CONSTRUCTION OF WOMEN IDENTITIES IN
AMERICAN MAGAZINES
FOR TEENAGERS AND ADULT WOMEN

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We hereby recommend that the Honours Project by Miss CHING Sau Yin, Queenie entitled "Construction of Women Identities in American Magazines for Teenagers and Adult Women" be accepted in partial fulfillment of the requirements for the Bachelor of Arts (Honours) in English Language and Literature.

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1. Background of the Research

The number of choices and diversities of women's magazines in the present society is increasing. The magazines target at readers from different age groups and various professions. The covers, tables of content, letters to the editor, features, and so on reflect the kinds of readers they are targeting at. This means the identities of women that the publishers are constructing are reflected by different materials in the magazines. In the present study, the covers, features or other parts in the women's magazines are not the concern of the study. The present research is focusing only on the printed advertisements in magazines.

Advertisements (also ads and adverts), as everyone knows, are one of the indivisible parts in our daily life. Advertisement is defined as "a public notice designed to give information in order to promote the sales of goods and services". (Harris and Seldon 40). The ads draw the attention from customers through language and other audio-visual codes. As a result, two types of ads appear, the printed ads and the broadcasting ads. They are transported by different media like radio, television or magazines. Advertisements are surrounding everyone in society and it seems that people tend to take what they are told and stereotyped in the ads without thinking about the meaning or the messages conveyed underneath.

Language reflects society and it creates ideologies. As noted by Kong (476), "through writing, we define social meanings and create social realities by constructing identities for ourselves and others". The language and images used in advertisements display the identities constructed by our society.

Many researchers focus on the general analysis in advertisements (Goddard, 1998; Vestergaard and Schroeder; 1985). They point out the hidden messages which people usually ignore. Some other researchers work on the gender differences in the

advertising discourse (Suzanne Romaine, 1999; Goffman, 1976) by distinguishing the language and images used in the men's and women's magazines. Out in the American market, there are not only many glossy magazines for men and women but also many for teenagers.

Why is there a special category of magazines for teenagers? Why would not the teenagers read the adult women's magazines? The period that girls transit, to become a woman is very important. Nevertheless, it seems that there is only little concern of research for the transition period between the phase of youth and womanhood.

Undoubtedly, the contents of the magazines for both teenagers and adult women are similar in terms of fashion, beauty, gossips, et cetera. This is also the reason why people usually publish advertisements for the two different target groups in the same category, which would be female ads generally. Yet, one should notice that the teenagers' magazines are actually paving the way for the teenagers to become an adult woman. The differences of the advertising discourse in both categories of magazines are not always recognized and this is the reason for carrying out this research project.

1.1. Objectives

The present study only focuses on the printed ads in the American magazines for teenagers and adult women. The major aim of this research paper is to examine how women identities are constructed through the advertising discourse with different ideologies created underneath. A text is not only a meaningful stretch of language but also includes the visual communication. Therefore, this research includes the examination of the use of language as well as an analysis of the images.

1.2. Methodology

In order to obtain data, several monthly American magazines for teenagers and adult women are chosen and used. They are *Cosmopolitan*, *Allure* and *ELLE* in the adult

women's group while *CosmoGirl*, *Seventeen* and *ELLEgirl* are for teenagers. All of them are published between December 2001 and August 2002; the social context in which the advertisements produced is up-to-date. The teenagers' magazines are for those who are in the age group of 15 – 24, especially targeting at schoolgirls. For the adult women's magazines, they target at women in the age group of 25 – 40 who are mainly being employees.

Similar goods or products of the same brand are advertised in both types of magazines, targeting at people in two different age groups. For a more accurate research result, only the advertisements selling the same products would be used for comparison and analysis. There is a total of twelve advertisements (six pairs) used for analysis. Six out of the twelve ads are from the adult women's group and the other six are from the teenagers' group. Each of the pairs is formed with two advertisements, one is taken from a teenagers' magazine and one is from an adult women's magazine. Two pairs are about anti-smoking and anti-drug, the others are selling acne treatment products, lip balms, milk and painkillers.

For analyzing the advertisements, Fairclough's (2001: 165-75) ideological functions of advertising and Halliday's (1985) systemic-functional linguistics (SLF or functional approach) are combined and used. The following is the introduction of the two approaches used in the present study.

1.2.1. Fairclough's Three Ideational Functions (2001)

Fairclough suggests that advertising constructs consumption communities through ideology. He then states out three dimensions for identifying the ideological work of advertisements.

First, the ideology is reflected through the building of relations, that is, the relationship it constructs between the producer/adviser and the consumer.

The second ideological function is the building of images. The image of the advertised product or service can be established by using language or concepts readily available to the target audience. The audience participates in building the image for the product or the service indirectly.

Third, the building of consumers is the major ideological work of advertising, as it helps constructing subject positions for consumers as members of the particular consumption communities.

These three ideologies will be applied in understanding the ads and they will be combined in Halliday's approach for data analysis.

1.2.2. Halliday's Systemic-Functional Linguistics (1985)

Another approach that used in the present study is Halliday's systemic-functional linguistics (SFL). According to Halliday, there are three general metafunctions in this approach, namely the ideational function, the interpersonal function and the textual function.

The ideational function of language concerns with the representation of experiences of the world, and reflects the kinds of activities and the types of participants which are involved. It refers to what is representing and happening in the world and it is mainly achieved by semantic and grammatical choices of processes.

The interpersonal function focuses on the role of language, how language can position people and construct relationships among them. The two dimensions of this function are the positional meaning (language in the construction of social identity) and the relational meaning (language in the construction of social relationships).

The third metafunction of the systemic-functional approach is the textual meaning. It deals with the cohesion of a text, and how messages are organized outside or within a text. However, the textual metafunction would not be used in the present

study. As the texts in the printed advertising discourse are usually incomplete or not linked together, it is difficult to explain the textual meaning in this short research paper. With only the ideational and interpersonal functions, one would still be able to understand the intentions behind the presentation of the advertisements.

The approaches from Fairclough and Halliday are both used in this research paper because it seems that there is no single linguistic theory can analyze the relationship of the context and language completely. Only the combination of the theories may help to create a more accurate result. Following these two approaches, not only the linguistic patterns of the advertisements will be examined but also the visual patterns will be studied. Only with these two approaches, the process of social identification in texts can be fully addressed as Halliday's provides a multifunctional view of language and Fairclough's specializes in analyzing the advertisements. These two approaches will be explained deeply while applying them in the latter sections.

In the following sections, reviews of what the researchers have done in similar areas as the present study will be presented. The reviews include the discussions on the advertising in magazines for both teenagers and adult women. After all, viewpoints from several researchers about the use of intertextuality and visual images in the advertising discourse will be shown. Finally, there will be the presentation of the findings and its analyses from the sample advertisements.

1.3. Shortcomings

The materials used for this research are all up-to-date. Nonetheless, the data size of the research is not wide enough as it is difficult to find a suitable pair of advertisements for analyzing. Also, the range of the magazines is not broad enough; hence there are many different types of magazines in the American market, which makes it a difficult task to take all of them as research samples. As a result, the

findings of the present study cannot represent all the differences in advertisements or the way the advertisers construct identities for both target groups. This will easily induce over-generalization. However, the present research provides novel information and data about this topic and it plays an important role as a starting point for further studies and development in this research area.

2. Literature Review

The construction of women identities in advertisements catches attention from many researchers. They examine different aspects in the advertising discourse in regard to how the women identities are constructed. As Judith Williamson (1978) points out, "instead of being identified by what they produce, people are made to identify themselves with what they consume" (13).

One of the similar studies as this present study is from Eggins and Iedema (1997). A social semiotic technique of analysis (another name for Halliday's systemic-functional approach) is employed to investigate differences between two closely related Australian women's magazines. They find out that the differences in the coding orientation of the magazines may invite different consumers. The study of Eggins and Iedema can also assist readers to have a better understanding in the advertising discourse.

2.1. Advertising in Adult Women's Magazines

In the old days, advertisements always depicted women as mothers or wives, and hence a "feminine ideal of domesticity" (Vestergaard 79). As society changes, the image and identity of women changes in response to it. The image of female domesticity nowadays is not as persuasive as in the old days any longer. As what Vestergaard points out, "the dominant image of femininity in advertising today is that of the beauty and fashion ideal. The transition from the domestic woman to the

glamorous woman is reflected" (81). The priority of the women shifted from motherhood and childcare to how to keep themselves looking good and independence, that is, the "new woman". The patriarchal definition of femininity is no longer an absolute image of women.

It is obvious that the female portrayed in the advertisements for the adult women magazines are always slimmer, younger, taller and more beautiful than the women found in real life. The ads become a way to put a stress on the visually attraction and a stress on female beauty. The adverts help the readers to transform themselves into "all that was desirable in gender and class or status terms" (Ballaster 96).

Sometimes, men are presented as the central participants in the ads from women's magazines. They are usually portrayed as kind and friendly, not as macho as the men appear in ads for male readers. This image of a "new man" matches the change of the role of women in the present society. The change of images of men and women greatly affects how one analyzes the adverts in the women's magazines.

2.2. Advertising in Teenagers' Magazines

The research that has been done in the advertising discourse of the teenagers' magazines seem fewer than of the adult women's magazines. It should be noted that the way teenagers view the ads is different from the way adults do. Just like what Peter Zollo (1995) says, advertising is not only a piece of product information to teens but also a popular culture (246). The teenagers view the ads as a kind of entertainment and the decision making of teenagers in purchasing a product relies greatly on the way the ads present. Advertising copywriters need to be more careful when advertising the product for teenagers, as the young readers may reject the images, which "do not reflect their experiences of being a teenage girl" (Currie, 1999: 130).

Besides, it is important for teenagers to find out their own unique identity. They

will identify themselves with a portrayal of people at their age having the same values or attitudes as them. What is more, the sense of belonging and acceptance is what the teenagers are all concerned about. Since peer pressure can be powerful, teenagers would follow what the ads depicted as good or trendy. Their self-image depends on how their peers perceive them. Mary Talbot (1995: 143-65) mentions that the use of pronouns, lexical terms, presuppositions and punctuation in the ads of the teenagers' magazines can help build up the images for the young girls.

