside their homes, in the kitchen, the bathroom, but never the bedroom. Women were concerned with family, domestic chores and beauty. Men, on the other hand, were represented as authorities who even when

represented in their homes where only there to solve possible problems. The types of problems were both practical and emotional but also referred to relationship issues.

The end of the 20th century brought few significant changes. Both individuals and couples were represented as heterosexual. Women were young, attractive and preoccupied with relationships and men the pillars of economic power. Gender advertising did not follow social changes. Therefore, feminists accused advertisers for silently retaining and promoting conservative gender stereotypes. Women in advertisements still possessed the same preoccupations: how to stay young and beautiful, how to attract and keep a man, how to please men, colleagues, family, etc. In short, the ideal of perfectionism was still imposed on women constantly. Even when presented as a working force, women were doing the cooking and cleaning. Men, on the other hand, were presented cooking in the kitchen but only on special occasions and/or to show women and the rest of the world how it should be done. Thus we can conclude that a woman's world still revolved around relationship and a man's around career. (Gauntlett, 2008.)

The beginning of the 21st century has brought some superficial changes to the advertising industry. For example, advertisements are not as sexist as they used to be. Advertisers do not want to offend their customers but they still use some traditionally established stereotypes, e.g. women still appear in detergent commercials. They do so because it proved financially justified. The statistical data on representation of women and men does not change drastically in the new millennium but women are somewhat closer to equality with men in the media. (Gauntlett, 2008:84). The image of women in advertisements now is of a professional and social success who is no longer locked up in her house admiring her state-of-the-art household appliances. However, this approach was not praised by feminists at all. On the contrary, feminists accuse advertisers that they trick women into buying products that present solutions for women's insecurities. They call this a capitalists' approach.

Moreover, not only women but men as well are pressured into nurturing their physique. They are represented buying beauty products that will help them climb career ladders faster. Their social life absolutely depends on the tone of their muscles. The ideal image of a man is also lean or slim as is the ideal image of a woman, but his

slimness is not an excluding factor as it is in a woman's case. Men can compensate their physical inadequacies with charm and a good sense of humour.

In conclusion, the 21st century marks some changes of representation of gender stereotypes in advertising and in media in general. Our corpus, as explained earlier consists of 646 advertisements found in *Cosmopolitan* magazine dating from January 2004 to May 2006. Thus, we will analyse the differences in gender stereotyping between women and men in advertisements of the new millenium.

2.2. GENDER STEREOTYPES IN ADVERTISING IN ENGLISH

“Successful advertising is able to manifest rich, intimate, and astute cultural and subcultural messages and representations as well as universal biological desires”, (Cortese, 2008:29). In this section of our dissertation we will focus on both the visual and verbal parts of advertisements in order to decode messages they transmit, and to determine what prevailing gender stereotypes are currently in advertisements in the 21st century. We will also strive to decide whether gender stereotypes have changed in comparison to the traditional ones, and in what direction did these changes, if any, proceed. Visual elements in advertising are things like gestures, posture, body and facial expressions, but also colours and positions of objects and people. Goffman (1976) in his book *Gender Advertisements* discusses three basic techniques used to construct power and superiority: size, attention and positioning. Humans reveal their hidden thoughts, desires and ideas by gesturing, and they, in advertisements as well as in real life, witness our verbalisations. Advertisements are, as we earlier emphasised, reflections of real life images. Therefore, let us discuss advertisements, their verbal and visual cues, and their prevalent images and messages.

Homosexuality is not represented as openly as some LGBT movements demand, though it is not negated as it used to be. Cortese (2008:47) gives an example of a 1994 IKEA advertisement, where two men, apparently a gay couple, are purchasing a dining room set, traditionally a place where families gather and unite, as the starting point of open homosexual advertising. The reason for such a marketing campaign does not necessarily lie in social acceptance of homosexuality but rather the need for market enlargement. Homosexual couples, who openly proclaim their orientation are usually

educated, highly-ranking business individuals, have a large amount of disposable income, and, thus, present an interesting target group for capitalism-oriented advertising companies. However, the new millennium brought new systems of values such as official recognition of gay marriages in most European and some North American countries, adoption of children by those couples, marital and family law, law of inheritance, etc. With the introduction of these laws, homosexuality became a new social norm and advertising, as a true reflection of socially accepted values, positively represents homosexuality as a sign of social equality. Nevertheless, even though homosexuality is officially recognised it is not welcomed in reality. Many people experience different derogatory prejudices due to their open homosexuality. Thus, advertisers are still cautious about displaying open homosexuality. Plus, they count that if they stand up for homosexuality openly they may lose a large number of heterosexual customers who oppose homosexuality in general. Being good accountants, advertisers do not want to risk their market. Thus, they couch their advertisements in milder terms. They try to please both sides and present their advertisements in such a manner that customers interpret them through their own eyes.

Comopolitan magazine never and nowhere made a statement as to whether they are a heterosexual or homosexual magazine, or one intended for both target groups. It seems that they make it their business to show both sides of the story whatever the issue in question. It is understood that it is a magazine for a heterosexually-oriented market. However, the content of some articles and advertisements could be double-interpreted. In the examples we analysed throughout our thesis, there were no advertisements that openly advertised homosexuality. However, we did find vague and ambiguous examples that have twofold readings. For example, in Illustrations 1.1. below, a semi-nude woman's body is presented with closed eyes and a day-dreaming smile being caressed and massaged by hands which are supposedly a man's. However, women's hands are traditionally presented as barely touching and caressing, and men's as grabbing and gripping. (Cortese, 2008:47) Here, the touch of hands resembles the touch of a woman's hands. Added to the visual representation is the verbal part of the advertisement: “**Who needs Cupid?**”. Cupid is a mythological creature whose arrows would bring about love when they hit a person. Thus, there are two possible ways of reading this advertisement:

- a) men are finally gentle

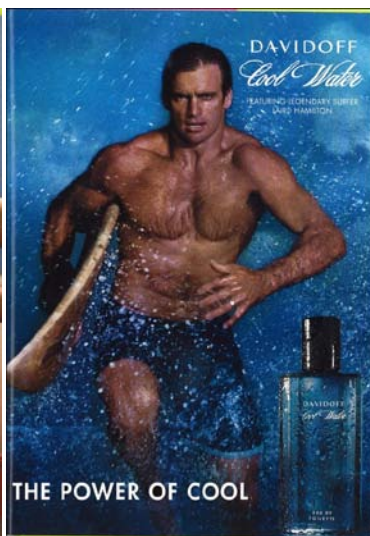
b) the love of two women is socially acceptable

But, whichever the message, one thing is for sure, whoever uses this product, heterosexual or homosexual, the feeling they will get will be as equally wonderful as the feeling of love. Once again, the sale is evidently the ultimate goal of the advertising industry.

Since their target group are women, obviously they have no interest in advertising male homosexuality. However, we found examples of hidden male homosexuality in advertisements (Illustrations 1.2 and 1.3). Reasons for that could be that advertisers again manoeuvred their ingenuity and used their advertisements to attract customers of different sexual orientation: heterosexual women will buy products for their heterosexual male partners in order to assist them in fulfilling ideals promoted in those advertisements. Thus, male nudity is no rare case in the examples we found in *Cosmopolitan* magazine.



III. 1.1



III. 1.2.



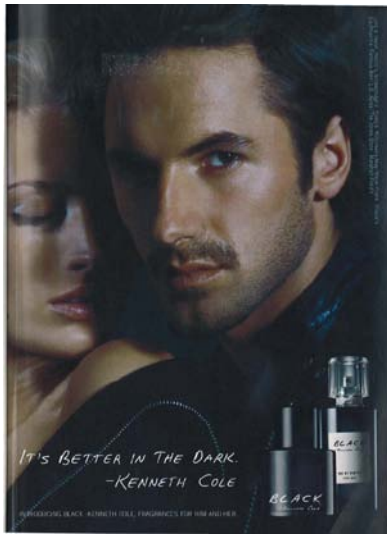
III. 1.3

Athletic male bodies present an ideal men should strive for, and women should aim for no less than a muscular man. However, these advertisements use discreet tactics to also attract gay customers. Since, historically speaking, homosexuality has been stigmatised for centuries, members of this population had to develop a secret verbal and non-verbal language intelligible only to their group. Thus, both the verbal and visual elements in these advertisements have more than one meaning. The literal meaning would be that they promote sports and values of a healthy and hygienic lifestyle. The hidden meanings

that lie beneath the surface are those of gay erotica. In Illustrations 1.4 the verbal part is questionable. Although the slogan says: “**IT’S BETTER IN THE DARK. – KENNETH COLE**”, and a woman and a man are in the image, we have no valid proof that they are a heterosexual couple. There are signs for this type of reading: they are not touching each other, her eyes are closed and her mouth seductively open but he is not looking at her. He is looking directly at the camera sending this vague message. Plus, we only see half of his face clearly, the other half is in the dark. Thus, it can be interpreted as either he is bisexual, or he is not openly homosexual, or he is heterosexual, sure of her love, and wants to make sure that the rest of the world sees it. Also, the name of the perfume **BLACK** is synonymous with the slogan **...IN THE DARK**. Thus, we can conclude that the advertisements throughout our corpus are multi-layered. Again, in the advertisement for the perfume RSVP (abbreviation *répondez s’il vous plaît*, meaning please respond) the textual blocks say: “DID YOU RESPOND WHEN CALLED UPON?”. Passive voice is deliberately used to hide the gender of the person asking for a response. It could be either female or male. Plus, “DID YOU MAKE A DIFFERENCE?”, is again ambiguous, and can have at least two interpretations: a) can you tell the difference between a man who uses it or not, and b) can you tell the difference between heterosexual and homosexual men who use this perfume. Although, they used Jon Bon Jovi, a world wide known pop singer, who is also a heterosexual and happily married man as a model for promoting their product, the verbal part of the advertisement was created twofold, and in this way pleased their target(s). Jon Bon Jovi has both female and male fans, and it will entice both of these groups to purchase the perfume he advertises: women will buy it for their partners to remind them of their favourite singer, and homosexual men will buy it for the same reasons. In Illustrations 1.7 figures of women and men are positioned behind a male model and the name of the perfume is **REACTION**. It could be interpreted that he is expecting a reaction from both sexes. Cortese (2008: 51) calls this dual-marketing strategy gay window advertising.

Lately, androgynous models are more present in the advertising industry in order to blur gender differences. In our examples, Illustrations 1.8 and 1.9 both female and male models have the same hair-colour, hairstyle, clothes, posture and gestures. In Illustration 1.8 one model ironically says: “*we’re just too different*”, although they look almost the same, but then concludes “*i am what i am. boy crazy*” confirming the

attitude that being yourself is alright no matter how much one differs from the standards.



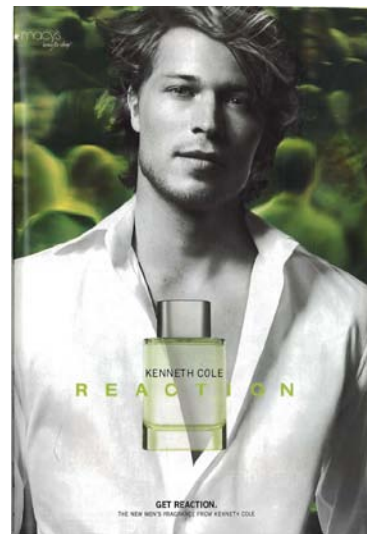
III. 1.4



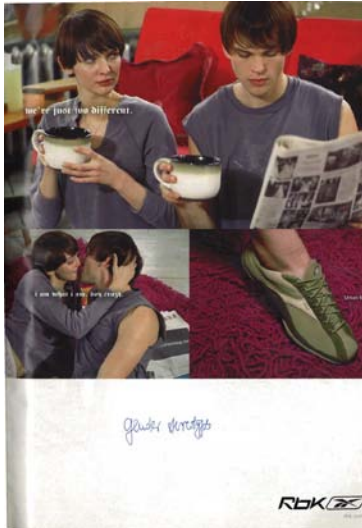
III. 1.5



III. 1.6



III. 1.7



III. 1.8



III. 1.9

However, despite the few examples previously mentioned in this chapter, the majority of advertisements in our corpus are strictly heterosexual. Most of them are intended to entice women to act. Gender is the key factor for human socialisation processes. Girls and boys change during the period of puberty. Although they are usually divided during their early years, after puberty an interest in members of the opposite sex leads them to mingle. Sexual motivations are the ultimate reasons as to why these two groups leave their primary group and search for members of the opposing group. Advertisers, socially and culturally cunning, use images of sexuality in order to shock and attract attention to their products. In Illustrations 1.10 and 1.11 both couples are portrayed in an intimate atmosphere, sexually involved and advertisers want customers to believe that the usage of the products they advertise lead these couples to have sexual intercourse. The verbal part of Illustration 1.10 clearly adds to this idea, by illustrating the difference between “*SMALL TALK*” meaning chat and “*PILLOW TALK*” meaning the relaxed, intimate conversation that occurs between sexual partners after the act of sex.



III. 1.10



III. 1.11

Huge companies such as Calvin Klein, and as we will see later in this dissertation, many others, do not lay much of an emphasis on verbal parts in their advertisements. Their brand names speak volumes for themselves. Thus, they simply use their brand name and the name of their product and let the image do the magic.

An ideal body image of both women and men is an unquestionable rule. The classic triangular shape of broad shoulders and narrow waist presents the ideal body image of a man, whereas a small waist is an ideal image of women (Ill. 1.12, 1.13) Reproduction is biologically but also a socially determined factor that leads both sexes to display an interest in the sexual act, and in order to reproduce, both sexes need to be perfectly healthy. Led by the proverb *Mens sana in corpore sano*, advertisers emphasise the importance of a healthy body in their advertisements. Although women's and men's minds evolved differently, their primal need for reproduction stayed the same. Men reproduce to spread their genetic material, and women choose the best genetic material for reproduction.



III. 1.12

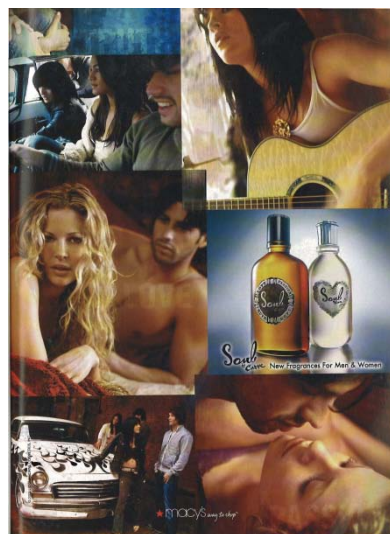


III. 1.13

Large pupils are a sign of sexual arousal. A half-open mouth is also a sign of sexual need. Thus, advertisers use them in their promotion of various products, though usually they use these signs for beauty products. In Illustration 1.14 a woman is sitting with her legs apart obviously inviting a sexual act. Her head is slightly bent and she is looking directly at the camera with enlarged pupils. Her mouth is half open and the expression on her face exhibits sexual arousal. Although she is wearing a white dress (white symbolises purity), the atmosphere around her is sexually coloured. The man in this ad sits naked in water (again, water symbolises cleanliness). Thus, two opposing extremes purity and cleanliness on one side, and sexual arousal on the other side, fuse into a perfect image.



III. 1.14



III. 1.15

Sexually explicit scenes are nothing unusual in advertisements (III. 1.15).

Aging, on the other hand, is taboo. From 646 advertisements displayed in our corpus, we found only one example of an older woman with wrinkles and grey hair (III. 1.16). It is an ad for Dove body lotion, and this one example only came about due to Dove company policies, which are to advertise their products using models from real life. Although Cortese (2008) claims that the aging of women and men in advertising has different approaches, i.e. aging is acceptable in men but not in women, in our corpus we found zero examples of aging men.



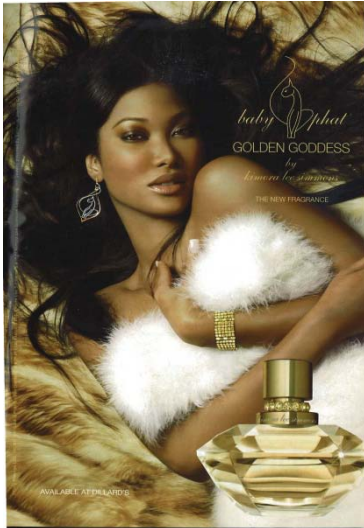
III. 1.16a



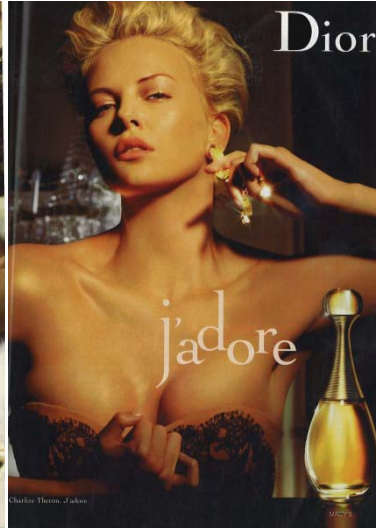
III. 1.16b



III. 1.17



III. 1.18



III. 1.19



III. 1.20



III. 1.21



III. 1.22



III. 1.23

On the other side, youth and health are signs of sex appeal and, for those reasons, are numerously present in the advertisements of *Cosmopolitan* magazine. Perfect skin is achieved through the usage of anti-aging products such as lotions, powders, foundations, etc. Models in advertisements have perfect facial and body skin and in this way advertisers lead their potential buyers to connect with their models (III. 1.17). The smell, as one of the primal signs of sexual attraction of mammals, is recognised by advertisers and emphasised in promoting perfumes (III. 1.18). Women in advertisements for perfumes display sexually initiated positions of body that are appealing to men. They are almost always in a lying down position with their lips and eyes half open simulating sexual pleasure. Their bodies are frequently half-naked. The

display of female breasts (Ill. 1.19) is of crucial importance for evoking sexual attraction. Healthy, long hair is another sign of sexual attraction in women and is abundantly represented through advertising (Ill. 1.20). Healthy teeth and a wide smile (Ill. 1.21) are also considered as signs of approval, an initiation of sexual attraction. In Western culture, women's legs present the ultimate factor in sexual attraction. Thus, they are always displayed in advertisements as long, hairless and tanned (Ill. 1.22).

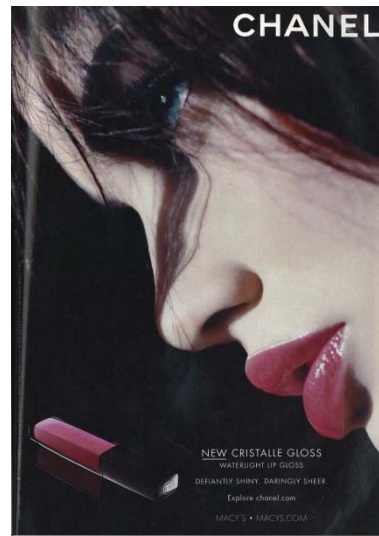
Sexual attraction is biologically influenced and is more or less defined, performed and understood in all cultures in the same manner. However, the idea of sexual attractiveness varies across cultures, i.e. what is considered to be sexually attractive in one culture is not necessarily treated in the same way in another culture. As we previously mentioned, female legs are considered to be highly sexually attractive in Western culture and thus, women pay a lot of attention to the beauty of their legs. Needless to say, they also use a lot of beauty products for their legs. However, in Japan, the female neck has the same status as female legs in Western culture. Japanese men consider the female neck to be the most sexually attractive part of a woman's body. Consequently, Japanese women invest as much energy, time and money in the beauty of their neck as Westerners do in their legs (Ill. 1.23). Thus, we can conclude that standards of beauty are culturally influenced. Sometimes these standards may go unnoticed by members of other cultures. For example, in Western culture, the ideal female body is lean, thin and toned. In the South Pacific, however, thin women are not considered to be sexually attractive. Regardless of cultural influence and ideology, one thing is considered to be a universal ideal of beauty: a healthy body with perfect skin.

Advertisements are omnipresent and very often people are not aware of their presence, at least on a subconscious level. However, they do leave marks on our minds, and whether we want it or not, our brain memorises these marks and they affect us subconsciously. This subconscious level is the field advertisers aim to strike at. Their subliminal messages provoke and influence potential buyers to consume advertised products. Deconstruction of these advertisements shows that advertisers use the principles of contemporary psychology to send concealed messages. Concealed messages stay stored in people's minds and stimulate their desires. Advertisers rely on the theory that once memorised, these messages will entice customers to consume the brands they advertise. Advertisements for lipsticks are exemplars of this theory.

Products are almost always positioned near woman's lips representing a phallic symbol. Lips and lipstick in this sense denote oral (Ill. 1.24) or anal (Ill. 1.25) sex.



Ill. 1.24



Ill. 1.25

Other sexual subliminal messages are also present in advertisements of this kind. In Ill. 1.26 a naked woman's legs protrude from an open watermelon as though she is having sexual intercourse. The watermelon symbolises the scent of the perfume advertised in a literal sense, but in a non-literal sense it symbolises a man's genital parts. The same is the case in Illustration 1.27, the only difference being, that in this case, oral sex is in question.

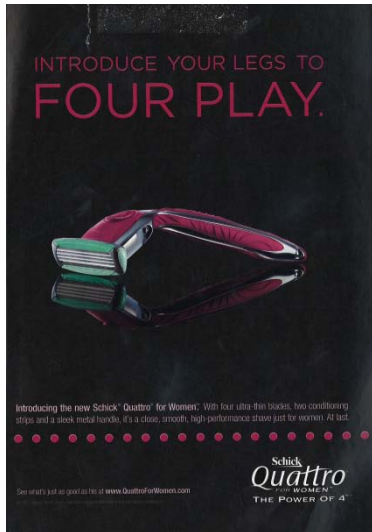


Ill. 1.26



Ill. 1.27

In Illustration 1.28 an object is given human characteristics and the ability to evolve sexually. The object is placed on a glass area, and together with its glass reflection represents a couple in a sexual act. The verbal part of this advertisement adds to the message. The Quattro razor has four razor blades and they used homophones four and fore in the textblock to denote intercourse. The same is the case in Illustration 1.29.



III. 1.28



III. 1.29

Cortese (2008:42) claims that women's bodies are often sectioned into parts in advertisements. This happens because in this way the accent is put on their bodies and they are represented without mind, soul or emotions. Women are objectified in this way and deprived of human characteristics. In Illustration 1.30 a woman's lips are in the centre of the advertisement symbolising her private parts. The outline of her head is not visible symbolising her lack of intellect. Again, in Illustration 1.31 the private parts are in focus and her legs are cut symbolising inability of movement. Illustration 1.32 displays women's legs, emphasising again, that what is important is what is between them, their faces are invisible and therefore unimportant. However, objectification is not the exclusive privilege of women. We also analysed several examples of segmented male bodies. These examples display that male sexuality is accentuated as the most important feature of men. In Illustration 1.33 an X-ray of male genitals is given in order to symbolise the characteristic of a product. As in Illustration 1.31, Illustration 1.34 shows a male's private parts, dismembering him of his head, i.e. brain, and face, i.e. his individuality. Human sexuality seems to be the safe card advertisers use abundantly.

Rituals related to attraction and interaction exist in the Western culture as well. The initial step is usually a smile (III. 1.35) as a sign of approval, which leads to the next level: communication between the parties involved (III. 1.36). As the relationship progresses a couple displays affection by kissing, caressing, cuddling (III. 1.38, 1.39), and sometimes the entire ritual is displayed in one advertisement (III. 1.40).



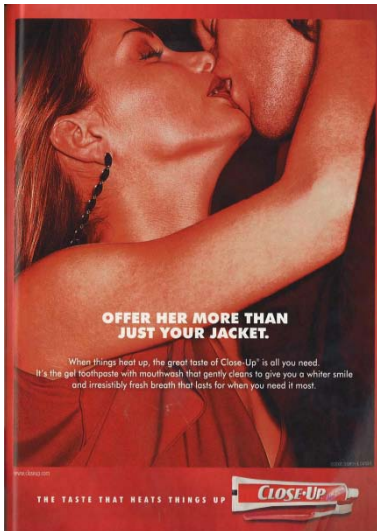
III. 1.35



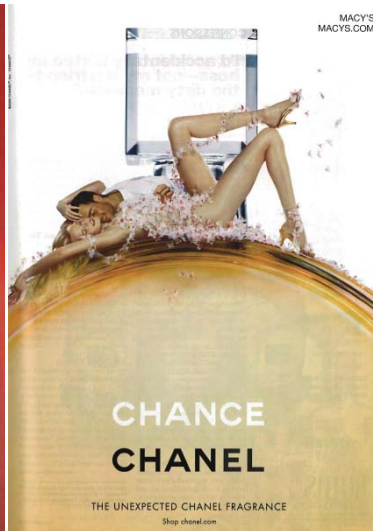
III. 1.36



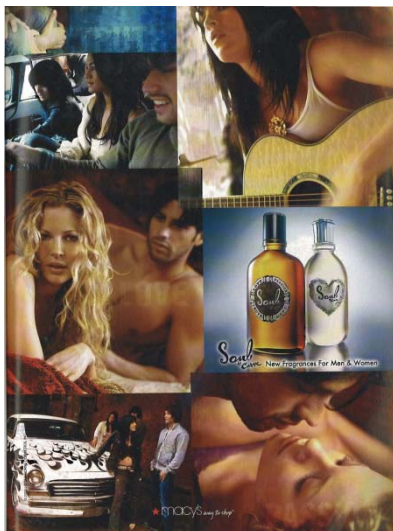
III. 1.37



III. 1.38



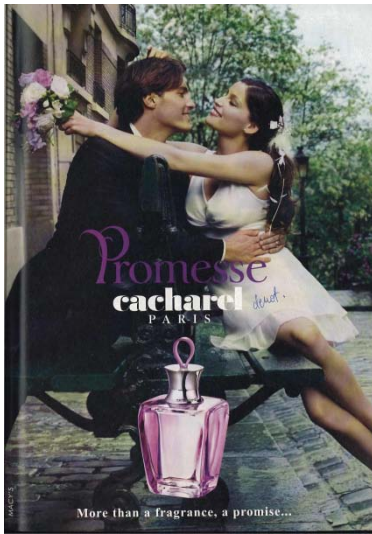
III. 1.39



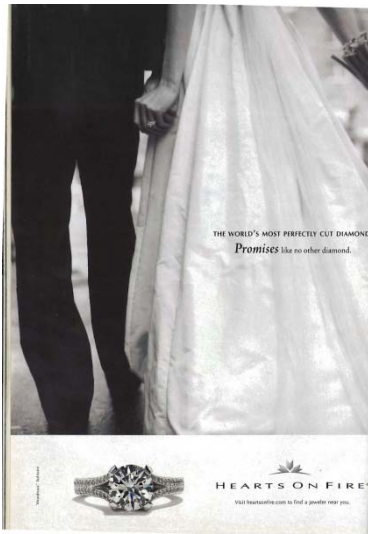
III. 1.40

As noticed in advertisements in our corpus of research, partner equality is shown on all levels of the attraction ritual. Women and men are represented as enjoying the ritual in the same way. Women are not shy. Contrary, they are sometimes shown as the initiators of the ritual (III. 1.36). Bodies are positioned in line with one another, at the same level. Submissiveness of one gender in comparison to the other is absent. Both parties play the same role within the act; both are the leading actors. By remembering that in the past, representation of gender stereotypes in the media, and advertising in particular, was different, whereby a woman's role was to please the man, we can conclude that representation of gender has changed significantly in advertising in the new millennium. Now, men and women are presented as equals. Their roles in life are the

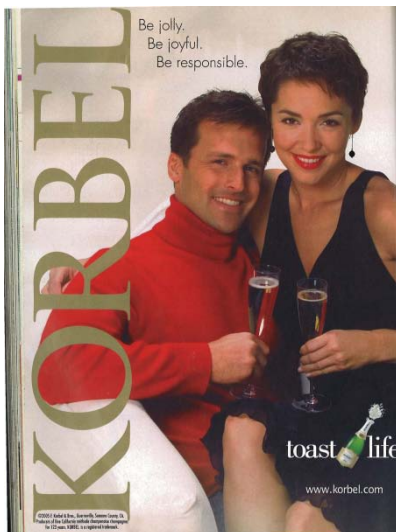
same and they have equal rights in terms of enjoying their professional and personal lives in all aspects.



III. 1.41



III. 1.42



III. 1.43

Still, advertisers do not seem to have forgotten to emphasise the importance of stereotypes that have been around since the beginning of time, such as wedding ceremonies (III. 1.41, 1.42), and married life (III. 1.43). Other stereotypes of men as decision and problem solvers are also present (III. 1.44). Fathers are now seen as fathers actively playing their parental role but their looks are sleek (III. 1.45). Although this stereotype has altered, some traits of it remained: in Illustration 1.46 a father looks at his son and a mother looks at her daughter. Thus, the conclusion is that stereotypical

systems of values are not abandoned only altered in favour of women: women enjoy a sexual life, they are not alone in parenting, they can influence and initiate the wheel of change in their men on all levels, physical and emotional. Advertisers offer tools to initiate these changes in the form of products they advertise (Ill. 1.47). Furthermore, women now have the right to choose better than they are given (Ill. 1.48). Stereotypes represented in past advertisements reflected women who were satisfied with household appliances and cleaning products that would help them keep their homes in tact. Nowadays, they have products that will help them to do the same with their partners. Advertisements follow and reflect social changes. Although the reasons for these changes may not necessarily be to please women's rights demands, rather, to meet capitalistic demands of gaining money, they are, nonetheless, present. The changes seem to operate in a *circulus vitiosus* manner: social changes reflect in advertisements and the changes in advertisers' approach to display them influence people's views of the world.



III. 1.44



III. 1.45



III. 1.46



III. 1.47



III. 1.48

Geoffman (1976) introduced the concept of *relative size* as a visual sign of comparative power and authority. In his findings he gives examples of advertisements where women are always placed in a lower position in comparison to men. However, as aforementioned, in our research we found that this concept has changed in 21st century advertisements. Women are now represented atop of men (III. 1.49). They are placed in front of men (III. 1.50) and unlike in the past, men are now subserviant to women (III. 1.51).



III. 1.49



III. 1.50



III. 1.51

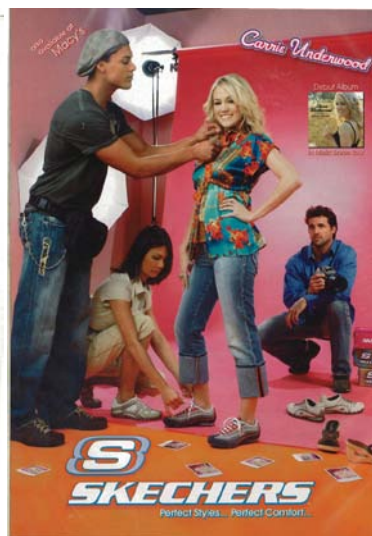
Traditional occupational roles of women and men have also changed in advertisements in the first decade of the 21st century. In the past, men were represented as decision makers, and women as secretaries taking down notes in order to complete tasks men presented before them. Those roles also changed (III. 1.52). Traditionally, women were hairdressers and interested in occupations related to the fashion industry. That aspect of professional life accommodated to other social modifications as well. In Illustration 1.53 we see a man assisting a woman as her personal stylist and another man ready to record the entire scenario with his camera. The whole ad revolves around a woman who looks pleased with her position and with her work. The message is clear: A woman who

uses the same products advertised will be treated like a queen and tame all men around her in the process.

Geoffman (1976) also introduced the concept of *function ranking* in order to show gender inequality in which a man plays the leading role in an advertisement. The man was active, the woman was passive. However, in Illustration 1.54 men are active but only in order to please a woman. She is sitting on a couch which symbolises a throne carried by two men as her subordinates.



III. 1.52



III. 1.53



III. 1.54

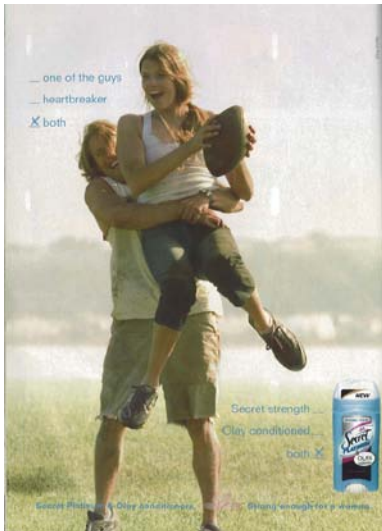
Unlike practiced in past media representations of gender, in the new millenium, men are often mocked in advertisements (III. 1.55).



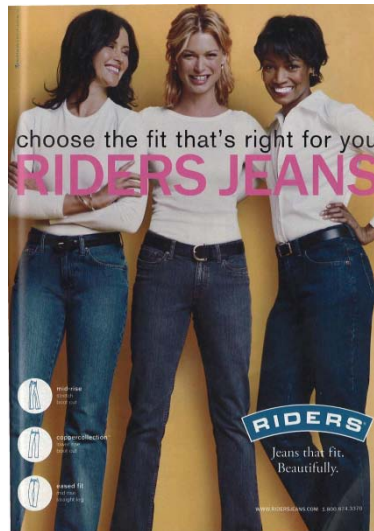
III. 1.55

However, some stereotypes will always stay firm. For example, the dominance of male physical strength over women is still represented in advertisements. In Ill. 1.56 a woman and a man are represented together involved in a typically male sports game – rugby. Although they are playing together in a mixed team, the man's muscular/physical power is clearly visible. The woman also has muscles but the man's power is demonstrated in his ability to lift her with ease, which is again shown via the expression on his face – he smiles while performing the act of lifting her.

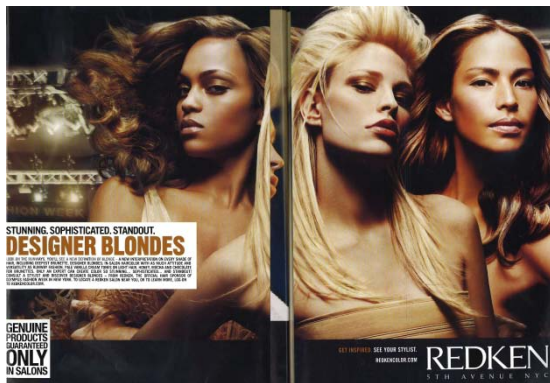
The concept of function ranking was represented in differences in race in the past. The members of the African American community were always presented as passive or submissive in contrast to the domineering Caucasians. Latin Americans were under-represented appearing in a statistically insignificant number of advertisements, either as sexually promiscuous or performing menial jobs. However, we found examples of change in these trends. Although statistically not present as Caucasians, their role in advertisements altered. Members of different races are now seen side by side with Caucasians in the central position embracing them as if sending a message of having finally accepted them (Ill. 1.57a, 1.57b).



III. 1.56

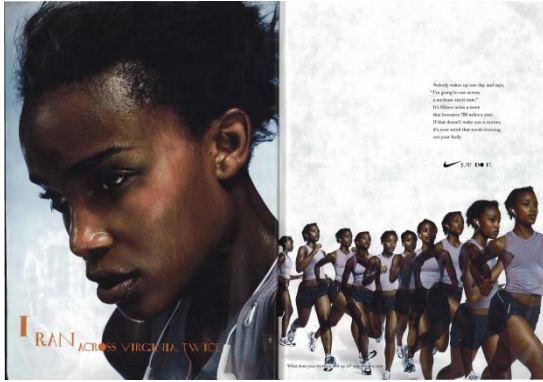


III. 1.57a



III. 1.57b

Again, some stereotypes remained. Thus, African Americans are usually depicted as athletes (III. 1.58) and Latin American women as interested in improving their looks in order to be more attractive (III. 1.59a, 1.59b). Furthermore, we must note that we did not find any examples of interracial couples. Thus, we can conclude that although other races (other than the prevailing one) entered the world of advertising and gained new roles, advertisers still display a conservative view over the process of mixing different races. As if wanting to send a message that although people of mixed race live side by side, they do not cohabit. Advertisers are still more pro-traditional than society proclaims. This is due to several reasons but the most important reason may be that they do not want to offend those potential buyers who still have conservative views of the world. Thus, they use their cunning ways to please both sides, conservative and liberal.



Ill. 1.58



Ill. 1.59



Ill. 1.59b



Ill. 1.60

Geoffman (1976) introduced another concept – *licensed withdrawal*. This he explains as displaying people in advertisements who are psychologically absent from the situation. They may be either surprised, shocked or sad (Ill. 1.60). However, unlike Geoffman, in our corpus we did not find many examples of women's instability. The reason for this may lie in the fact that women are not to be presented as unstable in a magazine for women. This might be understood as offensive, and advertisers dread (unintentionally) insulting their customers in any way. Women are now in possession of disposable income and willing to spend on products that will improve them in every aspect. However, an offended woman would not even consider spending her money on something that makes her feel uncomfortable. Advertisers who relay their advertisements on findings of contemporary psychology are well aware of these facts.

So far we have analysed women alone in advertisements, women and men together, and we must accent that we found no advertisements of two or more men in our corpus. However, we did find men featured alone in advertisements and they are always portrayed as self-assured, in charge of the situation, fulfilling the standards of metrosexuality – neat, elegant, well-mannered and successful heterosexual. (Ill. 1.61a, 1.61b)



Ill. 1.61a



Ill. 1.61b

In the past only women were pressured to conform to the ideal of beauty. Nowadays, the same pressure is put on men. Today, men are expected to have perfect muscular bodies, thus, they are expected to invest some time in shaping their bodies at the gym. Men are also expected to smell good and to be dressed fashionably, thus, advertisers often represent men enjoying themselves while they are purchasing their products (Ill. 1.62a, 1.62b).



