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**THE DEVELOPMENT OF LANGUAGE MEANS IN
ADVERTISING IN THE US**

Diploma Thesis

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I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.

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Author's signature

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INTRODUCTION

The topic of my thesis is the Development of language means in advertising in the US (in selected target groups). The approach of this thesis can be described by a quotation from a book called *English in Advertising: A Linguistic Study of Advertising in Great Britain*:

“One way to approach the study of advertising language is to think of the advertising copywriter as having at his disposal a huge repertoire of linguistic choices, namely ‘the English language’. What choices he makes and how frequently he makes them, is the subject for study.”¹

The history of large-scale consumer advertising dates back to the second half of the nineteenth century. The period of the beginning of modern advertising is also connected with an innovation and experiment in linguistic techniques.² Leech (1966) points out, that one of the biggest changes in advertising was the evolution of a public-colloquial style, which can be attributed to the enormous size of the audience in general. However he thinks that the character of modern advertising had emerged by the 1920s and no important changes in language have taken place since then.³ As we are forty years ahead of Geoffrey N. Leech, we may be able to find some new experiments in language in this thesis.

Advertising is a prominent discourse type in basically all contemporary societies.⁴ Many people think, that the most important feature of the advertisement is its function, because advertisements are according to them designed to persuade people to buy a particular product. Cook (1992) however argues that this is not the only function. He says that advertisements can also amuse, inform, misinform, worry or warn.⁵ Advertisements also have specific language, which can be described by several features. Most typical are short sentences, coordination rather than subordination, everyday vocabulary, present

¹ Geoffrey N. Leech, *English in Advertising: A Linguistic Study of Advertising in Great Britain* (London, UK: Longmans, 1966), 3-4.

² Leech, *English in Advertising*, 165.

³ Leech, *English in Advertising*, 165-166.

⁴ Guy Cook, *The Discourse of Advertising* (London, UK: Routledge, 1992), 5.

⁵ Cook, *The Discourse of Advertising*, 5.

tense and usually few verbs, the most frequent ones in the English language (be, make, get, take, have, need, use and so on).⁶

This thesis will focus on American advertising only and its development from the 1920s till today. In chapter one I would like to start with a brief history of advertising and its most important stages. Then we can proceed with the introduction of the language of advertisements in the United States and its most common features. Also I am going support my theoretic research by performing a linguistic analysis on samples of advertising scanned from The Ladies Home Journal acquired at the University of Florida Library. I narrowed my research by choosing a target group which is house wives and I also decided to track only advertisements of certain products to see the changes in the language more clearly. My products are cars and cosmetics, mostly Colgate&Palmolive Co. products. As the advertisements are dealing with the same product through the period of some eighty years we can observe the language and its features as stated above used in different stages of development. And finally I would like to compare the results with the theory and see if I can find some new trend which maybe Knittlová or Leech couldn't see in their previous studies.

⁶ Dagmar Knittlová, *K teorii I praxi překlada* (Olomouc: Univerzita Palackého, 2000), 175-176.

1 A BRIEF HISTORY OF THE LANGUAGE OF ADVERTISING

Greg Meyers divides the history of advertising into three stages:

1. the 1890s and the period before World War I
2. the 1920s and the period between the wars
3. the period from the 1960s to the present.⁷

1. Even though our research starts with the second period, we will have a look at the first one too to understand why the advertising emerged. It is because the nineteenth century and its developing factory system allowed the producers to make more things than people needed. Branding helped the consumers to recognize the products and choose for reasons other than price.⁸ The linguistics strategies of that period according to Meyers are:

- having a catchy rhyme or slogan
- choosing a product name with favorable associations
- using repeated claims leading to elaborate parallelism
- using vague comparatives
- drawing on scientific and technical discourse.⁹

2. Many companies dealt with already known products. Now they wanted to distinguish their products more from the others. They started selling not things but dreams. Instead of buying a new car, you were buying a more comfortable life, instead of buying a new soap, you were buying a smoother skin. So the features now shifted to:

- embedded narratives and mock conversations
- images depending on substitution of one referent for another
- using new media (e.g. comics).¹⁰

⁷ Greg Meyers, *Words in Ads* (London, UK: Edward Arnold, 1994), 19.

⁸ Meyers, *Words in Ads*, 20-21.

⁹ Meyers, *Words in Ads*, 22.

¹⁰ Meyers, *Words in Ads*, 24.

3. Meyers sums up this period with a very concise sentence: “As ads of the 1920s tried to deal with saturation of the market, ads of the 1960s tried to deal with the saturation of the consumers.”¹¹ The advertisers had to appeal to other aspects of the consumers qualities than their intellect, and this could be for example sense of humor or senses in common. So the features Meyers now suggests are:

- Puns and play with sounds
- parodies and ironies
- dominance of the image over the text
- all other discourses incorporated into advertising.¹²

So with the basic division of the development of the language of advertising we are also provided with some linguistic features which we can build on and we will pay further attention to them in the next chapter.

¹¹ Meyers, *Words in Ads*, 26.

¹² Meyers, *Words in Ads*, 26-27.

2 THE LANGUAGE OF ADVERTISEMENTS

As we stated at the introduction chapter advertisements use specific language, which can be described by several features. Leech talks about typical clauses, verbal groups, nominal groups, words and compounds, cohesion and typical vocabulary.¹³ Torben Vestergaard and Kim Schrøder in their book called *The Language of Advertising* also talk about cohesion and coherence, then information structure, content and participant roles.¹⁴ Meyers also divides his book into chapters according to the common features of advertising language. He talks about sentence types and sentence structure; puns, associations and meanings; pronouns and address; languages and varieties as signs; conversations and everyday life; metaphor; words and pictures and so on. I would like to choose several features from all these mentioned which I am interested in and which can be found in my samples and talk about them more in detail.

2.1 Cohesion and Coherence

Cohesion is a “formal linkage between sentences”¹⁵. Leech describes the study of cohesion as “the study of elements by which the individual logical parts of a message are joined together in coherent discourse”¹⁶. According to Tárnyiková we can divide the cohesive elements (called ties in her book *From Text to Texture*) into five classes which are:

- conjunction
- reference
- substitution

¹³ Leech, *English in Advertising*, 107 – 108.

¹⁴ Torben Vestergaard, Kim Schrøder, *The Language of Advertising* (Oxford, UK: Blackwell, 1985), 18 – 32.

¹⁵ Vestergaard, Schrøder, *The Language of Advertising*, 19.

¹⁶ Leech, *English in Advertising*, 142.

- ellipsis
- lexical cohesion.¹⁷

(1) How will sensitive skin react to this antibacterial soap? It won't.

Introducing Sensitive Skin Dial.

Hypoallergenic, no heavy dyes or perfumes.

And still the most trusted antibacterial protection of all.

Dial clean.

Doesn't that feel better?

(Ladies' Home Journal, November 1999)

If we take the headline of the advertisement here in bold we can see an example of reference listed above. There is an endophoric cataphoric reference, meaning that in order to identify the *it* from the beginning of the sentence we have to go to the previous one to find out that we talk about the antibacterial soap. There is also an endophoric anaphoric reference represented with *this* in the first sentence, which is referred to in the first line of the body of the advertisement explaining that *this* antibacterial soap is called Sensitive Skin Dial. Ellipsis is employed as another means of cohesion in this example. The second sentence is not complete. We would not know what the sentence means without reading the first one. Because we can recover from the first sentence that *it won't* means the skin won't react, it is not necessary to repeat the information again. We can find more ellipses in the text which demonstrate the principle of language economy. In the body of the advertisement the sentences are skimmed only to elements which the creators of the advertisement wanted to point out, such as the soap's qualities. It is hypoallergenic and it doesn't contain any heavy dyes or perfumes. And it is the most trusted antibacterial of all. You can be Dial clean and you will feel better. We call this type of ellipsis a selective incompleteness, which means, that within the same level of generality only some fact are selected for description¹⁸.

¹⁷ Jarmila Tárnyiková, *From Text to Texture* (Olomouc: Univerzita Palackého, 2002), 30.

¹⁸ Tárnyiková, *From Text to Texture*, 51.

Coherence, on the other hand, is not “visible” in the text, it is something we can recover due to our general knowledge. Tárníková describes coherence as a “feature on an underlying structure of the text and is usually characterized by the underlying logical/semantic connectedness of the text units, based on such concepts and relationships as cause-and-effect, sequencing of events into identical temporal frames, logical deduction, entailment, prediction etc.”¹⁹ She also points out that “a text need not always be cohesive but must be coherent”²⁰. Vestergaard&Schrøder tell us that “we may assume a shared knowledge between speaker and listener which enables them to establish a succession of links between the two constituent sentences.”²¹ Again, let’s have a look at some example.

(2) It’s not only the yardstick.

It’s the ruler.

It’s the most innovative, most imitated, most trusted, best selling minivan ever.

Dodge Caravan.

Different.

(Ladies’ Home Journal, December 1999)

Due to our shared knowledge we know what the yardstick is used only in countries which use so called Imperial system, and these are mainly English speaking countries such as United Kingdom, Republic of Ireland, Canada, United States and Australia. On the other hand, ruler is used in countries with metric system, which is the rest of the whole world. Also ruler can serve for more purposes than just for measuring. To rule means to draw a straight line, rulers are also used in geometry to bisect an angle into two equal parts and so on. Even without knowing the latter you would at least know that yardstick is not so common means on measuring as ruler nowadays (Who of us used a yardstick at school and who of us used a ruler?). So we can deduce the relationship of these two sentences, that ruler is more than a yardstick, so Dodge Caravan is better

¹⁹ Tárníková, *From Text to Texture*, 55.

²⁰ see above

²¹ Vestergaard, Schrøder, *The Language of Advertising*, 19.

than other cars. plus there is a second meaning of the word ruler, that is one, who rules the market. We will get back to this advertisement later.

2.2 Sentence types

The most common used sentence types in advertising are commands, questions and exclamations. All of these types create personal effect, a sense of one person talking to another.²²

- (3) “Colgate’s? – Why certainly! Nothing can clean them better. And when there’s anything wrong with you teeth young Lady – you march right down my office.”
(Ladies’ Home Journal, October 1932)

2.2.1 Commands

How is it possible that the advertisers can afford to command their customers what to do? Leech explains that “We are used to receiving exhortations and directives in the imperative mood from all manner of public sources: road signs; public transport notices, instructions from Government departments. In this respect, we are more conditioned to bare imperatives than citizens of some other countries – for example France.”²³ In other words, Leech suggests that imperatives are used quite often in the public language. Later in his book Leech discusses the situations in which the advertisers use imperatives, and these are:

- Acquisition of the product
- Consumption or use of the product
- Appeals for notice.²⁴

Let us have a look at some examples from our samples:

²² Meyers, *Words in Ads*, 47.

²³ Leech, *English in Advertising*, 80.

²⁴ Leech, *English in Advertising*, 110-111.

- (4) “Use Colgate’s – It removes causes of tooth decay.”
(Ladies’ Home Journal, May 1925)

- (5) “Keep that schoolgirl complexion.”
(Ladies’ Home Journal, February 1929)

- (6) “Get good-tasting, anti-cavity Colgate.”
(Ladies’ Home Journal, December 1966)

- (7) “Go out and hug a road you like.”
(Ladies’ Home Journal, August 1978)

2.2.2 Questions

Questions are the second most frequent clauses after commands. Leech compares them with commands: “Interrogatives resemble imperatives in being stimuli which normally require an active response from the addressee.”²⁵ In our samples questions are frequent as headlines, they either require a mental yes/no answer, or they explore hearer’s knowledge about the subject and later in the text they offer explanation, or solution to the problem.

- (8) “Do you think anyone considers a woman’s shorter reach when designing GM instrument panels?”
“Fisher Body Does.”
(Ladies’ Home Journal, April 1969)

- (9) “If Colgate is just a kid’s cavity fighter, how come Billie Jean King won’t brush with anything else?”
(Ladies’ Home Journal, May 1975)

²⁵ Leech, *English in Advertising*, 111

- (10) “How does your mouth feel after brushing with Colgate, “Dr.J.”?”
(Ladies’ Home Journal, January 1977)

2.2.3 Exclamations

The main difference between a command and an exclamation is that a command is hearer-oriented, whereas an exclamation is speaker-oriented.²⁶ Both commands and exclamations are reducible to formulaic utterances²⁷ which can be very useful in the language of advertising, first in order to save space, second in order to highlight exactly the words the creators of ads need to bring attention.

- (11) Improved! Fortified!
Yes, the Flavor is Fresher than ever. – It’s New. Improved. Fortified.
(Colgate, Ladies’ Home Journal, June 1967)

- (12) New Palmolive Soap Gives New Life to Your Complexion!”
(Ladies’ Home Journal, February 1958)

- (13) “Only a Dentist can give her a better fluoride treatment!”
(Colgate, Ladies’ Home Journal, October 1973)

2.3 Deviation and Parallelism

Tárnyiková describes deviation as “a noticeable difference from what is expected, especially from accepted standards of behaviour.”²⁸ Deviation can appear at various levels of language representation, i.e. phonic, morphological, or syntactic.

²⁶ Randolph Quirk et al. *A Comprehensive Grammar of the English Language* (New York, USA: Longman, 1985), 88.

²⁷ see above

²⁸ Tárnyiková, *From Text to Texture*, 116.

Cook works mainly with parallelism as a means of deviation. He points out that parallelism entails four further characteristics: deviation from normal usage, foregrounding, compression of meaning, and representation.²⁹ “Parallelism and deviation cause the foregrounding of linguistic units, ‘throwing them into relief’ against either the background of the norms of the language of the whole or those established internally by the parallelism within the text.³⁰ Cook goes on explaining that parallelism may be graphological, phonological, grammatical, semantic and discoursal.³¹ An example of graphological parallelism can be the advertisement for Colgate’s toothpaste below, because we can see that the words which the creator of the ad wanted to stand out are capitalized and they are in a conjunctal relationship:

- (14) “No Other Leading Toothpaste CLEANS, CLEANS, CLEANS your breath while it GUARDS, GUARDS, GUARDS your teeth Like Colgate Dental Cream!”
(Ladies’ Home Journal, October 1956)

Another Colgate advertisement uses grammatical parallelism together with the graphological one. You can follow four parallel structures, all in present tense with the noun phrase COLGATE’S as a subject of the sentences:

- (15) “COLGATE’S toothpaste has healthfully and completely cleansed more people’s teeth than any other toothpaste the world has even known. COLGATE’S has been more universally recommended by dentists through the years than any other dentifrice ever made. COLGATE’S now – climaxing 30 years of leadership – has been accepted by the American Dental Association, Council on Dental Therapeutics. The seal signifies that the composition of the product has been submitted to the Council and that the claims have been found acceptable to the Council.

²⁹ Cook, *The Discourse of Advertising*, 131.

³⁰ Cook, *The Discourse of Advertising*, 132.

³¹ Cook, *The Discourse of Advertising*, 134.

COLGATE'S sells for 25 cents because more people use it than any other make. The price is important – but the quality, not the price, has held Colgate leadership for 30 years.”

(Ladies' Home Journal, June 1931)

Tárnyiková works with deviation through ramification. She describes ramification as “one of the processes contributing to the extension of utterance structure and characterized as the interruption of a communicative line (usually the main one) by one or more (usually secondary) communicative lines which can have the character of additive attitudes (modal, evaluative, emotional), informal asides, afterthoughts, explanations, exemplification, etc. and which find their structural manifestation in phrases, semi-clauses, and sequences of clauses.”³² In our samples the most common interruption of the main communicative line is created by using of punctuation, that is either dashes or suspension points.

(16) Follow this beauty treatment. Use this soap...twice a day...as experts advise.

(Palmolive, Ladies' Home Journal, October 1932)

(17) For this one purpose – to clean – Colgate's was designed on a formula suggested by members of the dental profession.