The ads in the teenagers' magazines constructed a category and an image of "teenage women" and it is one of the ways that young girls learn to be a woman. The ads engage the young girls in the construction of their self during the transition to become an adult woman.

2.3. Intertextuality

Intertextuality is always a significant component in the advertising discourse; it serves a number of functions in the advertising discourse as "it can operate at many different levels of language, from phonological and lexical references in titles and slogans to visual aspects such as layouts and images" (Goddard 124). Intertextuality refers to "the way one text can point to or base itself on another" (Goddard 69). In other words, it means that the second text refers to an established message created in the original text and then uses the message to give a further elaboration on the second text. It is also related to the cultures of the target readers and this is why this researchhas a need to base on only one culture – the American culture.

In Guy Cook's perspective (193-5), intertextuality is the "echoes" derived from the voices quoted from some other original advertisements. Intertextuality can be subdivided into two types according to Cook: one is "intra-generic intertextuality" and the other one is "inter-generic intertextuality". Intra-generic intertextuality means

"the voice of another example of the same genre, as when an ad assumes knowledge of another ad" and inter-generic intertextuality refers to "the voice of a different genre, as when an ad evokes knowledge of a film or story". However, the use of intertextuality is not always successful in the advertisements.

According to Goddard (1998), intertextuality can only work effectively when the readers can remember the message of the original advertisement and then refer the meaning of it back to the second text (69). The use of intertextuality may be risky if the readers cannot remember the reference and just ignore it.

Goddard also states that "intertextuality is no observer of boundaries: it doesn't have to involve a particular slogan for a specific product" (72). It means that intertextuality is not limited to appear merely in the same discourse, but it can also appear in many forms of discourse. For instance, any phrases that first appear or being used in the scientific discourse can be used in the advertising discourse later. The advertisers can use this pre-set image or message to refer to their products or services. They can then take the benefits for granted, as they do not need to explain much more about the products or services they are selling, when they base their advertisements on the already-known phrases. It means that the audience is also involved in the constructing of identities for themselves unconsciously.

Intertextuality is also one of the devices used to enhance the publicity of the product or service by borrowing an established name or slogan (72). Readers would transfer the image or value of an established brand to another selling product or service subconsciously.

What is more, Goddard mentions that intertextuality can work as a contrastive function to point out the differences between the products or service rather than similarities (72).

One should be aware of the fact that intertextuality is related to the cultural and social knowledge of the readers. How different groups of texts and different rules operate in the advertisements is different in every culture and society. The readers cannot understand the references that are being made unless they have some knowledge of the textual systems in the particular culture or society.

2.4. Visual Patterns and Imageries used in Advertisements

Apart from the language used in advertisements, the visual imagery is a vital component for advertising communication. Most of the times, the images interact with the language in the advertisements in order to compose messages. The messages conveyed by the images greatly affect on how the readers interpret or read the whole presentation of the advertisement. Images help to construct the identities of the readers as particular types of people formed in the advertisements.

Images used in advertisements are chosen carefully by the advertisers according to the types of people they want to represent. The participants portrayed in the advertisements become "the representative of the social groups they are seen to represent, groups such as gender, sexuality, age, ethnicity, social class, occupation and region" (Goddard 114). The images of the people depicted interact with the readers as the way the text does. As what Myers points out, the reasons for using visuals in ads is that they are treating readers as passive (136). It is also the same as the viewpoint from Fairclough (2001), "visual images allow advertising to more easily create worlds which consumers may be led to inhabit, because of the strength of the ideology expressed in the saying that 'the camera doesn't lie'" (172).

Kress and Van Leeuwen (1996) have a detailed discussion and analysis about the visual communication in advertisements. They employ the three metafunctions, ideational, interpersonal and textual metafunctions, from Halliday's

systemic-functional linguistics in analyzing and explaining the visual communication. According to Kress and Van Leeuwen, there are two types of participants engaged in images, "represented participants" (the people, the places and things illustrated in images), and "interactive participants" (the people who communicate with each other through images, for example, the producers and viewers of images) (119).

There are also three types of relations created in the advertisements by the images as stated by Kress and Van Leeuwen: "(1) relations between represented participants; (2) relations between interactive and represented participants (the interactive participants' attitudes towards the represented participants); and (3) relations between interactive participants (the things interactive participants do to or for each other through images)" (119).

The building of relations is important as it helps the readers to identify themselves with the identities constructed by the images as well as the linguistic patterns. Though the relations may be an imaginary one, it still allows the audiences to come as close as they want to the public figures as if they were their friends and neighborhood. There is no doubt that the language used in the advertisements is important for building these kinds of relations, but, the role of images in relating the viewers and the producers should not be neglected either.

Erving Goffman suggests that the social situations as well as the social structure are involved in the advertisements. An individual can identify himself or herself with the social situation presented in ads through visuals. It is not surprising that a print producer suffers the limitations of the medium in advertising the product. He or she has to make the pictures or images as realistic as possible.

The presented scenes in adverts are actually making readers believe that they are similar to the professional models who pose the action. The use of these scenes and

characters are usually "stereotypically identified with a particular kind of activity by the widest range of viewers" (Goffman 26). Of course, there is textual material outside of the picture brackets assisting readers in interpreting the ads. In spite of this, the picture itself actually is "designed to tell its little own story without much textual assistance" (Goffman 26).

After discussing about some of the visual devices, one should also pay attention to the other devices which are employed in the advertising discourse. For instance, colour, personification, alliteration (or sound), euphemism, gradable adjectives, orthography (the spelling or appearance of words), morphology (or shape of words) and parallelism, etc. In the following section, linguistic and visual devices used in the ads will be studied and the construction of the identities for both teenagers and women in the printed advertisements will be examined through the study of the devices.

3. Research Findings

In this section, the printed ads chosen from the American magazines for teenagers and adult women will be analyzed. It will discuss how the women identities are constructed through the use of language and visual devices. The findings and analysis will be divided into two big sections: ideational and interpersonal metafunctions. Pairs of advertisement examples from each age group magazine are numbered from Ad. 1.1 to 5.2 (please refer to appendixes). Ad. 1.1, 1.2, 2.1, 3.1, 4.1 and 5.1 are from the adult women's magazines and Ad. 1.3, 1.4, 2.2, 3.2, 4.2 and 5.2 are from the teenagers' magazines. All of the ads will be used to illustrate the analysis and the findings. The ideational metafunction of the adverts would be discussed first.

3.1. Analysis based on Ideational Metafunction

The ideational metafunction of Halliday's systemic-functional linguistics (1985)

refers to how the grammatical choices of processes and lexis reflect the kinds of activities and the types of participants are involved. The analysis of the linguistic and visual patterns of the ads for teenagers and adult women is done according to the metafunction and the findings of the linguistic pattern are shown as below.

3.1.1. Ideational Meaning: Linguistic Patterns of the Ads

The ideational metafunction of the linguistic patterns of the ads mainly includes the types of processes (events and relations), the roles of participants and the lexical choice.

3.1.1.A. Grammatical Choice of Processes and Participants

The types of processes are important in understanding the adverts and the identities the advertisers construct. Processes are always realized as the verb in a clause. By using different types of processes, one can introduce different types of participants. One can also find out the construction of identities in the ads according to the processes they use because "different classes of process are typically accompanied by different classes of participants" (Stillar 22). Besides, one can understand "how the text constructs "reality," how it "slices up" what is a continuum of phenomena into processes that reflect and construct particular perspectives on experience" (Stillar 25-6) by recognizing the patterns of process categories in the text.

The grammatical choices of processes are mainly categorized into three major classes: the action processes, mental processes and relational processes (Halliday, 1985). Each type of processes contains participants. Participant is the element which is involved in the processes and they are usually realized by nominal groups.

Action processes have only one central participant, the "agent", to perform certain actions in order to achieve some goal. Those actions are processes such as "run", "give", or "take".

Mental processes do not involve any actions but they contain two central participants, the "processor" and the "phenomenon". The "processor" is the person who experiences the mental events while the "phenomenon" is the event itself. It is the processes of experiencing or sensing, which are related to human perception and cognitive thinking, for instance, "like", "feel", or "see".

Relational processes are usually identified as the linking verbs like "become", "be", or "have". It is the processes for identifying, characterizing, or situating circumstantially the participants of the text.

The frequency of the three main processes (action, mental and relational) used in the twelve ads from the teenagers' and adult women's magazines is calculated and presented in Table 1.1 (see Appendix N). The slogans, disclaimers, quotation of the customers' interviews and free gifts coupons are not analyzed in this research. The analysis of the processes used is based on the main content in the ads.

The dominance of the process verbs in the ads shows the ideology of the advertisers in the construction of the identities for teenagers and adult women. One can find out the presuppositions hidden in the ads for both teenagers and adult women. In order to understand the reasons why certain processes are used in the ads and what is constructed with it, one should focus on the participants as well. A summary of the findings is presented in Table 1.2 below. Table 1.2 shows the proportion of different processes used in the ads in different types of magazines.

By studying the percentages of the types of processes used in the women's ads and the teenagers' ads, it is obvious that the action processes (average 60%) are dominant in both types of ads while the frequency for the use of the relational processes (average 20%) is similar.

Table 1.2 Summary of the Process Types used in Ads

Processes Type	Adult Women's Magazines	Teenagers' Magazines
Mental	8 (9%)	**23 (20%)**
Action	**64 (70%)**	66 (57%)
Relational	19 (21%)	**26 (23%)**
Total	91 (100%)	115 (100%)

Comparing the findings of the ads from teenagers' magazines with the ads from adult women's magazines, it becomes obvious that there is a big contrast between the use of the mental processes in the ads for adult women (9%) and for teenagers (20%). Besides, the contrast between the use of the action processes in the ads for adult women (70%) and for teenagers (57%) is large as seen. The use of relational processes is slightly higher in the adverts from the teenagers' magazines.

However, with only looking at the percentages of the processes occupied in the ads (Table 1.2) cannot fully show the ideology and the identities of the teenagers and adult women constructed in the ads. One should also concern about the subtypes of each category of processes. The analyses of the subtypes of action processes and mental processes are presented below in Table 2.2 and Table 3.2 respectively (see Appendix O and P correspondingly for detailed analyses).