III. 1.62a



III. 1.62b



III. 1.63

Advertisers take the traditional stereotype of a man being a successful professional and alter it in a way that helps them sell their products. Now, the success of a man is measured by his looks – a successful man wears fashion designer suits, shoes, goes to the gym, visits beauty salons. What is more, a successful man is more attractive to women (III. 1.63). Success must be clearly visible on the man, it cannot simply be spread as a word of mouth. This is just one example that adds to our theory. The advertising industry exists in service of capitalistic demands in order to sell products and make money. Hence, advertisers will use any and all possible knowledge and information required about the world and its people.

Angela Goddard (2003) discusses the notion of antropomorphism as the process of giving human shape to inanimate objects. One of the reasons as to why people are doing this is because they want to fear less of the world around them. She lists examples of people's activities in this manner such as speaking spoons in cartoons, hurricanes and other misfortunes are given names (i.e. usually women's names linked to catastrophes e.g. hurricane Katrina in New Orleans). Men seem especially vulnerable when it comes to their vehicles, hence they usually give them women's names. The effect women have on men is equal to the effect their cars and boats have on them. Thus, often they refer to their vehicles by giving them a female gender. Spender (1980) in Goddard (2003) claims that men give their vehicles female name and characteristics because they see them as status symbols that are traditionally male controlled. Thus, once again language is a reflection of our world perspective. In Illustration 1.64. we see a man embracing his car and at the same time he is hit in the back by an arrow. This arrow symbolises Cupid's arrow, meaning when it hits a person, that person becomes hopelessly in love with another person. However, in this case the man feels the same affection towards his car.



III. 1.64



III. 1.65

Advertisers once again count on their customers' knowledge and ability to read messages they send them. In Illustration 1.65 apart from the visual message, advertisers also send a verbal one. They use the same adjectives when describing a car they would use to describe a woman standing next to that car: ***“CURVY, SEXY, STYLISH... YOU ARE WHAT YOU DRIVE”***.

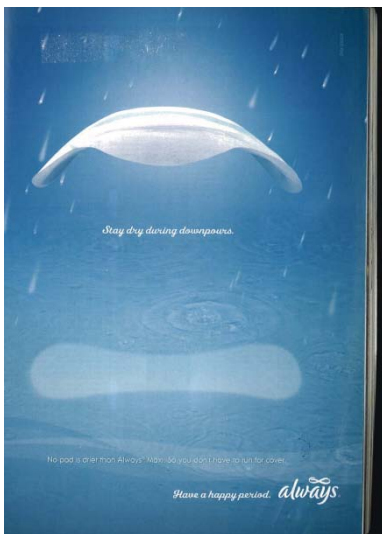
The major characteristic of our time is speed. People eat fast food, drive fast cars, telephone while driving, doing two or more things at the same time in order to meet the demands of time in which they live. Advertisers, as professional recorders of the world around them, offer products that conform to the speed of their customers' time. In Illustration 1.66, the product advertising nail polish symbolically represents the speed by which it dries and yet stays perfectly intact on woman's nails.



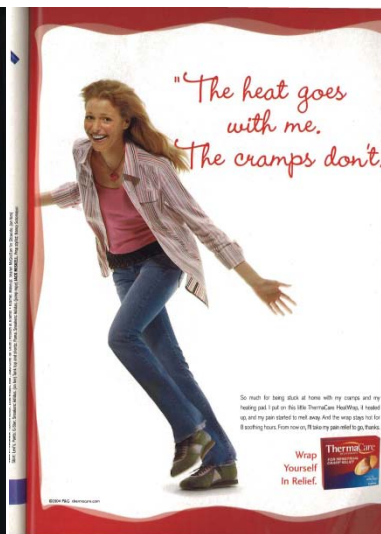
Ill. 1.66

Taboos are usually an avoided topic for public discussion. Media and especially the advertising industry refuses to openly talk, let alone propagate what is socially marked as taboo. However, together as society changes, taboos change as well, and what was once considered a taboo, in time becomes the norm. Such was the case with products and issues related to women's hygienic needs. Sanitary pads, menstruation, cramps, were considered to be taboo for a long time in advertising and the media in general in the past. However, we found a number of advertising examples in our corpus promoting sanitary pads of different brands (Ill. 1.67) as well as pills/drugs to counter menstrual cramps (Ill. 1.68). This means that women are finally given permission to talk about biologically influenced issues. However, some taboos are less prone to change such as a woman's overweight body. Although we live in a world where the number of overweight people is disturbingly on the rise, these people are not present in advertisements. In our corpus of 646 advertisements, we found only one example of a plump woman advertising clothes for overweight women (Ill. 1.69). Reasons for this could be numerous. One of the reasons, as we mentioned earlier in this chapter, is that a

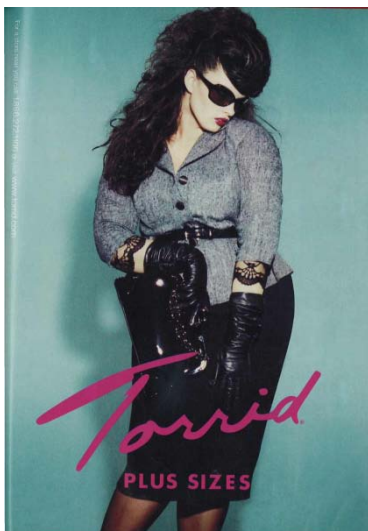
slim female body is considered sexually more attractive, and sexual attractiveness leads to reproduction. The other reason is that advertisers do not want to promote obesity because it is not healthy. The under-representation of obese women is a denial of their existence despite the numbers in the real world. Plus, as a culture we do not consider an overweight body beautiful and once we see an overweight model we may instantly find products she promotes repulsive. The imposed ideal of a woman's beauty as slim and toned is deeply rooted in our minds and controls us on all levels: conscious and subconscious.



III. 1.67



III. 1.68



III. 1.69

Advertisers use visual images to project gender identity. Through these images they try to persuade people to accept certain norms of behaviour of women and men. In reality, these projections may be totally opposite. Advertisements do not necessarily reflect social reality. If one would want to define women and men by observing images of them in advertisements, then, women would be described as sexual objects or sexual agents. Reality is quite different. Advertisers are well informed of traditional gender roles and use them in creating their verbal and visual images to attract people's attention. Advertisements show ideal images of femininity and masculinity that have undergone some considerable cultural censorship.

Gender advertising is set on two patterns. Firstly, socially accepted behaviour of women and men differs significantly. Secondly, the notion of men's dominance and woman's passiveness is culturally influenced and deeply embedded in consumers' minds. Sexual objectification of women just adds to this theory. Masculine roles in advertising are highly valued and appreciated. Feminine roles in advertising are, contrary to that, devalued and derogatory. This can be exemplified through the ideal image of women advertisers reinforce constantly: thin, young, good-looking, sexually attractive, voiceless. Women, who do not meet these standards, will be punished by men's rejection – the ultimate punishment of all. Although there were some attempts at altering these approaches, advertisers became more crafty when displaying these images. Since women assume more roles in public life, they imposed a new ideal of beautiful woman who must use cosmetics in order to conform to the new roles given.

The two major characteristics of advertising are visual imagery and their speed. Visual images appeal to our emotions. They entice, lure, motivate, influence, shock, surprise and persuade us to buy and spend money. Very often these images are sexually coloured because apart from need for food, water and air, the need for sex is peoples' primal need. It is stored in our subconscious mind and affects our actions in a way that we often cannot recognise and prevent. Our capitalistic society convinces us that what we need and deserve is conformity. In order to fulfil this need, we must buy products that are linked to certain spheres of our lives, especially to those spheres with which we present ourselves to the world. Advertisements give us satisfaction. Advertisers in their messages evoke our strivings for personal and professional happiness and connect those with their products and services. People are not in need of their products, people are in

need of the meanings they relate to their products. Advertising manipulates with our shared thoughts, beliefs, behaviours, and in that way persuades us to buy.

2.3. GENDER STEREOTYPES IN ADVERTISING IN B/C/S

The B/C/S corpus, we analysed for the purpose of our dissertation, mirrors the traditional and conservative society we live in. Advertisements in Croatian and Serbian issues of *Cosmopolitan*, and to some extent advertisements in the Bosnian magazine *Azra*, are copied from American issues of the same magazine, albeit with some adjustments made to accommodate our market. Again, a capitalistic approach towards business industry, which is utterly defined by the laws of income enlargement, was a key factor in designing advertisements for our market.

Not until the first decade of the current century was homosexuality discussed openly. It was considered taboo and treated accordingly. It was not spoken about nor was it socially accepted, let alone can one say that the rights of homosexuals were recognised or implemented. However, the new millennium brought some changes in this respect. The first step has been made – people started talking about homosexuality in the media, but anything further than that has not been implemented. As we explained earlier, advertisements reflect the values of society and culture. Thus, advertisements in the B/C/S corpus tend to be more conservative than ads in the American corpus in a sense of open display of homosexuality. Here, we found only two examples of naked men advertising perfumes for men that, again, could be interpreted in two ways: a) they are celebrating/utilising the male physique, a healthy and good-looking body in order to influence women's purchase, or b) sending hidden messages to other homosexuals. In all other advertisements, men are represented as potent heterosexuals and family men. We must add that we located one advertisement (Illustration 2.3) in which a girl and a boy paint a butterfly using the colours of a rainbow, a symbol of homosexuality. This, however, need not necessarily be a hidden signal of support towards homosexuals; it can symbolise a beautiful world with all its colours, or that the product intended for all people regardless of their colour.



III. 2.1



III. 2.2



III. 2.3

In the B/C/S corpus, men and women are represented as heterosexual couples leaving no place for doubt or ambiguity: in Illustration 2.4 the representation of a young couple intimately involved and in Illustration 2.5. the representation of a married couple (the woman is wearing a wedding ring) cannot be interpreted vaguely. We found no examples of androgynous models in the B/C/S corpus as was the case with the American corpus. The same is the case with women's homosexuality – we found zero advertisements displaying women's homosexuality. The above supports our theory that LGBT communities are still not welcomed in our culture. Heterosexuality is considered to be the norm for both women and men. It is promoted, celebrated and represented in advertisements for the B/C/S market.



III. 2.4



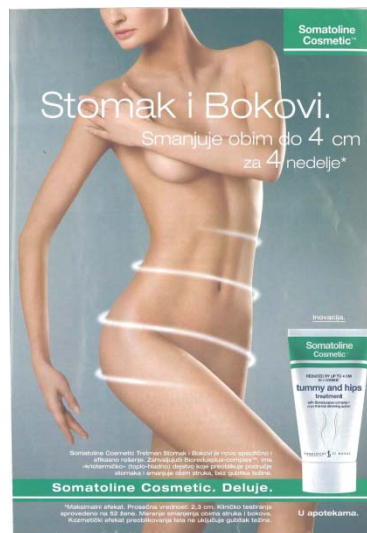
III. 2.5

Traditional gender stereotypes are omnipresent in the B/C/S corpus. The primal need for reproduction is the most explored and represented gender stereotype in the B/C/S corpus. In order to initiate the reproduction process, members of both sexes must demonstrate absolute physical health. Thus, images of ideal bodies are continuously represented. However, our society is conservative and accordingly male-protective, thus, images of naked male bodies are under-represented in comparison to women's naked bodies, but also in comparison to men's naked bodies seen in the American corpus of advertisements. As previously mentioned in this chapter, we found only two examples of nude male models promoting beauty products. In other examples men are either semi-dressed or fully dressed and surrounded by women indicating heterosexual relationships. However, in all examples analysed, the male models are young, healthy, well-built and handsome, i.e. representing men perfectly fit for reproduction processes and other traditionally ingrained roles. Women's bodies, on the other hand, are represented and objectified also emphasising traditional gender stereotypes: to reproduce. However, in these representations women's bodies are stripped and exposed without limits. Again, youth and perfect physical health are prerequisites for this primal instinct – an instinct for reproduction. In Illustrations 2.6 and 2.7 representations of perfect female bodies are given, and they fulfil our culture's standards for ultimate beauty in women: a flat stomach, rounded breasts, a slim Illustration, long legs and healthy-looking skin. Products advertised are instruments that will help women achieve their ultimate goal: the perfect body that will enable them to extend their species. Other traditionally important signs of good health in women is their hair. Thus, female models

advertising hair products always display beautiful, long and healthy hair. In Illustration 2.8 the major ingredient of the hair shampoo is listed as bamboo, which will strengthen the hair of those who use it. Symbolically two bamboo boughs stand for jail bars and the woman in the ad who, evidently uses this shampoo, removes them with the mere strength of her hands to reveal the beauty of her hair. She is also revealing her healthy,



III. 2.6



III. 2.7

white teeth and smiling directly looking into the camera, initiating interaction. Thus, we can conclude that these gender stereotypes are in concordance to gender stereotypes present in the Western culture. A healthy body, long shiny hair, a bright approving smile in women are symbols of their traditional need for reproduction. To add to this claim, we must stress that we found no examples of older women in advertisements we analysed.



III. 2.8

Aging, is a non-negotiable taboo in B/C/S culture as it is in Western culture. Anti-aging products are advertised and promoted in the B/C/S corpus, but the female models who promote them are young. The same is the case with men. Sexual attraction is both construal of biology and socially established norms. Although our society is still pro-tradition, the norms of beauty are almost identical to those of Western society – a slim and healthy body.

Sexuality is widely used in the advertising market, predominantly women's sexuality. Full, red lips as substitutes of women's private parts are represented in many forms. As is the case with the Western market, the position of the lipstick advertised in correlation to woman's lips represents a sexual act. In Illustration 2.9 it represents oral sex.



III. 2.9.



III. 2.10.

However, in Illustration 2.10 not lipstick but a flower is used as a symbol for woman's private parts, and the other elements: half-open mouth and again, a seductive look all contribute to the atmosphere of sex initiation. In Illustration 2.11 the representation and placement of the product advertised symbolises



III. 2.11



III. 2.12

phallic fertility. Further, in Illustration 2.12 the advertised product represents a phallic symbol initiating sexual intercourse openly displayed between a woman and a snake. The woman's legs are naked and open and she is lying on the ground simulating the act of sex. (Hetero)sexuality and sex are not taboos in our culture, otherwise they would not be displayed openly in advertisements. As seen in Illustration 2.13 sex between members of the opposite sex is publicly acceptable and represented in advertisements. Here, the woman's hair part is a symbol of her intimate parts and the man stands above her symbolising oral sex.



III. 2.13

Women are objectified in advertisements for the B/C/S market as well. Parts but not whole bodies are represented in order to deprive them from complete human abilities. For example, in Illustration



III. 2.14



III. 2.15



III. 2.16

2.14 half of the woman's head is missing, emphasising her intellectual inabilities, in Illustration 2.15 her leg is only presented objectifying her sexuality, and in Illustration 2.16 half of her torso and legs are chopped symbolising her ability to move. However, we found no examples of missing body parts of men in the B/C/S corpus, which leads us to conclusion that men are not as objectified in our culture as they are in Western culture. They are not disempowered in any way: intellectual or physical. This leads us to underline that gender equality has not yet entered the B/C/S social scene. Men play

the dominant role, and women still have to fight for their rights. In Illustration 2.17 a woman is represented in her traditional role of mother and child-bearer, who enjoys her role and confirms it with a smile. A woman as a responsible housekeeper who decides on what detergent to buy is represented in Illustration 2.18 and it must



III. 2.17



III. 2.18



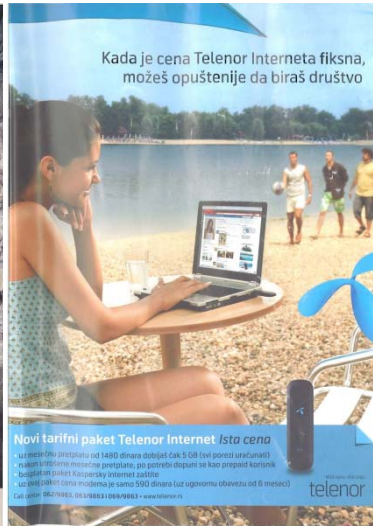
III. 2.19

be noted that there is no such case of representation in the American corpus. On the contrary, detergents are not advertised in American issues of *Cosmopolitan*. This exemplifies our previous conclusions of B/C/S society as traditional and conservative. Yet, it should be noted that men are also represented cooking (Illustration 2.19) which was traditionally considered to be a woman's job. As it can be seen, he enjoys his role and is playfull; he finds it amusing and compares it to, again, traditionally men's favorite past-time: sport. However, advertisements represent that the products of the

20th and 21st century allow women to choose and gain power. In Illustration 2.20 a woman is given the right to drive and own a car, a traditional privilege of men, the car is something that will help her win the world, which is clearly stated in the verbal part “I svijet je njen” (in Eng. *And the world belongs to her.*) Furthermore,



III. 2.20



III. 2.21



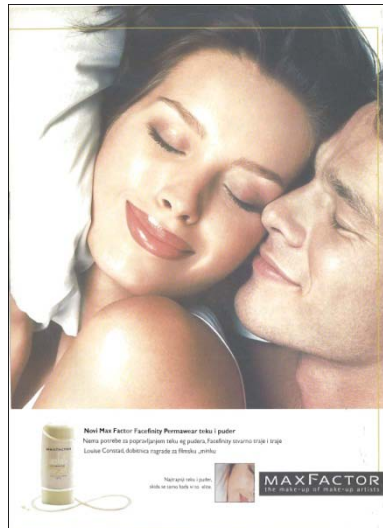
III. 2.22

with the advancement of the electronic industry, women are given the possibility of choosing their men, and that was also one of the privileges of men years ago, as represented in Illustration 2.21. Yet, they do not give up on their traditional roles of mothers and wives. In Illustration 2.22 a woman is placed in the central position in relation to her husband and children. She is placing food and beverages on the table and serving her family. The family evolves around the woman.

The process of mating and attraction is represented in advertisements in the B/C/S corpus as well. Both partners are seen to enjoy the ritual, e.g. Illustrations 2.22 and 2.23.



III. 2.22



III. 2.23

An open display of heterosexual intercourse where both the woman and man are positioned at the same level and take pleasure at the same time is frequently represented in the B/C/S corpus advertisements of our study.

Further, family life is also a stereotype that is omnipresent in B/C/S advertisements. In Illustration 2.24 a traditional family is represented, its members directing their attention towards the mother, and in Illustration 2.25. all four members are holding hands forming a circle, which symbolises the circle of life transposed from the elders to the young. It is also worth pointing



III. 2.24



III. 2.25

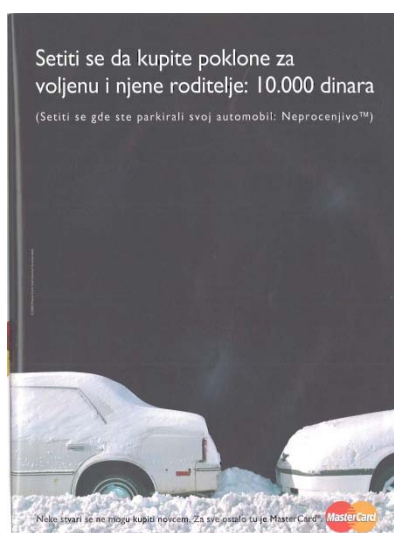


III. 2.26

out that in Illustration 2.25 the mother is looking at her daughter and the father at his son, the same example is found in the American corpus. Traditional gender stereotypes: mother – daughter and father – son are represented both in B/C/S and American media. The father is always positioned at the highest level followed by mother, son and daughter as can be seen in Illustrations 2.24 and 2.25 but especially in Illustration 2.26 This positioning symbolises the traditional stereotype of the father as head of the family and the ranking of other members symbolises their status within the family. A mother's tender love, as one of the very first gender stereotypes established, is also represented (Illustration 2.27). Hands and the olfactory sense add to the general idea of the mother and child relationship. All types of family love are promoted and represented in B/C/S advertisements, not just love within the nuclear family but love extended to relatives as well, as represented in Illustration 2.28.



III. 2.27



III. 2.28

We discussed Geoffman's concept of *relative size* as a visual sign of comparative power and authority in American *Cosmopolitan* advertisements and found that contrary to Geoffman's 1976 findings, women are generally physically positioned above men. However, findings of relative size in advertisements in the B/C/S corpus are closer to Geoffman's findings. Namely, women are always placed on a level below a man as in Illustration 2.29. Even when a woman is positioned above a man it is only because he is her superior who is sitting and she is reporting, i.e. although physically in a higher position, intellectually a woman is lower-levelled, plus her sexuality is emphasised and

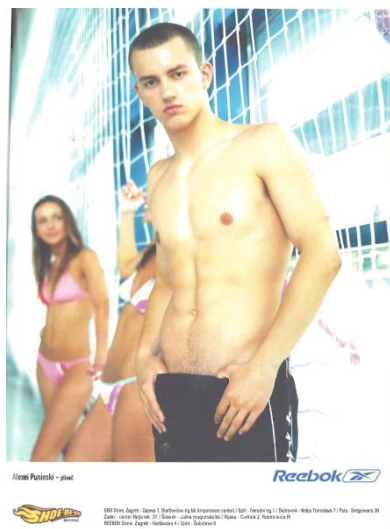
brought to the fore, as represented in Illustration 2.30. Men are almost always in front of women (Illustrations 2.31 and 2.32), their images are clear, brightly visible as they are facing the camera, whereas the images of women are blurred, in the background, and their gaze is directed towards men. Their world revolves around men unlike in advertisements for the American market where the woman is the centre of the world.



III. 2.29



III. 2.30

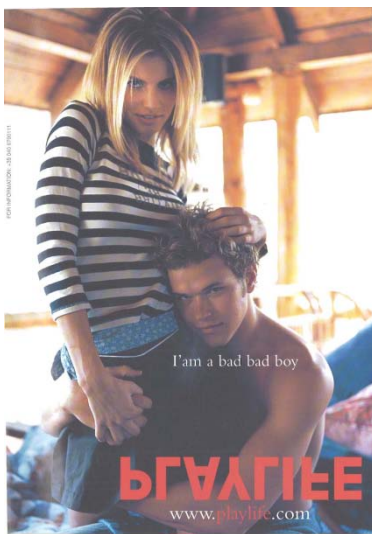


III. 2.31



III. 2.32

However, there are examples of advertisements where men are positioned lower than women, but in these examples sexual intercourse is the central action. In Illustration 2.33 the man is placed below the woman but her legs are chopped, meaning she is unable to move, the man places



III. 2.33



III. 2.34



III. 2.35

his hands around her waist and intimate parts further preventing movement, i.e. again, the man is in absolute control of the situation. In Illustration 2.34 a man is placed below a woman and holds her legs tightly disabling her movements, the woman's head and torso are not represented in the image, only her legs, depriving her in that way from any intellectual or emotional ability. Sexual objectification of a woman is underlined in this manner. Geoffman (1976) named this *a ritual of subordination* when one body bends displaying submissiveness, but in this case the man is submissive only because he is sexually dependant on the woman. Again, in Illustration 2.35 a man is in control because he is the one who plays the instrument and a woman is dancing following the rhythms of his music. Thus, although placed lower than the woman, he is still in charge because he manages the device the whole situation depends upon – the drum. Also, the woman's sexuality is represented as her major characteristic via the display of bare legs, an inviting smile, plus she is dancing.



III. 2.35



III. 2.36



III. 2.37

Geoffman discussed *function ranking* as a mirror of gender inequality represented in advertisements. In his findings, men were active and women passive, and this is in discord to our findings. In the advertisements in American *Cosmopolitan*, men are active but only to serve women, whereas in advertisements in B/C/S magazines there are no active men and they do not serve women. However, women are active and they serve other women (Illustrations 2.35 and 2.36). Thus, we can conclude that our society changed in comparison to Geoffman's findings but still not as progressively as in Western society: here, women still serve but are passive no longer. Women are given the right to work, but they are still not men's equals.

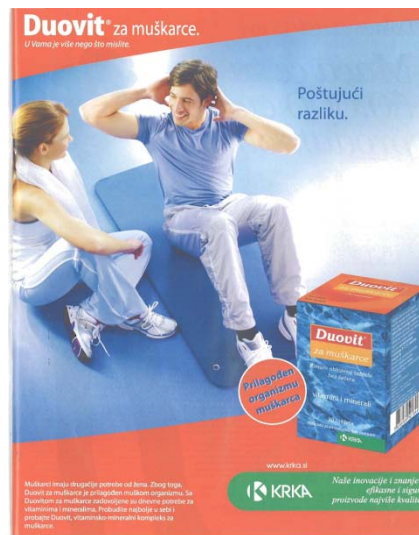
Geoffman's concept of *licensed withdrawal*, where women are represented as psychologically absent, as shocked, surprised or sad is present in advertisements for the

B/C/S market. In Illustration 2.37 a woman is absent-minded as if daydreaming; her thoughts are hazy, and her bare shoulders signify her defenselessness. Her gaze directed towards the sky indicates that she is dependent and insecure.

Similar to our findings in advertisements for the American market, men are encouraged to work on their good looks in advertisements for the B/C/S market also. Men together with women are invited to conform to the ideal of beauty. Nowadays, clear and soft skin is not only a characteristic of women but of men too. Advertisements convince men that their masculinity will not be endangered if they start using perfume/after-shave, lotions and other beauty products (Illustration 2.38). Their physical strength is not underestimated though. Advertisements promote different products with a positive influence not only on men's strength but also their sexual potency (Illustration 2.39).



III. 2.38



III. 2.39

Men are also age-conscious, and one of the first signs of ageing in men is balding. Thus, the cosmetic industry invests energy and money in discovering products for preventing hair loss in men (III. 2.40).



III. 2.40



III. 2.41

Youth and strength are still highly emphasised stereotypes in both women and men. Other stereotypes typical for men represented in advertisements for the B/C/S market are that men cohort. In Illustration 2.41 four young men are represented in a friendly atmosphere: they play guitar, drink beer, have fun. Although there are no women, the situation is not at all homosexual. When together, they have fun is the message, both visual and verbal (*VRIJEME JE ZA ZABAVU*. in English *It's party time.*).

The notion of anthropomorphism, i.e. the process of giving human shape to inanimate objects is represented in advertisements for the B/C/S market as well. Men's weakness towards their cars is widely explored in this process. In Illustration 2.42 a car is given the characteristics of a celebrity walking down the red carpet that is surrounded by a red rope fence. Although in this case the carpet is not red, but a grey asphalt road, the red rope fence is an indicator of the fact that celebrities are almost unapproachable. In Illustration 2.43 a car is given female characteristics and with her virtues she influences the man's moves. He is so infatuated with her beauty he makes a cardinal mistake. He forgets his professionalism; he is enchanted. The text (*Fatalna privlačnost*. in English *Fatal Attraction.*) clearly explains the visual part: what happens between a man and a car is fatal, destiny.



III. 2.42



III. 2.43

Taboos and attitudes in B/C/S culture have changed slowly in comparison to changes in Western societies. It must be underlined that we found no example of a plump woman, not to mention one of an overweight or obese woman in advertisements for the B/C/S market. It seems that, contrary to real life indicators of increasing numbers of overweight people in our society, people are not ready to accept them and, thus, advertisers do not represent them in their ads. Weight issues are not welcomed in our society and discussions about them are deliberately avoided.

On the other hand, menstruation, tampons and menstrual cramps are no longer considered to be taboo. Advertisements promoting sanitary pads that will allow women to feel comfortable during their periods (Illustration 2.44) are displayed openly in all media: newspapers, magazines, TV and the Internet. Pills for alleviation of menstrual pains are also advertised (Illustration 2.45) on a daily bases, and advertisers break with the conventions of tampons being unsafe and non-hygienic (Illustration 2.46).



III. 2.44



III. 2.45



III. 2.46

Although it was underlined earlier in this chapter that age is a taboo in advertisements for the B/C/S market in the sense of physical ageing and loss of reproduction abilities, it must be noted that aging in the sense of security is not a taboo. In Illustration 2.47 a woman is seen looking at herself in the mirror and asking: OGLEDALCE, OGLEDALCE, KAKO ĆU ŽIVETI ZA DVADESET GODINA (in English - mirror, mirror on the wall, how am I going to live in twenty years from now?) and that is an example of intertextuality to the famous line from the Snow-White fairy tale: Mirror, Mirror on the wall, who is the prettiest of them all? Her reflection in the mirror represents an older lady on the pension interested in gardening who is also interested in her financial situation. This advertisement is maybe the best indicator of

differences between Western and B/C/S societies: Westerners are preoccupied with their youth and in constant search for the elixir of youth, and our people due to their uncertain financial future are still preoccupied with how to secure a stable seniority.

**OGLEDALCE, OGLEDALCE,
KAKO ĆU ŽIVETI ZA DVADESET GODINA?**



Nema razloga da pitate ogledalo. O svojoj budućnosti odlučujete same Vi!
U godinama koje dolaze odvažite se i slobodno živite kakav ste odmah želeli.
Pozovite Hypo Dobrevojne penzijski fond i oslobodite sigurnu i laganu starost!
Ne oklevajte! Budućnost počnje danas!

HYP0 |||
dobrevojni penzijski fond

© 2011. Centar: 0800 000 999, PC 0000, Bulvar Mihaila Pupina 6/VIII sprat II najbliža poslovica Hypo Adria Bank z.d. Beograd, www.hypoerpcje.rs

III. 2.47

3. VISUAL ANALYSIS OF WOMEN'S MAGAZINE ADVERTISEMENTS - IN ENGLISH AND B/C/S SPEAKING AREA

3.1. VISUAL ANALYSIS OF WOMEN'S MAGAZINE ADVERTISEMENTS - IN ENGLISH SPEAKING AREA

3.1.1. SEMIOTICS

Ferdinand de Saussure described language as a system of signs which have meaning by virtue of their relationship to each other. In this way he paved a path to the study of signs, and semiology, which will later be referred to as semiotics. Semiotics deals with formal relations between different elements that together produce a meaning. The most basic element is a sign which has a dual nature: the signified and the signifier. The signified is the concept that is conventionally attributed to the signifier, the word. Thus, each sign has a meaning within the system it belongs to only due to the agreement of the system users. De Saussure emphasised that linguistic signs are arbitrary. They can be changed through time or not. The meaning is not motivated by any of the characteristics of the words it relates to. Within larger units, as are sentences, meanings are created by choices and relationships of signs. As speech develops through time, one sign appears at one place at the time and then is changed by another sign; there are two ways of creating meaning: syntagmatic and paradigmatic. A syntagm is a manner where signs create meaning via their relationship with signs before and after them, e.g.:

I saw a cat.

A cat saw me.

A paradigm is a manner where a sign creates meaning by virtue of its relationship to other signs that may take its position, e.g.:

I like cats.

I like dogs.

In place of cats and dogs can stand any other creature belonging to this group and this will change the meaning. The same happens in everyday life, e.g. wearing a hat during winter is different to wearing a baseball cap. In the supermarkets all types of tomato ketchup are situated in the one place. However, if a type of cheese and a type of salami were in the same place, then we could talk about syntagmatic relations. These differences in paradygmatic and syntagmatic relationships are best observed in

advertisements. It is not the same if a perfume is advertised by a black young woman as opposed to a white old man. Different choices and combinations yield different meanings.

Meanings in signs work at two different levels. Denotation is the first level and it refers to the literal, 'real' meaning, e.g.: water is necessary for survival. Connotation is the second level, it refers to the meaning that is culturally established and depends on denotation, e.g.: water signifies pureness, cleanness, freshness. Mythology deals with the study of how syntagmatic and paradigmatic relations operate on a more general level. Meaning in myths presents combinations of signs that collectively express cultural ideas.

American philosopher Charles Peirce worked on and further developed de Saussure's theory on semiology and signs. Namely, Peirce sees a sign as a triad model constituting of index, icon and symbol. An index is a sign that points to something else by virtue of a causal relationship, e.g. a wedding ring is an index of ring itself but also of marriage. An ad in a magazine is an index of the product's existence. The interpretation of indices depends on the system of cultural values one has adopted. Thus, the interpretation will vary within cultures although some indices have the same interpretation in every culture as is the case with the wedding ring aforementioned.

An icon is a sign which means by virtue of resemblance to the signified. However, icons are more complex than it seems. Icons must be recognisable and readable by the ones who see them for the first time. According to Peirce (in Lyons, 1977:102), icons must resemble something from nature, either in a geometrical or functional way, and people's cognition depends on their shared knowledge and systems of values. Thus, one can conclude that icons are non-arbitrary signs in which resemblance may be natural or cultural.

Symbols are culturally agreed signs. There are symbols that are globally recognised, e.g. a white pigeon with a piece of wood in its beak is a symbol of peace. However, the number of culturally specific symbols are greater, e.g. a pointed finger pressed to a forehead is considered to be extremely offensive in Arabic countries, whereas in Western countries it conveys a message that the person it is directed at should think carefully. Symbols change through time, e.g. the Nazi swastika was taken from Indian culture where it was considered to be a religious sign of peace. Thus, one can conclude that symbols are a highly productive device in advertisements and are used repeatedly. Logos are companies' symbols utilised for worldwide recognition, e.g. Nike's symbol is

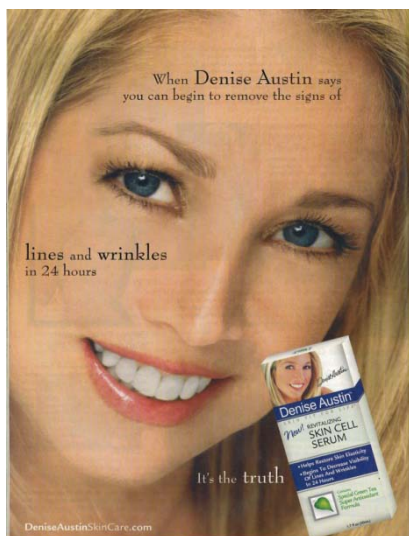
√. In the majority of advertisements and on their products they simply print their logo without a brand name knowing that the logo speaks volumes and is recognised globally.

“Semiotics describes how advertisements manipulate the relation between 'meaning' and 'reality' by appropriating pre-existing meanings to add value to unrelated products, and posit methods of decoding their true underlying significance” (McFall, 2004:6). Thus, the central theme of a semiotic approach to advertising is the relation between meaning and reality. Semiotics operates on two levels: a) it explains the relationship between meaning and reality and b) it provides a method of understanding the meaning of verbal aspects in advertisements. The conceptualisation of meaning and reality are of key importance for the successful semiotic methodology. If semiotics is understood as the study of signs, then it may seem rather abstract, even so, it is of utmost importance, for it mirrors the inner of social life. Semiotics accentuates the multiple and dynamic character of meaning-making. The number of different readings of an advertisements is directly proportional to the number of readers of the same advertisements.

Since the 70s of the last century, the image has made its way to the throne of advertising. Advertisers concluded that not only were pictures worth a thousand words they also improved sales, and sales and income are the leading policy of advertising and any other business companies. Thus, advertising agencies invested equal amounts of time in both, choosing the right language and the right image for the products they advertise. Colour printed advertisements and TV, and advancements in technology in general, enabled advertisers to give creativity a new meaning and to ascend to an entirely new level. In his book *The Discourse of Advertisement* in 1992, Guy Cook elaborated on iconicity and typography in advertisements and in this chapter we will base our research on advertisements in women's magazines in English and B/C/S speaking areas on his findings.

Iconicity with words: This technique is used in advertisements for *Skin Cell Serum*. As the name itself suggests, the product is used to reduce wrinkles, lines and remove the signs of ageing. These signs are most visible on the forehead and the muscle orbiculus. Thus, advertiser placed the text "When Denise Austin says you can begin to remove the signs of" on the models forehead. This was done in two lines, symbolising the lines of ageing. The rest of the text "lines and wrinkles in 24 hours" was set from the roof of the nose down to the mouth, following the aforementioned muscle. Evidently, the ad was executed in this manner in order to 'educate' potential readers/buyers on the advantages of the usage of their product. A beautiful woman with a smile on her face and perfect

facial skin looks directly at the camera, i.e. she is a representation of a potential buyer for this product. The advertiser is telling his target group: if you buy and use this product, you will look younger, your face will have no wrinkles and lines, and that will make you happier. As mentioned above, the model in this advertisement is a representative of any woman reading these magazines. The product, as usual, is positioned in the lower, right corner with the headline: *It's the truth*. Thereby, once again, advertisers displayed that their imagination and creativity had hit a significant new level.



III. 3.1

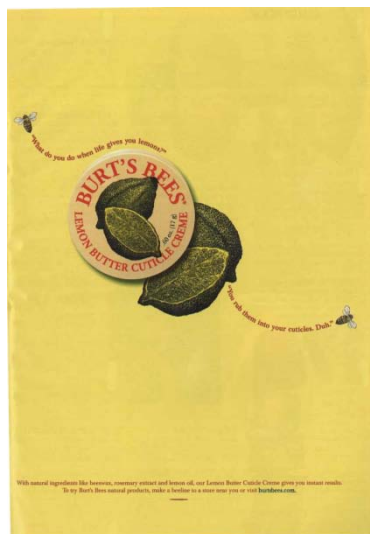


III. 3.2

In the ad for hair colour, the text is divided into hair-highlights/ sections, and reads: *A man standing by the bar in the nightclub looks at you.; All the men in the nightclub look at you.; The bouncers, the owner of the nightclub, and even the juggling bartender who lets a bottle fall at his feet look at you.; All the men women, clubbers, dancers, rappers, and rockers look at you.; A tour with 70 Elvis impersonators breaks into the nightclub, just to look at you.* The message is that every highlight represents a story of its own, a story that will put any woman who uses this hair-colouring product on the throne. You will turn heads and attract admiring glances if you use our product. As expected, the model on the picture is young, pretty and happy. Her eyes are closed and her lips are curved into a smile. She is day-dreaming. The headline: *ignite a hair reaction* is an example of polysemy because the verb *ignite* denotes to start a car, an engine, but in this case the hair colour itself will provoke reactions quickly and fiercely.

