A Textual Analysis of the Text Type "Advertisement"

based on advertisements in German

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## ABSTRACT

This thesis examines German advertising texts and their text linguistic properties within a system of text typologies. Four different text type classification methods representative of typologies in German text linguistics are considered. Of these, Katharina Reiß's 1976 model is shown to be the most efficient for a textual analysis of advertising texts. Her communicative-functional approach to text analysis permits distinction of three variants of advertisements: those which appeal to reason, those which appeal to emotion and those which are of a dual nature (mixed). The thesis concentrates on identifying text type and text type variant characteristics by analysing the text constituting techniques, text structure, and the appellative language means.

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ABSTRACT

Cette thèse examine le texte annonce allemand et ses caractéristiques textuelles dans le cadre des typologies du texte. Quatre méthodes de classification de types de texte actuellement utilisées dans la linguistique du texte allemand seront considerées. A partir de ces méthodes il sera demontré que le modèle développé par Katharina Reiß en 1976 est le plus efficace pour l'analyse textuelle de l'annonce. Son approche communicative-fonctionnelle pour l'analyse de celui-ci permet de distinguer entre trois variantes du texte annonce: celle qui fait appel à la raison, celle qui fait appel aux émotions et celle qui est de nature mixte. Cette thèse se veut une concentration sur l'identification des caractéristiques au niveau des types de texte ainsi que des variantes, en analisant les techniques qui constituent le texte, la structure, et le langage appellatif.

# ACKNOWLEDGEMENTS

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# INTRODUCTION

1.0  This thesis examines a  specific text type, the German advertisement, within  the system of text  typologies.  The sample texts have been selected  from four different German publications  and represent  a  variety  of products.   The purpose  of this  thesis  is  to textually  categorize  and describe  the German advertising text  and its variants.  To this end a study of text typologies as presented in current linguistic literature  will be made  in order  to determine and  apply  the  most  efficient typology  to  a  group  of selected texts.  This  thesis  naturally presupposes  that language  occurs in  texts  and not  in  isolated words  or sentences; this will be demonstrated in Chapter I.

1.1  For  most of this  century, linguists have  focused on the sentence  in their attempts  to understand  and explain language.   Indeed,  even  Bloomfield  excluded  any  other larger or  more complex  element in  his work  of 1933 (cf Chapter 1, 1.0).  This so-called sentence-linguistics could account for relationships  within the sentence, i.e.  SUB + PRED agreement, but  was  lacking  in its  description  of certain transphrastic phenomena, such as personal pronoun - antecedent  relationships or  contextually dependent adverbs such as "thereafter".  For example, consider the following:

> 1.    Thereafter he  resolved never  to  go to  that place when she would be there.

We can all understand the gist  of this utterance, but it is

impossible to recover the intended meaning of "thereafter", i.e. the textually dependent proform's antecedent within the sentence; it is necessary to refer to another section of the text to recover this information. As well, contextually dependent adverbs have no value in isolation: when is "thereafter", and where is "there"? Text linguists realized that the answers lay outside of the sentence and discovered that language's ultimate construction was not the sentence but rather the text.

1.2 Study of text requires a textually oriented approach from which a theory capable of defining the basic unit, text, can be derived. Text linguists vary greatly in their definitions of text: the main difficulty lies in demarcating text from non-text. Most scholars, however, concur in the identification of the following as key components of textuality: completeness, coherence, and cohesion.

Concerning the establishing of textuality, this thesis relies on the role of recurrence in the textualizing process (cf Mealing 1988). This recurrence is present at all the different levels of text, i.e. phonological, morphological, syntactical, lexical, sentence and paragraph, and is of two primary types: semantic or grammatical. Semantic recurrence consists primarily of the repetition of lexems which are semantically bound. This repetition can be either explicit or implicit. Explicit recurrence involves simple repetition of lexems or pronominalisation. Implicit recurrence involves isotopy, which can be characterized as a chain of

lexems which are semantically related. Semantic recurrence creates coherence, which is one of the three key components of textuality. Grammatical recurrence does not occur primarily at any one level, rather it manifests itself throughout the hierarchy in different degrees of complexity as substitution, ellipsis, or parallelism, to name three. Grammatical recurrence creates cohesion, which is another of the three components of textuality.

The "permissible" length of a text is also a point of debate: some text linguists accord text status to one word utterances while others prefer longer manifestations.<1>

1.3 Once it has been determined that the utterance is a text, the next step is to identify the text type. This necessitates a text type theory which is able to describe a text's production, transmission, and reception; as well as its possible forms, and is able to place it within a textual hierarchy, i.e. text group or text type. My evaluation of the sample text typologies is based on Schmidt's criteria as outlined in Chapter II, 3.0. In addition to those enumerated above, one of the more important aspects is the practical applicability of the approach. It will be shown that a function-based approach is superior as all texts have a function, and as it is the underlying motivation which determines their true meaning and to a certain degree construction and presentation (cf Brinker, Chapter II, 4.3). Methods which do not consider function are unacceptable: one cannot properly understand the content and context if one does not comprehend the motivation. If a typology

utilizes a broad spectrum of analysis factors and is flexible enough to permit identification and classification of texts, text types, and text type variants, then it is universally applicable. Katharina Reiß's communicative-theoretical approach is the most efficient of the function-based models and satisfies Schmidt's evaluation criteria (cf Chapter II, 4.2). Regarding other function-based models such as those developed by Bühler and Brinker, it will be shown that they are more limited than Reiß's. For example, Bühler identifies function but omits orientation (cf Chapter II, 4.2) and Brinker does not account for literary texts (cf Chapter II, 4.3). An efficient and comprehensive text typology is crucial because before language as a whole can be understood, we must understand its components and appreciate how orientation and function determine form and content.

1.4 Reiß describes text types as "'super-individual speech or writing acts' which are bound to recurring communicative actions and which have developed characteristic language and form models due to their recurring appearance in similar or like communication constellations" (cf Chapter II, 2.1). As already demonstrated by Reiß and as will be shown in the forthcoming analysis, advertisements conform to the general definition of text and to Reiß's definition of a distinct text type. The studied advertisements are realized in written form although some may be presented orally. They are bound to a recurring communicative action: their function is to manipulate behaviour, i.e. persuade the

recipient to acquire the product; the focus is always the product, and the orientation, the recipient or the consumer. They have a characteristic language which is appellative in nature, and have a particular structure which remains constant in a given medium, i.e. magazine, radio, or television. Reiß has also identified distinct text type characteristics as enumerated in Chapter III, 2.0, which she classifies as being either text type typical or text type specific.

Reiß categorizes an operative text as one which is recipient and behaviour oriented. This reflects the primary function of an advertisement which is the offering of a product or service with the intent of influencing or even manipulating the recipient to acquire it. A crucial tool in this process is language, specifically appellative language, which is characteristic of this text type. Such language serves not only to distinguish texts but also to increase the product appeal and memorability, as demonstrated in the advertisements presented in this thesis. These are the primary elements of any advertising text. Reiß further identifies other text type characteristics such as the simple grammar constructions; vagueness, suggestion, easily digestible vocabulary etc. (cf Chapter III, 2.0). It will be demonstrated that an advertisement is a distinct text type which belongs to the operative text group by virtue of its function and orientation (cf Chapter III, 2.0).

1.5 The next consideration is whether or not distinct text type variants can be identified. This will be the focus of

the analysis section. Of particular interest are the mechanisms which differentiate these variants, which include form (construction), content (product), style (language) and orientation (emotional or rational).

Neither Reiß nor others involved in the study of advertising texts, such as Gniffke-Hubrig or Ogilvy, distinguish between the different variants of the advertising text (cf Chapter III, 3.1). Reiß's approach, however, does permit further classification of the advertisement.


2.0 The first chapter deals with the genesis and development of text linguistics as an alternative to the more limiting traditional sentence-based linguistics. To start its possible roots, i.e. sentence linguistic or rhetoric will be considered. To follow the most popular text definitions are explored with particular emphasis to text-building mechanisms, i.e. coherence and cohesion. One of the difficulties lies in the definition of text itself, for text is not yet universally recognized as an independent entity, nor is there a commonly accepted definition.

An overview of current research in text linguistics is then presented, together with a summary basic objections to text linguistics from sentence grammarians. To finish the potential of thematic progression as a text-building and text-characteristic element is explored, as treated in the framework of the Functional Sentence Perspective (FSP) of the Prague School.

2.1 The second chapter evaluates four different text type classification methods which have been developed by Reiß (1976), Brinker (1985), and Werlich (1979) Sandig (1972). The evaluation is primarily theoretical, based upon Schmidt's (1978) criteria. It will be shown that a communicatively-oriented, function-based approach is superior, such as the one developed by Katharina Reiß (1976).

First the construct text type is defined, and the problems in setting up a classification method are discussed. Then the individual typologies, starting with Reiß's, are presented and evaluated.

2.2 The third chapter concentrates on the operative text type and then specifically on the German advertising text. It is comprised of two main parts, the first, theoretical; the second, practical. The first part deals with Reiß's theory of operative type texts in general and then of advertising texts in particular. The second part consists of an analysis of thirty German advertising texts taken from four different German publications over a period of four years. The analysis starts with an empirical classification of the 985 advertisements which appeared in the selected magazines, based on their appellative direction. The advertisements either appealed to reason, to the emotions, or to both. Ten advertisements representative of each category (reason-targeted, emotion-targeted, or mixed) were then selected for a more in-depth analysis. Although Reiß's 1976 typology forms the basis of the analysis, not all

criteria found in her theory are applied, e.g. the text constituting and text specific characteristics (cf. Chapter II, 2.0); and others are introduced, such as thematic progression in a functional sentence perspective. This has resulted in a shift of emphasis: of foremost interest is the advertisement as a static text form; first in its text-building mechanisms, then in its form, and then in the appellative language means employed, whereas Reiß concentrates on the text dynamically, analysing the translation problems associated with specific text types.

<1> The premise is that the exclamation "help", for example, would constitute a text as it is certainly complete (the situation provides the context), and coherent and cohesive in itself (cf Chapter I, 2.0). The following authors support this concept: Dressler (1973), Halliday and Hasan (1976), Gulich and Raible (1977), De Beaugrande (1980), Stubbs (1983), and Scherner (1984).

# I TEXT LINGUISTICS: GENESIS AND DEVELOPMENT

1.0 With Bloomfield's pronouncement that the sentence was the focal point for any linguistic analysis (1933:170), linguistics was temporarily diverted from its search for a more empirical and comprehensive language analysis. Giving the example of the following utterance,

> (1)  How are you?
>      It's a fine day.
>      Are you going to play tennis?

Bloomfield stated: "Whatever practical connection there may be between these three forms, there is no grammatical arrangement uniting them into one larger form: the utterance consists of three sentences. ... Each sentence is an independent linguistic form, not included ... in any larger linguistic form" (1933:170). He recognized the sentence as a linguistic unit, but categorically refused to acknowledge the existence of a higher unit as the base unit of a system (Bloomfield 1930:170; Gulich/Raible 1977:90).

Sentence grammar was an adequate beginning and yielded very positive and revealing insights into sentence structure, but it was seen as an end in itself, and could only be applied in limited situations using accommodating examples. It could identify most of the various elements of the sentence, but only in relation to the sentence itself; it was lacking in its explanation of some transphrastic phenomena such as proforms, time reference, and the semantic organization of the text through theme and

rheme (Scherner 1984:29). Some sentences, however, must be taken in sequence or in context in order to fully understand their nature, especially those which are deictic. Deictic utterances, also known as "indexical expressions" or "token bound sentences", are those utterances which can only be employed in a given situation or a fixed context and retain their intended meaning. Words such as "here", "there", "this", "that", "now" and "thereafter" are common in such utterances (Sakayan 1986:5). Consider the following examples:

(2)    He did it the day before.

(3)    After that, she followed his advice.


In dealing with isolated sentences, one loses a wealth of contextual information and with it the potential for complete understanding. In the first sentence, one can easily determine the function of each element within the sentence: "He" is the subject; "did", the verb; "it", the direct object; "the day before", a temporal adverb. The meaning becomes ambiguous when the semantic aspect of the sentence is examined and the linguistic and extra-linguistic contexts which determine the intended meaning of any utterance are lacking. "He" is a pronoun, but what is the referent? "He" refers only to a male in general. "Did it" is infinite in its permutations: it could be any action from "mailed the letter" to "shot the man and then gave himself up at the police station". The only limitation is that of time: the action must have

taken place in the past. But how far distant? We know it happened the day before, but the day before what? Here again it could be any time from the day before today - yesterday - to the day before the subject's birthday. We cannot determine the time relative to a known time unless we know when the utterance was voiced or in the latter case, when the subject's birthday is. The second example presents similar ambiguities, again in terms of its time reference, agent, and object: after what incident did this unknown female take a male's advice, and what was the advice given? This inability of sentence based analysis to account for and explain the tranphrastic and extra-linguistic factors led to the realization of the necessity of a different, potentially larger base unit, namely the text.

1.1 It is difficult to pinpoint the beginning of text oriented linguistics, since it developed over a period of years, with different groups concentrating on different aspects. The Soviet formalists were one of the first groups to examine language from the viewpoint of text rather than sentence: Vinokur, Smirnov, Pospelov, and Figurovsky published their studies on intersentential links as early as 1948 (Gindin 1978:261). In the United States, Zellig Harris was the pioneer; his work Discourse Analysis was published in 1952 (Rieser 1978:6). Peter Hartmann introduced text linguistics to Germany with his article "Text, Texte, Klassen von Texten" of 1964 (Rieser 1978:7). In working with the text as the base unit as opposed to the

sentence, linguists were able to solve many transphrastic and intersentential problems. It became possible, for example, to trace and specify such phenomena as anaphora or cataphora, or time reference within the text itself (Rieser 1978:6). With the development of such text related concepts a new method of analysis was required as well as a new terminology. This new branch of analysis was first called "linguistica del texto" by Coseriu in 1955. The term "Textlinguistik" appeared in German for the first time in an article by H. Weinrich which was published in 1967. Wolfgang Iser referred to "Textwissenschaft" as early as 1969, and the term "text linguistics" was used in the USSR for the first time in 1974 (Enkvist 1978a:181). Further the noun "text" slowly began to be applied to the ever-developing fields of syntax, semantics, grammar, pragmatics, and even phonology (Dressler 1973:4), and the need for a specifically designed text grammar became apparent. Linguists naturally used already developed (although by no means complete) sentence grammars as a base and extended their conditions to accommodate textual concepts, eventually developing an independent text grammar system (Rieser 1978:10).

In his book <u>Sprache als Text</u> (1984), Scherner characterizes the two main streams of text linguistics and their development, noting that they are related. The first one, he explains, stemmed from the long tradition of rhetoric and stylistics, in which bigger language units than the sentence were examined, and which developed into text linguistics proper in the mid 1960's. The

relationship between language and text was emphasized as well as the rhetorical-poetic effect of a conversation/utterance or of a text upon the recipient. Due to this emphasis, only the linguistic phenomena which served this end were considered, so that in effect only the rules which applied to a particular text formation were generated, as opposed to a set of elementary rules for the "textualizing of linguistic and language elements" (Scherner 1984:29). As he points out, in rhetoric and poetics neither the attempt to systematize the elementary conditions of language communication, nor the effort to categorize an utterance or a text as a whole through an explicit definition was made, even though one was conscious of a definite entity with a beginning, a development or expansion, and a conclusion (Scherner 1984:30).<1> Scherner is careful, however, to emphasize the differences between rhetoric and poetics and modern text linguistics. According to him, the sphere of study, is the same, but the analytical perspective is different.

Unlike Scherner, Dressler makes a distinction between rhetoric and stylistics, identifying two differing evolutions. He explains that rhetoric was mainly preoccupied with the ordering of thoughts (dispositio) and the formulation of language (elocutio). The approach was prescriptive - no interest was paid to ordinary language; the examples of contemporary authors were more important. Text linguistics, as he points out, is less confined, and its area of analysis much broader (Dressler 1973:5) Regarding stylistics, Dressler considers it to be separate

from, although a product of, rhetoric. Stylistics builds on sentence grammar, but the text is theoretically the base unit, and all suprasentential relations are examined (Dressler 1973:6).<2>

The second strain identified by Scherner confines itself to this century. It appears to have its roots in an almost forgotten philological dissertation authored by Irene Nye in 1912, which at the time had very little impact (Dressler 1973:6; Scherner 1984:30). This has resulted in the generatively oriented studies of the seventies, such as those used by Dressler (1972), and in the conception of Functional Sentence Perspective (FSP) by the Prague School. According to Halliday's (1974:44) definition, FSP "is concerned with the organization of the sentence as a message; with how the grammatical and semantic structures function in the very act of communication", and with the examination of the sentence parts which function in the total communication process (1974:43). The development has been linear; the common characteristic is the thematicizing of language phenomena which cannot be adequately explained in the context of a sentence-based linguistics (Scherner 1984:30). Dressler concurs with Scherner's description but also credits Henri Weil, who in 1844 authored a work dealing with word order in ancient and modern languages. Dressler also identifies the structuralist approach as another which developed from these concepts.

2.0 But what exactly is a text; how is it defined and what are its properties? Where does any given text start

and finish? And what is the difference between "text" and "discourse"; "text linguistics" and "discourse analysis"?

Those who recognize text as a valid unit impose varying criteria on it. Brown and Yule (1983:6,190) qualify text at first simply as "the verbal record of a communication", later adding the coherence and cohesion factors discussed in the coming paragraphs. Brinker (1985:12) describes text as a "(written) fixed linguistic unit, which normally encompasses more than one sentence." He also mentions that it is a "complex language act", which is characterized by a "limited sequence of linguistic signs, which is coherent in itself and which signals a recognizable communicative function" (Brinker 1985:15,17). Dressler (1973:1,2) describes a text as a closed, context-related, primary linguistic "sign", which is a basic language unit. He states that text cannot yet be adequately defined syntactically nor phonetically, but rather at the most semantically or pragmatically (Dressler 1978b:13). Hasan says that "the boundaries of a text can normally be determined by reference to the patterns of cohesion..." (in Longacre and Levisohn 1978:104). Soviet formalists maintain that in the realm of semantics a single text is concerned with a single subject, and that a paragraph, whether in written or spoken form, i.e., a long pause during speech, can be considered as the semantic boundary. They identify coherence as an additional property of text (Gindin 1978:263,267). Reiß (1976:2) qualifies text as: "a coherent, thematically oriented, self-contained communication act, which is realized in the

written medium." Gniffke-Hubrig (1972:39) also limits text to the written form in her studies of text type classification. In his definition, de Beaugrande stresses that texts are not necessarily larger units or sequences of sentences, an erroneous belief held by many linguists prior to 1972; rather, they can be composed of one word or of sentence fragments as well (de Beaugrande 1980:xi,xii).<3> He is less concerned with demarcating text from non-text, which he regards as a complex gradation, than with identifying the state of text itself, which he sees as being characterized by different types of connectives (1980:11,17).<4> Textuality is not rigid but fluid in his perception. A deviation from the ideal at one point in the text does not constitute a "non-text"; it will, however, usually evoke "regulatory operations" in the recipient in the form of questions or comments.<5> The communication as a whole is still a text (de Beaugrande 1980:18).

2.1 Concerning "text" and "text linguistics" as opposed to "discourse" and "discourse analysis," here again there is much variety and hence confusion. Some authors scrupulously avoid the one term in favour of the other, some use the two seemingly interchangeably. Dressler regards the term "discourse" as "looser and less obliging" compared to "text" and favours the latter (Dressler 1978:2). Certainly within the realm of text linguistics and semiology, the term "text" is applied as a rule. Harris characterizes his discourse analysis as "the analysis of connected speech (or writing)" (Prince

1978:191). Longacre's and Levinsohn's 1978 article concerns discourse analysis, and on the whole they speak about discourse although the word "text" is used interchangeably with "discourse" in reference to discourse genre and type. De Beaugrande (1980:1) describes text as the naturally occurring state of language and discourse as "a set of mutually relevant texts." Stubbs (1983:1) describes the term discourse analysis as being very ambiguous, usually associated with the linguistic analysis of what he terms "connected" spoken or written discourse. He associates text with the written, and discourse with the spoken. For him, discourse implies interactive communication and length, whereas text carries the connotation of non-interaction, as with monologues, and of great diversity in length, from one or two words to a book. He himself employs the term "discourse", saying that "text", along with "text linguistics" are European terms.

For some, then, the terms are on equal footing, whereas for others "discourse" is a less specific term, sometimes subordinate to "text", sometimes superior. In European research, "text" would appear to be the favoured term, regarded by most as more tangible and precise, and hence more appropriate.

2.2 As seen in the preceding paragraphs, it is generally agreed that coherence and completeness are two of the main criteria in determining whether or not a sequence of elements of speech can be classified as a text. Regarding the term coherence and the closely related cohesion, there

is again ·much disparity in their usage. In this thesis, the word "coherence" is employed to describe the semantic relations within a text, and "cohesion" to indicate syntactical or grammatical relations. Or, as de Beaugrande describes it, coherence involves knowledge (elements) whose "conceptual connectivity" is maintained and hence recoverable within the text (de Beaugrande 1980:19). Cohesion consists of "sequential connectivity" which is established by grammatical and semantic means and upheld through context (de Beaugrande 1980:19). Both are necessary to a text (Halliday & Hasan 1976:23). Halliday and Hasan (1976:2,4) state: "A text has texture and this is what distinguishes it from something that is not a text .... This texture is provided by the cohesive relation." These cohesive relations exist where the correct or desired interpretation is text-dependent. They further define text as "a passage of discourse...coherent with respect to the context of situation (register) ... (and) coherent in respect to itself (cohesive) (Ibid.:23). In their book they use the term cohesion to represent both coherence and cohesion; this thesis differentiates between the two.

Coherence is created through lexical relationships, which are established primarily by recurrence in the form of simple repetition, reference<6>, and isotopy. This repetition can be either explicit or implicit. Examples of the latter encompass hyponymy (tiger is a hyponym of animal); part-whole relationships (brake to car); collocability (Tuesday - Sunday); structural relationships (Donna watches T.V. every evening. So does John.); and

comparison (His house is farther away than mine.). Any reference is either exophoric (situational / extra-linguistic) or endophoric (textual / intra-linguistic). An example of an exophoric co-reference would be: "Feel that!", where "that" has no semantic value since its interpretation is not in the text itself, and it therefore makes no contribution to textual cohesion (Halliday & Hasan 1976:18,33). An endophoric reference in turn can be either anaphoric (referring back to something already mentioned or identified) or cataphoric (referring ahead), and will be either personal, demonstrative, or comparative in nature (Halliday & Hasan 1976:14-17,33). Isotopy (repetition of semantic characteristics) also coheres a text. This is explained more fully in Chapter III, 4.3.

Cohesion is established in a text by grammatical means, of which Halliday and Hasan (1976:5,6,16,17) identify three: substitution, ellipsis, and conjunctions. While reference concerns semantic relations, substitution concerns the lexico-grammatic relations between units like words and phrases. The unit which substitutes usually retains the same structural function as its referent, however this is not always the case. There are three types of substitution: nominal (one(s), some), verbal (do), and clausal (so, not). Ellipsis is a type of substitution where the referent is replaced by "zero" (Halliday & Hasan 1976:89,91,142). Regarding conjunctions, they are further classified as either additive (and, or), adversative (but, however), causal (so, in this way), or as temporal (then).

Parallelism (syntactic repetition) and consistency of tense also contribute to cohesion.

2.2.1    One cannot, however, depend exclusively on such devices to determine correctly if a text is coherent and cohesive. Very often the extra-linguistic factors and/or knowledge (manifested in exophoric references or omission) are not known to a third party, creating the semblance of disunity when in fact the text is quite coherent.

> (4)   "Give me the spoon.  Thank you.  What the ...'?
>        Why did you go and do that?!"

Here there would appear to be a break in the coherence. The speaker is the same, but the third and fourth sentences seem illogical taken after the first two, unless one knows that a cat has just knocked over a glass of orange juice onto the lap of the speaker.  One must recognize the change of addressee in order to see the logical progression of the text and hence be able to classify it as such.

2.2.2    With the next example, Brown and Yule emphasize the weakness of judging a text to be a text by using coherence alone.  It is an essential aspect, but as stated, needs to be supported by register (appropriateness to a particular context of situation) (Brown & Yule 1983:195).  They concur, however, with the assertion of Halliday and Hasan that such relations are found in each type of text (Brown & Yule 1983:195, Halliday & Hasan 1976:3).

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(5)   a)   "There's the doorbell."
      b)   "I'm in the bath."
      c)   "O.K."
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Everyone will see the sense in this exchange and properly classify it as a text, although it is not readily proved since there are no explicit markers to demonstrate neither coherence nor cohesion. These markers are not, however, absolutely required to identify a group of sentences as a text; in such instances it is the "underlying semantic relations" which possess the coherent power (coherence) (Brown & Yule 1983:195).

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(6)   a)   A requests B to perform an action
      b)   B states why he cannot comply with the request
      c)   A undertakes to perform the action
                           (Brown & Yule 1983:228)
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If this exchange is interpreted according to its implied meaning, the coherence becomes apparent.