It is summarized above that the percentage of the action processes is higher in the ads for adult women than for the teenagers. The proportion of the mental processes is higher in the ads for teenagers than for adult women. These two phenomena are compared to show how the advertisers (or the producers) construct identities for teenagers and adult women differently through the use of different processes in the ads.

The six subtypes of action processes are affective, motion, locational and personal transfer, resultative and designative action processes. Different subtypes of action processes can bring in different types of participants. The participant (or the Agent) for the action processes is the one who performs an action which involves energy and willpower and have an effect on the object. The Agent is not necessarily to be human; it can also be an object, like, the product. In this case, the action processes are not only used to describe the acts of human but also the effects of products (how the products work for the consumers).

Table 2.2 Summary of the Analysis for the Action Processes

Action Processes	Adult Women's Magazines	Teenagers' Magazines
Affective	**20 (31%)**	18 (27.5%)
Motion	29 (45%)	**43 (65%)**
Transfer: Locational	2 (3%)	1 (1.5%)
Transfer: Personal	4 (6%)	1 (1.5%)
Resultative	8 (13%)	2 (3%)
Designative	1 (2%)	1 (1.5%)
Total	64 (100%)	66 (100%)

Not every type of action processes is widely used in the ads from adult women's magazines. It is shown in the findings that the affective action processes are used remarkably more. Affective process is used in showing how the Agent affects the Patient (the object in a sentence) and it reflects adult women that they care more about the effectiveness of the products and how the products work for them. To a certain extent, the adult women are constructed as a passive participant because the product

has more power over the consumers. The subtypes of action processes used in the ads from teenagers' magazines are not discussed in the present study, as it is not the main discussion in this section.

There are total five subtypes of mental processes: perceptive, reactive, cognitive, verbal and creative processes. The central participants, the Processor and the Phenomenon, can be interpreted differently according to the subtypes of mental processes.

Table 3.2 Summary of the Analysis for the Mental Processes

Mental Processes	Adult Women's Magazines	Teenagers' Magazines
Perceptive	0 (0%)	**5 (22%)**
Reactive	**6 (75%)**	8 (35%)
Cognitive	2 (25%)	**8 (35%)**
Verbal	0 (0%)	1 (4%)
Creative	0 (0%)	1 (4%)
Total	8 (100%)	23 (100%)

Perception and cognitive mental processes are frequently used in the ads for teenagers. Advertisers construct the ideology that teenagers focus more about perception and the thinking process in their minds.

Referring back to Table 1.2, the application of action and mental processes in ads for teenagers and adult women is different. The different use of them plays an important role in constructing the identities for the audience. One pair of the examples is from the anti-smoking ads from the adult women's and teenagers' magazines (Ad. 1.1 and Ad. 1.3) but the processes used are different.

"go out for your kids." (Ad. 1.1)

"Think. Don't smoke." (Ad. 1.3)

The identities of teenagers and adult women are constructed clearly in this advertisement through the processes. Adult women act as the Agent to perform an action and teenagers act as the Processor to go through a thinking process. In Ad. 1.1, the adult women are not asked to think about the consequences from smoking but to prevent their kids from inhaling the smoke. It is assumed that women should have known the disadvantage for smoking already. In Ad. 1.3, the teenagers are not asked to not "do" something but rather to "think" about if it is good to smoke. They are advised to consider more before acting out. Another example is from the Blistex's lips care products as stated below:

"Discover a deeper level of care with Blistex Lip Ointment." (Ad. 3.1)

"Experience three indulgent new lip balms," (Ad. 3.2)

The advertiser uses the mental process "experience" (Ad. 3.2) for the teenagers as target readers while using the action process "discover" (Ad. 3.1) for the adult women. "Experience" has the meaning of trying new things that is ready for an individual and "discover" means one has to find out something new by oneself. At the age of all teenagers, they love trying new things because they do not have much experience of the world and things; the verb "experience" is fitting into their identity. For the adult women, they are more mature and independent in the present society compared with the teenagers, it is more suitable to say they have the ability to "discover" things on their own rather than just "trying" something new. The construction of women identities is done through employing different types of processes.

For the relational processes, they are frequently used to propose objectivity of what is advertised in ads as if it is true (Lemke , 1987). The percentage of the

frequency in use is similar for both teenagers and adult women but the percentage of each subtype of the relational processes is different. The six subtypes of relational processes are attribution, possession, identification, location, classification and existential. The analysis for different types of relational processes used in the ads is summarized below in Table 4.2 (refer to Table 4.1 for detailed analysis).

Table 4.2 Summary of the Analysis for the Relational Processes

Relational Processes	Adult Women's Magazines	Teenagers' Magazines
Attribution	**10 (53%)**	10 (38%)
Possession	2 (11%)	**3 (12%)**
Identification	2 (11%)	**7 (27%)**
Location	**3 (16%)**	0 (0%)
Classification	2 (11%)	**4 (15%)**
Existential	0 (0%)	**2 (8%)**
Total	19 (100%)	26 (100%)

The most frequent type of relational processes used in the adult women's ads is the attribution. It is mainly used in the ads for describing the person or the product that is shown in the ads.

> "and medicated Repairing Lotion is so gentle that your skin can clear up without dryness, redness, or irritation." (Ad. 2.1)

On the other hand, the attribution process appears less in the ads for teenagers when compared with the frequency of appearance in the ads for adult women. One of the subtypes of relational processes, identification, exists more in the teenagers' magazines than in the adult women's magazines relatively. It is used for identifying a

person or a product in the ads.

"<u>Being</u> a girl is much more fun." (Ad. 5.2)

According to the findings, it is shown that the advertisers presuppose that adult women would put more emphasis on the quality or attribution of the products. On the contrary, the teenagers need to have the recognition of their identity and hence the advertisers show the identification of the teenagers in the ads. It reflects the social status of the portrayed participants and it implies the similar status of the viewers (the teenagers).

3.1.1.B. Lexical Choice

According to Judy Delin, there are three general characteristics of advertisements. They are "familiar, positive, and memorable" (132) and the choice of lexis is one of the devices in order to achieve the three characteristics of advertisements.

First of all, the ads should be able to attract the target audience and the audience should be able to identify themselves with the ads. Some words used in the ads show the identity of teenagers and it shows the audience that the ads are for them only:

"Want to <u>grow</u>? About 15% of <u>your height</u> is added during your <u>teen years</u> and milk can help make the most of it." (Ad. 4.2)

While the lexical choice in the ads for women is different:

"Want <u>strong bones</u>? Your bones grow until about <u>age 35</u> and the calcium in milk helps." (Ad. 4.1)

These two examples show clearly how the identities of the teenagers and adult women are constructed in the ads with different lexical choices. In Ad. 4.2, the ad is suggesting the "grow" in "height" as the teenagers are all at the stage of puberty. Besides, "teen years" would only be applicable for teenagers because it is the "present" time for them.

On the other hand, the wish for strong bones is more suitable for asking adult women because they need to keep a high level of calcium in order to prevent diseases like osteoporosis. In addition to it, it is obvious that the ad is addressing women at around the "age 35" (Ad. 4.1) as it is stated. The advertisement is then more appropriate for adult women than for the teenagers.

Besides, terminology is another linguistics difference which can be found in the ads for teenagers and adult women. For the ads from adult women's magazines, the lexis used contains technicality and it indicates how powerful and authoritative the product is. It creates a positive image for the product in order to gain the trust from the consumers. Some examples are found in Ad. 2.1 which is taken from an adult women's magazine.

"A valuable guide that <u>debunks</u> the myths and answers your medical questions about healing and preventing acne." (Ad. 2.1)

"Rather than a spot treatment, Proactiv Solution is <u>combination therapy</u>." (Ad. 2.1)

The terminology used in Ad. 2.1 as underscored above is different from the daily language or expressions people use. The lexis used tends to be more technical or it is usually some deeper level words to fit the image of the medical treatment. In Ad. 2.2, the same brand of acne medication is advertised for teenagers and the same content is found in the ad.

"This valuable book by <u>Dr. Rodan and Dr. Fields</u> <u>uncovers</u> all the myths about the causes of acne." (Ad. 2.2)

"Proactiv Solution is the only <u>system</u> to fight your blemishes proactively…" (Ad. 2.2)

The lexis used in the ad for teenagers is easier for understanding and it is usually the

language the teenagers use everyday. The advertiser does not give up in increasing the technicality of the product. The authoritative and powerful image of the product is achieved and compensated by mentioning the names of the doctors. The identities of different target groups of audience can be exposed by means of the lexical choice the advertisers make.

3.1.2. Ideational Meaning: Visual Patterns of the Ads

The ideational meaning of the advertisements is further supported by the visual pattern. People, places, and things presented in the advertisements are the visual resources which are made use of in order to compose and sustain the reality the advertiser tries to create and represent.

3.1.2.A. Colour as Representation of Reality

Colour is an important device employed in creating an advertisement. Even it is a monochrome ad, it does want to convey some ideas or messages more than just black and white. Different combination of colours can create different images for a product or service and therefore the identities of the target audience are reflected. The construction of identities can also be discovered by studying how the colours are used in the ads.

The background colour in Ad. 1.1 and 1.3, 3.1 and 3.2 is the most apparently contrasted. Ad. 1.1 is an anti-smoking advert picked out from an adult women's magazine and the colour of the ad is monotonous and plain. The colour matches with the content of the ad as it talks about the mortal harm that women can do to their kids if they smoke. The colour looks like the old pictures with faded colour. The ad indicates that the damage adult women do to their kids with smoking can be fatal.

On the contrary, the colour used in the anti-smoking ad for teenagers (Ad. 1.3) is rich and full of motions. It creates a world of "fantasy" with the imperative statement

"make the right move". The colour, the movement of the model and the sentence are consistent, the entire ad presents the idea of anti-smoking cheerfully. The construction of teenagers' identity in this ad fits a teenager's image: colourful, cheerful and energetic.

Colour is used not only in reflecting the identities of the consumers but also in building images for the products. Another sample advert from an adult women's magazine (Ad. 3.1), which are selling lip ointment, displays the blue and red colour instead of the fancy colour. It illustrates the neutrality and originality of their products. Through colour, the practical function of the lip ointment is implied and the colour goes well with the image of the product. It is supposed that adult tends to pay more attention to the practicality of the products and hence the advert can attract adult women better.