Writing which provokes iconic behaviour: Another example of iconicity can be found in the ad for Lemon Butter Cuticle Cream named Burt's Bees. Here two bees are

'talking' to each other and their words are presented in the form of the way they fly to and from the product. The product and two lemons are in the centre of the image and the bees are flying to and from the product. The bee flying towards the product asks “What do you do when life gives you lemons?”, the bee flying away from the product responds “You rub them into your cuticles. Duh.” The intervention on the proverb: 'When life gives you lemons, make lemonade', was used as the headline for the advertisement, i.e. the intertextuality of the proverb - a part of the reader's culture, is utilised to emphasise the quality of the product. Once again, image and language together make meaning: using this cream will make the best of your cuticles and hands.



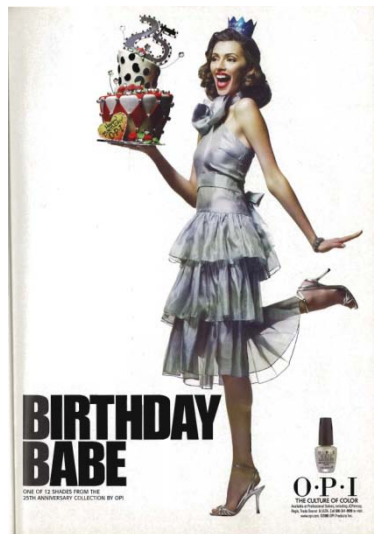
III. 3.3

Connected icons and symbols: In the ad for Vivid White Night, a toothpaste by Crest company the content of a toothpaste tube is presented on a toothbrush in the form of the moon. The background is dark and the atmosphere nocturnal. The toothpaste is recommended to be used before going to sleep and the advertisers claim that it whitens the teeth at night during sleep. The moon is a symbol of night and it is iconised by the virtue of the product advertised, a toothpaste.



III. 3.4

Connected icons and arbitrary signs: The brand name OPI is presenting its collection for their 25th anniversary and the name of that collection is BIRTHDAY BABE. A female model is holding a birthday cake which symbolically represents a birthday celebration. This sign is arbitrary and culturally established.



III. 3.5

Iconicity by letter shape: In the ad for an alcoholic drink Captain Morgan's Parrot Bay, a headline: *THE PARROT IS CALLING*, the letters *T* in *THE* and *PARROT* are in the shape of a flying parrot. The iconic representation of the product's name is associated with the characteristic of a parrot: the ability to fly. The message of the

advertisement is that drinking this rum will make its users feel free as a parrot when flying.



III. 3.6

Indexical graphology: The brand name and characteristics of it are written in a woman's handwriting in order to get closer to the target group – women. Indexical graphology is typically used when advertising beauty products for women. The other example we found is the name of the perfume *Pleasures* by Estée Lauder. It is written in French Script MT and the colour of the letters is bright yellow symbolising warmth, spring, sun, a pleasurable atmosphere. Another example of feminine writing is the headline: You never forget your first; the name of the product Jubilee;

In advertisements which promote beauty products for men, the writing is formal in almost 95% of them. However, we did find a different example in the ad for the perfume/ aftershave Kenneth Cole's Dark. Here, the headline is written in block letters but it is not typed, rather handwritten and says: *It's better in the dark*. Yet, it is not picturesque as is the case with female writings.



III. 3.7

Mood evocation through typeface: Almost all brands developed their logo so they will be recognisable always and by all. Such is the case with the products advertised in the magazines we examined, e.g.:



III. 3.9



III. 3.10



III. 3.11



III. 3.12



III. 3.13

Creating an index of another culture: In an ad for the nail polish JAPANESE COLLECTION by OPI, advertisers used the symbol of the Japanese flag, a red circle

which symbolises the Sun, in combination with the brand name, and wrote a sign in Japanese script using what appears to be red nail polish. The majority of purchasers will not recognise the Japanese script or know its meaning, though they will recognise the symbol of the flag.



III. 3.14

3.1.2. COLOURS

Language is just a reflection of the world around us. As concluded in previous pages of this chapter, connection between objects and their names is arbitrary. We organise the world around us by the means of linguistic systems we belong to. Language is a collection of our world concepts, our culture. One of the areas where this process is mostly vivid is the system of colour names. For example, speakers of New Guinea Highland differentiate only two colours: light and dark. Eskimos have twelve different names for what we consider to be white. In Western society people differentiate three basic colours: blue, yellow and red, three derived colours: green, orange and purple, and two neutral colours: black and white. In other words, speakers of different languages see the spectrum of colours differently. This distinction reflects in language, i.e. what the English see as a 'blue joke', the Spanish see as 'green'. On the other hand, the English connect green with positive association – ecologically-minded and negative association – naive. English speakers were traditionally prevalently of Caucasian race and thus connect black with negative and derogatory characteristics,

(Goddard, 2003:7). In conclusion, meanings associated to colours are arbitrary and culture specific. Lifestyles, nature, and in the end human needs influence language on all levels. Naming the colours just adds to the list.

In our corpus for the English speaking areas, we examined 17 issues of American magazine *Cosmopolitan* for women, with a total of 646 advertisements. The majority of advertisements, around 95%, are devoted to the promotion of fashion and the latest trends in fashion. In this respect, the colours of letters, cover pages, and especially advertisements are in agreement with the seasonal colours of spring, summer, fall and winter. Certain colours match certain seasons, and this rule is obeyed in the choice of colours in this magazine. Thus, colours typical for summer, such as white, turquoise, bright yellow, pink, orange, dominate in the issues for summer months June, July and August. The winter period is festive, e.g. Christmas, New Year's Eve, Valentine's Day, hence, in the issues for December, January, February, the prevailing colours are red, gold, silver. Spring and Fall issue colours are cool yellows, pinks, blues, and dark pinks, respectively.

The other rule advertisers follow in these types of ads are also symbolic, e.g. if the advertisement in question promotes creams, tonics, body lotions, shower gels, in general products that are intended to hydrate the skin, the prevailing colour is generally blue, the colour of water. In this respect advertisers create synonyms between the text, product and image because water symbolises purity, cleanliness, freshness. On the other hand, colours in ads for powders, skin foundation, self-tanning products are always nude, beige and other natural colours of skin. In our research we found 9 different letter colours in advertisements. The prevailing colours are white, followed by black, and others, as will be listed in the table below, but the most domineering are the mixtures of two, three and more colours, e.g.:



III. 3.15

Table 1.

LETTER COLOURS:	
1. white	40.8%
2. black	24.7%
3. blue	10.4%
4. beige	6.65%
5. red	6.08%
6. pink	4.18%
7. green	3.23%
8. grey	2.09%
9. purple	1.71%

Background colours are most frequently white, blue and grey, but we also found 7 other colours. Illustrations are shown in the table below.

Table 2.

BACKGROUND COLOURS:	
1. white	24.4%
2. grey	23.6%
3. blue	23.28%
4. black	6.41%

5. green	5.74%
6. beige	4.94%
7. red	3.67%
8. brown	3.03%
9. purple	2.87%
10. pink	1.92%

The most common types of letters/ fonts in advertisements are *Times New Roman*, *Ariel*, but other types appear as well, such as *Edwaridan Script ITC*, *Free Style Script*, *French Script*, *Lucida Handwriting*, etc. Different shapes of letters in ads are also used to attract attention to texts, and in that way to products/ services in the same manner as letter colours and colours of background. In the corpus of advertisements in English speaking areas we found 15 different types of letters used, e.g.:

1. Capital letters, bolded, *Times New Roman*:

COLORSTAY

SOFT & SMOOTH

LIPCOLOR

STAYS GORGEOUS. STAYS CREAMY. STAYS ON.

2. Lower case letters, *Times New Roman*:

A leak can attract unwanted attention.

3. Bolded lower case letters:

Introducing a cleanser that gives, gives, gives more than it takes.

4. Lower case letters *Free Style Script*:

Sally Hansen,

**THESE HAIR + MAKE-UP PRODUCTS ARE ONLY AVAILABLE IN PROFESSIONAL SALONS.*

5. Combination of bolded and unbolded letters:

no chipping

no cracking

no fading

for **10** days

guaranteed

5. Lower case letters with spaces in-between:
Explore
the f l a v o r
6. Type Blackadder ITC letters:
Be fun. Be flavored. Be deliciously scented.
7. Combination of capital and lower case and italicised letters:
YOUR SKIN WILL ***glow***.
AND YOU HAVEN'T EVEN LEFT THE SHOWER YET.
8. Combination of numbers and letters:
800-USE-RUSK
9. Combination of different types of letters:
*F*ATALE
10. Combination of capital and lower case letters within a compound word:
Self-Tanning Towelettes
11. Combination of lower case letters of different size:
no more racoon eyes!
zero budge, zero smudge;
yet washes off easily!
12. Combination of capital and lower case letters in one word:
TREStyle
13. Combination of bolded and unbolded words:
In just **5 minutes**, the power to **restructure** your skin.
14. Italics:
we're cosmopolitan
15. Combination of capital and lower case letters in words:
FoR PeRFeCT BaLaNcE, RooT To TiP.

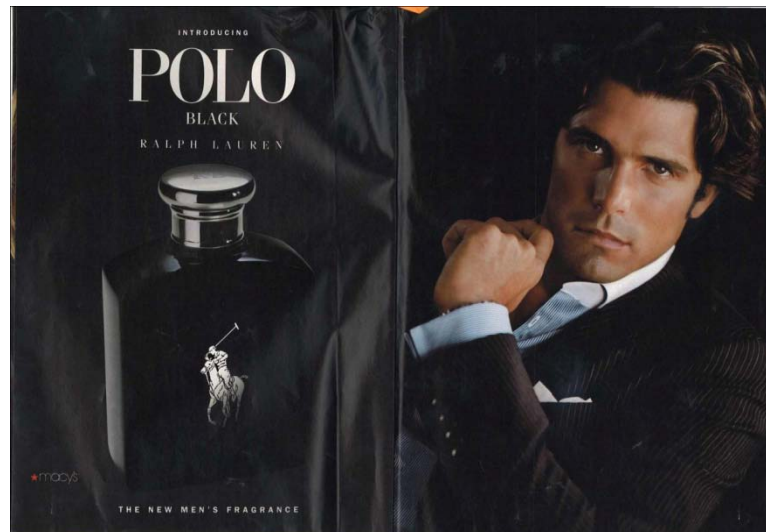
3.1.2.1. COLOURS IN ADVERTISEMENTS FOR MEN

It is interesting to point out that prevailing colours in advertisements for products intended for men are black, blue and grey, which are traditionally considered to be 'male' colours. Letters are almost always in white and backgrounds in cold colours: black, blue, and grey. Out of 19 advertisements in which only men appeared, 14 contained white letters, 4 black letters, and 1 blue. Sometimes a combination of more colours was present. In 14 cases of advertisements for men analysed, all headlines and brand names were written in capital letters. Only 8 of them contained a textual block. One advertisement showed a headline, similar to typical male handwriting, e.g.:

IT'S BETTER IN THE DARK.

– KENNETH COLE

A typical example of an ad for men would look as follows:



Ill. 3.16

Images play a crucial role in printed advertisements. More often than not, images and language send a united message. The message would not transmit ('get through') as effectively, if either of the two parts were missing. The tendency towards shortening text has been noted since the 70s of the last century onwards. The reason for this trend does not lie in the fact that text is no longer important, or that it does not play a part in transmitting messages, but rather that advertisers, as any other business people, insist on conciseness and economy of time. Today's lifestyle is dynamic, people are overwhelmed with different sorts of information and are increasingly directed towards visual media such as TV, and the Internet as interactive types of media. As we will see,

when analysing the verbal parts of ads, advertisers tend to be witty, they provoke and attract attention in any imaginative way; they play with text, make allusions, evoke memories, entice previously gathered knowledge in any spheres of life: religion, politics, literature. People are practically surrounded by combinations of images and texts on billboards, windowshops, magazines, newspapers, TV, and the Internet.

In conclusion, one might say that both image and text play a significant role in advertisements, but also that their roles continuously change and adapt in line with the time the ads are produced. McFall (2004:19) explains that advertisements are in direct relationship with reality, people and objects. People in our environment connect with the advertised objects, and in this way give meaning to the products; the two become interchangeable. She exemplifies it with the globally recognised French perfume Chanel No.5, in conjunction with the world renowned French actress Catherine Deneuve. They are equal; the buyers recognise the characteristics of the actress and assign them to the perfume. McFall (ibid) further states:“Adverts thereby 'sell us ourselves' in a society where the real origins of identity are obscured by the distortions imposed by consumption.”

3.2. VISUAL ANALYSIS OF WOMEN'S MAGAZINE ADVERTISEMENTS IN B/C/S SPEAKING AREA

Iconicity with words: As pointed out earlier in this chapter, advertisers use this technique of representing words as icons in order to attract attention and to accentuate the benefits of their products. In relation to English speaking areas, an example for *Skin Cell Serum* was given, and in B/C/S speaking areas, a similar example is present for facial anti-age creme. The signs of ageing are mostly visible on a person's forehead, eyes and cheeks, thus, the textual block (bore i borice; green line) follows the lines of the face highlighting that the product *Green Line* affects these most endangered parts of a woman's face clearing the signs of ageing. A woman chuckles directly at the camera obviously pleased with the results of the product. We can conclude that advertisers for the B/C/S market copy their colleagues who work for international markets in this type of advertising – anti-ageing beauty products, i.e. the woman's face is in central position, text follows the facial lines, a slogan that guarantees prolonged youth and the image of

the product positioned in the lower part of the advertisement. The structure of the advertisement is now complete and placed before the domestic market.



III. 3.17



III. 3.18.



III. 3.19.

Writing that provokes iconic behaviour: In Illustration 3.17 the text is written in the form of a love letter. The product is shaped like the human heart and in B/C/S culture, the heart is a symbol of love. Thus, here, the atmosphere is presented in a romantic fashion, i.e. the background is red, again, the colour of love, with lights in the background that form more hearts, then, the model is wearing a red dress, which is considered to be a seductive accessory and finally, the letter/text is clearly written in female handwriting stating a different definition of love. The block of text provokes

romantic behaviour, so we can conclude the advertiser's intention was to send a message that their product would initiate romance and love.

Connected icons and symbols: In Illustration 3.18 a model sits on a throne in the form of the Sun holding the advertised product. The slogan of the ad reads *Gospodar sunca!* (in English *Master of the Sun!*) and it refers to the product. The Sun is the symbol of life on Earth and the product is represented as the master of this symbol, i.e. the Sun is iconised by the virtue of the product advertised – a lotion for skin protection against the Sun.

Connected icons and arbitrary signs: A couple stands on a red carpet in front of a white limousine and a chauffeur holds the door open for them (Ill. 3.19). This atmosphere, an arbitrary sign of famous stars and what that status implies, is used to underline the product's major characteristic. Whoever uses this product will have a perfect smile just like the stars in the ad, whose smiles are glaringly blinding.



III. 3.20.



III. 3.21



III. 3.22.

Iconicity by letter shape: The text in Illustration 3.21 (*Opa! Pa ovo je zabavnije od košarke!*) (in English *Wow! This is more fun than Basketball!*), iconically presents an image of vegetables in a fryer a male model is cooking. He throws and mixes the vegetables in the frying pan just as easily as he throws a basket ball and he admits it. Thus, visual and verbal parts are blended into one message: the product Vegeta will give a man the same amount of joy in the kitchen as when playing his favourite sport, even more.

Indexical graphology: The type of letters and their colour indicates a friendly and relaxed atmosphere the usage of the product advertised will initiate, as illustrated in Illustration 3.21.

Mood evocation through typeface: Brands advertised in women's magazines have well-established recognisable logos (Illustrations 3.23, 3.24, 3.25, 3.26) e.g.:



III. 3.23



III. 3.24



III. 3.25



III. 3.26

3.2.1. COLOURS

In the B/C/S corpus designed for our research, the colours of advertisements and letters in textual parts are diverse. We examined 17 issues of Serbian *Cosmopolitan*, 17 issues of Croatian *Cosmopolitan* and 17 issues of the Bosnian magazine for women *Azra*, and found 595 advertisements. As previously noted in the analysis of American issues of *Cosmopolitan* magazine, almost 95% of advertisements referred to beauty products. However, in Serbian and Croatian issues of *Cosmopolitan* magazine and Bosnian issues of *Azra*, the percentage of advertisements promoting products other than beauty and fashion products is higher, i.e. in the B/C/S corpus of our study, advertisements for products related to household such as washing detergents, food, beverages, and telecommunication equipment are present in around 30% of ads analysed. This traditional approach to advertising in women's magazines will be analysed in depth in chapters to follow. In this chapter we will elaborate on choice of letter colours, background, and fonts and types of letters in advertisements in the B/C/S corpus.

Advertisements that are directly copied from American issues of *Cosmopolitan* magazine retain the choice of letter font, colour and other advertising elements in B/C/S advertisements. The only adjustments made for the home market refer to choice of language. Thus, the choice of colours follows rules established for American issues of *Cosmopolitan*: weather seasons dictate the choice of colours. Spring and fall issues are presented in cold nuances of pink, blue, yellow, brown, and green, respectively. Summer issues are overwhelmed with bright nuances of pink, turquoise, yellow and orange, whereas dominant colours for winter issues are red, purple, black, gold and silver.

As in the case of advertisements in American issues of *Cosmopolitan* magazine, the nature of the products dictates the colours used in advertisements in the B/C/S corpus. Thus, body lotions, tonics, cremes and other products used for skin are almost always presented in blue and green colours, symbols of water because hydration of skin is one of the predominantly proclaimed beauty rules of the 21st century. Accordingly the most frequent colour for letters here is white because it is the most distinct on backgrounds presented in blue or green and other colours. In our research we found 9 different colours of letters with white as the prevailing one. The percentages of colours of letters are listed in the table below. However, the most frequent type is the

combination of two or three colours of letters in advertisement as seen in the example below:



III. 3.27

Table 3.

LETTER COLOURS:	
1. white	52.10%
2. black	36.3%
3. blue	7.73%
4. red	6.72%
5. yellow	3.7%
6. pink	3.7%
7. green	2.69%
8. purple	2.02%
9. brown	1.008%

The most frequent background colour is white appearing 34.62% of the time in advertisements, followed by grey, blue, black, green and others. The table below displays the percentages of all the ten background colours found in our corpus.

Table 4.

BACKGROUND COLOURS:	
1. white	34.62%
2. grey	18.49%
3. blue	17.14%
4. black	9.41%
5. green	7.06%
6. brown	6.72%
7. yellow	6.39%
8. black	6.05%
9. pink	4.71%
10. purple	2.02%

The most frequent types of letters are Times New Roman and Ariel. However, other types of letters are also used in order to attract readers' attention and to distinguish their advertisement from all the others promoting similar products. These factors depend solely on advertisers' wit and expertise. The usage of capital letters dominates. In the corpus of advertisements in B/C/S speaking areas we found 15 different types of letters and combinations, e.g.:

1. Lower case letters, bolded, Times New Roman:

Pomaknite granice boje!

2. Combination of bolded, capital and unbolded, lower case letters, Times New Roman:

NIVEA linija protiv prhuti:

3. Capital letters, bolded, Times New Roman:

**JEDINSTVENA LINIJA ZA NJEGU TANKIH, SLABIH, LOMLJIVIH I
PRIRODNO ČVRSTIH NOKTIJU.**

4. Combination of phonetic symbols and capital letters:

∫ HIJ EIDO

5. Combination of Times New Roman and Free Style fonts and colours:

XSARA *Picasso* **EXCLUSIVE**

6. Combination of bolded and unbolded lower case letters:

Otkrijte moć **mikročestica** ulja da bi vaša koža postala **gipka, glatka i disciplinirana.**

7. Combination of different fonts and colours:

A moj adut za **sutra?**

8. Blackadder ITC font:

Proslavljamo 100 godina septe.

9. Combination of lower case and capital letters in one word:

Sve je RAVno.

10. Combination of French Script MT and Times New Roman capital letters:

OSJETITE LJEPOTU PRIRODE NA SVOJOJ KOSI

11. Cyrillic letters:

ПРОТИВ МЕНСТРУАЛНИХ БОЛОВА

12. Type of letters - Mistral, bolded, golden colour:

Zablistajte sopstvenom svetlošću

13. Type of letters - Kunstler Script:

Divno je kada nekoga volite...

14. Combination of letters and numbers:

Za posebno čistu kožu, Visibly Clear 2-u-1 gel za umivanje i maska za lice

15. Imitation of sms writing:

!hej produljuje razgovoree i porukee

Combination of lower case and capital letters, italicised or non-italicised, of different colours and other combinations are endless, but we listed the most frequent combinations found in our B/C/S corpus.

3.2.2. COLOURS IN ADVERTISEMENTS FOR MEN

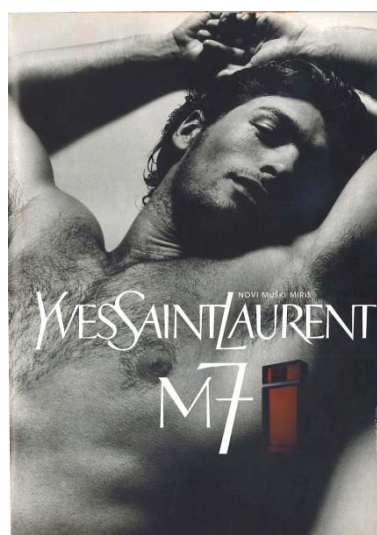
We also examined advertisements for men in the B/C/S corpus. It must be emphasised that advertisements for men exclusively are less present in the B/C/S corpus than in the English corpus. Men in B/C/S advertisements appear more often with women, or families including children, than alone. We found 45 ads in which men appear alone with the aim to promote products for men only. The prevailing colour of

letters in advertisements for men is white, i.e. in 55.56% of advertisements. Further, black letters appear in 26.67%, red in 22.22% and blue, orange and golden in 4.44%. However, the situation with background colour is somewhat different. The dominant background colour is grey and it appears in 40% of advertisements. Black background appears in 20% of ads, white and blue in 15.56%, brown in 6.67% and green in 2.22%. The most frequently used type of letters are *Times New Roman* and capital letters. Very rarely do these advertisements contain text or any other additional information. The most typical advertisements contain a brand name, slogan, image of the product and a male model. The message in a men's advertisement relies more on image than on any verbal communication. Advertisements for NIVEA beauty products such as cremes and aftershave lotions did, however, contain text with explanations of the product's benefits as shown in Illustration 3.27.

A typical advertisement for men would be as presented in Illustration 3.28:



III. 3.27



III. 3.28

4. AN ANALYSIS OF TEXT IN WOMEN'S MAGAZINE ADVERTISEMENTS - IN ENGLISH AND B/C/S SPEAKING AREA

4.1. AN ANALYSIS OF LANGUAGE USED IN WOMEN'S MAGAZINE ADVERTISEMENTS - IN ENGLISH SPEAKING AREA

4.1.1. WORD-FORMATION

Morphology, together with Phonology and Syntax, is considered to be the basic discipline for studying language. Morphology (in Greek *morph* means form, shape) deals with the forms of words; the science of word-forms. The basic unit of analysis for morphology is a morphem. *Morphem* can be defined as the smallest unit with meaning. There are two types of morphems: *free* and *bound*. The basic difference between the two is that free morphems can stand on their own and carry meaning, e.g. happy, whereas bound morphems need a stem, root or base to attach to, e.g. *un-* in unhappy, or *-ness* in happiness.

Morphology can be divided into *inflectional* and *word-formation*. Word-formation will be discussed in this study thoroughly, as inflectional morphology is not the subject in question, thus, we will focus on the first and not the latter.

Word-formation subdivides into two, *derivation* and *compounding*.

4.1.1.1. DERIVATION

Derivation, also referred to as affixation, deals with prefixation and suffixation, i.e. the formation of new lexemes by putting prefixes in front of the root or suffixes at the end of the root. Bauer (1983:217) distinguishes the following types of prefixes:

- a) Class-changing prefixes: *a-* in ablaze, asleep, *be-* befriend, bewitch, *en-* enslave, etc.;
- b) Class-maintaining prefixes: *arch-* in arch-enemy, *mini-* in minivan, miniskirt, *step-* in stepfather, etc.;
- c) Used exclusively with a verb base: *de-* in decapitate, etc.;
- d) Used exclusively with an adjective base: *a-* in amoral; *cis-* in cislunar, *extra-* in extrasensory, etc.;

- e) Prefixes added to nouns and verbs: *fore-* in foreground, foreman, *re-* in recycle, *mis-* in mislead, etc.;
- f) Prefixes added to nouns and adjectives: *in-* in indefinite, illegal, irrelevant, impossible, etc.;
- g) Prefixes added to verbs and adjectives: *circum-* in circumscribe, etc.;
- h) Prefixes added to nouns, verbs and adjectives: *counter-* in counterculture, *dis-* in disinform, *co-* co-author, etc.

Bauer follows this manner in the suffixation section and gives the following classification of suffixes as well:

a) Suffixes forming nouns:

- 1) Nouns from nouns: *-dom* in kingdom, *-ess* in baroness, *-iana* in railroadians, *-ette* in kitchenette, *-hood* in manhood, etc.;
- 2) Nouns from verbs: *-ation* in categorisation, *-ee* in curee, *-ure* in closure, *-al* in arrival, *-er* in killer, *-ment* in management, etc.;
- 3) Nouns from adjectives: *-cy* in excellency, *-ness* in sincereness, *-ist* in socialist, etc.;

b) Suffixes forming verbs:

- 1) Deriving verbs from nouns: *-ify* and *-ise* in metrify, structurise, *-en* in shorten,
- 2) Deriving verbs from adjectives: *-ify* and *-ize* in Vietnamize.

c) Suffixes forming adjectives:

- 1) Adjectives from nouns: *-al* in environmental, *-esque* in Baronesque, *-less* in flueless, *-ate* in passionate, *-y* in catty;
- 2) Adjectives from verbs: *-able* in believable, *-less* in countless, *-ant/-ent* in absorbent;
- 4) Adjectives from adjectives: *-ish* in greenish, *-ly* in goodly.

d) Suffixes forming adverbs: *-ly* in circadianly; *-ward(s)* in afterward(s).

In our research we found the following examples and classified them according to Bauer (1983).

NOUNS:

Prefixes:

Table 5.

MULTI-	SELF-	ANTI-	ULTRA-	MINI-	MICRO- /MACRO-	MEGA-	RE-
<i>multi-dimensional ity</i>	<i>self-discovery</i>	<i>anti-humidity</i>	<i>ultra-smoothing</i>	<i>mini-peals</i>	<i>micro-pearl</i>	<i>mega-moisturize r</i>	<i>ReFinish</i>
<i>multi-vitamins</i>			<i>ultra-luminators</i>		<i>micro-waxes</i>		<i>renewal</i>
<i>multi-tasking</i>					<i>micro-technology</i>		<i>reviver</i>
<i>multi-lights</i>					<i>microbead</i>		<i>ReNoviste</i>
							<i>regrowth</i>

Suffixes:

Table 6.

-IST	-NESS	-AGE	-ER	-ITY	-TION	-MENT
<i>regenerist</i>	<i>firmness</i>	<i>breakage</i>	<i>cleanser</i>	<i>dependability</i>	<i>discoloration</i>	<i>nourishment</i>
<i>individualist</i>	<i>dryness</i>		<i>reviver</i>	<i>versatility</i>		
<i>perfectionist</i>	<i>brittleness</i>		<i>enhancer</i>			
	<i>smoothness</i>		<i>firmer</i>			
	<i>greasiness</i>		<i>polisher</i>			
	<i>fabulousness</i>					
	<i>silkinness</i>					
	<i>crepiness</i>					
	<i>lightness</i>					

ADJECTIVES:

Prefixes:

Table 7.

SELF-	RE-	DIS-	NON-
<i>self-defense</i>	<i>rebound</i>	<i>discoloring</i>	<i>non-obvious</i>

			<i>non-drying</i>
			<i>non-irritating</i>
			<i>non-invasive</i>
			<i>non-greasy</i>

Suffixes:

Table 8.

-NESS	-LESS	-ABLE
<i>smoothness</i>	<i>wireless</i>	<i>touchable</i>
	<i>timeless</i>	<i>kissable</i>
	<i>lifeless</i>	<i>manageable</i>
	<i>seamless</i>	<i>controlable</i>
	<i>flawless</i>	<i>blendable</i>
	<i>ageless</i>	<i>affordable</i>
	<i>weightless</i>	<i>breathable</i>
	<i>colorless</i>	

Prefixes+Suffixes:

unbeatable, unparalleled, untreated, unsurpassed, unadorned, unprecedented, unwanted, unlined, uncomfortable, unmanageable, undetectable, unmistakable, re-invented, reconditioned, retextured, rejuvenated, renowned, revitalied, rechargeable, infallible, illuminated, pre-applied, outstanding

VERBS:

RE-

rediscover, reset, renew, rethink, rehydrate, reinforce, rebuild, repair, restore, restructure, recheck, rework, replenish, revive, rewind, retexturie, remove, restore, reinforce, reinvent, revitalie, refortify, rebalance, rejoice, reinvigorate, renourish, recharge

DE-

defrizz, detangle, de-frizz

PRO-

prolong

PRE-

pre-empt

UN-

unblend

ADVERBS:

outrageously, luxuriously, touchably, beautifully, noticeably, delightfully, scrumptious, delectable, effortlessly, affordably, believably, sensationally, fashionably, revolutionary, beautifully, unruly.

The prefix *re-* is the most frequently used with nouns and verbs. The reason lies in the meaning of the prefix *re-* 'again' or 'back', thus, we can conclude that this prefix is used because it emphasises the main message of the advertisements analysed throughout this dissertation: our products will change your hair/face/looks for the better. Other productive prefixes are *multi-*, *mega-* and *non-*.

The most productive suffixes employed in the corpus analysed in this dissertation are:

-ness used to add to adjectives

-er 'having as dominant characteristic' or 'denizen of'

-less 'without'

and *-able* 'of the kind that is subject to being V-ed'.

The greatest number of adjectives in this corpus is produced by the usage of both prefixes and suffixes, almost 50% of the total number of analysed adjectives.

The example of adverbs produced by the affixation is not numerous; suffix *-ly* is used in 100% of adverbs analysed in this corpus and one example of the prefix *un-* meaning 'not' or 'the converse of' is noted.

On the grounds of results received, one can conclude that formation of words by the usage of rules of affixation in advertisement language in women's magazines does not differ from the word-formation by affixation in the English language corpus in general.

4.1.1.2. COMPOUNDING

As we mentioned earlier, compounding is another process in word-formation. Compounding could be roughly defined as the process of combining two or more words into one word, eg.: *birth control*, *death rate*, *arms race*, *dustproof*, *oil-paper*, etc. These words are then called compounds, and they can belong to a new word class independent of the ones the words constituting the compound belong to. They can be written as one word, as two separate words or as a hyphenated word. Compounds are classified by the function they play in a sentence. The most productive are nouns, and they are the most frequent. According to Bauer (1983: 202), there are eight types of compound nouns depending on the word class that constitute them:

- a) Noun + Noun – compounds of this type form the largest group, e.g.: male nurse;
- b) Verb + Noun – consist of a verb stem and a noun, e.g.: cut-throat;
- c) Noun + Verb – this group is not very productive, e.g.: birth control;
- d) Verb + Verb – examples of this type are almost non-existent, e.g.: make-believe;
- e) Adjective + Noun – it can be difficult to differentiate whether the members of this group are compounds or noun phrases, thus the main criterion suggested is a stress. If the stress is on the adjective then the compound in question is a compound adjective whereas the stress on the noun element indicates that the noun phrase is present, e.g.: fast-food, software;
- f) Particle + Noun – again a frequent pattern for constituting compound nouns, e.g.: off-islander, afterheat, etc.;
- g) Adverb + Noun – in this group adverbs of place and time constitute the first part of the compound and that could be the reason why this group is not larger, e.g.: now generation;
- h) Verb + Particle – this type of compound noun is frequent and productive, e.g.: press-down, work-out, push-up, etc.;
- i) Phrase compounds – are also frequent and commonly used, e.g.: son-in-law, salt-and-pepper, etc.

The other productive types of compounds according to Bauer (1983: 207) are compound verbs and the author classified them according to the word classes that constitute them, and sorted them into seven categories as follows:

- a) Noun + verb – this type is the product of back-formation and highly productive nowadays, e.g.: headhunt, sky-dive, etc.;

- b) Verb + noun – is rare, almost non-existent, eg. Shunpike;
- c) Verb + verb – is also rare with no clear examples;
- d) Adjective + verb – is the result of back-formation and rich with examples: fine-tune, soft-land;
- e) Particle + verb – also frequent, e.g.: overachieve, overbook, etc;
- f) Adjective + noun – extremely rare type, with single example: bad-mouth;
- g) Noun + noun – one of the non-productive types as well, e.g.: breath-test.

The third group of compounds are the so-called **compound adjectives** and Bauer (1983:209) lists twelve of these.

- a) Noun + adjective – the most frequent type, e.g.: host-specific, childproof, etc.
- b) Verb + adjective – not a frequent type, e.g. fail-safe;
- c) Adjective + adjective – one of the highly productive types, e.g.: bitter-sweet, ready-made, etc;
- d) Adverb + adjective – rare and non-productive, e.g.: over-qualified, uptight, etc;
- e) Noun + noun – falls into a productive group, e.g.: coffee-Figure (book), etc;
- f) Verb + noun – a non-productive type, e.g.: roll-neck (sweater);
- g) Adjective + noun – a relatively productive group, e.g.: grey-collar (worker);
- h) Particle + noun – also non-productive group, e.g.: in-depth (study), etc.
- i) Noun + verb – is a non-existent type;
- j) Verb + verb – relatively productive type nowadays, e.g.: go-go (dancer);
- k) Adjective/adverb + verb – compound adjectives of this type are produced relatively frequently nowadays, e.g.: high-rise (tower), etc.;
- l) Verb + particle – considered to be one of the most productive of this class, e.g.: see-through (blouse), tow-away (zone), etc.

Bauer (1983:212) mentions compound adverbs, other form classes, rhyme-motivated and ablaut-motivated compounds, but while conducting our research, we found no examples of such, thus, we decided not to discuss them here.

When analysing compounding in advertisement language in women's magazines, we used Bauer's (1983) classification and received results as shown below.

COMPOUND NOUNS

- 1) Type **Noun + noun** is the most productive and most commonly used in the advertisements, e.g.: *summer look, acne-response, adult acne programs, cell-turnover, body lotion, eye candy, sun worshiper, crème ribbons, skin improvement, grey coverage, sun protection, color enhancer, color booster, energy glow, paradise winds, root lifter, volume flash, age correct, lip inflation, eye definer, lipcolor, lip balm, cell turnover, moonroof, skintone, age spots, makeup meltdown, lash perfection, salon quality, skin roughness, catcall, cardboard, lash fans, bodycurves, wintertime, breakthrough cleanser, blemish-fighter, sun protection, power-firming, base-coat, brush-side, comb-side, sponge-tip, aqua-botanicals, nail power, Colorprinting, cellulite breakthrough, night-light, people skills, cell damage, custom-fitting, speed healing, heartbreaker, skintone enhancer.*
- 2) Type: **Verb + noun**: *rock color, peel system, trade secret, touch massage, shine control, sublime glow, pout protector, dri-weave, split-end.*
- 3) Type **Adjective + noun**: *black look, dermo-expertise, facial moisturier, deep cleanser, powerful toner, cleansing experience, highlights, girly girl, cosmetic procedure, healthy glow, golden tan, firming reviver, firm believer, healthy radiance, active naturals, continuous radiance, herbal essences, pure glow, sheer brilliance, tinted moisturier, long-life battery, healthy defense, complete care, dessert-inspired, healthy beauty, true match.*
- 4) Type **Verb + particle**: *flare-ups, start-to-finish, makeup, pay-as-you-go, push-up, breakout, build-up, pick-me-up, breakout, breakthrough, makeover.*
- 5) Type **Noun + adjective**: *lashexact, skin-safe, skincare, excuse-proof, dessert-inspired*
- 6) Type **Particle + noun**: *on-demand, how-tos, outlast, overnight, all-nighters.*
- 7) Type **Noun + verb**: *catwalk, body wash, colorstay, eyewear, hairspray, energy boost, frizz control, frizz ease, colour-hold, footwear, mouthwash, mini-peel, sweat control, lash lift, age rewind.*
- 8) Type **Verb + article + noun**: *build-a-tan, touch-up, in-depth, stay-in-place makeup.*
- 9) Type **Adverb + adjective**: *prematurely ageing, positively radiant, overall.*
- 10) Type **Adverb + noun**: *daily moisturier, total soy, tip-smooth, all-in-one, full support.*
- 11) Type **Adjective + adjective**: *SoftFlex.*

- 12) Type **Number + adverb**: *THE FIRST-EVER G6*.
- 13) Type **Verb + verb**: *a win-win, must-have, activewear, downpour*.
- 14) Type **Adjective + verb**: *longwear, softfeel*.
- 15) Type **Adjective + particle**: *deep-down*.
- 16) Type **Number + noun**: *zero-budge, zero-smudge*.

COMPOUND VERBS

- a) Type **Verb + particle**: *lock-in, downplay*.
- b) Type **Verb + noun**: *flat-iron*.
- c) Type **Particle + verb**: *outsmart, over-clean, multi-task, de-puff, outcast, up-swept*.
- d) Type **Noun + verb**: *wonder-lift*.