(Ladies' Home Journal, February 1929)

2.4 Puns

Pun means playing with words, mainly with their meanings, and more than one meaning of a word is very typical for English language. Meyers describes using puns in advertising: “First, they attract the attention of bored readers, saturated with ads. Since a pun is by its nature not considered serious, they disarm skepticism. And the pun can be used in image creation, with the second

³² Tárnyiková, *From Text to Texture*, 124.

meaning, the one that the reader is meant to reject, lingering, or not, with the product.”³³ Keiko Tanaka suggests that “humor, more specifically punning, is one way in which the advertiser attempts to improve social relations with his audience. If the addressee thinks that the advertiser is witty and amusing, it may go some way to overcoming her distrust of him.”³⁴

In our first chapter called A Brief history of the language of advertising we placed puns to the last period, starting with 1960s, so we could say that using puns is one of the signs of development of language means in advertising. Tanaka also points out that using puns in earlier stages of advertising was almost unacceptable, and she supports her statement by quoting an ex-advertiser called Hopkins, who in 1927 stated that: ‘Frivolity has no place in advertising. Nor has humor. Spending money is usually a serious business...People do not buy from clowns’³⁵.

As a good example of pun I especially like an advertisement for Pantene® Pro-V® from 1997:

(18) Get back to your roots.

With the first-ever root penetrating pro-vitamin formula. Pantene® Pro-V® Shampoos and Treatment Conditioners penetrate root to tip, improving the whole length of your hair. For healthy shine all the way to the tips.

(Ladies’ Home Journal, April 1997)

The creators of this advertisement used the image of going back to your past, when everything used to be more natural, less stressful so we can imagine that our hair used to stronger and healthier. Getting back to your roots means starting from the beginning and giving your hair the new strength; and to do so you naturally have to start at the roots of it.

³³ Meyers, *Words in Ads*, 62.

³⁴ Keiko Tanaka, *Advertising Language: A pragmatic approach to advertisements in Britain and Japan*, (London, UK: Routledge, 1994), 59.

³⁵ see above.

Meyers also points out that the most common pun is the one where “the same string of letters refers both to the name of the product, and to a word with its own everyday meaning.”³⁶

- (19) Only one soap gives your skin this exciting bouquet.
Cashmere Bouquet Soap.
(Ladies’ Home Journal, February 1945)

In both of these types the addressee has to connect the text of the advertisement with the name or at least the type of the product, which can be a source of gaining the audience’s attention as we discussed at the beginning of the chapter. Tanaka suggests that: “The audience gains extra contextual effects based on the pleasure and satisfaction of having solved the pun.”³⁷

2.5 Adjectives

Typical vocabulary is probably the most characteristic feature of the language of advertising. The most dominant word class is adjectives, which are supposed to express the qualities of the product in order to make it a desirable product for the potential buyer. Leech performs a study on the most common adjectives in direct address advertising and his results are these adjectives:

1. new
2. good/better/best
3. free
4. fresh
5. delicious
6. full
7. sure
8. clean

³⁶ Meyers, *Words in Ads*, 64.

³⁷ Tanaka, *Advertising Language*, 82.

9. wonderful
10. special.³⁸

I went through all my samples and the result of my study were these ten adjectives:

1. beautiful
2. new
3. healthy
4. easy
5. young
6. good
7. free
8. fresh
9. popular
10. smart.

We can see that I found four common adjectives with Leech's study, and these are *new*, *good*, *free*, and *fresh*. It is obvious that the first place in my list is held by the adjective *beautiful* since I am analyzing a women's magazine. The adjective *beautiful* is used not only in advertisements of beauty products but also of cars.

(20) Doctors prove that 2 out of 3 Women now get More Beautiful Skin in 14 days!

(Palmolive, Ladies' Home Journal, June 1943)

(21) Chrysler for 1941! More beautiful...and tailored to your taste!

(Ladies' Home Journal, November 1940)

³⁸ Leech, *English in Advertising*, 152.

2.6 Pronouns and address

I would like to start this chapter with a scheme of Jacobson's communication model, which reappeared in several linguistic studies I chose for my research. Charles Forceville points out that: "Obviously, [they] are of crucial importance, since an act of communication always originates somewhere and is directed somewhere. An assessment of the respective identities of communicator and addressee is moreover an assessment that cannot, in practice, be separated from other aspects of message, as the form a message takes is co-determined by who the communication partners are as well as by the nature of their relationship."³⁹



(Jacobson's communication model)

The examples of section can seem a little similar with the ones from Chapter 2.2 Sentence Types, because commands and questions are also a great means of addressing people. In this chapter, we will have a look at the usage of pronouns and the main differences.

Meyers starts his chapter on pronouns with a citation from his old copy-writing textbook, which says:

"Most valuable are names of people and personal pronouns that center upon people. All first and second-person pronouns are personal, but your copy should be made up predominantly of the latter. Usually the pronoun 'you' should occur with the greatest frequency."

(Merrill De Voe, *Effective Advertising Copy*, 1956).

³⁹ Charles Forceville. *Pictorial Metaphor in Advertising*, (London, UK: Routledge, 1996), 83.

From this statement but also from my own research I can draw a conclusion that the most common pronoun we can find in advertisements is *you*. Meyers points out that *you* suggests a one-to-one relationship, but it is very general, as it can refer to anyone reading the advertisement.⁴⁰

- (22) “Wouldn’t you really rather have a Buick?”
(Ladies’ Home Journal, November 1968)

This advertisement is talking to anybody who is reading it. Quirk points out that *you* includes the addressee(s), but excludes the speaker(s)/writer(s) of the message.⁴¹ The *you* can of course be more specified. Meyers suggests that there are two types of *you*, “either invoking a very general and empty *you*, into which the readers may slot themselves, or defining a very specific *you* in the text.”⁴²
(author’s italics)

- (23) “Would your husband marry you again?”
(Palmolive, Ladies’ Home Journal, June 1921)

This is an advertisement specifically addressing married women, and commanding them to “Keep that schoolgirl complexion.”

- (24) “Are you this woman?”
“You can be the woman you yearn to be with a *Plymouth all your own.*”
(Ladies’ Home Journal, January 1958)

This advertisement addresses women who have children, women who work, and women who teach, as you can see from the pictures supplementing the text of the advertisement.

⁴⁰ Meyers, *Words in Ads*, 79.

⁴¹ Quirk et al. *A Comprehensive Grammar of the English Language*, 339.

⁴² Meyers, *Words in Ads*, 80.

Another pronoun which is fairly common in the advertisements is *we*. “*We* is tricky, because it can be used in both exclusive and inclusive senses, that is, either not including or including the person who is spoken to. In ads, one use produces a sense of solidarity with the customer, the other projects the image of the company as personal.”⁴³

In my research I haven’t encountered many advertisements with the pronoun *we* in it. Most of the advertisements containing it were car advertisements and the pronoun *we* was standing for the company talking to the customer, but at the same time this company was addressing the customer so other pronouns appeared in the text as an opposition to *we*.

Other pronouns that I encountered quite often besides the most common *you* is so called ‘Shared knowledge: he and she.’ This strategy is apparently very popular with Colgate&Palmolive Company which takes their products as something everybody should have at home.

(25) She learned this Secret in Childhood Days.

While she was a tiny tot, Miss Marjorie Willis found the dentifrice that cleanses her teeth into sparkling radiance.

(Colgate, Ladies’ Home Journal, September 1928)

(26) - What a smart habit Lucy has!

- Yes, but she’s smarter than that in her dental habit – Just look at her teeth.

(Colgate, Ladies’ Home Journal, May 1933)

(27) Mrs. Ruth D. Maurer of New York *distinguished exponent of beauty culture* tells you how to keep that schoolgirl complexion.

(Palmolive, Ladies’ Home Journal, December 1930)

⁴³ Meyers, *Words in Ads*, 81.

(28) If Colgate is just a kid's cavity fighter, how come Billie Jean King won't brush with anything else?

(Ladies' Home Journal, May 1975)

Meyers points out that: "*He* and *she* typically refer to someone known to the reader, either through the ad, as with the person in the picture, or known because taken for granted as part of the reader's life."⁴⁴ In our examples we can see both of these types, Lucy from the advertisement on Colgate from 1933 is just a common girl, but Miss Marjorie Willis, Mrs. Ruth D. Maurer and Billie Jean King are celebrities, women well known to everybody at that time. And no doubt every woman wanted to be like them.

These were the six common features of the language of advertising which I decided to look into in my advertising samples. There is one other feature discussed quite widely lately and that is the relationship of the text and the image. I decided to devote the whole chapter to it because it is quite interesting problems viewed by many linguists in different ways.

⁴⁴ Meyers, *Words in Ads*, 85.

3 THE DEVELOPMENT FROM VERBAL TO VISUAL MESSAGE

As Vestergaard and Schröder point out, language is our most important vehicle of communication.⁴⁵ Still a great deal of our communication consists of non-verbal means of speech. While talking, for example, we use a lot of gestures. Sometimes an expression of your face can distinguish between the connotations of the words, whether your speech is serious or ironic. In nowadays advertising language we can see a great shift from communicating by text to communicating by images. We can have a look at two advertisements divided by forty-four years:



(Ladies' Home Journal, February 1929) (Ladies' Home Journal, October 1973)

Why did this change happen? As we pointed out in Chapter 1, as the consumers started to be saturated with all the products possible to buy, the advertisers had to appeal to other aspects of the consumers qualities than their

⁴⁵ Vestergaard, Schröder, *The Language of Advertising*, 13.

intellect, and they chose senses. Visual stimulation can appeal greatly on our decision-making process. Vestergaard and Schröder also suggest, that even though the image can sometimes lack precision and clarity, it can gain in richness of information, in other words, image has the advantage of being able to communicate more things at the same time.⁴⁶ But this shift of the means of advertising communication happened over several decades so I would like to divide have a look at it more closely. Scott McCloud in his book *Understanding Comics* discusses the possible ways of combining pictures and text. He says that pictures can either illustrate a text which is largely complete on its own, or that words can provide a soundtrack to a sequence composed visually. Words and pictures can also replicate one another. Or words can function as elements in a picture. Words and pictures can operate on separate, parallel tracks, each conveying an independent message. And finally, words and pictures can work together to convey an idea that either could convey alone.⁴⁷ In my research I simplified the possibilities of the combination of the picture and the text into three stages.

3.1 Verbal communication

The means of verbal communication is text. Tárníková offers several definitions of text, which can be:

- “a structured sequence forming a unitary whole,
- a result of the multidimensional process of a semantic choice,
- a stretch of spoken or written language with a definable communicative function,
- a stretch of language which seems appropriately coherent in actual size”⁴⁸, etc.

Vestergaard and Schröder give us the features of text:

⁴⁶ Vestergaard and Schröder, *The Language of Advertising*, 42.

⁴⁷ Scott McCloud, *Understanding Comics* (Michigan University: Kitchen Sink Press, 1993), 151-153.

⁴⁸ Tárníková, *From Text to Texture*, 21.

- “The text exists in a particular communication situation.
- The text is a structured unit – it has texture.
- The text communicates meaning.”⁴⁹

The communication situation takes place in so called context, which is very important for the correct interpretation. “It is one of the basic properties of continuous prose that adjacency gives rise to inferred meaning.”⁵⁰ Forceville suggests that looking for context we should start with their placement in particular magazines or newspapers. “Printed ads, after all, have been deliberately placed in carefully selected papers or magazines, and one is, for instance, more likely to come across an ad for motorbikes in a periodical devoted to motorbikes than in a women’s magazine.”⁵¹ And I have to say, that as a matter of fact, I haven’t encountered a single advertisement for a motorbike in my research of Ladies’ Home Journal. But what is more important is our anthropological and cultural knowledge. The very important part of the cultural knowledge is so called script. Tárníková defines script as “stabilized (stereotyped, routinized) plans specifying roles of participant and their expected actions”⁵². Forceville states: “A script is defined as a ‘coherent sequence of events expected by the individual, involving him either as a participant or as an observer’.”⁵³

As an example of the importance of context Tárníková uses decomposition of text into random sequence of isolated utterances, which, she states, we are able to put back together using our pragmatic knowledge of texts⁵⁴. We can also try this exercise on a Palmolive advertisement using narration as means of persuading potential buyers.

1. Well, worry no more.
2. Keeps your hands smooth and moisturized.
3. Do they get scratched or worse, bleed?

⁴⁹ Vestergaard and Schrøder, *The Language of Advertising*, 15.

⁵⁰ Tárníková, *From Text to Texture*, 17.

⁵¹ Forceville. *Pictorial Metaphor in Advertising*, 79.

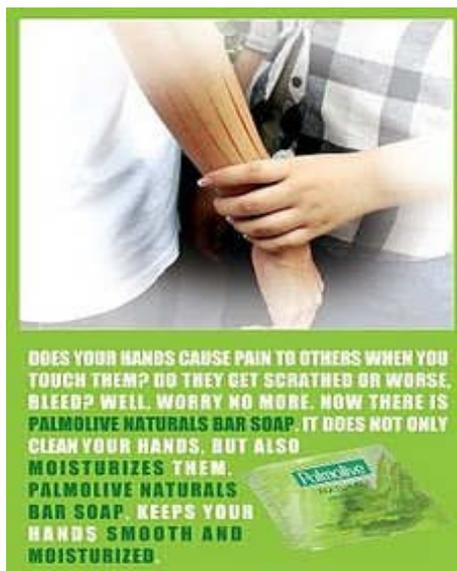
⁵² Tárníková, *From Text to Texture*, 59.

⁵³ Forceville. *Pictorial Metaphor in Advertising*, 81.

⁵⁴ Tárníková, *From Text to Texture*, 17-18.

4. It does not only clean your hands, but also moisturizes them.
5. Palmolive Naturals bar soap.
6. Does your hands cause pain to others when you touch them?
7. Now, there is Palmolive Naturals bar soap.

There are several features that can help us with putting these segments into the correct order. First, when we see a pronoun such as *it* or *they*, we know, that there should be a preceding sentence with subject, that allows the cataphoric reference (see example 1, chapter 2). Also when we see a question, we know that an answer usually follows. When we for example take sentence number 1 we can infer, that the following sentence either has to contain the word *because* or it at least has to give us some reason not to worry no more, so sentence number 7 is the only possible option. Let us have a look at the correct order.



(Source: internet)

Another feature of the text as we stated above is structure, or texture. This structure is shaped by cohesion and coherence which we talked about in chapter 2.1.

The most important feature of the text in advertising is the meaning of it, in other words, what message does it carry. Leech discusses several elementary semantic strategies which contribute to the selling effectiveness of an advertisement, and these are: "the expression of certainty rather than doubt; of positive rather than negative ideas; of commendatory rather than pejorative

attributes.”⁵⁵ Leech also uses a term called “Particularity of Reference”, which he describes as “a semantic property of proper names, and also of a number of grammatical items such as personal pronouns, demonstratives, the definite article, and the adverbs *here, there, now* and *then*.”⁵⁶ We already talked about the role of personal pronouns in chapter 2.6. In the following example we can see the usage of a demonstrative.

(29) If we built a car for women only . . . it couldn't be easier to drive than this one.

(Ladies' Home Journal, August 1963)

(30) She learned this secret in Childhood Days.

(Colgate, Ladies' Home Journal, September 1928)

Using the demonstrative *this* in both of these advertisements give us a hint that this product is the unique one. The same principle is applied to using the definite article, telling the customer that this is the product they want.

(31) Get the Big Luxurious Bath Size!

(Palmolive, Ladies' Home Journal, August 1950)

(32) The New Chevrolet.

More of the things you want in a wagon.