The advert that is selling the same brand product in a teenager's magazine (Ad. 3.2) is a colourful one. The background is mainly covered with "pink". "Pink" is always associated with femininity and it fits the image of the product, selling different taste of lip balms. The advert builds a sweet and girlish image for the product with the pink colour. Pink is not the only colour on the ad, there are also orange, purple and green. These three colours are extended from the three flavours of lip balms and the image it constructed for the product suits the image of teenagers. It would be easier for teenagers to accept the advert and being persuaded.

3.1.2.B. Setting of Background

It is remarkable that the settings of background in the ads can reflect the construction of identities and reality as the language does. The setting of background is actually the "place" involved in "circumstantial" (termed by Halliday, 1985), which also includes time, manner, reason, purpose, contingency and role. Place is important as readers can

only identify themselves and find recognition with the contexts the ads present if they are familiar to the contexts.

One of the examples is the "got milk?" adverts for teenagers (Ad. 4.2) and adult women (Ad. 4.1). The backgrounds of these two ads are completely different though they are promoting the same product. It is plain to distinguish from the ad for teenagers and the one for adult women.

In the ad for teenagers (Ad. 4.2), one can recognize the background is set in United States by the yellow cabs. The TV screen and the music billboard behind the depicted participant show the "sub-culture" (the pop music culture) of the teenagers. The advertiser makes use of the knowledge that the viewers already have in mind, that is the image of the TV screen and the music billboard, to create a familiar context for them. It is the use of "intertextuality" in the advertisement. In this way, the advertiser can lead the viewers to identify themselves to the participant in the ad easily. The viewers who are familiar with the pop music culture might be mostly the teenagers; therefore it is not surprising to find this advertisement (Ad. 4.2) in the teenagers' magazines.

It is the same in the ad for adult women (Ad. 4.1) but the context is totally different. The background in the ad is probably in a studio where models pose for taking pictures for fashion magazines. Viewers who are familiar with the fashion magazines may have come across many advertisements like this advert (Ad. 4.1). Of course, most of the audience of this advertisement would be adult women rather than teenagers as fashions magazines are usually targeted at adult women.

If one is not familiar with the context set in the ads, he or she may not be able to understand the ad and hence cannot get the constructed identity from the ad. Therefore, one can also read the identities constructed by advertisers by reading the

background as it reflects the ideology behind the advertisement.

3.1.2.C. Choice of Participants

Participants found in the ads for both teenagers and adult women are always varied but the audience can still easily notice if they are the addressees of the ads. The choice of participants in the ads can reveal and reflect the reality of the world and society by means of creating imaginary relationships, identity construction, and so on.

One of the explicit examples is the acne treatment ads in Ad. 2.1 and Ad. 2.2. The models presented in the photo frames in the ads reflect the kind of viewers the advertisers would like to attract. In Ad. 2.1, the caption under the photo frame is "Jill Purcell, age 31". The advertiser does not only state out the name of a past client but also her age. On the contrary, in Ad. 2.2, the past client shown in the photo frame is a young girl, with the caption "Nichole Mauricio, Age 17, Wooddale, IL" under the frame. This advert is obviously made for teenagers because it is not a logical act if it is for an adult woman because it is more difficult to convince an adult woman to believe the acne treatment works the same for them as for the 17 year-old young girl in the ad.

There are also some other people who would appear in the ads for teenagers and adult women, though not as often as the female figures. People who are related to the viewers also exist in the ads and one would still be able to observe the difference between the ads for teenagers and those for adult women. For example, in the anti-smoking and anti-drug ads (Ad. 1.1 and Ad. 1.4), young boys are shown but their relationships with the viewers are different. Viewers can recognize the relationship with the young boys by reading the text in the ads which is assisting them to understand more. The young boy in Ad. 1.1 is the son of the viewer, it says,

"Until you can stop smoking, smoke outside for <u>your son</u>". (Ad. 1.1)

Consequently, it means the advertiser presupposes the viewer is a mother already and the target audience would naturally be the adult women. The young boys in Ad. 1.4 suggest another kind of relationship with the viewers, that is the sister-brother relationship:

"He's <u>your little brother</u>. Don't do anything you don't want him to". (Ad. 1.4)

Ad. 1.4 is probably presupposed for teenagers only because it is rare for an adult woman to have a little brother as young as the one portrayed in the advertisement but maybe teenagers do have them at home.

Some more participants who may exist in the ads are not having any relationship with the viewers but maybe the popularity of the participants among certain groups of audience. Just like in Ad. 4.1 and Ad. 4.2, the participants in the ads are not having any relationship with the audience but they are the famous celebrities among the audience in their culture. In Ad. 4.1, the model posed for shooting is one of the top models in the world and she is very popular among the adult women especially those who concern much about fashion. The advertiser can also make use of the "supermodel" as an authoritative figure in order to promote the dairy product of the company. However, it may not attract teenagers as they may not even know who the model is.

On the other hand, in the advertisement for the teenagers (Ad. 4.2), the advertiser presents a famous TV show host in America because he is popular among teenagers and because he represents the pop culture in America to a certain extent. Teenagers can easily recognize him and the advert can get their attention very fast. The choice of participants for the ads is very important as it helps address a particular group of audience and hence constructs the identities for the viewers.

3.2. Analysis based on Interpersonal Metafunction

The other metafunction used in analyzing the ads is the interpersonal metafunction. It focuses on the role of language, how language can position people and construct relationships among them. The two dimensions of this function are the positional meaning (language that constructs attitudes, evaluations, and intentions) and the relational meaning (language that constructs social relationships). With this metafunction, the building of relationships, customers and the image of the product or the service can be found in the ads.

3.2.1. Interpersonal Meaning: Linguistic Patterns of the Ads

Interpersonal function of language can be categorized into: speech function, modality, attitudinal lexis and sentence adjuncts.

3.2.1.A. Speech Function

There are four structures of speech function: statement, question, command and exclamation. They usually match with the four syntactic grammar structures of mood respectively: declarative, interrogative, imperative and exclamation. The speech function in ads shows the social relationship of the advertisers and the audience (the interactants) and the characteristics of the context. The speech functions in the ads are analyzed and summarized in Table 5.2.

Table 5.2 Summary of the Analysis for the Speech Functions

Speech Functions	Adult Women's Magazines	Teenagers' Magazines
Statement	**35 (60%)**	35 (49%)
Question	**2 (4%)**	1 (1%)
Command	**18 (31%)**	16 (22%)
Exclamation	3 (5%)	**19 (28%)**
Total	58 (100%)	71 (100%)

From Table 5.2, it is obvious that one of the speech functions, "statement", is dominant in the advertisements. It is anticipated because "statement" is usually used to describe things or people and to tell facts. It is helpful in selling products or services in the ads.

The speech functions that one should notice from the comparison of the ads are the command and exclamation. The percentage for the use of "command" is higher in the ads for adult women than for teenagers. The use of "command" positions the advertisers with an authoritative image when addressing viewers and give out advices. It creates an adviser-advisee relationship between the advertisers and the viewers.

"Go out for his smile." (Ad. 1.1)

"Discover Relief And Renewal" (Ad. 3.1)

The imperative mood is commonly found in the ads for adult women, as they know they should better try out the product by themselves rather than just to listen a comment from friends or peers. It also helps to distance the status of the advertisers and the audience in order to display politeness towards the audience.

The percentage of exclamation speech function in use is higher in the ads for teenagers than for adult women. Comments from friends and peers are always welcomed by teenagers as they seek their sense of belonging to a certain group by doing the same things as their peers. Advertisers pose the comments on the ads for teenagers as if they were said by the teenagers who are at the same age of the viewers. Comments are usually realized as "exclamation" in the ads.

"All you can see and feel are the beautiful results!" (Ad. 2.2)

"They go on smooth… and make lips so much smoother!" (Ad. 3.2)

The exclamation mood positions the viewers and the advertisers as friends. The social

relationship created between the advertisers and the teenagers are close as they generate girls' small talks, like sharing secrets or something personal. The speech function reflects the identities of the viewers through the construction of positions and the relationships between them.

3.2.1.B. Modality

Modality refers to functions of the modal verbs and there are three types of modal verbs: possibility modals ("can", "could", "may" and "might"), necessity modals ("must", "ought" and "should") and predictive modals ("will", "would" and "shall"). The use of modal verbs reveals the social relationship and position of the advertisers and the viewers. The summary of the use of modal verbs in the sample ads is presented in Table 6.2 (refer to Tale 6.1 for detailed analysis).

Table 6.2 Summary of the Analysis for the Use of Modal Verbs

Modal Verbs	Adult Women's Magazines	Teenagers' Magazines
Possibility: Can	**4 (36.5%)**	2 (29%)
Possibility: Could	**1 (9%)**	0 (0%)
Predictive: Will	5 (45.5%)	**4 (57%)**
Predictive: Would	1 (9%)	**1 (14%)**
Total	11 (100%)	7 (100%)

The table only shows the figures about "can", "could", "will" and "would" because those are the only modal verbs appear in the sample ads. Necessity modals are less common to be found in the ads because it is more "face-threatening" (Brown and Levinson, 1987) towards the viewers as it imposes the meaning of obligatory. To put it another way, the necessity modals are too assertive for the audience to accept and it

will weaken the effectiveness of the advertisement.

The percentage of using "can" in the ads for adult women is higher than for teenagers while "will" appears more in the ads for teenagers than for adult women. Possibility modals are used more in the ads for adult women. Toolan points out that "can" is the most commonly used modal verb in the advertising discourse (57) because it means both possibility and permission and hence shows politeness.

"Until you <u>can</u> stop smoking, smoke outside for your son." (Ad. 1.1)

The use of "can" in the above example indicates the possibility for the viewer to stop smoking. It creates a sense of politeness between the viewers and the advertisers. Viewers can still consider whether they want to stop or not. The constructed politeness distances the social relationship of the viewers and the advertisers.

Predictive modals appear more in the ads for teenagers because they help to predict the outcome of the advertised products or services that teenagers may not know too much about.