2.2.3   Consider the following (Werlich 1979:16):

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        (7)  Today's Weather

        Rain will spread from the
        west today.  It will be
        mild nearly everywhere, with
        strong to gale-force south-
        westerly winds in the west.
        Outlook:  changeable.
```

Despite the fragmented nature of this report, it is a text, unified through its title "Today's Weather". Although the subjects of the individual sentences change, they all relate to the weather. The abbreviated style is consistent with weather reports, which is another unifying factor.

To illustrate the point that an utterance can possess the necessary explicit markers but still not be a text, Brown and Yule offer the following example taken from Enkvist (1978a:110):

(8) I bought a Ford. A car in which President Wilson rode down the Champs Elysées was black. Black English has been widely discussed. The discussions between the presidents ended last week. A week has seven days. Everyday I feed my cat. Cats have four legs. The cat is on the mat. Mat has three letters.

This passage has the necessary recurrence: "Ford" - "car"; "black" - "Black"; "discussed" - "discussions" and so on, but could in no way be termed coherent and is thus not a text. Despite early evidence of disjointedness, however, the reader will probably try to read sense into this passage, since there is usually an expectation of logic and of coherence on the part of the reader/hearer which seeks fulfillment (Brown & Yule 1983: 197-198).<7>

Brown and Yule (1983:197) conclude that "'texture' in the sense of explicit realization of semantic relations, is not critical to the identification and co-interpretation of texts", as seen in the first two examples. They continue: "Nor does formal cohesion assure valid identification of a text nor textual coherence" (Brown & Yule 1983:197), as seen in the last example. The danger here is to apply them absolutely (Brown & Yule 1983:299); however, when correctly applied and interpreted, they serve well in determining textuality.

3.0 There are many different groups examining text in its

varying manifestations and from varying angles and interests, both those composed of text linguists "proper", and those of other fields, such as semiotics, stylistics, psychology, and functional sentence perspective, to mention a few. Very often the borders between these groups and their work with text are as ambiguous or as overlapping as their definitions of text itself.

3.1 Enkvist identifies three schools of research based on what they study[8]: first, the Prague School under Mathesius with its Functional Sentence Perspective; second, the Tagmemic School under Kenneth Pike; and third, text linguistics proper (Enkvist 1978a:180). Functional Sentence Perspective concentrates on thematic progression. The Tagmemic School developed in the forties and fifties and is concerned with the link between linguistic structures and larger patterns of human behaviour, while emphasizing language in context, speech acts, linguistic units, and discourse phenomena. In the sixties for example, Longacre and Pike worked on relating grammatical features to the structure of discourse and situational roles, and separated text into five parts.[9] In a later article of 1972, Pike and Pike presented a practical analysis of discourse (Enkvist 1978a:180).[10] Text linguistics proper, on the other hand, concerns itself with text theory, text analysis, and with the development of text grammars, as seen in the work of van Dijk (1972), Petofi and Rieser (1973)[11]; and with problems of co and cross-reference (Enkvist 1978a:180,184).

3.2    Dressler takes a different view and is broader in his categorization. He bases his division  of the three groups on    their   attitude    towards,    and   classification    of, utterances.    First   come   the   "sentence   linguists", who regard the sentence as the  highest unit.   The second group comprises  those who  perceive any  utterance as  a unit  — whether it consists of one word or of many sentences - and hence as  the unit of  investigation.  The third  are those who work with text or  discourse (with varying definitions, however) as the basic unit.   It is interesting to note that for the  second group,  a dialogue would  not qualify  as a text, since  more than one  person is making  an utterance: each  such  utterance would  be  considered  as a  text  in itself,   not  part   of   any   greater  whole   (Dressler 1973:10-12).<12>

3.3    Brinker   identifies two main   streams in   the current research  of linguistics  proper.   The  first is   oriented towards   the   language   system,   and   is   a   product of structuralist  linguistics  and  transformational  grammar. Text coherence is examined in a purely grammatical way; the syntactic and  semantic relationships between  sentences as well as linguistic  elements are analysed.   The  aim is "to uncover  the system  through  the  application of  suitable inter-subjective  methods,  as  well  as  to  describe  the immanent  language competence  of  the ideal  communication aspect" (Brinker   1985:12-15).   The  second,   which he identifies as having  developed in the early  1970's out of pragmatics, concentrates on the  actual communication.  One

very important concept is that a text is always embedded in a concrete communication situation and process. Texts are regarded as complex language acts, no longer as grammatically joined groups of sentences. In this framework, the communicative function of the text becomes important - it will always be identified, as it has a bearing on the purpose and the formation of the text (Brinker 1985:12-15). He stresses, however, that the two orientations should be regarded as complementary concepts which are closely related, rather than as alternatives (Brinker 1985:17).

4.0 Not all linguists have embraced of text oriented linguistics. Throughout its development, text linguistics has met with considerable opposition from certain groups, particularly from sentence grammarians. Lang (1972) was one such critic. He agreed with the need to modify the existing sentence grammars, but resisted the idea of a text as the focal point and criticized Isenberg (1971) to this end (Rieser 1978:16). Dascal and Margalit (1974) were opposed as well and strongly criticized van Dijk's (1972) work on text grammars. They identified him as the representative of text linguistic research and hoped that by disproving some of his theories and arguments, they would be able to refute all text grammar research. They strongly advocated remaining at the level of the sentence but did not resolve any of the problems associated with sentence grammars, nor did they suggest any alternatives. They maintained that the theoretical notion of "sentence"

corresponded to the observational term "discourse" and that there was hence no need to introduce another theoretical construct, "text" (Rieser 1978:16). Thomas Ballmer is another who has criticized text oriented linguistics and grammar. In his work of 1975, Sprachrekonstruktionssyteme, Ballmer makes no real distinction between sentence grammar and text grammar. He considers the former to be the theoretical foundation of the latter. He does, however, acknowledge the shortcomings of sentence grammar, especially in regard to co-reference, sentence connectives, and macrostructures, but opts for "language reconstruction systems", which would be based on a grammar capable of describing the syntax and semantics of language fragments - texts with particular properties (Rieser 1978:17-18). Rieser points out the similarity between Ballmer's approach and those of Montague and Thomason, explaining how Ballmer emphasizes the necessity of respecting Montague's standards, which call for rigid descriptive tools (Rieser 1978:18). Within the framework of these sentence grammars, Ballmer regards punctuation as a special type of morpheme, being essential to syntax and semantics. In this way he can regard a text made up of multiple sentences as a fragment, neither a sentence nor a text.<13> Bierwisch also criticized early text linguistic research, especially Harris's theory. He acknowledged the need for an expansion of contemporary sentence grammars, especially in regard to transformational grammar but rejected Harris's proposals as outlined in Discourse Analysis (Brinker 1971:219). Bierwisch criticized the methodology of the theory and its

lack of precision, saying that it was not possible to distinguish between acceptable sequences of sentences and random accumulations of disconnected sentences according to Harris's definition, nor was a single correct analysis of a discourse provided, but rather several possibilities. He was not closed to a textual approach, however. He felt it would be better to build on Chomsky's "sentence in L", to develop a "text in L", and to determine exactly what constituted the connection between the sentences of a discourse. He was the first to formulate the coherence problem, but unfortunately made no suggestions as to its interpretation or resolution (Rieser 1978:6).

5.0 Functional Sentence Perspective can be considered to be in part a bridge between sentence and text linguistics. It uses the sentence as the basic unit, but looks beyond it.<14> Theme and rheme are examined closely because they determine the thematic progression and are important concepts in establishing and identifying cohesion and coherence and hence textuality. Later on their role in the classification of texts is tested to determine if certain patterns of thematic development can be deemed characteristic of certain text types or variants.

5.1 Mathesius of the Prague School recognized the need to go beyond the sentence as early as 1929, and developed Functional Sentence Perspective (FSP) to deal with the problems posed by intersentential phenomena (Brinker 1985:40; Kuno 1978:277). Yet he cannot truly be called the

pioneer in this field, since Henri Weil, a French classical scholar, published the work De l'ordre des mots dans les langues anciennes compareés aux langues modernes as early as 1844 (Firbas 1974:11). Firbas maintains that this was the work which inspired Vilem Mathesius to develop FSP, but, as pointed out by Gülich and Raible, Mathesius explained the relationships linguistically, not psychologically as did Weil (Firbas 1974:61). Firbas cites one of Mathesius's more significant contributions to be the discovery of the role of FSP in determining the word order in a sentence, saying that "the word order phenomena constitute a system characterized by a hierarchy of word order principles" (Firbas 1974:13). Working within the FSP framework, the advocates of this method still claimed the sentence to be the basic unit and maintained that an expanded and modified sentence grammar, such as the one they were in part developing, would be able to account for intersentential relations and to explain and characterize them. Functional Sentence Perspective is thus "concerned with the organization of the sentence as a message; with 'how the grammatical and semantic structures function in the very act of communication'" (Daneš in Halliday 1974:44). It describes the sentence from the point of view of its potential use in a message, framed in a text/situation. A text is regarded as a group of sentences. The sentence is the largest unit and is taken in context, but not as a text (Palková & Pálek 1978:212-213). FSP also tries to place constraints on anaphoric and cataphoric pronominalization (Functional

Syntax) (Kuno 1978:277). No preconceived limitations are placed on the sentence. Instead the advocates of this system emphasize the correlation between language and extralinguistic factors and study linguistic form and organization of texts. Most importantly, they developed the idea of Thema/Rhema, which is also known as "topic and comment" (Chomsky), "subject and object" (Halliday), or "known and new information" (Erkvist 1978a:179,80). This idea was further developed in the 1960's by F. Daneš and Beneš among others for semantic analysis and for text linguistic application (Gulich & Raible 1977:60), as well as by Beneš (Brinker 1985:44). The concept has also been used in the study of text coherence (Enkvist 1978a:179-180).

5.2 The exact meaning of theme and rheme, and of other elements and terms such as transition and basis are still being debated, as well as the best method of identifying them. Basically the theme is the subject of the sentence - although not necessarily in the grammatical sense. It is what the sentence is about, its topic. Another quality usually attributed to theme is that it is the known information. This, however, is not always the case. The rheme, on the other hand, supplements the theme and describes it, usually introducing new information. Right from the start, however, Mathesius introduced a distinction to theme, a context-bound "starting point" (Daneš 1974:221). Beneš's perception of theme is similar to Mathesius's, and he also recognizes this "starting point",

except that he calls it "basis". He describes it as being the opening element of the sentences which links the utterance with the context and situation (Firbas 1974:24). What Beneš regards as the basis however, Boost, whose definition is somewhat simpler, regards as the theme. He identifies the theme with the "first field" of a sentence, the part which occurs before the finite verb in a main clause of a German sentence (Daneš 1974:221). Basis, then, can be understood as a potential part of, but distinct from, the theme (Daneš 1974:221). This idea is also reflected in Halliday's terminology. He differentiates between the terms "theme" and "topic" and introduces "subject" and "object". He maintains that the theme is the element which is realized by the first position of a sentence, a view shared by Trávniček (Halliday 1974:53). Chomsky uses the terms "topic" and "comment" to express theme and rheme respectively. Gülich and Raible categorize two different approaches in defining theme and rheme. When they are sentence-related or dependent, the theme is that which is spoken about, and the rheme is that which is said about the theme. When they are context-related or dependent, the theme becomes the derivable information, and the rheme, the unknown, new information which is not derivable. In terms of the development of text models, Gulich and Raible (1977:62,63) consider the latter definitions to be better. Firbas characterizes theme and rheme using communicative dynamism, which is "the degree to which the element contributes to the development of the communication." Known information contributes less to

development than new, hence the known has a lower degree of
communicative dynamism. The subject is accorded the
highest degree of communicative dynamism, the adverb the
lowest, and the verb has a value between the two.
Contextually independent objects have more communicative
dynamism than the verb since they are new information
(Firbas 1974:19). The theme therefore has the lower if not
lowest degree of communicative dynamism (Gulich & Raible
1977:64). Firbas warns, however, that every element
containing known information belongs to the theme, but that
the theme with the least communicative dynamism must not
absolutely be the carrier of known information. By the
same token, rhematic elements always carry new information,
but not every element with new information belongs to
rheme. For example, in the sentence "A girl broke a vase,"
"A girl" is new information (as evidenced by the use of the
indefinite article), but is less dynamic than the rest of
the sentence (Gulich & Raible 1977:64). He emphasizes that
theme and rheme are extreme values, between which lie a
whole scale of thematic and rhematic elements such as
transition, which he categorizes as that which is neither
theme nor rheme (Gülich/Raible 1977:64). Mathesius
understood transition to be elements which actually are
part of the rheme, but occur at its edge and hence function
as a link between theme and rheme, such as a finite verb
(Firbas 1974:13). Kuno (1978:282) takes a different
approach. He considers three concepts:

    i) the old information (not necessarily identical
       to anaphor),

ii) the new or unpredictable information, and
iii) the theme.

Old information is information which is recoverable from the preceding context; new information is not. Kuno stresses the difference between old information and anaphora. He states: "A noun phrase is 'anaphoric' if its referent is uniquely identifiable either due to its previous mention in the discourse, or to the shared nonlinguistic knowledge" (Kuno 1978:283). He gives the following example:

(9) (1) Speaker A: Which of the two, John or Bill, won the race?

    (2) Speaker B: John did.

"John" in (1) is anaphoric, since he is known to both speakers, and in (2) because it refers back to the "John" of (1). In (2), however, "John" is not old information, but rather new, unpredictable information (Kuno 1978:283). Regarding theme, Kuno says that it is what the rest of the sentence is about. He emphasizes that the theme is not always old, predictable information, although this is often the case. To illustrate he gives the following examples:

(10) (1) A: What does your brother do for a living?

    (2) B: John teaches music at a high school.

    (3) A: What do your brothers do for a living?

    (4) B: Well, John teaches music at a high school,
Bill works for an insurance company, and
Tom is a free lance consultant in management
(Kuno 1978:283).

Kuno explains: "In (2), 'John' is the theme of the

sentence because it is what the rest of the sentence is about, and it also represents old, predictable information. On the other hand, in (4), 'John', 'Bill' and 'Tom', although they are themes of their respective clauses, do not represent old predictable information." To identify this phenomenon Kuno uses the terms "predictable theme" and "unpredictable theme" (1978:284).

5.3    Daneš identifies five different forms of thematic progression in the development of theme and rheme (1974:189). The first is called simple anaphora or linear progression, in which the rheme of the first sentence or phrase becomes the theme of the second and so on, as demonstrated in this example:

(11) I have a car which was given to me by my friend.
     He works at General Motors, which is a big company.

The following is a schematic representation of this progression:

```
1. T1 - R1
        |
     T2(R1) - R2
              |
           T3(R2)...
```
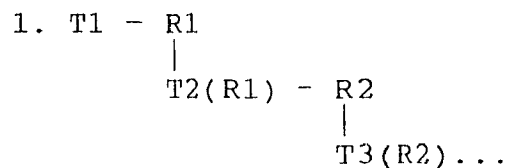
The second type of progression is characterized by a running or recurring theme:

(12) My car is new.  It is very nice.  It is blue.

Schematically:

```
2.  T1 — R1
    |
    T1 — R2
    |
    T1 — R3
```

The third type is one that has a "hypertheme", to which everything is related.  Although the individual themes can be different, they are all parts of a greater whole:

(13) My car is really nice.  The seat covers are blue
     to match the interior.  The radio gets good
     reception.

Schematically:

```
3.             T
        |——————|——————|
        |             |
   T1 - R1   T2 - R2   T2 - R3...
```

In the fourth type the rheme diverges. There is in essence a double theme, whose respective components can form their own independent progressions:

(14) I saw two boys on the corner yesterday afternoon.
One was sitting; the other, talking on the phone...

Schematically:

```
4. T1 - R1(R1a - R1b)
            |       |
      |-----|       |
      |             |
   T2a - R2a    T2b - R2b
        .           .
        .           .
        .           .
```
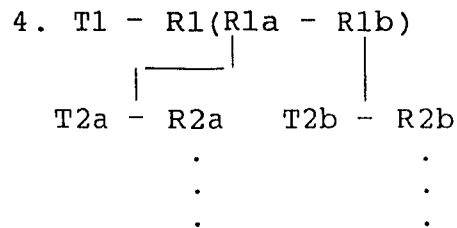
Characteristic of the fifth and last progression are thematic jumps, which often occur as a modification of the simple linear progression or even of hypertheme.

(15) We were in the park yesterday. The weather was
nice. The sun was shining and it was warm. Many
children were playing. An ice-cream truck came
by about two...

Schematically:

```
5.  T1 - R1
         |
       T2 - R2
         .
         .          (thematic jump)
         .
       T3 - R3
```
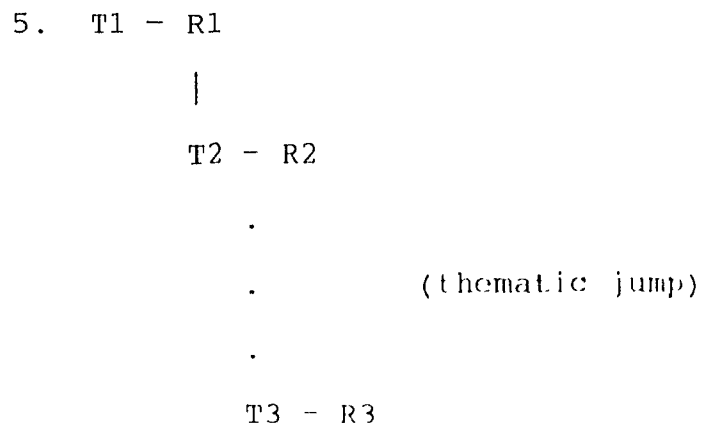
5.4 Gülich and Raible characterize Functional Sentence Perspective as the forerunner of communication oriented research and of modern text linguistics, even though these two areas of research are now distinctly separate, having developed independently of one another. They stress that Functional Sentence Perspective does not really form text models, but rather the possible elements of such a model (Gülich & Raible 1977:60). One of the more positive aspects of Functional Sentence Perspective is that it is part of the general linguistic theory of every language, and hence practically universal in its applications (Halliday 1974:52). As stated earlier, thematic progression will be tested not only as a textual property but also as a characteristic which differentiates text types and their variants.

<1>  This "structural formula" idea that an utterance con-
     sists of these parts is central to Hasan's conception
     of text in the systemic-functional model, since it
     demands a language model "in which context is a well-
     defined category" (Hasan 1978:228-9)

<2>  One of the prevalent questions concerns the extent to
     which the text grammar controls the application of a
     text linguistic element and how this corresponds to
     the preferred style of the author.

<3>  This view is also held by Gulich & Raible (1977),
     Dressler (1973), Scherner (1984), Halliday and Hasan
     (1976), and Stubbs (1983)

<4>  The conectives are either sequential, grammatical,
     conceptual and planning (De Beaugrande 1980:11,17).

<5>  Cf. van Dijk (1981:3,74,75) and Stubbs (1983:89).

<6>  Halliday and Hasan's term; Brown and Yule substitute
     the term "co-reference" in their work.

<7>  This is similar to de Beaugrande's "regulatory
     responses".  The recipient will try to make sense of
     any text as he expects to it make sense.

<8>  Enkvist's classification refers especially to
     stylistics within a text linguistic framework.

<9>  They identified the five parts as follows:  announce-
     ment, introduction, body, conclusion, and closing
     (Dressler 1973:14).

<10>  Cf. Dressler (1973:7).

<11> De Beaugrande identifies 1972 as being the time when
     interest switched over from sentence and sentence based
     grammars to text grammars (1980:xiii).

<12> Cf. Phillips (1985:4) and de Beaugrande, Chapter 1,
     2.0 this thesis, for the status of dialogue as text.

<13> Rieser blames Ballmer's approach for the lack of
     attention paid to the coherence theory, which he
     claims should be the central task of text linguistics
     (1978:18).

<14> Cf. Dressler (1973:53)

## II  TEXT TYPOLOGIES

1.0  In this section some of the text type classification methods currently being used in German language text linguistics are reviewed.  This is a very important aspect of study, for if we are to comprehend how we are capable of producing and understanding texts, then it is imperative that we not only define text, but also that we describe all of its possible manifestations.  Further, as we must distinguish between different kinds of phonemes, morphemes, lexemes, and sentences, so must we also distinguish between the various types of text which exist, with the goal of being able to describe and account for all possible occurrences.  Due to the complex nature of text, however, many different ways of proceeding have been developed. These procedures can be classed into two groups, namely those which are based on the function and those which are based on the language features of texts.  Despite Dimler's experiments with the identification of text types based on structure alone<1>, Brinker's criticism of such an approach as not being sufficiently effective as it is too limited, is justified.  Also, as we shall see in Sandig's approach, not all criteria can be applied to all text types, which renders some of the factors redundant.  In some cases, however, the lack of a factor can be in itself a criterion, e.g. the absence of imperatives in a text.  Basing the primary categorization on function, as done by Reiß and Brinker, is better.  First of all, every text has a

function, hence it can be classified within such a framework. Such systems also account for texts with dual or multiple functions. Despite the potential strength of any given text function in any part of a text, one function is usually dominant at the text level and it is according to this text function that the text will be categorized. Should a text possess several functions where none is dominant, then allowance is made for mixed function texts. Such a text can usually be classed empirically; however, a theory should identify the normally occurring characteristics of any one text type to make it possible to confirm the original grouping and to establish which properties of which group are used in the mixed type text. The functional method is also superior as it can be applied equally well to literary as to nonliterary works, as with Reiß's method. This is the weakness of Brinker's method, as none of his five text functions apply to literary texts. He does acknowledge this, however, and explains that present classification methods for such texts are more of literary than linguistic origin and as such are highly subjective (Brinker 1985:42). Werlich concurs, stating that the groupings are based primarily on content and form factors (Werlich 1979:21). This, however, does not make classification of such texts any less relevant. One strength of Werlich's method in this regard is that he supplies an excellent definition of fictional and nonfictional texts, but unfortunately goes on only to treat the latter. Reiß's theory is the most efficient as it accounts for the representation of all possible text types.

She does not recognize spoken texts as valid texts, rather only as a text type characteristic (cf Chapter I, 2.0), but such texts could be classified equally well using her system, as each such text will have a function (Reiß 1976:2). The text-specific and text-constituting properties would require some modification, however, to account for spoken texts because of such characteristics as pauses, intonation, and volume. All texts investigated in this study are, however, written.

1.1 The study is based on research done in German and regarding German texts, first because the texts to be analysed are in German, and second because the text-linguistic research in countries such as West and East Germany along with Austria is among the most advanced in the world. This is due not only to individual achievement, but also to the fact that text-linguistic in these countries has a longer tradition. In the United States, where the transformational-generative grammar prevails, hardly any work has been done on texts and text-type classification. As de Beaugrande points out, the transformationalists were and are very conservative and are not interested in text nor even in the sentence/text relationship per se, and the transformational-generative approach is not effective on a textual level as it is too restricted: it will be incomplete until it can account for text production and comprehension, which have not yet been fully determined on a sentence level (de Beaugrande 1980:xii,5). There has been a change in the American

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attitude towards text linguistics, however, as evidenced by works published in the States after 1970 (Dressler 1973:8).

2.0 Text type classification processes are designed to describe and to define the different manifestations of text and ideally to account for them as well. In doing so, most methods group and subgroup again the texts in an ever narrowing process. The terminology used to denote the different levels is however not consistent from author to author. Of those discussed, most do, however, use the term "Textsorte" to describe the different individual types of text which exist, such as essays, recipes, reports, or poems. I employ the term "text type" to represent this level of categorization. Going down the scale, for each text type there are possible subforms, which I call variants, a term borrowed from Werlich (1979:45).<2> For instance, if we have the text type "report", then examples of report variants would be weather, sports, or news reports. One could go even further:

```
(1)                      world news
          news report  <
                         local news...
report <
                         hockey report
          sports report <            alpine
                         ski report  <        men's
                                      x-country <
                                                women's
```

but I feel that the term sports report is an accurate enough designation. In the framework of models based on Buhler or Searle, where the text function acts as the primary determining factor, there exists a level of text

type classification one step above text type, which I call text group. Taking again the example of a report, in such models the text group would be informative; text type, report; and text type variant, sports or news. These terms are compatible with all the theories discussed in this chapter.<2>

2.1   As can been seen, it is difficult to decide exactly when one should stop categorizing, what one should consider to be a true text type and not just a variant. The limits are still being debated, and at a more theoretical than practical level, which is not surprising given the uncertain definition of text itself. Reiß perceives text types as "'super-individual speech or writing acts' which are bound to recurring communicative actions and which have developed characteristic language and form models due to their recurring appearance in similar or like communication constellations."<3> She stresses that these forms change from language to language (Reiß 1978:30). In Werlich's view, text types are to be viewed as "actualizations of groups of text constituents which speakers select on the one hand in agreement with text typical invariants and on the other hand according to definite historically formulated conventions for textual utterances in text production"<4> (Werlich 1979:44). Brinker's definition is similar. He regards text types as complex language acts which are products of convention and which can be differentiated from one another on the basis of typical relations of characteristics on three levels. He adds that

they developed out of communicative needs (Brinker 1985:118,124). Sandig (1972:113) considers text types to be socially normalized action or behaviour schemes which are at a speaker's disposal, and which require a certain communicative competence (on a textual level) to be produced and understood. De Beaugrande (1980:197) sees the individual text types as being "a distinctive configuration of relational dominances obtaining between or among elements of the surface text, the textual world, stored knowledge patterns, and a situation of occurrence." Gulich and Raible consider text types to be distinguished by their text parts; one must describe type, the sequence and/or succession, and the joining together of the text parts, which exist in a hierarchical relationship. These three elements are the invariants of any text type, as opposed to the text function, which can and will change depending on the context. For certain types of texts there is a definite construction - that is to say a particular sequence or knotting together of text parts which plays a deciding role in the mnemonic technique of the speaker (Gülich & Raible 1977:53-55). This idea is to be extended to the functional thematic level, to see whether or not there is a certain thematic progression which is unique to a given text type or which at least can be associated with it. Later on in this study it will be determined whether there is a fixed pattern of thematic development of advertising texts, and whether there is a difference between the three text type variants.

3.0 In his article "Some Problems of Communicative Text Theories" Siegfried Schmidt outlines some of the difficulties in establishing a text typology. First of all, any such text theory has to provide for the representation of all text types, so that any text produced in social communication is a manifestation of a recognizable type. Real life examples must be taken into account and used as the basis for judgement. Controlled, generated examples do not reflect the whole, since real everyday language is often not as "correct" as the models. This is a view held by many text linguists, among them Brinker, Dressler, Schmidt, de Beaugrande and Kummer (de Beaugrande 1980:196). Also important to note about the nature of such a theory is: a) how widespread is its application and how were its rules formulated? b) can a stricter definition be empirically tested? and c) does the competence to produce, understand and process meaningful sequences also apply to types of texts? (Schmidt 1978:54). Schmidt maintains that a text typology is necessary to judge text coherence, macro-structures, and acceptability of texts. De Beaugrande (1980:196) shares these views. He stresses that any typology cannot simply identify the features of a given text type, it must be able to justify them as well. He cautions against rigidity, as only contrived examples usually conform to inflexible limits: a text typology must deal with authentic manifestations of natural language. Defaults and preferences are better than categorical rules; one should define what is likely, not what must happen, using a broad, empirical base. For de

Beaugrande, the state of textuality is more important than demarcating between text and non-text (de Beaugrande 1980:14,15). The danger is to attempt to classify all texts using the same dimensions - de Beaugrande states that this will not work (1980:196).

3.1 Schmidt categorizes between two main approaches, those which 1) based on pre-characterized text types have developed a text theory whose rules allow for the production of theoretical text types which can be empirically tested, and those which 2) involve classifying text types according to function (Gulich & Raible 1972:55). Brinker describes grammar based approaches, such as would be used in the framework of the first approach, as less efficient and more limited than methods which focus on communication itself, which are representative of the second approach. The latter methods are also better because they reflect intuitive judgement. Schmidt, however, points out the futility of assigning a particular communication function to texts until a "text context grammar" has been worked out which defines the possible correlations. As he sees it, the main problem results from the possibly different hierarchies of such functions, as one text can have more than one function in the same context (e.g. to persuade and to warn) or parts thereof may take on partial functions which may conflict with the entire text function. Brinker and Reiß appear not to agree with this last aspect of Schmidt's perception of text function, as both maintain that while in any given text

there may be more than one communicative function, there is one which is dominant and is the single text function, which is also the intent of the author.

4.0 In the following, the varying methodologies of the selected scholars, namely Reiß, Brinker, Werlich and Sandig will be examined. Reiß, Brinker, and Werlich all use a communicative/functional approach; however, Werlich concentrates upon text internal characteristics and groups his text types according to the theme whereas Reiß and Brinker first classify by identifying the main text function. One difference between the latter two methods is that Reiß's identification of text functions is based on Buhler's 1934 model, while Brinker's is based on Searle's 1975 model.<5> Sandig's approach is very different from the other three. Her method is almost a hybrid of the two described by Schmidt as she starts out with a set of predetermined characteristics, which are in part grammatical, which she applies to each text. Each different combination of characteristics is representative of a different text type. Although she does not consider the text function, she does take the communication situation into account.

There are, naturally, many other methods currently being used to examine texts. Dressler, like Werlich, also uses the thematic text base and insuing progression as a starting point, but maps the latter in the manner of the Functional Sentence Perspective approach of the Prague School. Others, like E. Riesel, place more emphasis on the

participants of a given discourse, or on the relationship between them. Hennig Brinkmann (1965:158) differentiated between two types of discourse - conversation and report - and working from this premise, based the difference on the actual presentation of the material of the discourse. A more language system oriented approach can be seen in Ballmer and Brennenstuhl's Speech Act Classification (1981:17-26), in which they make an exacting analysis of what they call activity verbs and the resulting "semantic centres" which qualify the text in question as being one of eight model types. Their approach also encompasses a text function model adopted from Buhler and adapted to their own needs. The following discussion will be limited to a review of the first four classification methods cited however as they are more relevant for my area of study, namely German advertising texts.

4.1 When regarding any text, it is crucial that both the text internal and text external aspects, linguistic and non-linguistic action (co-text and context), are taken into consideration, for they all influence the finished product of text and the participants' perception of it. Examples of internal elements include stylistic devices, tense choice, meta-communicative signals, illocutionary signals, stereotypical openings and closings to name a few. By external phenomena are meant the communication situation, the medium, the expectations of the recipient(s), and social norms or conventions (Schmidt 1978:55). Each of these elements branch out into even more

markers which in their various manifestations and combinations are characteristic of the different text types. Any deviation from an established, expected arrangement of these phenomena in a given text produces a change of text. An aberration from, for example, the expected content or tone would in result in parody: a serious limerick would definitely not be the norm. All of the examined methods realize the importance of such extra-linguistic factors and incorporate them to various degrees into their analyses.

4.2 Reiß's text type classification method is, as already stated, translation oriented. Her main point is that the text type influences and indeed determines the chosen (optimum) translation method. For this study, simply differentiating between the various text groups will be sufficient. Reiß distinguishes between three different text types in three different areas: empirical, linguistic, and communicative theory. Empirically she maintains that texts are conceived for three and three reasons alone: to inform, to express an opinion, or to direct the opinion of the reader/recipient or to provoke said person to action. Texts which inform include reports, instructions, or scholastic works such as science textbooks. Among those texts whose primary purpose is to express an opinion are narratives and commentaries. Propaganda and sermons on the other hand try to change or direct the opinion of the recipient. A text can contain elements of all three types as does an editorial which

gives the facts about a certain event, expresses the
author's views of the same, and attempts to convince the
reader to adopt the presented viewpoint or to provoke him
to action or at least to thought. One is usually dominant,
however. From a linguistic, Saussurian point of view,
language has again three main purposes: to represent, to
enrich, or to change the world. According to Buhler's
model, the text function is either representative,
expressive, or appellative. Representative texts describe
the world neutrally, as in newspaper articles. Expressive
texts, such as literary works, seek to enrich it, but they
also describe it to a certain extent. Appellative texts,
such as laws, are conceived to influence the opinion of the
recipient and to prescribe a certain behaviour, but again
they can also be representative and expressive. As in an
empirical framework, every text usually has a bit of all
three functions in combination; there is, however, a
hierarchical ordering of them where one will be dominant.
In a communicative-theoretical framework one must consider
the role and importance of the sender, of the recipient,
and of the content/subject of the text. Texts are then
either content-, sender-, or recipient/behaviour-oriented.
In content-oriented texts it is what is said that is most
important rather than who says it or to what end. Such
texts usually contain information. Sender-oriented texts
are distinguished by their author among other factors,
hence literary texts are representative of this group.
Those texts which are recipient-oriented seek to provoke a
certain behaviour or to direct the thoughts of the

recipient. Propaganda and advertising texts have this as
their goal. Again, each text may contain elements of all
three, but one is usually dominant. Among these three
different approaches, Reiß makes the following
correlations:

| Comm/Theoretical (orientation-function) | Linguistic | Empirical |
|---|---|---|
| content-informative | representative | informative |
| sender-expressive | expressive | expressive |
| behaviour-operative | appellative | changing |

To classify a text based solely on Bühler's model is
not sufficient according to Reiß, since it is not only
relevant how an author transmits information, but also to
what end it is done, in other words, what the communicative
function of the text is. For this reason Reiß prefers the
communicative theoretical approach and bases her text
categories not only on function but also on orientation.
Texts have then either an informative, expressive or
operative function. Informative texts, explains Reiß, are
conceived to transmit information and are authored by one
or more people with one or more recipients in mind. The
composition of such a text is determined primarily by the
subject matter. Expressive texts are artistic statements
but which can simultaneously be authored with an audience
in mind, and can inform about a subject. The composition
is dependent upon the author's desire to communicate; the
result can be intensity, as in a poem, or a more relaxed
pace, as in a novel. Operative texts ideally trigger a

certain behaviour. Their composition is more dependent
upon the most effective type of appeal to the target
audience (Reiß 1976:18,20). Should a text manifest
conflicting qualities – representative language in a text
with an operative function – then it is the function which
determines the text type. There can be only one main text
function, however there can also be different functions
which are dominant at certain times, but which are
subordinate to the main text function. True mixed types
are those in which no one function is clearly dominant.
After identification of the primary text function, the text
is further classed on the basis of its text constituting
and text specific characteristics. The text constituting
characteristics are based on the communicative function;
the text specific are a product of the particular type of
language used, be it appellative, expressive, or
representative.<6>

The following is a visual representation of her
classification process (Reiß 1976:19):
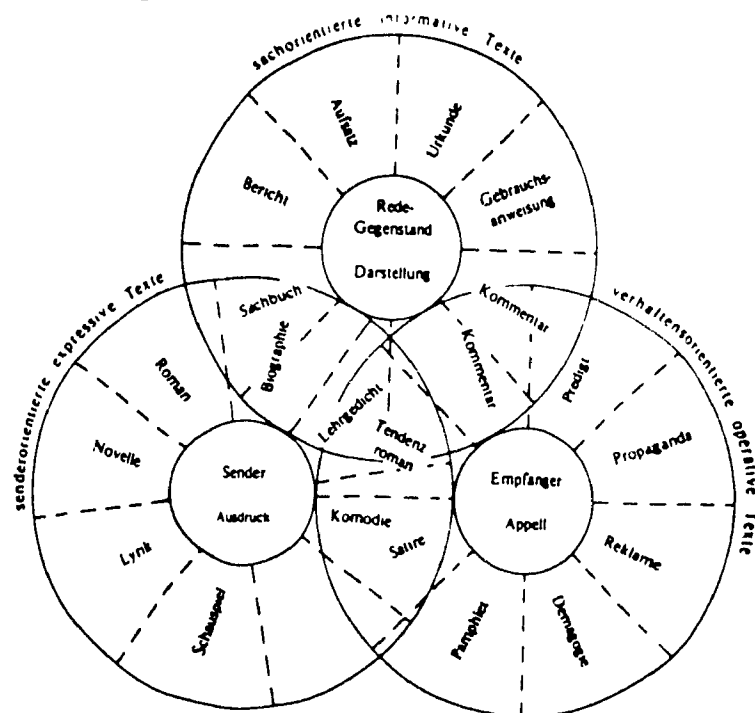
Reiß's method is employed since it is an efficient model for the classification and analysis of advertising texts. This is primarily due to her excellent analysis of operative texts, the group to which advertisements belong. The strengths of Reiß's method include its broad applicability: it treats all text types in same linguistic model and makes allowance for mixed forms. Although she does not treat spoken texts per se, they could be incorporated. The primary distinction is based on text function which is effective since all utterances have a certain function and sometimes only make sense when analysed at this level:

(2)

| | |
|---|---|
| There's the doorbell. | A requests B to perform an action |
| I'm in the bathtub. | B states why he cannot comply |
| O.K. | A undertakes to perform the action |

Here the function is identified at a sentence level, but the same concept applies at a textual level. Reiß's criteria are unified and she avoids the pitfall of inconsistency in making her distinction, which is a problem with Bühler's model. Brinker criticizes it and later versions based on it as not being homogeneous in their classification. He states that the division of text groups is based on different criteria; appellative and contact functions are defined on the communicative functional level while representation and expression are defined on the thematic level (Brinker 1985:96). Because of her practical approach and goal - the identification of texts for translation purposes - her method is designed to work for real texts, not ideal ones used as examples in models which

only work at the theoretical level. Further, her classification works at all three levels: text group, text type and text type variant. Her method evaluates coherence and textual acceptability, and identifies the structure and features (text internal characteristics) particular to a given text type. As well, she takes into account the text external characteristics (cf Chapter III, 2.0). And although she herself does not distinguish per se between different types of advertising texts, it is by using her criteria that this can be accomplished. It is for these reasons that her typology is judged to be superior and is applied in this analysis.

4.3 Like Reiß, Brinker also bases his classification on text function, but as stated he rejects Buhler's model due to its inconsistency in favour of Searle's, which identifies five different text functions.<7> His criteria are unified; the distinction is made according to the type of communicative contact through which the sender conveys the text to the recipient (Brinker 1985:96). His examination, like Reiß's and Werlich's, is communication-oriented as opposed to language system-oriented, but progresses in a slightly different fashion. Most classification procedures can be depicted as inverted triangles, where the subsequent classification is dependent on the previous one, whereas with Brinker a straight line with points would be a more accurate representation, where criteria are applied independent of what came before. There are, however, certain hierarchical

relationships to be observed at each point.

To start he isolates the communication function or functions: one of these is dominant and is the text function. According to Brinker there are five basic text functions:

1. informative function: the sender wishes to inform the recipient about something or to give his opinion. Such texts take the form of announcements, teaching, passing on of information, news broadcasts, etc. The "content" can be emphasized, or an opinion. Grammatically, the use of modal verbs and sentences using the impersonal "es" is characteristic of this function type.

2. appellative function: the sender wishes to convince the recipient to adopt a certain attitude towards a given object or thing, or to evoke a certain behaviour. The sender seeks to influence the recipient. Such a function is characteristic of advertising and propaganda texts, commentaries or laws. Here one sees extensive use of imperatives, infinitive constructions (because of their compactness and simplicity), questions, and first person pronouns.

3. obligation function: here the sender promises or guarantees a particular behaviour or response. This is found in guarantees, contracts, or offers. In the former it is the signer who is the sender. Characteristic of such texts is legal phrasing and use of clauses.

4. contact function: in this instance the emphasis is on the relationship between the sender and the

recipient. It demands the expression of the attitude of the sender, who fulfills a social expectation, such as congratulating someone or sending a letter of condolence. Again there are certain forms which are usually observed: "Congratulations on...", "My deepest sympathy..."

5. declarative function: the sender makes it known or understood that the text creates a new reality, something which the recipient should notice. This is represented by such documents as wills, depositions, etc. Again, there is a certain vocabulary and certain structures associated with such texts: formal wording; lists; or as in a will, clauses or stipulations.

It is important to note that in Brinker's perception the text function determines the text structure, i.e. the grammatical and thematic form of the text, or the mode of communication, and has therefore the dominant role. Also important to Brinker is that every language act is embedded in a context or situation, and that everything changes with each communication system. A given object (a word) may have the same value in a different communication system, but it may have a completely different one. Such objects or words may change value due to a variety of factors such as region, time, or situation. Consider the British "bonnet" and "boot" as opposed to the North American interpretations and expressions "hood" and "trunk"; the metamorphosis of the meaning of words like "gay" and "cool" or the disappearance of the subject pronoun "thou" and its corresponding forms from English, and meaning distinctions

due to situation: a musician's conception of a fugue does not correspond to a psychologist's. Further, Brinker emphasizes the importance of recognizing and evaluating non-linguistic action such as body movement (gestures), or the occurrence of an event (someone arrives or leaves, an object falls). The text function combined with the true intention produces a given effect. The text function is hence the expressed communication intention of the speaker and is indicated by intertextual and external (contextual) means.

Along with the five text functions, Brinker postulates that the different text types as manifested in everyday language (or situations) can be defined principally through thematic and situative characteristics.<8> Although grammar and grammatical characteristics can play a determining role in text classification and must be taken into consideration, he maintains that it is dangerous to use them as the sole criterion: in practice they have a subordinate, serving role.<1> Brinker does not really consider literature; he observes that the various classification methods presently in use are of literary and not linguistic origin, and are highly subjective, based on either form (as with a sonnet) or content (as with a fable). He also points out the lack of unity in the literary community regarding these definitions: one need only look at the varying definitions of a novella to see the truth in this statement. It is only fair to point out, however, that the linguistic community is not united in its classification of texts.

The three major criteria in determining a text type according to Brinker are: communication situation, text function, and text content. Different communication situations include face to face conversation, letters, telephone conversations, radio or television programmes, newspaper articles, or books. These are differentiated on the basis of time and place contact. In a face to face conversation there is both time and place contact (+time/+place). With a letter, for example, there is neither (-time/-place). Further to the communication situation are definite social contexts or areas, such as the everyday, the scientific, the religious or legal to name a few. Here the primary concern is not the content, rather the context: the type of role relationship between the communicating partners. Brinker makes three distinctions: private, official, and public. Characteristic of the first is that the sender and the recipient communicate in private roles, as private people, as within a familial or friendly relation. In the second instance the participants communicate as business associates or as companies: they are officials or institutions, not individuals. The public realm encompasses mass communication such as represented by the press, radio, and television.

Brinker acknowledges the relative vagueness of these distinctions, but points out that they acquire greater precision when used in conjunction with the other classifications, and that they do build communication models and are hence of great importance in determining

text types (1985:129).

The text function distinguishes between the different text types as established by communication situation: hence a radio broadcast could be either instructive (a documentary), appellative (an advertisement), obligatory (the station promises a certain service), contactive (the station congratulates a group or individual on an achievement) or declarative (a news item).

The text content narrows things down even further: it is a report, but what kind? It can be a weather, a sports or a news report to name a few. An announcement can concern everything from an election to a marriage.

Regarding the thematic aspect, Brinker has borrowed criteria from K. Ermert, whose original study applied only to letters. Brinker has expanded his criteria to fit all text types. First to consider is the temporal fixing of the theme relative to the actual moment of execution. The temporal orientation is then either before the fact, simultaneous, or after the fact. Second is the relationship of the theme relative to the sender or recipient: is it more closely associated with the former (as with advertising), with the latter (job offers), or with neither (commentaries concerned with politics, for example).

The following diagram is a visual representation of Brinker's classification process (1985:137):

```
        communicative-              structural aspect
        functional aspect                   |
              |                    _____|_____
         text function      grammatical level      thematic level
              |                    |                      |
             /             grammatical coherence      ____|____
            /                      |                  |        |
    informative                    |              them. dev.  theme
    appellative                    |                  |
    obligatory        repetition (imp./exp)           |
    contact specific  temporal continuity             |
    declarative       conjunctive binding            /
         |            semantic text-forming          /
    (directly-             types...                 /
    indirectly                    _____/
    signalled)                   |
                        _____|_____      _____|_____
                       |         |        |     |     |         |
                   base forms  realised forms  temporal  place  type
                       |         |               |       |      |
                   descriptive  descriptive-    before  emphasis:  event
                   narrative    object/opinion  simul-  recipient  object
                   explicative  emphasized,     taneous sender     thesis
                   argumentative rational-      after   neither    etc.
                                suggestive..    timeless
```

Although he discusses and includes them in his
typology, Brinker does not include the context factors of
communication forms and of area of action in his diagram.
Were they included they would belong to the communicative
functional aspect and could be so diagrammed:

```
              communicative functional aspect
                     _____|_____
                    |                   |
                 context          text function...
             _____|_____
            |             |
        comm. forms   comm. situation
            |             |
        face to face      |
         letters       private    official    public
    telephone conversations
      radio/t.v. programs
      newspaper articles
            books
```
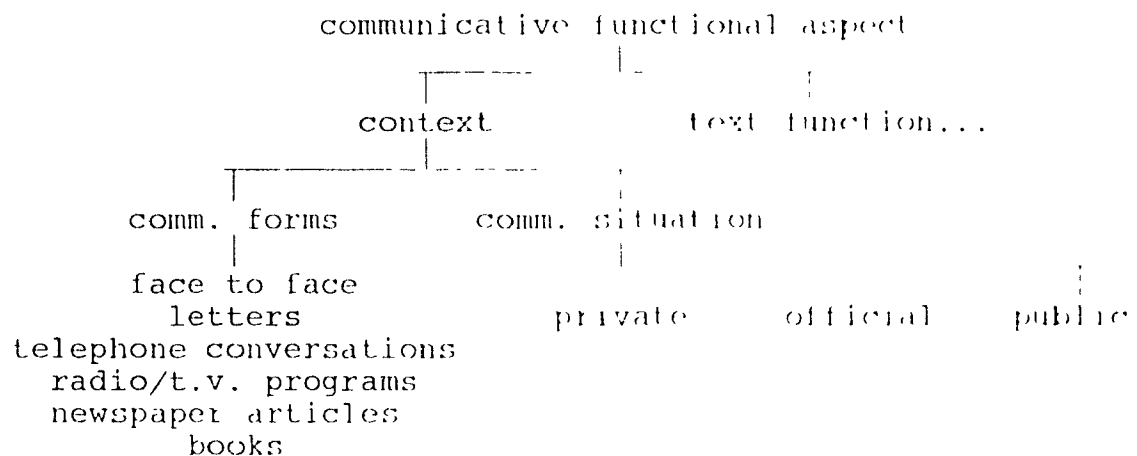
When evaluated against Schmidt's (1978) criteria, Brinker's method shows several strengths, which includes his differentiation of text types based on function, and his identification and justification of internal textual features. The primary objection to his method is that none of his five functions provides for literary or fictional texts, which limits the applicability of his typology.

4.4 As stated, Werlich rejects a function based classification method in favour of one which classifies texts by identifying the thematic text base ("thematische Textbasis"). There are six different text bases and each one is characteristic of a whole class of text types ("Textformen").<2> These text bases and their resulting thematic development ("thematische Entfaltung") which is structured in sequences, combine to qualify the text to be one of five different fundamental text groups ("Texttype").

Text bases ("Textbasen") are those "text opening structural entities which are a part of a potential text and which have the length of word groups (particularly in concretely manifested headlines) respectively of sentences or complete units and which can be "unfolded" or developed through the text sequences which follow" (1979:28).<9> When they are constructed with lexemes which have reference to definite parts of the shared "reality model" of the speaker and hearer(s), then they are thematic text bases. The speaker refers to a factor of this common reality model in the text basis for the purpose of developing it in the text. Werlich gives as an example the text "Today's

Weather" (cf Chapter I, 2.2.4). The headline "Today's Weather in England" is the text basis which thematicizes the whole - weather - in relation to a context dependent time factor ("Today's", not "Dec. 5") and a context independent setting factor ("England", not "at home"). The paragraph deals with weather: the headline serves as the thematic text base.<10>

The first typical thematic text base is descriptive: the speaker's utterance concerns happenings and changes in place ("Raum"). In English the grammatical structure is SUB + PRED + ADV (place), with the predicate being verb "be" or one indicating non-change, in present or imperfect. The adverb, as indicated, is one of place, and can be either context dependent or independent.<11> This type of sentence is "phenomenon registering" ("phänomen registrierend"):

(3)    The two cars were on the left. (context dep.)
       The cats were sitting on the couch. (context
       (indep.)

The second typical text thematic base is narrative and is used for utterances about happenings and changes in time. The structure is the same as for the descriptive base: the predicate is a verb of change in the imperfect; the adverb is temporal, with an optional adverb of place. Again, the adverb can be either context free or bound. This sentence type is called "action or change recording ("handlungsaufzeichnend" / veränderungsaufzeichnend"):

(4) The package arrived there at nine Tuesday morning

The third and fourth bases are expository and are used for the dismantling / decomposition ("Zerlegung / Dekomposition"), or the assembling / composition ("Zusammensetzung / Komposition") of the speaker's concepts. The bases are thus either of a synthetic or analytical expository nature. For the former the construction is SUB + PRED + COM. The predicate is the verb "be" in the present, and the complement is nominative. The sentence type is "phenomenon identifying" ("phanomenidentifizierend"):

(5) A cat is an animal.

Other common predicates are verbs such as "refer to", "be defined as" and "be called."

Analytical types distinguish themselves in the predicate - here the normal verb is "have" in the present; and the sentence type is considered to be "phenomenon connecting" ("phanomenverknupfend"):

(6) A cat has four legs.

The fifth thematic text base is argumentative and is used when relations are drawn between concepts or statements of the speaker. The construction is again SUB + PRED + COM, but the predicate is the negated form of the verb "be", and the complement is adjectival. A "but" phrase is often appended. It is a quality attributing ("qualitat attribuierend") sentence:

(7) Learning a new skill is not easy (but not impossible).

The last type is instructive; the content of the utterance is an indication of the speaker's will concerning his or the addressee's future actions. The basic verb form is an imperative, with either an adjectival or adverbial complement, or both. The sentence type is behaviour demanding ("handlungsfordernd"):

(8) Come! Be quiet! Come here right now!

The imperative can be tempered with modals or auxiliary verbs:

(9) You ought to be quiet. She must work now.

Once the text basis has been established, the next step is to identify the dominant sequence it initiates, which can be either implicit or explicit. The sequences structure the text, which usually opens with certain signals or signs which serve as sequence initiators ("Sequenzinitiatoren") for the entire succession. Components of such sequences are known as isotopes, and there can be many different sequences and hence isotopes present in any given text. It is not uncommon to have multiple sequence initiators and their corresponding terminators ("Sequenzterminatoren") in a text either. Each individual sequence or isotope could concern time, location, or a particular person, to name a few possibilities.

The following correspondences can be determined

| Concern | Text Base | Text Structure | Dominant Sequence |
|---------|-----------|----------------|-------------------|
| time | narrative | temporal | temporal |
| place | descriptive | place | place |
| assembling | expository | analytical | explicatory/ additive |
| relations | argumentative | dialectic | contrastive |
| behaviour | instructive | listing | enumerative |

The five text groups then are narrative, descriptive, expository, argumentative, and instructional.<12> They are either subjective or objective, are at the speaker's disposal and are consciously and unconsciously manipulated by the speaker, influencing the selection of text forms and structures as previously outlined. Werlich acknowledges that these are idealistic norms for text structure and that through the mixture of any of the characteristics a mixed text group emerges, of which there are numerous sorts. Any text will, however, usually have elements of at least one of the given groups and one will be dominant, determining the structure of the text.

The subcategory of text group is text type ("Textform"), the determining of which is the next step in Werlich's categorization. As previously stated, Werlich understands text types to be "actualizations of groups of text constituents, which speakers select, on the one hand, in agreement with text invariants, and on the other hand with suitable, historically determined and formed conventions for textual utterances in text production"<3> (Werlich 1979:44). The different text types are distinguished by their text constituents, which are either "texttypisch" (text typical) or "textformspezifisch" (text form specific). Representative of the former are the

already mentioned text structures and thematic bases. It is the latter which further characterize the varying text forms, so that once the text typical structure and thematic base (with its accompanying sequences) have been identified, the investigation turns to these constituents, which are determined through a contrast and comparison of the text basis with the opening sentence type(s). Werlich considers primarily the following elements: perspective, language variants and text idiom. Under perspective he examines presentation, focus, tense, aspect, genus and mode.<15> Among the various factors which determine language, Werlich concentrates on style and communication medium. Language variants are a subcode of natural language, and are for example, of an individual, temporal, or regional nature. There are basically three different communication medium pairs, the first being monological vs. dialogical communication; the second, oral vs. written communication; the third, "non-language" (visual) vs. language communication. Each one has certain characteristics: monologues contain an uninterrupted speaking role, usually consisting of statements; dialogues will contain questions, commands, and interjections, and the speaking role will shift from person to person. The different kinds of sentences signal the speaking or starting role. There are, for example, "sender sentences" and "receiver sentences". The former are normally grammatically complete; the latter, shorter and often not complete. Dialogues are usually spoken, however, some consider, an application to be a written form of dialogue,

as information is solicited and answers are given. The communication medium is not on the same level as text form or even text type. It belongs to the hierarchy of the different levels of text constitution, and represents the basic methods of communication which are typical of a given text type or text type variant. The text idiom is characterized by the sentence structure models which are subject to syntactical requirements and composed of different arrangements of lexical units, both of which are realized by the speaker. Only a part of the conventional text form variant will contain a single text idiom. Just as normal are text form variants in which different text idioms are found in mixed form. As already stated, each of these sentence structure models indicate a specific text type; hence there are five text idioms, each of which corresponds to one of the text types. A further distinction can be based on style, which concerns the manipulation of syntax and vocabulary by the speaker within a particular text. In terms of text idioms or language varieties, the style type is either pure (unmixed) or mixed. The style itself can be neutral, metaphorical, formal, informal, ironic, technical etc. Representative of an unmixed style is a "language variant which is characterized through the speaker's choice of lexical and syntactical forms which originate from only one distinct referential language variant" (Werlich 1979:61). Typical of the mixed style are lexical and syntactical forms which are at the same time related to several distinct language variants. These elements in their various combinations

categorize the differing text type variants.

The following chart is a visual representation of Werlich's classification process:

```
                              spoken / written
                                    |
                            fictional / nonfictional
                              |                  |
           _____|          thematic text base
          |                   |                  |
        poetry             prose                 |
        sonnet             novella               |
        haiku              short story           |
          |                   |                  |
          |_content/form factors_|              |
                                                 |
          _____ _____|_____
         |          |          |          |             |
    descriptive narrative expository argumentative instructive
                          ___|___
                         |       |
                    synthetic  analytical

    |  _ _ _ _ _ _ _ _ _ _    sequences _ _ _ _ _ _ _ _ _    |
    temporal    place       additive   contrastive    enumerative

    |  _ _ _ _ _ _ _ _ _ _ _TEXT TYPES_ _ _ _ _ _ _ _ _    |
    descriptive narrative expositive argumentative instructive