(Ladies' Home Journal, May 1977)

3.2 Metaphor as a step between text and image

The reason why I would like to refer to metaphor as to a middle step between the text and the image is what Vestergaard and Schrøder point out in their book *The Language of Advertising*, that is metaphor can be defined by

⁵⁵ Leech, *English in Advertising*, 156.

⁵⁶ see above

reference to the iconic relation: “a word is replaced by another word which resembles it in meaning”⁵⁷. In our outline of the history of the language of advertising we also stated that one of the features of the middle period is “images depending on substitution of one referent for another”. Charles Forceville in his book devoted entirely to metaphors point out that “(M)etaphors’ deviation from conventional usage makes them attractive means to draw consumers’ attention.”⁵⁸

(33) Relieves clogged passages and eliminates stuffiness and irritation.

Introducing the all-new Chevy venture. Its Dual Sliding Doors open wider than any other minivan’s. So breathe easy. Now your family can get in and out quicker than ever.

(Ladies’ Home Journal, May 1996)

The creators of this advertisement used a language of medicine to refer to new, apparently very spacious car. If you didn’t see the picture or didn’t read the rest of the advertisement, you certainly would not connect the slogan with a car. The image created in this case is the easiness of getting out of the car. Tanaka explains that: “By producing a metaphorical utterance, the advertiser invites his audience to process the utterance. In so doing, the audience is made to see resemblances between the promoted product or service and the object or property featured in the metaphor.”⁵⁹

Even though I am deviating from my chosen products now, I would like to use a series of Dove advertisements as nice examples of metaphors.

(34) Dermatologist have put something unusually strong in this skin cleanser.

Their trust.

(Dove, Ladies’ Home Journal, May 1994)

⁵⁷ Vestergaard and Schrøder, *The Language of Advertising*, 36.

⁵⁸ Forceville. *Pictorial Metaphor in Advertising*, 69.

⁵⁹ Tanaka, *Advertising Language*, 90.

(35) Life builds character. Dove softens it.
(Ladies' Home Journal, December 1999)

(36) Nutrition bar.
Ingredients: Vitamin E Lotion, Gentle cleansers, Essential nutrients.
Improve and nourish skin for a healthier glow.
(Ladies' Home Journal, February 2002)

And I also like an advertisement for a competition toothpaste producer for Colgate, Crest, from 1998.

(37) For whiter interiors.
(Crest, Ladies' Home Journal, March 1998)

Metaphors require imagination and should appeal to customers also as them being treated as very intelligent. Tanaka points out that some metaphors even require an "encyclopaedic knowledge"⁶⁰. More over, it has an aesthetic value, giving a credit also to the creators of the advertisement, and helping the potential buyers to choose them out of the crowd of the producers, similar to what we talked about in chapter 2.4. Puns.

3.3 Visual message

My research shows that there has been a significant shift from prevalence of text to prevalence of pictures in advertising during the last century. Meyers suggests that it is because people think that " 'pictures do not lie', that the audience will believe what it sees illustrated, especially if it is a photograph."⁶¹ But he also continues with: "A stronger and more interesting argument for using pictures in ads is that people can't argue with them."⁶² He supports his idea with a

⁶⁰ Tanaka, *Advertising Language*, 90.

⁶¹ Meyers, *Words in Ads*, 135.

⁶² Meyers, *Words in Ads*, 136.

study of Roland Barthes called 'The rhetoric of the image' which says that photographs don't seem to have a code.

Even though this chapter is called Visual message, we can rarely see an advertisement which contains a picture only. The reason of this co-occurrence of image and text is very simple. There is usually a caption, or a slogan, which helps us to recover the meaning of the picture, on other words "provides the link between the picture and the situation in space and time which cannot be established through purely visual means of expression"⁶³. Vestergaard and Schröder call this co-occurrence an **anchorage**, explaining that "the text also selects one of several possible interpretations of the picture, and for this reason it is true to say that whereas a picture in itself is always neutral, a picture with a caption never is"⁶⁴.



(October 1998, Source: Internet)⁶⁵

If there was no caption we would have to rely completely on the facial expression of the model's face and various people could interpret it in various

⁶³ Vestergaard and Schröder, *The Language of Advertising*, 34.

⁶⁴ see above.

⁶⁵ <http://yoy50.wordpress.com/2010/06/16/subliminal-ads/>, visited 22.3.2011

ways. This advertisement also needs very close examination, because if you look closer, you can see that there is a young woman, but the hands touching her legs are male hands, not hers! Therefore the image is trying to establish a feeling of someone/something else nursing your body.



(Chevrolet Impala, 1964, Source: Internet)⁶⁶

Would you know without the captions under both of the cars that one picture stands for the looks and one picture stands for the feeling?

On the other hand, Forceville thinks that it is not the text, but it is the image, which helps the reader to choose the correct meaning of the advertisement. He says: "...modern, visually-oriented society has considerably increased our ability to 'read' pictures....the text of an advertisement is often deliberately ambiguous or enigmatic – no doubt to capture a viewer's attention longer than would otherwise have been the case – and requires information supplied by the picture to solve the riddle. "

⁶⁶ http://www.carstyling.ru/en/entry/1964_Chevrolet_Impala_Jet_Smooth_Ride/images/10/,

visited

4 THE DEVELOPMENT OF COLGATE ADVERTISING

During my research I have acquired thirty-one Colgate advertisements from years 1921 – 2001. I decided to analyze nine of them chronologically with various intervals according to occurrence in the Ladies Home Journal. I will start with some common features which all the advertisements share and then I will focus on the features which have significantly changed during the years.

I found all the advertisements cohesive and coherent, though they used various means of cohesion and coherence during the years. The advertisements from 1925, 1930 and 1933 all use similar grammatical cohesion – present tense, active voice, indicative mood; and lexical cohesion – mainly distribution of the name of the product throughout the text. The coherence of the advertisement is given by the frame, which is created first by the placement of the advertisement to particular magazine as we discussed in chapter 3.1 Verbal Communication, and also by actual graphic frame with a layout typical for advertisements consisting usually of a headline, picture and text. They all also share the same goal, which is to address the potential buyer, to sell the product.

The headline of the advertisement from 1925 uses anaphoric reference to make the two statements divided by dash cohesive. It reads:

(38) Use Colgate's – It removes causes of tooth decay.

The text uses lexical repetition of two items. In the first two paragraphs the noun *teeth* is repeated four times, in the second paragraph the noun phrase *Colgate's Ribbon Dental Cream* is introduced, which is later referred to as Colgate's in every following paragraph. At the end of the text there is a very nice parallelism summing up the properties of the product: "It is sensibly made, sensibly advertised and sold at a sensible price."

The advertisement from 1930 is also a nice example of parallelism. Colgate/Colgate's is a subject of the first and the last two sentences. The usage of imperatives is employed in the text, commanding the customer to "Be guided in your choice of a toothpaste by the acceptance of the Council on Dental

Therapeutics.” and “Use Colgate’s” (bridging assumption discussing in the chapter on coherence is needed here).

The advertisement from 1933 uses a negative statement in order to persuade the buyer that there is no other option on the market: “No toothpaste at any price can clean teeth better than Colgate’s.” The very first sentence of the text employs ellipsis divided from the first part of the sentence by a dash and therefore highlighted: “We don’t claim Colgate’s will do the work your dentist should do – or any part of it.” Here the ellipsis stands both for subject and predicate, and reference also helped to shorten the second clause by replacing the *work* by *it*. Reference is also used throughout the whole text substituting the name of the product *Colgate’s* by *it*. Junction is also used as a means of cohesion, adversative junction using *but* and additive junction using *and*. The communication line is disrupted several times by embedding another clause into the main communication line. Let us have a look at one example: “But we do claim – and with highest dental authority back of our claims – that for an honest, thorough job of cleaning the teeth – the world knows no finer toothpaste than Colgate’s.” Tárnyiková in her book *Sentence Complexes in Text* discusses that the term embedding is usually used as an umbrella term for all kinds of integration of subordinate clauses into the main clause and she further distinguishes between embedded subordinate clauses and enhanced subordinate clauses. She explains: “At one end of the scale are subordinate clauses to function as their sentences elements. For these we borrowed Halliday’s term embedded subordinate clauses...The opposite pole of the integration scale is represented by the already mentioned enhanced subordinate clauses...Enhanced clauses are either non-integrated or only partly integrated (loosely attached to the periphery of their respective head (super-ordinate) clauses, and subsume the traditional adverbial clauses (of time, place, manner, reason...), also referred to as circumstantials.”⁶⁷

The advertisements from year 1938 and then 1956 are somehow different. The advertisement from 1938 is embedded into comics, which was very popular at

⁶⁷ Jarmila Tárnyiková, *Sentence Complexes in Text* (Olomouc: Univerzita Palackého, 2007), 125.

that time in the United States. You can easily find the actual advertisement in the comics due to its different background and using of quotation marks for direct speech instead of bubbles as in the rest of the comics. The usage of dialogue is a very strong stylistic device, which helps us to easily trace the proceeding of narration. There are many books written on the language of comics and the relationship of the text and the image. I studied a book called *The Language of Comics: Word and Image* and the authors Robin Varnum and Christina T. Gibbons discuss that “The similarities between words and images have long been noted. Both are human artifacts. Both are used to represent reality to the understanding of an observer and mediate his or her experience of the world. Both words and images shape our perceptions, causing us to see some things and overlook others. Written words, like images, can be classified as graphic signs. Both texts and images are decoded visually and, for the most part, produced manually. In comics, words take on some of the properties of words. From the point of view of semiotics theory, images and words are equivalent entities, and comics in a system of signification in which words and pictures are perceived in much the same way.”⁶⁸

The advertisement from 1956 is a prevision of what we pointed out in chapter 1 part 3, that there was a significant shift in the language of advertising to more aggressive means in order to catch customer’s attention. This advertisement uses both syntactical and graphic deviation for the first time. I used this advertisement before in example (14) as an example of the graphic deviation. It is a very interesting blend of the headline (“No Other Leading Toothpaste CLEANS, CLEANS, CLEANS your breath while it GUARDS, GUARDS, GUARDS your teeth Like Colgate Dental Cream!”) and image to which another text is embedded in the form of bubble coming from the woman, that is sort of a comics again. Both the headline and the text use exclamation. The frame is also created by parallelism, as the beginning and the ending of the advertisement tell us the same thing: Cleans Your Breath while it Guards Your Teeth.

The advertisements from years 1963 to 2001 differ from the previous group. First of all there is no repetition of the name of the product throughout the

⁶⁸ Robin Varnum and Christina T. Gibbons *The Language of Comics: Word and Image* (University press of Mississippi, 2001) x-xi.

text any more. Instead the advertisements use substitution with *it* creating endophoric anaphoric reference as a means of cohesion. The producers count on the acquaintance of the product with the customers, so they no longer have to repeat the name of the product; now they have to point out distinguishable features. Grammatical cohesion uses junction instead of repetition to link the sentences together: additive junction using *and*, causal junction using *because*. There is also a usage of the category of definiteness, which Tárnyiková describes as usage of entities, which are “uniquely identifiable to participants in communication” or “individuable by the hearer.”⁶⁹ Definiteness uses articles and deictic pronouns. In the advertisement from 1963 we can find expressions such as “the toothpaste you’d rather use”, “this newest clinical study”, or “the most widely accepted fluoride brand”. The advertisement from 1970 uses definite article immediately at the headline of it, saying: “The Tooth Toughener” (which is also alliteration - repetition of a particular sound in the first syllables of a series of words or phrases, another means of cohesion). The advertisement from 1976 starts with a question and provides “THE answer”. The question-answer cohesive link is a very strong cohesive tie itself. Also, generally, questions appear instead of commands, performing strategy called negotiating of information. The picture now prevails over the text so the text has to use features to make it shorter without losing the point of the message. As a result, ellipsis appears, which we understand as an implicit signal of cohesion, “realized by a phonologically null anaphoric or cataphoric element...which is recoverable on the basis of commonly shared knowledge of the language system in general, and its certain structural possibilities in particular.”⁷⁰

The advertisement from 2001 uses allusion, typical for advertising language as a means of easier remembering of the product. Tárnyiková describes allusion in following words:

“An allusion occurs if one text makes either explicit or implicit reference to another text. In this respect, allusion is said to be a means of establishing a relation to a

⁶⁹ Tárnyiková, *From Text to Texture*, 37.

⁷⁰ Tárnyiková, *From Text to Texture*, 52.

cultural tradition by placing a given text within the cultural framework and adding cultural value to the text.”⁷¹

The advertisement goes: “Pain, stain, go away.”, alluding to a very popular English nursery rhyme “Rain, rain, go away, come again another day.”, which dates probably back to the seventeenth century, so we can trace a very strong relation to a cultural tradition as stated above.



Source: Internet⁷²

4.1 The usage of adjectives: “from good to terrific!”

In chapter 2.5 we discussed that adjectives are the most dominant word class in advertising, because they are supposed to express the qualities of the product in order to make it a desirable product for the potential buyer. We also performed a study on the most common adjectives in our samples. What we didn't discuss is the shift in strength of the used adjectives which can be observed throughout the years which corresponds with the increasing aggressiveness of the advertising language.

⁷¹ Tárnayiková, *From Text to Texture*, 69.

⁷² Rain_Rain_Go_Away_1_-_WW_Denslow_-_Project_Gutenberg_etext_18546.jpg, visited 13.4.2011

If we take the advertisement from 1925 we find out that that it uses one of the most common adjectives, i.e. *good* and *clean*. There is slight gradation connecting the first and second paragraph: the common statement that *good* teeth are necessary to *good* health develops into the statement that Colgate's Ribbon Dental Cream can provide *better* teeth and thus *better* health. We do not find any superlative yet.

The advertisement from 1933 develops fully. The top of it says that Lucy has a *smart* habit, which corresponds with the picture showing her at the horse stable. The other voice participating in this conversations points out that Lucy is *smarter* that that in her dental habit, using Colgate's. And in the end we read that *the smartest* habit of the day is a quarter saved the Colgate way. The adjective *smart* is still in our top ten adjectives, so we can say there is not much of an innovation yet. Besides *smart* in its all degrees, we can again find the adjectives *good* and *clean*, then one other comparative (*finer*) and one other superlative (*highest*).

Now we can have a look at the advertisement form 1963 and find out that it uses twice as many adjectives than the previous one. And what is more, most of them are superlatives. We discover that it draws on *the latest* research and *the newest* clinical study, and that it is a *best* tasting, *best* liked and *most widely* accepted toothpaste. We can also find some adjectives not used before and not occurring in our study of ten most used adjectives such as *wonderful* and *complete*.

The advertisement form 1976 uses a new strategy. To distinguish its product among all "the best" ones, the producers decided to use strong adjectives instead of superlatives. So Colgate is now a *great* cavity-fighter and while using it you will feel *terrific*. We can still find some common adjectives though, such as *clean* and *fresh*, but they are used in slightly different context, because now the advertisement appeals on our senses rather than intellect, so it establishes the atmosphere of just-now cleaned teeth, tingling all over with minty taste. It also uses the adjective *fresh* in a new way, making it a collective adjective for all the feelings that can occur after using Colgate. "Colgate puts *the fresh* in your mouth." The Oxford English dictionary offers numerous entries on this word. Let us have a look at several of them:

- a) New, novel; not previously known, used, met with, introduced, etc.

- b) Untainted, pure; hence, possessed of active properties; invigorating, refreshing.
- c) Of personal appearance: Blooming, looking healthy or youthful. Often fresh and fair;
- d) Not exhausted or fatigued; full of vigour and energy; brisk, vigorous, active.
- e) Ready, eager.
- f) [Perhaps influenced by German *frech* saucy, impudent.] Forward, impertinent, free in behaviour. orig. U.S.
- g) Draft additions January 2005: slang (orig. U.S., esp. in African-American usage). New and exciting; fashionable; good, excellent.⁷³

Some of the examples (especially example f) can also relate to the celebrity used for this advertisement, Geraldine Chaplin, the daughter of Charlie Chaplin, who followed her father's steps and became a comic actress.