"It <u>will</u> deep clean and help end your skin problems even faster." (Ad. 2.2)

The predictive modal "will" is used to present the function of the product, as well as the foreseen result from using the product in the example above. It also suggests politeness between the viewers and the advertisers but the social relationship between them is closer. The predictive modals advise what the products or the services can do for the viewers as if it is from the advices from elderly. One can realize the identities of the target audience by comprehending the use of modality in the ads because different types of modal verbs reveal different social relationship and role of the viewers.

3.2.1.C. Attitudinal Lexis

Attitudinal lexis carries a positional, interpersonal function which attributes personal

attitude and the purposes and reasons of "speaking" in the ads. Attitudinal lexis includes adjectives (qualitative, emphasizing, classifying, color, and post-determiners), adverbs (degree and manner) and verbs (mental and relational processes).

From the sample advertisements, adjectives are mostly used and it is interesting that the use of adjectives in the ads from a teenager magazine is higher than in the ads from an adult women magazine. One of the most appealing pair from the sample advertisements is the Blistex Lip ointment.

"It softens, hydrates and rejuvenates lips with real moisture plus conditioning medication that penetrates to soothe even below the surface." (Ad. 3.1)

"Experience three indulgent new lip balms, each in an irresistible smoothie flavor: Triple Tropical, Berry Explosion & Melon Medley. More than just flavored lip balms, new Fruit Smoothies are juiced with the goodness of vitamins and real fruit extracts." (Ad. 3.2)

The previous Blistex advert (Ad. 3.1) is from an adult women's magazine and the latter one (Ad. 3.2) is from a teenagers' magazine. The advert for adult women employs action verbs in order to indicate adult women focus more on the functions and the practicality of the products as mentioned in the ideational section.

For the teenagers' Blistex advert, adjectives are obviously used more than any type of processes or adverbs. It shows the advertiser's intention in luring customers to buy the product while imposing a positive image to the product simultaneously. The adjectives, which are used to describe the lip balms in the ad, are stressing on the sensory feelings that give to the customers. Teenagers care about how it "feels" more than how it "works" for them. The adjectives used in the Blistex advert imply advertiser's strong feeling of the product and hence construct positional value.

3.2.1.D. Sentence Adjuncts

Sentences adjuncts contain links, topics, attitudinals and vocatives. Vocatives are the main focus in this section, as the other elements are not remarkably shown in the ads. Vocatives can be realized by names (Mary, Peter…), titles (madam, sir…), pronouns, or other words identifying individuals or groups of people. They help assigning an addressee in an advertisement and designate the relationship between the addressee and the addresser. Pronouns are the most common type of vocatives found in the ads. They are divided into personal, possessive and reflective pronouns and the use of them in the sample ads is summarized in Table 7.2 (refer to Table 7.1 for more details).

Table 7.2 Summary of the Analysis for the Use of Sentence Subjects

Pronouns	Adult Women's Magazines	Teenagers' Magazines
Personal		
"I"	8 (20%)	12 (27%)
"you"	10 (25%)	**14 (32%)**
"we"	7 (17.5%)	1 (2%)
"it"	**12 (30%)**	10 (23%)
"they"	2 (5%)	6 (14%)
"he"	1 (2.5%)	1 (2%)
Total	40 (100%)	44 (100%)
Possessive and Reflective		
"my"	**5 (24%)**	2 (8%)
"your"	6 (28.5%)	**19 (76%)**
"our"	3 (14%)	1 (4%)
"his"	1 (5%)	0 (0%)
"her"	3 (14%)	0 (0%)
"him"	0 (0%)	1 (4%)
"us"	1 (5%)	0 (0%)
"their"	2 (9.5%)	1 (4%)
"them"	0 (0%)	1 (4%)
Total	21 (100%)	25 (100%)

The exploitation of the personal pronoun "it" and the possessive pronoun "my" are more frequent in the ads from adult women's magazines than from teenagers' magazines. "It" refers to the product or service advertised. As it is presupposed that the adult women put more emphasis on the practicality or the functions of the products, the advertisers will spend more proportion on describing the nature of the product or the service. For the possessive pronoun "my", it is referring to the depicted participants in the ads. It relates to the personal pronoun in the way to tell the viewers how the product, "it", works or affects the participant, as realized by "my", in the ads. It is less face-threatening for adult women because the advertisements address them through the represented participant but not in a direct way.

On the other hand, the most frequently found personal and possessive pronouns are "you" and "your" respectively. It is obvious that the addressees of the ads in teenagers' magazines are mainly the viewers. This indicates a closer social relationship with the viewers in the way of addressing the viewers by "you" and "your". It generates a friend-like talk between the depicted participants in the image and the audience.

Different application of personal, possessive and reflective pronouns can reveal the relationship between the presented products or participants and the viewers. A more distant relationship is constructed in the ads for adult women while a closer relationship is usually created for teenagers.

3.2.2. Interpersonal Meaning: Visual Patterns of the Ads

The visual devices play an important role in projecting a particular social relationship between the advertisers, the audience and the product portrayed. For instance, the eye contact between the depicted person in the ads and the viewer suggests the existence

of the interaction. In this section, social distance, colour modality, orthography, parallelism and alliteration will be discussed..

3.2.2.A. Social Distance

The social distance in visual communication is realized by the depiction of the human or non-human participants in the ads as close to or far away from the viewers. It is the decision for the advertisers to choose from the close-up, medium shot and long shot, and so on. As Kress and Van Leeuwen (130) define, the close-up or the close shot shows heads and shoulders of the participants; the medium shot only displays the participant till down to the knees; and, the participant in the long shot occupies half the height of the frame with a full figure. More subdivisions are explained in Figure 1 (refer to Appendix U).

The distance created between the viewers and the depicted participants is related to the social distance that one keeps from one another in a real situation. The producers try to create the portrayed distance as authentic as possible in order to construct the relationship between the viewers and the participants of the ads. The correlation between the portrayed distance and the real social distance is shown in Figure 2.

Figure 2. Relationship between Portrayed Distance and Real Social Distance

Intimate	Social	Impersonal
←-----------------------------------		--→
Close-up	Medium Shot	Long Shot
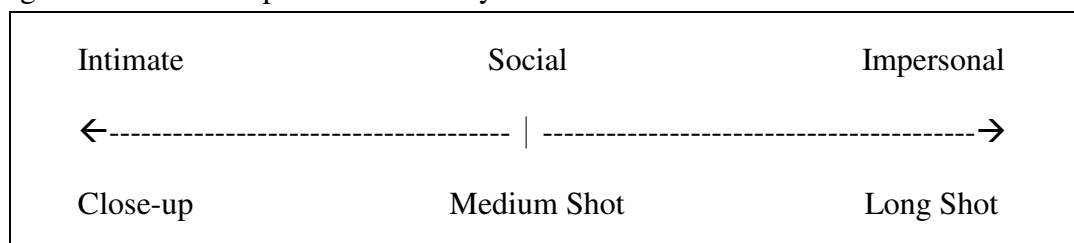
The sample ads for Advil capsules (Ad. 5.1 and 5.2) show the difference of how the real social distance the producer constructs by shooting the picture in a far-off distance or short distance. In the advert for adult women (Ad. 5.1), the producer takes

a medium close shot to create a "far personal distance" as termed by Edward Hall (1966). Hall (1966) goes on suggest that it is the distance that "extends from a point that is just outside easy touching distance by one person to a point where two people can touch fingers if they both extend their arms". It is also the distance where "personal interests and involvements are discussed".

In the advertisement for teenagers (Ad. 5.2), the producer captures a very close shot of the presented participant in the ad in order to build an "intimate distance" (Hall, 1964) between the human participant shown in the ad and the viewers. It is the distance where "one can hold or grasp the other person" easily. The participant in the ad is illustrated as "friend" of the viewers.

The advertisers tend to construct a more intimate social relationship with the teenagers rather than the adult women. As it is mentioned before, teenagers are inclined to accept peers or friends easily while adult women may experience the imposed personal relationship as an act of aggression.

3.2.2.B. Colour as Modality

The concept of modality is equally important in terms of visual communication is essential in the advertising discourse because all the visual devices help to represent people, places, and things as if they are in "reality", even if they are not. Colour can disclose the modality of the advertisement and hence reflects the relationship the producers construct for the consumers. According to Kress and Van Leeuwen, they suggest that "the more that is taken away, abstracted from the colours of the representation, the more colour is reduced, the lower the modality" (164). The scale of modality in terms of colour is shown in Figure 3.

Figure 3. Modality Scale for Colour Saturation (Kress and Van Leeuwen 165)

```
┌─────────────────────────────────────────────────────────────────────┐
│  Black and white                           Maximum colour saturation  │
│                                                                       │
│  ○-------------------------------------------●-----------------------------○  │
│                                                                       │
│  Lowest modality            Highest modality        Low(er) modality   │
└─────────────────────────────────────────────────────────────────────┘
```
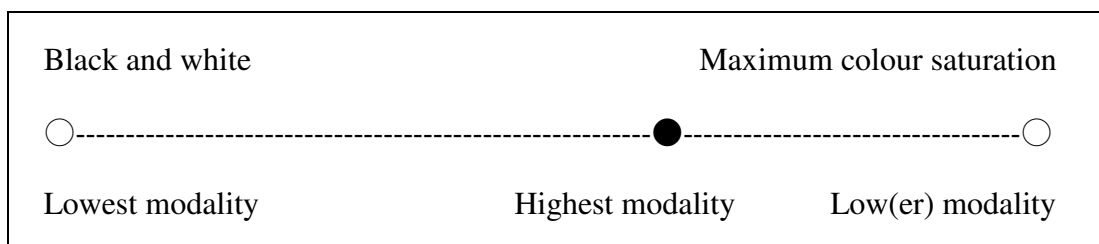
The colour modality can be demonstrated from the anti-smoking ads in adult women's magazine (Ad. 1.2) and teenagers' magazine (Ad. 1.3). The black and white colour in Ad. 1.2 implies a low modality to show the event "will" or "may" happen instead of it "must" happen or "is" happening. Low modality can avoid being too assertive for the viewers and it can help distance the relationship between the represented participant and the viewers.