    |  _ _ _ _ _ _ _ _ _ _ _TEXT FORMS _ _ _ _ _ _ _ _    |

          _____|_____
         |          |            |         |          |
    text idioms  comm. medium  speaker perspective   style
```

The strengths of Werlich's method include its
excellent definitions of spoken/written and
fictional/nonfictional texts, although he unfortunately
does not include fictional texts in his analysis proper.
As well, by using his method one cannot identify the true
(intended) meaning of an utterance, rather only its theme.
The theme of a given utterance is without doubt important,
but it does not reveal the intention, which is of

paramount importance as all text have a purpose. Due to its function-based classification, Reiß's typology is more flexible and hence more broadly applicable.

4.5 A fourth approach, as seen in the work of Barbara Sandig, works from the premise that any given text type will possess certain characteristics which are constant. As stated, Sandig regards the different text types as "socially normalized action/behaviour schemes which are at a speaker's disposal" (Sandig 1972:113). She looks to describe the construction and understanding competence of text types and their regulated use, which includes describing this competence on a sentence level, and incorporating such variables as social rules, typical situation relations, and stylistic rules as well. She stresses the difference between sentence and text or communicative competence. Her goal is to describe those text types which occur in natural language. As they are intuitively chosen and mastered, Sandig asserts that they must be described according to their relevance to society. Any text type theory must be compatible with a language learning theory, must keep the occurrences of communication in mind, must be able to recognize the intended meaning of a text, and should be able to determine which groups of text types are actively or passively mastered and by whom, and which could not be used by the same groups. With the other three methods there is a certain progression which must be respected. In the framework of this method, however, no such order need be followed: there is a list

of opposing characteristics which may be determ.ned in any order, and depending on their combination, different text type patterns emerge. She explains that she is looking more to differentiate between features of text types than between the text types themselves. She wants the ordering of the content and expression to be known, both on a sentence and on a text level, and to be described as a rule of use. Text function plays no role here, rather text content and context are stressed. Sandig emphasizes, however, that the intended meaning, which Brinker and Reiß refer to as the text function, must be recognized. Like Brinker and Werlich, however, Sandig acknowledges the importance of internal and external markers and contexts.

The following is a list of Sandig's text factors, given with their original German abbreviations and their translated English long forms. Most are either + (present) or - (absent), although sometimes a given characteristic can be both (Sandig 1972:24):

| | |
|---|---|
| +gesp | spoken |
| -gesp | written |
| +spon | spontaneous |
| -spon | not spontaneous |
| +mono | monolog |
| -mono | dialog |
| +tdia | text dialogue (less structured) |
| -tdia | text dialogue (more structured) |
| Se | sender |
| Em | receiver |
| +rkon | physical contact (between Se and Em) |
| -rkon | no contact |
| +zkon | temporal continuity of the communication |
| -zkon | no contained time frame |
| +akon | acoustic contact |
| -akon | no acoustic contact |
| +anfa | clearly defined start |
| +ende | defined end |
| +aufb | structured |
| +them | rigid thematic structure |
| -them | not rigid |
| +1per | in the first person |
| +2per | in the second person |
| +3per | in the third person |
| +impe | imperative forms |
| -impe | no imperative forms |
| +temp | non restricted use of tenses |
| -temp | restricted use of tenses |
| +okon | economical forms |
| -okon | uneconomical forms |
| +redu | redundance (repetition) |
| +nspr | only language properties determine text constitution |
| -nspr | non-language/linguistic phenomena determine text constitution |
| +part | participants of equal status |
| -part | participants not of equal status |

This method is, in its present form, the least effective of the four because, as Sandig herself points out, the current determining markers are too general, and many more are required to make the most exact differentiation and classification possible. Another problem is that there can be no generic term given to a text type; all that can be done is to list the general characteristics of the text, with little consideration or description of the internal structure. De Beaugrande (1980:196) criticizes this approach as it merely marks the

varying features, without trying to account for them. Kummer questions its lack of formalism and its failure to establish a norm for adequate text usage, which, according to Sandig would be difficult as such a norm is of a social nature (Gülich and Raible 1972:136,138).<14> Dressler (1972:136) feels that spontaneity would be better classed on a graduated scale rather than simply (+ -). Gülich's criticism that not all of the listed features were relevant for all texts prompted the reply from Sandig that it was important to include the (-) results, as comparison could not be made from similarities alone (Gulich & Raible 1972:137). The basic problem would seem to be that this method lacks a formal framework, within which norms could be established. It becomes most useful then, according to Raible, within a text theory (Gülich & Raible 1972:142). It is included here because it gives a comprehensive list of characteristics which can be used to distinguish between text types and text type variants.

## NOTES TO CHAPTER TWO

1 Dimler gave people texts in which key words had been
  replaced by meaningless words, with the result that in
  rigidly structured text types such as obituaries, weather
  reports or recipes, the grammatical structure alone
  was enough for the people to correctly identify the text
  (Brinker 1973:122).  See also 4.3 this chapter.

2 Werlich distinguishs between "Texttyp", "Textform",
  "Textformvariante", and "Textexemplar", adding one
  smaller unit to the end of the scale.  Dressler uses the
  terms "Text" and "Textsorte" interchangeably, as does
  Brinker, who also uses the term "Textklasse" with the same
  meaning.  It should be noted, however, that although
  Werlich uses the term "Texttyp", it does not correspond
  to "text type" as refered to in this study.  What Werlich
  calls "Texttyp" is called "text group", "Textform" is
  called "text type", and "Textformvariante" becomes
  "text type variant".

| Thesis: | text group | text type | text type variant |
|---|---|---|---|
| Reiß: | Texttyp | Textsorte | |
| Brinker: | | Textsorte Textklasse | |
| Werlich: | Texttyp | Textform | Textformvariante |
| Dressler: | Texttyp | Text Textsorte | |

3 My translation of the following:
  (Textsorte):  "'uberindividuelle Sprech- oder Schreib-
  akte,' die an wiederkehrende Kommunkationshandlungen
  gebunden sind und bei denen sich eben aufgrund ihres
  wiederholten Auftretens in gleichartigen Kommunikations-
  konstellationen charakteristische Sprach- und
  Gestaltungsmuster herausgebildet haben."

4 My translation of the following:
  "Textformen sind als Aktualisierungen von Gruppen von
  Textkonstituenten zu verstehen, die Sprecher einerseits
  in Übereinstimmung mit texttypischen Invarianten und
  andererseits gemäß bestimmter historisch ausgebildeter
  Konventionen fur textliche Äußerungen in der Text-
  produktion auswahlen."

5 Buhler                   Reiß

  darstellend             informative
  appellativ              operative
  ausdruckend             expressive

6 Reiß introduces a fourth group here, comprised of audio-
  medial texts, which she defines as being part of a greater

whole (a song, for example, is composed of words and music)
or which are transmitted by technical means   a particular
communication channel such as radio or television. These
are fixed written texts which are heard, and sometimes
seen as well.

7  Searle              Brinker

   representative       informative
   directive            appellative
   commissive           obligatory
   expressive           contactive
   declarative          declarative

8  These designations are taken from Dimler (Brinker 1973:121)

9  Cf. Dressler 1973:13,17,19 for discussion of base
   sentences and theme.

10 In this case the headline also serves as a hypertheme in
   the Functional Sentence Perspective sense.  See also Chapter
   I, 5.3.

11 Werlich based his studies on the English language, there
   fore all related examples are in English

12 Werlich identifies the origin of these terms; the first
   four having roots in rhetoric and in part in literature,
   the fifth is more usually termed "appellative", "horatory"
   or "didactic prose".
   Kane/Leonard J. Peters 1964 (Werlich's note)

13 The following is a more detailed list of these factors:

   person:   I, we, you, he, she, nominal initiators:  definite
             personal speaker perspective

             one, it:  not definite

   presentation:  subjective, objective; direct/indirect speech

   focus:  opening(widening) or closing

   tempus:   present:  present, future, perfect
             past:  plusquamperfect, conditional, imperfect

   aspect:   choice of verb tense
             continuous tenses are "marked" in English, the
             simple ones are "non-marked"

   genus:    active (norm, unmarked)
             passive (marked, objective presentation)

   modus:    factual, negative, probable

14 The comments cited were taken from the discussion which
   followed Sandig's presentation at the conference

# III GERMAN ADVERTISING TEXTS

1.0  In this section advertising texts which appeared in four German language magazines from 1984 to 1987 are examined.  To begin a synopsis of Reiß's theory concerning operative type texts and more specifically advertising texts is presented.  The results of a initial survey of 985 advertisements follow.  The first task was to classify empirically the advertisements according to their approach, which was expected to be either reason (RT) or emotion-oriented (ET).  This led to the discovery of a third type, which is neither clearly reason- nor emotion-targeted but more or less a hybrid of the first two.  It is identified as mixed type (MT).  Then ten advertisements of each type were analysed to determine their text type and text variant characteristics.  The method is an adaptation of Katharina Reiß's typology as discussed in the second part.  The basic difference lies in the purpose of the classification.  Reiß's analysis is based on text within a translation theory, and hence concentrates on identifying the text function and on the difficulties in rendering a good translation, while this study is interested more in the textuality and form of texts and places no emphasis on translation. Additional criteria will be introduced into the analysis such as the plotting of the thematic progression using the theme-rheme concept.  This will establish whether any one of the text variants consistently employs a certain progression and if

thematic progression can be described as a distinguishing feature. The texts are examined with the goal of describing their text-type and text-type variant characteristics, thereby demonstrating an efficient text typology. The analysis starts by determining the textuality of the advertisements and does so by considering text-building features. All of the levels in the hierarchy come under scrutiny, from the smallest element, the phoneme, through the morpheme, lexem, syntagm, sentence, paragraph and to the text as a whole. The level of recurrence, a key element in establishing cohesion and coherence, is the focus of this part. Subsequently the structure of the advertisements is examined in order to determine its various components and their role in the text. The third part of the analysis looks at the manifestations of appellative language and describes its function in the text. To supplement a primarily text linguistic approach, the 1983 publication, Ogilvy on Advertising, was consulted in order to have a non-linguistic based description of a "good" advertising text and by extension, effective appellative techniques.

2.0 Reiß states that operative texts are those texts which are recipient and behaviour oriented: they are created to influence the opinion of the recipient and to provoke a certain reaction or behaviour. In politics such texts appear in the form of propaganda; in religion, in the form of sermons; in the world of business, in the form of advertisements. Regardless of the subject or of the

targeted recipients, this function never varies, and this distinguishes such texts from their informative and expressive counterparts in Reiß's theory.

Despite the fact that an operative text might employ elements of the two other text groups, the operative text group is an independent one. For example, an operative text might use technical or poetic language, which is usually associated with informative and expressive texts respectively, but it is still an operative text. What distinguishes it from the other texts is the role of such language. As already stated, an informative text informs and an expressive text represents the world: the language it contains reflects these goals. An operative text tries to effect change and to provoke action, and language is one of the means it employs to this end. As Bodeker stated, "Advertising language is appellative language" (Reiß 1972:38); the message is: buy this product! Reiß refers to this message as the "Klartext" (clear text), from which the true text or communicative function can be determined. An advertising text is an operative text with an appellative function.

The focus of the communication situation is the offering of a product or service. Through the effective use of appellative language the recipient is manipulated into buying the product or service in question. The Klartext convinces through suggestion. The attempt is made to shadow, not to enlighten the product's qualities or the consumer's need - in such texts vagueness or indistinctness is more appropriate than clarity. This suggestiveness is

one of the most effective appellative elements. Regarding the language used, however, precision may be lacking in what is said, but never in how it is said.

The language is mixed: various levels of language, aside from the lowest and the highest, can be found in advertising texts: slang, technical terms, foreign words, and poetic words and phrases. The language tends to be simple, however, to avoid reader frustration and misunderstandings. Words and terms from outside everyday language are used because out of their normal context they acquire more impact (Reiß 1972:39). Scientific or technical words function as objective information carriers in informative texts, in operative texts, however, they have the function of suggestive increasing of value as they lend an air of authority (Romer 1968:118). Poetic language in an expressive text possesses evocative expressive strength; the same word in an informative text can acquire a simply dennotative function; whereas in an operative text it can have either effect, depending on the context. Superlatives are often in evidence, although Ogilvy (1983:82) claims that they have less value now as they have been over-used. Word association is used to enhance the value of the product.

The product name receives much consideration, as it can "make or break" the product. If the name is ill chosen, then the product will have little chance on the market. One has but to remember the fate of such cars as the Rolls Royce "Silver Mist" in Germany and the Cheverolet "Nova" (No va) in Latin America. The product name should

evoke a picture or a memory of the product in the mind of the consumer: the closer the semantic sense of the name in relation to the product, the greater its mnemonic value (Reiß 1976:40). The wording itself is carefully chosen; it should awaken an indirect increase in value through association. Comparitive and superlative forms are used often and freely.

Sentence construction also tends to be simple. Reiß says that this communicates a greater insistency or urgency, which increases the language appeal and makes the text easier to remember. When there are dependent clauses, in German they are most often first degree, and do not hinder the reader.

Rhetorical means are also applied, due to their emphasis on the recipient. Bödeker characterized four main purposes in the use of rhetoric: suggestion is exerted through the use of assertions, commands, and direct address; interest is piqued with leading in questions and cliff hanger statements; trust is established through euphemisms and the listing of qualities in groups of three, and the whole becomes more memorable due to repetition, antithesis, connected language, rhythm and rhyme, and word plays (Reiß 1976:41). Three other rhetorical devices which can be applied are negation, allusion, and personification of the product.

Reiß discusses other elements which are related to the communicative function under the heading of text constituting and text specific characteristics. The former encompasses the appellative function, the appeal of the

product itself, the language appeal, the dominance of the recipient, the setting, the time frame, the mentality of the recipient and the possible tension created between the product and the style of the presentation. Regarding the latter, Reiß identifies the following appellative factors: tradition and comprehensibility, trueness to life and relation or relevance to current events, "catchiness" (mnemonic strength) and sentimental value, suggestivity and pre-formed value judgements, emotionalism, language manipulation, and the strive for credibility. An effective advertisement will exploit these elements to its benefit, for example using a grandmother to sell cookies (tradition, sentiment) or promoting efficient gas consumption and economy cars in times of restraint (relevance).

Again, while recognizing the importance of these last factors in the overall make up of advertising texts, they cannot be investigated in depth in this study. However, the appellative nature of the language, which naturally involves some of these characteristics, especially those which are text specific, is examined.

3.0 The advertisements used in the analysis come from four different magazines, namely "Das Beste", "Stern", "Spiegel", and "Bunte", which were published between August 1984 and June 1987. Each year is represented by three magazines for a total of twelve. Approximately 1 000 advertisements were examined and classified as one of three types:

1) reason-targeted      (RT)

2) emotion-targeted     (ET)

3) mixed                (MT)

The distinction was made intuitively and it was quite problematic. The present analysis establishes further criteria which may be of future use.

3.1   There exists no  precise definition nor categorization of such advertisements. Romer (1968:226) does  qualify a reason-targeted type  advertisement as  being argumentative and  convincing and  an  emotional  one as  suggestive  and persuasive, but does not recognize either as an independent text type variant.   Nor does Reiß,   who maintains  that practically all  advertising  texts   function,   at  least subconsciously, on an emotional level,  as the influence of will through emotions is  more effective  than  through argument (Reiß 1976:42,43).   She  recognizes the importance of the  rational approach,   however,  she  also states  that reason  is as  much a  target as  are the  emotions of  the recipient (Reiß 1976:55).   Advertisements without argument are  not serious,  they are  mainly "market cries"; while advertisements without  an emotional appeal  have generally lost  their most  effective  components  and become  simply informative  type texts  (Reiß  1976:57).  Ogilvy  (1983:7) makes no such distinction, but does refer to advertisements as being a medium of  information first and foremost, which leads to the purchase of  the product in question (1983:7). Despite the  probable existence of both the rational and the

emotional in any given advertisement, there are advertisements which are predominantly rational or emotion-targeted, and those which reflect both of these appeals (mixed), each possessing distinct text type variant characteristics. Most of the advertisements fall into one of the three categories; some, however, simply list information, and as Reiß suggests, are not really advertising texts, but rather informative texts. Regarding the illustrations, although they are not the object of my research, it was sometimes necessary to include them in the analysis, as without them, the advertisement would not convey the desired message. This condition exists especially when the advertisement is targeted to the emotions. One advertisement (Wrangler Jeans, E7) for example, consists of a picture of a man in jeans and a jean jacket sitting in a barn. The copy is made up of two words: "Feeling Wrangler". Without the illustration the advertisement would make no sense and have little impact - the picture evokes or should evoke the image of Wrangler as desired by the company. The circumstances are similar in an advertisement (E1) where we see man in a suit (the product), the copy being: "Für Manner mit Lebensart" (For men who have style). The picture projects the image of such a man. So while it has been attempted to divorce the illustration from the written in this analysis, it is often impossible to do so with emotion-targeted advertisements, where the illustration provides the copy, thus the basis for the desired interpretation. One third of the emotion-targeted advertisements rely on illustrations and

slogans or comments as copy to convey their meaning to the public. In reason-oriented advertisements the illustration is usually one of the product, or depicts satisfied customers, rather then a certain image or feeling. In such advertisements, the illustration serves more as another medium of displaying the product or the product name, hence as a means of increasing the mnemonic value of the product. The mixed type advertisements predictably have both types of illustrations. Although the illustration can play a very important role in an advertising text, especially in emotion-oriented texts, it is primarily the textual characteristics, structure, and appellative language means and devices which are analysed.

3.2 The following chart gives a breakdown of the three advertising text variants for each of the magazines:

| TYPE: | Rational | Emotional | Mixed | Total |
|---|---|---|---|---|
| SOURCE: | | | | |
| *Das Beste:* | | | | |
| 1 Aug. 1984 | 11 | 12 | 9 | 32 |
| 2 Nov. 1984 | 22 | 47 | 22 | 85 |
| 3 Feb. 1985 | 13 | 22 | 16 | 51 |
| 4 Mar. 1985 | 21 | 24 | 15 | 60 |
| 5 July 1985 | 21 | 15 | 8 | 44 |
| *Spiegel:* | | | | |
| 6 Aug. 1984 | 38 | 92 | 41 | 171 |
| 7 Feb. 1987 | 22 | 53 | 20 | 95 |
| *Stern:* | | | | |
| 8 May 1986 | 31 | 59 | 22 | 112 |
| 9 June 1986 | 39 | 50 | 15 | 104 |
| 10 Aug. 1986 | 17 | 29 | 10 | 56 |
| *Bunte:* | | | | |
| 11 Mar. 1987 | 35 | 53 | 13 | 101 |
| 12 June 1987 | 40 | 25 | 9 | 74 |
| Total: | 310 | 481 | 194 | 985 |

The breakdown according to subject matter is as follows:

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | Tot |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Food | 3 | 7 | 4 | 5 | 5 | 2 | 0 | 7 | 6 | 3 | 12 | 10 | 64 |
| Tob | 0 | 0 | 0 | 0 | 0 | 9 | 6 | 8 | 11 | 6 | 3 | 2 | 45 |
| Jewel | 0 | 2 | 1 | 0 | 0 | 7 | 0 | 0 | 1 | 1 | 0 | 0 | 12 |
| Cars | 4 | 12 | 2 | 5 | 1 | 16 | 11 | 10 | 18 | 5 | 3 | 5 | 92 |
| Money | 2 | 11 | 7 | 8 | 6 | 9 | 9 | 9 | 11 | 2 | 6 | 4 | 84 |
| Alcohol | 1 | 10 | 5 | 10 | 2 | 21 | 8 | 4 | 3 | 3 | 11 | 1 | 79 |
| Person | 0 | 2 | 1 | 2 | 2 | 3 | 4 | 8 | 3 | 1 | 4 | 8 | 38 |
| Travel | 0 | 1 | 8 | 3 | 1 | 15 | 10 | 6 | 7 | 0 | 3 | 2 | 56 |
| Health | 6 | 9 | 8 | 13 | 14 | 5 | 4 | 7 | 5 | 3 | 30 | 23 | 127 |
| Service | 5 | 6 | 6 | 4 | 4 | 4 | 9 | 9 | 6 | 8 | 8 | 0 | 69 |
| App/Fur | 3 | 7 | 2 | 1 | 1 | 36 | 13 | 18 | 16 | 9 | 5 | 7 | 118 |
| Misc | 8 | 18 | 7 | 9 | 8 | 44 | 21 | 26 | 17 | 15 | 16 | 12 | 201 |
| Total: | 32 | 85 | 51 | 60 | 44 | 171 | 95 | 112 | 104 | 56 | 101 | 74 | = 985 |

The following is a list of the more frequently encountered items in each of the groups:

Food:   also candy, nonalcoholic beverages
Tobacco:   also cigars and cigarettes
Jewelry:   mostly watches; earrings
Cars: cars, oil, gas, research,accessories
Money:   banks, credit cards, savings, investment, insurance
Personal items:   deodorant, shampoo, lotions, perfume
Travel:   hotels, agencies, airlines
Health:   remedies, vitamins, tips, spas
Services:   educational, social, leasing, post office
Appliances/Furniture: tv's, cameras, kitchen ensembles
Miscellaneous:   clothes, books, magazines, records, film

3.3   The results   of the   analysis   of ten   advertisements
randomly selected   from each of   the three   categories will
now be   presented.   First the   various elements   within the
text   are examined   and it   will be   demonstrated how   they
contribute to the   coherence and cohesion and   hence to the
overall   textuality of   the   advertisement.   Coherence   and
cohesion are   established primarily   through both   implicit
and explicit recurrence, which occurs on each of the levels
in a variety   of forms.   The basic units of   the levels are
again, the phoneme, the morpheme, lexem, syntagm, sentence,
paragraph and the   text as   a whole.   The recurrence   can
occur semantically or grammatically.   Coherence is created
through   semantic   recurrence   (isotopy),   which   includes
reference,   substitution,   and   lexical   relationships.
Cohesion,   on   the   other hand,   is   created   grammatically
through substitution,   ellipsis, and conjunctions,   as well
as   through   parallelism   and consistency   of   tense.   The
second part of the analysis deals with the unique structure
of·an   advertising text.   The different   components of   an
advertising text,   which are text   type typical   and unique
are identified first and then their function in the text is
described.   Finally the appellative   nature of the language
is analysed.   This involves the   examination of word choice
and the use of rhetoric.   The analysis could be diagrammed
as follows:

| A: TEXTUALITY | B: STRUCTURE | C: APPELLATIVE LANGUAGE |
|---|---|---|
| phoneme | product name/id | word choice |
| morpheme | headline | rhetoric |
| lexem | slogan | |
| syntagm | body | |
| sentence | comment | |
| paragraph | (info section) | |
| text | (illustration) | |

The section concludes with a summary of the analysis results. The interpretation of the data is presented in the Conclusion.

## A.  TEXTUALITY

4.0   As stated in the first section, the elements of textuality include completeness, coherence, and cohesion. The advertising text certainly reflects the first of these three conditions due to its single-minded goal: sell the product or service. This has resulted in a fixed style and content which culminates in the Klartext: "buy!". The studied advertisements show a common pattern in this respect which will be studied at the textual level in the forthcoming analysis. Recurrence plays a major role in establishing both coherence and cohesion. Coherence is established at all levels, but particularly through semantic repetition at the lexical level in the form of duplication, isotopy, or lexical relationships. It is also established through thematic repetition and development, which will be examined using Functional Sentence Perspective (cf Chapter I, 5.0-5.3). Cohesion is created at the various levels through grammatical repetition in the form of substitution, ellipsis, parallelism, and consistency of tense, as well as through conjunctive relations. All of these elements work together to create a meaningful text with a specific function.

## Phonological Level

4.1   The least complex recurrence occurs at the

phonological level in the form of either alliteration or rhyme. The former involves repetition of individual sounds at the start of words, and is used in seven of the thirty texts, predominantly in the emotion-targeted advertisements. There are no incidences of alliteration or rhyme in the reason-targeted advertisements. In the emotion-targeted advertisements, alliteration occurs twice in the product name as with (E2): "Range Rover" and (E4): "Cognac Courvoisier."; once in the slogan (E6): "The Great Tea from Great Britian"; once in the comment (E1): "In führenden Fachgeschäften Europas.", and once in the body (E8): "...geben Gas - und genießen den Spaß". The last example features not only alliteration of the [g] and [s] sounds, but also rhyme: Gas/Spaß, which is used only in the emotion-targeted advertisements. A second example of rhyme is in an advertisement for Seiko watches (E3): "Lassale. Jede Uhr dieser Collection ein kleines, feines Meisterwerk." There are two incidents of alliteration in the mixed-type advertisements, however none of rhyme. In M2 it is in the product name, "Ford Fiesta", and in M8, an advertisement for SEAT cars, in the body:

> (1) Kein Geringerer als Karmann zeichnet für die Karrosserie-Konstruktion. (...) Eine kleine Sensation in der Kompaktwagen-Klasse.

The use of "Karrosserie-Konstruktion" seems especially deliberate.

These two devices serve not only to establish textuality, but also to increase the memorability of the words involved, especially as with product names such as "Range Rover" or with slogans such as "The Great Tea from

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Great Britian", which again is a primary goal of the advertisements.


## Morphological Level

4.2 The recurrence at this level can be seen in the suffixes, which are primarily bound morphemes.<1> There are no patterns to be observed with verbs - the only reccuring suffixes are attached to nouns, adjectives or adverbs. At this level the recurrence is predominant in the reason-targeted advertisements, where at least one series is present in half of the advertisements, as in this excerpt from the advertisement for BMW 524 td (R6):