4.2 The Usage of pronouns

In chapter 2.6 we discussed all the pronouns that can appear in advertising. We stated that the most common pronoun is *you*, then *he* and *she*, and lastly the usage of proper names, mainly of celebrities. I would like to state once again the quotation from the textbook called *Effective Advertising Copy*, that "Usually the pronoun 'you' should occur with the greatest frequency." Therefore it was very interesting for me to find out that in the first two examined advertisements I didn't find any pronoun. Both are narrative texts explaining why Colgate's is a good product for us. There is indirect addressing by commands which in fact hides *you* in them. The third advertisement from 1933 uses is focused on Lucy, (example (26)), so the usage of *she* attracts our attention. Later in the text it uses *you* once, but it is not connected with the question of dental habits, but with the question of saving money: "And it costs a quarter – half of

⁷³ <http://www.oed.com/view/Entry/74535?rskey=DJVOFT&result=2&isAdvanced=false#eid>, visited 12.5.2011

what you may have been paying". At the beginning of the text we can find the pronoun *we*, standing for the company producing the toothpaste.

The advertisement from 1938 uses proper names, such as Jimmie, Mr. Reed, mother, Aunt Mary. So the only pronoun found in the text is *him*.

The advertisement of 1956 is the first one corresponding with the statement from the textbook mentioned above. The usage of the pronoun *you* is employed several times. Colgate cleans *your* breath while it guards *your* teeth and it gives *you* long-lasting protection.

In the advertisement from 1963 the pronoun *you* scattered throughout the text (for the first time of such frequency). The creators aimed this text at women-mothers and they tried to persuade them that by buying Colgate toothpaste they do the best for their family: "You and your family won!" or "you can be a "one-toothpaste family".

The advertisement of 1976 goes back to the previous strategy, using someone else, here Geraldine Chaplin (but we also saw Billie Jean King in (28)), however the creators do try to make their customer a part of it, too: "You think it's just a great cavity-fighter. Geraldine knows what a sensation it is for your mouth." I think that this strategy avoiding direct addressing is connected with the nature of the product and the reasons for its usage, because the creators of the advertisement could not afford to address their potential customers and tell them "This product is for *you* because *you* have bad breath." At this point I would like to discuss the change of what was considered politically correct in the 20th century and its influence on the language of advertising.

4.3 The change of language

In the previous chapter we encountered a problem of the policy of political correctness. Stephan Gramley and Kurt-Michael Pätzold in their book *A Survey of Modern English* explain what euphemisms are and why they appear:

"Euphemisms are the result, not of changes in the real world, but of changes in the conscience of a society in areas where it feels guilt or is afraid to

talk about a taboo subject. These areas have traditionally been the human body, death, sex, violence and money.”⁷⁴

First there is a term *dentifrice*, which was used only in the first free advertisements and then disappeared. The Merriam-Webster on-line dictionary tells us that the term’s first known use dates back to the 15th century. The definition of the term says:

“Middle English *dentifricie*, from Latin *dentifricium*, from *denti-* + *fricare* to rub.”⁷⁵

From this definition we can suggest that this term evokes an unpleasant feeling of rubbing one’s teeth. The advertisement from 1925 even explains that the Dental cream “ ‘Washes’ – does not scour”. And ten years later we simply do not find this term any more; the term toothpaste is used instead, till nowadays.

Another shift is concerned with the symptoms of the “unhealthiness” of the teeth. The advertisement from 1925 states that Colgate’s remove causes of tooth decay. The synonym for decay is decomposition, we can imagine for example decay of fruit, very unpleasant process. Another symptom is bad breath. The whole advertisement from 1938 is based on the treatment of bad breath. Bad breath is the first term of these two which disappears. In the advertisement from 1963 bad breath is substituted with “stopping mouth odor”. Ever since, the Colgate toothpaste freshens breath, but you will not find a hint that you have bad breath and therefore you need to use it. The tooth decay mentioned before changes into cavities, which suggests more of a “hollow” in your tooth than decay.

4.4 Eponymy

This chapter is solely devoted to the name of the product - that is Colgate. In 1806, William Colgate started a starch, soap and candle business on Dutch Street, New York City.⁷⁶ Analyzing our samples we can see that the term

⁷⁴ Stephan Gramley, Kurt-Michael Pätzold, *A Survey of modern English*, (1992; London: Routledge, 2004), 35

⁷⁵ <http://www.merriam-webster.com/dictionary/dentifrice>, visited 16.4.2011

⁷⁶ <http://www.colgate.com/app/Colgate/US/Corp/History/1806.cvsp>, visited 25.4.2011

Colgate's, suggesting appropriation to the manufacturer, was used till the Second World War, even though William Colgate died in 1857. However, after the war this term ceased to be used and a simple "Colgate" emerged. The use of proper names for concrete nouns is called eponymy.⁷⁷ Peprník in his book English Lexicology discusses that the transformations of surnames into common names has two stages and these are:

- a) "A complete transformation so that the user does not know the origin or at least does not perceive it as a transfer from a proper name. Such a common name is often an internationalism, e.g. *nicotine*.
- b) Partial transition, that is besides the common name is a combination of the surname and a common name, e.g. Remington or Remington typewriter. This common name can but need not have a capital letter."⁷⁸

Colgate is according to me the second case, we usually say a Colgate toothpaste, and this may be also due to the number of products Colgate distributes, we can also say a Colgate toothbrush and so on, so there is not a concrete product which would exclusively use the name of the company.

⁷⁷ Gramley, Pätzold, *A Survey of modern English*, 32.

⁷⁸ Jaroslav Peprník, *English Lexycology* (Olomouc:Univerzita Palackého, 2006), 138.

5 THE DEVELOPMENT OF PALMOLIVE ADVERTISING

I have acquired twenty-nine samples of Palmolive advertisements from years 1921 – 1972. I supplied them with two examples of Dove soap from earlier years to make my research more complex. I will again analyze nine samples chronologically with various intervals according to occurrence in the Ladies Home Journal. Our main goal is to find some parallels to the previous chapter, that is the development of Colgate advertising.

There are again some common features for all of the advertisements. The first of them is the usage of the word *beauty* throughout all the samples. In our list of most common adjectives, the adjective *beautiful* won the first place. We stated that it was obvious since we were analyzing a women's magazine. In the nine samples of Palmolive soap advertisements I chose to analyze the word *beauty* appears fifteen times. We can also encounter some very creative alternations of the word, such as for example the word "beautifier" in the advertisement from 1931 or the word phrase "beautifying effect" in the advertisement from 1944.

Again the first two advertisements from 1926 and 1931 use similar grammatical and lexical cohesion. Both of them use present tense, indicative mood and repetition of certain words throughout the whole text, such as the name of the product, also words skin/complexion, and some adjectives and addressing which I will talk about later. The advertisement from 1926 also uses commands to appeal to the potential buyer. The headlines say "follow nature's laws", "Start today with this simple care – Note how your skin improves." or "Avoid this mistake.", with further explanation provided in the text under the headline. The usage of commands at the beginning of the paragraphs also creates parallels linking the text together. We can find consequent commands saying "Use Palmolive" – "Wash your face gently with soothing Palmolive Soap" – "Do not use ordinary soaps in the treatment given above." Other paragraphs not connected with this parallels use junction, of reason using *thus*; and additive using *and*. The last two paragraphs are also connected via parallels, "The only oils in Palmolive Soap..." and "The only secret to Palmolive..." The Headline is connected to the text via endophoric anaphoric reference: "Ideals of Beauty – if you wish to gain them, follow this rule" (later explained in the text).

The advertisement from 1931 is divided into three paragraphs, which are connected by establishing of a pattern: three reasons. The third reason is introduced via so called there-construction, which is usually used for “shifting, or rather postponing the notional subject of the base sentence from the very initial position and thus allowing such a subject to carry a particular degree of “newness”, compared to the original position.”⁷⁹ The first paragraph refers to the headline by a deictic pronoun *that*. Also, we can again find a junction. The command “Keep that schoolgirl complexion” became the company’s logo.

The advertisement from 1938 is again made into comics. Again there is the usage of dialogue as a very strong stylistic device. What is interesting, Palmolive often uses photographs of ladies to prove their claims, as we discussed in chapter 3.3, quoting Meyers suggesting that it is because people think that “ ‘pictures do not lie’, that the audience will believe what it sees illustrated, especially if it is a photograph.” And so the creators embedded a photograph even into comics, which is usually just a cartoon.

The advertisement from 1944 is divided into two parts by two separate boxes. The text in the first box uses narrative in past tense, describing the experience of one of the 1285 women testing Palmolive Plan. Her part is in quotation marks, distinguishing it from the actual advertisement which is in another box. The second box draws on the experience of this woman, connecting the two texts with telling us that “YOU, TOO, may look for these skin improvements in only 14 Days!”

In the advertisement from 1950 we can again see the development from text to image discussed in Chapter 3. The advertisement invites us to “Get the Big Luxurious Bath Size”, supplying it with appropriately “Big” image of the discussed product.

The advertisement from 1957 uses exclamation telling the addressee “You’re prettier than you think you are!...and you can prove it with a Palmolive bar!” The next paragraph is connected with the headline by explanation of it, starting with “Here’s the proof...” There is a clause parallel at the beginning and at the end of the text saying “Palmolive care cleans cleaner, deeper, prettier!

⁷⁹ Tárnyiková, *From Text to Texture*, 94.

The advertisement from 1966 uses a whole new strategy (this again corresponds with our division of the development of advertising). First it uses its own invented word, that is “wash-on”. I didn’t find this compound in any dictionary, nor in the British national Corpus. What the advertisers wanted to say, is that you use deodorant when you wash, you take the soap and you “wash the deodorant on”. For the first time, the Palmolive advertisement uses a very pharmaceutical/chemical term – hexachlorophene. From the early advertisements we can remember how the manufacturers promoted the soap as very “natural”. In the advertisement from 1926 you can see a whole paragraph explaining that “The only oils in Palmolive Soap are the soothing beauty oils from the olive tree, the African palm, and the coconut palm”. Now we encounter the term hexachlorophene, explained by OED as: “a diphenylmethane derivative, $\text{CH}_2(\text{C}_6\text{HCl}_3\text{OH})_2$, a white crystalline powder used as a disinfectant, esp. for the skin.”⁸⁰ The phrase more hexachlorophene is also repeated in parallel at the end of the advertisement for better remembering of this new term.

Now we move to Dove advertising to complete the diachronic proceeding of our research. Dove is a much younger brand than Palmolive is, it was introduced to the market in 1955, so basically at the time of the boom of the market. That is why the producers had to come with some strategy distinguishing their product from the others. The main difference between Palmolive and Dove is that Dove claims (generally, but also specifically in this advertisement) that it isn’t a soap. They put moisturizing cream into their product so they call it a “cream bar”. In this advertisement they also refer to dermatologists to prove their research. They use several strategies in their advertising slogan, which reads:

(39) Dermatologists have put something unusually strong in this cleanser.

Their trust.

The usage of the verb put in the present perfect tense is very unusual. The creators of this advertisement wanted to emphasise the result of this action. Also the collocation “unusually strong” is not very common. All of this leads you to expect a very surprising result. Which is trust. No chemical or natural substance. It

⁸⁰ <http://www.oed.com/view/Entry/86578?redirectedFrom=hexachlorophene#eid1555037>, visited 3.5.2011

is trust of the dermatologists in this product. The advertisement goes on to explain the ingredients of the product and the last sentence suggest that you trust Dove too. Very interesting is also the usage of the word cleanser. It is a very old word according to Oxford English Dictionary going back to somewhere around year 1000. So why would Dove use such an old word together with their new technological methods. Maybe because the word cleanser suggest something stronger than cleaner. The OED compares cleanser to purgative, which is explained as:

“1. *Med.* A purgative medicine; *spec.* a laxative.

2. An agent that purifies, esp. morally or spiritually; a thing that takes away sin or evil.”⁸¹

So it is a very strong cleaning agent. I suggest that the producers use this old word in a new way.

The advertisement from 1999 again uses a new, very creative strategy. As we discussed at the previous chapter of Colgate advertising, the newer advertisements appeal on our senses rather than intellect. But this advertisement goes even beyond that and appeals on our primary needs which is eating, the need of nourishment. The headline of the advertisement reads:

(40) Treat your skin to the nourishment it craves.

(You’ll be surprised how deliciously soft you’ll feel.)

There are several unusual collocations. It is not very usual to use the collocation “treat your skin”. You usually treat a person, as in

Also the skin does not crave, the person can crave for something, but not their skin. Feeling deliciously soft is also interesting collocation.

Corresponding with what we saw in the previous two advertisements, we can again find a neologism, which I did not find in Oxford English Dictionary, nor in BNC. And that is the premodifier of the noun phrase “dual-formula skin nourishing body wash” (again, not soap). I did find the words ‘dual’ and ‘formula’ separately. The Oxford English Dictionary offers these explanations:
Formula: A prescription or detailed statement of ingredients; a recipe.

⁸¹ <http://www.oed.com/view/Entry/154869?redirectedFrom=purgative#eid>, visited 3.5.2011

Dual: Composed or consisting of two parts; two-fold, double.

The advertisement offers the explanation of the content of this new “dual-formula” body wash, but there is no doubt they invented this compound to distinguish their new strategy. The primary effect of this body wash is to moisturize. But the advertisement states that the new “dual formula” goes beyond moisturizing, which is a very strong argument, supported with this completely new term.

5.1 The usage of adjectives

Again I would like to perform a study on adjectives as in the previous section. There is no such a clear development of the use of adjectives as we saw in the strategy of Colgate advertising. The very first advertisement from 1926 uses adjectives applying to senses which were seen at the last stage of the Colgate development as well as the usage of strong adjectives. Apart from the usage of the adjectives common for advertising language such as *safe* and *pretty* we can also find an adjective *soothing* which in fact runs through all the samples. In this case we can find the noun phrases soothing lather or soothing beauty oils. The strong adjective used here is *amazing*, in “Then note what an amazing difference one week makes.” Another strong adjective, *exclusive*, is used at the end of the advertisement, together with a superlative in one sentence, stating that “The only secret to Palmolive is its exclusive blend – and that is one of the world’s priceless beauty secrets.

The advertisement from 1931 focuses on the success of the Palmolive Company, so it uses such adjectives as significant or important. Then there is a cohesive tie made by linking of the two sentences in the second paragraph by the sequence “This great Palmolive sale... - It is the greatest tribute we have ever known to the Palmolive doctrine...”

The advertisement from 1938 uses opposites, which are also a very good means of lexical cohesion. The friend of the main character explains her that it is no wonder her lover keeps breaking dates when she has so *dry, lifeless, coarse-looking* complexion due to using a *wrong* soap. She advises her to use Palmolive, made of *special* blend, (Meyer’s tenth most common adjective), which *softens*,

refines and *cleanses* (though these are not adjectives, they make the opposition for the ones used at the beginning). There is also the shift from *middle-age* skin appearing as a complaint in the headline to *young* skin at the very end of the advertisement. For the first time we can see a usage of alliteration, that is *soft, smooth*, which is used also later. We have seen an example of alliteration in the section of Colgate advertising, in the advertisement from 1970, “The Tooth Toughener”. Since this is the second occurrence, let us analyze the alliteration phenomenon a bit closer. Cook classifies alliteration as a means of language prosody. He explains:

“The fact that writing is in part a representation of speech which, even when not actually read aloud, may form a ‘sound image’ in the mind gives rise to another paralinguistic phenomenon, which is prevalent in both advertising and literary discourse. This is **prosody**, the patterning of sound most commonly associated with verse and poetry, but also present in prose and in spoken discourse, especially conversation or polemic (Tannen 1989). It includes such phenomena as rhyme, rhythm, assonance, consonance, and alliteration, and can be found both in speech, and in writing perceived as speech.”⁸²

This is obviously a very good strategy for the language of advertising, as slogans should be catchy and easy to remember.