On the contrary, the other anti-smoking ad for teenagers (Ad. 1.3) is full of colour. It is said to be the "maximum colour saturation" as termed by Kress and Van Leeuwen. Apart from drawing attention from teenagers, another purpose of having it colourful is due to the degree of modality the advertiser wants to build. A maximum colour saturated advertisement has a low level of modality but not as low as the one with only black and white colour. It is because, to a certain, extent, the "reality" presents different colours rather than just black and white. The distance between the interactive participants (represented participants and viewers) is closer. The finding is fairly consistent with the findings from the linguistics features of the ads.

3.2.2.C. Orthography

One of the interesting visual features appears in advertising is orthography, that is the spelling or appearance of the words. It is an important feature in the advertising discourse as it is useful in presenting certain ideology and construct identity. In one of the anti-smoking ads for teenagers (Ad. 1.3), it employs a dynamic and vivid font style with waves to present the anti-smoking idea. The advert is designed for

teenagers and therefore the font style appears to be less "formal". This "casual" and "lovely" font style fits into the whole advert and the teenagers (the readers) can accept the message behind the ad more easily. It is not easy to persuade the teenagers to not do something when they think they are "preached". The font can lessen the formality of the ad and make it friendlier to the teenagers.

In the anti-smoking ad for adult women (Ad. 1.1), with the same idea but different target groups, it is observable that the appearance of the font is different. The font style is more formal, tidy and is smaller. The identity the ad constructed is clearly for adults as the tone is more serious to fit the content of the ad.

Besides, another instance that shows the importance of font is in Ad. 1.2. It is also an anti-smoking advert for adult women, and the font it employed looks like a kind of handwriting. The handwriting style gives a sense of "reality" in the ad. It looks like it is written down by the participant depicted in the ad. Some words are even emphasized by writing it with overlapping or capitalizing it.

"I always **loved** you and always will." (Ad. 1.2)

"I'm dying from emphysema from **smoking**." (Ad. 1.2)

"Time is **important**." (Ad. 1.2)

"to the TOBACCO Companies," (Ad. 1.2)

"AND WE WILL WIN!" (Ad. 1.2)

The advertiser may want to show viewers this case as the truth by using handwriting style and construct an identity for women as a victim under the smoking habit.

This feature is not limited to only anti-smoking ads but can also be applied to commercial ads that are promoting products. It is illustrated in the ads of Blistex lip ointment for teenagers (Ad. 3.2) and adult women (Ad. 3.1). The font used in the ad for teenagers (Ad. 3.2) has a sense of "loveliness". It imitates the handwriting of the

teenagers and the viewers can easily identify themselves with the ad. Also, the colourful font can draw the attention from the young girls because the colour is more fancy and eye catching. The image the advertiser builds for the product is suitable for the teenagers. In the one for adult women (Ad. 3.1), the font style is more similar to the one from adult. The slogan of the product, "Discover What Your Lips Are Missing" (Ad. 3.1 and Ad. 3.2), is the same in both of the ads but it is presented in a different font style. When comparing those two ads their differences can be easily seen, though they are basically promoting the same products.

By using orthography differently, advertisers lead the viewers to identify themselves with the ads and the distance between the customers and the advertisers is shortened.

3.2.2.D. Parallelism and Alliteration

Parallelism is another visual device that is commonly used in advertisements. In the sample ads collected from women's magazines, parallelism can only be found in one of the anti-smoking advertisement (Ad. 1.1) where it says,

"<u>Until you can stop smoking</u>, smoke outside for your son. …

<u>Until you can stop smoking</u>, go out for your kids." (Ad. 1.1)

The parallelism is used for stressing the important point: smoking can harm the smokers' kids.

Apart from parallelism, alliteration is the device that always goes hand in hand with parallelism. Ads need to be memorable and attractive to stay in the minds of teenagers. One of the examples can be found in the ad from a teenagers' magazine.

"<u>Triple</u> Smooth

<u>Triple</u> Fruity

<u>Triple</u> Mmmmm" (Ad. 3.2)

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The advertiser in this ad uses the device of parallelism and alliteration in the word "triple" to catch the teenagers' attention. For the use of alliteration, it can also be found in Blistex's advert for adult women (Ad. 3.1).

"Discover Relief and Renewal" (Ad. 3.1)

The [rɪ] sound in the subtitle alliterates with each other and it refers to the double effects, "relief" and "renew", of the product. Refer back to the advert for teenagers (Ad. 3.2), the word "triple" exhibits the "three" new lip balms. The "sound" that is involved in the ads makes the whole picture full of life.

The use of alliteration is powerful in the sense that it helps the written language being stretched to its limit and leap out of the boundary for the written language in ads. Written language needs not to be "silent" and it can also create "sound" for audience.

It seems that the use of parallelism and alliteration appears in both teenagers' and women's magazines. It helps to make the ads more memorable and it draws readers' attention no matter whether they are teenagers or adult women. In other words, this promotes positive communication between the addressers and the addressees, who can then accept the ads better.

4. Conclusion

Through analyzing different samples of advertisements from adult women's and teenagers' magazines, it can be concluded that the ads that one can find in magazines are not solely functioning as a product or service promotion; they are also reflecting "reality" and constructing identities for viewers. Advertisers attempt to present the social structures and situations in the way they want by exploiting various linguistic and visual resources. The social structure and situations presented can engage viewers as part of it. The use of language and visual devices depends greatly on who the target audience are, that is, the adult women and teenagers in the current study.

From the analysis above, the identities and the relationships constructed by advertisers for teenagers and adult women are different. Adult women consumers are always depicted as an active participant who has ability to make changes but at the same time, the advertisers also create a "reality" where the consumers are all passive and they portray the products advertised in the ads with more power over the consumers. For the teenagers, a friend-like participant is always portrayed in the ads and is depicted as being passive either. The social phenomenon that teenagers accept their peers better than adult is implied.

Apart from the identity construction, the relationship is important for helping one to understand the ideologies behind the ads. In order to make the ad easier for adult women to accept, advertisers build up a more "polite" relationship with them by widening the distance, like the way of addressing the viewers and so on. It can avoid the ad becomes too face-threatening for the adult women. On the other hand, the relationship constructed between the advertisers or the represented participants and the teenagers is closer compared with the one with the adult women. The relationship is usually intimate like a close friend and the ads are addressing the teenagers directly.

Goddard states that "although advertisements are ephemeral in that each one is short-lived, their effects are longstanding and cumulative" (3). The success of an advertisement requires a good combination of linguistic and visual resources which are meaningful and commonly shared among viewers. However, the adverts are not as effective as the producers design. Producers have to be careful that they can indoctrinate their ideologies to the viewers without being too explicit.
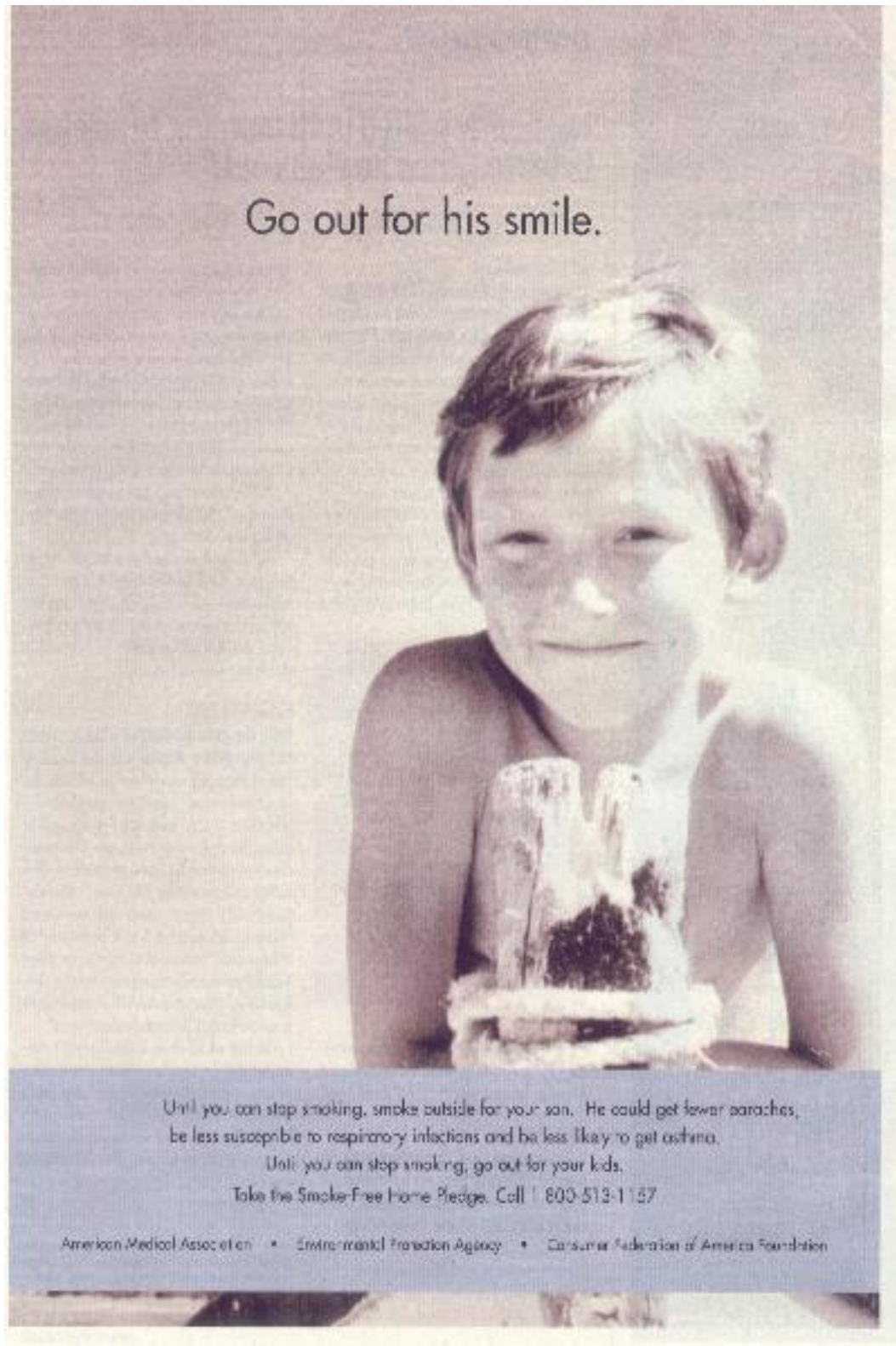
Ad. 1.1 Anti-smoking advert for adult women

Source: Cosmopolitan January 2001 Vol.232: no. 1

Appendix B

To my children - David, Diana, Michael,
we're running out of tomorrows. I'm so proud of you!
I always loved you and always will.
Good bye my darlings
Mom

Dearest John,
I am so sorry my smoking will cheat us
out of 20 or 30 more years together. Remember
the fun we had every year at the lake. I will
always love and treasure you.
Linda

To the TOBACCO companies.
My name is Linda. I'm dying from emphysema
from smoking. We know you are in this for the
money. We are in it for our lives and the lives
of our loved ones. AND WE WILL WIN!