COMPOUND ADJECTIVES:

In our research we found the following examples:

- a) Type **adverb + adjective**: *intensely defined, immensely expressive, silky-soft, all-new, all-over, even-toned, buttery-soft, fully-framed, full-featured, deliciously kissable, lusciously-likable, open-eyed, silky-smooth, Xtra-large, healthy-looking, visibly healthy, inconceivably wet*.
- b) Type **adjective + noun**: *the deepest jet black, high-fashion, high-design, dry-touch, mineral sheers, anti-fatigue, lightweight, multi-angle, anti-cellulite, super-soothing, micro-diamond, high-quality, anti-aging, bienfait (French Bien-dobro, fait-djelo), micro-wax, high-tech, anti-blemish, ultra-moisturizing, true-to-life, high-performance, custom-sculpting, anti-breakage, electronic-control, long-wearing, heavy-duty, soft-touch, professional-level*.
- c) Type **Noun + adjective**: *moisture-binding, sun-kissed, color-treated, color-matching, color-enhancing, dermatologist-selected, oil-free, fragrance-free, talc-free, lash perfecting, waterproof, shine-free, moisture-starved, light-capturing, jewel-like, skin-conditioning, color-stripping, color-adjusting, peppermint-infused, mouthwatering, light-reflecting, multi-dimensional, class-exclusive, water-resistant, excuse-proof, foolproof, smudgeproof, gallon-sized, pint-sized, streak-proof, streak-free, matte-perfect, air-whipped, air-soft, skin sculpting, water-light, ultra-thin, high-performance, breathtaking, multi-*

colored, micro-active, fade-defying, oil-absorbing, anti-humidity, multi-vital, vitamin-enriched, broad-spectrum, light-kissing, silk-enriched, color-fortifying, curl-taming, curl-binding, curl-bonding, pressure-sensitive, class-leading, fuel-injected, age-old, people-care, shine-free, skincare, shine control, calcium-enriched, flake-free, clump-free, age defying, supercharged, class-exclusive, tag-wearing, battery-powered, blemish-free, moisture-rich, fragrance-free, self-adjusting, night-bright, color-specialized, worry-free, summer-luscious, commitment-free, dermatologist-selected, silk-drenched, multi-faceted, acid-free, worry-free, style-challenged, age correct, matte-perfect, skin-typed, mess-free, breakout-prone, cotton-like, powder-soft, foundation-like, skin-true, salon-renewed, sport-tuned, transfer-resistant, performance-tuned, rub-proof, no-matter-what-proof, sweat-proof, crease-proof.

- d) Type **Number + preposition**: *2-in-1, three-in-one, dual-hydroxy, eye-catching, winter-damaged, one-of-a-kind.*
- e) Type **Verb + adverb**: *switch-back, swing-down, clip-in, stay-true, built-in, leave-in (verb+part), built-in.*
- f) Type **Noun + noun**: *MAXeye, body butter, micro-oil, blackhead, collagen effect, multi-port, anti-frizz, eye-opening, cutting-edge, skin-transforming, super-smoothing, anti-chip, skin soothing, body-beautifying, all-speed, heart-stopping, custom-blonde, all-day, pore-clogging, award-winning, color-plus, light-capturing, style-starting, humidity-controlling, skin-conditioning, skin-perfecting, lip-hugging, eye-catching, skin-smoothing, hair-type, ultra-hydrating, line-minimizing, undertone, super-lengthening, star-quality.*
- g) Type **Number + noun**: *10 minute, 24-hour, 3-inch, 6-speed, 7-day, 130-horsepower, 2.7-liter, 10-year, 4-wheel, 18-hour mascara, 6-disc, four-panel, 4-week, 6-speaker, 8-way, 2-liter, 10-year, 260-watt, 17-inch, 65K-color, three-step, 2-minute, one-step, 221-hp, 6-speed, 3-minute, 60-seconds, 5-year, 60,000-mile, dual-action, 15-hour, five-vitamin, four-panel, 5-speed, four-in-one.*
- h) Type **Adjective + adjective**: *radiant-looking, longwearing, younger-looking, white-faced, natural-looking, sunless tanning, long-lasting, botanical-rich, sweet-soaked, best-selling, healthier-looking, younger-looking, multi-faceted, full-framed, antioxidant, flat-folding, ultra-sleek, ultralight, hypo-allergenic, teeny-tiny, super-blendable, super-sexy, ultra-slim.*

- i) Type **Adverb + preposition + verb**: *easy-to-use, all-in-one, hard-to-reach, ready-4-anything, inside-out* .
- j) Type **Noun + adverb**: *nationwide, ultra-healthy*.
- k) Type **Particle + adjective**: *multi-dimensional, ultra-even, any-angle, self-activating, non-feathering, self-tanning, no-mess, self-adjusting, out-of-the-box, over-processed, ultra-gentle*.
- l) Type **Noun + verb**: *kroma-shine, felt-tip, fashion-forward, colorstay, shine-reflect, lip-magnify*.
- m) Type **Verb + verb**: *drop-and-fold, notice-me-first*.
- n) Type **Verb + noun**: *split-personality, control-flow, pout-perfecting*.
- o) Type **Adjective + verb**: *smoothwear, anti-split, natural-feel, flex-to-fit*.
- p) Type **Number + adjective**: *triple-refined*.
- q) Type **Number + adverb**: *first-ever*.
- r) Type **Adverb + particle**: *barely-there*.

COMPOUND ADVERBS:

- a) Type **Adverb + noun**: *all-day, year-after-year, never-before, at-home*.

4.1.2. NEOLOGISMS

The language is not a static one but undergoes constant changes. There are several reasons for that, but one is crucial: human need. New words and new language forms appear and substitute old ones or else old ones disappear due to unusage. These processes are common and present on a daily basis. Due to these processes authors defined neologisms as newly coined words and phrases that may be entering common usage but have not yet become mainstream. The word neologism entered the English language via French and it originates from the Greek *neos* meaning new. Many authors agree that defining neologisms is a complex process. Thus, some authors claim that neologisms are lexemes that cannot be found in dictionaries, yet others state they can be found in neologism dictionaries. There are several ways of creating neologisms: combining existing words into a new word with new meaning, giving words new and unique prefixes and suffixes, by the process of abbreviation, rhyming, blending or

clipping. The above-mentioned process will be exemplified from the corpora of our research.

According to Bauer (1983:233), *clipping* is the process where a lexeme is shortened but retains the same meaning and word class. The most common pattern is retaining the initial, base lexeme, e.g.: *bi* in bisexual, *jumbo* in jumbo jet, etc. The next, mostly frequent type is one where the final part is retained, e.g.: Cong in Viet Cong, 'Fro in Afro, etc. Clipping is a process used in compounds, e.g. op art in optical art, edbiz in education business, sitcom in sitting comedy, etc. It is the most frequently used in scientific terminology.

We found the following examples of clipping in our corpora:

low-cal energy drink,

Bauer defines *blends* as a new lexeme formed from parts of two or more words into one where a transparent analysis of morphs is possible. Blends are also known as portmanteau in literature. Not only do authors of advertisement use this word process extensively in advertisements, authors of products also use this process in naming their products.

1. *FABULASH* = fabulous + lash
2. *Dramateyes* = dramatic + eyes
3. *Irresistable* = irresistible + table
4. *glamazon* = glamorous + zone
5. *be COINTREAUVERSIAL* = cointreau + controversial
6. *Tanfastic Bronzer* = tan + fantastic
7. *INCREDIFULL* = INCREDIBLE+FULL
8. *Plumalicious* = plumb + delicious
9. *beauty-full*
10. *pearlescent*
11. *lashtrovert* = lash + extrovert
12. *lipglamorous*
13. *divalicious makeover* = diva + delicious
14. *TRESemmé* = French Tres-pre + Femmé-woman
15. *shiny-liscious* = shiny + delicious
16. *Skintimate* = skin + intimate

Acronyms are words coined by taking the initial letters of the words in the title or phrase and using them as a completely new word. The most famous examples are LASER, NATO, REM, etc.

Our examples:

1. *SPF*
2. *UVA*
3. *UVB*
4. *LG*
5. *HHR*
6. *24/7*
7. *CD*
8. *MIA*

4.1.4. PHRASEOLOGY

Phraseology is a sub-branch of lexicology that deals with phraseologisms – collocations of words where the meaning of the whole unit is different and independent of the separate meanings of its constituents. The context is the key area for phraseology. Here, words and groups of words – collocations, phrases, idioms, similes, binomials, are observed and defined within the context they are placed.

a) Collocations:

1. *a perfect match*
2. *a rough patch*
3. *summer rescue*
4. *colour rush*
5. *defining beauty*
6. *dramatic length*
7. *diamond strength*
8. *diamond rich*
9. *diamond brilliant*
10. *diamond shine*
11. *fiery red*
12. *luminous brunette*

13. *movie star white*
14. *tarnished denim*
15. *London Style*
16. *“moisture seal“*
17. *uncomfortable skin*
18. *ROLLING PROOF*
19. *“shuffle songs“*
20. *eye-catching blonde*
21. *the naked hand*
22. *perfect bliss*
23. *emotionally attached*
24. *unstoppable charm*
25. *the perfect shave*
26. *winter beauty*
27. *winter rescue*
28. *perfect date*
29. *girly sweet*
30. *gorgeously deep*
31. *precious metal*
32. *summer glow*
33. *eye candy*
34. *bold moves*
35. *sugar buff*
36. *soft touch*

b) Similes:

1. *Easy as...Rockin' as...Innovative as LG. Here we have a double simile: easy as rocking and as innovative as LG,*
2. *...now shaving with intuition is as pleasing as it is simple.*
3. *It's makeup as individual as you are.*
4. *...it's as good for your skin as it is for the planet.*
5. *...in as little as one week.*
6. *If you've seen one gas station, you've seen them all.*
7. *“Who says you can't look as young as you feel?” – CHRISTIE BRINKLEY*

8. *Winter can be as tough on your skin as it is on your mood.*
9. *...as random as a fingerprint.*
10. *hot as ice.*
11. *quick as a wink.*
12. *light-as-silk.*
13. *EluSun™ makes achieving a rich, dark tan as easy as taking two pills a day.*
14. *Then I'll look like a raccoon.*
15. *Under Armour keeps you dry and light, on your run and in the gym.*
16. *FoR PeRFeCT BaLaNCe, RooT To Tip.*

c) **Binomials:**

1. *fix and forget*
2. *cell by cell*
3. *pore by pore*
4. *day by day*
5. *lock and load formula*
6. *head to toe Cool (muski parfem)*
7. *Day after stressful day*
8. *dry and light*
9. *day and night*
10. *too dry or too shiny*
11. *season after season*
12. *night after night*
13. *hour after hour*
14. *From your hands to your toes, OPI "Brighter by the Dozen" Nail Lacquer has you covered in every shade under the rainbow – and a few more.*

d) **Idioms:**

1. *...a world where man and mime walk hand in hand, as friends.*
2. *Your color will stay looking its vibrant best and keep you turning heads.*
3. *AVON A REVOLUTION AT YOUR FINGERTIPS.*
4. *Break out of the pack.*
5. *Now you can see what leaks are up against.*
6. *If anyone's talking dirt, it won't be about your face.*

7. *Dream in colour.*
8. *Paint the town.*
9. *...to top it all off.*
10. *MISSING IN ACTION.*
11. *THE LEFT HAND DOESN'T ALWAYS NEED TO KNOW WHAT THE **RIGHT HAND IS DOING.***
12. *WHEN FOREVER IS RIGHT NOW.*
13. *IT'S BETTER IN THE DARK – KENNETH COLE.*
14. *Turn back the hands of time.*
15. *GO ALL OUT.*
16. *Including NV with the healthy way I ate and my active lifestyle made me love the way I look, and turn heads too.**
17. *Made with Pore Smarts™ Technology, Bioré is the first line of skincare that banishes shine without leaving your skin too dry or too shiny.*

e) Intertextuality:

Intertextuality is a language device where one text can point or base itself on another. For example, an advertiser uses a quote, proverb, slogan, myth or something else and changes one part of the structure with either the name of the product or its characteristic, and as such, serves it to readers counting on their previous knowledge. In this manner, advertisers fulfil their main aim: the advertisement will be memorable and memorised and thus, the product/ service will be purchased. In our research we found 68 examples of intertextuality in commercials we analysed and they are listened and commented upon as follows:

1. *yaris tames*

The title of this advertisement for a car Yaris, is 'yaris tames' and the root for this intertextuality we found in Shakespeare '*Taming of the Shrew*', a play about a woman's arrogance and the way a man deals with it. Since *Cosmopolitan* magazine is pro-women, the reading of this message can be quite opposite to the message of the play: If a woman buys this car, she can tame her man with it. Yaris originates from the name of the Greek goddess of beauty and elegance *Charis* and *Ya* is the German word for 'yes'.

2. *LOOK WHO WE'VE GOT OUR HANES ON NOW*

The name of the product in question is Hanes and they changed the head noun – hands of the idiom *to have one's own hands on something* meaning to be in possession of something with the name of the product. Eva Longoria, a Hollywood-famous actress is advertising this product. Thus, the message of the title of this advertisement could be that this company owns Eva Longoria, or that since such a famous actress wears these products, ordinary women should do too.

3. *not a clump in sight*

Again they altered a part of the idiomatic phrase *not a something in sight*, meaning that something is beyond the visual reach with the main characteristic of this product: it makes no clumps on lashes once applied on them.

4. *V is for Vassarette*

Again the author of the slogan changed the head noun in this commonly used idiom *V is for Victory* with the name of their brand Vassarette in order to emphasise the product's value: Vassarette means Victory, and one who wears these products is bound to be victorious.

5. *to V or not to V that is the sexy fun question*

Again a phrase from Shakespeare's play '*Hamlet*': To be or not to be, that is the question, is restructured with the first letters of the name of the product Vassarette and their major characteristic: being sexy.

6. *THE LONDON LOOK Paint the town*

In example number six, advertisers abbreviated the idiom *paint the town red* (meaning: to go out and enjoy yourself, to 'party'), and added the name of the product before the altered idiom: THE LONDON LOOK. The message is more than clear: women wearing this makeup will enjoy their night out, they will be noticed and entertained.

7. *It's the bright side of the sun*

With this title, the advertiser altered the title of Eric Idle's song '*Always Look on the Bright Side of Life*', originally featured in the 1979 film *Monty Python's Life of Brian*, and has gone on to become a common singalong at public events such as football matches as well as funerals. Thus, the product in question is the brighter side of life, or in this case the Sun because it protects from sunburn.

8. *Protection with a karate kick*

It earns a black belt for beautiful skin

In this advertisement, the verbal and visual - title, textblock and image, create intertextuality. The product advertised is placed in the central position, and around it, a black belt is being drawn. The message: it is the number one lotion and it powerfully nourishes the skin.

9. Princess CHARMING

The name of the product together with the image of the advertisement create intertextuality. Anyone familiar with fairy tales is familiar with Prince Charming but in this advertisement, Princess Charming is introduced. If women use this product, it will turn them into princesses and allow them to create their very own fairy tale.

10. Nail Lacquer has you covered in every shade under the rainbow

The title of this advertisement consists, (in part) of the song-title '*Somewhere Over the Rainbow*' from the movie '*The Wizard of Oz*', and the name of the product. The message to potential buyers: if you use this nail-polish, you may end up in a world of magic and mystery where everything is possible.

11. VERRAGIO WHEN FOREVER IS RIGHT NOW

This advertisement is promoting engagement rings. Apart from the name of the product and the title there are no other verbal elements. The title '*when forever is right now*' replaces marriage vows.

12. Who needs Cupid?

The title of this ad for body oil connects the mythical creature Cupid, a god of love, who shoots arrows of love into ordinary humans and turns them into people desperately in love. The body oil in question has the same effect.

13. Hanes collection: Gets rave reviews from Jennifer Love Hewitt

Jennifer Love Hewitt is an actress who gets rave reviews, yet this time she is the one giving them, in this case, an extremely enthusiastic recommendation to the product in question: Hanes bras.

14. Curls gone wild

In this title, the author changed the head noun of the phrase *girls gone wild* with curls in order to emphasise the main characteristic and quality of the product in question.

15. THE LONDON LOOK 0 to Sexy in seconds

The second part of the message refers to the car's speed development where Sexy stands for the maximum speed limit. This product, The London Look, will allow its consumers to secure the maximum possible limit in no-time.

16. WHETHER YOU'RE FROM MARS OR VENUS, HERE'S THE PERFECT WAY AROUND EARTH

The author refers to the world-famous book '*Men are from Mars, Women are from Venus*' written by American author, and relationship counselor, John Gray, in which he discusses the basic gender differences. Thus, this title's message is this: the car in question will suit both sexes; their differences are irrelevant, the quality of the car is unique.

17. *You can't always train your best friend. But you can train your skin*

Again, the verbal and visual part contribute to the intertextuality. At the top of the advertisement is a dog, a man's best friend, holding a woman's shoe in his teeth and the bottom is the product itself. The product possesses better qualities than a person's best friend – it is more reliable and dependable. The best friend can sometimes disappoint but this facial lotion cannot.

18. *Time flies. Bulova soars*

The idiom time flies is altered completely where the name of the product, a type of watch, stands for the time and the verb soar stands for the verb fly. Thus, the message is that with this watch time will pass pleasantly.

19. *To camouflage her body, the female mallard duck assumes a dull, colorless hue. You are not a duck.*

Intertextuality in this advertisement found its ground in nature itself. The author of the ad shows a picture of two female mallard ducks: one with perfectly shiny feathers and one that tries to hide herself assuming a darker, subdued colour. Thus, the image and text together form intertextuality, presenting a 'vivid' example that with the lack of usage of their product, a woman's skin will become dull, colourless, and as a result she will have to hide herself to go unnoticed. They also offer a solution to the problem: buy and use the product that will prevent your skin from becoming like this.

20. *ATTENTION CELULLITE. BE AFRAID. BE VERY AFRAID.*

In this advertisement the author used the famous James Bond expression when presenting himself: *My name is Bond. James Bond*, to attract readers', and possible consumers' attention and route it towards the product.

21. *EXPRESS YOURSELF*

The title for this ad stems from Madonna's famous song: *Express Yourself*. Madonna advises her fans to express themselves in terms of love and the advertisers bespeak that the best way to do that is through the usage of the cell-phones advertised.

22. *It's the gloss of glosses*

The intertextuality of the title in question is in *The Song of Songs*, one of the books of the Old Testament. According to some authors it is romantic poetry, whereas Christianity and Judaism see it as God's love towards people. Whatever the interpretation may be, the product possesses divine qualities, is the message advertisers wanted to convey.

23. Helps maintain that “just colored” look with added shine

The intertextuality of verbal elements here is in the phrase 'just married', used after a wedding ceremony takes place.

24. UNLEASH YOUR STYLE!

In this advertisement, verbal and visual elements together are intertextualised. The bottle of shampoo is chained and the chains break under the strength of the product. The verbal message is to release one's own style with the usage of the product advertised.

25. Platinum. For a lifetime of love.

Engagement rings are advertised and the title 'For a lifetime of love' stands for eternity.

26. AT FIRST BLUSH

The head of the idiom *love at first sight* with meaning: to feel an immediate romantic attraction for a stranger is altered with the name of the product advertised. The message is that potential buyers of the product will like it immediately they start using it.

27. When someone asks if you really like your car, wouldn't it be nice to say, “I do?”

The intertextuality is in the marriage ceremony of exchange of vows between future spouses, in this case a car is the future husband.

28. IT AIN'T WHERE YOU FROM WHERE YOU AT

The slogan for the cell-phone advertised is in the intertextuality of the proverb: *It does not matter where I come from as long as I know where I am going.*

29. A FASHION STATEMENT YOU WON'T REGRET IN TEN YEARS

In this advertisement the car is a fashion statement, a message buyers will communicate with their new accessory.

30. Wrap them around your little finger

In this advertisement the idiom to *twist/ wrap somebody around one's own little finger* means: to be able to persuade someone to do anything you want, usually because they like you so much is ambiguously used. The advertisement is about hairspray and one possible interpretation would be that women will be able to do whatever they want with their hair, but another interpretation, hidden message, that lies beneath is that a woman using this hair product, will be able to persuade men to do anything for her.

31. *tame it instantly*

Another example of ambiguously used intertextuality is in the title for the hair product Pantene. The 'it' can stand for hair but also for a man and, again, 'tame' alludes to Shakespeare's play *'Taming of the Shrew'*.

32. *A STYLE FOR EVERY STORY*

The ad for Lee Jeans presents different women of varying age, race, occupation. The message of the title 'a style for every story' is as follows: this product is adequate to use for every women, no matter who she is.

33. *Have a happy period*

The intertextuality is in the common phrase: *have a happy holiday*. In this slogan the head noun holiday is altered with the word period. This time of the month can be a challenge for every woman but with the usage of these products it will feel like a holiday.

34. *Rock the streets*

The head noun of the idiom 'rock the boat' meaning to disturb the balance or routine of a situation is altered to 'rock the streets' and the message is, that if a woman is using this product she will change the world around her from a boring and balanced to a lively one.

35. *Doesn't your face deserve a Hollywood ending?*

Hollywood endings are happy, and the message is that a woman's face deserves to be happy, to look healthy and pleased with itself, something that will only happen if she uses this product.

36. *THE NEIGHBOURS WILL TALK. NOT THAT THEY DO NOT ALREADY.*

The intertextuality is in the common phrase that neighbours gossip about others. The author's message in this ad: if a person buys this car the neighbours will definitely have something to talk about.

37. *GRAB LIFE BY THE HORNS*

The slogan of this car company is an alteration of the idiom *take the bull by the horns*, meaning: to forcefully attack a difficult situation, and is correlated with ram's horns, the logo of the company. Life is the name of the type of car advertised. Thus, the message to buyers is that driving this car will make your life easier and you more courageous.

38. *"the road to the beach was paved with lip gloss."* - Emily, mark Representative

The intertextuality is in the biblical reference that the road to hell is paved with good intentions. However, there is an example of juxtaposition present in this title: using/selling these products will lead you to better things in life.

39. *Beauty lies beneath the surface*

The intertextuality is in the proverb: *Beauty lies in the eyes of the beholder*, meaning that when using this facial cream everybody will see you as a beautiful person; it will make you beautiful.

40. *a curl's best friend*

Since Marilyn Monroe sang '*Diamonds are girl's best friend*', in one of her movies it has become a frequently used expression. However, now, advertisers claim that diamonds are no longer a girl's best friend, Pantene hair products are.

41. *CLUTCH, SHIFT, GAS. CLUTCH, SHIFT, GAS. THAT'S RIGHT, WORK IT.*

The instructions in the advertisement for how to use the car are copied from the movie '*Pretty Woman*'. It was the scene when Julia Roberts explains to Richard Geer how to start a luxury Ford he borrowed from a friend. That particular scene promoted the car far better than any advertiser ever could. How? Because they used reversible advertising: her instructions on how to drive it.

42. "What do you do when life gives you lemons? You rub them into your cuticles. Duh."

The intertextuality is in the proverb: *When life throws you lemons, make lemonade*. Try to make the best of life/ your hands.

43. *Love at first Glow by JLo*

The name of this perfume is derived from the idiom *love at first sight*, which means to fall in love with somebody immediately.

44. *MOVE OVER DIAMONDS, GOLD IS A GIRL'S NEW BEST FRIEND.*

Once again, Marilyn Monroe's song *Diamonds are Girls Best Friends* is used. This advertisement claims there is something even better for women than diamonds in the form of the alcoholic drink *Vuervo*.

45. *HEIRLESS by Paris Hilton*

Paris Hilton is the world-known heiress of *The Hilton Hotels*. The author of the perfume played with the name of the product in combination with Hilton's origin and named it heirless.

46. *THE DIFFERENCE BETWEEN SMALL TALK AND PILLOW TALK.*

The author of this advertisement intertextualised image and text: two young people are lying in bed. The atmosphere is intimate, and in the centre of the advertisement we see the title and the product underlining the difference between light conversation on social occasions and intimate conversation in bed.

47. *You never forget your first... KISS*

The name of the product is Kiss and the common phrase is that people never forget their first one. Thus, the author used this phrase and matched it with the name of the product: you never forget your first kiss just as you never forget your first perfume (Kiss).

f) Common phrases:

1. *Why settle for less when you can have more?*
2. *Let's just be friends.*
3. *...help us bridge the gap between man and mime.*
4. *I am what I am.*
5. *Tanning results – with or without the sun.*
6. *Who's gonna tell her that helmets and high heels do not go together?*
7. *What a way to live!*
8. *Consider this your plan B.*
9. *Isn't it time you became a firm believer in your skin? - you name it!*
10. *No wonder dermatologists recommend Aveeno.*
11. *Try K-Y and See What Happens...*
12. *So now you can have it all, at least when it comes to your skin.*
13. *Liquid is so last year!*
14. *Life's simple pleasures!*
15. *Life can be stressful, but it doesn't have to get under your skin.*
16. *Miracles happen!*
17. *Goodbye sweat-soaked cotton.*
18. *Today's agenda: no agenda.*
19. *Curl's Rock...*
20. *Vive Cuervo.*
21. *toast life!*
22. *To good to be true?*
23. *Long live colour.*
24. **THANK GOODNESS IT FITS.**

25. *PUT YOURSELF IN YOUR BEST LIGHT.*
26. *LEAVE THE PAST BEHIND.*
27. *Good riddance.*
28. *Live today with no regrets.*
29. *dreams do come true...*
30. *who knew the effects of lightening and darkening could be so different?*
31. *“Why settle for anything less?”*
32. *STRETCH THE LIMIT.*
33. *May your hair **drink** to good health.*
34. *Here's to **Great Hair!***
35. *Welcome to the ageless future.*
36. *Good riddance.*

When analysing the language of advertisements in women's magazines, we found 32 examples of common phrases used in everyday life. In some of these cases authors changed one part of the phrase or used the beginning or ending of the phrase and added either a name or slogan or some other verbal part to it.

g) Proverbs:

1. *If the eyes are windows to the soul, this soul says “Be my friend.”*
2. *Because flowers wilt & chocolate melts, but **a mother's love is forever.***

h) Clichés:

1. *Big is beautiful.*
2. *The world has a new definition of clean.*
3. *Nothing is beyond your imagination.*
4. *For a worker bee, you sure have silky skin. Thanks, and for a drone, you're awfully charismatic.*
5. *Why lift a finger for anything else?*
6. ***DO NOT JUST APPLY, STYLE YOUR LASHES!***
7. *An intoxication of the senses.*
8. *Daydreams are my mini getaway...*

i) Homonyms:

1. *Give your lashes what they long for.*
2. *VERRAGIO WHEN FOREVER IS RIGHT NOW.*
3. *Sizes too for a more perfect fit.*
4. *BED HEAD.*
5. *pHresh. pHlawless. pHisoderm.*
6. *So light, so true. What you see (and feel) is you!*
7. *Royal High-ness.*
8. *Rusk W8less and W8less Plus hairspray formulas give hair natural sheen and allow you to shape and control any hair type.*
9. *Playtex beyond.*
10. *Get more comforFigure. Move beyond Original Tampax.*

j) Wordplays:

1. *BAN BAD KARMA BAN LATENESS BAN CONFORMITY BAN FEAR BAN STRESS Ban Self-Doubt BAN SHYNESS Ban Nerves...What will you Ban today?*
2. *Lip Inflation.*
3. *Be tempted. be wicked. bijan.*
4. *Will your powder be true?*
5. *To try Burt's Bees natural products, make a beeline to a store near you or visit burtsbees.com*
6. *BAN LONELINESS. BAN INSECURITY. Ban Stereotypes. BAN DRAMA. BAN PEER PRESSURE. Ban Self-Doubt. BAN FEAR. BAN NERVES. Tell us what you would ban to win.*
7. *We'd like to clear something up right now: your acne scars.*
8. *Want to make the other mascara jealous? Throw 'em a curve.*
9. *WRAP YOURSELF IN RUBIES.*
10. *Plump Perfect Plump up lines.*
11. *PUMP UP THE VOLUME.*
12. *Feast your eyes on the new MAXeye collection.*
13. *Every woman has her own style. Why not her own glow?*
14. *The less you wear, the more you need Nair.*
15. *FLAT GETS INFLATED!*
16. *You ain't hot, baby, you Vavoom!*

17. *May your hair **drink** to good health.*
18. *RUN ON AIR.*
19. *What do you get when you cross a foundation with minerals? More beautiful.*
20. *Budweiser SELECT Be Selective.*
21. *NEW LEVER 2000 ENERGIZE ENERGIZE YOUR 2000 PARTS.*
22. *WAKE UP YOUR EYES LASHLIFT.*
23. *You've practically lost your license just looking at it. (MITSUBISHI MOTORS)*
24. ***FASHION FORWARD FORWORK FORFUN FORFALL.***
25. *curious by Britney Spears Do you dare?*
26. *MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE. WE'RE ALL BORN WITH "IT."*
27. *DKNY BE DELICIOUS the new fragrance for women & men take a bite out of life!*
28. *Just one moment can change everything ETERNITY MOMENTS Calvin Klein.*
29. *CHANCE CHANEL.*
30. *Feast your eyes on the new MAXeye collection.*
31. *Ignite a color reaction.*
32. ***Part with convention and chunk it up.***
33. *To try Burt's Bees natural products, make a beeline to a store near you or visit burtsbees.com.*

k) Synonyms:

1. *IT'S BETTER IN THE DARK – KENNETH COLE.*
2. *Lash XL Maximum Length Mascara Get extremely long lashes that defy reality – up to 50% longer. It's really great to exaggerate.*

l) Slogans:

1. *Because You're Worth It.*
2. *TOYOTA moving forward.*
3. *Love the skin you're in.*
4. *Style Him Up!*
5. *Easy breezy beautiful COVERGIRL.*
6. *MAX FACTOR makeup, maximized.*
7. *LG Life's Good*
8. *Bioré. Beauty starts here.*

9. *“Where you At?” BoostMobile*
10. *J ergens GLOWING SKIN IS IN*
11. *Ray●Ban CHANGE YOUR VIEW*
12. *GRAB LIFE BY THE HORNS*
13. *Have a happy period.*
14. *PANTENE THE BEAUTY OF HEALTH*
15. *YOUR EYES WON'T BELIEVE YOUR FACE.*
16. *Noxzema. Pretty. Smart.*
17. *MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE.*
18. *AVEENO Discover nature's secret for clearly beautiful skin.*
19. *Neutrogena rethink your approach to beauty.*
20. *Ford MUSTANG Built for the road ahead.*
21. *COSMOPOLITAN FUN FEARLESS FEMALE.*
22. *SANYO EXPRESS YOURSELF.*
23. *FoR PeRFeCT BaLaNCe, RooT To Tip. NeW AUSSie DuaL PeRSoNaLiTY.*
24. *Kotex fits. Period.*
25. *PONTIAC ACTION - THE FIRST-EVER G6 - Let the sun worship you.*
26. *gÖt2b - attitude for hair.*
27. *Schick Intuition - TRUST YOUR INTUITON.*
28. *PHYSICIANS FORMULA - YOUR EYES WON'T BELIEVE YOUR FACE.*
29. *Secret Platinum + Olay Conditioners. Strong enough for a woman.*
30. *Always MAXI - Softer than before, protects like Always.*
31. *VASSARETTE (bra) The V is for Vassarette.*
32. *Platinum. For a lifetime of love.*
33. *Oral B PULSAR Brush like a Dentist.*
34. *KIA (auto) - The Power to Surprise.*
35. *LEVI'S - A STYLE FOR EVERY STORY.*
36. *RIDERS JEANS BY THE MAKERS OF Lee Jeans that fit. Beautifully.*
37. *Keri is so very... healthy for your skin.*
38. *NOXZEMA Face the tingle.*
39. *Gillette - The Best a Man Can Get.*
40. *CLOSE-UP - it's **all** inside: JCPenny for all sides of you.*
41. *SONY like.no.other.*
42. *AVON the makeup you can buy and sell.*

43. *CHEVY - AN AMERICAN REVOLUTION.*
44. *Cotton - Always a brilliant idea.*
45. *Banana Boat - Celebrate the Sun...or just look like it.*
46. *ZENO - Clearly outsmarts pimples.*
47. *Verizon wireless - We never stop working for you.*
48. *Wet n wild - what are you wild about?*
49. *MITSUBISHI MOTORS - Driven to Thrill.*

4.1.3. SYNTAX

There are over 200 definitions of sentence. However, the subject of our analysis is not to find a new definition of sentence, rather to try to clarify criteria and sentence types. When a speaker utters a sentence, she/he does so with an intention. The intention can be a conclusion of something, to inform somebody about something, to ask somebody for something, to express wonder, surprise, etc. There are three types of intentions: declaration, interrogation and exclamation. Sentence types in the language of advertising in women's magazines (in English speaking areas) will be analysed in section 3.1.5.3. Apart from the types of sentences, the length and regularity of sentences in the advertisements will also be analysed because they present a specific area that has not been extensively studied before.

4.1.3.1. SENTENCE LENGTH

We divided sentences into ten groups, and the decisive factor was the number of words they contained. The most frequent sentences are ones with 3 words, or 25%. Then, sentences with 4 and 5 words follow, or 11% respectively. Sentences with 10 or more words are the third most frequent type or 12%, and the least frequent are those with 1 or 2 words, or 7%.

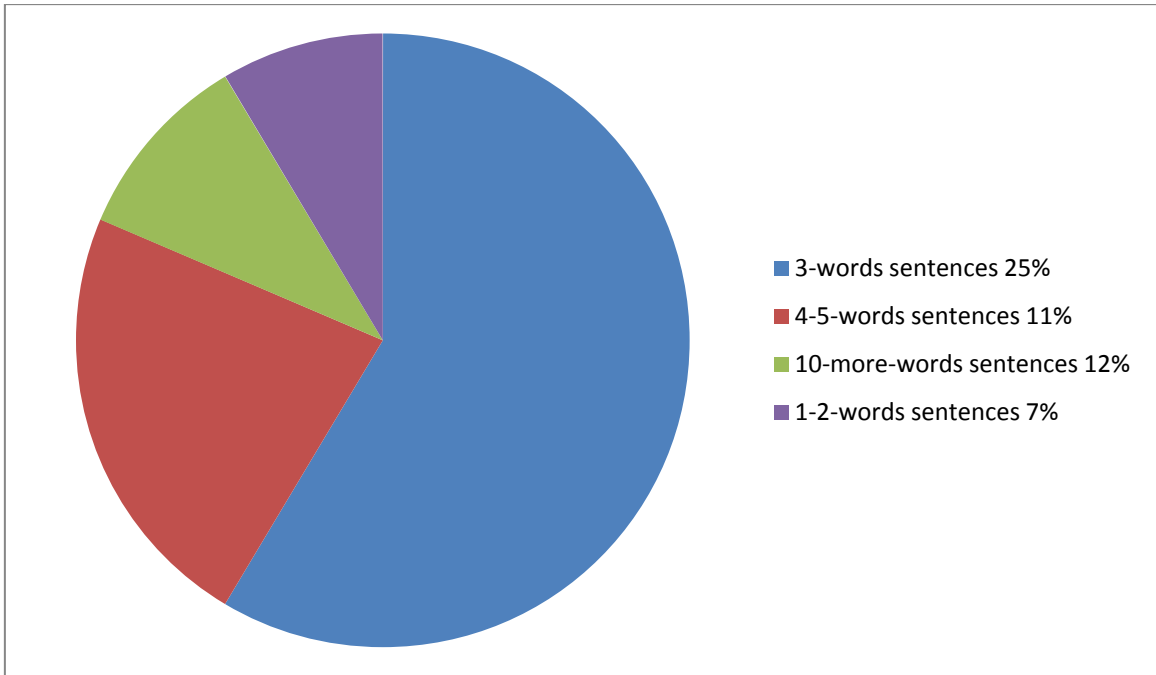


Figure 1.

4.1.3.2. COMPLETENESS OF SENTENCES

When studying the corpus of advertisements in women's magazines (in English speaking areas) we found 22.21% of elliptic and 77.8% of complete sentences, as illustrated below.

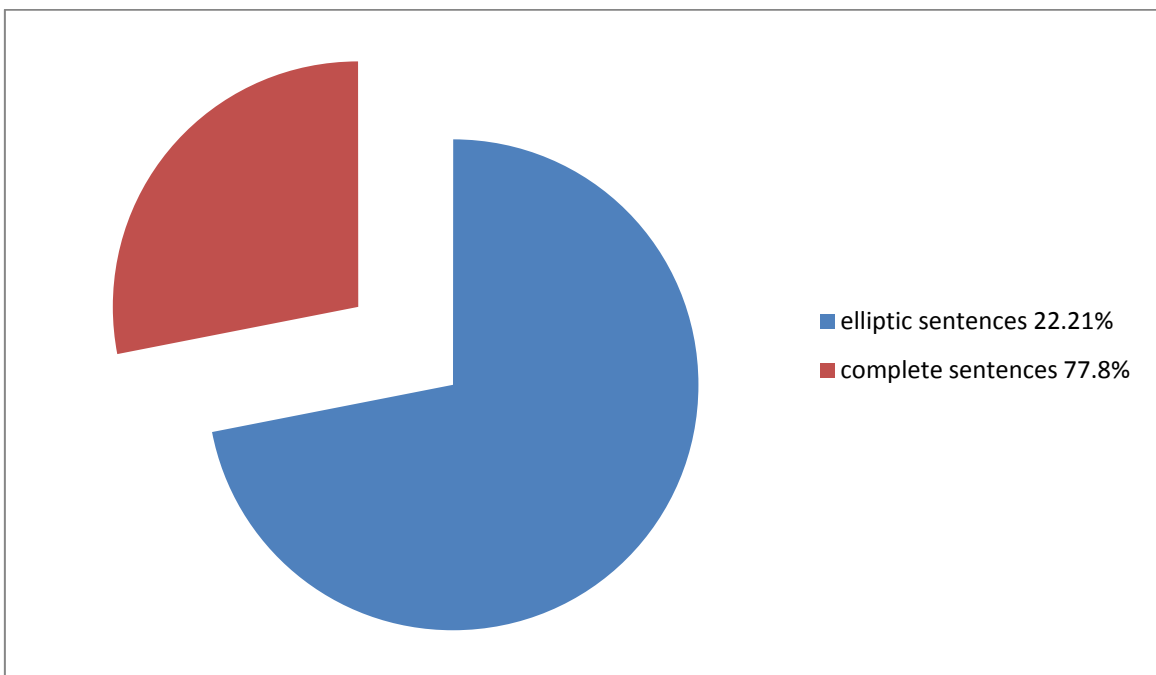


Figure 2.