The advertisement of 1944 is created mostly from the list of adjectives, and the strategy here is using comparatives. The headline says that women can have *more beautiful* skin, which is later expanded into:

- brighter, cleaner skin
- finer texture
- fewer blemishes
- less dryness
- less oiliness
- smoother skin
- better tone
- fresher, clearer color.

⁸² Cook, *Discourse of Advertising*, 95-96

A very small statement in the bottom left corner also tells us that Big Bath size Palmolive is Long Lasting, another example of alliteration.

The advertisement from 1957 uses the very same strategy of comparatives. With the headline saying “You’re prettier than you think you are!” we can again find a list of comparative adjectives saying that mild and gentle Palmolive care cleans cleaner, deeper, prettier and that you will look fresher and lovelier.

As we discussed in the chapter 5, the advertisement from 1966 is the first one from the following series of innovative advertisements, transgressing from the usual standard in order to shock/attract the potential customer. As a result of this, we can see no evaluating adjectives.

The advertisement on Dove from 1994 uses the very same adjectives that we saw in the previous Palmolive advertisements, that is *soft* and *smooth*. As we can see, these two adjectives became very common for describing the feeling of using a skin cleanser, or we might say these feelings are approved of women to be the important features expected from such kind of product.

Finally, the advertisement from 1999 uses again the adjective *soft*, as all the previous ones, but corresponding with the new strategy of aiming at the primary needs, it adds the adjective *nourishing*, suggesting that it would provide all the nutrition your skin needs. In other words this adjective supports the strategy of activating your most common desires.

5.2 The usage of pronouns

In the previous part we encountered a very interesting problem, and that was a strategy avoiding direct addressing connected with the nature of the product and the reasons for its usage. Palmolive, on the other hand, uses a wide spectrum of addressing people, from the most common *you*, through addressing other people, as we saw also in Colgate advertising, to even the usage of *I*, which we didn’t see previously.

The advertisement from 1926 uses the most typical way of addressing people, which is *you*. It states, that if *you* wish to gain that schoolgirl complexion,

you are to follow these rules: Wash your face gently with soothing Palmolive Soap,...If your skin is inclined to be dry....and so on.

The advertisement from 1931 also uses *you* (in you must wash your face), but another strategy prevails and that is addressing third party, as we seen in Colgate. There creators used *she* or famous people. In this advertisement a more broad strategy is used, addressing women in common. It says: “women bought more Palmolive in 1930 than ever before.”, “The thing women prize in Palmolive is the skin effects no ordinary soap can ever bring.”, or “More women know that ...”. and so on.

Then there are the advertisements from 1938 and 1944. The advertisement form 1938 is again in the form of comics, as was the advertisement of Colgate from the same year. The difference I though that the Colgate advertisement was delivered by addressing third party, while the advertisement of Palmolive is a lady telling us about her experience. At the end of the advertisement she draws a conclusion saying: “I’m taking no more chances! From Now on I’m using only Palmolive, the soap made with Olive Oil to keep skin soft, smooth, young!” The same happens in the advertisement from 1944. There I a woman who took part in the 14.Day Palmolive Plan and she is telling us about how Palmolive helped her to improve her skin. Guy Cook, in his chapter Pronouns in Ads, states that: “It is often the adviser, the expert, the relator of experiences and motives leading to purchase of the product.”⁸³

In the advertisements from 1950 and 1999 the creators use the pronoun *you* again. The advertisement form 1950 states that the new Palmolive “caresses *your* skin, leaves *your* body glowing...” The advertisement from 1957 states that “*You’re* Prettier than *you* think you are!” The advertisement from 1966 “gives you more hexachlorophene to stop odor than any leading deodorant soap”. The advertisement from 1994 says that “you can trust Dove, with its ¼ moisturizing cream formula, to leave your skin feeling soft and smooth. Every time you wash.” The advertisement from 1999 suggests that “You’ll be surprised how deliciously soft you’ll feel.”

⁸³ Cook, *Discourse of Advertising*, 155

6 THE DEVELOPMENT OF CAR ADVERTISING

I am going to analyze ten samples from year 1920 to 1999 and to make my research broader I included all the famous typical American car brands such as Ford, Cadillac, Chevrolet, the latter two currently owned by GM.

Some common features are for example the usage of only the manufacturer's name till the sample from 1964. But we shall talk about the names later.

The language of advertising cars for women is certainly interesting. Cars were primarily considered to be a thing for men only. So in our samples you can see that the creators try to point out the features of the car that can appeal to women particularly. What is more, in the first two samples we can read literal comparison of men and women. The advertisement from 1920 tells us that it is natural for American women to gain satisfaction from owning a Cadillac, "But that desirability was made keener than ever by the laurels it won in army service in France." and "For that we have to thank the ardent and enthusiastic officers and men..." The advertisement from 1925 states that "They (women) drive this easily-handled car themselves, with as much confidence and satisfaction as men." The following five advertisements point out the features women appreciate, such as irresistible appeal (1929), the quality of the upholstery (1946), easy parking (1964), or control knobs that are shaped to accommodate longer fingernails (1969). Last three samples do not distinguish between men and women owners any more, for example Chevy from 1979 is America's.

The advertisement from 1920 is cohesive by the means of structural parallelism, that is multiple recurrence of a sentence pattern. It uses so called cleft constructions at the beginning of several paragraphs. Tárníyková explains that "Cleft constructions are the result of the syntactic process controlling the information flow in discourse (communication) and enabling the user to select which element of the sentence will be highlighted (given prominence)."⁸⁴ The usual construction of the cleft sentence is pronoun it + to be + highlighted item + that. So in this case the highlighted items are statements, or opinions, given by the producing company, such as it is perfectly natural for American women of the

⁸⁴ Tárníyková, *From Text to Texture*, 85.

car with a satisfaction, it is good to know that you own that you own the most perfect piece of motor mechanism your country produces, and (but) it is better still to know that its fame is as great in the old world as in the new.

Another signal of cohesion is using questions to explore hearer's knowledge about the given subject (the first two paragraphs) and offering answers and therefore creating strong cohesive ties as we discussed earlier.

The advertisement from 1925 uses reference as a means of cohesion. In the first paragraph two referents are introduced, and these are *A Ford car* and *women*. In the second paragraph a co-referential chain is established, linking the two paragraphs together. The car is referred to as *it* at the beginning of the second paragraph, than as *this car* and later again as *it*. Women are referred to as *them* and *they*. Junction is also used, linking two sentences with parallel subjects in the second paragraph together by additive element.

The advertisement from 1929 uses a very similar strategy. A referential chain is established, starting with the referent *The Outstanding Chevrolet* in the first sentence and scattering the pronoun *it* throughout the whole paragraph creating anaphoric reference as in the previous advertisement. Again we can also find an additive junction in the text. The last sentence of the paragraph uses command ordering the women to "visit the your Chevrolet dealer today!", which is a strategy very commonly used on women.

The advertisement from 1936 uses a very specific language; I would say a language of upper class. The headline addresses a Lady. The oxford English dictionary offers these possibilities of using this title:

- a) The female head of a household; a woman who has authority over servants, attendants, or slaves (now chiefly *arch.* or *hist.*)
- b) Used when speaking of or to a woman who is of high rank, esp. a member of the nobility.
- c) In *sing.* Originally used as a polite form of address to a woman, esp. (in early use) to one of elevated or higher social standing
- d) Originally: a woman of superior rank or standing in society; a woman whose rank or office is indicated by the title 'Lady'.

- e) A woman having the characteristics traditionally associated with high social standing; a refined or genteel woman.⁸⁵

These are just several explanations, but they all suggest a higher society establishment. The whole advertisement uses a very sophisticated language, working with words originated in French, with expressions such as “journey in contentment”, “a grand car”, the promise of turning roads into boulevards. The text also uses alliteration quite often, making the language more poetic. The expressions are Smooth-surging power, swift, swerveless stop, relax in the roomy car, or mark of the modern car.

The advertisement on Chevrolet from 1946 also tries to appeal on respectable women calling them “madam”, which is more common than the title Lady is. The creators call them “the world’s finest judge of nice things” and the advertisement uses a very kind phrase “Please accept the dealer’s invitation to drive this Chevrolet, too”. They also kindly suggest that “this is the car, we think, that you’ll be most likely to fall in love with.” The cohesive ties here are established by reference and by addressing, using you in parallels as a subject of several sentences.

The advertisement from 1964 is one of my favorites. The headline is a lovely anecdote about marriage. It reads:

(41) About the only thing that can come between a Corvair owner and his Corvair is his wife.

The text of the advertisement promises to meet both husband’s and wife’s desire, that is a strong engine and stylish and tasteful interiors. But the image of a happy woman driving the car and her defeated husband waiting at the bus stop attacks the traditional roles in family, the traditional male dominance. The language of the text is a colloquial speech, calling the man a “fellow riding the

⁸⁵ <http://www.oed.com/view/Entry/105011?rskey=4SwgWf&result=1&isAdvanced=false#eid>, visited 14.5.2011

bench” and later nicknaming him a “bench warmer”. Here the image in this form of anecdote again begins to dominate over the text.

The advertisement from 1969 is not on a car but on the interiors of a car and I chose it as a nice example of a text aimed at women. The headline is in the form of a question and a corresponding answer, which contains ellipsis, making the question and answer strongly cohesive. The whole advertisement is about considering a woman’s shorter reach when designing a car. There is a woman called Joan Gatewood who is a professional GM stylist and who represents women when designing a car. We can find a parallel in this advertisement using this woman’s name as a concrete representative of women and the advertisement on Colgate from 1976 with Geraldine Chaplin, a strategy discussed in chapter 2.6. As I mentioned at the beginning of the chapter, the advertisement points out very special features designed for women, such as control knobs that are shaped to accommodate longer fingernails, or “instrument panels that practically hand you every control and switch, no matter what you’re wearing!”

The advertisement from 1979 is a very nice pun.

(42) A Fresh New Slice of Apple Pie.

It’s not Mom’s. It’s Chevrolet’s. And America’s eating it up.

The creators of this advertisement introduce the car as the apple pie, a symbol of something typically American. There is an American saying, which goes “as American as apple pie”. Apple pie is said to be the symbol of America since the first American colonists. The language of the advertisement is very dynamic. The sentences are short, at the beginning and at the end there are two sentences composed from the sequence of nouns or noun phrases. More playing with words can be found in the text, such as “Malibu threads through tight city traffic with agility” or once again an allusion to the apple pie headline saying “It’s a mid-size car with all the right ingredients.” The cohesion is also created by anaphoric reference and by ellipses, making the language very economical and dynamic. The image carries meaning too, it helps the reader do associate with this product, because it offers a picture of a group of people containing a representative of almost every possible social group. There is a retired couple, a young Miss Country Fair, a mom, a worker, a business man and so on. And as I mentioned

earlier, this is the first advertisement in this research group, which is not aimed specifically at women.

The advertisement from 1995 lacks a portion of text corresponding with the previous ones. However, the advertisers notice the customers that they can send them additional information if they wish to. The headline is again a word play “Just as original as the original.” Let us have a look at the definitions of from OED. The first part of the statement can be defined as:

- a) Having the quality of that which proceeds directly from oneself; such as has not been done or produced before; novel or fresh in character or style.
- b) A thing of singular or unique character; a novel or unprecedented example.⁸⁶

But because the second part suggests that this model of the car is derived from “the original one”, other definitions seem more suitable:

- a) That is the origin or source of something; from which something springs, proceeds, or is derived.
- b) The thing or person from which something springs or is derived; a source, cause; an originator, creator.⁸⁷

The last advertisement was discussed earlier in chapter 2.1 example (2) when discussing cohesion. We discussed that yardstick is not so common means on measuring as ruler nowadays and that we can deduce the relationship of these two sentences, that ruler is more than a yardstick, so Dodge Caravan is better than other cars. But there are again two meanings of this word.

- a) one that rules; *specifically* **sovereign**.
- b) a worker or a machine that rules paper.⁸⁸

In order to understand the advertisement we have to work with the second meaning. But the first meaning is the one which we should also infer and connect it with the product as a ruler of the market.

⁸⁶ <http://www.oed.com/view/Entry/132564?redirectedFrom=original#eid>, visited 15.5.2011

⁸⁷ see above

⁸⁸ <http://www.merriam-webster.com/dictionary/ruler>, visited 15.5.2011

6.1 The usage of adjectives

Our third study on adjectives copies the previous development. In the advertisement from 1920 we can find a lot of positive adjectives throughout the whole text. Some of them have premodifiers to gain strength in other way than making them superlatives. There is a phrase “perfectly natural” and superlatively good”. In the previous chapter we talked about the established parallels of cleft constructions in this text, now we can also extend this statement by saying that this parallel is also applied on the usage of adjectives, expanding “It is good” into “It is still better” and closing this development with the adjective *great*.

The advertisement from 1925 evolves and uses comparative grade of adjectives. Thanks to a Ford car women can lead happier, healthier, more active lives. The car is also more practical and more desirable than any heavier car.

The advertisement from 1929 uses stronger adjectives, yet no comparatives or superlatives can be found. The Outstanding Chevrolet is also luxurious, irresistible, marvelous, magnificent and remarkable. And the driving is safe and effortless.

We talked about the language of the advertisement on Ford from 1936 in the previous chapter and we mentioned that it uses a language of upper class with words originating from French and alliteration to make the text more poetic. So now we can repeat some of the adjectives previously mentioned, such as grand, calm and add restful, powerful or comfortable, and again mention the alliteration in smooth-surfing or swift and swerveless. I should point out, that we haven't encountered any adjective from our list from chapter 2.5 yet, except for good/better from the first advertisement from 1920.

The advertisement from 1946 on the other hand contains one of the adjectives from our list, and that is *popular*, and it even uses it a superlative. Other superlative in this advertisement is the world's finest judge as a title for women. We can also trace the whole process of gradation in the text, starting with *good* things – *better* things and closing with a statement that the car is *best* “around the house”. Other adjectives are for example *important*, *grand*, *luxurious*, *easy* (in our list), *roomy*, or *comfortable*, so the frequency of adjectives is still high in the text.

The frequency of adjectives starts decreasing in the advertisement from 1964. I found only six adjectives, divided into two groups according to who we speak of

(husband vs. wife). The husband's adjectives are: *for-men-only* (a very nice compound), *standard* and *knowledgeable*. The wife's adjectives are *styling*, *tasteful* and "*chic*". Yet the portion of the text is comparable to the previous one.

In the advertisement from 1969 the frequency of the adjectives is even lower, if we take the adjective *important*, which is used three times in the text, as one entry. Other adjectives are *particular* or *skillful*, one comparative *better* at the end of the text and one superlative *the smallest* (drivers) as an allusion to women.

In the advertisement from 1979 I found eight evaluating adjectives, starting with *fresh* at the headline, which is a part of both Leech's and my list of most common adjectives, then *beautiful*, which won the first place in my list, form others e.g. *crisp*, which corresponds with the strategy of comparing the Chevrolet to the apple pie, *strong*, or *impressive*. The advertisement from 1995 uses only one adjective and its definitions were discussed in the previous chapter with the support of Oxford English Dictionary.

The advertisement from 1999 nicely closes this study with the usage of four contiguous superlatives, and these are *most innovative*, *most imitated*, *most trusted*, *best-selling* (minivan ever).