> (2) Es ist einfach, sich ein abschließendes Urteil über den Entwicklungsstand neuer Diesel zu verschaffen: Fahren Sie nach ihnen den BMW 524td zur Probe.
>
> Zuverlässigkeit und Wertbeständigkeit des BMW 524td sichern Ihnen auch noch nach Jahren die Freude am Fahren.
> Der 524td entspricht den hohen Anforderungen überzeugter Diesel-Fahrer an Zuverlässigkeit und Gesamt-Ökonomie perfekt. Dazu stellte z.B. "Die Zeit" (1.6.84) fest: "Wir erprobten einen td, der bereits 120.000 km auf dem Buckel hatte und nichts von seiner Elastizität und Leistungsfähigkeit verloren hatte."

The morpheme "-end", indicative of the present participle, appears seven times in the text attached to both adverbs and adjectives. The suffixes "-heit" and "-keit" are appended to eleven verbs in the text such as in "Umweltfreundlichkeit", "Zulademöglichkeit", "Leistungs- fähigkeit", and "Wertbeständigkeit". The suffix "-keit" is

preceeded by the bound morpheme "-lich" in two cases and by "-ig" in five cases. The morpheme "-lich" is also used in R2, R3 and R7, and "-heit/keit" are found in R5 as well.

Aside from comparative or superlative pairs in some of the emotion-targeted advertisements, there is only one other example of morphological recurrence. It is in an advertisement for the Mazda 323 LX (E8) and involves the repetition of two free morphemes, "frei" and "Zeit":

(3)  Ein gutes Stück Freizeit

Auch das Auto sollte ein Stück Freizeit sein!
Daß der Mazda 323 einen besonders hohen
Freizeitwert hat, ist leicht festzustellen.
Als Fahrer haben Sie sogar noch ein bißchen mehr
Freizeitvergnügen als die anderen (...)
Und bitte: Überzeugen Sie sich, wieviel Gepäck Sie
in diesem wendigen Auto mitnehmen können.
Schließlich ist auch jeder Koffer, jede Liege,
jeder Picknickkorb ein "Stück Freizeit."

The repetition of the words "Freizeit", "Freizeitwert" and "Freizeitvergnügen" not only creates coherence because of the recurrence of the morphemes "frei" and "Zeit", but also cohesion due to the paradigmatic relationship which exists between the words containing these morphemes. This is also an example of lexical recurrence and will be examined in the analysis of that level. The mixed-type advertisement for Bergasol (M3) has the most examples of morphological recurrence:

(4)  Der Bergasol-Bräunungsfaktor regt durch
natürliche Wirkstoffe selbst empfindliche Haut
schonend zur Bräunung an. Je höher dabei der
Bräunungsfaktor ist, desto starker wird die
Bräunung aktiviert.

As can be seen in this excerpt, the suffix "-lich" is the most repeated among the adjectives. The morpheme

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"-er", indicative of the comparative, is used four times in the advertisement. Two other advertisements feature recurring morphemes. In M5, an advertisement for V.A.G. Leasing, the morpheme "-ig" is repeatedly attached to adjectives as is the morpheme "ung" to nouns in the Konica film advertisement, M10.

One further aspect of morphological recurrence which contributes to text coherence and cohesion involves compounds which are non-lexicalised and comprised of free morphemes. Briefly, the repetition of such morphemes in other lexems creates coherence through the semantic relationship which exists between like morphemes, and cohesion through the paradigmatic relationship which is established. Such compounds are described as ad hoc and will be examined at the lexical level (cf Chapter III, 4.3.4).

Lexical Level

4.3 At the lexical level coherence is established through both explicit and implicit recurrence. The explicit recurrence is manifested through simple repetition or duplication of the product name and through use of pronouns. Each of the studied texts contains this type of recurrence. The implicit recurrence is manifested through isotopy, which involves the repetition of features which are semantically or contextually related. It too is found in every text which contains a written body.

4.3.1 Again, explicit recurrence (exact duplication or pronominalisation) is used extensively in the reason targeted advertisements, as in the one for Texas Instruments (R9):

> (5) Der wissenschaftliche Rechner TI66 von Texas Instruments. Er hat mehr drauf als andere in seiner Klasse. Der wissenschaftliche, programmierbare TI66 von Texas Instruments ist kaum mit anderen Rechnern seiner Preisklasse zu vergleichen.

In this excerpt the product is mentioned at the start of each sentence to increase emphasis: "Der wissenschaftliche Rechner TI66", "Er", "Der wissenschaftliche, programmierbare TI66". Throughout the entire advertisement, the product name appears in each of the sentences, either duplicated or pronominalised.

Exact duplication is favoured over pronominalisation in the emotion-targeted advertisements, as can be seen in this next example (E4):

> (6)                    COURVOISIER
>
> Cognac Courvoisier. Le Cognac de Napoleon.
>
> Courvoisier. Der einzige Cognac mit der Auszeichnung "Diplome du Prestige de la France."

This advertisement not only highlights the product name in the written section, but also in the illustration, which takes up most of the page. A bottle of the cognac is depicted, displaying quite clearly the product name as well as the slogan "Le Cognac de Napoleon", which appears on the label. As a matter of fact, almost all of the words used in this advertisement are derived from the product name: "Cognac" is repeated five times, "Courvoisier" six times,

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and "Cognac Courvoisier" itself, twice. Considering that the advertisement technically has no written body, the incidence of repetition is very high.

In the mixed-type advertisements exact duplication and pronominalisation are used about equally, as demonstrated in the next example (M6):

(7) Der neue Sennheiser HD 414 SL.

Rock at its best. Knallhart und präzise gespielt. Kompromißlos und authentisch. So ist seine Musik. Und so gibt sie der neue Sennheiser HD 414 SL wieder. Klar, brillant und verfärbungsfrei. Jede Nuance seiner Musik erhaltend. Denn beim neuen Sennheiser HD 414 SL wurde durch intelligente Technik ein Optimum an Klangfülle erreicht. Und das hören Sie. Erfahrung und technische Neuerungen von Europas größtem Kopfhörer-Hersteller stecken in ihm.
Probieren Sie ihn an. Hören Sie ihn sich an. Ausschließlich im guten Fachhandel und in den Fachabteilungen der Warenhäuser. Dort finden Sie auch die anderen "Perfekten" von Sennheiser.

The product, Sennheiser HD414 SL, is identified at the start of the advertisement and then is repeated twice in its entirety before being replaced by the pronoun "er" (ihm) in the last sentence of the first paragraph and in the first two sentences of the second paragraph, (ihn). The pronominalisation in the advertisement is not limited to the actual product name either. "Musik" is replaced by the direct object pronoun "sie" and the phrase "ein Optimum an Klangfülle" is replaced by "das".

In all the text type variants pronouns are used to address the potential consumer. The buyer is usually referred to directly using the polite form of address, "Sie", as in this advertisement for V.A.G. repair service (M4):

(8) Was passiert, wenn Sie mitten in der Nacht mit
Ihrem Wagen liegenbleiben? Nichts. Es sei denn,
Sie fahren einen Volkswagen oder Audi. Dann rufen
Sie bei uns an, und Hilfe ist auf dem Weg.

The advantage of direct reference is that the advertisement can seem more personal as it can talk directly to the consumer and tne imperative form can be used to urge the consumer to action. Direct reference is used in the majority of the advertisements.

One exception to this personal direct reference is found in the advertisement for American Express (M8), where the reference is impersonal and indirect:

(9) Bevor jemand mit seinem guten Namen bezahlt,
hat er sich diesen Namen gemacht - und die Vorteile
der American Express Karte verdient (...) Kein
Wunder, daß diese Karte nicht nur hierzulande
ebenso erfolgreich ist wie die Menschen, die sie
besitzen.

Instead of talking directly to the consumer, who does not have an American Express card and therefore cannot identify directly with the depicted person, the advertisement sets up this person as a role model. The man has the card because he has earned and deserves (verdient) it. The advertisement suggests that anyone who obtains the card falls into this category.

4.3.2 As seen in the above examples, pronominalisation is widely used in the advertisments. As an explicit form of recurrence, both anaphoric and cataphoric pronouns contribute greatly to text coherence. Anaphoric proforms force the recipient to refer back to the antecedent, while cataphoric proforms create an element of tension which is

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resolved when the referent is revealed. The proforms create bridges in the text. As well, proforms clearly demonstrate one of the reasons why language must be studied at a textual level: without the context, it is usually not possible to determine a proform's referent and intended meaning.

Proforms can replace not only individual lexems, as is the the case with pronouns, but also more complex units such as syntagms, sentences or paragraphs, as in the Polaroid advertisement (E9):

(10) Es gibt Dinge im Leben, die sagt man am besten sofort. (...) Wenn man einer Reklamation zweifelsfrei Nachdruck verleihen möchte. Wenn man ein hübsches Kleid entdeckt und sich nicht allein entscheiden kann. (...) Oder... Was immer Sie auch sagen wollen - wenn Sie Polaroid sprechen, wird Sie jeder sofort verstehen.

In this example, the pronoun "die" replaces the noun "Dinge", and the proform "Was immer" replaces the items described in the preceeding paragraphs.

Proforms are very much in evidence in the studied texts, especially in the reason-targeted variants. In these advertisements the proforms are primarily anaphoric, which as mentioned contributes greatly to text cohesion as the reader is forced to recover the referent from context or from that which has already been stated or established. The proforms replace nouns the majority of the time, but also larger units such as phrases, sentences, or recurring ideas, and on two occasions, adverbs or adverbial phrases. The Texas Instruments calculator advertisement (R9) demonstrates this use of anaphoric pronouns with particular

emphasis on the product:

> (11) Der wissenschaftliche Rechner TI66 von Texas
> Instruments. Er hat mehr drauf als andere in
> seiner Klasse.
>
> Der wissenschaftliche, programmierbare TI66 von
> Texas Instruments ist kaum mit anderen Rechern
> seiner Preisklasse zu vergleichen. Denn er bietet
> Leistungen an, für die Sie sonst wesentlich mehr
> bezahlen müssen.
>
> Auf ihn können Sie zählen, wenn Sie schwierigste
> Aufgaben zu rechnen haben -- ob in Schule, Uni oder
> Beruf. Denn er besizt alle notwendigen Funktionen,
> die Sie für die komplizieresten Aufgaben brauchen
> etc.

In this example, the pronoun "er" (ihn) appears four times, and always near the start of the sentence. There is no mention of the product name in these sentences hence the reader is forced to recover the context from the previous sentence, which contributes to text coherence and cohesion due to the paradigmatic relationship which exists between such forms. The other pronouns link clauses together within sentences, as in: "Denn er bietet Leistungen an, für die Sie sonst wesentlich mehr bezahlen mussen." Here the relative pronoun "die" refers back to "Leistungen", as the "die" in the third paragraph refers back to "Funktionen".

In an advertisement for Flachglas AG (R1), we find cataphoric proforms:

> (12) Überlegen Sie sich daher gut, welches Sie in
> Ihr Haus lassen. Denn Gläser sind nicht alle
> gleich, und Altbauten sind oft nur ungenugnend
> gegen Kälte, Hitze, Lärm und Einbruch gesichert.
> Doch für diese Probleme gibt es eine Losung. Die
> Flachglas AG. Wir liefern Ihnen Glaser, die
> draußen halten, was stört, aber reinlassen, was
> schön ist. Viel Tageslicht, zum Beispiel. Das
> alles wollen wir Ihnen auf den nächsten Seiten
> einmal näher, ausführlicher zeigen.

In this example, the "Das alles" of the last sentence is both anaphoric and cataphoric. It refers back to the already mentioned qualities of the glass and hence binds together the paragraph in which it appears, while simultaneously introducing and bridging over to the following paragraphs or pages. Although cataphoric proforms are not used as often, this is not because they contribute any less to cohesion. Indeed, cataphoric pronouns have the same value as their anaphoric counterparts, and in different text types are a very effective means in creating tension or suspense as their referent is unknown for a time. Ideally, the reader is compelled to continue in order to identify the referent.

The emotional-targeted advertisements by contrast contain very few proforms and of these, all but one are pronouns. The majority are again anaphoric. In the following advertisement for Konica Film (E10), an anaphoric proform coheres the text as it refers back to the entire advertisement:

> (13) Stellen Sie sich einmal vor, Ihre Kinder würden Sie eines Tages fragen, warum es so wenig Fotos von ihnen gibt. Und sie müßten ihnen erklären, daß Sie vom Konica Film nichts wußten. Und daß Sie auch nie etwas von seiner Belichtungstoleranz gehört haben. Un daß Sie nicht die geringste Ahnung hatten, daß es den Konica Film im guten Fotofachgeschäften gibt. Nur gut, daß Ihnen das nicht passieren kann.

The last sentence of the body binds the whole advertisement together as the "das" refers to the previously described consequences of not using the product. It also provides further incentive to buy Konica film.

The mixed type variant advertisements make more use of proforms than the emotional-targeted advertisements, but only half as often as in the rational-targeted ones. These advertisements do, however, almost match the rational advertisements in terms of distribution of pronouns, pro-adverbs and pro-sentences. In the following advertisement for Sennheiser earphones, we see both anaphoric pronouns and pro-adverbs (M6):

(14) Der neue Sennheiser HD 414 SL.

Probieren Sie ihn an. Hören Sie ihn sich an.
Ausschließlich im guten Fachhandel und in den
Fachabteilungen der Warenhäuser. Dort finden Sie
auch die anderen "Perfekten" von Sennheiser.

In this advertisement, the product is replaced with the relative pronoun "er" in the accusative. The pro-adverb "dort" refers back to the "Fachhandel" and "Fachabteilungen". Both proforms serve to link the sentences and hence establish coherence.

4.3.3  Isotopy was first identified by Greimas in his Semantique structurale of 1966. As later characterized by Kallmeyer, it is the repetition of semantic characteristics or features in a text (Thiel & Thome 1987:51). Such features are context related, as "only by virtue of its co-occurence with other lexems in a particular context does a given lexem acquire an unambiguous interpretation" (Mealing 1988:68). If there is more than one isotopy present in a text, then one will normally be dominant (Thiel & Thome 1987:57). This dominance is determined by the recurrence of the feature within the text (Mealing

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1988:69). The other isotopy can be described as a Nebenisotopie ("subordinate") (Thiel & Thome 1987:57). The presence of multiple isotopies in the same text creates an isotopic hierarchy (Mealing 1988:69). It contributes not only to text coherence due to the semantic repetition, but also to text cohesion as a paradigmatic relationship exists between the units (Thiel & Thome 1987:58).

The most predominant isotopy is derived from the product name, and has proved to have a high rate or recurrence in the different parts of the advertisement. This contributes greatly not only to the memorability of the product, but also to the overall coherence and cohesion of the text.

In the advertisements, each of the 27 which has a written body contains at least one isotopy related to the product.

Each of the RT advertisements contains at least two isotopies. As stated, one of these always deals with the product or service in question, as in R9 (Texas Instruments):

> (15) Der wissenschaftliche Rechner TI66 von Texas Instruments. Er hat mehr drauf als andere in seiner Klasse. Der wissenschaftliche, programmierbare TI66 von Texas Instruments ist kaum mit anderen Rechnern seiner Preisklasse zu vergleichen. Denn er bietet Leistungen an, für die Sie sonst wesentlich mehr bezahlen müssen. Auf ihn können Sie zählen, wenn Sie schwierigste Aufgaben zu rechnen haben – ob in Schule, Uni oder Beruf. Denn er besitzt alle notwendigen Funktionen, die Sie für die kompliziertesten Aufgaben brauchen.
> Der TI66 bewältigt bis zu 512 Programmschritte etc.

In this example the isotopy concentrates on the characteristics of the product: "wissenschaftlich", and

"programmierbar", and on its advantages: "Leistungen", and "Programmschritte." As these lexems all deal with the same concept, product description, they are semantically related and cohere the text. They are also connected paradigmatically and hence function cohesively in the text.

In an advertisement for Flachglas AG (R1), the dominant isotopy is not related directly to the product:

> (16) "Was ich nicht sehe, interessiert mich nicht!"
> denkt mancher, der renoviert, greift zu irgendeinem
> Glas und erlebt ein paar nette Überraschungen. Im
> Winter sind die Räume zu kalt, im Sommer zu heiß.
> Der Straßenlärm wird zur Plage, oder Einbrecher
> finden leichte Beute. Schuld ist oft das falsche
> Glas.

Here the connected lexemes are: Überraschungen, Räume zu kalt, zu heiß, Straßenlärm, Einbrecher, Beute. They represent the problems which may result if the product is not used.

In the emotion-targeted advertisements isotopies relating to the product name are also present in each of the advertisements which have a written body. The sets are of course smaller due to the lesser amount of words in the texts. Also because of the smaller size, six out of seven of these texts contain only the one isotopy. Each started off in the headline with a reference to the product and four of them incorporate logos into the series. In the advertisement for Seiko watches, (E3) the recurrence is implicit:

> (17) Einer der erfreulichsten Aspekten der
> Vergänglichkeit von Zeit. Lassale. Jede Uhr
> dieser Collection ein kleines, feines Meisterwerk.

The related lexemes are "erfreulichsten Aspekten", "Vergänglichkeit", "Zeit", "Lassale", "Uhr", "Collection", and "Meisterwerk". The implied association is the value of the product for and in the passing of time.

In the advertisement for Polaroid (E9), the product is described as a language, so that the isotopy consisted of references to Polaroid, photographs, and the speaking and understanding of language:

> (18) SPRECHEN SIE POLAROID. Es gibt Dinge im Leben, die sagt man am besten sofort. Mit einem Polaroid Sofortbild. Denn das sagt mehr als 1000 Wörter. (...) Was immer Sie auch sagen wollen – Wenn Sie Polaroid sprechen, wird Sie jeder sofort verstehen.

The nouns usually refer to Polaroid, whereas the verbs usually refer to language. The recurring theme of language coheres the text whereas the paradigmatic relationship which exists amongst the repeated nouns and verbs contributes to text cohesion.

The only emotion-targeted advertisement which has a subordinate isotopy is the one for Konica film (E10) and it consists of references to the consumer. Not including personal pronouns, only two of the advertisments use pronouns in their isotopies.

The mixed type advertisements all have at least two isotopies, and four had three different ones. Regarding the product isotopy, it starts in the headline of six advertisements and includes a logo nine out of ten times. The second isotopy refers either to the consumer, description of the product and its advantages or qualities associated therewith. Although the consumer is referred to

at least once in each of these advertisements, there are multiple references only in four. The other isotopies usually originate in the headline and contain both types of references, as well as pronouns.

In the following advertisement for the savings bank, the isotopy has to do with the passage of time (M1):

(19) Wenn's um die Zukunft der Kinder geht...

> Wer Kinder hat, kann die Zeit in Zentimetern messen. Jedes Jahr werden sie größer und ein bißchen erwachsener. Diese Zeit sollten Sie nutzen, ein kleines Vermögen mitwachsen zu lassen, um z.B. eine gute Ausbildung abzusichern. Denn Einlagen auf lange Sicht bringen bei der Sparkasse hohe Zinsen. So spüren Eltern heute nur eine geringe finanzille Belastung, die Kinder aber können eines Tages über das eigene Startkapital verfügen. Reden Sie bald mit uns darüber.

This isotopy consists not only of nouns (Zukunft, Zeit, Jahr), but also of verbs (messen, mitwachsen), adjectives (größer, erwachsener) and adverbs (heute, eines Tages).

In this next example (M2), the isotopy derives from the product, the Ford Fiesta, and its parts. Such a relationship between parts and the whole is described as hyponomy:

> (20) Unser Ford Fiesta hat uns vom Preis bis zur Ausstattung komplett überrascht.
> Überraschend ist der Ford Fiesta schon von außen: Er sieht nicht nur gut aus, sondern ist auch erstaunlich windschnittig. Und innen: keine Spur von einem Kleinwagen, weder um Platz noch in der Ausstattung. Sogar ein 3fach variable Rückbank ist ab L-Modell serienmäßig. Überraschen wird Sie auch, wie temperamentvoll der Ford Fiesta ist. Besonders wenn Sie dabei auf die Benzinuhr achten. Denn der Ford Fiesta verbraucht jetzt noch weniger. Mit dem Ford Fiesta sparen Sie aber nicht nur an der Tankstelle. Fragen Sie mal nach seinem Preis. Spätestens dann ist die Überraschung komplett.

The first references are to the car as a whole (Ford

Fiesta, Preis), but soon transfer to the parts (Ausstattung, Platz, Rückbank, Benzinuhr), and then back to the whole (Ford Fiesta, Preis). Coherence is created through the simple repetition of lexems as well as through the isotopy, which also creates cohesion.

It is through isotopy that we can see the continual reference or allusion to the product in the advertising text, which emphasizes the product - a certain and necessary goal of any advertising text. It is also a powerful means of establishing coherence as it not only binds together the words in the body, but also those in the other parts of the advertisement, such as the headline, slogan, comment and even the illustration, through the semantic and paradigmatic relationships which are established.

4.3.4 Ad hoc compounds form their own ties within the text which are both semantic and paradigmatic, hence they contribute not only to text coherence but to text cohesion as well. They are a special type of compound which requires a textual environment in order to be effectively decoded. They are non-lexicalised and therefore have no fixed, commonly-known meaning. Their specific denotation and connotation must be deduced from the context (Mealing 1988:2). Outside of a particular text or in isolation they would either have no meaning or acquire a different one. Coherence is created as the reader is forced to refer to other parts of the text, and as demonstrated by Levkovskaja in her book of 1968: Lexikologie der deutschen

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Gegenwartssprache, there exists a paradigmatic relationship between such ad hoc compounds and their lexicalised counterparts which possess a common stem (Mealing 1988:10). This establishes cohesion.

Ad hoc compounds are employed in all three text type variants, however, less so in the emotion-targeted advertisements. In each case though, the compound is associated with the product in question.

There is extensive use of these compounds in an advertisement for BMW 524td Turbo Diesel (R5):

(21) Es ist einfach, sich ein abschließendes Urteil über den Entwicklungsstand neuer Diesel zu verschaffen: Fahren Sie nach ihnen den BMW 524td zur Probe (...)
Die beispielhafte Ökonomie des 524td läßt Sie seine Leistungsfähigkeit noch überzeugter genießen. (...)
Bei einem Vergleich werden Sie feststellen, daß der BMW bei den Verbrauchswerten in seiner Klasse weiterhin den Maßtab setzt.

Zu der größeren aktiven Sicherheit und dem günstigen Verbrauch kommen alle Vorzüge der BMW Reihen-6-Zylinder-Laufkultur.
Diesel-Fahrer, die bisher meinten, mit weniger Zylindern und damit weniger Laufkultur zufrieden sein zu müssen, können beim 524td die entscheidenden Vorteile des BMW Reihen-6-Zylinder-Konzepts gewinnen.
Denn auch der BMW Turbo-Diesel profitiert von der BMW Erfahrung als größter 6-Zylinder-Hersteller Europas und bietet bei Laufkultur und Geräuschniveau ein neues Diesel-Erlebnis.
Dazu trägt die Vibrationsarmut des BMW 6-Zylinders genauso bei wie die aufwendigen Dämmungsmaßnahmen im Karosseriebereich.

As demonstrated in this excerpt, the correct interpretation of the ad hoc compound is dependent on the previous text. The term "BMW Reihen-6-Zylinder-Laufkultur" is introduced approximately halfway through the advertisement and forms a semantic and paradigmatic

relation with the following terms: "BMW Reihen-6-Zylinder-Konzepts", "6-Zylinder-Hersteller(s)", and "BMW 6-Zylinder." A relationship is also created with all the other compounds containing any one of the parts of the mentioned compounds, especially "BMW" or "Diesel". The expressions "Diesel-Erlebnis", "Laufkultur", and "Diesel-Kompromisse" are also used in the advertisement and interconnect with other compounds cited in this example which are made up of at least one common morpheme.

Ad hoc compounds are also found in the emotion-targeted texts, although to a lesser extent. In this excerpt from an advertisement for the Mazda 323 (E8), the emphasis is on "Freizeit":

(22) Ein gutes Stück Freizeit

Auch das Auto sollte ein Stück Freizeit sein!
Genauso sportlich, genauso leicht und unvbeschwert
zu fahren und zu nutzen!
Daß der Mazda 323 einen besonders hohen
Freizeitwert hat, ist leicht festzustellen. Zum
Beispiel: Mehr Platz im Innenraum, als man es von
einem Fahrzeug dieser Klasse erwartet; der
Gepäckraum ist durch geteilt umklappbare
Rücksitzlehen fast zu verdoppeln. Da kann manches
mit zum Strand oder auf die grüne Weise, was sonst
zu Hause bleiben müßte!
Als Fahrer haben Sie sogar noch ein bißchen mehr
Freizeitvergnügen als die anderen – sofern Sie ein
Herz für's Auto und für's Fahren haben: Sie drehen
den Zündschlüssel und geben Gas – und genießen den
Spaß(...)
Schließlich ist auch jeder Koffer, jede Liege,
jeder Picknickkorb ein "Stück Freizeit."

First the term "Freizeit" is introduced. This is then broadened to include "Freizeitwert" and "Freizeitvergnügen". The advertisement is made coherent and cohesive through the relationships which exsist between the ad hoc compounds, as well as through the repetition of

"Stück Freizeit" which appears at the very start and at the very end of the advertisement. This also emphasizes the Freizeit concept.

The ad hoc compounds are used the most in the mixed type advertisements, where approximately 55% of the noun compounds are non-lexicalised. Often they were technical words or terms specific to the product as in M3, and advertisement for Bergasol sun protection products:

(23) Der Bergasol-Bräunungsfaktor regt durch natürliche Wirkstoffe selbst empfindliche Haut schonend zur Bräunung an. Je höher dabei der Bräunungsfaktor ist, desto stärker wird die Bräunung aktiviert (z.B. Faktor 4=4 x so schnell). Sie werden traumhaft braun.
Der Bergasol-Lichtschutzfaktor sorgt für ein längeres Verweilen in der Sonne. Je höher Sie diesen Faktor wählen, desto besser ist Ihre Haut geschützt. Sie bräunen schonend schnell.

The term "Bergasol-Doppelfaktor" alone is introduced in the headline and is repeated three times. Related to this compound are the two mentioned factors, which each become the focus of one paragraph: "Bergasol-Bräunungsfaktor" and "Bergasol-Lichtschutzfaktor".

Such ad hoc compounds are employed in four other mixed type advertisements. In each case they are product related and created cohesion and coherence within the text.

Ad hoc compounds contribute to textuality on two levels. Due to the semantic relationship which is established amongst compounds which share a common morpheme, coherence is created. Cohesion is in turn created due to the paradigmatic relationship which is established between compounds which share a common

grammatical function in the text. As well, ad hoc compounds are favoured as they contribute to the uniqueness of the product because they increase memorability when employed as catchwords. They are more likely to be retained as they are different.

## Syntagm

4.4 At the syntactic level we see how the use of recurring word groups contributes to text cohesion. The recurrence is manifested primarily as lists or as grammatical repetition within a sentence. In the Mazda advertisement (E8), there is repetition of the ADVERB (ADV) + ADJECTIVE (ADJ) and the "zu" + INFINITIVE (INF) combinations:

> (24) Auch das Auto sollte ein Stück Feizeit sein!
> Genauso sportlich, genauso leicht und unbeschwert
> zu fahren und zu nutzen.

This type of recurrence is present in all the text variants and its use is about equal. The most common combination is the infinitive construction, as shown above, or a NOUN + INF pair. The advantage of infinitive constructions is that they allow for more consise writing and a more readable abbreviated style. One of the best examples of this is found in an advertisement for the Management Diary (R7):

(25) Manageralltag heißt: Arbeitsabläufe planen, Konferenzen vorbereiten, Termine absprechen und koordinieren, Ferngespräche führen, auf Reisen alle wichtigen Information zur Hand haben, Ideen und Einfälle in knappen Sätzen notieren, Gesprächs-inhalte oder Vereinbarungen stichwortartig protokollieren.

In this example the first four combinations are simply NOUN + INF, thereafter nominal phrases are added but the basic construction is maintained. This results in a shorter, more easily digested text due to the concise and parallel structure, which in itself creates cohesion.

In the emotion-targeted text for the Mazda 323 (E8), there is extended use of the infinitive construction, as can be observed in the following excerpt:

(26) Auch das Auto sollte ein Stück Freizeit sein! Genauso sportlich, genauso leicht und unbeschwert zu fahren und zu nutzen!
Daß der Mazda 323 einen besonders hohen Freizeitwert hat, ist leicht festzustellen. Zum Beispiel: Mehr Platz im Innenraum, als man es von einem Fahrzeug dieser Klasse erwartet; der Gepäckraum ist durch geteilt umklappbare Rücksitzlehnen fast zu verdoppeln.

In addition to the infinitive constructions, there is also the repetition of "jeder" with different nouns in the final sentence: "Schließlich ist auch jeder Koffer, jede Liege, jeder Picknickkorb ein 'Stück Freizeit.'", which not only creates cohesion, but also emphasizes the words it modifies.

In E9, an advertisment for Polaroid film, the construction wenn + SUBJECT (SUB) + PREDICATE (PRED) is used four times, as seen in this example:

(27) Wenn man einer Reklamation zweifelsfrei
Nachdruck verleihen möchte. Wenn man ein hübsches
Kleid entdeckt und sich nicht allein entscheiden
kann.

Again, this abbreviated style allows for easier reading,
and the repetition emphasizes the meaning of the phrases
and creates cohesion through the parallelism of the
grammatical constructions.

Another popular combination is that of ADJ + NOUN as
found in the reason-targeted advertisement for Flachglas AG
(R1):

(28) Sie besichtigen soeben eine renovierte
Häuserzeile der Jahrhundertwende. Um den wahren
Wert dieser schönen alten Häuser richtig schätzen
zu können, müssen wir Sie bitten, etwas genauer
hinzusehen.

In this first paragraph we see the combination three times;
throughout the text it is used a total of nine times. This
repetition emphasizes the adjectives as well as the nouns
they modify, and creates cohesion. Further, the
parallelism makes the text easier to read.

THE SENTENCE

4.5 At this level the recurrence manifests itself
grammatically as parallelism. There are other elements,
however, which also contributed to both coherence and
cohesion, specifically recurrence of a particular sentence
type and ellipsis.

4.5.1 Parallelism builds cohesion as it establishes a

grammatical relationship between two or more sentences. It
is not that widely used, despite its ability to emphasize
and to facilitate reading. In these two excerpts from
emotion-targeted texts, the parallelism is used in most of
the sentences of the text:

(29) Polaroid film (E9):

Wenn man einer Reklamation zweifelsfrei Nachdruck
verleihen möchte. Wenn man ein hübsches Kleid
entdeckt und sich nicht allein entscheiden kann.
Oder wenn Sie abends zeigen möchten, was Bello
tagsüber gefressen hat etc.

(30) Konica Film (E10):

Und Sie müßten ihnen erklären, daß Sie vom Konica
Film nichts wußten. Und daß Sie auch nie etwas von
seiner Belichtungstoleranz gehört aben. Und daß
Sie nicht die geringste Ahnung hatten, daß es den
Konica Film im guten Fotofachgeschäft gibt etc.

The majority of the sentences in these two excerpts
are not complete, rather they are dependent clauses (marked
by "wenn" and "daß") which function cohesively in the text
due to their similar structure, grammatical dependence, and
abbreviated form.

Parallelism can also occur at the paragraph level and
this will be examined in the section dealing with
paragraphs (4.6).

4.5.2 In the body, 28% of all sentences are incomplete and
all but one advertisement contains at least one incomplete
sentence outside of the illustration and comment. These
sentences contribute greatly to overall coherence due to
their structural and semantic relationship with the other

sentences. The majority of the incomplete sentences fall into one of two categories. They either complete the previous or lead off the following sentence, or are part of a list. In the first instance, were there a comma or no punctuation whatsoever between the sentences and sentence fragments, then the whole would form a complete sentence. We see this twice in the Texas Instruments advertisement (R8):

> (31) Der wissentschaftliche, programmierbare T166 von Texas Instruments ist kaum mit anderen Rechnern seiner Preisklasse zu vergleichen. Denn er bietet Leistungen an, für die Sie sonst wesentlich mehr bezahlen müssen.
>
> Auf ihn können Sie zählen, wenn Sie schwierigste Aufgaben zu rechnen haben - ob in Schule, Uni oder Beruf. Denn er besitzt alle notwendigen Funktionen, die Sie fur die kompliziertesten Aufgaben brauchen.

This is the more common pattern of the two and as a matter of fact, the technique of starting off a sentence with "denn" is used at least once in eleven of the advertisements. The following example is representative of the other pattern, which resembles a list (E3 Seiko):

> (32) Einer der erfreulichsten Aspekte der Vergänglichkeit von Zeit. Lassale. Jede Uhr dieser Collection ein kleines, feines Meisterwerk. Nur in ausgesuchten Fachgeschäften.

There are no verbs in this advertisement, hence, no complete sentences. The qualities and identity of the product are given in abbreviated form in these sentence fragments.

In the next three examples we see how the sentences are in fact almost broken up, in order to conform to the

more easily digested, abbreviated form of the advertising text:

> (33) (R1): Doch für diese Probleme gibt es eine Lösung. Die Flachglas AG. Wir liefern Ihnen Gläser, die draußen halten, was stört, aber reinlassen, was schön ist. Viel Tageslicht, zum Beispiel.

> (34) (E5): Da ist der Zauber der Weltstadt Madrid mit ihren breiten Avenidas und Fontänen wie auf der Plaza Cibeles.
> Oder die spröde Schönheit von Ronda im Inneren Andalusiens. Eine der ältesten Städte Spaniens. Weiße Häuser auf steilen grauen Felsen unter einer blendenden Sonne. Vielleicht auch eine stille Urlaubs-Impression eines Küstenstreifens von Calella de Palafrugell, der so ganz anders ist als die Erinnerung, die man an die Costa Brava hat. Und vor dem etc.

> (35) (M2): Überraschen wird Sie auch, wie temperamentvoll der Ford Fiesta ist. Besonders wenn Sie auf die Benzinuhr achten. Denn der Ford Fiesta verbraucht jetzt noch weniger.

Such sentences contribute to overall coherence since they connect with each other either grammatically or semantically or both. As well, in the first example the fact that the product name is a sentence in itself sets it apart and emphasizes it. Due to the period, the reader is forced to slow down at that point. Punctuation is also used to indicate emphasis in the second and third examples.

4.5.3 Ellipsis is described by Halliday and Hasan as "substitution by zero" and creates cohesion and coherence because one must recover the missing structure as well as the meaning (Halliday & Hasan 1976:144).

In the advertisement for Flachglas AG (R1) there are examples of nominal ellipsis (the words in parenthesis are those which have been omitted):

(36) Im  Winter sind die  Räume zu kalt,  im Sommer
(sind die Räume) zu heiß.
Wie liefern  Ihnen Gläser, die draußen  halten, was
stört, aber (die) reinlassen, was schön ist.

In  an advertisement  for  becel  diet products  (R8),
there are  examples of  verbal ellipsis,  where the  phrase
"wurde...entwickelt" has been omitted:

(37) Und  jedes wurde  speziell  für  Ihre  Diät
entwickelt: Die becel Diät-Pflanzencreme zum Backen
und  Kochen.    Das  becel  Diät-Pflanzenfett  zum
Braten.    Das  becel Diät-Speiseöl  für  Salat  und
Rohkost.  Und die becel Diät-Margarine für Brot und
Brötchen etc.

In these  two advertisements, ellipsis  contributes to
textuality, and due to the  resulting brevity the texts are
easier  to  read  and  have  more  impact.    Despite  these
advantages,  however,  ellipsis is not  widely used,  but is
most popular in the reason-targeted advertisements.

Paragraph Level

4.6  The  reccurence at this  levels involves first  of all
repeated  use  of  the  paragraph  structure.    Paragraphs
themselves  are highly  indicative of  text  as in  written
texts they  are used  to demarcate  different aspects  of a
greater theme  and are  recognized structurally  as smaller
units of a greater whole.  Also  of interest is the general
progression  of ideas  in the  text as  represented by  the
paragraph.  There is  a definite pattern to  be observed in
the use of  paragraphs in these texts.   In multi-paragraph
texts,  for  example,  the  first  paragraph  mentions  the

product in question either generally or specifically, as in R6:

> (38) Es ist einfach, sich ein abschließendes Urteil über den Entwicklungsstand neuer Diesel zu verschaffen: Fahren Sie nach ihnen den BMW 524td zur Probe.

The product is first refered to simply as a "Diesel" and then as the "BMW 524 Turbo Diesel". There is a similar progression in R5:

> (39) Dieser Tablette können Sie vertrauen.
> Wenn Sie einmal eine Kopfschmerz-Tablette brauchen, dann sollten Sie sich bewußt entscheiden: Thomapyrin bei Kopfschmerz.

The reader is first exposed to "Tablette", then to "Kopfschmerz-Tablette" and finally to "Thomapryn".

The next paragraph generally identifies the product (if necessary), and highlights its principal attractions. The following paragraphs go on to extoll the virtues of the product. The last paragraph contains general information again and the Klartext: the incitement to visit, test, or call.

Such use is made of paragraphs in an advertisement for Flachglas AG (R1). The focus of the first paragraph is general: the house and its worth. The second sentence of this paragraph states: "Um den wahren Wert dieser schönen alten Häuser richtig schätzen zu können, müssen wir Sie bitten, etwas genauer hinzusehen." With interest effectively piqued, the reader continues, and the rest of the advertisement is introduced. The second paragraph becomes more specific and talks about glass. The third

paragraph identifies the exact product and finishes off with a reference to the proceeding paragraph(s) and with a lead-in to the rest of the eleven page ad: "Das alles wollen wir Ihnen auf den nächsten Seiten einmal näher, ausführlicher zeigen." This makes for an text which is certainly complete, not to mention very coherent.

In M3, an advertisement for Bergasol Sonnenkosmetik, there is an incident of repetition of form:

> (40) Der Bergasol-Bräunungsfaktor regt durch natürliche Wirkstoffe selbst empfindliche Haut schonend zur Bräunung an. Je höher dabei der Bräunungsfaktor ist, desto stärker wird die Bräunung aktiviert (z.B. Faktor 4=4 x so schnell). Sie werden traumhaft braun.
>
> Der Bergasol-Lichtschutzfaktor sorgt für ein längeres Verweilen in der Sonne. Je höher Sie diesen Faktor wählen, desto besser ist ihre Haut geschützt. Sie bräunen schonend schnell.

The two middle paragraphs have the same construction. The first sentence of each lists the "Faktor" in question, the second employs the "je höher/desto besser" promise and the third assures quick, successful results.

There is no significant difference amongst the text type variants in regards to paragraph use per se. All that use them keep them short and follow the development outlined here. They do tend to be longer in the RT advertisements, and naturally there are less of them in the ET advertisements, due to lesser amount of copy in general.


Textual Level

4.7 At this level the role of conjunctions and tenses in the text is studied. The recurrence of one part of the advertisement, namely the slogan is discussed. As well, the thematic development within the texts is examined.

4.7.1 Conjunctions have proved to be a valuable element in the text building process, for they serve not only to connect individual words, but also phrases, sentences, and paragraphs. The most popular conjunction in all type variants is "und" (and), which worked at all four of these levels to create cohesion, as does "oder" (or), although to a much lesser extent. In all of the text variants the conjunction's primary role is to bind phrases within a sentence as in the following examples (R1, E8, and M4):

(41) "Was ich nicht sehe, interessiert mich nicht!," denkt mancher, der renoviert, greift zu irgendeinem Glas und erlebt ein paar nette Überraschungen.

(42) Genauso sportlich, genauso leicht und unbeschwert zu fahren und zu nutzen.

(43) Den Transporter habe ich geleast und den gesparten Kaufpreis in die Filiale gesteckt.

Co-ordinating conjunctions function cohesively in the text as they bind syntagms and phrases together.

In the RT advertisements their secondary function is to connect words, whereas in the ET and MT ones it is to connect sentences, as in these two advertisements (M7 and E5):

(44) Die Diners Club-Karte ist mehr als ein modernes Zahlungmittel – sie dokumentiert den anspruchsvollen Lebensstil ihres Besitzers. Und bringt ihm obendrein eine Fülle handfester Vorteile: die einzigartigen Club-Serviceleistungen

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- für mehr Komfort und Sicherheit in fast allen Lebensbereichen. Und ganz neu: kostenlose Partnerkarten für ihre Angehörigen.

(45) Vielleicht auch eine stille Urlaubs-Impression eines Küstenstreifens von Calella de Palafrugell, der so ganz anders ist als die Erinnerung, die man an die Costa Brava hat. Und vor dem einzigartigen Panorama der schneebedeckten Sierra Nevada liegt Granada, das selbst die maurischen Könige zum Träumen brachte. Und deren Träume in der Alhambra zu Stein wurden.

As can been seen in these two excerpts, the conjunction "und" connects the sentence and sentence fragments together, which contributes to text cohesion. If there were no periods, the two advertisements could be viewed as one long sentence each.

Paragraphs are also joined in similar fashion, especially in the ET advertisements, as in this adertisement for Spain (E5):

(46) (...)Da ist der Zauber der Weltstadt Madrid mit ihren breiten Avenidas und Fontänen wie auf der Plaza Cibeles.
Oder die spröde Schönheit von Ronda im Inneren Andalusiens.

As can be observed in this and the previous excerpt, the co-ordinating conjunctions "und" and "oder" are used not only to bind sentences but also paragraphs in the same fashion. This coheres the text as there is a recurring theme, and contributes to text cohesion by connecting the sentences and by the parallelism which is created.

4.7.2 Recurrence can also be found in the use of tenses. The most popular tense by far is the present. Of the 25 texts which contain verbs, it is used exclusively in 13 of

them, and primarily with the conditional or past in 11 others. There is only one advertisement which contains no verbs in the present tense. Of the three text-type variants, the reason-targeted variants show a clear preference for the present, whereas it is used exclusively only once in the emotion-targeted advertisements, and half the time in the mixed-type advertisements.

4.7.3 The slogan merits special mention as it is the summary of the impression of the product or service that the sender is hoping to implant in the recipient's memory. The slogan is used in nineteen of the advertisements and is repeated or nearly repeated in seven of the advertisements, primarily in the emotion-targeted ones. The repetition occurs not only in the written part of the advertisments, but in two cases in the illustration of the product as well as in R5: "Thomapyrin bei Kopfschmerz" appears not only in the illustration but also in the headline, body, and information section. In an advertisement for bonds (R3), the slogan is present in the headline as "kurze Zeit, gute Zinsen" and became "die 'kurz und gut' Anlage". This is classified as near repetiton. In an advertisement for Polaroid cameras and film (E9) there is a nominalisation of the verb. In the body it was "...wenn Sie Polaroid sprechen, wird Sie jeder sofort verstehen". In the slogan it became "Polaroid. Die Sprache, die jeder sofort versteht". Recurrence of the slogan creates coherence because meaning is repeated, and cohesion because form is repeated. The function of the slogan within the text per

se is discussed in the next section, Text Structure
(5.1.3).

4.7.4 As stated earlier, the plotting of thematic
progression is used as a textual marker and to test its
application as a text type variant characteristic.
Although it was found that FSP worked better in theory than
in practice, it is possible to draw some general
conclusions regarding the studied texts.

The main problem arises from the distinction between
theme and rheme. As shown in the first section, there are
many different definitions of theme and rheme and many
different methods of identifying them. It was first
attempted to establish the thematic element of each
sentence using word order but it was quickly realized that
this was not very reliable due to the variable word order
in the German sentence. It is not practical to relegate
the thematic element to that part of the sentence which
procedes the finite verb because of the possible
displacement of the verb from the second field in a German
sentence due to interrogatives, adverbs, or dependent
clauses, which occurs frequently. Ideally the examined
sentences should all be assertions, complete, and in
standard order, i.e., SUB+PRED+OBJ, which is often not the
case in the texts. Having to rearrange a sentence to
conform to the "normal" word order to apply this method is
cumbersome and inefficient. There is also a problem in
classifying the verb as a transistory element (albeit a
part of the rheme) and then using it as a dividing point

between theme and rheme. For a start, many of the sentences in the advertising texts contain no verbs, as in E3, an advertisement for Seiko watches, or E1, for Atelier Torino menswear (cf Chapter III, 4.3.3). A theory should be able to account for such occurences. There is less of a problem with the elliptic sentences as they often formed a greater whole when linked with the preceeding or following sentence, however one is still forced to reconstruct the missing elements.

Firbas offers an alternative: communicative dynamism, although again there are problems. With CD one is forced to extremes: the words with the lowest and highest degrees of CD are the theme and rheme respectively. This is a more precise way of classifying the sentence elements, but one can end up with thematic elements in the rheme and vice versa, as shown in the following example (R2):

(47) Gehen Sie mit ihrem Geld genauso um wie mit Ihrem Erfolg.
Eine spotane, herzliche Reaktion zeigt ganz deutlich, daß der Erfolg keinen anderen Menschen aus Ihnen gemacht hat.

The problem in this example is that if we assume that "Sie" of the first sentence is the theme, then all that follows, including the verb which is not in the ideal position, is the rheme. If we take the words proceeding the verb in the second sentence to be the theme (due to their position), then we have a theme with new information and a rheme with known information. If we determine that "Erfolg" and "Ihnen" are thematic elements (due to their level of CD), then we are almost forced to identify the

latter part of the sentence as the theme, relegating the rest of the sentence to the rheme. We then have a sentence with the rheme proceeding the theme, which contains new information. In any case, the ascension of CD will not be constant, let alone from lowest to highest, which is the theory. Even if the ascension were constant, there has to be some way of determining the boundary between the two, at what degree the theme ends or the rheme starts, so that the words in the sentence can be assigned to the proper area. As pointed out, the finite verb can not always assume this function. This could be accomplished perhaps by using the additional criteria of known and new information, but not, as far as can be determined, by using CD alone. Another problem with CD is that it is variable: depending upon how one understands the sentence, the emphasis and hence the degree of CD will change. This is less of a problem with spoken language where the speaker can indicate the desired emphasis by using pauses or pitch changes.

In applying the theory, the premise is made that the theme will generally proceed the rheme and broadly classify the thematic progression of the text variants according to Daneš description. In this fashion differences are apparent between the variants. Again, Daneš identifies five different progressions (cf Chapter I, 5.3):

1. linear progression    (theme becomes rheme)
2. recurring theme       (same theme)
3. hypertheme            (different aspects of same theme)
4. theme divergence      (one theme, two aspects)

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5. thematic jump          (underived theme introduced)


In the reason-targeted advertisements for example, the most popular type is that of a recurring theme. It is predominant in five of the advertisements, as in R9:

> (48) Der wissenschaftliche Rechner   TI 66 von Texas
> Instruments.   Er hat   mehr drauf   als   andere   in
> seiner Klasse.
>      Der wissenschaftliche,   programmierbare TI   66
> von Texas Instruments ist kaum mit anderen Rechnern
> seiner Preisklasse zu vergleichen.   Denn er bietet
> (...) Auf   ihn können   Sie zählen   (...)   Denn   er
> besitzt   etc.

In this   example, the   theme is   the first   element of   the sentence and is always the product:   Der TI66, er, ihn, er etc.   This consistent repetition of   the theme (product) at the start of the sentence   serves to emphasize the product, and the overall structure resembles a list.

Linear progression is also used in the reason-targeted advertisements, although to a lesser extent, as in R6:

> (49)   Den   Fortschritt,   den   ein   Diesel   bei   der
> aktiven Sicherheit bietet, mißt   man nicht in km/h,
> sondern in Sekunden.
> Der 524td   beschleunigt von 0-100km/h   in 12,9   s -
> diesen   Wert   erreicht   kein   vergleichbares
> Diesel-Fahrzeug.

In this excerpt,   Diesel is part of the rheme   in the first sentence, but becomes the theme in the second (Der 524td)

There are also occurences of theme divergence in three of the advertisements, as in R7:

> (50) (...)Das Management Diary   wird in solchen und
> vielen   ähnlichen   Situationen   schnell   zum
> unentbehrlichen   Arbeitsmittel.   Der Kalenderteil
> ist klar und übersichtlich aufgebaut und bietet
> viel Raum für Eintragungen   und Notizen.   Der

Informationsteil enthält eine Fülle von Angaben
etc.

In the first sentence, the theme is "Das Management Diary"
(T1). The second sentence has "Der Kalenderteil" (T1a) as
its theme as the third has "Der Informationsteil" (T1b).

It is more difficult to establish patterns in the
emotion-targeted texts due to the lesser amount of copy,
the many incomplete sentences and the lack of verbs. The
recurring theme as illustrated above is predominant and
there is one incident of theme divergence. The following
advertisement for Konica film (E10) is an example of a
recurring theme:

> (51) Stellen Sie sich einmal vor, Ihre Kinder
> würden Sie eines Tages fragen, warum es so wenig
> Fotos von ihnen gibt. Und Sie müßten ihnen
> erklären, daß Sie vom Konica Film nichts wußten.
> Und daß Sie auch nie etwas von seiner
> Belichtungstoleranz gehört haben. Und daß Sie
> nicht die gerinste Ahnung hatten, daß es den Konica
> Film im guten Fotofachgeschäft gibt.

The consumer "Sie" is the theme of all the above sentences.
This continual reference to the recipient emphasizes
his/her role in the eventual disappointment if the product
is not used.

The pattern in the mixed-type advertisements is more
complicated in that there are more incidents of theme
divergence as shown in the example (49). The most popular
sequence is however again a recurring theme. The following
is an example of theme divergence (M3):

> (52) Denn Bergasol hat den Dopelfaktor.
> Der Bergasol-Bräunungsfaktor regt durch natürliche
> Wirkstoffe selbst empfindliche Haut zur Bräunung an.
> Je höher dabei der Bräunungsfaktor ist, desto stärker

wird die Bräunung aktiviert. (...)
   Der Bergasol-Lichtschutzfaktor sorgt für ein langeres Verweilen in der Sonne. Je höher dabei Sie diesen Faktor wählen, desto besser ist ihre Haut geschützt.

In this text, the rheme of the first sentence given here is "der Doppelfaktor" (T1). In the following sentence, the theme is one aspect of this double factor, "Der Bergasol-Bräunungsfaktor" (T1a), and in the following paragraph, the theme of the first sentence is the other aspect: "Der Bergasol-Lichtschützfaktor" (T1b). The thematic relationship between the first two sentences of each of these paragraphs is a recurring theme as in the first paragraph: "Bergasol-Bräunungsfaktor" (T1a) to "Bräunungsfaktor" (T1a).

One constant in all the variants is that the product name functions as a hypertheme for the whole, and is introduced in the headline in more than half of the advertisements. The most popular progression for all the type variants is that of a recurring theme.

4.8 In general advertising texts are very coherent and cohesive due to their rather intense, focused nature. Their sole purpose is to sell the product hence the majority of the text is geared directly or indirectly to promoting it. Everything relates back to the hypertheme - the product - in question. The high incidence of repetition of the product name alone (an average of 9.6 times per text) and that it can occur in every part of the advertisement and in different forms bears this out. Also a major factor is the high rate of recurrence in the

advertising text, both semantic and grammatical, from individual letters to ideas, all of which increase the coherence and cohesiveness of a text.

## B. TEXT STRUCTURE

5.0 An advertising text is made up of several distinct components, which can be described as follows: the product or company identification, the title or headline, the slogan, the body, the comment, the information section, and the illustration. As will be seen, not every advertisement utilizes each of these components; rather they appear in different combinations unique to the text type variant. As previously stated, when an illustration is used it is acknowledged, however it is otherwise disregarded in the analysis. The information section is also excluded as it has no appellative function and simply lists information such as addresses or prices. The purpose of the analysis is to identify the combination of components favoured by each text type variant and to describe the individual components and their function in the text. Each subsection concerning the individual components is followed by a chart which diagrams the results of that particular analysis.

5.1 As can be seen from the statistics given in the chart below, no advertisement need contain all of the mentioned components, nor is any one component present in all of the advertisements, although practically all of the advertisements have an illustration and a body. Concerning the components, there are differences amongst the three type variants except in the use of the slogan, which is about equal. Headlines are popular in the RT and MT

advertisements, but less so in the ET ones. There is a written body in all the advertisements except for in three of the ET advertisements, however, in these the illustration assumes this function. Also, informative comments are more frequently employed in the RT advertisements than in the ET ones, where appellative comments are predominant, which is also the case in the MT advertisements. Of the three types, only the RT advertisements use coupons. From these observations the following may be concluded: First, the most popular combination for the RT and MT type variants consists of a headline, body, and illustration, whereas for the ET type variants it is slogan, body and illustration. The headline plays a subordinate role in these advertisements. Second, although the RT and MT variants appear on the surface to be very similar, if the other components are taken into consideration then the two become distinct. For example, the RT advertisements often contain an information section, while this is less common in the MT ones. As well, the MT advertisements make extensive use of logos, which appear in only half of the RT advertisements. These points will be examined in more detail in the specific sections which follow.

The following chart gives the exact figures of the component analysis of the thirty example text type variants:

## ADVERTISEMENT COMPOSITION

|     | headline | illus | body | comment app/inf | | slog | info | coup | logo |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| RT  | 10 | 9 | 10 | 3 | 5 | 5 | 6 | 4 | 5 |
| ET  | 5 | 10 | 7 | 5 | 1 | 7 | 5 | 0 | 4 |
| MT  | 9 | 10 | 10 | 2 | 1 | 7 | 3 | 0 | 9 |
| AVE: | 8 | 9.7 | 9 | 3.3 | 2.3 | 6.3 | 4.7 | 1.3 | 6 |

illus=illustration  app=appellative  inf=informative
slog=slogan  info=information section  coup=coupon

Notes:  Three of the appellative comments from both ET and
MT advertisements appear in the information section
(E2, E8 and M9)

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PRODUCT NAME

5.1.1 One  component which is present  in all of  the text
variants is the product  identification, which is indicated
by the actual name, a logo,  or an illustration.  This is a
crucial part  of any advertisement,  for if the  product is
not clearly  identified, the advertisement loses  its punch
line and  its focus,  and fails  in its  purpose.  However,
despite  the extreme  importance  of  the presence  of  the
product name, the  name itself is less  significant in this
particular analysis  as it  is not  subtype dependent;  the
product name would  remain the same in no  matter what type
of advertisement  it appeared.  What  is more  important is
its form and rate of occurrence.

There are  great differences  in terms  of form.  For
example, the product  name appears as a pronoun  10% of the
time in  the RT advertisements, but  never in the  ET ones.

The MT ones use pronouns as frequently as the RT advertisements, but make substantially less use of product illustrations themselves to show the product name. This is compensated for, however, by extensive use of logos, which are used twice as often in this type variant as in the others, where they are used about equally.<2> As well, the RT and MT advertisements feature the product name in written form in the body more than twice as often as in the ET ones. This lack is compensated for, however, in the comment, and in certain cases in the illustration. In an advertisement for Courvoisier Cognac (E4), for example, the product name is repeated eight times although there is no written body, rather, merely a picture of a bottle of the cognac.