Out of 77.8% complete sentences, a total of 22.4% complex and 77.6% simple sentences was found as presented below:

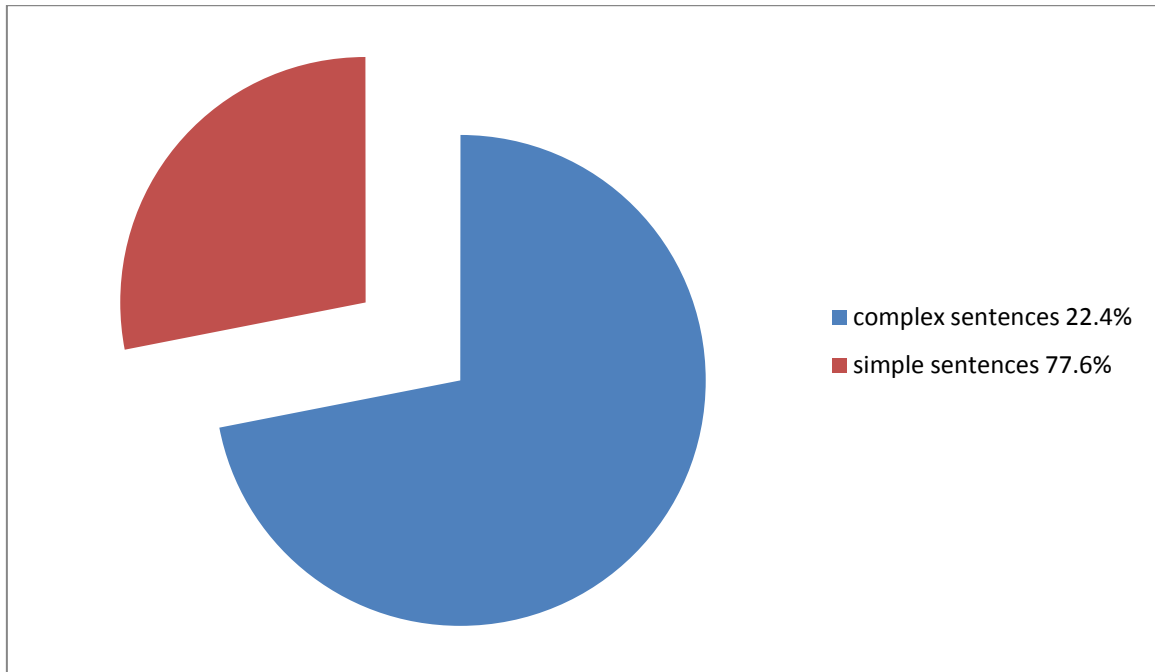


Figure 3.

The reason for these results lies in the fact that advertisers do not want to tire potential buyers with long and exhausting reading but inform in a fast and concise manner. Authors purposefully use “information chunks” in the hope that customers will read them as information and not just common advertising.

4.1.3.3. SENTENCE TYPES

In the corpus studied on advertising language in women's magazines, we discovered 1103 sentences. After careful analysis of the types of sentences, there were 725 or 65.73% declarative, 329 or 29.83 % exclamative and 49 or 4.44% examples of interrogative sentences. The percentages can be seen in the figure 4. below:

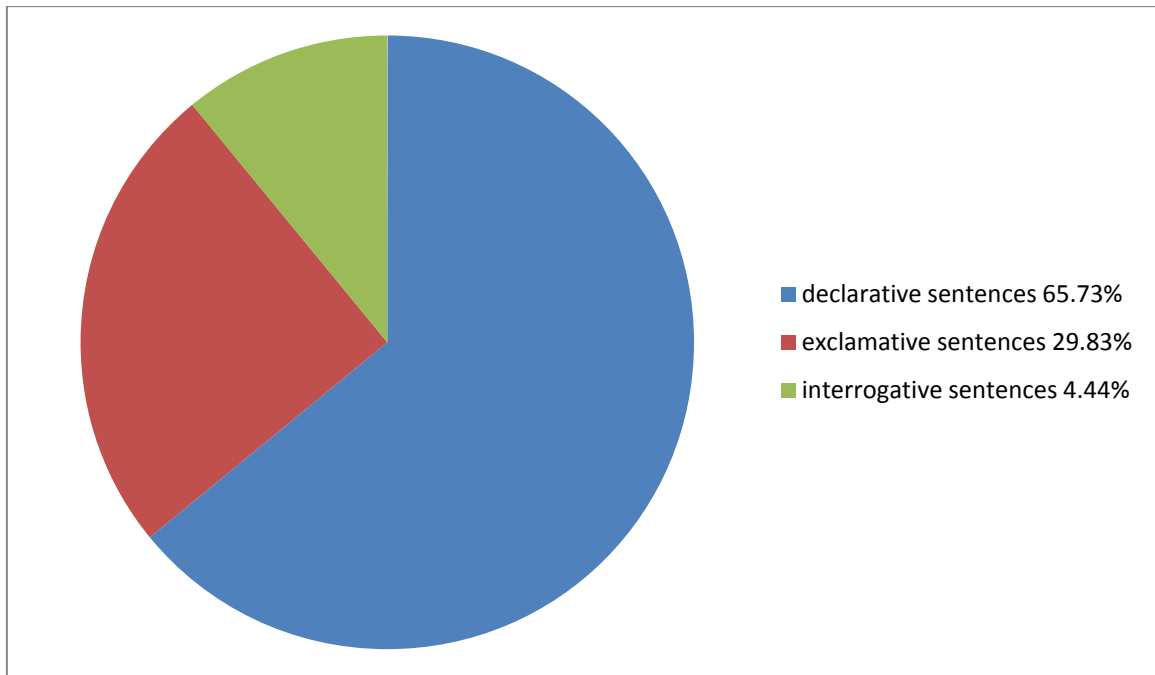


Figure 4.

As will be exemplified, with declarative sentences, authors of advertisements instruct on how to use certain products, glorify products advertised, e.g.:

1. *Unlike traditional stiff bristle brushes, Lash Perfection's iFX brush has soft, flexible bristles.*
2. *Pure citrus extracts and multi-vitamins combine for a healthy, radiant shine.*
3. *Renowned Schwarzkopf Professional brings the latest advanced hair care salon technology to you at home.*
4. *With ultra-thin blades, two conditioning Strips and a sleek metal handle, it's a close, smooth, high-performance shave just for women.*
5. *The **Plump Perfect** collection with Argireline, the anti-ageing ingredient that excels at plumping surface lines and wrinkles with remarkable results.*
6. *Extracts of coconut milk and lush orchid blended in a moisturizer-rich formula that revitalizes your hair all the way to luscious.*
7. *The 2-in-1 combination of a deep cleanser and a powerful toner with cucumber extract provides an intense cleansing experience but won't overdry.*
8. *It's the only daily moisturizer with ACTIVE PHOTOBARRIER COMPLEX™ to provide superior sun protection, while clinically proven Total Soy evens tone for naturally radiant skin.*

9. *Halle Berry is wearing Fabulash Mascara in Blackest Black.*
10. *Adriana is wearing Moisture Extreme Lipcolor in Crushed Cranberry.*
11. *Hydrating Facial Creme Hair Remover quickly eliminates unwanted facial hair.*
12. *Schick Intuition is the only all-in-one razor that lathers, shaves and conditions your skin in one easy step.*
13. *The driver's seat is 8-way adjustable and Spectra's 2-liter multi-port fuel-injected engine generates more torque and horsepower and is even roomier than the 2005 Corolla CE, Civic DX or Focus ZX4 S.*

Exclamatory sentences are numerous. They are used to warn, attract attention, invite to buy or use a product/ service. The exclamations below will exemplify our claims:

1. *Look fabulous ever after in romantic new Nail Lacquers & LipSheers by OPI!*
2. *Turn heads and get rewarded with every purchase-just buy, redeem, receive!*
3. *“BE FABULASH!”- Halle Berry*
4. *Get fuller, more fabulous lips... plus shiny, sheer color!*
5. *Touch up your roots in just 10 minutes!*
6. *Put all your styles into play!*
7. *UNLEASH YOUR STYLE!*
8. *Rewind the years instantly!*
9. *It's a mousse revolution!*

Interrogative sentences are used to remind potential customers of products or services they still do not have, a could have, and put accent on the name of the company or product, e.g.:

1. *Did we mention this conditioner is new?*
2. *Suave or Matrix? Canyoutell.com*
3. *Isn't it time you moved Beyond?*
4. *Will your powder be true?*
5. *CLARIOL nice'n easy root touch-up - roots, what roots?*

More often than not, these interrogatives are actually rethorical questions, where the answer is obvious and, thus, not expected, e.g.:

1. *Why stop every few hundred miles just to see a new one?*
2. *WHAT ARE YOU WAITING FOR?*
3. *Why lift a finger for anything else?*
4. *Want curls that go from limp to luscious?*
5. *You're beautiful and smart... why pay more?*
6. *Why settle for less, when you can have more?*
7. *Why wait a week or even a day?*

Sometimes we experience the above via a famous model/actress/singer (advertising the product or service) asking herself said questions, evidently, the question is intended for the potential buyer, e.g.:

8. *"Who says you can't look as young as you feel?"* – CHRISTIE BRINKLEY

In women's magazine ads (in English speaking areas), the complex sentences that appear are mostly temporal, causal and often conditional. It is worth emphasising that out of 22 if-conditional clauses, all were of the first type: conditions are real and fulfilled, which again is deliberately used as a language device to convince buyers/customers to reach for the products/ services advertised; the products/ services are real and will fulfil buyers/ customers needs, e.g.:

1. *If you like an intensely moisturized feel, try body butter ribbons.*
2. *If you like a fresh-skin feel, try lotion ribbons.*
3. *If you want great leakage protection, you want Tampax.*
4. *Whether you are a sun worshipper, or just want to look like one, EluSun™ promotes optimal tanning results - with or without sun.*
5. *If you think cosmetic procedures are too drastic, do we have an alternative for you.*

4.1.4. BRAND NAMES

Semantics is the field of linguistics that deals with definition of meaning of language expressions. In this chapter we will discuss the meaning of certain language devices used in women's magazine advertising, and we will restrict our research to the most frequent ones.

The process of semantically induced decoding of meaning is not context dependent. Linguists can easily define meaning of any language device without taking context into perspective and the definition will be sustainable. Now, why is this important for the business of advertising? Names of products, names of companies and brand names are crucial points for the success of trade, thus, advertisers invest as much time and energy into the process of naming and labeling products as they do into the making of the ad itself. They have to take all social parameters such as age, gender, class, ethnicity and religion into account and possess an impressive level of cultural knowledge before labeling products. A lack of the afore- mentioned leads to unfortunate situations and failure of brands' success. This has often been the case when companies tried to present their products on an international and global level.

Connotation, or the process of associating ideas, feelings, experiences and expectations to words, proved to be the most important for brand naming. Further, companies recognised how valuable brand names are for the economical success of products and established new companies whose only task is to research the market and choose the most appropriate names for their products and brands in general. There are several deciding moments for a name to be accepted and approved as suitable for a brand. For example, a new name must not be similar to an already existing one, must be easily pronounced in other languages, and must have suitable connotations. It also must not be too long. The fact that our capitalist society (where money is the only recognised driving force) is willing to invest in choosing the right name is the best example in relation to the importance of brand name. There are examples of wrong naming that resulted in sales failure. Goddard (2005:61) exemplifies this phenomenon with Rolls Royce's Silver Mist, which was not welcomed in Germany, because mist in German denotes excrement. Thus, advertisers spend an enormous amount of time in obtaining cultural knowledge that cannot be found in dictionaries. Denotations, or literal meaning of words, are given in dictionaries. However, metaphorical, idiomatic and other non-literal meanings of words and expressions are culturally influenced and one must dig further, not just in language but also in culture, in order to choose appropriate names and words for brands.

Sean Brierley (2005) in his book *The Advertising Handbook* gives a historical view of how economy influenced development of brand naming. Due to the

industrialisation process in the 19th century, the rural population in Britain moved to the cities *en masse*. This led to changes in distribution patterns of goods. Some manufacturers bought retail outlets to control the sales, and others used their income and invested in heavy advertising and branding. Brand names added value to products that surpassed their true value, and with it created a space for their products in the market. This process continued in the 20th century when brand names became more important than the product alone. Manufacturers added value by brand naming their products in order to distinguish them from similar products. Continuous advertising developed brand loyalty in consumers.

Living in a consumer society means that people are given more choices than they actually need to satisfy their basic needs. This influenced manufacturers to work more on their product names than their product values. For example, if a person wants to buy as ordinary an item as butter, and is faced with hundreds of different types of butter in a supermarket, brand name will be a turning point as the product itself will (generally) not initiate the purchase. Thus, advertisers work on developing a brand personality before they launch their products. People have a tendency to name the things that surround them because they believe that anything without a name does not exist. Hence, as soon as a product is named it is given an identity. Brand names position products, services and their manufacturers on the market and at the same time communicate certain values with reference to the already established systems of values. Society today marks a difference between a woman wearing Manolo Blahnik shoes and one wearing Bata shoes. The language of advertising did not create the system of values in our society but it does express it and emphasise it via different stylistic means. Attributes associated to brands differentiate between products. Familiarity and authority of brand are developed and reinforced by emphasising the brand's personality.

Brand names and the names of products are two different categories. For example, Armani is a brand name and the name of the company that manufactures a range of products varying from clothes, accessories, to perfumes and other beauty products. Armani Exchange, however, is the name of one of their series of clothing products. Thus, Exchange is the name of the product and Armani is the brand name. Still, brand and products names almost always appear together, thus, we shall analyse them as one. Linguistically, brand names can be examined from different perspectives: morphological, syntactical, semantical and other. We will provide

examples we found in our research and comment on names of perfumes and cars for the sake of our previous discussion.

As one can see from the table below the most frequent brand names are the manufacturers personal names. Beauty and cosmetics products in the majority of cases are named after their inventors. Foreign words appear in all aspects of life and a unique classification of these is impossible. Abbreviations are often used for naming cars, alcoholic drinks and clothing. Toponyms are used for cars and electronic equipment such as mobile phones, computers, etc.

Table 9.

ANTHROPONYMS	TOPONYMS	FOREIGN WORDS	ABBREVIATIONS
<i>ESTÉE LAUDER</i>	<i>TOYOTA</i>	<i>OLAY</i>	<i>DKNY</i>
<i>MAX FACTOR</i>	<i>SONY</i>	<i>Bioré</i>	<i>N.Y.C.</i>
<i>Lipton</i>		<i>AVEENO</i>	<i>KIA</i>
<i>Revlon</i>		<i>AZZARO</i>	<i>O • P • I</i>
<i>CHANEL</i>		<i>VERRAGIO</i>	<i>RbK</i>
<i>Johnson & Johnson</i>		<i>Schwarzkopf</i>	<i>EluSun</i>
<i>Jergens</i>		<i>Schick Quattro</i>	<i>RbK</i>
<i>Sally Hansen</i>		<i>Gillette</i>	<i>K•Y BRAND</i>
<i>JOHN FRIEDA</i>		<i>TRESemmé</i>	<i>LG</i>
<i>Calvin Klein</i>		<i>Vogue</i>	<i>SKYY</i>
<i>Denise Austin</i>		<i>SMIRNOFF</i>	<i>JCPenney</i>
<i>VERSACE</i>			<i>Simon G</i>
<i>TOMMY HILFIGER</i>			<i>TAG</i>
<i>Elizabeth Arden</i>			<i>michelle•K</i>
<i>Roberto Cavalli</i>			
<i>ISADORA</i>			
<i>DOLCE & GABBANA</i>			
<i>MICHAEL KORS</i>			

4.1.4.1. PRODUCT NAMES

As already explained, advertisers, before launching their product on the market name it, as the future success of the product totally depends on its name. An attractive and distinct name is a guarantee that the product will be remembered and purchased. Usually the name contains one of the product's major characteristics emphasised throughout the advertising campaign. The name of the product can accent its origin (London Style Blush by Rimmel), its manufacturer (Calvin Klein Tarnished Jeans), its colours (Rubies by Revlon), content (Milk & Honey Body Lotion by Burt's Bees), its use for customers (OLAY Regenerist), its target group (AcneResponse Intense Adult Acne Peel), place or duration of use (RbK Sporty Beach), etc.

Table 10.

CHARACTERISTICS	ABBREVIATIONS	BLENDING	FOREIGN ORIGIN
<i>Sunsilk Hydra</i>	<i>TLC 24/7 Creme</i>	<i>Lashtrovert</i>	<i>Yaris</i>
<i>Ocean Lift</i>	<i>TaB energy</i>	<i>Fabulash</i>	<i>Lacquer</i>
<i>Bed Head</i>	<i>Mustang GT</i>	<i>MAXeye</i>	<i>Rouge Allure</i>
<i>Overnight Deep Conditioning</i>	<i>XXL volume</i>	<i>Fashionista</i>	<i>La Cross Beauty Tools</i>
<i>Daily Moisture Renewal</i>	<i>LG VX8300</i>	<i>Lipinflation</i>	<i>Cristalle Gloss</i>
<i>Clear Complexion Correcting Treatment</i>	<i>7up</i>		
<i>Radiant Red</i>	<i>A&W Diet</i>		
<i>Perfectionist by ESTÉE LAUDER</i>	<i>MOTOROLA i855</i>		
	<i>RB 4068</i>		
	<i>A X</i>		
	<i>The HHR by Chevy</i>		

Based on our research we can conclude that different types of creams, body lotions, tonics and other cosmetic products incorporate their major characteristics in their names. Abbreviations are mostly presented in the names of cars and telecommunication devices but also in some beauty products in order to emphasise their durability. Names with foreign origins mostly originate from French due to historical reasons. The French beauty industry was dominant in this field and these effects are still present in naming products probably because they evoke the sense of tradition. Blending is also frequently used in the process of naming products, where the first part of the word refers to the part of the body the product is intended for, and the second part refers to the impact of the product on that part of the body.

Now we will focus on the names of perfumes in our corpus. Perfumes present archetypical luxury. Their importance dates back from ancient history and continues into present time. Describing a smell is not an easy task. Its denotation is almost non-existent. However, this fact gives advertisers a vast field of possibilities when describing the smell of perfumes. The lack of denotation means a surplus of connotation. Advertisers use this frequently. Thus, when naming the perfume they are not actually naming its characteristics but the effects it produces. Thus, names of perfumes create associations to certain aspects of people's mental states. Obviously, the perfume cannot smell fatal which also means deadly. Advertisers, however, count on their customers cultural knowledge and know that they will not associate their product with the process of dying, but rather, that the usage of their perfume will have a strong, almost fatal impact on others, precisely men because perfume is worn for women. Thus, the perfume *fATALE* by *Lancôme* will wake/ create a *femme fatale* in those who use it. The impact of a woman who uses this perfume will be fatal on men, deadly, in a metaphorical sense. The name is crucial. According to the name, customers decide whether to buy one perfume over another. What reactions we want to entice in others is contained in the perfume's name. Whether we want to be surrounded by an aureola of sensuality (French *allure* means appearance), or initiate a euphorical state depends entirely on the perfume we use. The most effective names are those that have more than one connotation. For example *light & blue* by *Dolce & Gabbana* was the best selling perfume two years in a row. Its scent was evidently one reason but not the only one. The meanings of the words light and blue separately and together have as many connotations as there are users of this perfume. Light literally means dawn. God, daylight, illuminate, not dark, pale. Blue literally means the colour but the term 'blue'

also means sad/ depressed, explicit, the colour of sky and sea. Together as one linguistic expression it has a numerous interpretations depending on customers' mood and sensibility.

The situation with naming cars is somewhat different. Although in the past, cars were considered to be more of a possession of men, this convention has changed together with other social changes. Nowadays, cars are not only sold to men but also to women, and ads are created in accordance with that fact.

The process of labeling cars is limited by its characteristics, form, power and other differentiating features. For example (as aforementioned), Yaris Toyota is a small, elegant car named after the Greek goddess of beauty and elegance *Charis* and *Ya* is German word for 'yes'. The name is appropriate for this type of city car. The same is the case with Spectra5 KIA. Again, it is a smaller car for city drive. Bigger cars like Jeeps are named Liberty because this type of car is suitable for mountains and vast space. Sportage by KIA is also a car intended for open country, and the name serves its purpose as it explains the car's major characteristic. These names are often followed by numbers of cylinders or engine capacity such as G-6 Pontiac, or the year of their production as 2007 Dodge Compass.

In car ads, not only technical data of a car is given, but also an image of the type of person who will want to drive it. For example, a slogan for Sportage KIA: "WHETHER YOU'RE FROM MARS OR VENUS, HERE'S THE PERFECT WAY AROUND EARTH", clearly infers the car is suitable for both genders. Advertisers used the name of the popular self-help book *Men are from Mars, Women are from Venus* in their slogan to explain that this type of car is not limited to men only but meets the needs of women as well. In another example for the same type of car they used this slogan: "ATTRACTIVE, DEPENDABLE, GOOD WITH MONEY, IF IT MADE COFFEE YOU'D MARRY IT", again to clarify that it is a car intended for women also. Then they further explain its technical and commercial benefits by alluding to a romantic relationship: "And with Kia's 10-year/100,000 mile warranty programme, you'll be talking long-term relationship". These texts are accompanied by suitable pictures of cars in ideal environments they are intended to be used in. For example, a convertible Ford Mustang is parked on a sandy beach with a blue sky in the background. Thus advertisers simultaneously evoke tradition and patriotic feelings with the text block "ONE OF THE TOP FIVE REASONS AMERICA IS COOLER THAN ANY OTHER COUNTRY". Clearly Ford is an American-made car and the message conveyed is that

this type of car is to be driven by young, adventurous people who enjoy life, together with the slogan “Built for the road ahead”.

As we will see in chapters to follow, it is difficult to analyse just the verbal or visual part of an ad because in almost all cases they work together in producing the intended messages. Sometimes the image is a pictorial representation of the words, sometimes image and text are synonymous, and often the images are more verbose than the words themselves, but they always work in unison and cannot be analysed separately. Thus, although the theme of our dissertation is the language of advertising, we cannot define, explain, or elaborate on the language isolated from the image, or vice versa.

4.2. AN ANALYSIS OF LANGUAGE USED IN WOMEN'S MAGAZINE ADVERTISEMENTS - IN B/C/S SPEAKING AREA

4.2.1. WORD-FORMATION

Silić and Pranjković (2007) define morphem as the smallest language unit with its own meaning. They further differentiate two types of morphemes: free and bound morphemes. Bound morphemes never appear alone but are always used in combination with other morphemes. They are used to form new words or grammar forms. Lexical morphemes refer to the reality outside the language. Their content is realised outside of language reality, and, thus, they have lexical meaning. A root morpheme presents the true carrier of the basic lexical meaning of the word. It refers to the origin of the word and its connection to the rest of the vocabular. Other morphemes are used to modify the basic meaning of the word. They are used to derive new words via root morphemes and are marked as derivational morphemes. Grammatical morphemes realise its content from the language, and, thus, they have grammatical meaning. In B/C/S speaking areas, words can consist of one, two, three, or four morphemes. They can contain even more morphemes, but these examples are rare.

Further, we can conclude that there are two manners of word-formation in B/C/S: derivation and composition. Accordingly, word-formation can be established in the following ways: by adding suffixes, by adding prefixes, by adding prefixes and suffixes, etc. The basic word-formation processes in B/C/S are derivations and

compositions, and Babić et al. (2002) added the formation of abbreviations. Composition is the process of word-formation where two or more root morphemes form a new word, a compound word.

In chapter three of this dissertation we provided and elaborated on examples of the process of derivation of words in the language of advertisements in women's magazines, and we will continue in that manner in the lines to follow, only this time the corpus of our research will be in B/C/S language(s). As we emphasised earlier, word-formation processes will not be the only focus of our research, thus, we will limit our research to derivation and composition only with the intention to deduce which type of word-formation is the most dominantly used in the language of women's magazine advertisements.

4.2.1.1. DERIVATION

Derivation is the process of combining free and bound morphemes, and as a result we receive new derived words, e.g. *nemir* is a derived lexeme from prefix *ne-* and root morpheme *mir-*.

Now, we will provide examples of derivational processes in our corpus according to word class.

NOUNS:

Table 10.

<i>očekivanja</i>	Prefix+Verb+Suffix
<i>zavođenje</i>	Prefix+Verb+Suffix
<i>punoća</i>	Adjective+Suffix
<i>hidratantnost</i>	Noun+Suffix
<i>oštećenja</i>	Prefix+Noun+Suffix
<i>lomljivost</i>	Noun+Suffix
<i>elastičnost</i>	Noun+Suffix
<i>lakoća</i>	Adjective+Suffix
<i>preobrazba</i>	Prefix+Noun+Suffix
<i>obnavljajuća</i>	Verb+Suffix

<i>čvrstoća</i>	Adjective+Suffix
<i>suhoća</i>	Adjective+Suffix
<i>razvijači</i>	Verb+Suffix
<i>ženstvenost</i>	Noun+Suffix
<i>predočenje</i>	Prefix+Verb+Suffix
<i>trljanje</i>	Verb+Suffix
<i>izloženost</i>	Prefix+Verb+Suffix
<i>preosjetljivost</i>	Prefix+Noun+Suffix
<i>iznenađujuća</i>	Verb+Suffix
<i>mršavljenje</i>	Adjective+Suffix
<i>starenje</i>	Adjective+Suffix
<i>nečistoća</i>	Prefix+Adjective+Suffix
<i>vlažnost</i>	Noun+Suffix
<i>opuštanje</i>	Prefix+Verb+Suffix
<i>djelovanje</i>	Noun+Suffix
<i>posvjetljavanje</i>	Prefix+Adjective+Suffix
<i>utvrđivanje</i>	Prefix+Adjective+Suffix
<i>rasprostranjenost</i>	Prefix+Adjective+Suffix
<i>učinkovitost</i>	Adjective+Suffix
<i>učvršćivanje</i>	Prefix+Adjective+Suffix
<i>preskakanje</i>	Prefix+Verb+Suffix
<i>bjelina</i>	Adjective+Suffix

ADJECTIVES:

Table 11.

<i>blistavi</i>	Adjective+Suffix
<i>prilagođene</i>	Prefix+Adjective+Suffix
<i>kremasti</i>	Noun+Prefix
<i>odgovarajuća</i>	Verb+Suffix
<i>nemasna</i>	Prefix+Adjective+Suffix
<i>nelepljiva</i>	Prefix+Adjective+Suffix
<i>neistražen</i>	Prefix+Verb+Suffix
<i>neizostavan</i>	Prefix+Verb+Suffix

<i>osunčani</i>	Prefix+Noun+Suffix
<i>podražajni</i>	Prefix+Noun+Suffix
<i>funkcionalni</i>	Verb+Suffix
<i>pocrvenjela</i>	Prefix+Adjective+Suffix
<i>100%-tnim</i>	Number+Suffix
<i>otvrdnula</i>	Prefix+Adjective+Suffix
<i>svjetlucava</i>	Noun+Suffix
<i>neugodan</i>	Prefix+Adjective+Suffix
<i>hranljiva</i>	Noun+Suffix
<i>regenerativni</i>	Prefix+Verb+Suffix
<i>zadivljujuća</i>	Prefix+Adjective+Suffix
<i>preplanule</i>	Prefix+Verb+Suffix
<i>akcijski</i>	Noun+Suffix
<i>problematičan</i>	Noun+Suffix
<i>obnavljajući</i>	Prefix+Adjective+Suffix
<i>prozračan</i>	Prefix+Noun+Suffix
<i>slikovna</i>	Noun+Suffix
<i>gotovinski</i>	Adjective+Suffix
<i>umirujući</i>	Prefix+Noun+Suffix
<i>prepoznatljiv</i>	Prefix+Adjective+Suffix
<i>potkožni</i>	Prefix+Noun+Suffix
<i>ujednačen</i>	Prefix+Adjective+Suffix
<i>dnevni</i>	Noun+Suffix
<i>vremenski</i>	Noun+Suffix
<i>osvježavajuća</i>	Prefix+Adjective+Suffix
<i>preoblikovana</i>	Prefix+Noun+Suffix
<i>ukorijenjeni</i>	Prefix+Noun+Suffix

VERBS:

Table 12.

<i>podstaknuti</i>	Prefix+Verb
<i>nasapunati</i>	Prefix+Verb
<i>navlažiti</i>	Prefix+Verb

<i>posušiti</i>	Prefix+Verb
<i>nanijeti</i>	Prefix+Verb
<i>podupirati</i>	Prefix+Verb
<i>iskoristiti</i>	Prefix+Verb
<i>nanijeti</i>	Prefix+Verb
<i>uklanjati</i>	Prefix+Verb
<i>zapoliti</i>	Prefix+Verb
<i>zablistati</i>	Prefix+Verb
<i>protresti</i>	Prefix+Verb
<i>pohraniti</i>	Prefix+Verb
<i>ujednačiti</i>	Prefix+Verb
<i>protresti</i>	Prefix+Verb

ADVERBS:

Table 13.

<i>svilenkasto</i>	Adjective+Suffix
<i>revolucionarno</i>	Noun+Suffix
<i>beskrajno</i>	Prefix+Noun+Suffix
<i>besplatno</i>	Prefix+Verb+Suffix
<i>zauvijek</i>	Prefix+Adverb
<i>dubinsko</i>	Adjective+Suffix
<i>neujednačeno</i>	Prefix+Adjective+Suffix

From the above analysis we can conclude that derivation is an extremely productive process of word-formation in the language of advertisements in women's magazines. The majority of corpus analysed were nouns and adjectives because these word classes are the most numerous in general. The number of verbs and adverbs was not negligible, but as usual, adverbs were the least proportionally represented.

The most productive process of noun formation is prefixation and suffixation of verbs, a somewhat less productive derivation of nouns into nouns. It is worth mentioning that we found a significant number of adjectives that formed nouns with the processes of prefixation and suffixation, or prefixation-suffixation. The most frequent suffixes are *-nja*, *-nje*, *-ost*, *-a* and $-\emptyset$.

The majority of adjectives are derived from nouns with the process of prefixation-suffixation. The most frequent prefixes are *pre-*, *ne-*, *pod-*, *pro*, and *o-*, and the most frequent suffixes are *-en*, *-ist*, *-an*, *-na*, *-ski*, and *-ći*.

All verbs present the result of prefixation. The most frequent prefixes are *pod-*, *na-*, *is*, *za-* and *pro-*. We found no example of suffixationally derived verbs.

We also found examples of adverbs that are a result of suffixational derivation. Most of them are derived from adjectives and dominant prefixes are *bez-*, *za-*, and *ne-*, and dominant suffix is *-o*.

Thus, we can conclude that the process of word-formation in the language of advertisements in women's magazines is in congruence with the total corpus of B/C/S language(s) as can be seen from the examples given above.

4.2.1.2. COMPOSITION

Composition is the process of combining two or more free morphemes, which results in new compound words, e.g. *star* and *mali* are root morphemes that when combined together in a compound *starmali* have new meaning - a child that behaves like an adult.

Composition is not the process of word-formation exclusively related to nouns but to other word classes such as adjectives, verbs and adverbs. Compound words consist of two parts that are usually connected with an interfix, in B/C/S it is almost always *-o-*, rarely *-e-*, *-u-* and *-a-*, but there are examples of compounds with no interfix. The key moment for a compound to contain an interfix is the character of its constituents, i.e. if constituents are two equivalent parts, or if the compound is not a result of suffixation, then an interfix is present, e.g. *književno-jezički*. Further, compound-suffixational formation is the process where, except an interfix, a suffix is present in a compound, e.g. *srednj-o-škol-ski*. Semi-compounds are incomplete compounds where both constituents retain their accents and are connected with a hyphen, e.g. *bòsansko-tùrskî*.

Compound abbreviations are made of two or more words so that the initial letter, or initial syllable of every word is taken to form a new word, e.g. MUP - Ministarstvo unutrašnjih poslova (Ministry of Internal Affairs), or e-mail – elektronska pošta (electronic mail).

When analysing our corpus we classified it according to word classes. Barić et al. (2003) classify noun compounds according to a base form of the first part of a compound, and thus differentiate:

- a) Compounds with nouns in the initial position,
- b) Compounds with adjectives in the initial position,
- c) Compounds with verbs in the initial position,
- d) Compounds with adverbs in the initial position,
- e) Compounds with numbers in the initial position,
- f) Compounds with pronouns in the initial position,

and we also added compounds with abbreviations in the initial position. Now, we will provide examples and elaborate upon them.

a) COMPOUNDS WITH NOUNS IN THE INITIAL POSITION

fotoaparat

radioterapija

hemoterapija

gel-ulje

dermatokozmetički

dermo-relaksirajući

vodootporan

safari stajling

!hej račun

a) COMPOUNDS WITH ADJECTIVES IN THE INITIAL POSITION

visokokvalitetan

novoopremljeni

ravnomjerno

cjelodnevna

dragocjen

dugotrajan

visokomineralizirana

niskoenergetski

cjelokupan

b) COMPOUNDS WITH VERBS IN THE INITIAL POSITION

We found no examples of compounds with verbs in initial position.

c) COMPOUNDS WITH ADVERBS IN THE INITIAL POSITION

blagotvorno

višestruko

dobrodošla

svakodnevno

d) COMPOUNDS WITH NUMBERS IN THE INITIAL POSITION

3 G internet

dvobojna

jednokratno

udvostručiti

sedmodnevno

e) COMPOUNDS WITH PRONOUNS IN THE INITIAL POSITION

samopotamnjenje

svakodnevni

gdjegod

f) COMPOUNDS WITH ABBREVIATIONS IN THE INITIAL POSITION

e-bonovi

e-mail

m:net

LCD ekran

We can conclude that our corpus does not contain many examples of compounds. Compounds with nouns in the initial position infix -o- dominate, after which a hyphen as a conjuctor follows. The majority of them are directly taken from English, either as a language donor or language transmitter. We found zero examples of compounds with verbs in the initial position but many examples of compounds with adjectives in the initial position. In all of these examples infix is -o-. Examples of compounds with adverbs and numbers are also rare. The latter are newly coined words

under the influence of technological developments in the electronic and telecommunication industry. Compounds with pronouns in the initial position are extremely rare. Here we also found examples of direct translations from English not commonly used before, i.e. *samopotamnjenje* from *self-tanning*. Compounds with abbreviations in the initial position are no longer rare in our language, again due to the fast and growing development of electronic and telecommunication industries and the influence of English as its official language. These abbreviations are of foreign origin and are directly copied in form from their original language, i.e. English. Obviously there are examples of compounds with the initial part originating from languages other than English, such as Greek e.g. *dermokozmetički*, *hemoterapija*, Latin, or any other world language. However, English, the language of information technology develops extremely fast and other languages, as is the case with B/C/S, lack time to develop their own terms for new products. Thus, acceptance of English terms together with spelling rules seems to be a dominant ongoing process.

We must conclude, therefore, that composition is not a productive field of word-formation in B/C/S as is the case with the English language. Examples of compounds with B/C/S origin are generally rare. Compounds developed under the influence of other languages, especially English, are more numerous by far.

4.2.1.3. NEOLOGISMS

To date, not many authors have had to deal with neologisms in B/C/S. In Halilović, Tanović, Šehović (2009) *Govor grada Sarajeva i razgovorni bosanski jezik*, Amela Šehović defines neologisms as lexemes whose usage value in everyday language is relatively sFigure because their newness is still present. There are two types of neologisms: those whose meaning is known by all language users and those whose meaning is known by the minority of language users. The key element for the meaning of neologism to be known/ understood is its length of usage in everyday communication. Šehović differentiates two types of neologisms:

- a) Neologisms are lexemes that have new meaning and old form.
- b) Neologisms are lexemes that have new form but old meaning.