6.2 The usage of pronouns

The car advertisements again use the whole range of personal pronouns, not just the common *you*. In the first advertisement from 1920 we even find the pronoun *we*, not discussed in the previous chapters on Colgate and Palmolive. In chapter 2.6 we discussed that "*We* is tricky, because it can be used in both exclusive and inclusive senses, that is, either not including or including the person who is spoken to. In ads, one use produces a sense of solidarity with the customer, the other projects the image of the company as personal."⁸⁹ In this case, *we* is including the customer, because the advertisement is talking about women, mentioning them three times, and specifically saying in the second

⁸⁹ Meyers, *Words in Ads*, 81.

paragraph “Which one of us does not prefer the possession of things which are known to be superlatively good?” The semifinal chapter uses the pronoun *you*.

In the advertisement from 1925 there is a similar strategy of addressing women in common, later using reference and addressing them *they*. But the headline uses pronoun *your* (heritage) and starts with a command.

The advertisement from 1929 contains the address only in the last sentence, together with command as a working strategy on women, which we discussed earlier.

The advertisement from 1936 starts with the address *Lady* (also discussed previously) and continues with using the pronoun *you*, now as the only pronoun, used three times in the text: “everything is just as *you* would like to have it”, “Many times *you* will find *yourself* leaning back” and “You drive relaxed”. This *you* is obviously a reference to *Lady*, so it is not the general type of addressing, but a specified one.

The advertisement from 1946 uses pronoun *I* in the headline, offering a woman sharing her own experience with us, similar to Palmolive advertisement from 1944. The text uses the pronoun *you*, again specified with the address *madam* with the first usage of the pronoun in the text. The pronoun *we* is also mentioned in the text, but it is of different usage then in the previous example, in this case, *we* is excluding the customer, it is representing the company only. The text says that “you must see it for yourself to appreciate these “little things” we speak of...we want you to inspect them carefully and at leisure.”

The advertisement from 1964 is deviating from the common pattern, using *he* (husband) and *she* (wife), devices of so called shared knowledge. A wife and her husband reading this advertisement can easily identify themselves with this couple discussed in the advertisement and say “They are like us!” Again, the pronoun *we* is also used in the text, introducing the producers of the car saying: “Matter of fact, it’s sometimes occurred to us that if we built a car for women only we probably couldn’t make it more to their liking than this one.”

The advertisement from 1969 combines the strategy of shared knowledge, introducing Stylist Joan Gatewood and then using her experience introduced by *she*, and the second part of the advertisement uses *you* in one sentence, making the reader part of the advertisement, too.

The advertisement from 1979 addresses America, but it can be considered more of a statement than address.

The advertisement from 1995 again introduces the dialog so common in these car advertisements, which is however more of a footnote than the actual text of the advertisement. It is written by small font under the picture of the car and personally I didn't notice it for the first time. It reads: "We think you'll agree, we thought of everything. But if you can think of anything else you'd like to know, call 1-800-4-A-DODGE. And we'll send you all kinds of information."

The last advertisement doesn't use any address at all.

6.3 Eponymy

In chapter 4.4 we discussed the transformation of the surname into a common name. We said that this transformation can be either complete so that the user does not know the origin or at least does not perceive it as a transfer from a proper name, or partial, that is besides the common name there is a combination of the surname and a common name. Colgate was the second case but I am not sure about the usage of our car names. We can certainly use for example "He bought a Ford/a Chrysler, but searching through the internet I found out that people always spell these names with capital letters. At the beginning of chapter 6 I also mentioned that since 1964 the producers start to use a second name in order to distinguish types of car but from the same company. We encountered Chevrolet Corvair, Chevy Malibu, or Dodge Caravan. These are however not eponyms so we will not discuss it in further detail.

7 ANALYSIS OF THE DEVELOPMENT

In this chapter we will have a look at the overall development of the language of advertising, using the results from the previous three chapters so that we can draw some general conclusions. We will follow the development of the features of language discussed in chapters 2 and 3.

First of the discussed features is cohesion and coherence of the text. In chapter 4 we stated that all the early advertisements on Colgate use similar grammatical cohesion – present tense, active voice, indicative mood; and lexical cohesion – mainly distribution of the name of the product throughout the text. This is also true for the Palmolive advertising, except that the lexical cohesion uses the distribution of certain words throughout the text (e.g. the word *beauty*), not necessarily the name of the product. In the cars advertising this cohesion is accomplished mainly by reference, but the grammatical part of cohesion is very similar. We also stated that the coherence of the all advertisements is given by the frame, which is created first by the placement of the advertisement to particular magazine, and by actual graphic frame with a layout typical for advertisements consisting usually of a headline, picture and text. And they all share the same goal, which is to address the potential buyer, to sell the product.

Almost all the advertisements use commands. Leech suggests that imperatives are used quite often in the public language. We also suggested that this strategy is the best for addressing women.

I haven't found any specific pattern of development of the deviation or parallelism. Ramification appears quite often in order to highlight some items of the text of advertising. Parallels appear quite often, too, but with the decreasing portion of the text and increasing importance of the image these devices lose importance.

The following feature we discussed is puns. From my research I found out that pun/playing with words appear since the sixties. However Colgate and Palmolive don't use such tactics much since their products are not considered a subject of joking. Colgate has no puns, neither Palmolive, the only word play concerning these products can be found in Dove advertising. Car advertising uses

plays with words in the last three samples which are however not aimed at women in particular.

The development of the usage of adjectives is identical in all the three products. They all start with positive adjectives and the frequency is quite high. During the years the grade into comparatives and then to superlatives or to strong adjectives and the frequency is falling and the last samples do not use any adjectives any more.

The development of adjectives also shares a common pattern. As we could observe, Colgate doesn't use direct address at the beginning. Car advertisements address women in common, only Palmolive uses the pronoun *you* in the first sample, but it changes the strategy of addressing women in common in the second sample. Both cars and Palmolive increase the frequency of *you* pronoun soon, Colgate changes only slowly. The frequency falls again after the fifties and last advertisements do not have the need to address the customer directly any more, usually the picture addresses the customers instead of the text.

And then there is the development from text to picture which we discussed in chapter 3. The breaking years are again the sixties. After that the text uses a smaller portion of the advertisement and the picture is starting to prevail. We however discussed in chapter 3.3 that none of the advertisements use a picture only. There is always at least a small portion of text, a label, so called anchor. In this trend I see the future development of advertisements, according to me, the text can disappear totally and the picture will talk to the customers itself. With the development of the technology it is possible that the picture will not be 2D any more, it may start to include other features. The recent studies show that people don't read newspapers and magazines so frequently as they used to and a lot of them go online; this process enables them to expand the possibilities of advertising.

8 CONCLUSION

The topic of my thesis was the Development of language means in advertising in the US. In introduction we talked about the history of advertising and the linguistic techniques used in the language of advertising. We also pointed out that one of the biggest changes in advertising was the evolution of a public-colloquial style, which can be attributed to the enormous size of the audience in general. Meyer, the author of this idea, however thought that the character of modern advertising, which had emerged by the 1920s, hasn't hanged much since then. The aim of my thesis was therefore to analyze the chosen samples I acquired at the Ladies' Home Journal chronologically and to compare the results with the theory to see if I can find some new trend which maybe their previous studies couldn't see.

I divided my samples into three groups according to the product they represent. I carried out a diachronic analysis of the samples and then I put all the results together to see some common patterns of the development. As a model of the development I decided to use Greg Meyers' study. His development was divided into three stages and the last two were of my interest, that is the period from 1920s to 1960s and from 1960s on. He stated that in the twenties the advertisers started selling not things but dreams. The common features he pointed out were embedded narratives and mock conversations, images depending on substitution of one referent for another, using new media (e.g. comics). My research exhibits more or less the same features. The embedded narratives of my samples are the usually some doctors' discussions or at least discussions of the specialists, or later the experience of some third person (of course women). The feature of using new media is also found in my samples, specifically the form of comics. However my research does not support the idea of images depending on substitution of one referent for another. There are no metaphors, the only devices creating some kind of image are adjectives. Only one of my advertisements would correspond with this theory and that is the advertisement on Ford car from 1936 creating images of turning mountains into mole-hills and rough roads into boulevards while driving the new Ford V8.

In the following period Meyers states that advertisers had to appeal to other aspects of the consumers qualities than their intellect, and this could be for example sense of humor or senses in common. So the features Meyers now suggests are puns and play with sounds, parodies and ironies, dominance of the image over the text and all other discourses incorporated into advertising. As I said earlier, unfortunately the choice of my products prevented me from exploring the jokes, parodies and ironies of the language of advertisements, because hygienic products do not joke about their customers' situation. The only funny advertisements in my research were the car advertisements, even though the Dove advertisements from 1994 and 1999 used a play with the words, too. As I said earlier, my favorite advertisement is the one from 1964 on Chevrolet Corvair Monza, making fun of the married life, but the main goal of it is of course to show that the discussed car is suitable for both women and men. Other possible explanation of the lack of wit is the nature of the target group, that is women in households, which can be considered not intelligent enough to appreciate advertisers' creativity so they instead aimed the tone of the advertisements at the secure and scientifically proven areas of woman thinking, that is the family care and emotions. The only way how the advertisers started to address the potential women customers of Colgate products was through the family perspective, such as "You and your family can win (some kind of health research) by using this product", and later by "You will feel terrific after using this toothpaste". A lot of pictures from the Colgate advertising include children, too. Palmolive of course appeals on women's wanting to be beautiful and it uses actual photographs of the young beautiful ladies, because as we discussed earlier, people think that photographs do not lie. So at this point I can agree with Meyer only partially, taking in mind that the usage of his stated feature can vary with aiming at certain marketing groups.

I surely agree with Meyers' pointed feature of the dominance of the image over the text and I would say this is the new, fourth stage of the development; this period could have its start in the twenty first century. The relationship of the text and the image is a very specific one and deserves further discussion.

Of course the language itself changed a lot during the eighty years of my research but I do not consider it only a question of the language of advertising but of the language in common. Some of the changes are interesting though, such as

the disappearance of the direct addressing of the customer, or of the evaluating adjectives. The text of nowadays advertisements usually consists of bare sentences, which are either action oriented, using verb as a main device of persuading people (Just do it.; Enjoy.; Follow your instincts.) or image oriented, using noun phrases only. There is not much left to be “chopped” out of the advertising text so the only development possible is in my view complete abandoning of the text.

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9 APPENDIX

Use Colgate's— It removes causes of tooth decay



The Safe Way to Protect Your Beauty and Health

GOOD TEETH are as necessary to good looks as pretty eyes and a lovely complexion. And good teeth are more necessary to good health than they are to beauty.

Today dental science, through preventive dentistry, is trying to save teeth from decay—to prevent infections that may destroy your health and happiness. Colgate's Ribbon Dental Cream is closely allied with this move for better teeth and better health.

“Washes”—does not scour

Colgate's is a preventive dentifrice—safe, effective, and pleasant to use because of its delightful taste. It removes causes of tooth decay by the gentle “washing” action of its non-gritty chalk and tasteless soap. These are the two ingredients that authorities say are most important in a dentifrice.

Of course there are no curative claims for Colgate's. No tooth paste or powder can

cure. That is a dentist's function. Colgate's keeps your teeth clean, and cleanliness is the best preventive measure known.

Colgate's is free from grit and harsh ingredients. It is sensibly made, sensibly advertised and sold at a sensible price—25c for the large tube, at your favorite store.

COLGATE & CO.
Established 1806

Free—Generous trial tube

COLGATE & CO., Dept. 427
581 Fifth Ave., New York City

Please send me, free, a trial tube of Ribbon Dental Cream.

Name _____

Address _____

(This offer good only in U. S. A.)





COLGATE announces the acceptance of Colgate's Ribbon Dental Cream by the Council on Dental Therapeutics of the American Dental Association.

Be guided in your choice of a toothpaste by the acceptance of the Council on Dental Therapeutics.

Use Colgate's—not only the largest-selling toothpaste in the world—but a toothpaste recommended by dentists for more than a quarter of a century.

Colgate's cleans teeth safely; it contains only safe cleansing agents. It leaves the teeth clean; the mouth refreshed and pleasant-tasting.

Colgate's is used by more people than any other dentifrice.

COLGATE'S RIBBON DENTAL CREAM

WHAT A SMART HABIT LUCY HAS!

YES - BUT SHE'S SMARTER THAN THAT IN HER DENTAL HABIT -JUST LOOK AT HER TEETH



No toothpaste at any price can clean teeth better than Colgate's

We don't claim Colgate's will do the work your dentist *should* do—or any part of it. There's a place where the work of a toothpaste ends and the work of the dentist begins. But we *do* claim—and with highest dental authority back of our claims—that for an honest, thorough job of cleaning the teeth—the world knows no finer toothpaste than

Colgate's. And it costs a quarter—half of what you may have been paying to accomplish exactly the same result—clean teeth. Try it for one week. Discover its clean, likable flavor. Learn how thoroughly *clean* your teeth and mouth can feel. Meantime—mention Colgate's to your dentist. He will tell you it's as good a toothpaste as money can buy.

*The smartest habit of the day—
A quarter saved the Colgate way*

25¢



This seal signifies that the composition of the product has been submitted to the Council and that the claims have been found acceptable to the Council.

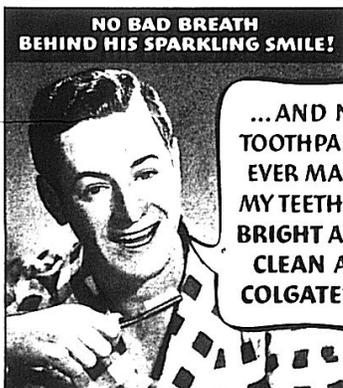


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COLGATE DENTAL CREAM COMBATS BAD BREATH

"You see, Colgate's special penetrating foam gets into the hidden crevices between your teeth that ordinary cleansing methods fail to reach . . . removes the decaying food deposits that cause most bad breath, dull, dingy teeth, and much tooth decay. Besides, Colgate's soft, safe polishing agent gently yet thoroughly cleans the enamel—makes your teeth sparkle!"



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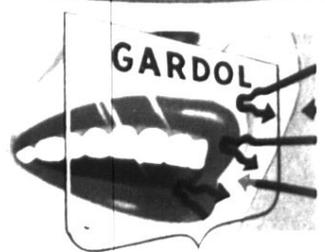
No Other Leading Toothpaste

CLEANS · CLEANS · CLEANS YOUR BREATH

WHILE IT GUARDS · GUARDS · GUARDS YOUR TEETH

Like Colgate Dental Cream!

Because No Other Leading Toothpaste
Contains GARDOL
TO GIVE YOU LONG-LASTING PROTECTION
AGAINST BOTH BAD BREATH AND TOOTH DECAY
...With Just One Brushing!



Unlike other leading toothpastes, Colgate's forms an incredible protective shield around your teeth that fights decay all day... with just one brushing! Ask your dentist how often to brush your teeth. But remember! One Colgate brushing helps decay-causing bacteria 12 hours a day!

Colgate's with Gardol helps keep your breath all day for most people with one brushing! In fact, it keeps away the germ that causes bad breath in the mouth. No other leading toothpaste clears your breath so quickly and keeps your teeth like Colgate Dental Cream with Gardol!

SAFE for Children of All Ages!
to Use in All Water Areas!
Makes teeth whiter—cannot stain or discolor!



Cleans Your Breath While It Guards Your Teeth



"I won!"



"I won!"



"I won!"

WHO REALLY WON...when the latest clinical research on tooth decay compared the two leading toothpastes?

YOU AND YOUR FAMILY WON!

And here's why. Because best-tasting, breath-freshening Colgate Dental Cream—the toothpaste you'd rather use—is now clinically tested and confirmed a leader in reducing new cavities.

This newest clinical study on tooth decay took place under university supervision. Results of over a half million brushings by children at the most cavity-prone age were measured by an im-

partial electronic computer. Compared with the most widely accepted fluoride brand, Colgate's Gardol formula achieved the same low number of new cavities.