The product name is mentioned more than twice as often in the body and in the headline of the RT advertisements than in the ET ones, although the norm for the headline itself is not very high for the RT ones. Both make almost equal use of the illustration to display the product or product name, although it is mentioned marginally more often in the slogan and in the comment in the ET variants than in the RT ones. On the average the product name is repeated 50% more often in the RT advertisements. The incidence of repetition is even higher in the MT ones, where the average is eleven times per advertisement. The product sees the most slogan exposure in these advertisements, but the least comment exposure. As well, the MT values for the headline and illustration resemble those of the ET advertisement than those of their RT

counterparts. In all the advertisements the average occurrence of the product name is 9.6 times per advertisement.

The following chart gives a breakdown of the findings:

PRODUCT NAME

| | length (words) | | | prod | | composition | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | | num | let | acr | prop | for | com |
| RT | 4 | 4 | 2 | 4 | 2 | 3 | 2 | 0 | 4 | 2 |
| ET | 2 | 7 | 1 | 4 | 1 | 1 | 0 | 0 | 9 | 0 |
| MT | 1 | 8 | 1 | 2 | 2 | 1 | 1 | 0 | 6 | 3 |

| | ave occurrence | | | | | | form % | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | tot | body | hdln | slo | com | ill | logo | o.p. | word (body) | pron |
| RT | 10.7 | 5.8 | 1.1 | 0.5 | 1.3 | 1.7 | 6.5 | 14.0 | 69.2 | 10.3 |
| ET | 7.2 | 2.4 | 0.5 | 0.7 | 1.7 | 1.6 | 5.6 | 19.4 | 75.0 | 0.0 |
| MT | 11.0 | 5.9 | 0.5 | 1.1 | 1.1 | 1.5 | 15.5 | 6.4 | 67.2 | 10.9 |

prod=mentions product  num=contains numbers  let=letters
acr=acronym  prop=proper noun  for=foreign  com=compound
hdln=headline  slo-slogan  com=comment  ill=illustration
o.p.=on product  pron=pronoun

Notes: Any discrepancy in the totals for occurrence are
due to the fact that although not noted, the appearance
of the product name in the form of an unattached logo
is counted. If the logo was in any defined section,
say, slogan, then it is counted as part of the same.

The product or product name appears in all
illustrations with the exception of the following: R10,
M1, and M4. The product is displayed in the illustration
but the actual product name is not given in the
following: R1, R10, E1, E7, E9, M6, and M9.

Regarding those advertisements in which a service
is offered, each time a service or the company is mentioned,
it is counted once, as the services offered are the product.

5.1.2 Headlines play an important role as they are read five times more frequently than the body and have the potential to make or break the advertisement (Ogilvy 1983:71). Ogilvy also states that headlines should mention the product name, so that if nothing else is read, the product will have been identified. Headlines should also avoid complexity in their structure and vocabulary, lest the reader become discouraged and not read further (1983:71,74). In the studied advertisements it appears that the potential of the headline is appreciated, as it is used in 23 of the 30 example texts. The headline is distinguished visually in three ways: the print is darker, the type is always larger and sometimes different, and with one possible exception, it precedes the body.<3> In regards to the illustration, 12 out of 23 precede it; 7 follow it, and the other 4 bracket it.

Each RT advertisement uses a headline, and it tends to be longer in these variants than in the other two. As well, it may be composed of more than one sentence. All precede the body and nine out of ten mention the product name. Only in the RT advertisements is the language in the headlines out of the ordinary. In some of the headlines language specific to banking and to automobiles is used, however, the terms are fairly common. Slightly more than half of the sentences used in the headlines are complete.

The ET headlines are the shortest both in terms of word and sentence length, and they are used in only five of

the advertisements. Two are complete sentences, and four out of five precede the body. Two consist only of the product name, while the other three mention it. All contain everyday language.

In terms of length, the headlines of the MT advertisements are shorter and contain fewer sentences than those of the RT ones, but are considerably longer in all respects than those of the ET variants. The only remarkable aspect of the MT advertisements in terms of headlines is that only two out of nine mentioned the product name. MT advertisements do have, however, the highest occurrence of the product name.

### HEADLINES

| | used | length wo/sen | dcl | body b | body a | picture b | picture a | picture bt | sen com | sen inc | p.n. | lang |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| RT | 10 | 1-24/1-4 | 0 | 10 | 0 | 3 | 3 | 4 | 12 | 9 | 9 | yes |
| ET | 4 | 3-9/1 | 1 | 3 | 1 | 2 | 1 | 1 | 2 | 2 | 4 | no |
| MT | 9 | 4-16/1-3 | 1 | 9 | 0 | 6 | 3 | 0 | 4 | 5 | 2 | no |

wo=words  sen=sentence  dcl=dependent clause  body b=before body  body a=after body  picture b/a/bt=before, after, both  com=complete  inc=incomplete  p.n.=mentions product name  lang=language

Notes: a "yes" under language indicates that other than normal language has been used, in this case, technical terms pertaining to cars and banking.

As headlines often act as an hypertheme or introductory sentence, they are then usually elaborated in the body, hence repeated in part

Recurrence of headlines in body:  E5 1 (modified)
R2 1 (modified)
R7 7 (=prod. name)

5.1.3 There is little difference among the variants in terms of slogans, although they are employed the least in the RT advertisements, where they appear in only half of the advertisements. In total they are used in 19 of the 30 texts. Almost half the slogans are repeated in other parts of the advertisement in the RT and ET variants, whereas they are used only once in the MT ones. They consist on the average of 5.7 words each and of one to two sentences, which are usually incomplete. They generally follow the body and tend to be grammatically and semantically uncomplicated; only three use dependent clauses, and only 10 out of 32 sentences contain verbs. The majority mention the product name and more than half use foreign words. In the latter case, however, the majority of the foreign words are part of the product name. Imperatives are used only twice and the rest of the slogans are assertions. The logo is usually included in RT and MT variants, but is used less in the ET ones. Direct address (Sie) is employed in only three of the slogans, and only in the RT and MT advertisements. No negation is used nor is the language remarkable in any way, except for the presence of foreign words.

# SLOGANS

| | used | freq 1 2 3 | length wds 1s 2s 3s | sen co in | pos/b b a | dpcl | verb/ sen |
|---|---|---|---|---|---|---|---|
| RT | 5 | 3 0 2 | 6.0 3 1 1 | 1 7 | 0 5 | 1 | 3/8 |
| ET | 7 | 4 2 1 | 5.0 3 4 0 | 1 10 | 1 6 | 1 | 2/11 |
| MT | 7 | 7 0 0 | 6.1 1 6 0 | 3 10 | 0 7 | 1 | 5/13 |

| | p.n. | for | imp | ass | logo | Sie | neg | lang |
|---|---|---|---|---|---|---|---|---|
| RT | 4 | 3 | 1 | 7 | 4 | 1 | 0 | no |
| ET | 5 | 4 | 0 | 11 | 2 | 0 | 0 | no |
| MT | 7 | 5 | 1 | 12 | 6 | 2 | 0 | no |

freq=frequency of appearance  wds=words  1s=one sentence
2s=two sentences...  sen=sentence; complete, incomplete
pos/b=position relative to body; before, after  dpcl=
dependent clauses  verb=verbs used over total amount
of sentences  p.n.=mentions product name  for=foreign
words  imp=imperatives  ass=assertions logo=logo used
Sie=used or not  neg=negation  lang=any remarkable
language, such as technical words

Notes:  Frequency refers to appearance in all other parts
of the advertisement, including the illustration and
information section.

In two of the RT advertisements, 2 of the slogans are
repeated in full or in part in the headline, thus technically
they come both before and after the copy

Regarding position relative to copy, in one ET text
there is a slogan but no body, but as the slogan precedes
the illustration, I catalogued it as preceding the body.

BODY

5.1.4 The bodies of the  RT advertisements are predictably
longer than those of the ET ones  – they are in fact on the
average 2.6 times longer, with  3 times as many paragraphs.
The MT advertisements have about the same word average, but
about 25% fewer  paragraphs.  In terms of  sentences the MT
advertisements have the most with 11.6 per advertisement on
average.  The RT advertisements have eleven and the ET ones
less than half that:  only 4.1 per text.  These results are
consistent  with  Ogilvy's  (1983:80)   description  of  an
effective advertisement  which is one with  short sentences
and paragraphs, making it easier to  read.  As well, the RT
and MT advertisements  reflect his belief that  longer copy
is more effective as  it lends credibility (1983:80,82,97),
which   in   turn   supports   my   contention   that   such
advertisements,   especially   the   RT   ones,   are   more
argumentative.

## BODY

|      | words    | ave   | sen   | ave  | para  | ave | writ |
|------|----------|-------|-------|------|-------|-----|------|
| RT   | 56–483   | 124.2 | 3–28  | 11.0 | 1–21  | 5.0 | 10   |
| ET   | 0–155    | 47.8  | 0–12  | 4.1  | 0– 4  | 1.5 | 7    |
| MT   | 48–260   | 113.3 | 2–24  | 11.6 | 1–14  | 3.6 | 10   |

ave=average  sen=number of sentences  para=number of
paragraphs  writ=written body

Notes:  regarding word count: contractions, hyphenated
words, proper nouns, product names, auxiliary verbs
(haben, sein, werden), abbreviations, and figures with
units (100 kph) are regarded as single words

SENTENCES

5.1.4.1 In terms of sentence composition one can see a marked difference between the reason-targeted and the emotion-targeted advertisements. First of all, there are almost three times as many sentences in the RT advertisements as in the ET ones. As well, on the average the sentences of the RT advertisements are more than twice the length of those of the ET ones. A clear majority – 85.5% – of the RT texts' sentences are complete, as compared to only 48.8% of the ET ones. Both favour assertions over imperatives, and neither use any questions. One surprising result is the lack of imperatives in the ET variants: they are present in only two of the texts and in each case, there is only one. In the RT advertisements, imperatives are used in seven of the advertisments a total of seventeen times. As well, the RT advertisements use three times as many dependent clauses and infinitive constructions.

The mixed type advertising texts' values fall in between the RT and ET ones, but reflect more the RT composition and trend those of the ET variants. The only discrepancies are in sentence number total, where the MT advertisements have slightly more, and in the use of questions. Four of the MT advertisements use them, once at the start, and three times at the very end. As a rhetorical question, this is a very effective last sentence, as it is a final appeal to the consumer as in M7: "Wann kommen Sie zum Club?" or in M8 "Wie war's mit einer

Probefahrt?"

## SENTENCES
### (body)

| ad | tot | length | com | incom | asser | ques | imp | dep | inf |
|----|-----|--------|-----|-------|-------|------|-----|-----|-----|
| RT | 11.0 | 14.9 | 89% | 11% | 90.0% | 0.0% | 10% | 4.3 | 2.0 |
| ET | 4.1 | 6.7 | 49% | 51% | 96.0% | 0.0% | 4% | 1.6 | 0.4 |
| MT | 11.6 | 11.4 | 78% | 22% | 87.5% | 4.3% | 8% | 2.5 | 0.7 |

ad=advertisement  tot=total  com=complete  incom=incomplete
asser=assertion  ques=question  imp=imperative  dep=
dependent clause  inf=infinitive construction

NOUNS

5.1.4.2  The variants differ somewhat in their use of nouns.  The RT advertisements, for example, contain 50% more nouns than the ET ones.<4>  The percentage of simple common nouns is similar for both but other noun types differed.  Of the nouns used in the RT advertisements, 29% are compounds and slightly more than half of these are lexicalized.  Only 19% of the nouns in the ET advertisements are compounds and 70% of these are lexicalized.  Proper nouns are employed less often in the RT variants than in the ET ones.  They constitute only 12.6% of the RT nouns as opposed to 21.6% of the ET nouns.  The RT texts employ almost twice as many pronouns in general and pronominalize the product name four times more often than in the ET advertisements.  The latter do, however, use more personal pronouns and many more foreign words.  Not counting the product name or foreign proper nouns, there is only one foreign noun in all of the RT

advertisements as compared to ten in the ET ones.

The MT advertisements resemble the RT ones in regards to use of compounds and personal pronouns, both of which are used slightly more frequently in the MT variants. Regarding average number of nouns and use of proper nouns, the MT advertisements are similar to the ET ones. In terms of use of pronouns and pronominalisation of the product name the MT values lie in between those of the RT and ET variants. The MT advertisements do, however, use 22% fewer simple nouns and only 40% of the compounds are lexicalized. As well the MT advertisements contain by far the most foreign nouns: they number eighteen in the five advertisements in which they appear.

## NOUNS
### (body)

| | tot | sim | compound lex | compound nlex | prop | pron/ pnpn | ppn | for dic | for no |
|---|---|---|---|---|---|---|---|---|---|
| RT | 412 | 58.3% | 15.0% | 14.1% | 12.6% | 21/11 | 65 | 1 | 0 |
| ET | 106 | 59.4% | 11.3% | 7.5% | 21.6% | 5/1 | 32 | 8 | 2 |
| MT | 253 | 46.2% | 13.1% | 18.6% | 22.1% | 3/13 | 61 | 15 | 3 |

sim=simple  lex=lexicalized  nlex=not lexicalized
prop=proper noun  pron=pronoun  pnpn=product name pronoun
ppn=personal pronoun  for=foreign

Notes: Compound nouns include proper nouns

Proper nouns:  includes product name

Pronouns/product name pronouns:  the first figure does not include pronominalisations of the product name, the second figure gives only that.

Foreign words: only those which have not been germanicized (club- Klub, Manoeuvre - Manöver). Does not include any product names or foreign place names, which are counted under proper nouns. Compound words are counted as foreign if any component foreign, as in "Full-Service-Vertrag".

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COMPOUND NOUNS

5.1.4.2.1 In this analysis of compounds, only nouns are considered as they are the most visible representative of ad hoc compounds, which are the type of interest here. Further, the classification is limited to only those compounds which have been formed from two or more free morphemes, the base being a noun, the other(s) a noun, verb, adjective or preposition.<1> This eliminates all other types of compounds such as with bound morphemes ("heit" or "keit"). Any noun abbreviation, acronym, numeral + NOUN combination is regarded as a NOUN+NOUN combination.

The majority of the RT and MT variant compounds - approximately 85% - are NOUN+NOUN combinations, whereas only 55% of the ET ones fall into this category. The 3 text variants differ in their usage of the other combinations as well. The next most popular type in the RT advertisements are VERB+NOUN combinations ("Spar+kasse") followed by PREP+NOUN ("Vor+zug") and ADJ+NOUN ("Klein+wagen"). The reverse is true for the ET ones, where the ADJ+NOUN combination is favoured (30%), followed by PREP+NOUN and VERB+NOUN. In the MT texts the descending

order is as follows:   PREP+NOUN, ADJ+NOUN  and VERB+NOUN.
Approximately 50% of the compound  words in the RT variants
are lexicalized as  compared to 70% of the ET  ones and 40%
of  the  MT ones.<5>   The  amount  of two  and  three-part
compounds is basically the same  for all the texts, however
the ET  ads have no  four-part compounds.  The  majority of
compounds is composed of two  morphemes and practically all
of the compounds had no more  than four morphemes, which is
consistent  with  Reiß'  and  Bödecker's  findings  (Reiß
1976:39).  The maximum number of parts in a compound is six
in  the  RT,  three  in  the  ET,  and  four  in  the  MT
advertisements.


## COMPOUND NOUNS
### (body)

|     | tot | n/n | v/n | a/n | p/n | lex | nlex | 2  | 3  | 4+ | max |
|-----|-----|-----|-----|-----|-----|-----|------|----|----|----|-----|
| RT  | 120 | 101 | 11  | 3   | 5   | 62  | 58   | 91 | 26 | 3  | 6   |
| ET  | 20  | 11  | 1   | 6   | 2   | 12  | 8    | 15 | 5  | 0  | 3   |
| MT  | 80  | 68  | 2   | 4   | 6   | 33  | 47   | 61 | 17 | 2  | 4   |

|     |   | n/n  | v/n  | a/n  | p/n  | lex  | nlex | 2    | 3    | 4+  |
|-----|---|------|------|------|------|------|------|------|------|-----|
| RT  | % | 84.2 | 9.2  | 2.5  | 4.1  | 51.7 | 48.3 | 75.8 | 21.7 | 2.5 |
| ET  | % | 55.0 | 5.0  | 30.0 | 10.0 | 69.2 | 30.8 | 80.8 | 19.2 | 0.0 |
| MT  | % | 85.0 | 2.5  | 5.0  | 7.5  | 41.3 | 58.7 | 76.3 | 21.3 | 2.4 |

n/n=noun+noun  v/n=verb+noun  a/n=adjective+noun  p/n=
preposition+noun  lex=lexicalized  nlex=non lexicalized  2=
composed of 2 morphemes etc.  max=maximum number of morphemes

Notes:  categorization based on most complex grouping:
              Wirkstoff = Wirk + stoff = v/n
          Wirkstoffmenge = Wirkstoff + menge = n/n

hyphenated words treated as compounds

numeral+noun, abbreviation+noun,acronym+noun all counted under noun+noun:   "6-Z-Hersteller", "Kfz-Werkstatt"

foreign compounds not counted:   "Transporter", "Rendezvous"

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VERBS

5.1.4.3  There  are also  differences in  the use  of verbs amongst the  different advertising  texts.  The  average RT text has  21.7 verbs, 3.2% of  which are in the  past.  The average ET text has much fewer, only 6.7, but this is again due to  the size  differential.  When viewed  as a  verb to total word count  ratio, the average ET text  has only four less verbs than a Rt one<4>,  and of these verbs, 11.9% are in  the past.  They differ  as well  in their  use of  the subjunctive:   only 2.4%  of  the  verbs  in  the  RT advertisements are in  the subjunctive as opposed  to 10.4% of the  ET verbs.  Imperatives make up  7.8% of  all verbs used in the RT advertisements while they make up only 3% in the  ET ones.  The  RT advertisements  use  twice as  many passive constructions as the ET ones, but the RT total – 3% – is not great.

The  MT  advertisement  values mirror  those  RT  ones regarding use of active and  passive verb constructions and imperatives, and are fairly close regarding use of verbs in the  present, but  in  all other  respects  the values  are significantly different.  As in  the ET advertisements, 12% of the verbs  are in the past tense.  Unlike  either the RT

and ET advertisements, however, the MT ones use many fewer infinitives - practically half of the amount use by each of the other types. As well these texts use the least amount of verbs per number of words. The indicative is used much more frequently than in the other two types, whereas the subjunctive is used more than in the ET advertisements but less than in the RT ones.

## VERBS
### (body)

| ad | tot | | pres | per | imp | inf | sub | ind | act | pas | com |
|----|-----|----|------|-----|-----|-----|-----|-----|-----|-----|-----|
| RT | 21.7 | %: | 71 | 0.5 | 2.7 | 25.8 | 2.4 | 71.8 | 97.0 | 3.0 | 7.8 |
| ET | 6.7 | %: | 65.7 | 4.4 | 7.5 | 22.4 | 10.4 | 67.2 | 98.5 | 1.5 | 3.0 |
| MT | 15.0 | %: | 76 | 6.0 | 6.0 | 12.0 | 6.0 | 82.0 | 97.0 | 3.0 | 7.3 |

pres=present  per=perfect  imp=imperfect  inf=infinitives
sub= subjunctive  ind=indicative  act=active  pas=passive
com=imperative

Notes:  All the subjunctive forms used are Konjunktiv II, except for M4, where Konjunktiv I is used.

R6:  under imperfect:  one Plusquamperfect

E9:  under present:  one Future 1

Passive formed either with werden (7), lassen (3) or infinitive constructions (2)

Present:  includes subjunctive, indicative, and imperative

ADJECTIVES AND ADVERBS

5.1.4.4 Adjectives and adverbs play an important role in an advertising text since they serve to describe the product in question. They assign in part the qualities to

the product which will illicit a favourable response from the consumer and convince him/her to buy the product.

Adjectives are most prevalent in the RT texts. Each has an average of 12.7 as opposed to slightly less than 10 in each of the two other variants. Approximately 13% of the adjectives in each of the advertisements are derived from participles. The RT advertisements favour past participles over present; there are 40% more of the former. The difference is more marked in the ET texts where there are four times more past than present participles. The situation is reversed in the MT advertisements where 18% more present than past participles are used. Despite Ogilvy's contention that superlatives have been overused and are not trusted (Ogilvy 1983:82), they are very much in evidence in the ET and MT advertisements where they constitute 10-11% of the adjectives. In the RT texts they constitute only 5.5% of all adjectives. Comparatives are used less in the RT and MT advertisements, and not at all in their ET counterparts.

In the examination only those adverbs which modify a verb, adjective or another adverb as opposed to those indicating time or place are considered. Adverbs are used less than adjectives in the texts. The RT and MT advertisements use approximately the same amount - 5 per advertisement - and 93% of these are non-derived. There is an average of 2.9 (adjusted) adverbs per ET advertisment.<4> Only the RT advertisements use past participles, and they account for 2% of the adverbs. In the RT advertisements present participles account for 4% of

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all adverbs as compared to 7.1% in the MT ones, whereas participles are not used at all as adverbs in the ET texts. Comparatives are much more popular than superlatives: approximately 16.5% of the adverbs in the RT and MT variants are comparatives, while only 2% (RT) and 4.8% (MT) are in superlative form. The ET advertisements contain neither.

### ADJECTIVES
### (body)

| ad | tot | | ndr | p.p. | prp. | com | sup |
|----|-----|---|------|------|------|-----|------|
| RT | 12.7 | % | 87.4 | 7.9 | 4.7 | 3.1 | 5.5 |
| ET | 3.7 | % | 86.5 | 10.8 | 2.7 | 0.0 | 10.8 |
| MT | 8.9 | % | 87.6 | 5.6 | 6.8 | 5.6 | 10.1 |

### ADVERBS (%)
### (body)

| ad | tot | | ndr | p.p | prp. | com | sup |
|----|-----|---|-------|------|------|------|------|
| RT | 4.9 | % | 93.9 | 2.0 | 4.0 | 16.3 | 2.0 |
| ET | 1.1 | % | 100.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| MT | 4.2 | % | 92.9 | 0.0 | 7.1 | 16.7 | 4.8 |

tot=total  ndr=non-derived  p.p.=past participle  prp=present participle  com=comparative  sup=superlative


PROFORMS

5.1.4.5  Proforms are used much more frequently in RT advertisements than in any of the others. There is an average of 5.6 per advertisement compared with only 2.3 (adjusted) in the ET ads and 3.4 (adjusted) in the MT variants. The distribution of the different types of

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proforms is broadest in the RT ads: 67.8% are pronouns, 3.6% are pro-adverbs ("da", "dort") and 28.6 replace phrases, ideas, or sentences ("deshalb", "dazu"). All but one of the proforms in the ET advertisements are pronouns; the other replaces a sentence. In the MT texts 71% are pronouns, 3.2% pro-adverbs, and 25.8% pro-sentences. None of the advertisements contain any pro-verbs and the majority of the proforms are anaphoric. In the ET advertisements, 22% are cataphoric, compared with only 10.7% in the RT ones and a mere 3.2% in the MT ones.

## PROFORMS
### (body)

|    | tot |   | noun | verb | adv | sen | cat | ana |
|----|-----|---|------|------|-----|-----|-----|-----|
| RT | 56  | % | 67.8 | 0.0  | 3.6 | 28.6 | 10.7 | 89.3 |
| ET | 9   | % | 88.9 | 0.0  | 0.0 | 11.1 | 22.0 | 78.0 |
| MT | 31  | % | 71.0 | 0.0  | 3.2 | 25.8 | 3.2  | 96.8 |

adv=adverb   sen=sentence   cat=cataphoric   ana=anaphoric

## C.  APPELLATIVE LANGUAGE

6.0  Appellative language is a distinct characteristic of the operative and advertising text, where it is not only important what is said, but also how it is said.  The progression is clear:  mention the product, extoll its virtues, and incite the recipient to buy it.  It is the carefully chosen language which manipulates the reader and increases the appeal of the product, and it is complimented by the accompanying illustration.  Within the written text, this effect is achieved primarily through selection of vocabulary and rhetorical devices.  As already explained, the vocabulary is generally straightforward to avoid any confusion on the part of the recipient, but terms may be borrowed from other languages or domains in order to create a certain atmosphere or image, or to make the advertisement unique.  Rhetoric serves to heighten the appellative effect and increase the memorability of the product.  Among the devices used are different sentence types, word plays, and allusions.  Metaphors and association also contribute to the product's appeal and memorability.

6.1  Regarding word choice and the Klartext, one finds the indirect nature of the advertisement in play.  Although there is a definite "buy this product" line in 19 of the 30 advertisements studied, never once is the word "kaufen" (to buy) actually used.  The RT advertisements contain this "buy line" nine of ten times, whereas it is employed only

twice in the ET ones, and even then it is in the information section. The MT advertisements have the line in eight out of ten of the texts. In the RT variants, one is told four times to send in a coupon, thrice to contact the merchant for more information, and twice to come and test the product. In the ET advertisements, in both instances an address and/or phone number are given with which the consumer can obtain more details. In the MT advertisments, five contain an appeal to try, test, or visit, while the other two urge the recipient to ask questions or call. Such wording is consistent with Reiß's and Ogilvy's observations concerning the tendency of advertisements not to say anything clearly; that they suggest rather than state (cf Chapter III, 2.0).

The language used is predictably not complicated and comes for the most part from everyday German. Disregarding the product name, foreign words are used in only 12 of the 30 advertisements. The borrowed terms are usually individual nouns, but there are four phrases. The source language is either English or French. Technical words or terms are used in eleven of the advertisements, five of which are RT; two, ET; and four, MT. The terms concern either photography, cars, or banking. A different level of language in terms of construction or vocabulary is used in only four of the advertisements and consists three times of a phrase, and once of a word. Bergasol (M3) claims that its suntan lotion will make one "traumhaft bravn, traumhaft schnell", while Mazda (E8) explains how their car "durch die Kurve zieht". Minolta (M10) borrows the theatre word

"Szenenwechsel" and applies it to Africa's landscape and fauna, while BMW (R6) warns of the dangers of diesels with slow acceleration which could result in passing manoevers which "schon recht schweißtreibend ausfallen (können)". Such special language elevates the appellative effect as it creates a certain tension and can add an air of exoticism, especially when foreign words are used (Reiß 1976:39).

The following chart is a schematic representation of the results enumerated in the previous paragraphs:

## APPELLATIVE LANGUAGE

| | FOREIGN WORDS | | TECHNICAL TERMS | | SPECIAL LANGUAGE |
| | tot | ads | tot | ads | no of ads |
|---|---|---|---|---|---|
| RT | 1 | 1 | 14 | 5 | 1 |
| ET | 17 | 5 | 2 | 2 | 1 |
| MT | 17 | 6 | 10 | 4 | 2 |

Notes: The foreign word count does not include product names nor foreign proper nouns, such as Napoleon or Serengeti.

RHETORIC

6.2 Rhetorical devices are effective appellative means and are hence often employed in advertising. To reiterate, Bödecker identified four main purposes in the use of rhetoric: assertions, commands, and direct address to exert suggestion; leading-in questions and cliff hanger statements to pique interest; use of euphemisms and listing of qualities in threes to establish trust; and repetition, antithesis, connected language, rhythm, rhyme, and word

plays to contribute to memorability (Reiß 1976:41). Other rhetorical devices found in advertising texts include negation, allusion, and personification of the product.

Bödeker characterized assertions, imperatives and direct speech as being among the most effective suggestive means. In the texts, assertions are the most popular sentence type. They are employed in all of the advertisements which have a written body and constitute an average of 91% of the total of sentences. Imperatives are used in 63% of the advertisements which have a written body. The forms of address in the advertisements are either direct: "Sie", or indirect: "man", "jeder", "wer", or "alle". Direct address is employed in eight of the RT variants, in five of the ET, and in nine of the MT ones. Indirect address is employed less frequently. The personal pronoun "Sie" is used in 22 of the 30 advertisements and in 21 of these, it is the primary reference to the consumer.

In regards to piquing of interest, questions are used in only four of the advertisements (all MT), and only one of these is a leading-in question (M4): "Was passiert, wenn Sie mitten in der Nacht mit Ihrem Wagen liegenbleiben?" The answer is "Nichts" and the advertisement continues on to explain that if one has the VAG service, that there will not be a problem as they will take care of everything. There are no real cliff-hanger statements with the possible exception of the following, taken from a MT advertisement for Sparkasse (M1): "Wenn's um die Zukunft der Kinder geht...", which is targeted at parents.

No use is made of euphemisms, however qualities are listed in groups of three in nine of the advertisements, most frequently in the emotion-targeted ones. These qualities came in the form not only of individual words, but also as parts of sentences and as incomplete sentences. The technique is employed twice in three advertisements.