Neologisms develop in the following ways:

- a) the meaning of already existing lexemes is expanded

Šehović (2009:137) lists the following example and its interpretation:

babo (in Eng. *father*) is an Arabic word that is transmitted via Turkish and retained as a form of address of children towards their male parents in Muslim families. Since their society is traditional and patriarchal, the father figure whose authority is never questioned dominates the family. This meaning influenced a new meaning of the word *babo*, and nowadays, even if the original meaning is still in usage, its new meaning denotes a leader, the lead figure in a group, authority. Thus, when we hear someone saying: *On je babo u njihovom preduzeću.* (in English *He is the father of their firm*), which means that he is the leading figure of their firm, the one to be respected and obeyed.

b) acceptance of lexemes of foreign origin

The influence of English and American culture via music, movies, the Internet and other modes constantly expands our language and culture in general. The number of Anglicisms in our language grows on a daily basis. New nouns have to undergo some processes of transphonemisation and transmorphemisation before they enter a language receiver and can be declined. Adjectives, however, cannot be declined nor do they receive endings for male, female or neuter gender. Thus, examples such as *Šta ima na netu?* (in English *What's new on the Internet?*, where *net* is an abbreviation for Internet); *Imaš li ekstra kopiju pasoša?* (in English *Do you have an extra copy of your passport?*), where *ekstra* is also used as an adjective with the same meaning as in English *additional*, *kopiju* also means *copy* but the spelling and grammatical declination are in B/C/S); *Svi se dive Madoninom novom stajlingu,* (in English *Everybody admires Madonna's new styling*, meaning her new 'look', consisting of her *outfit, makeup, hairdo and accessories*), are commonly heard among young people in our language.

c) coinage of new lexemes

New lexemes undergo grammatical rules of a language receiver, i.e. received prefixes and suffixes of B/C/S. Although the concept of the word already exists in the language, its foreign form is accepted due to extralinguistic reasons, and prestige is probably the most prominent one. However, earlier mentioned developments in electronic and new media industry nowadays influenced the acceptance of lexemes whose form and especially meaning were not familiar earlier to the language receiver. Thus, although B/C/S *štampati* is a lexeme with the same concept for English equivalent to *print* and a machine that performs the

task *štopač* whose English equivalent is *printer*, the majority of speakers use phonologically and morphologically adapted English words for *print* and *printer*, as opposed to their own. Our linguists encourage users to use our lexemes instead of foreign ones but extralinguistic influences seem to triumph. Furthermore, previously nonexistent lexemes have also been adapted to B/C/S and the majority of them are from the field of information technology. Thus, words such as *postovati* (in English to post), *hardver* (in English hardware), *softver* (in English software) and others enter and adapt to B/C/S rules on a daily basis.

At the beginning of our research, we were especially interested in neologisms in B/C/S in the language of advertisements (in women's magazines) because we wanted to see whether or not they entered our language in fields other than the field of information technology, such as cosmetics, household items, fashion and the beauty industry. We found the following examples:

TELECOMMUNICATION AND INFORMATION TECHNOLOGY:

roming

Vip korisnik

Vip mreža

prepaid

postpaid

bonus

kreditna kartica

registrirati se

podrška korisnicima

biti mobilan

mobilni tetefon

surfati

servo upravljač

dizel motor

revolving kredit

multimedijalan

klima uređaj

paket look

top destinacija
partner projekta
trgovački centar

FASHION INDUSTRY:

mat efekat
safari stajling
mega forma
anticelulit proizvod
masažer
piling
dubinsko čišćenje
UVA/UVB zračenja
EU propisi
hidrirati
tonizirati
šoping lista
korektor
regeneracija
antiperspirant
aloe vera
hidratantna krema
nutritivna vrijednost
bumerang efekt
promotivni paket
optimalan
progresivan rezultat
pigmentacija
toaletna voda
ekstrakt
slobodni radikali
postojana boja
patentirana formula

sjajilo
kolekcija
dizajnirati
višedimenzionalna
patentirana tehnologija
glamurozan
tekstura
volumen
dres kod
inovativna formula
sportska elegancija

From the analysis obtained, we can conclude that neologisms in the language of advertisements in women's magazines are numerous. They are attention grabbers by nature and thus highly applicable to this specific kind of language. However, we cannot make predictions about their future. Many factors are involved when deciding whether or not they will become legitimate lexemes, and time and economy of language are the two most important ones. For example, although *stajling*, *aksesoar* (in English *styling*, *accessory*) entered the language of our younger generation they are also frequently used in the media, such as tabloid newspapers, TV shows, etc. On the other hand, *outfit* (in English *outfit*) is used more in a manner of slang among the young and is (as yet) not present in the media in written form.

Thus, as is the case with linguistics in general, it is unrealistic to make predictions about the survival of these neologisms. Whether they will cross the barrier and become new lexemes in our language depends entirely on our need for their usage.

4.2.1.4. PHRASEOLOGY

The language of advertising is a specific type of language that abounds with all types of phraseological units, thus, we dedicated a separate chapter within our analysis to this type of language expression. We divided our corpus into collocations, binomials, idioms, intertextuality, common phrases, proverbs, cliches and slogans, and analysed it according to these divisions. Although many authors have written about phraseology in B/C/S, very little attention has been paid to phraseology in advertising in B/C/S. We

started from the fact that advertising language in women's magazines is especially picturesque and knowing that phraseology mirrors culture via its language, we assumed an analysis of phraseological units in the language of advertising would additionally help create the picture of advertising mechanisms used in B/C/S.

Linguists have dealt with this phenomenon in B/C/S and the first stumbling stone was the definition of its smallest unit. Within our investigation, we relied on Šehović's analysis in her book on *Govor grada Sarajeva i razgovorni bosanski jezik* from 2009. There, she highlights different approaches to analysis of phraseology, and the definition of its smallest unit made by different B/C/S linguists. She emphasises that although authors agreed that the smallest unit of phraseology is a phrase/phraseological, unit/phraseological expression, the true problem lies in the approach to definition of the smallest phraseological unit. Some authors believe that the number of its constituents should be a decisive fact. Menac (Šehović, 2009:181) claims that the smallest phraseological unit is a phonetic lexeme, but for Matešić (Šehović, *ibid*) it is the connection of two autosemantic lexemes. Šehović also adds that Bosnian linguist Tanović agrees with Matešić and excludes greetings, proverbs, slogans from phraseological units that are not characterised as closed sentence structures. However, if we take into account the basic feature of phraseology in general, and that is, its connotative, non-literal meaning that cannot be deduced from the separate meanings of its constituents, then, we definitely must view these language expressions as phraseological expressions. When defining phraseological units, we must accentuate, all authors agree that two basic characteristics of phraseological expressions are the consistency and irreplaceability of their constituents. They are consistent in a sense that the order of its constituents is fixed and cannot be changed because if we change the word order of phraseological units we lose its original meaning. For example, *gluh kao sjekira* (in English *as deaf as a post*) cannot be used as *sjekira kao gluh* because the latter has no meaning. Further, constituents of phraseological units cannot be replaced with other lexemes even though they belong to the same word class or have similar meaning. For example, in the phraseological expression *lud ko struja/šeširdžija* (in English as mad as a hatter) *struja* and *šeširdžija* are interchangeable but the essence of the phraseological unit, its meaning is not changed. There are also a number of phraseological units, that due to extralinguistic factors were forgotten but have reappeared for the same reasons. Their phraseological character has not and will not

vanish. The fixed order of lexemes is the key point for the phraseological unit to be recognised as such. Extralinguistic factors will only influence its current usage.

When conducting our research we wanted to explore the most frequent phraseological units in the language of advertisements in women's magazines in B/C/S and to try to classify tendencies in these types of texts.

a) Collocations:

odsjaj ogledala

mekoća kašmira

čisti pore

bockavi osećaj

efikasno rešenje

maksimalni efekat

prosečna vrednost

pristup Internetu

potpuna njega

zdrav izgled

sjajna kosa

potpuni užitek

As can be seen from the examples listed, new collocations are established under the influence of extralinguistic factors. The fast development of information technology and its influence on human needs in general leads to the introduction of new collocations, which entered rapidly but will probably remain firm in usage not just in advertising but also in our language in general, e.g. *pristup Internetu*. Due to the fashion industry and beauty products advertised in these magazines for a specifically defined target market, collocations relating to fashion prevail.

b) Binomials:

ćelija po ćelija

od glave do pete

od ugla do ugla

traje i traje

od prirodnog do magičnog

Iz dana u dan.

We also found a small number of binomials, that again, are characteristic for this type of language. Their content refers to fashion industry and beauty products.

c) Idioms:

Obojite vaše misli

Nasmešite se celim telom

Pre točka...

Pronađite boju za kosu koja je ispred svog vremena

Spremite se za neočekivano

Nikada ne znate šta vam život nosi

Popustite iskušenju J'adore liniji za njegu tijela

Moje su se usne zaljubile na prvi pogled!

Ima nas mali milijun!

Sutra – moj omiljeni dan!

Potrošiš dok trepneš

Ono što vam leži na srcu

Vremena se mijenjaju!

Dobar partner nema cijene

Najbolje od najboljeg...

Although idioms are also highly present in the language of advertisements in women's magazines in B/C/S, they are not numerous. While idioms are the most productive members of phraseology in B/C/S in general, they are not profoundly used in advertising.

d) Intertextuality:

1) Kada je cena Telenor Interneta fiksna, možeš opuštenije da biraš društvo

Their choice of company is probably one of the most important choices people make in their lives. The intertextuality refers to this old saying, now realised with the usage of the product advertised.

2) Nirvana Uzvišeno zadovoljstvo

The name of the product is Nirvana and the slogan refers to the basic meaning of the word: to experience ultimate pleasure.

3) *Neki to vole u mraku Drugi to vole na svetlu Iskusni su uvek spremni*

In this case the intertextuality is used to hide sexuality. Although the product does not have any connection to the act of sexual intercourse, the hidden message is that its usage will eventually lead to it.

4) *Vatromet boja*

This textblock does not refer to the standard colours of fireworks in the literal sense but to the fireworks the usage of different colours of lipstick will produce in others if a woman uses them.

5) *Kad imaju PMS, uzimaju MP3. Nekoliko puta dnevno*

An MP3 musical device is presented as medical relief for menstrual cramps and pains, and its curative powers are emphasised with the line *Nekoliko puta dnevno* (in English *several times a day*) as medicinal pills are usually prescribed.

6) *Ogledalce, ogledalce, kako ću živeti za dvadeset godina?*

The reference is to the famous line from the fairy-tale Snow-White (in English *mirror, mirror on the wall, who is the prettiest of them all?*). However, in this case the woman asking the question is not interested in her physical beauty but in her future finances.

e) Common phrases:

24-časovna zaštita

Delujte odmah!

Kolekcija Jesen – Zima

Dokazani klinički rezultati

Slatki snovi!

Srećna Nova godina i božićni praznici!

Dobar dan negovanoj, zdravoj koži

Sezonsko sniženje

Common phrases present and reflect the content of the advertisements, i.e. they are standard for cosmetics and other products advertised in these types of magazines designed for women only.

f) Clichés:

Moda se menja ali klasika uvek odoleva testu vremena

Priča upola cene

Uvek pravi izbor

Bez šale

Još uvek nije kasno

Vreme je za ređe brijanje!

Sve je bitno

Zvuči poznato?

Dame biraju

Živi svoje snove

We found a significant number of cliches and their content is in accordance to the types of advertisements presented in these magazines. They usually refer to discounts, sales, and pander to audiences, e.g. *dame biraju* (in English *ladies choose*), *živi svoje snove* (in English *live your dreams*), etc.

g) Wordplays:

Labello Nar Ne a tvoje usne kažu NARavno!

MOJA EKIPA Ko je u tvojoj ekipi?

Mleko je belo... bello je više od mleka!

Bevital svaki dan – kao dobar dan

Otporan na jastuk. Otporan na strast. To je najdugotrajniji tekući puder Max Factor.

Labello Pearl & Shine Budi sjajna!

Otporan na hranu. Otporan na poljupce. To je više od ruža, to je Lipfinity.

Voće. U našem soku samo voće nije zabranjeno.

Izazov kojem niko ne može da odoli!

GEOX DIŠE

Labello slavi veliki jubilej – već 100 godina niko ne ljubi bolje

živi burno (ime proizvoda)

Nagrandna igra!

Vrijeme je na mojoj strani

Neka uvijek bude Ovako!

Nova Corsa. Odrasli mali auto.

Word play is the most often used type of phraseological expression in the language of women's magazine ads in B/C/S. The most frequent type is the one where the name of the product or brand name is integrated in a slogan, textual block or any other type of verbal expression, e.g. *Neka uvijek bude Ovako!*, where *Ovako* is the brand name (in English *Let it always be Like This*), or *Labello Nar Ne a tvoje usne kažu NARavno!*, where *Nar* is the name of the product and is integrated in the constituent of the slogan (in English *No and your lips say Of Course!*).

h) Slogans:

MAX FACTOR LIPFINITY Budite lepi.

MAX FACTOR. ŠMINKA PROFESIONALNIH ŠMINKERA.

L'ORÉAL PARIS Jer Vi to zaslužujete

NIVEA LEPOTA JE (RADOST ŽIVOTA/ ISKRA/ ZADOVOLJSTVO/LJUBAV ZA CEO ŽIVOT/SLOBODA/ODSJAJ/SIGURNOST/ODSJAJ/

VICHY ZDRAVLJE JE LEPO

Jana IZVOR ŽIVOTA

ISMÈNE OLIVE Prirodno lepa

grand Kafa i miris i ukus.

JACOBS IZNENAĐUJUĆE INTENZIVAN UKUS

Libresse Osećaj se sigurno. Nosi Libresse.

Dove glatka koža duže traje

Plazma Kuća nije dom bez Plazme

LANCÔME PARIS Vjerujemo u ljepotu

GARNIER Brini o sebi

MAYBELLINE MOŽDA JE ROĐENA S TIM. MOŽDA JE TO MAYBELLINE.

Always. Sretno čak i tokom onih dana.

The number of slogans in our corpus preceeds the number of other types of phraseological units and this is absolutely justified because, as we explained in the first chapters, slogans present an integral part of advertisements. Slogans of international companies such as Maybelline, Max Factor and others are directly translated from English, although occasionally they are not translated but stated in their original language. The reason for the latter observation may be explained by the stability of brand in the global market. Advertisers rely on the fact that their brands' position is safe

in the market and need not be adjusted to local languages. Other reasons may be extralinguistic. The prestige and domination of English throughout the world add to this trend of not translating slogans.

We must emphasise that some of the phraseological units found in our corpus are not confirmed in B/C/S, and not recognised in official vocabulary sources. However, they may position themselves shortly due to their abundant usage and omnipresence. Additionally, we must mark that unlike our initial expectations, the language of advertisements in women's magazines in B/C/S is not as rich with phraseological expressions as is the case in English. Again, reasons for this situation are extralinguistic. The advertising industry is not as well developed in our culture as it is in English speaking cultures. We may say, it is rather in its infancy, but we predict it will expand in the years to come under the influence of the capitalistic approach to economy and market in general.

4.2.2. SYNTAX

Syntax, together with morphology and phonology present the main cornerstones of linguistics in general. Approaches to syntax analysis are more or less homogenous in world languages. All authors agree that the completeness of well-formed sentences are its major characteristics.

A sentence as the basic syntactic unit will be the focus of our analysis as well. We will analyse sentence length, taking into account the number of words constituting it. Then, we will focus on the completeness of sentences in our corpus and try to classify the most frequent types of sentences in the language of advertisements in women's magazines in B/C/S. This specific type of text – advertisement – is expected to be characterised by its economy with short, imperative sentences.

4.2.2.1. SENTENCE LENGTH

The language of advertising is distinguished by its condensation. Since it is closer in nature to oral language than to written language, it abounds with different types of abbreviations and simple sentences. The emission of information is the main aim of advertising and, thus, advertisers avoid long and demanding texts. Their intention

is to say as much as possible in as few words as possible. Hence, language economy received an absolutely new dimension in the language of advertising. Before we elaborate on the analysis of our corpus, we must note that advertising language in women's magazines in B/C/S is not as verbose as the language of advertisements in women's magazines in English. The advertisements containing the most text were the ones translated from English, in other words, the original English advertisements intended for the global market. Homemade advertisements rely more on visual aspects of advertising than on verbal ones. Thus, we found fewer sentences in B/C/S advertisements than in the English versions.

We divided sentences into ten groups, and the decisive factor was the number of words they contained. The most frequent sentences were the ones with 3 words, or 20%. Then, sentences with 4 and 5 words followed, or 16% respectively. Sentences with 10 or more words were the third most frequent type at 9%, and the least frequent were those with 1 or 2 words at only, or 4%.

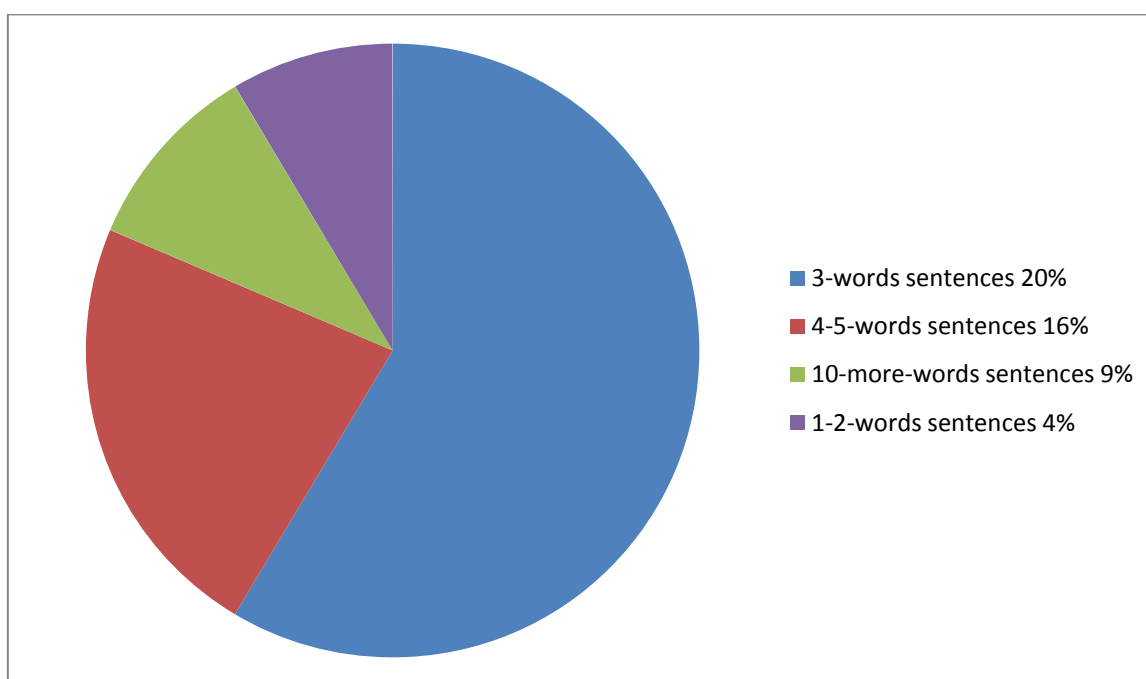


Figure 5.

Advertisements for credit cards/loans and telecommunication devices contained more verbal parts than advertisements for other products. In these advertisements, buyers are given instructions on the benefits and possibilities that are available for users.

Thus, we can conclude that short sentences that give concise information are the most frequent types in the corpus of B/C/S advertisements in women's magazines. The reason for our claim lies in the fact that we found numerous examples of sentences with 3 words only. For example, *Naciljaj, nanesi, nasuši!*, and *Ostviri svoje snove* are the types of sentences most often used in our corpus. Their character represents the character of the product they are used for: the results of their usage are visible and fast and they compliment women.

4.2.2.2. COMPLETENESS OF SENTENCES

We observed sentences in advertisements in women's magazines in B/C/S speaking areas from the point as to whether they were complete or not. The criteria was the same we adopted for the analysis of the sentences in advertisements in women's magazines in English speaking areas.

The results we received were similar to the results we received for the corpus in English. Thus, we can note that we found 21% elliptic and 79% complete sentences. From the data received we can conclude that the language of advertising in B/C/S speaking areas is concise and informative, closer in nature to oral than written language.

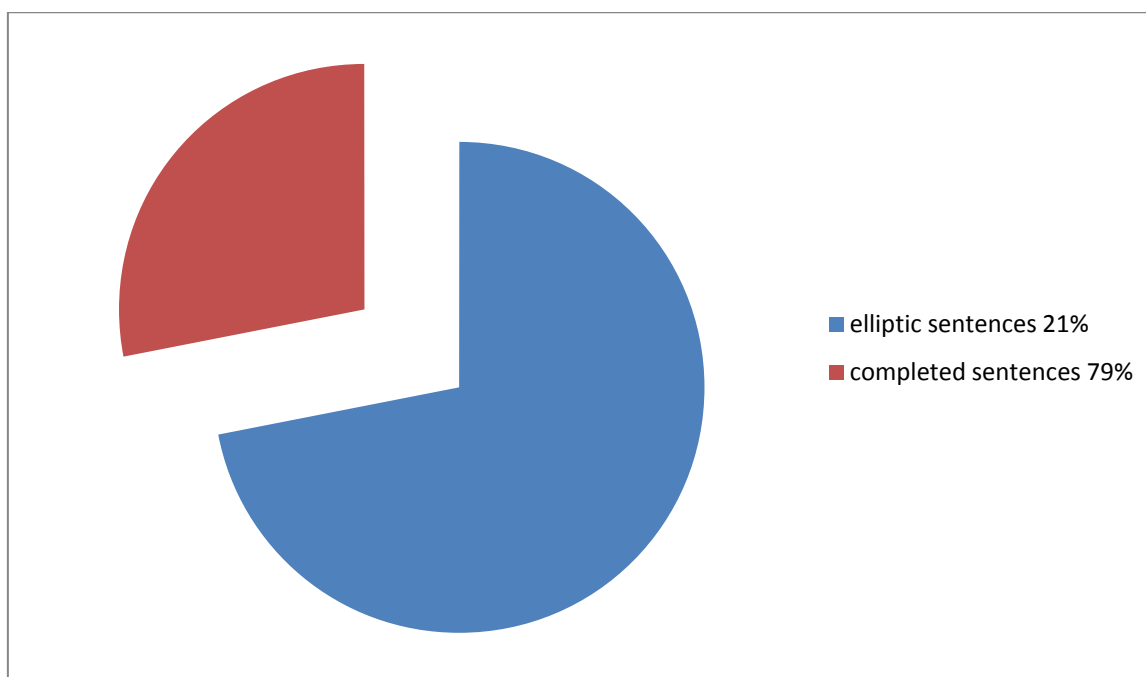


Figure 6.

Out of 79% complete sentences, 31% of sentences were complex and 69% were simple as illustrated below.

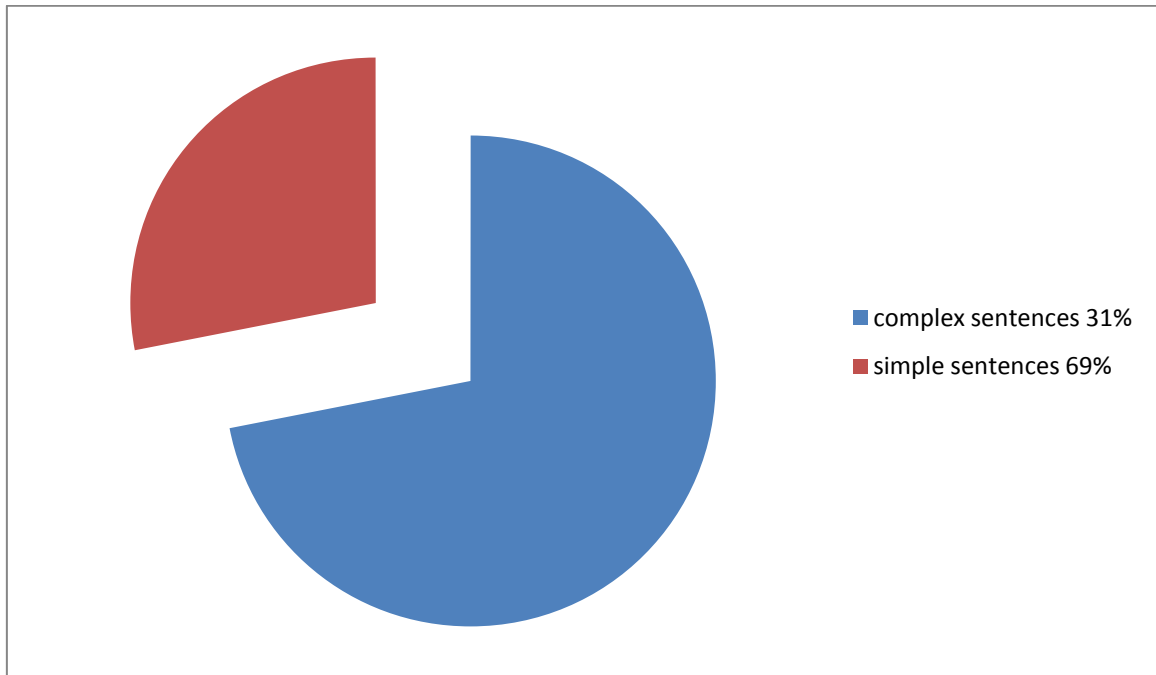


Figure 7.

4.2.2.3. SENTENCE TYPES

In the corpus studied for B/C/S speaking areas, there were around 700 sentences in total. After detailed analysis of the types of sentences, we found 552 or 78.86 % declarative sentences, 99 or 14.14% exclamative and 49 or 7% interrogative sentences. The percentages can be seen in the Figure 8. below:

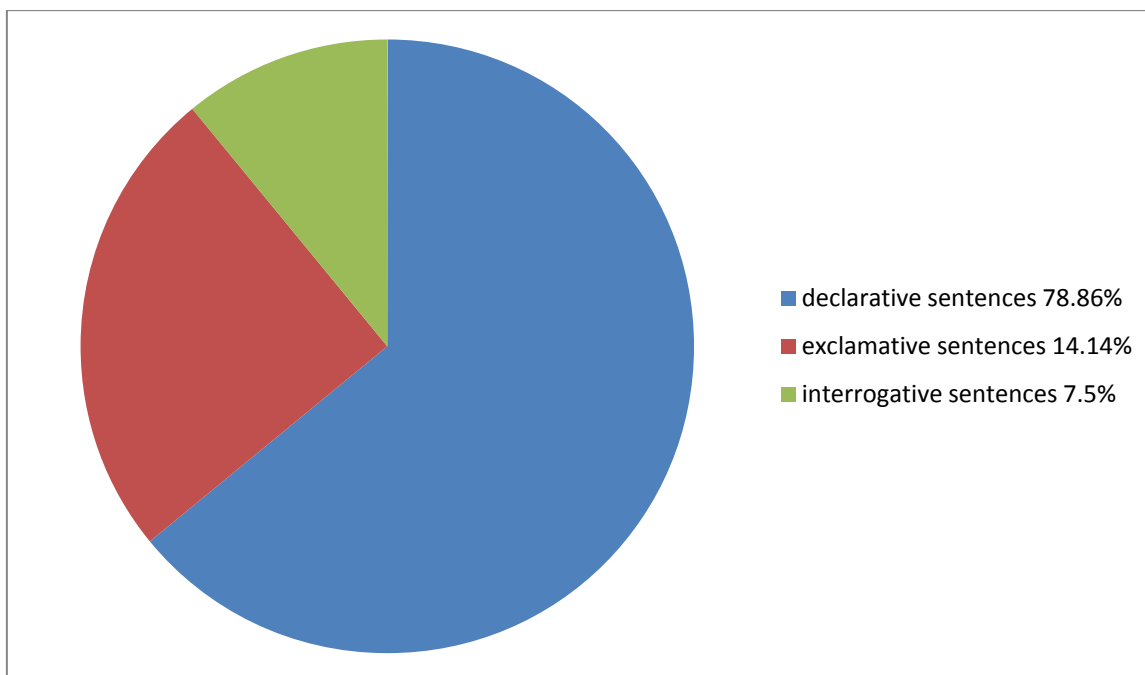


Figure 8.

The authors of advertisements explain the benefits of products they advertise, elaborate on their content, characteristics, and glorify their products, e.g.:

Nesavršenosti na koži su isušene za 97% kod učesnika.

Uz kreditne kartice Erste Banke bićete sigurni, zaštićeni i bezbrižni.

Izgledaćete veličanstveno i pogledi će vas pratiti kuda god da krenete.

Čak i sljedećeg dana vaša kosa zadržava 85% volumena.

Bikini predsvlja Bikini Celluli-Diet, proizvod za mršavljenje koji "izgara masti" a koristi se koliko god vi to želite, bez suzdržavanja.

Exclamatory sentences are used to attract attention, instruct buyers on how to use products, invite customers to purchase, etc., as shown in the examples below:

Živite jednostavnije!

Jednostavno razgovarajte i šaljite poruke, a na kraju mjeseca platite točno onoliko koliko ste potrošili!

Protresi! Nanesi! Zablistaj!

Uzmi ga!

Više vlage čak i u najekstremnijim uvjetima!

Nije ni čudo!

Bez obzira na dnevni raspored od sada će vaša koža izgledati odmorno!

Ostvarite letnje snove!

Interrogative sentences are used to remind customers of products/ services they advertise, e.g.:

Nije li vrijeme da oživite svoju malu firmu ili kućni ured?

Jesi ga?

Koliko puta pomislite na svoj stan/kuću dok ste u inostranstvu?

Da li je Vaša kafa dovoljno jaka?

Vaša koža izgleda ovako?

Imperative is frequently used in the language of advertising for different reasons: to give instructions, to entice purchase.

Otkrijte prvi dezodorans koji će probuditi vaša osjetila.

Potražite nove nijanse lakova za nokte Revlon na prodajnim mjestima.

Korištenjem kozmetičkih preparata M'claire pokrenite vlastite mehanizme regeneracije kože.

Conditional clauses are extremely rare in the language of advertisement in women's magazines in B/C/S. We found just a few examples:

Ako se moji roditelji slažu, sve smo dogovorili.

Ako vam je za rešavanje testa bilo potrebno više od 15 sekundi vaša kafa vas nije razbudila.

4.2.3. BRAND NAMES

We discussed brand names and the process of naming brands in chapter 4 when we conducted an analysis on brand naming in English speaking areas. We will adopt the same approach to the analysis of brands in B/C/S speaking areas. Thus, we will present a classification of brand names according to the origin of lexemes as illustrated below.

Table 13.

ANTHROPONYMS	FOREIGN WORDS	ABBREVIATIONS
<i>Knorr</i>	<i>Frutisima</i>	<i>VIPnet</i>
<i>Afrodita</i>	<i>Green Line</i>	<i>VIPonline</i>
<i>Lisca</i>	<i>Ericsson</i>	<i>HTmobile</i>
<i>Jana</i>		<i>Pliva</i>
<i>Polzela</i>		
<i>Podravka</i>		
<i>Plazma</i>		

The most frequent are anthroponyms and abbreviations. This latter could be explained via the growing trend of adaptation of Anglicisms, especially in the fields of information technology and telecommunication.

4.2.3.1. PRODUCT NAMES

Table 14.

FOREIGN WORDS	B/C/S LEXEMES	ABBREVIATIONS
<i>Frutisima</i>	<i>Dukat</i>	<i>BMW</i>
<i>Green Line</i>	<i>Cedevita</i>	<i>HHR</i>
<i>Grand kafa</i>	<i>Kamilica</i>	<i>KIA</i>
<i>Ice Tea</i>	<i>Azra</i>	<i>VIPnet</i>
<i>Exotic Fruits</i>		<i>m:tel</i>
<i>Balea</i>		
<i>Sun Mix</i>		

The most frequent are words of foreign origin, mostly English, but also product names whose names are abbreviations of either initial letters or initial syllables. Foreign words refer to different beauty products or beverages. Abbreviations refer to products of telecommunication and information technology. B/C/S lexemes refer to food and beverages but also newspapers and magazines.

5. CONTRASTIVE ANALYSIS OF VERBAL AND VISUAL ELEMENTS IN WOMEN'S MAGAZINE ADVERTISEMENTS IN ENGLISH AND B/C/S SPEAKING AREA

In this chapter the contrastive analysis of advertisements in women's magazines in English and B/C/S speaking areas will be conducted, as well as new trends in advertising, the presence or absence of trends in advertising in English and B/C/S speaking areas, similarities and differences, and also the influence and presence of English in B/C/S language(s) will be described. Apart from the verbal elements in advertisements, visual images will be the subject of elaboration in this chapter. The intention is to show similarities and differences in positioning of body, presence of women, men, children, but also of 'others' in advertisements and their treatment. In short, the aim of this chapter is to show to what extent American culture and the English language influenced B/C/S culture and language.

A comparison of the two languages will always be conducted under the scope of influence and frame of contrastive linguistics. Contrastive linguistics present the systematic scientific processes that reveal similarities and differences between two or more languages. Contrastive Analysis, Translation Theory and Error Analysis are the three areas of contrastive research. Contrastive Analysis systematically compares descriptions of two or more languages where one language is compared to another language, or two languages are compared on grounds of some mutual characteristic. In Translation Theory, a comparison is made between language A that is the source language and language B that is the target language. Error Analysis is the field where foreign language learners' mistakes are analysed and scrutinised (Đorđević, 2004:3).

Based on these definitions of the three branches of contrastive linguistics, one can conclude that contrastive analysis is the field with the widest scope of research. The focus of translation theory is that skill of translation and error analysis is only limited to mistakes that appear during the learning process. However, all three branches are equally important and equally contribute to the development of contrastive linguistics.

The branches of linguistics can be classified into two major groups: a) microlinguistic researches are focused on investigation of language phenomena solely in a linguistic context and

b) macrolinguistic researches are focused on investigation of language phenomena in a linguistic and extralinguistic context, i.e. apart from linguistics, other social sciences such as sociology, psychology, anthropology are taken into consideration.

Within the scope of microlinguistic research there are three relevant fields of interest for linguists:

- 1) Linguists who deal with individual languages act in two directions: those who research language during one period of time deal with Descriptive Linguistics and those who research development of one language through time deal with Historical Linguistics.
- 2) Linguists who deal with several languages can also act in two directions: those who research or compare two or more languages during one period of time deal with Contrastive Linguistics and those who research or compare two or more languages through time deal with Comparative Linguistics.
- 3) Linguists who research language in general are interested in establishing linguistic typology, language universals, linguistic theories, and they deal with General Linguistics.

Characteristics of this classification are the number of languages that are investigated, time span and mutual dependency of the three fields. Contrastive analysis depends on descriptive linguistics but also on historical linguistics. Finally, all three depend on general linguistics that establish and develop linguistic theories, terminology and other principles that are formulated in linguistic models.

Contrastive analysis apart from being the branch of contrastive linguistics is also a branch of Applied Linguistics because it contains some of the macrolinguistic characteristics such as practical and pragmatic aspects. Furthermore, the basic question of contrastive linguistics is what we can compare between the two or more languages. The answer to this question is a matter of comparability because comparability is key in the contrasting of languages. Mutual equality of meaning is defined as equivalency. If in one language there are categories that never appear in the other language, than those categories cannot be compared and their comparability is based on translation equivalency. Thus, the term tertium comparationis, or the third element according to which comparison is being made, is introduced into contrastive analysis. Mutual characteristics according to which languages are compared are on a semantic, lexical, phonological, syntactical level and present metalanguage, i.e. the language of theoretical contrastive analysis.

Đorđević (2004:54-58) discusses different approaches to equivalency and we will list them here briefly. The first two fall under the scope of an extralinguistic approach to equivalency and others under the scope of a linguistic approach to equivalency.

- 1) Translation equivalents of the two languages are not interchangeable in different contexts.
- 2) Equivalents of the two languages are those that are perceived as such by bilinguals.
- 3) Equivalency includes all the elements of target language that can be used to translate one element of source language.
- 4) Textual equivalency presents those constructions that appear once in translations from source to target language or in constructions where construction in the target language presents optimum translation of construction originating from source language.
- 5) Partial equivalency comprises some components of target language that are equivalent to some but not all components of source language.
- 6) Segmental equivalency presents the relationship of two languages that have the same syntactic function in sentence structure.

Correspondency presents the second way of determining comparability between languages. It presents finding congruous elements in form and meaning of the two languages. Đorđević (2004:58-61) lists the types of correspondence and we shall present them here briefly.

- 1) Congruent constructions are equivalent constructions that are formally similar and contain the same signals.
- 2) Non-congruent constructions do not have the same number of equivalents and they are not in the same order.
- 3) Categorical correspondency appears when structures of languages in question are not congruous but their constituents belong to the same word class.
- 4) Complete correspondence is present when elements of source language match elements of target language.
- 5) In partial correspondence, elements of source language have more equivalents in target language.

The third method of determining comparability between languages is to find similarities and differences in these languages. Đorđević (2004:63-67) defines convergent and divergent relations as well as zero relations between two languages.

Convergent relations between the two languages present cases where two or more symbols in source language match one symbol in target language. Divergent relations present cases where one symbol in source language matches two or more symbols in target language. Zero relations present cases where one symbol in source language does not have a matching symbol in target language and vice versa. Thus, it can be concluded that equivalency presents phenomena with matching meanings, similarity presents phenomena that have the same forms, meaning and distribution in both languages, convergent and divergent relations present contrasts and zero relations present differences between languages.

The central aim of this chapter are Anglicisms in B/C/S advertisements. We investigated the presence of other languages in American advertisements but, other than a few examples that copy French orthography, we did not find. Thus, the influence of English on B/C/S in advertisements in both the verbal and visual will be of particular investigation here. English influences the word-formation and lexical adaptation in B/C/S but also the entrance of neologisms and to some extent the word order in a sentence. Thus, morphosyntactic, semantic and stylistic characteristics of Anglicisms will be elaborated upon. Abbreviations will also be classified into compound abbreviations and acronyms. The invitation to interaction will be the subject of observation with reference to pragmatolinguistic and morphosyntactic criteria.

Since the number of advertisements, which promote identical products are also noted, it will be interesting to observe how the same advertisement is presented in two different cultures: whether authors literally copied and translated verbal parts, or simply made some adjustments, and whether the image remained the same using a different positioning of bodies, revealing select body parts, a favoured usage of colours and other visual aids.