This clinical fact is wonderful reassurance—particularly for mothers. Now even your youngest child can use Colgate Dental Cream, world's best-liked toothpaste, in the complete program of regular care your dentist recommends. Follow

his advice on diet, as well as how and when to brush. And notice the way Colgate with Gardol freshens your breath (stops mouth odor instantly for most people).

Yes, you won because now you can be a "one-toothpaste family" with Colgate. Colgate is a leader in reducing new cavities and helps stop bad breath. Tastes best, too. It's just got to be the best toothpaste you can buy.

Colgate with Gardol—a leader in reducing new cavities



© 1987 Colgate-Palmolive Company, New York, NY 10017

Colgate is a registered trademark of Colgate-Palmolive Company.

The Tooth Toughener



Colgate is the tooth toughener...
our advanced MFP fluoride is the reason.
It strengthens teeth for fewer cavities.
Freshens breath and tastes good, too.



"Colgate, with MFP fluoride has been shown to be an effective decay preventive dentifrice that can be of significant value when used in a conscientiously applied program of oral hygiene and regular professional care." — Council on Dental Therapeutics, American Dental Association



How does your mouth feel after brushing with Colgate, Geraldine Chaplin?

The answer's written all over Geraldine's face. Colgate's fresh, minty taste leaves her whole mouth feeling terrific. Fresh and clean and tingling all over. Even after she's brushed.

And the fact that only your dentist can give teeth a better fluoride treatment would put a smile on anybody's face.

Colgate. You think it's just a great cavity-fighter. Geraldine knows what a sensation it is for your mouth.



Colgate puts the fresh in your mouth.



Colgate® with MFP® fluoride has been shown to be an effective decay-preventive dentifrice that can be of significant value when used in a conscientiously applied program of oral hygiene and regular professional care. Council on Dental Therapeutics, American Dental Association.

SEE YOUR DENTIST. LIMIT SNACKS. BRUSH REGULARLY WITH COLGATE.

©1976 Colgate-Palmolive Company

Pain,



stain,



go away.



Clinically proven to get rid of pain better than Sensodyne.

IDEALS OF BEAUTY

Physical Perfection



*That Schoolgirl
Complexion*

If you wish to gain them, follow nature's laws—and, above all, this natural rule in skin care which has proved its effectiveness to the world

PALMOLIVE is a beauty soap made solely for *one* purpose; to foster good complexions.

In France, home of cosmetics, Palmolive is the second largest selling soap and has supplanted French soaps by the score. In beauty-wise Paris, Palmolive is the "imported" soap.

RIGHT living, right diet and proper exercise are the factors leading experts urge for physical perfection. For skin perfection these experts urge natural ways in skin care.

Thus, on expert advice, the artificial beauty methods of yesterday have largely been discarded.

Foremost beauty authorities have found *beauty* insurance starts with proper cleansing of the skin. They urge the soothing lather of olive and palm oils as blended in Palmolive as the safe, natural way in skin care. Most of the pretty skins you see today are due to it.

Use Palmolive according to the simple rule here given. Note the difference a single week will make. It is nature's formula to "Keep That Schoolgirl Complexion."

*Start today with this simple care—
Note how your skin improves*

Wash your face gently with soothing Palmolive Soap, massaging the lather softly into the skin. Rinse thoroughly, first with warm water, then with cold. If your skin is inclined to be dry, apply a touch of good cold cream—that is all. Do this regularly, and particularly in the evening. Use

powder and rouge if you wish. But never leave them on over night. They clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.

Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, or one represented as of olive and palm oils, is the same as Palmolive.

And it costs but 10c the cake! So little that millions let it do for their bodies what it does for their faces. Obtain a cake today. Then note what an amazing difference one week makes.

Soap from trees!

The only oils in Palmolive Soap are the soothing beauty oils from the olive tree, the African palm, and the coconut palm—and no other fats whatsoever. That is why Palmolive Soap is the natural color that it is—for palm and olive oils, nothing else, give Palmolive its natural green color.

The only secret to Palmolive is its *exclusive* blend—and that is one of the world's priceless beauty secrets.

THE PALMOLIVE COMPANY (Del. Corp.), CHICAGO, ILLINOIS



More Palmolive Soap was sold in 1930

than in any year in Palmolive History

THAT is a startling fact. It is startling for many reasons. First—there are more soaps on the market today than ever before. More soaps claimed to be “beautifiers” than ever before. But analyze their claims. Any of them. Search these claims for information about what they are made of. Cosmetic oils? No.—Olive and palm oils? No.—Vegetable oils? No. That is significant. Palmolive is made of olive and palm oils—no other fats whatsoever. Few soaps tell you what they are made of. Palmolive does. And because of that—women bought more Palmolive in 1930 than ever before.

“Use Palmolive,” experts warn

This great Palmolive sale is startling for another reason. It is the greatest tribute we have ever known to the Palmolive doctrine of “Keeping That Schoolgirl Complexion.” Some years ago women thought it wrong to use soap on the face. They were depriving themselves of benefits now known to millions.

You must wash your face. 20,000 of the world's leading beauty experts say that. “But,” they warn, “use only Palmolive.” They are professionals, to whom the lovely women of the world entrust their complexions. They speak with authority. And it is in answer to this beauty command from 20,000 beauty specialists that women used more Palmolive in 1930 than ever before.

Nothing else like olive and palm oils

There is a third reason. And an important one. The thing women prize in Palmolive is the skin effects no ordinary soap can ever bring. Nothing in all ages has compared with a blend of olive and palm oil for skin care and beauty. More women know that—more believe it today than ever before.

Thus more millions—unwilling to gamble with priceless complexions—turn each year to Palmolive—and this soap alone—to Keep That Schoolgirl Complexion.



Keep that Schoolgirl Complexion

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YOU'RE KIDDING! A GIRL OF MY AGE COULDN'T GET "MIDDLE-AGE" SKIN!



... BUT HOW WRONG SHE WAS

NO WONDER JIM KEEPS BREAKING DATES! YOU'VE LET YOUR COMPLEXION GET SO DRY, LIFELESS, COARSE-LOOKING. I'M SURE YOU'RE USING THE WRONG SOAP! WHY DON'T YOU CHANGE TO PALMOLIVE?

BUT I DON'T SEE HOW PALMOLIVE COULD MAKE SUCH A DIFFERENCE!



BECAUSE PALMOLIVE IS MADE WITH OLIVE OIL... A SPECIAL BLEND OF OLIVE AND PALM OILS, NATURE'S FINEST BEAUTY AIDS. THAT'S WHY IT'S SO GOOD FOR DRY, LIFELESS SKIN. IT SOFTENS AND REFINES SKIN TEXTURE! CLEANSSES SO THOROUGHLY, TOO... LEAVES COMPLEXIONS RADIANT!



IT WASN'T LONG UNTIL...

OH, JIM... I'D LOVE TO GO! I'LL BE READY AT EIGHT!

THANKS, PALMOLIVE, FOR HELPING ME GET RID OF THAT "MIDDLE-AGE" SKIN!



I'm taking no more chances! From now on I'm using only Palmolive, the soap made with Olive Oil to keep skin soft, smooth, young!



TUNE IN ON "HILLTOP HOUSE," PALMOLIVE'S THRILLING RADIO SERIAL

Doctors Prove 2 out of 3 Women can have More Beautiful Skin in 14 Days!

14-Day Palmolive Plan tested on 1285 women with all types of skin!



"My complexion had lost its soft, smooth look," says Mrs. Stanley Nash of Long Island, N.Y. "So I said 'yes' when I was invited to try the new 14-Day Palmolive Plan—along with 1284 other women of all ages—from fifteen to fifty! My group reported to a New York skin doctor. Some of us had dry skins; some oily; some average. After a careful examination, we were given the Palmolive Plan to use at home for 14 days.



"Here's the proved Palmolive Plan: I washed my face 3 times a day with Palmolive Soap. Then—each time—for a full 60 seconds—massaged onto my skin Palmolive's lovely soft lather, as you would a cream. Then rinsed. This cleansing massage brought my skin the full, beautifying effect of Palmolive's lather. After 14 days, my doctor confirmed what my mirror told me—my skin was brighter, fresher, cleaner! You must try this wonderful plan."

YOU, TOO, may look for these skin improvements in only 14 Days!

- ★ Brighter, cleaner skin
- ★ Finer texture
- ★ Fewer blemishes
- ★ Less dryness
- ★ Less oiliness
- ★ Smoother skin
- ★ Better tone
- ★ Fresher, clearer color



All 36 doctors proved that 2 out of 3 of all the 1285 women who tested the Palmolive Plan for you got many of these improvements in 14 days. Now it's *your* turn! If you want a complexion the envy of every woman, start this new *proved* way of using Palmolive Soap tonight. In 14 days, you, too, may look for fresher, brighter, lovelier skin.

DON'T WASTE SOAP! Soap uses vital materials that are needed to win the war.



DOCTORS PROVE
PALMOLIVE'S BEAUTY RESULTS!

IT'S NEW! IT'S BIG! BATH SIZE PALMOLIVE!
Use it for tub or shower. Solid. Thrifty. Long lasting.

Get
the Big Luxurious
BATH SIZE!

For velvet-smooth Beauty Lather
that caresses your skin,
leaves your body glowing with a
warm blush of fragrant loveliness,
enjoy a beauty bath with
Bath Size Palmolive





You're Prettier than you think you are!
 ...and you can prove it with a Palmolive bar!



Here's Proof that Mild and Gentle Palmolive Care
 Cleans Cleaner, Deeper, Prettier!

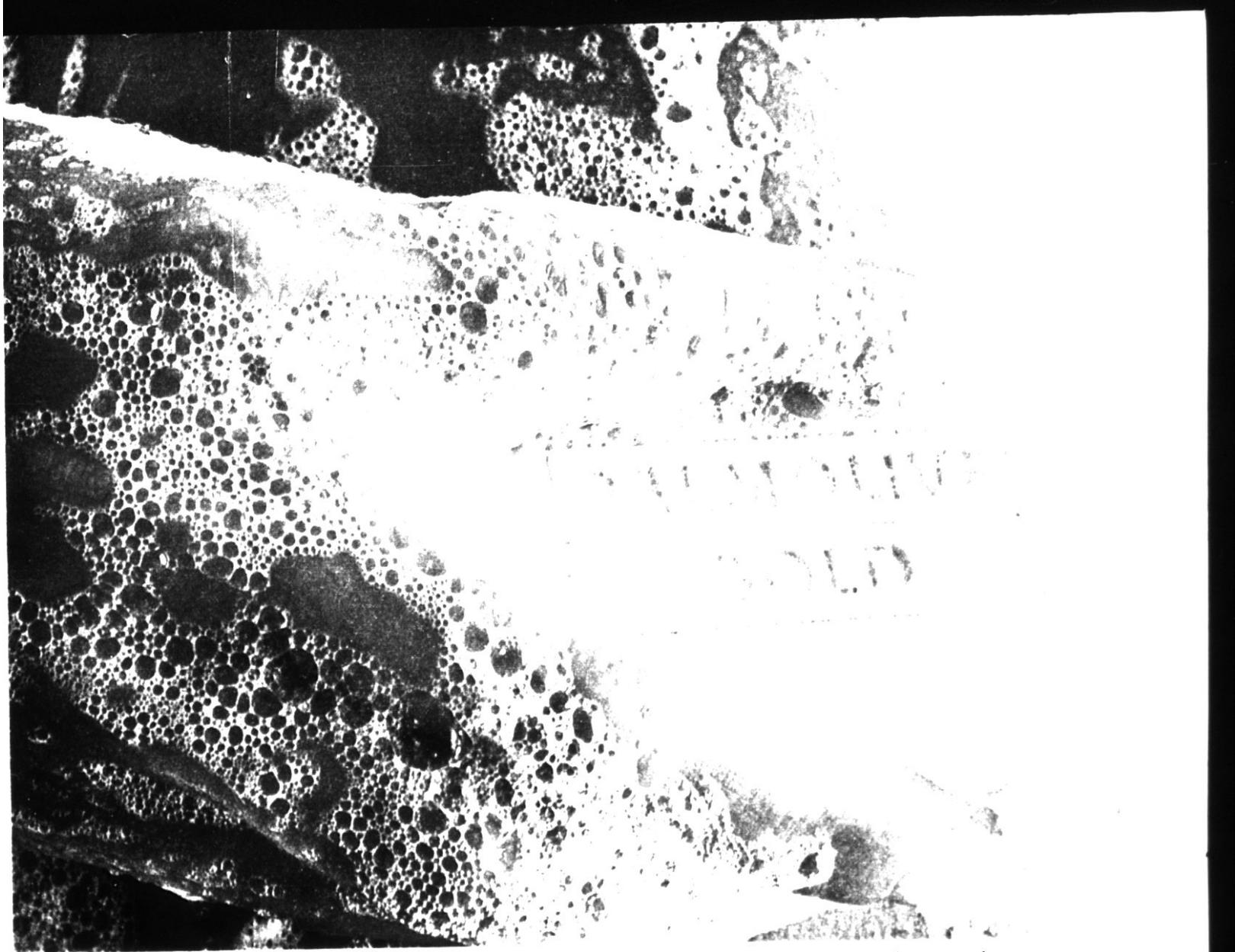
When you wash with your regular soap—in the ordinary, casual way—you leave hidden dirt behind that hides the prettiness of your complexion. But what a glorious difference after a 60-second Palmolive massage! You'll look fresher, lovelier! And to *prove* that hidden dirt is gone, rub with a tissue. The tissue will stay snowy-white... proof that Palmolive care cleans cleaner, deeper, prettier!



*Be Palmolive Sweet
 and Clean All Over
 It's Wonderful for the Bath!*



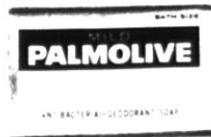
Yes—new complexion beauty is yours in just one minute with Palmolive Soap. Because Palmolive care removes beauty-rabbing hidden dirt that casual cleansing misses. And only a soap as mild as Palmolive can cleanse so deeply without irritation. Start Palmolive care today, and see your true complexion beauty come through!



It had to happen. A new wash-on deodorant.

It's Palmolive Gold and it gives you more hexachlorophene to stop odor than any leading deodorant soap.

More hexachlorophene!



Dermatologists
have put
something
unusually strong
in this
skin cleanser



Dove

Their trust.

Eighty-two percent of dermatologists recommend Dove® in an average week. They know that it won't dry your face like soap. Because Dove isn't a soap. It cleans thoroughly, without disturbing the skin's outer layer the way soap can. And

that's why most dermatologists recommend Dove. And why you can trust Dove, with its 1/4 moisturizing cream formula, to leave your skin feeling soft and smooth. Every time you wash.

Dove
© 1994 P&G



Treat your skin to the nourishment it craves.
(You'll be surprised how deliciously soft you'll feel.)

Dove

Nutrium

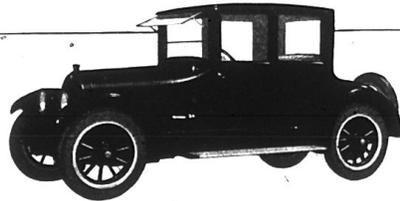
body wash

The only
dual-chambered
body wash

Introducing Dove® Nutrium - the only dual-formula skin nourishing body wash. Gentle cleansers on one side combine with a vitamin E lotion on the other. Together, they go beyond moisturizing to nourish more than any other body wash. Nutrium. For soft and nourished skin.

Dove

THE STANDARD OF THE WORLD



Isn't it perfectly natural for American women who are Cadillac owners to speak of the car with a satisfaction they do not even seek to conceal?

Which one of us does not prefer the possession of things which are *known* to be superlatively good?

The social desirability of the Cadillac has always been recognized by thoughtful American women.

But that desirability was made keener than ever by the laurels it won in army service in France.