For information on quitting smoking,
call 1-800-4-A-LEGACY
or visit www.americanlegacy.org.
Time is important.

Ad. 1.2 Anti-smoking advert for adult women - Part 1

Source: Allure June 2002   (Please turn over the page to see Part 2)

Ad. 1.2 Anti-smoking advert for adult women - Part 2

Source: Allure June 2002
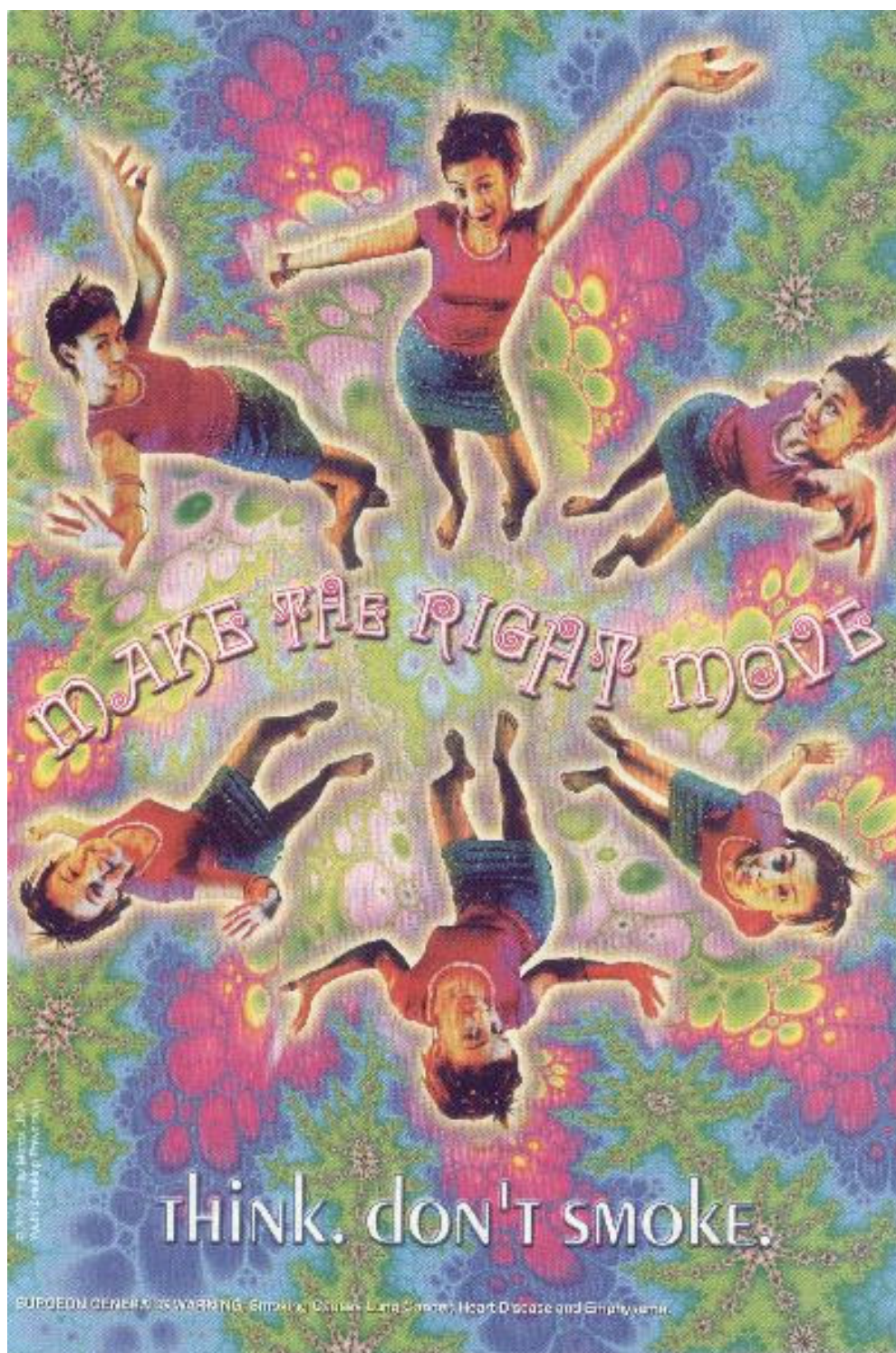
Ad. 1.3 Anti-smoking advert for teenagers

Source: Seventeen December 2001

Appendix E
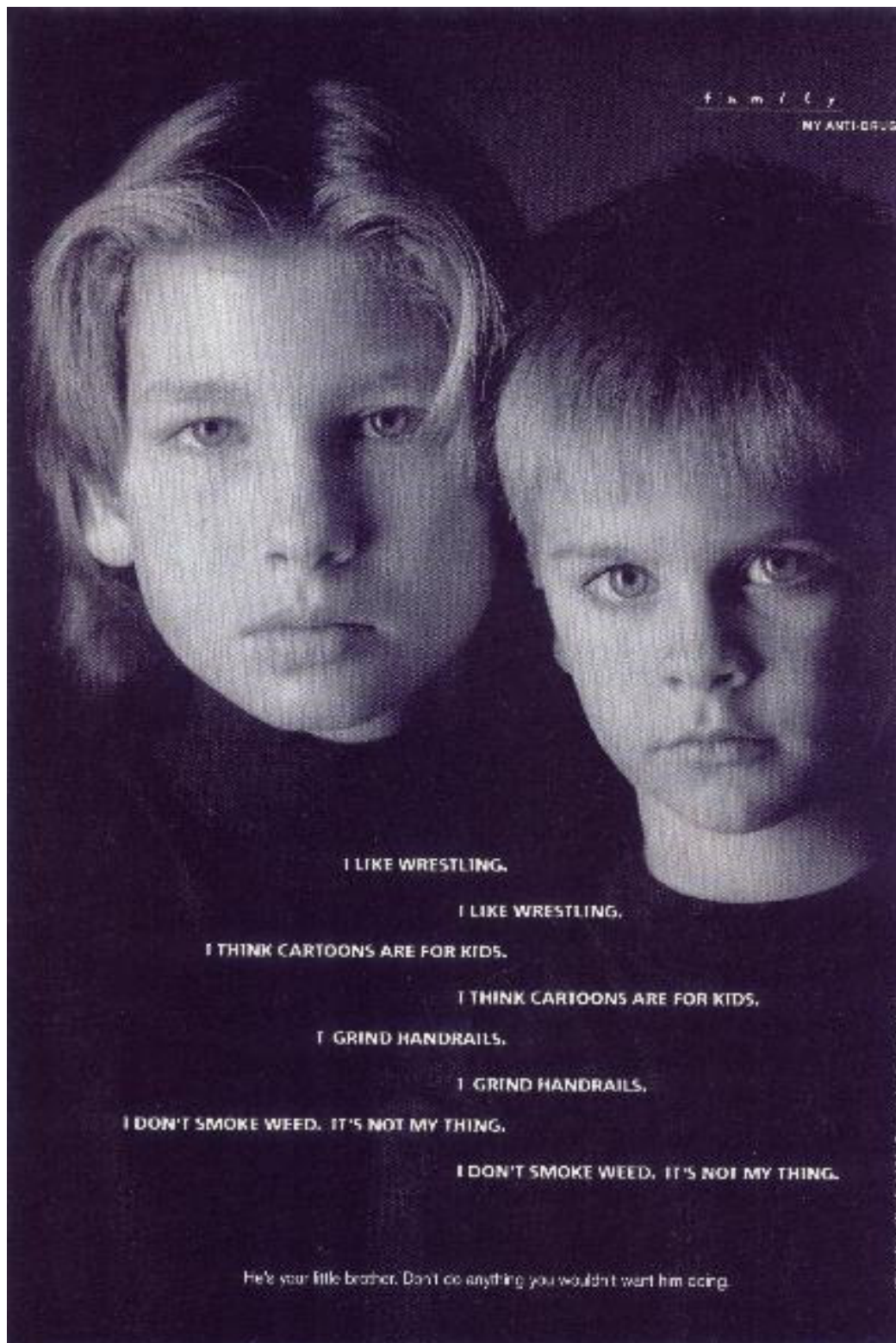
Ad. 1.4 Anti-drug advert for teenagers

Source: Seventeen December 2001

Appendix F

Ad. 2.1 An ad for adult women from Proactiv Solution

Source: Cosmopolitan January 2001 Vol.232: no. 1

Ad. 2.2 An ad for teenagers from Proactiv Solution

Source: Cosmo girl! February 2002 Vol. 4, Issue 1

Ad. 3.1 Blistex Lip Ointment for adult women

Source: Cosmopolitan January 2001 Vol.232: no. 1

Ad. 3.2 Blistex Fruit Smoothies for teenagers

Source: Cosmo girl! February 2002 Vol. 4, Issue 1

Model behavior.

Want strong bones? Your bones grow until about age 35 and the calcium in milk helps. After that, it helps keep them strong. Which means milk is always in fashion.

got milk?

Ad. 4.1 "got milk?": Advertisement for adult women

Source: Cosmopolitan January 2001 Vol.232: no. 1

Ad. 4.2 "got milk?": Advertisement for teenagers

Source: Cosmo girl! February 2002 Vol. 4, Issue 1/ Seventeen December 2001

Appendix L

BEFORE A MIGRAINE CAN START TO FEEL AT HOME,
I LET IT KNOW IT'S NOT WELCOME.