5.1. LANGUAGES IN CONTACT

The central aim of this chapter are Anglicisms in B/C/S advertisements. We investigated the presence of other languages used in American advertisements but, other than a few examples that copy French orthography, we did not find. Thus, the influence of English on B/C/S in advertisements, in both verbal and visual, will be of particular investigation here. English influences the word-formation and lexical adaptation in B/C/S, but also the entrance of neologisms, and to some extent, the word order in a

sentence. Thus, morphosyntactic, semantic and stylistic characteristics of Anglicisms will be elaborated on.

Since the number of advertisements that promote identical products are bulky, it will be interesting to observe how the same advertisements are presented in two different cultures: whether authors literally copied and translated the verbal parts, or made some adjustments, and whether the image remained the same in positioning of the body, revealing particular body parts and the usage of colours and other visual aids.

Uriel Weinreich introduced the term *languages in contact* in 1953 as the title of his book in honour of his mentor Andre Martinet, and soon this term replaced the previously used term *language borrowing* (Filipović, 1986:17). However, the term *languages in contact* surpasses the scope of meaning of the term *language borrowing*. Filipović (ibid) explains that languages come into contact in two ways: in the process of language borrowing and in the process of language learning. However, in both of these processes linguistic interference, i.e. the deviation from the norm is present. In the process of language borrowing the deviation from the norm of language receiver is in question and in the process of language learning the deviation from the norm of foreign language is present.

Bilingualism as the precondition for language borrowing was defined at the end of the 19th century by Hermann Paul and Schuchardt agreed that bilingualism presented a fertile soil for language mixture and consequently language borrowing, (Filipović, 1986:26). Although authors did not always agree with these definitions of the role of bilingualism in language borrowing, 20th century linguists claim that the process of bilingualism is in close relation with the processes of languages in contact and language borrowing. Weinreich stated that there are three basic elements that must be taken into account when conducting research on languages in contact and they are:

- 1) Languages are in contact when used interchangeably by the same speaker(s).
- 2) Bilingual is a speaker who uses two languages interchangeably, and the process is called bilingualism.
- 3) Interference is the phenomenon where one speaker uses more than one language (ibid).

In order to conduct a successful research on languages in contact, one must consider both linguistic and extralinguistic factors. Social and cultural environment can help to better understand the process of languages in contact. Different social phenomena lead to changes within language, e.g. the introduction of Office of High Representatives in

Bosnia and Herzegovina influenced the usage of new legal terminology in contemporary B/C/S language previously unknown. Thus, sociolinguistics as the branch of linguistics offers the best methodology tools to analyse sociological changes, which resulted in linguistic changes. In order to research languages in contact one can take two approaches:

a) analyse language systems in their social context and within their language framework,

b) analyse language usage of different groups of people within their social framework.

Sapir in his work *Language* (in Filipović, 1986:28), introduced the term *cultural borrowing* as the process of borrowing cultural concepts and their adequate lexemes. Culture can be defined as a set of accepted behaviour patterns, beliefs, traditions, systems of values, which serves as a frame of reference according to which human beings model their behaviour on society. It develops as a result of humans' need and ability to create. The inevitable factor of culture is language, (Bugarski, 2005:15).

The existence of culture is preconditioned by the existence of language, and vice versa. There is no culture without language and no language without culture. Culture shapes language according to its needs and uses it as an instrument in designing its realm. The relationship of culture and language is best represented in a lexicon of language. A lexicon of language reveals the needs and specificities of culture, whereas grammatical structure is not as in equilibrium with culture as a lexicon. Language serves as a means of communication to its speakers and as such is equal to every other language, because it is equipped to satisfy the communicative needs of its community. Consequently, all cultures are equal and cannot be compared. Though they can be compared unconsciously and intuitively, but also systematically, they cannot be evaluated because they develop under different circumstances in different geographical territories and in different periods of time. The development of culture is a dynamic and uninterrupted process. The changes of culture are best displayed in the changes of lexicon. Different cultures influence one another, and different languages do the same. When two languages come into contact, they will, most inevitably, give and take from each other. Usually the language supported by the economically dominant society will predominate over the less fortunate one. Languages come into contact via its speakers but also via cultural contact.

In conclusion, the topic of languages in contact is not possible to research with the usage of only one science methodology, but rather must be viewed interdisciplinary

in order to receive the most accurate results. Language is a social phenomenon, languages come into contact under the influence of different social changes, and, thus, social and cultural context of any changes in languages must be considered equally important as any recorded linguistic changes.

Language borrowing appears as the motion device of language changes, thus, one must mention the fact that the time of globalisation, computerisation and internetisation influences all contemporary world languages, and the most frequent language donor of all is English. This phenomenon is best visible in the area of Computer Science, where its fast development influenced the introduction of new lexemes with new concepts that entered all languages adapted to their grammatical systems originating from English, e.g.:

computer – kompjuter

software – softver

hardware – hardver

click – klinkuti

surf – surfati

post – postaviti

e-mail – e-mejl

The dominance of English is present in the fields of politics (so called Eurospeak), international air-communication (Airspeak) and science (Sciencespeak). Filipović (1990:18) defines Anglicisms as any word taken from the English language that denotes an object, idea or phenomena as a constituting part of English civilisation, which does not necessarily have to be of English origin but must be adapted to the system of the English language.

Westernisation, the process that started influencing Non-Western societies across the world in the 20th century, led to the process of globalisation whose major characteristics are: democratisation, economic liberalisation and individualised culture, and these processes were followed by changes on the linguistic throne. Randolph Quirk (in Bryson, 1990:13) claims that 'English is just as much big business as the export of manufactured goods'. However, English did not win its global status by chance. Its 'struggle' for the world's supreme role was difficult but well-organised. David Crystal (202:53) defines two crucial factors that propelled English into the world scene: the

British colonisation policy in the 19th century and the United States' leading role in the world economy a century later. In order to be recognised as a global language, it must be accepted in countries other than its native one. For example, in India, English is constitutionally recognised as the official language and learned in schools not as a foreign but as a second language. The other example is that the language is favoured by teaching policy and taught in schools as a foreign language. English found it was using all of the methods mentioned. Plus, it grounded its global position on a pragmatic basis: political, military and economic power. Crystal (2002:110) cleared this situation and stated that English was 'at the right place at the right time'.

The British Empire was the supreme political and military power in the world during the 19th century. As a consequence of the Industrial Revolution, the linguistic growth of English followed. The English lexicon was overwhelmed with new technological and scientific terminology, and if one wanted to adopt new trends, one had to learn English. British industrial growth was preceded by their colonisation industry. Government, the media, the educational system, courts of law were all conducted in English in the new British colonies. Soon, in order to survive, the natives had to become proficient in their invaders' language.

The beginning of the 20th century marked a shift of power on the world's scene in favour of the United States of America. Their role in World War I resulted in this power shift. Being isolated from the battlefields, both geographically and politically, the US used its position to gain the world's political, economic and military power. However, the development of information technology and the Electronic Revolution that started in the 1950s and especially the development of the Internet in the 1970s, sealed the destiny of English as a global language.

It became the new *lingua franca* of science, education, business, politics and pop culture. A total of 70% of scientific papers are written in English, and it is very likely that only articles written in English will be quoted. This tendency has been recorded particularly in smaller countries where a body of scientific literature in their native language has never been extensive. The development of information technology and related equipment is so fast that scientists do not have time to provide equivalents of lexemes but rather adapt English ones to their languages. Since the 1990s and the introduction of the Bologna Declaration into the European educational system, a total of 70% of all lectures must be presented in English. Thus, one can conclude that both professors and students must possess an academic level of knowledge of English in

order to progress professionally. It became a medium of conversation for multi-national companies because it is perceived as the 'neutral' medium of communication. English is the language of diplomacy and international correspondence.

However, not all are delighted with the English language holding its supreme place on the international scene. The French Loi Tubon of 1994 proclaimed French to be used obligatory in business, advertising and the media.

Nevertheless, the status of English can best be seen from the foreign language policy in other countries. English is the official language in Great Britain, the United States, Australia and New Zealand. It has the status of second language in India and some other African and Asian countries. In countries where English is neither official nor the second language, it is a subject of instruction, e.g. in former Soviet states, former Yugoslavian states, et cetera. English does not have a status of official language in countries like Germany, Switzerland, Japan but is used for international purposes. Internationally, it is considered to be the language of the European Union.

Thus, it can be concluded that English is denationalised and emotionally neutral, and at the same time the mutual property of those who speak it.

Sociolinguistics, as a branch of linguistics, is concerned with language as a social phenomenon. It investigates the connection of language with society, and is in close relationship with other social sciences such as sociology, anthropology, social psychology and human geography. To be precise, it explores how social changes are reflected in a change in linguistic behaviour. Sociolinguistics is the field of study that explains how a physical and social environment influence the development of language. Why Eskimos have twenty lexemes for snow, why Australians have five adverbs to denote distance, why some lexemes are stigmatised as taboos in one language but not in others, are some of the questions sociolinguistics explores. Sociolinguistic research is conducted with reference to social class, age, gender, race and religion as its parameters.

Some societies are classified into classes, e.g. India, and others do not recognise such classification but have different social barriers and terms toward certain groups of people, e.g. in the USA education is a sign of social division. This social differentiation affects language in a sense that speakers use different forms of address towards each other to usage of standard or non-standard dialect. Age is also an indicator of a person's language choice, e.g. in Japanese there are different grammatical forms of address towards older and younger speakers. The division of human race into female and male influenced language ranging from different grammatical structures, forms of address to

different expectations from female and male speakers. For example, the expectations of society from women and men influence their choice of language. Women are expected to follow social norms more so than men for a number of reasons. The first and foremost reason is that women are child-bearers and are obliged to transform their best to their posterity, language included. Further, the usage of non-standard forms of language are signs of masculinity in society and in order to avoid being stigmatised as unladylike, women tend to use forms that are closer to standard. Then, the usage of non-standard language forms in women is seen as a sign of promiscuity, and that is something that is not welcomed in any society. Lastly, the usage of standard language forms is a matter of prestige, and women are more concerned with acquiring prestige than men. Women and men are socially different because society places different social roles before them. Gender differences in language are present because of different social attitudes. Language only mirrors this social fact. Changes in society are followed by changes in language. Thus, if we ever witness different social expectations from women and men, then we may predict that changes in language usage and attitude will be our reality.

The context in which a language appears also plays an important role in people's choice of language. For example, people are not going to use the same language when talking to their close friends and, let us say, a president of a country. These linguistic varieties are known as registers. Every field of study has its own register. Registers are characterised by different vocabulary choices and do not depend on dialect. The degree of formality and style also affect the social context of language usage. Formality is not easy to define but it is something people learn when learning a language and social norms. For example, formality can refer to politeness but also to relationship. How we address somebody depends on our relationship with that person. Style can also range from highly formal to highly informal. Styles are characterised by the choice of vocabulary but also by syntactic differences. In English, pronunciation also plays an important role in style differentiation. Sociolinguistics explores how language can be used to manipulate relationships and achieve goals.

The definition of language identity must be conducted according to three components:

- a) structural component – the structure of language,
- b) genetic component – the origin of language and

- c) sociolinguistics component – the attitude of native speakers towards their mother tongue.

In the case of Russian, Hungarian and Japanese, these three components give the same result: these languages are perceived as separate linguistic entities and are examples of simple identity. However, there are cases where these three criteria conflict and result in a complex identity, and such is the case with Norwegian, Hindi/Urdu, Dutch/Flemish, and according to some linguists, Serbo-Croatian/Croato-Serbian (Trudgill, 2000:48).

The definition of structural and genetic components is clear – they display unity. The definition of sociolinguistic component presents a stumbling block because it takes the social nature of language into consideration. This component led to the diversification of SC/CS and the establishment of four new languages: Bosnian, Croatian, Montenegrin and Serbian. When discussing language identity one must take two levels of observation into account: linguistic-communicational and political-symbolical. If we apply the first level to our observation, we can freely talk about one language SC/CS with territorial and national varieties. The linguistic similarity between B/C/S as the legitimate heirs of SC/CS is greater than the linguistic similarity between different varieties of languages such as Spanish, English, French. The inevitable fact that adds to the above mentioned is that communication between B/C/S speakers is fluent. However, the second level has been a topic of discussion for many authors in the last twenty years. Bugarski (2001:16) defines the present situation of the language once commonly shared by four nations as “... standard SC/CS presents one global linguistic system whose sociolinguistic subsystems politically function as separated standard languages under single-item nationally-territorial names in new states on the territory of that language”.

The situation of language identity in the former Yugoslavia shows the greatest diversity in Bosnia and Herzegovina. After the agreement in Novi Sad in 1994, all feudal units agreed on one language and named it SC/CS. Academics in Republic of Croatia abandoned this and proclaimed Croatian as their official language in 1991 and academics in Republic of Serbia followed them (Greenberg, 2005:52). Thus, SC/CS remained the official language only in BH. After the wars in the 1990s, new states proclaimed their official language and named them after their states. Contrary to that, after the Dayton Peace Agreement in 1995, BH divided into two entities: Republic of Srpska and Federation of BH with two separated constitutions. The official languages in these two entities defined by this constitution are:

- a) in Federation BH the official languages are Bosnian, Croatian, Serbian with Latin and Cyrillic alphabet as official alphabets and
- b) in Republic of Srpska the official languages are the language of Serbian people, the language of Bosnian people, the language of Croatian people with Cyrillic and Latin alphabets as official alphabets.

In other words, every citizen of BH can choose which language and alphabet is her/his official.

Language and nation are more connected on a symbolical than a communicational level. Ideologically, language has become a subject of politics in the context of what is considered to be a question of national matter. Historically, a partial correlation exists but theoretically there is no correlation because neither nation have only one language nor do they present a group that uses only one language, e.g. English. SC/CS could experience the destiny of Latin – a language that has no native speakers yet continues to live via Roman languages. It certainly will not die as Crystal explains, with the death of its native speakers. Linguistic engineering is present in the cases of languages developed from SC/CS: Serbian has stayed more or less the same but Croatian has undergone certain imposed changes with the aim of differentiation from SC/CS and Bosnian has emphasised the usage of orientalisms and the sound H as its distinctive features.

Political decisions found their ground in popular reactions, speakers' declarations, self-perception and perception of others through language, ethnic stereotypes and other similar features for which nationalism and nationalistic movements present a fertile soil. However, the message has been sent to speakers of former SC/CS from Europe. Namely, Charles Tannock, the British representative in the European Parliament, inquired about Croatian as the official language and added: “You do not really plan to burden us with the expenses of translation in Croatian, Bosnian, Montenegrin and Serbian? People of the Western Balkans must agree on one language that everybody understands” (Dnevni avaz, March 22nd, 2007). Thus, the economic side prevails in the case of language identity as in all others.

Development of B/C/S was influenced by Latin and Greek as ancient languages to contemporary European languages: German, Turkish, Italian, Hungarian and lately English. The results of these different language contacts are visible through loan-words from European languages that entered B/C/S directly or indirectly under the influence of cultural (English) and intimately (German, Turkish) borrowing. Latin has left its mark

immensely as it has on any other European language. Borrowings from Turkish started with their conquests towards these territories. It is estimated that around 30,000 lexemes of Turkish origin are in present use in B/C/S. The borrowings from German started with Austro-Hungarian domination. Austro-Hungarians did not bring only their language but new concepts, ideas, institutions that were not pre-existent here. Thus, Germanisms are omnipresent in almost all areas of life and study: army, education, healthcare system, diplomacy, technology, animals, art and others. English as a global language nowadays has influenced B/C/S and those loanwords are new.

5.1.1. MORPHOSYNTACTIC CHARACTERISTICS OF ANGLICISMS

In this chapter we will focus on the integration of English loanwords on a morphosyntactical level and support our claims with examples from the B/C/S corpus of advertisements in women's magazines. Morphosyntactic characteristics of Anglicisms are adjustments of loanwords – nouns and adjectives in gender, number and case, and verbs in time, aspect, number and person. Before we analyse examples of Anglicisms we found in the B/C/S corpus, we will give a brief overview of a theoretical approach to the adaptation of lexemes on a morphosyntactic level as stated by Filipović (1986).

The system of transmorphemisation presents a system which is used in order to conduct a precise analysis and classification of substitutions on a morphological level. This system consists of four components:

1. Transmorphemisation,
2. Word-formation of base forms,
3. Adaptation of morphological categories,
4. Primary and secondary adaptation.

There are three types of transmorphemisation:

1. Zero transmorphemisation is the first level of adaptation where the receiver language adapts a lexeme as a free morpheme without bound morphemes and, thus, there is no need for adaptation. This type of transmorphemisation is mostly used for nouns because a great number of nouns end in a consonant in both languages. However, differences are present if nouns end in a vowel. Very few adjectives and adverbs are adapted according to this type of morphemisation.
2. Compromise transmorphemisation presents the second level of substitution and appears when the loanword retains a suffix – a bound morpheme from the donor

language is not adapted morphologically to the receiver language. This form is changeable and inconsistent and as such is prone to complete transmorphemisation. Compromise transmorphemisation refers to examples when bound morphemes from the donor language are retained in the receiver language and are viewed as a novelty in the system.

3. Complete transmorphemisation is the third level of adaptation on morphological scale when a bound morpheme of the donor language that does not correspond to a morphological system of the receiver language the receiver language is changed with a bound morpheme with the same function and meaning from the receiver language. This type of transmorphemisation is complete because a model undergoes two levels of substitution: it retains a bound morpheme of the donor language then it is integrated in the system of the receiver language.

The last type of transmorphemisation is used in the process of determination of gender of nouns in B/C/S. Translation of gender from one language into another is often marked with bound morphemes. In B/C/S that bound morpheme is *-a*, which denotes female gender. If, on the other hand, a neutral gender is translated into female gender, then zero bound morpheme of the donor language changes into bound morpheme for female gender of the receiver language. Only in this case is a complete transmorphemisation implemented. Further, complete transmorphemisation is applied in cases where gender of noun is determined according to sex, and in this case bound morpheme *-a* for nouns that denote female members changes to zero bound morpheme in English. However, it is possible to denote gender with zero morpheme in cases when the form of free morpheme or its meaning determine gender of Anglicism. It is the case with Anglicisms that retain sex and those are nouns of male gender that denote men, e.g. *turist*, *menadžer* etc. In B/C/S nouns that end in a consonant are usually nouns that denote male gender, thus, nouns of neutral gender in English are transformed into nouns of neutral gender in B/C/S. The number of such examples is abundant: *kompjuter*, *mobitel*, *monitor* etc. Filipović coined this phenomena “tendency of male gender”. The same principle is applied for determination of gender of nouns that end in vowel *-o* in English, e.g. *porno*, *video*, as well as those that end in *-i*, e.g. *body*, *hobby*.

The similarity in meaning is also used as a criteria for declension of Anglicisms in B/C/S. On one hand gender is determined according to the sex of human beings, e.g. *girl* – *gerla*, and on the other hand gender is determined by contamination, i.e. according to similarity in meaning with nouns of the receiver language, e.g. *jungle* –

džungla – šuma. Filipović (1986:132) gives the example of *pyjamas*, a plural form that due to contamination loses the plural ending *-s* and receives bound morpheme *-a*, i.e. *pyjamas – pidžama*. Other similar examples such as *cakes* according to male gender tendency are declined in B/C/S as nouns of male gender, i.e. *cakes – keks*.

Anglicisms, once integrated as replicas, accept the forms of the receiver language, e.g. *skeneri, filmovi, forumi, linkovi* etc. They also adapt declination of gender of the receiver language. Accordingly, Anglicisms of male gender and Anglicisms that end in a consonant and vowel sound decline following the so called *jelen declension*, e.g. *kompjuter, mobitel, magazin, forum* etc., and Anglicisms that end in a vowel introduce the *hyatus j* in order to prevent hyatus between ending *-i* and vowel endings through cases, e.g. *dendi, hipi* etc. Anglicisms of female gender are declined according to nouns of female gender that end in *-a* in B/C/S, e.g. *kamera, IP adresa* etc.

English and B/C/S verbs have significantly different base forms. In B/C/S infinitive forms of verbs are *-ti* and *-ći* but English verbs are hardly distinguished from nouns. The difference of English verbs from nouns is in context – monosyllabic and bisyllabic, and accent – bisyllabic. Thus, adaptation of English verbs into the B/C/S system is far more complex than adaptation of nouns. English verbs before adaptation and reception of infinitive ending *-ti* in B/C/S are given formants *-a-* (*printati, četati, surfati*), *-ira-* (*testirati, klonirati*), *-ova-* (*postovati*), and *-isa-* (*intervjuisati*).

One of the major differences between English and B/C/S is that English does not have the category of verbal aspect, i.e. verbal Anglicisms in B/C/S determine their verbal aspect either by morphological element, or context, or in the secondary adaptation, imperfective verbs with the usage of suffixes or infixes receive perfective aspect, e.g. *istestirati, sejvnuti, kliknuti* etc.

Verbal Anglicisms followed the rules of B/C/S conjugation after they were adapted to the B/C/S morphological system.

Adaptation of adjectives is conducted on two levels: primary and secondary adaptation. Adjectives in B/C/S together with nouns must be changed according to number, gender and case and this is not the fact with adjectives in English. Thus, Filipović (1986:145-149) classifies adjectival Anglicisms into two groups:

- 1) Adjectives that are directly imported in B/C/S from English are subject to primary adaptation and resultingly declension does not change them, e.g. *fair – fer*.

- 2) Adjectives derived from primary adapted nouns with adjectival suffixes of the receiver language are the result of secondary adaptation and they behave as adjectives of the receiver language, e.g. *klupski*, *standardan*.

Directly taken adjectives stay on the level of compromise replica, are not integrated into B/C/S completely and their number is significantly limited in B/C/S. They do not have comparative form and cannot be used as attributes. Other adjectives that are the result of secondary adaptation are derived from already adapted nouns with adjectival endings typical for B/C/S and, thus, can be declined and changed according to gender, number and case, plus have comparative and superlative forms.

5.1.2. SEMANTIC CHARACTERISTICS OF ANGLICISMS

Generally, meaning determines the content of linguistic sign. Thus, the content of the sign is characterised as denotative and the additional meaning and value as connotative. As a result of adaptation of Anglicisms in B/C/S, both denotation and connotation of lexemes occur. To clarify, not only lexemes but morphemes and phonemes are being borrowed as well, and, what is even more frequent, new meanings that are given to old meanings of traditional lexemes are being imported into the receiver language. All of those listed present the process of semantic borrowing.

Filipović (1986:161-179) differentiates two levels of semantic adaptation:

- a) Primary adaptation refers to changes of model meanings from the moment of borrowing to the moment of integration into the receiver language,
- b) Secondary adaptation refers to changes in meaning during the usage in the receiver language.

Replica can have Zero Semantic Extension at the moment of entrance to the receiver language, i.e. zero change or restriction of meaning while in secondary adaptation this meaning undergoes certain expansion. Zero Semantic Extension is present when Anglicisms retain their unchanged meaning in the receiver language. It should be emphasised that usually only one meaning is borrowed and not all meanings of a lexeme in its donor language, and extensions can be considered metaphoric, elliptic etc.

According to the analysis of our B/C/S corpus we can conclude that the majority of Anglicisms have Zero Semantic Extension because the most numerous loanwords are from the field of informational technology and telecommunications and we discussed earlier that these areas of science develop on a daily bases and leave no time to offer

new lexemes that would originate from B/C/S. Other reasons for retaining Anglicisms in the area of cosmetics, beauty products and fashion industry are purely sociolinguistic – they are considered to be more prestigious than lexemes from B/C/S. Examples are numerous: *Internet, online, e-mail, mobitel, screen savers, download*, etc. Adapted Anglicisms follow the same manner: *kliknuti, surfati, skener*, etc.

Filipović (ibid) also mentioned the phenomena of Restriction in Number of meaning and we must add that we found a few such examples and one example of Expansion of Meaning, e.g. *kompjuter, film, chat, link*. The Restriction of Number of meanings is a quite frequent semantic change because language borrowing happens usually when it is necessary to name a borrowed object or concept from the donor language. Expansion of Meaning is present in lexeme *cakes – keks* and restriction in the field Filipović exemplifies with lexeme *television – televizor*. We did not find an expansion of number of Anglicisms in our corpus.

Secondary adaptation is characterised by a complete integration of loanwords in the lexic system of the receiver language where loanwords develop independently from its original form and likely develop new, additional meaning. In our corpus we noted Anglicisms that have not been integrated into the B/C/S lexical system yet and have not developed additional meanings.

Filipović (ibid) also discussed examples of Anglicisms with Zero Semantic Extension and classified them into different semantic fields:

food – *Coca Cola, džin, kečap*;

sports – *badminton, fer pley, vaterpolo*;

music – *rok-en-rol, longplejka*;

profession – *biznismen, kongresmen, liftboj*;

dance, clothes and other fields. Restriction of Meaning Filipović (ibid) classifies into two groups: Restriction in Number, and Restriction in the Field. He exemplifies the first as follows – *essay* has four meanings in English but in B/C/S it retains only the second one, or *team* in English has six meanings but in B/C/S it has the meaning of a group of people that either play together in some sports activity or participate together in some scientific research. Restriction in the Field Filipović differentiates into two groups: ones that refer to Expansion in Number and ones that refer to Expansion in the Field. For example, *nylon – najlon* was first used as an attribute of many products that are made of this synthetic material (*najlon košulja, najlon čarape*). However, when other products made of other synthetic materials such as plastic entered our market, people started

using the term *najlon* for those products as well. Thus, we have *najlon stolnjak* and *najlon vrećica*, although both of these products are actually made of plastic. Expansion in the Field Filipović exemplifies with terms used in football terminology *corner* – *korner* and *out* – *aut*. The English adverb *out* becomes a noun in B/C/S and within this change is the change of its primary meaning, i.e. expansion within sports terminology.

It is worth emphasising that in our B/C/S corpus we found a few examples of pseudo Anglicisms, i.e. lexemes that are composed of English components, but are not taken from English because they do not exist in English in such a form, e.g. *mobitel*, *surf*, etc. Other such examples that are not part of our corpus but exist in our language are *golman*, *hepi end*, *boks*. From the semantic point acceptance of Anglicisms led to enrichment of B/C/S vocabulary, and in that sense translations play a significant role in this process of vocabulary enlargement. In our B/C/S corpus, the most frequent translations come from the field of computer science such as: *mouse* – *miš*, *printer* – *štampanič*, *deep freezer* – *ledenica/ zamrzivač*, *volume* – *punoća* and others that are completely translated from English into B/C/S. However, there are examples of partial translation, i.e. one lexeme is translated and the other is not, e.g. *web page* – *web stranica*, *baby face* – *bejbi lice*, *computer game* – *kompjuterska igra*, *mikrociste*, *matični mleč*, *mikro-izgladivač*, *hidra-kolagen*, *antiperspirant*, *dugotrajan volumen*, *mikrofiltracija*, *slobodni radikali*, *dijetetski suplement* i druge. Furthermore, not only lexemes but whole phraseological units are translated and as such used in our language, e.g. *time is money* – *vrijeme je novac*, *do it yourself* – *uradi sam*, *time is on my side* – *vrijeme je na mojoj strani* etc.

The attitude towards loan-words, Anglicisms and translations depends on one language speakers' readiness to accept them but also on official language institutions and media influence. Languages that are more open will accept Anglicisms but languages that are more prone to a traditional and puristic approach will provide translations. For example, in Croatian, the translation *računalo* – *computer* is always used in the media and official documents and thus influenced its speakers to use it as well, but in Bosnian and Serbian the phonologically and morphologically adapted Anglicism *kompjuter* is used.

A research on attitudes towards Anglicisms and their influence on B/C/S was conducted at the University of Tuzla in 2006, and the examinees, highly educated male and female adults, were almost unanimous in their attitude that English should be taught and learned but were also sceptic about the entrance of Anglicisms into their mother tongue. They were conservative and protective of their own language but at the same time open

and ready to acquire knowledge of English as the language of globalisation, business and academia. (Kešetović, 2007).

To conclude, in our B/C/S corpus we found numerous examples of Anglicisms and the majority of them were complete translations with very few examples of partial translations.

5.1.3. STYLISTIC CHARACTERISTICS OF ANGLICISMS

In this chapter we shall try to explain the function of Anglicisms in advertisements in women's magazines and their role in the representation of different products/services promoted in them.

Linguistic sign has two functions: to explain speakers' reality and to express speakers' emotions. The second function refers to the stylistic level of language. Thus, we can say that style in language does not represent characteristics of utterance or writing that refer to certain meanings but refer to the manner of expression. One meaning can be expressed in numerous ways using different styles. To achieve different linguistic effects when expressing different meanings one can use different stylistic devices and instruments. Filipović (1986:188) defines style as a normative principle that helps a speaker/writer express her/his thoughts/ideas/emotions in a unique manner. In the process of doing so they have three possibilities according to Filipović (ibid):

- “1) to choose a word or expression from mother tongue;
- 2) to choose a word or expression from one or more foreign languages;
- 3) to choose loanwords that already exist or can be created within mother tongue”.

After conducting a research in our B/C/S corpus, we found numerous examples of Anglicisms that are descriptive in nature, whether they describe the products/services or advantages of their usage, e.g. *antiaging*, *lifting*, *biološki*, *prirodna mineralna podloga*, *ultra-finim česticama*, *hidratantna* etc. We also found monosyllabic Anglicisms such as *sex*, *pop*, *show*, *stress*, *shop* and others spelt in different ways, either with capital or small letters, and for this we found no systematic approach. Rather, advertisers used spelling according to their own professional intuition.

Filipović (ibid) differentiates four stylistic functions of loanwords:

- 1) to achieve a foreign atmosphere writers but also translators use typical words and expressions of the language used in that country;

- 2) to achieve authenticity and precision, especially in the field of science, authors will use adapted foreign technical terms rather than translated words;
- 3) to achieve short and economical expressionism, especially where description would take too much space, e.g. in the press;
- 4) to achieve comic effects with the usage of word play.

The majority of examples from our corpus fulfil Filipović's first rule – to achieve a foreign atmosphere because it is considered to be more prestigious, e.g. *Express yourself, online, colourFULL ruž, Body Milk, Telenor Internet, ULTRA COLOUR RICH, MEGA IMPACT RUŽ ZA USNE, anti-celulit, Colour & Style, Always night ulošci, Always Night Ultra, Vuzu Seed ekstrakt, nežan piling* etc.

However, we must emphasise here that these are not just examples of achieving a foreign atmosphere but also of Anglicisms that appear in a special social context, or in this case the social context are women aged 20 to late 40s, well-educated, economically independent, professionally oriented, self-sustained and self-absorbed. They find their physical beauty equally as important in their professional ladder climbing as their expert skills. English, as earlier mentioned, is the language of progress in different areas from business to academic, and, thus, the usage of Anglicisms in advertisements that promote products/services that will help them achieve success is of no surprise. The wave of feminism started from Anglican culture and positioned English as its language of communication within the process. Language competence in this case presents a precondition for cultural borrowing and creating a special and defined group of beautiful and successful women. In the same fashion we can discuss the language of young, or the language of musicians or any other group that is defined within this terminology: language competence is a device for cultural borrowing.

French was considered to be the language of fashion not so long ago. However, English changed its place. In our corpus we only found examples of orthography that resembles French spelling especially for products such as creams, tonics, lotions, perfumes and other beauty products, e.g.

1. *COROMANDELS DE CHANEL*

2. *VERY IRR SISTABLE GIVENCHY* *very élégante, very fun, very you*

3. *TEINT IDOLE ULTRA by LANCÔME*

4. *TRESemmé presents TREStyle*

5. *VITALUMIÈRE by CHANEL*

6. *Available in a variety of shades and formulas, so bon appetit!*

7. *beauté*

and others.

English as the language of prestige is quite often used to beautify or describe taboos, thus, in advertisements one can differentiate three functions of Anglicisms:

- a) to enlarge the true value of product/service,
- b) to diminish the true value of product/service,
- c) to conceal the true value of product/service.

Anglicisms are most frequently used to express different technical and international advancements. They are expressions of progress and openness. Thus, those who master English, who can understand different connotations, word plays and other metaphorical expressions of English are considered to be cultivated, sophisticated, educated and future welcoming. The target group that advertisements from our corpus are designated to, are nothing but those who aspire to achieve these values.

i. NEOLOGISMS – ANGLICISMS

In this chapter we will discuss neologisms, or compare the production of neologisms in English and B/C/S and try to define in which area they are the most frequent.

From the corpus previously analysed we can conclude that in the B/C/S corpus the number of neologisms that either completely or partially translated Anglicisms from the area of telecommunication and computer science exceeds the number of adapted Anglicisms.

TELECOMMUNICATION AND INFORMATION TECHNOLOGY

Anglicisms: roming, postpaid, prepaid, surfati, kliknuti, mobilni telefon, multimedijalan, online

Partially translated Anglicisms: Vip korisnik, Vip mreža, biti mobilan, web stranica

Completely translated Anglicisms: podrška korisnicima, promotivni paket

BANKING, CAR AND BUSINESS INDUSTRY

Anglicisms: bonus

Partially translated Anglicisms: kreditna kartica, partner projekta, revolving kredit, dizel motor, šoping lista, EU propisi, servo upravljač

Completely translated Anglicisms: trgovački centar

FASHION INDUSTRY

Anglicisms: mat efekat, safari stajling, piling, hidrirati, tonizirati, korektor, antiperspirant, dres kod, tekstura

Partially translated Anglicisms: anticelulit proizvod, hidratantna krema, inovativna formula

Completely translated Anglicisms: masažer, dubinsko čišćenje, sportska elegancija

All neologisms that belong to the area of informational technology are Anglicisms adapted to the B/C/S language system, or are partially or completely translated lexemes. This should be received with no surprise since English sovereignly dominates this area of study. Further, there is a tendency of borrowing words or expressions from the area of banking, business and car industry to denote processes or phenomena that are also accepted from the Anglican enterprise system. These neologisms are mostly partially translated, i.e. contain one B/C/S element, the other being English. Not many of them are entirely translated words or expressions.

The number of neologisms that originate from Anglicisms in our B/C/S corpus is enormous. In the field of science, the majority of examples are adapted Anglicisms to the B/C/S morphological and phonological system. The word order in multi-word neologisms is also copied. Some of them are pseudo Anglicisms containing one or both elements that are not originally English lexemes, e.g. *anti* and *hydra* are of Latin origin.

Thus, we can conclude that neologisms found are the result of the process of naming new objects, ideas or phenomena rather than just pure language production.

In the English corpus we discovered that the process of clipping is the most productive in the formation of neologisms. Thus, we can conclude that neologisms are a more popular form of word-formation in B/C/S than in English. Again, reasons for this can be explained with extralinguistic factors. English as the language of prestige influences B/C/S more, it dominates especially in areas of science, such as telecommunication and information technology.

Thus, in both languages the process of formation of neologisms is highly creative: in B/C/S it is the necessity to name and in English to attract additional attention to the product/service advertised, and yet both of these are not interlinguistic but rather extralinguistic reasons.

ii. ACRONYMS

As we have seen in chapter two, acronyms are more productive in English than in B/C/S. However, we will compare and contrast examples from both corpora in detail in this section.

One of the major characteristics of the 21st century is speed. There is a tendency to accelerate processes and people nowadays. Generally, people try to save time and space as much as they can, and it is not unusual that abbreviations in speech and writing have become one of the developmental trends of language today. The turning points in the development of abbreviations are the beginning of the 20th century, especially the period after World War II, and the latest decade of the rapidly developing informational technology, i.e. IT, marking the highest level of productivity in abbreviation of words, e.g. in the language of the Internet, in chat rooms, electronic mail (e-mail) and other user groups where abbreviations are considered to be expressions of exquisite language creativity.

In our corpora, abbreviations are classified into three groups:

- a) abbreviations that consist of initial letters of words:

English	B/C/S
<i>BMW, VW, IBM, WWW, SMS, ADSL, CD, UVA, UVB, SPF, LG, HHR, MIA, 24/7, Q10, EU, DKNY, 3D, PCS, pH,</i>	<i>BMW, VW, VIP, EU, WWW, SMS, PDV, CD, D.O.O., D.D., TC, RK, bb, rs, hr, ba, http, UVA, UVB, SPF, EU</i>

- b) abbreviations that consist of initial or final syllables of words:

English	B/C/S
<i>Alcatel, verizon,</i>	<i>Telenor, Cosmo, Pliva</i>

- c) abbreviations that consist of initial letter(s) of the first word(s) and the second word is either abbreviated or not:

English	B/C/S
<i>eTrends, e-Bay, e-mail, e-media, e-book, pHisoderm, Jell-O, M3Power, T-Zone, Spectra LX,</i>	<i>Vip korisnik, Vip mreža, EU propisi, vipnet, HT mobile,</i>

From the above examples we can conclude that abbreviations consisting of initial letters only are the most frequently used. Their number exceeds the other two types of abbreviations. The other two types refer to the electronic and telecommunication sector and are used in contemporary means of communication, i.e. the Internet and mobile telecommunication. Abbreviations are used due to reasons of language economy more than language creativity because abbreviations consisting of initial letters prevail. They are equally often used in English and in B/C/S. It must be underlined that these abbreviations are used in B/C/S in the same manner they are used in English, i.e. they have not undergone any phonological or morphological changes, nor are they translated. Thus, we can say that they became internationalisms, e.g. *UVA, UVB, SMS, WWW, EU* and others. Further, in B/C/S the manner of abbreviation is taken from English. For example, *VIP net* in English is an abbreviation of **V**ery **I**mportant **P**erson **n**etwork and it is directly imported in B/C/S in the same form *vipnet*, or the second part is translated and the first part stays the same *Vip mreža*.