For that, we have to thank the

ardent and enthusiastic officers and men who are still telling eloquent tales of the pride they felt in Cadillac performance in the eyes of all Europe.

It is the standard seven passenger car of the American Army—and that mark of distinguished endorsement gives it added value in the eyes of American women.

It is good to know that you own the most perfect piece of motor mechanism your country produces.

But it is better still to know that its fame is as great in the old world as in the new.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICH.

C A D I L L A C





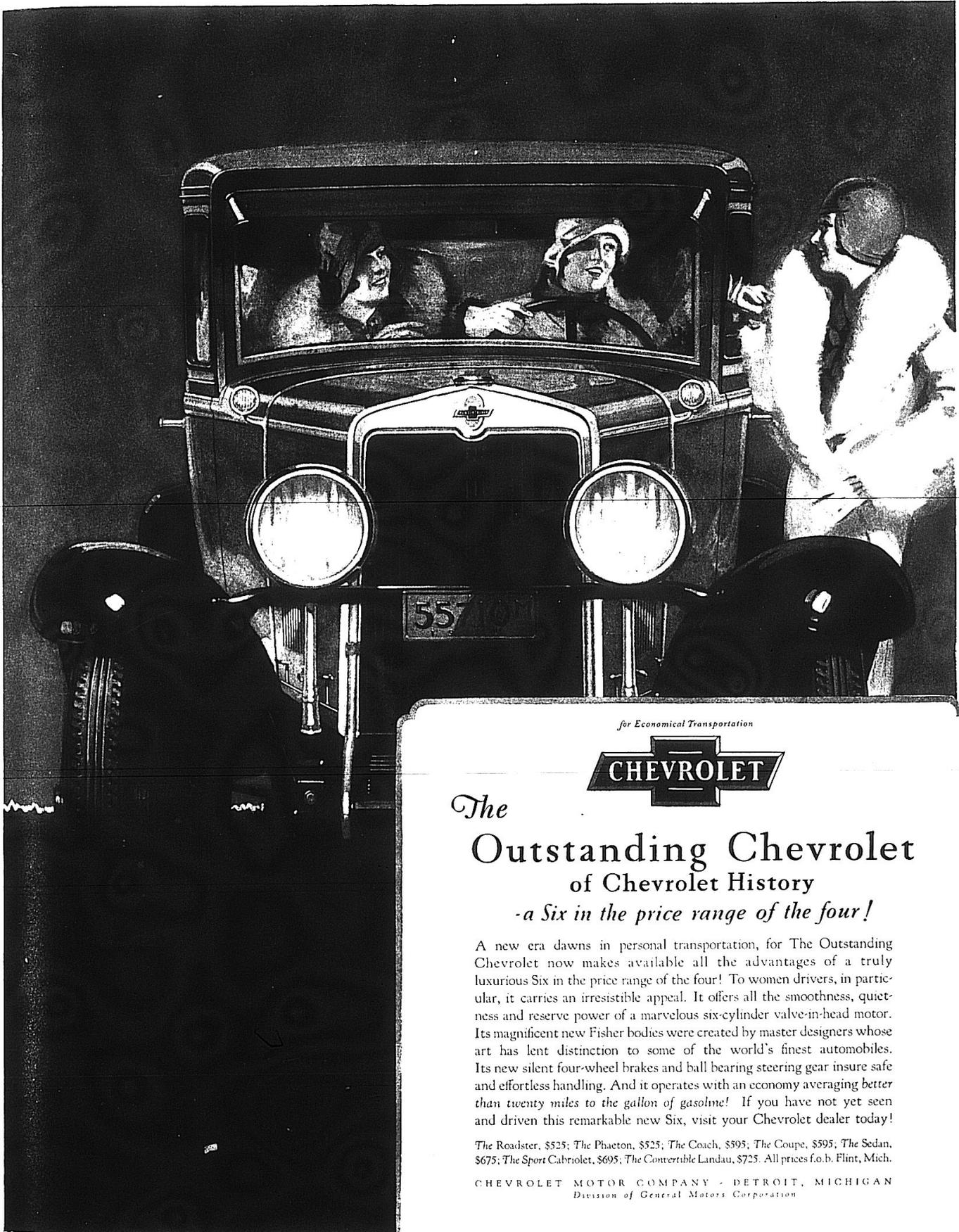
Your
 HERITAGE
 OF HEALTH

Guard it with exercise that is recreation—exercise in the open! A Ford car has been the stimulus to thousands of women to lead happier, healthier, more active lives.

It enables them now to do things and to go places that had hitherto seemed out of the question. They drive this easily-handled car themselves, with as much confidence and satisfaction as men. And they invariably find it more practical, less of a responsibility, and therefore more desirable than any heavier car.

FORD MOTOR COMPANY
Detroit, Michigan

Ford



for Economical Transportation



The
Outstanding Chevrolet
 of Chevrolet History

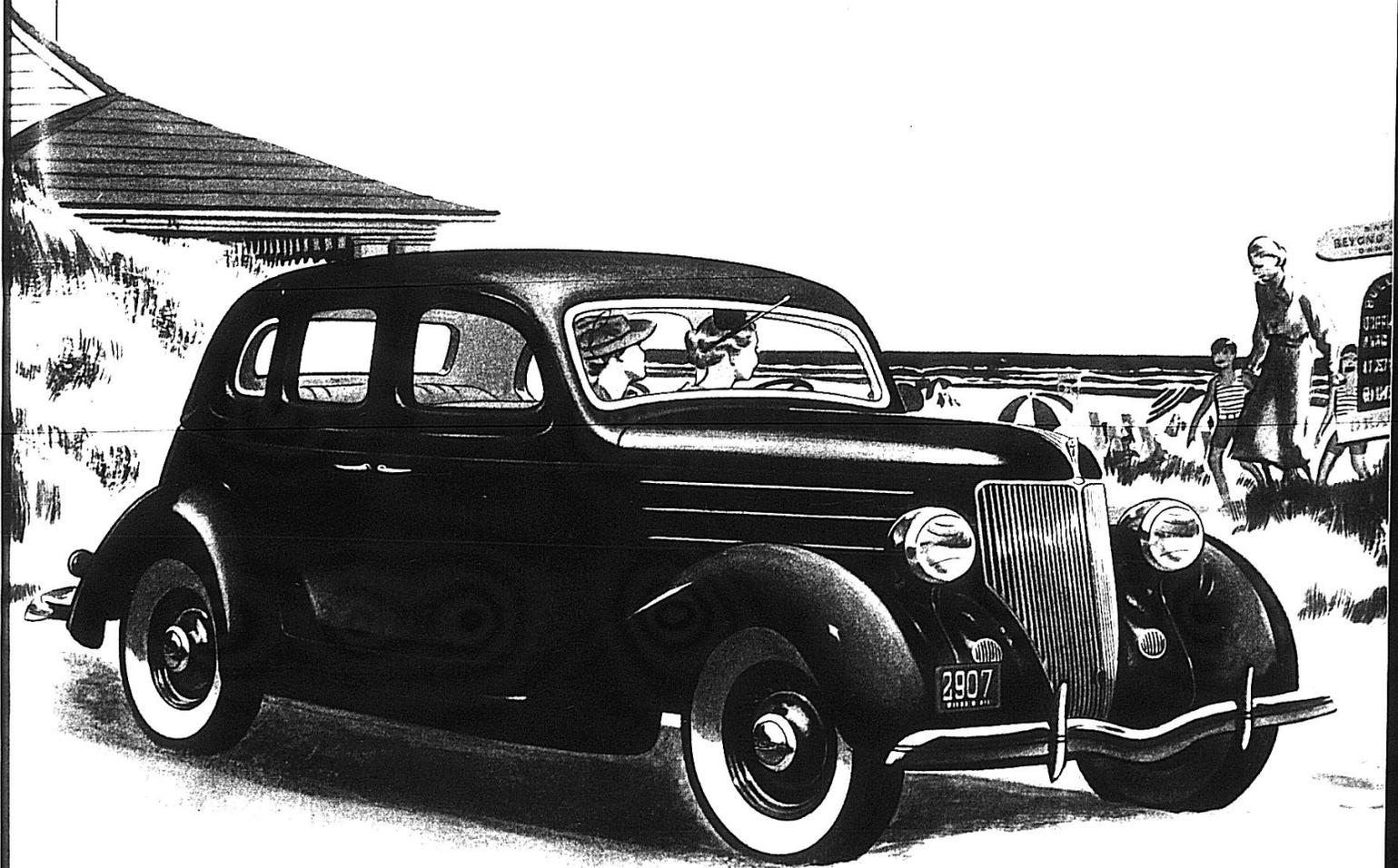
-a Six in the price range of the four!

A new era dawns in personal transportation, for The Outstanding Chevrolet now makes available all the advantages of a truly luxurious Six in the price range of the four! To women drivers, in particular, it carries an irresistible appeal. It offers all the smoothness, quietness and reserve power of a marvelous six-cylinder valve-in-head motor. Its magnificent new Fisher bodies were created by master designers whose art has lent distinction to some of the world's finest automobiles. Its new silent four-wheel brakes and ball bearing steering gear insure safe and effortless handling. And it operates with an economy averaging better than twenty miles to the gallon of gasolme! If you have not yet seen and driven this remarkable new Six, visit your Chevrolet dealer today!

The Roadster, \$525; The Phaeton, \$525; The Coach, \$395; The Coupe, \$595; The Sedan, \$675; The Sport Cabriolet, \$695; The Convertible Landau, \$725. All prices f.o.b. Flint, Mich.

CHEVROLET MOTOR COMPANY - DETROIT, MICHIGAN
 Division of General Motors Corporation

Q U A L I T Y A T L O W C O S T



Lady, Relax!

A ride in a Ford these days is a journey in contentment. Everything is just right—everything is just as you would like to have it. Many times you will find yourself leaning back and saying—"It's a grand car to drive." For there's something calm and restful about traveling in a Ford V-8. . . . Ease of handling takes the trouble out of traffic. Smooth-surfing V-8 power makes mole-hills out of mountains. Center-Poise Riding turns rough roads into boulevards. Big, powerful brakes bring the car to a swift, swerveless stop. You drive relaxed in the roomy, comfortable Ford V-8—sure of its safety—confident of its performance and dependability over many thousands of miles. . . . This kind of driving adds a great deal to motoring enjoyment—explains the popularity of the Ford V-8—tells why it is the first choice of so many women nowadays. V-8 is the mark of the modern car.

THE FORD V-8

\$25 A MONTH, WITH USUAL DOWN-PAYMENT, BUYS ANY NEW FORD V-8 CAR ON NEW UCC 3½ PER CENT PER MONTH FINANCE PLANS



BODY BY FISHER . . . FITTINGS BY TERNSTEDT

*"It's all the little things... touches that add so much...
that I like best about our new Chevrolet"*



THAT'S *important* to a woman—and well we know it! With men it's different. They tell us it's the grand *performance* that counts the most . . . plus the "feel" they get of a big car that costs so little to own.

But to you, madam, the world's finest judge of *nice* things—of *good* things—of *better* things, it's the trim—and the quality of the upholstery—and the refinement of detail—and the luxurious appointments and the charm of the interior that have helped so much in making Chevrolet the most popular car in the country.

You must see it for yourself to appreciate these "little things" we speak of . . . we want you to inspect them carefully and at leisure. Please accept the dealer's invitation to *drive* this Chevrolet, too—so you'll know how little effort it takes, how easy it is to park and get in and out of even the narrowest driveways.

It's a roomy, *comfortable*, sturdy car for the longer trips, this new Chevrolet—yet at its best "around the house," for shopping trips and getting the youngsters to school and back.

Everything considered—but *you* especially—this is the car, we think, that you'll be most likely to fall in love with!

CHEVROLET MOTOR DIVISION, *General Motors Corporation*, DETROIT 2, MICHIGAN

NEW CHEVROLET
BIG-CAR QUALITY AT LOWEST COST



About the only thing that can come between
a Corvair owner and his Corvair is



his wife

'64 Corvair Monza Club Coupe

Like most men, the fellow riding the bench has pretty definite opinions on what he buys in the way of neckties, fly rods—and cars. But right now he's having some second thoughts on just who talked whom into buying a new Corvair.

Sure, he had his for-men-only reasons. Output in the standard engine is up nearly 19 per cent this year—to 95 hp. (And in the new Monza Spyder models it's a virile 150 hp.)

He also had a knowledgeable appreciation of Corvair's steering, cornering and rear-engine traction. Things his wife really couldn't be expected to be interested in.

Tidy styling and tasteful (she called them "chic") interiors—

that's all that concerned her. Or so our bench warmer thought. Until he began counting his commuter tokens one day.

The point is that the same things he liked about the car—its spirit, the ease with which it turns and fits into parking places, the way it grips on ice, mud and snow—his wife liked too. Maybe even more so.

Matter of fact, it's sometimes occurred to us that if we built a car for women only we probably couldn't make it more to their liking than this one. Couple of us married fellows were talking about that at the bus stop just the other day. . . . *Chevrolet Division of General Motors, Detroit, Michigan.*

**CORVAIR
MONZA**



Chevrolet • Chevelle • Chevy II • Corvair • Corvette
THE GREAT HIGHWAY PERFORMERS



GM Stylist Joan Gatewood checks arm reach in a special unit equipped with retractable rulers

Do you think anyone considers a woman's shorter reach when designing GM instrument panels?

Fisher Body does.

That's why you see GM Stylist Joan Gatewood establishing 35 important reference points for instrument panels on the special unit pictured above. Then she tries them out on at least 25 different-sized people to make sure even the smallest drivers can reach all the essential controls from windshield wiper activators to defroster buttons.

As a professional stylist, Joan knows how important human dimensions are to her designs. What's more, because she's a woman, she pays particular attention to such things as control knobs that are shaped to accommodate longer fingernails. And, knowing how confining bulky suits and tight-waisted dresses can be, she concentrates on

designing instrument panels that practically hand you every control and switch, no matter what you're wearing!

Joan's skillful woman's touches are important reasons why so much of the buy is in the body. And Body by Fisher makes GM cars a better buy. Chevrolet, Pontiac, Oldsmobile, Buick, Cadillac.



Body by Fisher
General Motors Symbol of Quality

A FRESH NEW SLICE OF APPLE PIE.



'79 Malibu Classic Sedan.

It's not Mom's. It's Chevrolet's. And America's eating it up.

America is really getting behind our crisp mid-size Malibu.

What's the attraction?

The looks, the size, the room, the feel, the value, the name.

In short, the car.

Malibu threads through tight city traffic with agility, and parks easily even where space is squeezed.

Yet out on the road, Malibu's Full Coil suspension with front stabilizer

bar helps give the car a truly impressive ride.

The new-size Malibu has more head room, leg room and trunk room than the '77 Malibu it replaced.

It is built on a tough, full-perimeter frame.

It has a strong and beautiful Body by Fisher.

Features include a Delco Freedom battery that never needs

refilling, High Energy Ignition, dual mode ventilation system, extensive corrosion-resisting treatments, and a whole lot more.

The 1979 Chevy Malibu, America.

It's a mid-size car with all the right ingredients.

And only Chevrolet has it.

'79 CHEVY MALIBU



We think you'll agree, we thought of everything. But if you can think of anything else you'd like to know, call 1-800-4-A-DODGE. And we'll send you all kinds of information.

The New Dodge Caravan



Just as original as the original.™

*Excludes sunscreen glass.

Paper contains ten percent recycled material.



It's not only the yardstick, it's the ruler.

It's the most innovative,* most imitated,
most trusted, best-selling minivan ever.



WESTCOTT 1 MADE IN U.S.A. 2 3 4 5 6 7 8 9 10 11 12
Dodge Caravan  **Different.**

800-4-A-DODGE or www.4adodge.com

*Based on innovations since Caravan's 1984 inception. Always use seat belts. Remember a backseat is the safest place for children.