Ad. 5.1 Advil painkillers for adult women

Source: Allure June 2002
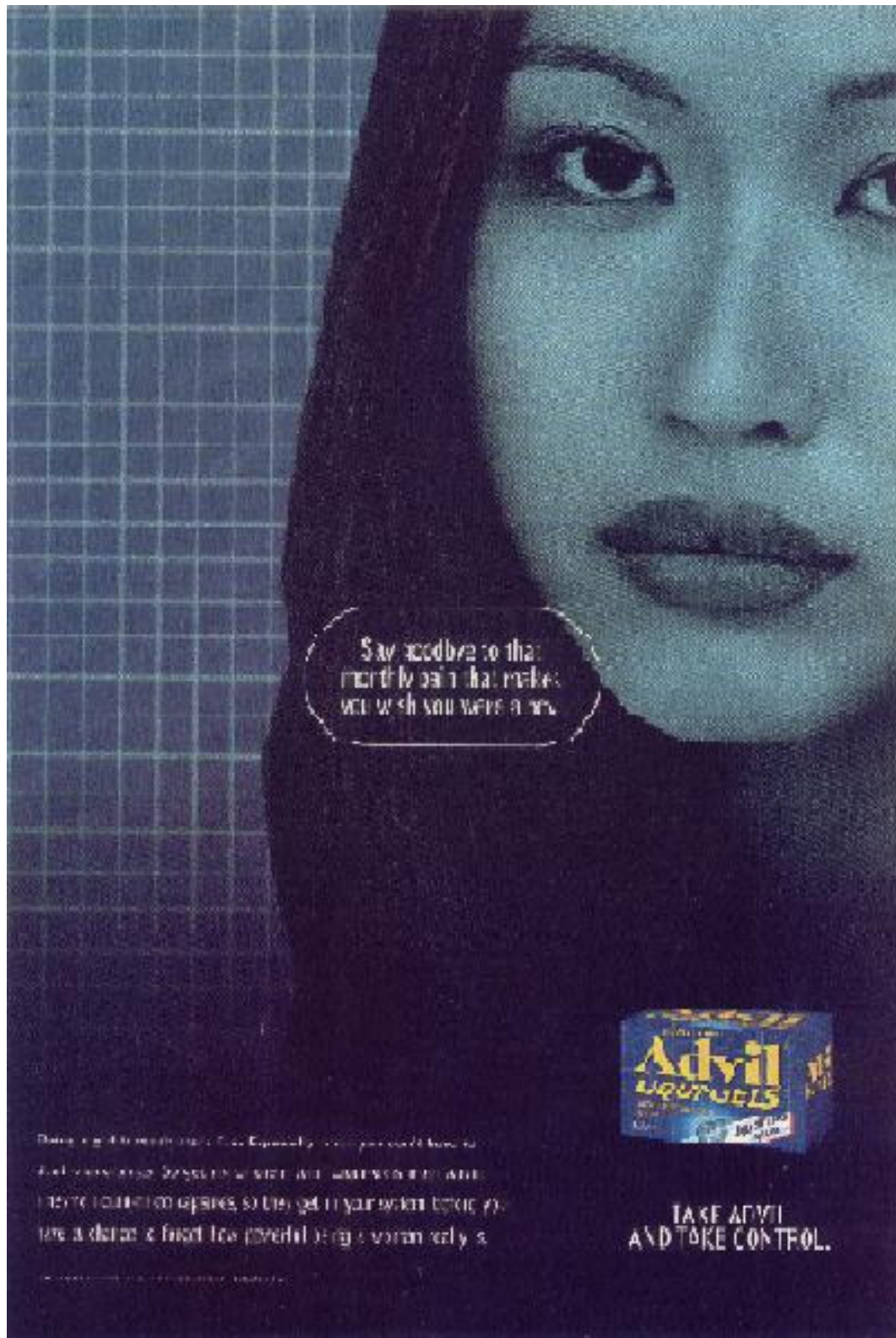
Ad. 5.2 Advil painkillers for teenagers

Source: Seventeen December 2001

Appendix N

Table 1.1 Analysis of Types of Process Verbs in the Ads

	Number of Mental Processes used	Number of Action Processes used	Number of Relational Processes used	Total Number of Processes used
Ad. 1.1	0 (0%)	8 (80%)	2 (20%)	10 (100%)
Ad. 1.2	3 (18%)	7 (41%)	7 (41%)	17 (100%)
Ad. 1.3	1 (33%)	2 (67%)	0 (0%)	3 (100%)
Ad. 1.4	5 (38.5%)	5 (38.5%)	3 (23%)	13 (100%)
Ad. 2.1	2 (6%)	28 (80%)	5 (18%)	35 (100%)
Ad. 2.2	12 (17%)	48 (68%)	11 (15%)	71 (100%)
Ad. 3.1	0 (0%)	8 (88%)	1 (11%)	9 (100%)
Ad. 3.2	1 (20%)	2 (40%)	2 (40%)	5 (100%)
Ad. 4.1	1 (14%)	4 (57%)	2 (29%)	7 (100%)
Ad. 4.2	1 (12.5%)	5 (62.5%)	2 (25%)	8 (100%)
Ad. 5.1	2 (19%)	9 (69%)	2 (12%)	13 (100%)
Ad. 5.2	3 (20%)	4 (27%)	8 (53%)	15 (100%)

Appendix O

Table 2.1 Analysis of the Subtypes of Action Processes of the Ads

Ad.	Affective	Motion	Transfer: Locational	Transfer: Personal	Resultative	Designative	Total
1.1	0	5	0	3	0	0	8
1.2	3	3	0	0	1	0	7
1.3	0	2	0	0	0	0	2
1.4	0	5	0	0	0	0	5
2.1	8	12	2	1	4	1	28
2.2	14	29	1	1	2	1	48
3.1	4	1	0	0	3	0	8
3.2	0	2	0	0	0	0	2
4.1	2	2	0	0	0	0	4
4.2	2	3	0	0	0	0	5
5.1	3	6	0	0	0	0	9
5.2	2	2	0	0	0	0	4

Table 3.1 Analysis of the Subtypes of Mental Processes of the Ads

Ad.	Perceptive	Reactive	Cognitive	Verbal	Creative	Total
1.1	0	0	0	0	0	0
1.2	0	2	1	0	0	3
1.3	0	0	1	0	0	1
1.4	0	3	2	0	0	5
2.1	0	2	0	0	0	2
2.2	5	3	3	0	1	12
3.1	0	0	0	0	0	0
3.2	0	0	1	0	0	1
4.1	0	1	0	0	0	1
4.2	0	1	0	0	0	1
5.1	0	1	1	0	0	2
5.2	0	1	1	1	0	3

Table 4.1 Analysis of the Subtypes of Relational Processes of the Ads

Ad.	Attribut- ion	Possess- ion	Identificat- ion	Location	Classificat- ion	Existent- ial	Total
1.1	2	0	0	0	0	0	2
1.2	3	1	1	2	0	0	7
1.3	0	0	0	0	0	0	0
1.4	0	0	3	0	0	0	3
2.1	3	0	0	0	2	0	5
2.2	6	1	3	0	0	1	11
3.1	0	1	0	0	0	0	1
3.2	1	0	0	0	0	1	2
4.1	1	0	0	1	0	0	2
4.2	1	0	1	0	0	0	2
5.1	1	0	1	0	0	0	2
5.2	2	2	0	0	4	0	8

Appendix R

Table 5.1 Analysis of the Types of Speech Functions in the Ads

Ad.	Statement	Question	Command	Exclamation	Total
1.1	3	0	5	0	8
1.2	10	0	2	2	14
1.3	0	0	3	0	3
1.4	11	0	1	0	12
2.1	10	1	8	1	20
2.2	18	0	7	17	42
3.1	2	0	3	0	5
3.2	1	0	2	1	4
4.1	3	1	0	0	4
4.2	2	1	0	1	4
5.1	7	0	0	0	7
5.2	3	0	3	0	6

Appendix S

Table 6.1 Analysis of the Use of Modal Verbs in the Ads

Ad.	Possibility Modals		Predictive Modals		Total
	Can	Could	Will	Would	
1.1	2	1	0	0	3
1.2	0	0	4	0	4
1.3	0	0	0	0	0
1.4	0	0	0	1	1
2.1	0	0	1	1	2
2.2	1	0	4	0	5
3.1	0	0	0	0	0
3.2	0	0	0	0	0
4.1	0	0	0	0	0
4.2	1	0	0	0	1
5.1	2	0	0	0	2
5.2	0	0	0	0	0

Table 7.1 Analysis of the Sentence Subjects in the Ads

Ad.	1.1	1.2	1.3	1.4	2.1	2.2	3.1	3.2	4.1	4.2	5.1	5.2
Personal Pronouns												
"I"	0	5	0	8	0	4	0	0	0	0	3	0
"You"	2	4	0	1	4	9	0	0	0	0	0	4
"We"	0	5	0	0	2	1	0	0	0	0	0	0
"It"	0	1	0	2	5	6	1	0	1	2	4	0
"They"	0	0	0	0	2	3	0	1	0	0	0	2
"He"	1	0	0	1	0	0	0	0	0	0	0	0
Total	3	15	0	12	13	23	1	1	1	2	7	6
Possessive and Reflective Pronouns												
"my"	0	4	0	2	0	0	0	0	0	0	1	0
"your"	2	0	0	1	2	15	1	0	1	2	0	1
"our"	0	2	0	0	1	1	0	0	0	0	0	0
"his"	1	0	0	0	0	0	0	0	0	0	0	0
"her"	0	0	0	0	3	0	0	0	0	0	0	0
"him"	0	0	0	1	0	0	0	0	0	0	0	0
"us"	0	1	0	0	0	0	0	0	0	0	0	0
"their"	0	0	0	0	1	1	0	0	0	0	1	0
"them"	0	0	0	0	0	0	0	0	0	0	0	1
Total	3	7	0	4	7	17	1	0	1	2	2	2

Appendix U

Figure 1. Proportion of human body in Different Shooting Distance

Shooting Distance	Parts of Human Body
Very close shot	Anything less than head and shoulders
Close shot	Head and shoulders
Medium close shot	Down to waist
Medium shot	Down to knees
Medium long shot	Full human figure
Long shot	Full human figure occupies only half of the frame
Very long shot	Full human figure occupies less than half of the frame

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