Not many authors have dealt with abbreviations. Thus, they are often differently defined because there is no general taxonomy of lexical abbreviations. Abbreviations are often left out of grammar books or not given enough significant attention. Babić (2002:50) in *Tvorba riječi* briefly defines and exemplifies abbreviations. He finds abbreviations consisting of one or more initial letters, initial syllables or mixed types in B/C/S, e.g. *Hina, Nama, Ina, maspok*. Barić et al. (2003:299), also dealt with the formation of mixed abbreviations and emphasised that they differentiate from simple abbreviations such as *itd., npr., i sl.* (in English etc., e.g., and others) and that they “are used only in writing, but in speech are pronounced as words”.

Having said that, a detailed abbreviations analysis is a complex field of linguistics that requires special attention and a systematic approach. Our intention in this dissertation, however, was to contrast and compare abbreviations and the way in which they are used in the advertisements in women's magazines in particular. Thus, we can conclude that initial letter abbreviations are the most frequently used, both in English and in B/C/S. They tend to become internationalisms. Abbreviations are most

productive in the area of informational technology and telecommunication due to its fast development.

5.2. INTERACTION IN ADVERTISEMENTS

Searle differentiates five types of illocutionary acts according to speakers' intention: assertive, directive, commissive, expressive and declarative. Characteristically, advertisements are directive because directives express a wish to encourage people to act. However, it is possible to find other acts as well. Assertives refer to real or possible conditions and are expressed via announcement, statements, claims, explanations etc. Expressives reveal their attitudes towards somebody or something and are characterised by foreseeable structures and contents, stereotypes, styles, formalism etc. Commissives express the intention to do, or not to do something, where a speaker obliges herself/himself to (promise, threat, contract) in the future.

a) Pragmalinguistic criteria

Assertive:

English	B/C/S
<i>Introducing naturally beautiful highlights; You'll get the perfect tan; In as little as 2 weeks, skin is visibly firmer, smoother, more beautiful than ever.</i>	<i>Magazin za žene koje znaju što žele; Budite lepi; Misli lepše; Vidi dalje.</i>

Directive:

English	B/C/S
<i>Infuse moisture back into your hair; Be selective; Stay dry; Feel how it cleans; Change your mind; Now get intensely defined, immensely expressive eyes; Take charge of your skin's clarity; Ignite a color reaction; Experience the power of rusk, Wax your way.</i>	<i>Podeli radost praznika; Dođi u Telenor prodavnicu; Pokloni dodir magije..., Ne propustite fantastična novogodišnja sniženja; Otkrijte efekat "Beauty Tubes" tehnologije, produžavanje trepavica budućnosti.,</i>

Commissive:

English	B/C/S
<i>Get free samples at www.tampaxpearl.com; Get away to your own summer look; Do try this at home; Go to revlon.com for details; Just buy, redeem, receive!; Reveal a fresh from the spa glow.</i>	<i>Pošalji SMS, Počnite štedjeti!; Izaberite jedan od atraktivnih smart telefona; Delujite odmah!</i>

Expressive:

English	B/C/S
<i>Attractive, dependable, good with money. If it made coffee you'd marry it; Let's just be friends; Seduction in just one click; Nothing is more romantic than a warm, touching massage; 365 days of glowing perfection Be yourself Results Guaranteed.</i>	<i>Pevaj svoje pesme sa više punoće, Najlepše što donosi jesen!; Obratite pažnju na sve što vas dodiruje; Živi svoje snove; Dva kontinenta Doživi više, zavoli više; Okusite radost za stolom!; Pokloni joj pravi poklon za 8. Mart; Od sada, koža sama obnavlja proces hidratacije; Kolekcija za jesen i zimu; Osećajte se kao zvezda...; Ne propustite priliku za sreću; Jer vi to zaslužujete.</i>

If we compare the corpora to meanings illocutionary acts refer to, we receive the following: the most frequent invitations to interaction are expressives, i.e. stereotypes, styles and formalism, and this should be no surprise because in these advertisements stereotypes are the most powerful tool advertisers use to entice potential customers to buy. As we discussed in the chapter on attitudes towards stereotypes and their representations in advertisements, advertisers take what is typical in society for women and men and represent those values through their advertisements. To be more precise, advertisers use these stereotypes to encourage women to buy the products they advertise, in order to help them fulfil society's norms. Directives are also quite frequent because they entice customers' actions. Via directives advertisers invite their customers to buy their products/services. Examples of assertives and commissives are also found in our corpora but not many. It is worth emphasising that examples of commissives are mainly found in advertisements for informational technology and telecommunication

but not for beauty products. However, assertives mostly refer to advertisements for beauty products where their advantages are explained and elaborated.

Therefore, when comparing our corpora to meanings these illocutionary acts refer to, we receive the following:

Meanings that refer to shopping:

English	B/C/S
<i>Available in the shaving aisle; See retailer for limited powertrain warranty details or go to kia.com; For a money-saving coupon, visit AQUAFRESH.COM; Call your AVON representative.</i>	<i>Aktiviraj e-bonove što prije; Posjetite nas; Požurite u Azel France; Posjeti najbliži TK centar i izaberi; Kupnjom NIVEA Soft promotivnog pakiranja ...; Kupujte provjereno; Kupite ovdje.</i>

Meanings that refer to ordering:

English	B/C/S
<i>For fine drug and discount stores near you, call 8000-227-0333; Offer only available for the first 1000 callers; Get a spectacular offer.</i>	<i>Informacije i rezervacije...; Više informacija možete naći na www.nivea.com; Naručite odmah; Pretplatite se.</i>

Invitations to shop and order are present in both the English and B/C/S corpus. The data on ordering and conditions of purchasing are given in the form of web sites: www.loreal.com, www.chanel.com, www.telenor.rs, or phone numbers: 011/30 505 03, 011/222 00 22 etc. The number of direct invitations to shop or order is not that great in our corpora. Advertisers prefer indirect invitations where they allude to values their customers will appreciate. For example, when advertising lotions and creams they refer to receiving a younger looking skin, or when they advertise perfumes for women they almost always point to the sexual attraction they will cause in men etc. Thus, we can conclude that direct invitation to purchase and order are not highly present in advertisements in women's magazines, but rather indirect ones.

b) Morphosyntactic criteria

Apart from Pragmalinguistic criteria, we conducted the analysis of morphosyntactic criteria, i.e. lexemes and syntagms that invite to interaction in advertisements in women's magazines.

1) Verbs:

English	B/C/S
<i>ignite, buy, receive, explore, shape, control, shine, get, reveal, visit, discover, call, break, remove, reduce, enhance,</i>	<i>naručite, rezervišite, posjetite, kupite, uhvati, dodajte, izaberite, pozovite, pošalji, osvoji, upoznajte, pošalji, potražite, izaberi, prijavite se, uvećaj</i>

2) Syntagm:

English	B/C/S
<i>Call us</i> <i>Visit our web site</i>	<i>Naručite odmah; Pišite nam; Plati i nosi; Razveseli društvo; Poklonite sebi; Posjetite nas; Kupite ovdje</i>

In the B/C/S corpus the most frequent verbs are posjetiti, naručiti and kupiti and the most frequent syntagms are naručite odmah, posjetite nas and kupite odmah. Further, the number of verbs far exceeds the number of syntagms in advertisements in women's magazines.

5.2.1. IDENTICAL AND SIMILAR ADVERTISEMENTS IN ENGLISH AND B/C/S

In our corpora we found some advertisements that promote identical or similar products, i.e. these advertisements (mostly advertisements for beauty products) were originally created for the American market, some were translated into B/C/S without any adjustments and some adjusted as well as translated. Thus, we isolated the advertisements promoting beauty products and illustrated all the elements of contrastive analysis we thoroughly described in this chapter on the grounds of both corpora, English and B/C/S, in total. We will, therefore, present them in their full capacity, verbal and visual.



III. 4.1



III. 4.2

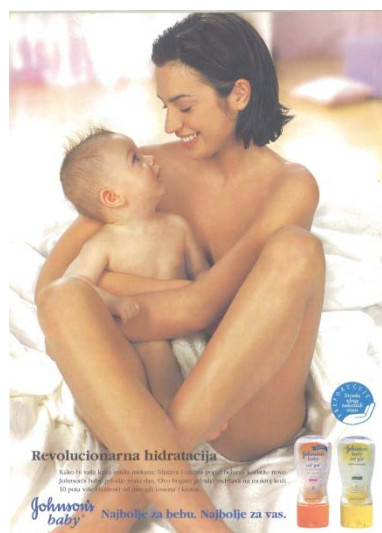
Illustration 4.1 shows an advertisement for the American market, the product advertised is Chanel's perfume Chance. Here we see a couple involved in a love act. However, in Illustration 4.2, the same product is advertised for the B/C/S market and some changes have been made. The most visible change is that there is no couple from the original advertisement but only a young, slim lady hugging a bottle of perfume as though it were a man. She is simulating a love act. Thus, we can conclude that our society is still more conservative and does not welcome scenes of explicit sex in advertisements. Further, some changes were made in the verbal part of the advertisement but they were not significant, i.e. the message stays the same: this perfume will attract men. However, the verbal part is not only translated but also adapted to the B/C/S market. In English the perfume is described as unexpected and in B/C/S as new.

<p>MACY'S MACYS.COM CHANCE CHANEL THE <u>UNEXPECTED</u> CHANEL FRAGRANCE Shop Chanel.com</p>	<p>UZMI GA! CHANCE CHANEL CHANEL-ov <u>NOVI</u> MIRIS www.chanel.com</p>
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In Illustrations 4.3 and 4.4, different products are being advertised but belong to the family of Johnson's baby brand, a body wash and lotion and body oil respectively. However, the visual part of the advertisements is the same: a mother is sitting with bare legs crossed and holding her baby gently in her arms. In Illustration 4.3 (ad for American market), a mother looks directly at the camera/audience, and in Illustration 4.4 (for B/C/S market), a mother is looking and smiling at her child.



Ill. 4.3



Ill. 4.4

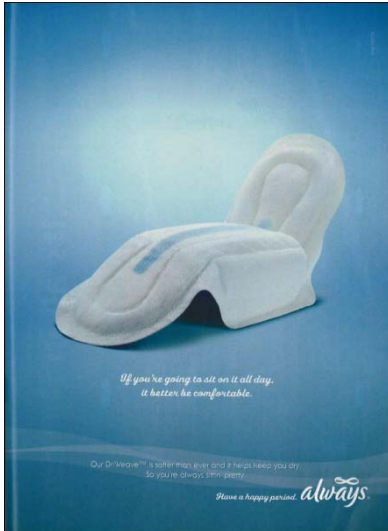
The verbal message is almost the same: usage of this lotion will make your skin as soft as a baby's. Although they are advertising two different products, they promote the same effect that these products will cause: soft and young skin. Again the stereotype, that preservation of youth is imperative, is present and represented via advertisements in both cultures: American and B/C/S. Hydration is the first and utmost rule for skin to retain its softness and youth. Thus, we can repeat what we concluded in chapter three: youth and health are two of the most important stereotypes common in all cultures, and are, therefore, frequently represented in advertisements.

<p>Where dry skin finally ends and baby soft skin begins.</p> <p>JOHNSON'S Extra Care Body Wash & Lotion</p> <p>Extra relief for extra dry skin</p> <p>Now you can have baby soft skin you love. With a touch</p>	<p>Revolucionarna hidratacija!</p> <p>Kako bi vaša koža ostala nježna, blistava i meka poput bebine koristite novo Johnson's baby gel-oil svaki dan. Ovo bogato gel-ulje zadržava na mokroj koži 10 puta više vlažnosti od mnogih losiona i krema.</p>
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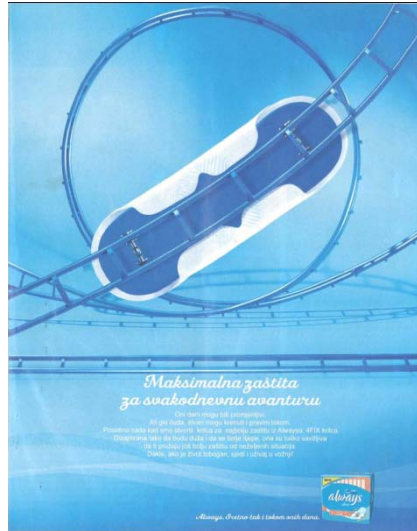
of baby oil, Wash leaves skin feeling moisturised 24 hours, and the Lotion continually hydrates to help prevent dry skin, so there's little difference between yours and your baby's.

Johnson's baby

Najbolje za bebu. Najbolje za vas.



III. 4. 5



III. 4.6

Illustrations 4.5 and 4.6 illustrate advertisements for *Always* sanitary pads. Visually these two ads are different but in both cases the visual message is that this product guarantees safety and comfort. Although sanitary pads and everything connected to menstruation was considered to be a taboo, in the last two decades of the 20th century these topics are no longer considered to be inappropriate to discuss publicly.

If you are going to sit on it all day, it better be comfortable.
 Our DriWeave is softer than ever and it helps keep you dry.
 So you're always sittin' pretty.
Have a happy period. always

Maksimalna zaštita za svakodnevnu avanturu
 Oni dani mogu biti promjenjivi.
 Ali gle čuda, stvari mogu krenuti i pravim tokom.
 Posebno sada kada smo stvorili krilca za najbolju zaštitu iz Alwaysa, 4FIX krilca.
 Dizajnirana tako da budu duža i da se bolje lijepe ona su toliko savitljiva da ti pružaju još bolju zaštitu od neželjenih situacija.
 Dakle, ako je život tobogan, sjedi i uživaj u vožnji!
Always. Sretno čak i tokom onih dana!

The verbal messages of both of these advertisements is the same: always guarantees maximum protection and comfort. They also emphasise that sitting for long hours will not jeopardise woman's privacy e.g. American: *So you're always sittin' pretty.*, and B/C/S: *Dakle, ako je život tobogan, sjedi i uživaj u vožnji!*, with the usage of different phraseological expressions. A slogan *Have a happy period* is translated into B/C/S, *Sretno čak i tokom onih dana*, and the translators retained the idiomatic atmosphere of the original slogan. In English the word period is a polysemantic lexeme: the first meaning is menstruation and the second is a full stop. Thus, the meaning of the slogan is: be happy during your menstrual period and full stop, no further discussion about it. In B/C/S, translators used a set phrase *oni dani* clearly referring to menstruation because this expression is used in colloquial context when women discuss their menstrual days. Again, in B/C/S context it is not directly referred to as menstruation or period because we do not find any such expression in the advertisement. This adds to our theory of B/C/S culture still being more traditional and conservative. Up to the present time, menstruation is still a taboo in B/C/S and not openly discussed. Yes, advertisements on sanitary pads and tampons are omnipresent with their images but they are not talked about and named directly. Advertisers rather prefer 'chosen' language. i.e. language that is considered to be appropriate.



III. 4.7



III. 4.8

Illustrations 4.7 and 4.8 demonstrate advertisements for Maybelline lipcolour. Although they are not exactly promoting the same product (in Illustration 4.7 it is moisture extreme lipcolour and in Illustration 4.8 it is Water Shine Diamonds lipcolour)

the messages they send are almost identical: women who use this lipstick will be attractive to men. In Illustration 4.7 (advertisement for the American market), a model is represented as simulating sexual intercourse with the lipstick, her eyes are closed and she smiles contentedly. Thus, we can say that this advertisement is explicitly connecting sexual intercourse and beauty products (as discussed in chapter 2). However, in Illustration 4.8 (for B/C/S market) there is no such explicit allusion to sex or the act of sexual intercourse. Again, the reason lies in the fact that our society does not discuss sex openly. Here, the model is looking seductive: her eyes are half closed, her lips half open, but replicas of lipstick are positioned far from her mouth and placed in a form of a diamond as is the name of the collection. Thus, based on our comparison of the two cultures and language areas, we can conclude that our culture and society is conservative and still refuses to break with earlier established taboos, such as sex.

<p>FEEL THE DIFFERENCE: DEEP MOISTURE, BETTER COLOR NEW moisture extreme LIPCOLOR Moisture Extreme is the only lipcolor that moisturizes lips with the active power of a lip balm and protects with SPF 15. Lips go smoother. Color takes on a whole new level of sumptuous. In 44 non-feathering shades. MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE.</p>	<p>NOVO RUŽ ZA USNE Water Shine DIAMONDS Sjaj dijamanta Otkrijte učinak vlažnih usnica koje svjetlucaju kao dijamanti: čudesna rijeka na vašim usnama. Ruž Water Shine Diamonds obogaćen je “dijamantnim odsjajima” i reflektira svjetlost poput pravih dijamanta. Ovaj blistavi ruž za usne sadrži vlažne sastojke, ugodan je i ne čini usne ljepljivima. Dostupan je u 13 zasljepljujućih nijansi svjetlucavih poput dragog kamenja. MOŽDA JE ROĐENA S TIM. A MOŽDA JE TO MAYBELLINE.</p>
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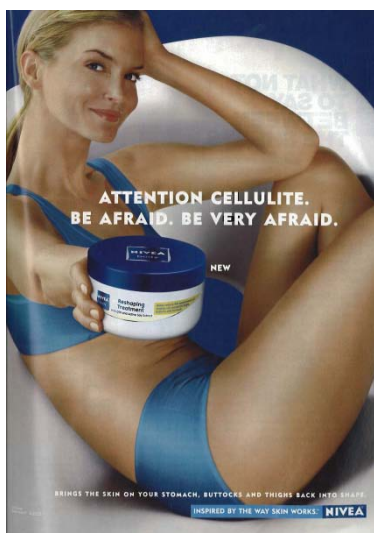
In the verbal part of this ad, advertisers did not make any adjustments but rather translated original advertisements from English into B/C/S. They used the same phrases and expressions that are typical for these kinds of products, e.g.

deep moisture – vlažne sastojke;

non-feathering shades – zasljepljujućih nijansi.

The name of the product is translated *Sjaj dijamanta* but also the original name is retained in the advertisement *Water Shine Diamonds*. Characteristics are either translated and given in parenthesis “dijamantnim odsjajima”, emphasising that they are just translated from English but not adapted, but also translated from English such as *vlažni sastojci* but are still on the Primary level of adaptation because they have not entered our language yet. They are only used in advertisements of this type where

readers will understand their meaning from the context, and in any other context they would lead to miscomprehension. They also translated the original slogan word for word, without making any interventions. Still, the meaning is retained: one can never know the difference as to whether a woman is naturally beautiful or beautiful because she is using these products. In both advertisements customers are invited to interact indirectly via the usage of the verbs feel and discover.



III. 4.9



III. 4.10

In Illustrations 4.9 and 4.10 two different products are advertised, anti-cellulite cream and sun-body-lotion, respectively. Both belong to the same trademark and it is obvious that they advertise their different products in the same manner. In both of these ads, female models are wearing a blue swim-suit (blue is the colour of this brand), and exposing their bodies. Their skin and Illustrations are perfect due to using these products. Notably, in Illustration 4.9, (an ad for the American market), the woman is represented as looking directly into the camera and audience while smiling and offering the product at the same time. In Illustration 4.10, (an ad for the B/C/S market), the woman's body is chopped – her head and legs are missing. She is deprived of her intellect and feelings but also of her ability to move. The accent is on her healthy-looking skin, i.e. her youth and ability to reproduce.

The verbal part of the advertisement is not a translation of the original for obvious reasons but contains the same message: that women should take care of their skin. In Illustration 9 they intertextualised the products major characteristic into famous James Bond replica – ATTENTION CELLULITE. BE AFRAID. BE VERY AFRAID.

They further explain the advantages of the product and present their company slogan: **INSPIRED BY THE WAY SKIN WORKS. NIVEA.** In Illustration 10 advertisers invite their customers to act – **ZADOVOLJITE ŽEĐ VAŠE KOŽE** – and to do so they must use the product advertised. Again hydration of skin is emphasised as the most important segment of skin-care. And again, advertisers give direction to interaction in the form of their company's web address – www.NIVEA.com.

<p>ATTENTION CELLULITE. BE AFRAID. BE VERY AFRAID. BRINGS THE SKIN ON YOUR STOMACH, BUTTOCKS AND THIGHS BACK INTO SHAPE. INSPIRED BY THE WAY SKIN WORKS. NIVEA</p>	<p>ZADOVOLJITE ŽEĐ VAŠE KOŽE. Savršena zaštita kože uz hidratantnu njegu. više informacija o njezi možete naći na stranici www.NIVEA.com</p>
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We analysed advertisements with similar or identical products and compared and contrasted their usage of neologisms, abbreviations, invitations to interaction and in the B/C/S advertisements we paid special attention to adaptation of Anglicisms.

Anglicisms in B/C/S advertisements have usually stayed at the primary level of adaptation, i.e. their meanings have not changed partially or completely once they entered the language receiver.

Neologisms are not very numerous. Their presence is noted only in names of the products where advertisers and company managers wanted to accentuate their uniqueness in comparison to millions of other similar product. Further, we found only one example of abbreviation, i.e. SPF 15, and it is internationally recognisable.

Invitations to interaction are frequent. They are expressed via verbal devices for interaction, i.e. verbs

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shop, feel ***koristite, sjedi, uživaj, otkrijte, zadovoljite,***

giving directions to learn about and shop online, but also via visual devices such as an open invitation to sexual intercourse, giving replicas that symbolise certain characteristics of products and other means of influencing customers/buyers.

The number of identical products and advertisements is extremely small, hence, the analysis cannot be complete, as it would be necessary to find more examples, then conduct an analysis and elaborate on the results received. However, we did find similarities in alike advertisements, i.e. advertisements that promote similar products, or

advertisements that promote different products of the same brand. It is important to underline that certain trends – the usage of Anglicisms, the production of neologisms, the invitations to interaction are found despite a limited number of examples of similar or identical advertisements.

6. CONCLUSION

The aim of this thesis was to describe contemporary tendencies in the language of advertisements in women's magazines in English and B/C/S speaking areas, and to compare the received results with already existing results of the analysis of advertising language in other segments from (mostly) the English corpus, because in B/C/S there are very few papers that systematically deal with the language of certain types of advertisements. We described synchronically the language of advertisements in the areas of word-formation, syntax, phraseology, semantics, presented the relationship of visual and verbal within the scope of semiotics and in this way lay grounds for future research of language of advertisements in women's magazines, both synchronically and diachronically. We also connected several fields of study from linguistics, semiotics to gender studies, which makes this dissertation unique and valuable.

Separate analyses conducted showed a number of similar tendencies in the language of advertisements in women's magazines (in both the English and the B/C/S corpora). Thus, the analysis in the word-formation part showed that in both English and B/C/S ads, there are no significant deviations in word-formation in the entire English or B/C/S corpus. Derivations and compounds are mainly used, with the difference being that the number of compounds in English is bigger, and that is a characteristic of English, which in the field of word-formation displays significant creativity. In B/C/S the number of derivations is bigger, and, again, that is the characteristic of B/C/S. The main reason that the number of compounds in B/C/S increases, is the influence of English and the increased usage of Anglicisms. The majority of compounds in B/C/S are either of foreign origin or are made of B/C/S elements but according to an English word-formation model.

Formation of neologisms also displays a great deal of similarity. Both English and B/C/S corpora are characterised with a significant number of neologisms because they are suitable for advertisements due to their feature to attract attention - one of the most important function of advertisement in general. There are equally a lot of neologisms that refer to beauty products and information technology. Some of them are not even adapted Anglicisms to the B/C/S system, and very few numbers consist of domestic constituents in B/C/S. However, since these lexemes have just recently entered language usage, it is to be expected that they are going to be adapted to the system of the language which they will be used in.

In B/C/S, the concentration of Anglicisms is obvious. Since the language takes from everyday life but at the same time takes part in the development of it, this trend is present in the language of everyday life. The major reason for this is the leading role of the USA in today's economy and politics but also culture. English takes the role of major international, global language, which Latin had in ancient times, or Russian before the dissolution of the USSR. English did not change in the sense that it became easier to learn or speak or write but it became the *lingua franca*, the omnipresent language that reached its throne with the help of the media. Television, and especially the Internet nowadays, contribute to the spreading of Anglicisms into all world languages, and linguists obviously are not given enough time to provide new lexemes for every new Anglicism that enters their language. The language of advertisement, where Anglicisms are used frequently due to prestige and modernity, is particularly characterised with a large number of Anglicisms.

Anglicisms undergo phases of adaptation in B/C/S. Once they enter B/C/S, Anglicisms do not show any deviations on morphosyntactic plan, but once integrated receive inflections and forms of the receiver language. Further, on semantics plan, the majority of Anglicisms have Zero Semantic Extension because these are mostly new lexemes and there has been no time to adapt them semantically. The lexemes stem from the field of information technology, telecommunication and the beauty industry. The most frequent stylistic function of Anglicisms is their authentic description for the purpose of a certain field of work.

The analysis of the verbal part of the language of advertisements proved once again that this language is not the language of science but of laymen that many perceive it as the language of science. Pseudoterminology is present in the language of advertisements, together with gender specific language because women are the target group for these advertisements. Since this language is persuasive and manipulative, advertisers for the purpose of attracting the attention of women and enticing them to buy use these expressions. In both English and B/C/S corpora connotations, word-plays, homonymy, abbreviations and other specific lexemes are present and analysed.

The choice and word class in the language of advertisement are determined by the possibilities of media. Interaction in a syntactic sense determines the number of words in a sentence but also influences the frequent number of verbs of interaction in the language of advertisement. The language of advertisement in women's magazines is characterised with short sentences 3-4 words, completed sentences, and declarative

sentences. Contrary to our expectations, although the number of exclamations is pretty high 14.14%, they are not dominant. Declarative sentences dominate because they describe the potentials and usage of certain products. Also, a number of conditional sentences is great because they persuade buyers to buy their products by giving examples of their products' advantages.

Phraseological units are also numerous. Intertextuality, slogans and word-plays precede. Advertisers rely on their customers knowledge of the world, take from their cultures what is considered to be worthy and intertextualise it in order to promote their products. Every brand has its own slogan that invokes characteristics and advantages of their products in their customers. Advertisers pay special attention to slogans because they present brand's another name. Idioms are not very frequent but idiomatic types such as binomials and similies are.

The most frequent elements in advertisements in women's magazines are brand names, product names and web addresses. Here, the most often used are nouns, adjectives and sometimes verbs and adverbs.

The visual part of an advertisement is closely related to its verbal part. Often they send a message together, they supplement each other, whereby if one part was missing the message would not be complete and probably misinterpreted. "The picture speaks a thousand words" is (in most advertisements) the motto for advertisers. The colours of letters and of background, typology, font, arrangement of signs and the invitation to interaction are additions that contribute to the effectiveness of advertisements. In both the English and B/C/S corpora the most frequently used colour of letters is white, then follows black, blue, red, yellow and pink. The most frequently used background colour is also white followed by grey, blue, black, green and brown. We also found seven different types of iconicity or display of letters in advertisements with 15 different fonts and types of letters.

However, the most obvious differences between English and B/C/S advertisements in women's magazines are in the visual presentation of their advertisements. Approaches and attitudes towards gender differ. The editorial board of *Cosmopolitan* magazine never declared themselves as openly supporting homosexuality but some accommodations to these groups have been observed recently. In our English corpora a number of examples were presented where the models sex in advertisements is vague. The recognition of their sexual orientation is left to readers. It has been left ambiguous on purpose. For example, traditionally women's hands caressed and men's

gripped in advertisements but in our examples an overt situation is represented: a man's hands and fingers are presented caressing a woman's back (Illustrations 1.1). Thus, it is unclear as to whether the hands in question actually belong to a man or a woman, and this can be interpreted as a sign of recognition of lesbian love.

Further, male nudity is omnipresent in our English corpora. There are several reasons for this but two are the most important. First, heterosexual women are encouraged to purchase products that will help their men come closer to the ideal of male beauty. Second, homosexuals are also encouraged to purchase more when visualising an ideal nude male body. To add to these claims, verbal messages in advertisements are also vague in meaning. It is left to readers to decode them. Thus, they can be addressed at heterosexuals and homosexuals simultaneously.

While in the English corpora we found examples of hidden and open representation of homosexuality and others, we cannot say the same for the B/C/S corpora. In the latter not even hidden messages of acceptance of homosexuality and others are present. B/C/S society is far more conservative and emphasises traditional society values such as heterosexual families, a mother's love for her children, heterosexual love etc. What is more, in the English corpus, an open invitation to sexual intercourse is represented via advertisements but in B/C/S such is not the case. In B/C/S advertisements, love between women and men is celebrated but not as openly as in English advertisements. Also, in the English corpus, nude bodies of both women and men are constantly exposed whereas in B/C/S advertisements women and men are displayed wearing more clothes. Androgynous models are represented in the English corpora while they are non-existent in B/C/S corpora, and this only adds to our claims that B/C/S society is still more closed and not yet open to accepting diversity in sexual orientation.

Still, heterosexuality is celebrated openly in both cultures and that is visible through advertisements in our corpus. In the English corpus heterosexual couples are openly seen in sexually compromising images while this is not the case in the B/C/S corpus. All levels of the process of mating are represented in our English corpus: a woman's smile as a sign of invitation, caressing of partners, kissing and finally sexual intercourse. Again, this is not the case in our B/C/S corpus. There, the process of mating stops at kissing and the rest is implied. It must be noted that although the majority of advertisements in the B/C/S corpus stem from *Cosmopolitan* magazine, their content is adjusted to the traditionally patriarchal B/C/S society. Sex is still not an openly

discussed topic but rather a taboo in B/C/S culture. It is not taught at schools nor talked about in families. While women in Western society are represented as enjoying their sexual pleasures as equally as their male partners, the subject of sex is taboo in B/C/S society for both women and men. In the past, women were represented with one aim only: to please a man. Nowadays, women enjoy all aspects of their professional and private life just as men do. From our corpora, we can conclude that the former is represented in advertisements in B/C/S culture but not the latter. In B/C/S society women are encouraged to seek their professional and educational improvement through media and the advertising industry but their private life is still predominated by the traditional roles of wife and mother.

Not to be misunderstood, Western culture still nourishes heterosexual family life before a single or homosexual one, but roles have been upgraded. Men are not represented as problem solvers or career oriented family members any longer. Now, men participate actively in their family life: they play with children, cook dinner and help their wives. Women, on the other hand, are represented as the ones with the right to choose: to prolong motherhood, to invest time in their careers, to influence changes in their men both emotionally and physically.

When comparing examples from the English and B/C/S corpora, we can say that representation of power and authority differs in the two. While in advertisements in American *Cosmopolitan*, women are positioned in front of men, or above them or served by them, such is not the case in B/C/S advertisements. There women are still traditionally represented as subservient and lower in status than men. Further, men were traditionally represented as active and women as passive, and nowadays, men are represented as active in order to serve women. Women are in charge; they make the decisions; everything evolves around them in Western society. We found no such evidence in our B/C/S corpus. Here, a woman's world is still being built around her men and her family.

The one stereotype that stays firmly embedded in both societies through history is men's physical strength over women and it is represented in advertisements in English and B/C/S corpora. Men are taller, heavier, more muscular and physically predominant. First this stereotype developed due to biological reasons: men are stronger than women. Finally, this stereotype is nourished via media as a response to women's growing power in the world of finance and politics. Women earned their authority but men are still physically dominant.

The pressure of the ideal body in women and men is represented in both cultures. Men are expected to fulfil demands of ideal beauty just as women are. They are encouraged to buy beauty products that will make them look better, smell nicer and dress fashionably. Also, they are promoted to invest time and money in gym classes in order to build more muscular bodies.

The reason for this is that healthy bodies will reproduce, and reproduction is both biologically and socially a predominant factor. Thus, healthy and nice-looking women's and men's bodies with immaculate skin is a stereotype that is promoted in both cultures with the same aim: to prolong their species.

Gender stereotypes are represented in English and B/C/S advertisements with the difference that English society has gone several steps ahead in comparison to B/C/S when it comes to gender equality and gender rights. However, in both corpora ageing is taboo. It is not discussed or represented in advertisements. We found very few advertisements with older/elderly models. Youth and health promise reproduction and a prolonging of life and, thus, ageing is denied in advertisements. Further, a healthy young body as a sign of sexual appeal is celebrated in both cultures with the difference that in English it is more exposed. The process of mating differs in these two cultures. While in English advertisements this process is openly represented, in B/C/S advertisements it is not. In the latter this human feature is merely implied in advertisements. Thus, signs of health and youth such as full lips and long hair in women and the triangular shape of broad shoulders and narrow waist in men are constantly repeated in advertisements in both cultures. Further, long established stereotypes such as wedding ceremonies, marriage and family life are represented in both corpora.

Overweight bodies female and male are not represented in the media. They are also considered to be taboo. Contrary to reality with every fourth person being overweight, this stereotype has not changed in Western and B/C/S societies. With only one example of advertisement where an overweight female body is represented promoting clothes for plump women, it can be concluded that fatness is stigmatised. Reasons are various but again, the most obvious one is that slim female and male bodies are signs of sexual attraction, which results in reproduction. The second reason is that being overweight leads to different health conditions such as diabetes, an inability to move, heart diseases, etc. and those are generally not promoted by media.

It is interesting to note that the majority of women's bodies are chopped in advertisements in both corpora and only one example of a chopped man's body was

found. This adds to our claim that women are represented as less able physically and intellectually in both societies. Women are represented as objects that serve certain purposes, e.g. if a woman's head is not represented in an advertisement it implies she has no mental abilities, or if a woman's legs are presented without the rest of her body that is a sign of her inability to think, her body is here (only) to please men sexually. In the English corpus we found one example of a visually segmented male body with his genitals in focus as a symbol of his only function – to reproduce. In the B/C/S corpus we found no examples of men' bodies being chopped.

In both corpora we found no examples of weak men, physically or intellectually. They are always represented as powerful, decision-making, healthy and handsome individuals. Thus, they are still considered to be in a better position in society and in representation of society – in advertisements. Women are given more power but men have not lost theirs.

However, now, women are given the right to discuss their most private topics like menstruation, sanitary pads, menstrual cramps and methods that will alleviate menstrual pain as well as contraceptive methods. Although biologically influenced, these topics were stereotypically considered private and were not discussed publicly in the media.

The aim of this analysis (of English and B/C/S advertisements in women's magazines) was to show that the language of advertisements in women's magazines has many characteristics that are present in other types of advertisements such as, consistency, persuasiveness, aesthetic expressivity, but also some specificities such as an invitation to interaction with new language forms, etc. The contrastive analysis of Anglicisms, neologisms, abbreviations and invitations to interaction proved that there are some general tendencies in the language of advertisements in women's magazines. Anglicisms are especially interesting, in particular those that have not yet been integrated into the lexical system due to their fast development. This (mainly) refers to Anglicisms from the field of information technology. The language of advertisements enriches everyday language but is also influenced by everyday language. These processes are interchangeable and are interesting for linguists to explore and research. This dissertation will hopefully pave the way to further investigations in this field.

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BIOGRAFIJA

Selma Kešetović je rođena 25.05.1978. godine u Tuzli, Bosna i Hercegovina. Osnovnu školu i Gimnaziju „Meša Selimović“ je završila u Tuzli kao potpuno odličan učenik za što je i oslobođena polaganja maturalnih ispita. Filozofski fakultet, Odsjek za strane jezike, studijska grupa Engleski jezik i književnost upisala je 1999. godine. Diplomirala je oktobra 2003. godine i nagrađena je bronzanom plaketom Univerziteta u Tuzli za postignuti uspjeh tokom studija. Iste godine počinje raditi u Mješovitoj srednjoj saobraćajnoj školi u Tuzli kao profesor engleskog jezika.

U maju 2004. godine upisala je postdiplomski polilingvalni studij *Savremena lingvistika* na Filozofskom fakultetu Univerziteta u Tuzli. Magistarski rad „Stavovi o engleskom jeziku kod nastavnika i saradnika u visokom obrazovanju u Tuzli“ (“Attitudes towards the English Language of the Junior and Senior Faculty in Tuzla“) pod mentorstvom dr.sc. Ivane Trbojević Milošević, docent je odbranila 27.09.2007. godine i stekla zvanje magistra humanističkih nauka iz oblasti lingvistike.

Izabrana je u zvanje asistenta na predmetu Savremeni engleski jezik u novembru 2004. godine na Univerzitetu u Tuzli a nakon magistriranja u zvanje višeg asistenta u martu 2008. godine.

Do sada je bila angažovana u izvođenju nastave na sljedećim predmetima: Savremeni engleski jezik 1 i 2, Morfosintaksa engleskog jezika 1 i 2, Pismeno izražavanje na engleskom jeziku 1 i 2, Pragmalingvistika, Historija engleskog jezika i Kontrastivna lingvistika 1 i 2 na matičnom Odsjeku. Vježbe iz predmeta Engleski jezik kao opšti predmet izvodila je na sljedećim fakultetima: Elektrotehnički, Rudarsko-geološko-građevinski, Edukacijsko-rehabilitacijski, Tehnološki i Fakultet za tjelesni odgoj i sport, te na odsjecima Historija i Žurnalistika Filozofskog fakulteta. Također je bila angažovana na Odjeljenju u Travniku, Univerzitet u Tuzli gdje je izvodila vježbe iz predmeta Pismeno izražavanje na engleskom jezik 1 i 2. U ljetnom semestru školske 2007/08. godine držala je vježbe i 90% predavanja na predmetu Pragmalingvistika na Odsjeku za strane jezike, studijska grupa Engleski jezik i književnost.

Objavila je pet naučnih radova u zemlji i inostranstvu. Učestvovala je na sedam međunarodnih naučnih skupova na kojima je izlagala pet radova.

Osim engleskog, Selma Kešetović tečno govori i razumije njemački i služi se španskim jezikom.

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