Regarding those devices which increase the memorability of a text, the studied texts tend to favour repetition and word plays as opposed to antithesis, rhythm and rhyme. Antithesis is not really used, nor are rhythm and rhyme. There are only two examples of the latter and both times the text is emotion-targeted, as with the assonance in the Seiko advertisement (E3): "ein kleines, feines Meisterwerk." Word plays and allusions are more common, and are found in all three text types, but are used in only ten of the advertisements. American Express (M8) transforms the proverb: "Erst die Arbeit, dann das Vergnügen" to "Erst der Erfolg, dann das Vergnügen", while VAG (M3) promises emergency service on a figurative and literal level: "er läßt Sie nicht im Regen stehen". One of the word plays is even in English (E6), and is probably done to emphasize the British nature of the product (Sir Winston Tea) and to take advantage of the alliteration which exists in the English: "The Great Tea from Great Britain."

Metaphors and allusions not only increased memorability, but also product appeal. In an advertisement for VAG Leasing (E5), all the references to the flowers and the flower shop apply equally to the success of the

business and to its owner, who has just leased a van from VAG: "es blüht und gedeiht ... auf blühende Geschäfte...." Polaroid (E9) states that "Denn das (ein Bild) sagt mehr als 1000 Wörter" and goes on to refer to Polaroid as a language.

Regarding negation and personification, neither is used extensively. Personification is used just once in the ET advertisement for Spain (E5), however, the personal pronouns could have been referring to the Spanish people. Negation is present most often in the RT advertisements and is usually marked by "nicht". In total, nine of the texts contain negation. It is always very straightforward and creates no confusion.

Associations are also emphasized through repetition. In an advertisement for a camera from Minolta (M10), the impression is given that the best place to try the new camera would be in the Serengeti, in Africa, chasing down giraffes and zebras. The association is a double one: first the camera itself with the mystique and allure of Africa, and second the potential buyer with the people who could and would go to such a place to take pictures. In this same advertisement the illustration is also repeated in a sense, since it stretches over three pages and cuts the three columns of the body in half. One is forced to look at it at least three times while reading the copy.

The following chart is a representation of the statistics quoted in this section:

| imperatives: | used | total | normal | w modals | implied |
|---|---|---|---|---|---|
| RT | 8/10 | 16 | 11 | 3 | 2 |
| ET | 2/7 | 2 | 2 | 0 | 0 |
| MT | 7/10 | 11 | 7 | 3 | 1 |

| | assertions used | % | questions used | % | dir | three | neg | w.p. |
|---|---|---|---|---|---|---|---|---|
| RT | 10/10 | 90 | 0 | 0.0 | 8 | 3 | 4 | 3 |
| ET | 7/7 | 96.3 | 0 | 0.0 | 5 | 4 | 2 | 3 |
| MT | 10/10 | 87.5 | 4/10 | 4.3 | 9 | 3 | 3 | 4 |

normal=command form  w=with  dir=direct address  three=
listing of qualities in groups of three  neg=negation
w.p.=word plays

Notes:  direct address (with "Sie")

         word plays:  includes any puns, allusions, irony
or double meanings

7.0 The following is a summary of the analysis results in terms of structure and appellative language. The role of text building elements as text type variant markers is treated in the Conclusion.

The average reason-targeted text can be described as follows: In terms of structure the advertisement is nominally composed of a headline, body, and illustration. If another element is present then it is usually an information section, set apart from the advertisement. The product name has a high occurrence rate, and appears primarily in the body in the form of a word (as opposed to a logo). Alternately it appears in the illustration. A headline is always present and is longer than in the other text variants. It usually mentions the product name, may contain language out of the ordinary and is characterized by its use of complete sentences. The slogan is not used as extensively as in the other variants, but when employed, the product is usually mentioned.

The body of an RT advertisement is generally longer and has more paragraphs than its ET and MT counterparts, although a MT advertisement usually contains slightly more sentences. These sentences, however, are longest in the RT texts and are usually complete. As well infinitive constructions are most popular in these variants. The RT advertisement has the highest ratio of nouns, most of which are simple. Less use is made of proper nouns although personal pronouns are widely used as are pronouns which have the product name as their antecedent. There are not many foreign terms. Noun compounds are used the most in

the RT advertisements, followed by verb compounds. Slightly more than half of the noun compounds are lexicalized. Regarding verbs, most are in the present tense, indicative mode and active voice. The verbs are in their infinitive form 25% of the time. The imperative form is also widely used. The subjunctive is used the least in these advertisements. Adjectives are most popular in the RT advertisements and are generally non-derived. Superlatives are not in great evidence and a moderate amount of comparatives are used. Adverbs as well are usually non-derived and are used both in the comparative and superlative forms with the same frequency as in the MT advertisements. Proforms are used the most in the RT advertisements; they generally replace nouns and are cataphoric.

While the emotion- and reason-targeted advertisements share certain textual characteristics, the ET advertisements possess a certain number of distinct properties. In general they are shorter and less complex. In terms of structure, for example, the ET text variant favours slogans over headlines. As well, the ET texts have a lower occurrence of the product name and use the comment and illustration to display it rather than in the body proper. The headline is not employed as often, is shorter, and its sentences are incomplete one half of the time. It does mention the product name however. The slogan is used more in the ET advertisements and usually indicates the product name. The body is predictably shorter with the fewest sentences and paragraphs of the three variants.

Three of the advertisements in this category actually contain no written body, which is a characteristic particular to this text variant. The sentences are also very short and simple in their construction and approximately one half are incomplete. There are fewer nouns in these advertisements, however, proper nouns are used more frequently than in the other text variants. Where compounds are used, they are usually NOUN+NOUN combinations. The second most popular grouping is ADJ+NOUN. The majority are again lexicalized. Adjectives are not widely used, however, these texts contain the most superlative forms. All of the adverbs on the other hand are non-derived and are neutral. The ET variants use the fewest proforms, although they use the most cataphoric proforms.

It is to be expected that the average mixed-type text would be a composite of the other two types, showing mid-range values. This has been borne out in the analysis, with a few notable exceptions. For example, the MT texts make significantly more use of logos, not only in the body but also in the headline and slogan than their counterparts. As well, the majority of headlines are composed of incomplete sentences and the product name is usually not identified. The MT variants also use the most sentences, most foreign words, and the most comparative forms of the three. They use the least compounds, but the majority of these are non-lexicalised and as such make a special contribution to text coherence and cohesion (cf Chapter III, 4.3.4). One other distinguishing feature of

this variant is its use of interest-piquing questions, which are not found in the other variants.

The potential of these differences as text variant markers is evaluated in the Conclusion.

&lt;1&gt;   Morphemes are either free or bound.   Free morphemes are
       independent words, they can occur alone.   Bound morphemes
       have no meaning when not attached to another morpheme.
       For example, in the word "Umweltfreundlichkeit", there
       are five morphemes, three of which are free:   "um",
       "Welt", and "Freund", and two of which are bound:

                     Umweltfreundlichkeit

                   Umwelt + Freundlichkeit

               Um + Welt   +   freundlich + -keit

               Um + Welt   +   Freund + -lich + -keit


&lt;2&gt;   Of interest here is Ogilvy's contention that trademarks
or logos are anachronisms and hence no longer necessary as
people are no longer illiterate (1983:90).   This is obviously
not the opinion of the companies and agencies who are
responsible for the analysed texts.   I too would argue against
Ogilvy's position.   Logos are very effective as visual short
forms which represent the product.

&lt;3&gt;   The exception is E5, an advertisement for Spain.   The
headline is at the foot of the page and is centered under the
illustration with the body off to the right of both.   It could,
however, be argued that the headline proceeds the copy if one
ascribes to Ogilvy's description of the perception process of
an advertisement, which states that one will first look at the
picture and then what is below it, in which case the headline
will be read before the body (1983:89).

&lt;4&gt;   When comparing the different type variants, the size
difference had to be taken into account.   This was resolved
in part through the use of percentages.   When a straight
number comparision is made, as is the case here with nouns,
the ET variant figures are adjusted by multiplying them by
2.6, the ratio between RT and ET variants in terms of total
word count.   The ration of RT to MT variants is 1.1:1 and this
has also been taken into account.   When this multiplication has
been performed, it has been noted in the study, indicating that
the given figure has been adjusted.   So while the RT ads in
fact used almost 4 times as many nouns as the ET ads, in terms
of nouns to the total word count they used only 50% more.

&lt;5&gt;   The standard dictionary reference is:   Duden.   Das
Große Worterbuch der deutschen Sprache, Vols. 1-6 (1976-81).

# CONCLUSION

1.0 As stated in the introduction, the purpose of this thesis is to textually categorize and describe the German advertising text and its variants. To this end a study of current German text typologies has been made in order to identify and apply the most efficient one to a group of selected texts.

1.1 As determined in Chapters II and III, a function-based approach is superior as all texts have a function, and it is the underlying motivation which determines the true meaning and to a certain degree form and style (cf Brinker, Chapter II, 4.3). This is clearly the case with advertising texts. There is a fixed construction which is characteristic of the advertising text, i.e. headline, body, and illustration, with the product prominently displayed. In terms of style, the advertising text has a particular language which is appellative in nature, and which is also characteristic of the operative text group.

1.2 As has been demonstrated, Katharina Reiß's communicative-theoretical approach is the most efficient of the function-based models and satisfies Schmidt's evaluation criteria (cf Chapter II, 4.2). It is broadly applicable and flexible: i.e., although Reiß does not treat spoken texts as an independent text type, it would be possible to analyse them using her theory. Once function and orientation have

been determined, the corresponding text specific qualities can be identified according to Reiß's global model, regardless of whether the text is written or spoken. It would simply be necessary to introduce additional criteria particular to spoken texts, to encompass such aspects as volume changes, emphasis, or verbal punctuation.

2.0 As evidenced in the textual analysis, advertisements are utterances which are complete, coherent, and cohesive. They are complete as they all contain the information necessary to fulfill their function of attempting to provoke action and by convincing the recipient to buy the product. The product is always identified, its virtues extolled, and a source indicated: either where the product can be acquired or where more information may be obtained. The coherence is established at each of the different levels through semantic repetition, as cohesion is through grammatical repetition (cf Chapter III, 4.0-4.7.3). Therefore despite their disparate natures it can be stated that all of the examples are indeed texts, from the two word emotion-targeted advertisement (E7) "Feeling Wrangler" to the reason-targeted (R6) BMWtd 483's almost 500 words. Obviously a well formulated but flexible text and text type theory is required in order to properly evaluate and classify text types of such diverse natures. As has been demonstrated, such analysis is possible with Reiß's text typology.

Concerning the determining of textuality, this analysis reinforces the already proven role of recurrence in the textualizing process (cf Mealing 1988). This recurrence is

present at all the different levels of text and is both semantic and grammatical. In the advertisements, this semantic recurrence creates coherence, while the grammatical recurrence contributes to the cohesion of the texts, thus satisfying two of three of the conditions for textuality.

3.0 The next step is to identify the text type. In Reiß's 1976 typology, this distinction is based on a combination of function and orientation. The function of the advertising text is to manipulate behaviour and/or attitudes, and it concentrates on the product and the recipient. It can be stated then, that an advertisement is a distinct text type which belongs to the operative text group by virtue of its function and orientation (cf Chapter III, 2.0).

4.0 The next consideration is whether or not distinct advertising text type variants can be identified and described. This is the focus of the analysis section. Of particular interest are the mechanisms which differentiate these variants.

4.2 Regarding the individual variants, they differ less from one another than do type texts for they naturally share certain characteristics as advertising texts: a common function, orientation, basic structure, and common tools. They differ, however, in their appeal to the consumer and organization.

In terms of their textuality, no text variant can be regarded as unique, as this fundamental state of text is a

shared characteristic. As has already been mentioned, the variants' single goal of selling their product results in a complete utterance: the product is always identified and the Klartext is expressed. As for the coherence and cohesion, these are established at the different levels within the textual hierarchy. Generally, the coherence and cohesion building relationships within the reason-targeted and mixed-type texts are understandably more complex than those within the emotion-targeted texts due to their relative lengths. It can be seen, however, that in the longer emotion-targeted text variants this degree of complexity is evident.

4.3 The primary differentiating factor of the variants is their appellative direction, which is again either reason- or emotion-oriented or a mixture of the two. The appellative direction in turn influences the text type variant in terms of its structural organization and content. It is interesting to note at this point that almost half of advertisements appeal primarily to the emotions: 481 out of 985 advertisements were so targeted. The variants may be described as follows:

The reason-targeted (RT) advertisement is written as an argument. It always begins with a headline, which is designed to attract reader attention, whereas in an emotion-targeted (ET) text this task falls to the illustration. This is a subtle but important distinction: the goal of the RT advertisement is to manipulate behaviour through logic; it is written as such and gives facts and

figures. It is longer and more structured than the ET advertisement, and is grammatically more complex. The goal of an ET advertisement, on the other hand, is to convince through impression and suggestion: it plays on the expectations and desires of the reader. The illustration becomes crucial when it serves as the written body, for the reader's impression is derived almost exclusively from the illustration; any written copy becomes secondary. The written element of the advertisement is shorter, and grammatically less complex and rigid, which contributes to the informal nature of such advertisements. The mixed-type advertisement combines the strengths of both approaches. These advertisements tend to contain a long written body and present rational arguments on beh:'f of their product while the illustration and appellative features of the language used play an important role in the creation of the desired impression which is linked with the product.

But what determines the strategy behind these advertisements? Two factors which have a great influence are the product itself and the target recipient or audience. Certain products can only be sold in a certain way. For example, a calculator demands a reason-targeted approach due to its primary selling feature - rational calculation. Clothing, on the other hand, tends to sell with an emotional approach, for the recipient is first interested in the less tangible aspects of look and feel, and then in stitching and care. Most products, however, invite a variety of approaches, as seen in the sample car advertisements, R6 (BMW 524td); E2 (Range Rover); and M2 (Ford Fiesta). This

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is also indicative of the importance of writing for a specific target audience. In the BMW 524td advertisement the approach is clearly rational: the text is the focus of the advertisement. It is argumentative, and attempts to logically convince the recipient that this is the ideal car due to its mechanical efficiency. This approach is designed for people who have enough money to buy such a car, most likely upper middle class with an eye on status and money. The Range Rover (E2) on the other hand is presented as an adventurous vehicle. The advertisement is not looking for conservative businessmen, rather, the type of person who embodies the out of the ordinary, the explorer type. This image is reinforced by the illustration. The Ford Fiesta combines elements of the two approaches. It is a fun car, yes, but also efficient. Its target audience is a young couple or family and is written as such. The text is shorter in the emotion-targeted and mixed advertisements to conform with the probable attention span of the reader. All these factors influence the approach and appearance of the final advertisement.

4.3.1 The plotting of thematic progression did not prove as useful as hoped in distinguishing text variants although its important role in establishing coherence and hence textuality has been clearly demonstrated. Further study must be conducted in order to determine its role as a text type marker. Regarding text type variants, it distinguishes them primarily in terms of variety and complexity. The emotion-targeted texts used only the basic recurring theme

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whereas the reason-targeted and mixed type texts used not only the basic pattern but also linear theme development and divergence.

4.3.2 The text variants also differ in terms of appellative language, especially in regards to foreign and technical terms. Predictably the reason-targeted advertisements used many technical terms to enhance their official, argumentative nature, whereas the emotion-targeted advertisements used foreign terms, which lend an air of exoticism to the product and contribute to the overall impression. The mixed-type texts used both technical and foreign terms in many of the advertisements. Regarding use of rhetorical language, the differences were not significant except that only the mixed-type texts used rhetorical questions, and only the emotion-targeted texts used rhyme and personification.

5.0 It can be seen then that the advertising text does possess distinct text type variants by virtue of their appellative direction and organization. It is important to note, however, that text variant characteristics are not necessarily consistent from one text type to another. For example, advertising text variants are distinguished by their structure and style whereas recipe or sport report text variants would be distinguished solely by content, i.e. be it a vegetable or meat recipe; a swimming or curling sports report. It is necessary to establish boundaries concerning the classification of text types and text type

variants, however, in order to have a constant upon which to base results, as the problems of distinguishing between a text type and a text type variant are largely ones of degree. Reiß's definition of a text type as given in 3.0 of the Conclusion can be applied to both the text type and its variants: they become individual when they develop characteristic language and form models, though this is evident on a lesser scale in the text type variant.

# APPENDIX

## 1.0 PRODUCT NAME, PRODUCT AND SOURCE

Reason-targeted advertisements:

| | | | |
|---|---|---|---|
| 1. | Flachglas AG | glass | Stern, May 86 |
| 2. | American Express | credit card | Stern, May 86 |
| 3. | Finanzierungs-Schätze | bonds | Spiegel, Feb 87 |
| 4. | Boxazin | medicine | Spiegel, Feb 87 |
| 5. | Thomapyrin | medicine | Beste, Mar 85 |
| 6. | BMW 524td | car | Beste, Mar 85 |
| 7. | Management Diary | business aid | Spiegel, Aug 84 |
| 8. | becel | food | Spiegel, Aug 84 |
| 9. | Texas Instruments T1 66 | calculator | Spiegel, Aug 84 |
| 10. | Sparkasse | banking services | Stern, June 86 |

Emotion-targeted advertisements:

| | | | |
|---|---|---|---|
| 1. | Atelier Torino, Konen | men's clothes | Spiegel, Aug 84 |
| 2. | Range Rover | car | Spiegel, Feb 87 |
| 3. | Lassale Seiko | watch | Spiegel, Aug 84 |
| 4. | Courvoisier Cognac | alcohol | Spiegel, Aug 84 |
| 5. | Spain | travel | Spiegel, Feb 87 |
| 6. | Sir Winston Tea | food | Beste, Feb 85 |
| 7. | Wrangler Jeans | clothing | Stern, Aug 86 |
| 8. | Mazda 323 LX | car | Stern, Aug 86 |
| 9. | Polaroid | camera and film | Stern, June 86 |
| 10. | Konica | film | Stern, June 86 |

Mixed type advertisements:

| | | | |
|---|---|---|---|
| 1. | Sparkasse | banking services | Beste, Mar 85 |
| 2. | Ford Fiesta | car | Beste, Aug 84 |
| 3. | Bergasol Sonnenkosmetik | personal | Stern, June 86 |
| 4. | VAG | car service | Stern, Aug 84 |
| 5. | VAG Leasing | leasing service | Bunte, Mar 87 |
| 6. | Sennheiser HD 414 SL | headphones | Spiegel, Aug 84 |
| 7. | Diners Club | credit card | Spiegel, Feb 87 |
| 8. | American Express | credit card | Spiegel, Feb 87 |
| 9. | SEAT IBIZA | car | Stern, June 86 |
| 10. | Minolta 7000 | camera | Stern, Aug 86 |

# Der wissenschaftliche Rechner
# TI 66 von Texas Instruments. Er hat mehr drauf
# als andere in seiner Klasse.

Der wissenschaftliche, programmierbare TI 66 von Texas Instruments ist kaum mit anderen Rechnern seiner Preisklasse zu vergleichen. Denn er bietet Leistungen an, für die Sie sonst wesentlich mehr bezahlen müssen.

Auf ihn können Sie zählen, wenn Sie schwierigste Aufgaben zu rechnen haben – ob in Schule, Uni oder Beruf. Denn er besitzt alle notwendigen Funktionen, die Sie für die kompliziertesten Aufgaben brauchen.

Der TI 66 bewältigt bis zu 512 Programmschritte oder hat bis zu 64 Datenspeicher zur Verfügung Und wenn Sie ihn an den PC 200-Drucker anschließen, druckt er die Ergebnisse Ihrer Rechnungen auch aus.
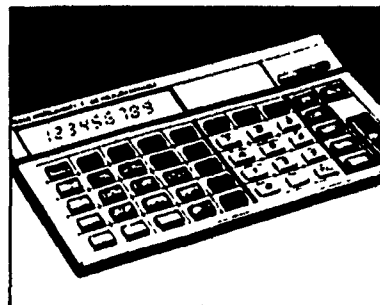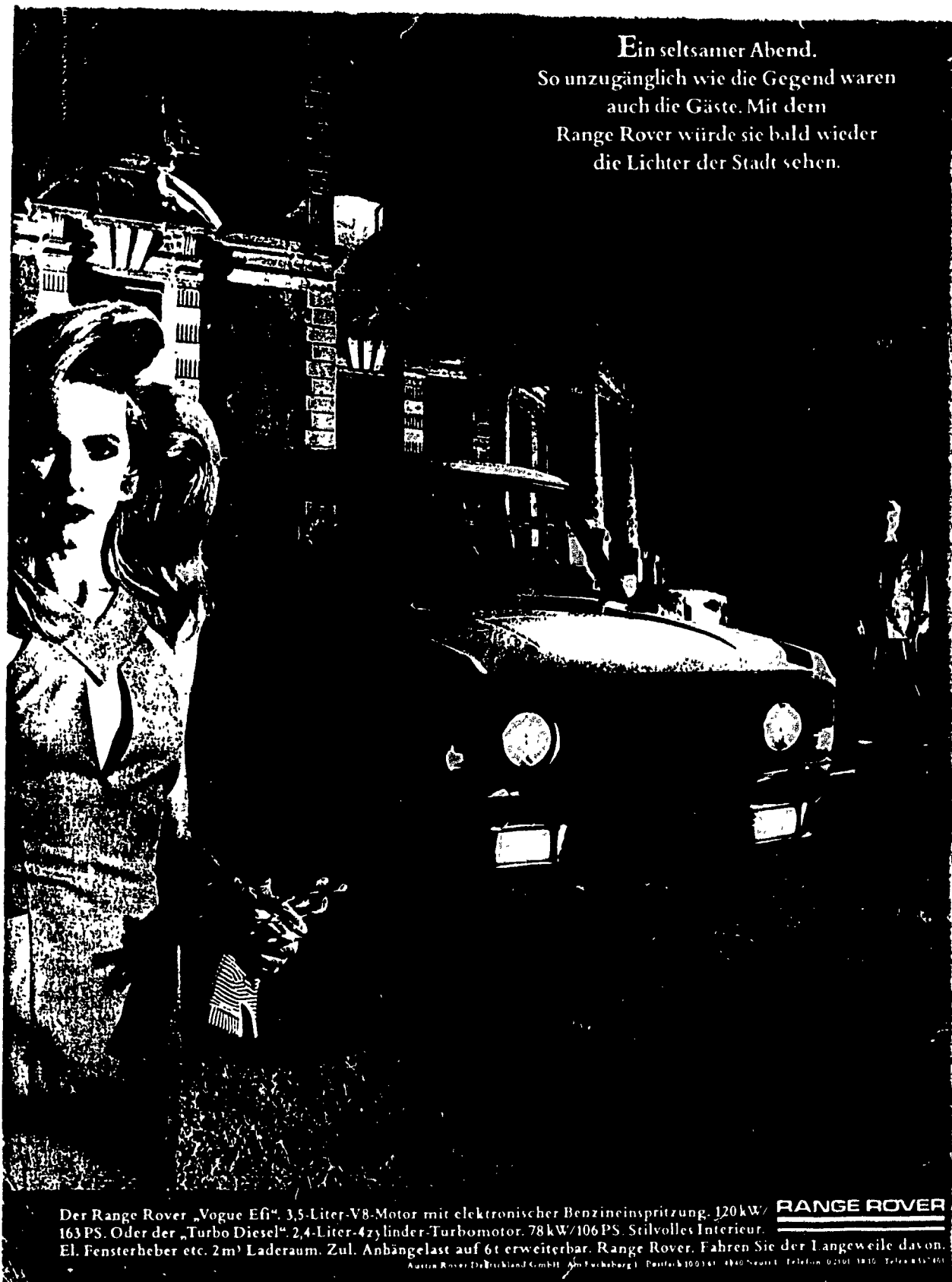
Desweiteren können Sie vorhandene TI 58 C-Programme verwenden, die ein breites Spektrum von beruflichen Gebieten abdecken, oder sogar Ihre eigenen Programme entwickeln und schreiben.

Testen Sie den TI 66 von Texas Instruments. Der mehr kann als fast jeder andere zu diesem Preis.



# TEXAS
# INSTRUMENTS

Ein seltsamer Abend.
So unzugänglich wie die Gegend waren
auch die Gäste. Mit dem
Range Rover würde sie bald wieder
die Lichter der Stadt sehen.

Der Range Rover „Vogue Efi". 3,5-Liter-V8-Motor mit elektronischer Benzineinspritzung. 120 kW/ **RANGE ROVER**
163 PS. Oder der „Turbo Diesel". 2,4-Liter-4zylinder-Turbomotor. 78 kW/106 PS. Stilvolles Interieur.
El. Fensterheber etc. 2 m³ Laderaum. Zul. Anhängelast auf 6 t erweiterbar. Range Rover. Fahren Sie der Langeweile davon.

Austin Rover Deutschland GmbH. Am Fuchsberg 1. Postfach 100161. 4040 Neuss 1. Telefon 02101-1810. Telex 8517461

# RENDEZVOUS MIT DER SONNE.

## DER BERGASOL-DOPPELFAKTOR MACHT TRAUMHAFT BRAUN – TRAUMHAFT SCHNELL.

Sommer und Sonne Da locken die Wiesen, die Strande und Klippen wieder zum Rendezvous mit der Sonne. Und Sie werden traumhaft schnell – traumhaft braun Mit Bergasol Denn Bergasol hat den Doppelfaktor

● Der Bergasol-Braunungsfaktor regt durch naturliche Wirkstoffe selbst empfindliche Haut schonend zur Braunung an Je höher dabei der Braunungsfaktor ist, desto starker wird die Braunung aktiviert (z.B Faktor 4 – 4 x so schnell) Sie werden traumhaft braun.

● Der Bergasol-Lichtschutzfaktor sorgt fur ein langeres Verweilen in der Sonne. Je hoher Sie diesen Faktor wahlen, desto besser ist Ihre Haut geschutzt Sie braunen schonend schnell

Machen Sie deshalb diese außergewohnliche Sonnenkosmetik zu Ihrem standigen Begleiter. Holen Sie sich Bergasol in Ihrer Apotheke. Denn der Bergasol-Doppelfaktor macht traumhaft braun – traumhaft schnell.



**bergasol**
DIE SONNENKOSMETIK AUS FRANKREICH.

Bergasol Sonnenkosmetik aus Ihrer Apotheke.
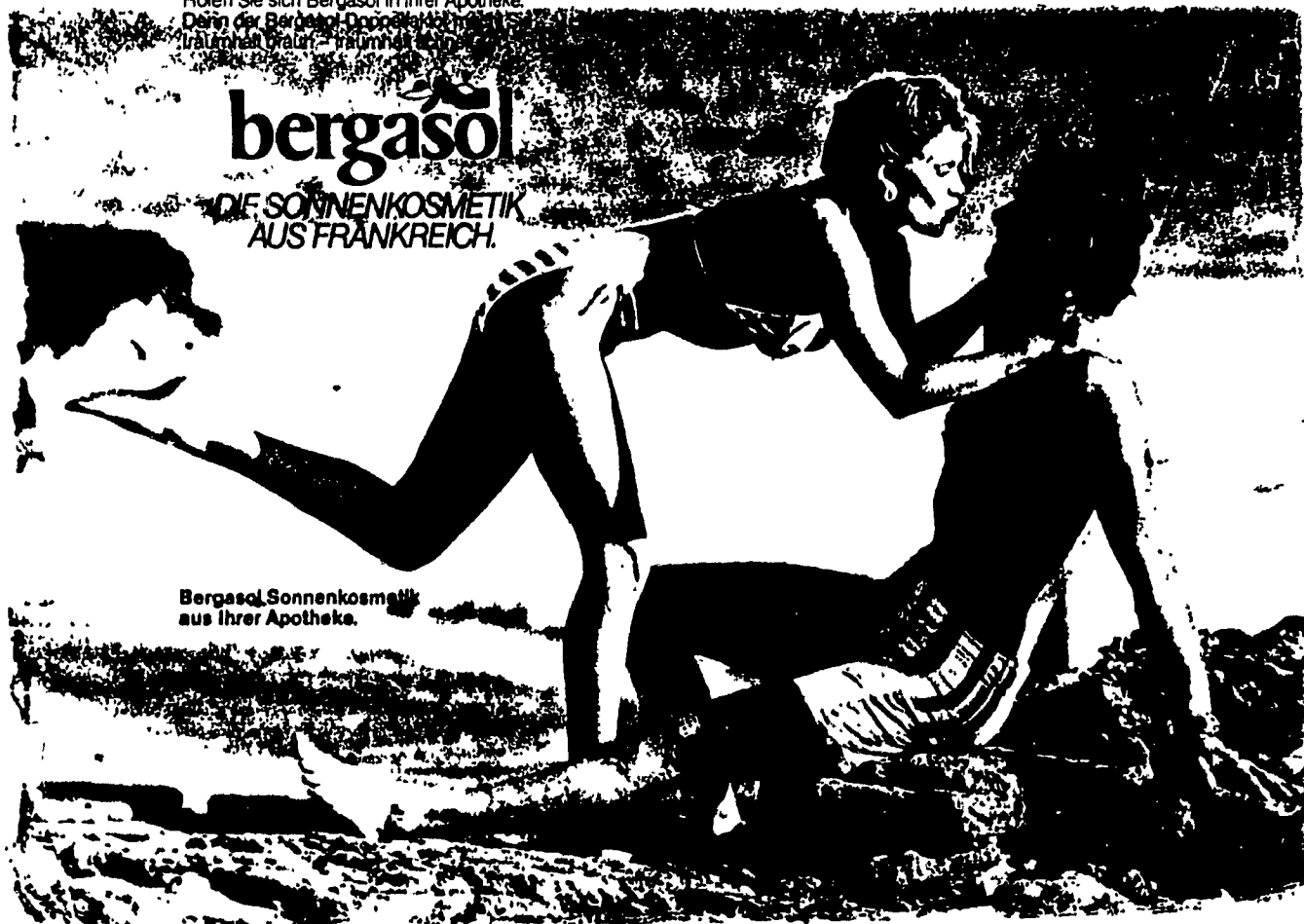
# 3.0 INDIVIDUAL RESULTS

## 3.1 SENTENCES
### (body)

| ad | tot | length ave. | com | incom | asser | ques | command imp/exp | | dep cl | inf con |
|---|---|---|---|---|---|---|---|---|---|---|
| R1 | 15 | 11.1 | 12 | 3 | 13.0 | 0 | 0 | 2.0 | 7 | 2 |
| R2 | 9 | 12.7 | 8 | 1 | 8.0 | 0 | 0 | 1.0 | 4 | 0 |
| R3 | 12 | 8.8 | 11 | 1 | 11.0 | 0 | 0 | 1.0 | 0 | 0 |
| R4 | 3 | 18.7 | 2 | 1 | 3.0 | 0 | 0 | 0.0 | 3 | 1 |
| R5 | 9 | 13.4 | 9 | 0 | 8.0 | 0 | 0 | 1.0 | 2 | 0 |
| R6 | 28 | 17.3 | 24 | 4 | 25.5 | 0 | 0 | 2.5 | 12 | 2 |
| R7 | 6 | 26.8 | 6 | 0 | 6.0 | 0 | 0 | 0.0 | 2 | 8 |
| R8 | 12 | 12.4 | 9 | 3 | 11.0 | 0 | 1 | 0.0 | 3 | 4 |
| R9 | 9 | 14.2 | 7 | 2 | 8.0 | 0 | 0 | 0.0 | 5 | 2 |
| R10 | 7 | 13.1 | 6 | 1 | 5.5 | 0 | 0 | 1.5 | 5 | 1 |
| | | | | | | | | | | |
| E1 | 0 | 0.0 | 0 | 0 | 0.0 | 0 | 0 | 0.0 | 0 | 0 |
| E2 | 3 | 8.0 | 2 | 1 | 3.0 | 0 | 0 | 0.0 | 0 | 0 |
| E3 | 4 | 5.3 | 0 | 4 | 4.0 | 0 | 0 | 0.0 | 0 | 0 |
| E4 | 0 | 0.0 | 0 | 0 | 0.0 | 0 | 0 | 0.0 | 0 | 0 |
| E5 | 12 | 12.9 | 6 | 6 | 12.0 | 0 | 0 | 0.0 | 6 | 0 |
| E6 | 1 | 3.0 | 0 | 1 | 1.0 | 0 | 0 | 0.0 | 0 | 0 |
| E7 | 0 | 0.0 | 0 | 0 | 0.0 | 0 | 0 | 0.0 | 0 | 0 |
| E8 | 9 | 16.9 | 7 | 2 | 8.0 | 0 | 0 | 1.0 | 3 | 4 |
| E9 | 7 | 9.9 | 3 | 4 | 7.0 | 0 | 0 | 0.0 | 3 | 0 |
| E10 | 5 | 10.8 | 2 | 3 | 4.5 | 0 | 0 | 0.5 | 4 | 0 |
| | | | | | | | | | | |
| M1 | 6 | 12.0 | 5 | 1 | 4.0 | 0 | 0 | 2.0 | 3 | 2 |
| M2 | 9 | 9.8 | 6 | 3 | 8.0 | 0 | 0 | 1.0 | 1 | 0 |
| M3 | 14 | 8.4 | 10 | 4 | 12.0 | 0 | 0 | 2.0 | 0 | 0 |
| M4 | 14 | 8.9 | 11 | 3 | 13.0 | 1 | 0 | 0.0 | 3 | 1 |
| M5 | 16 | 10.1 | 8 | 8 | 15.0 | 0 | 0 | 1.0 | 5 | 0 |
| M6 | 16 | 6.4 | 9 | 7 | 14.0 | 0 | 0 | 2.0 | 0 | 0 |
| M7 | 4 | 13.8 | 2 | 2 | 3.0 | 1 | 0 | 0.0 | 0 | 0 |
| M8 | 2 | 24.0 | 1 | 1 | 2.0 | 0 | 0 | 0.0 | 1 | 0 |
| M9 | 11 | 9.5 | 10 | 1 | 10.0 | 1 | 0 | 0.0 | 2 | 0 |
| M10 | 24 | 10.8 | 20 | 4 | 20.5 | 2 | 1 | 0.5 | 7 | 4 |

ad=advertisement  tot=total  ave=average  com=complete incom=incomplete  asser=assertion  ques=question  imp= implicit  exp=explicit  dep cl=dependent clause, inf con=infintive construction

Notes:  decimal values (R6...) indicate that the sentence contains both an assertion and an imperative

## 3.2 NOUNS

| | tot | sim | compound lex | nlex | prop | pron/ pnpn | ppn | for dic | no |
|---|---|---|---|---|---|---|---|---|---|
| R1 | 33 | 25 | 7 | 0 | 1 | 5/0 | 12 | 0 | 0 |
| R2 | 23 | 18 | 2 | 2 | 1 | 1/0 | 10 | 0 | 0 |
| R3 | 25 | 12 | 6 | 6 | 1 | 0/0 | 6 | 0 | 0 |
| R4 | 11 | 5 | 3 | 2 | 1 | 1/0 | 0 | 0 | 0 |
| R5 | 27 | 14 | 9 | 2 | 2 | 1/0 | 7 | 0 | 0 |
| R6 | 144 | 87 | 19 | 18 | 20 | 5/3 | 14 | 0 | 0 |
| R7 | 62 | 34 | 7 | 12 | 9 | 1/0 | 0 | 0 | 0 |
| R8 | 40 | 21 | 2 | 8 | 9 | 2/1 | 6 | 1 | 0 |
| R9 | 29 | 13 | 1 | 4 | 7 | 3/5 | 6 | 0 | 0 |
| R10 | 22 | 11 | 6 | 4 | 1 | 2/2 | 4 | 0 | 0 |
| | | | | | | | | | |
| E1 | 0 | 0 | 0 | 0 | 0 | 0/0 | 0 | 0 | 0 |
| E2 | 6 | 5 | 0 | 0 | 1 | 0/0 | 1 | 0 | 0 |
| E3 | 8 | 7 | 0 | 0 | 1 | 0/0 | 0 | 0 | 1 |
| E4 | 0 | 0 | 0 | 0 | 0 | 0/0 | 0 | 3 | 1 |
| E5 | 42 | 21 | 4 | 1 | 16 | 2/1 | 7 | 3 | 0 |
| E6 | 2 | 1 | 0 | 0 | 1 | 0/0 | 0 | 2 | 0 |
| E7 | 0 | 0 | 0 | 0 | 0 | 0/0 | 0 | 0 | 0 |
| E8 | 31 | 19 | 6 | 5 | 1 | 1/0 | 8 | 0 | 0 |
| E9 | 9 | 6 | 2 | 0 | 1 | 2/0 | 7 | 0 | 0 |
| E10 | 8 | 4 | 0 | 2 | 2 | 0/0 | 9 | 0 | 0 |
| | | | | | | | | | |
| M1 | 16 | 12 | 3 | 0 | 1 | 0/0 | 4 | 0 | 0 |
| M2 | 14 | 3 | 4 | 2 | 5 | 0/1 | 4 | 0 | 0 |
| M3 | 25 | 13 | 1 | 6 | 5 | 0/0 | 6 | 1 | 0 |
| M4 | 26 | 17 | 4 | 1 | 4 | 0/5 | 8 | 0 | 0 |
| M5 | 41 | 19 | 5 | 6 | 11 | 0/0 | 10 | 6 | 1 |
| M6 | 23 | 9 | 4 | 5 | 5 | 1/3 | 4 | 5 | 0 |
| M7 | 14 | 2 | 4 | 4 | 4 | 0/1 | 2 | 1 | 1 |
| M8 | 8 | 6 | 1 | 0 | 1 | 1/1 | 3 | 0 | 0 |
| M9 | 29 | 8 | 1 | 8 | 12 | 0/0 | 5 | 2 | 1 |
| M10 | 57 | 28 | 6 | 15 | 8 | 1/2 | 15 | 0 | 0 |

sim=simple  lex=lexicalized  nlex=not lexicalized
prop=proper noun  pron=pronoun  pnpn=product name pronoun
ppn=personal pronoun  for=foreign

Notes:  Compound nouns include proper nouns
        Proper nouns:  includes product name
        Pronouns/product name pronouns:  the first figure
does not include pronominalisations of the product name,
the second figure gives only that.
        Foreign words:  only those which have not been
germanicized (Club: yes, Klub: no).  The list does not
include any product names or foreign place names, which are
counted under proper nouns.  Compound words are counted as
foreign if any component foreign, as in "Full-Service-Vertrag".

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## 3.3  VERBS
### (body)

| ad | tot = ( | pres | per | imp | inf) | sub | ind | act | pas | com |
|----|-----|------|-----|-----|------|-----|-----|-----|-----|-----|
| R1 | 32 | 27 | 0 | 0 | 5 | 0 | 27 | 32 | 0 | 2 |
| R2 | 16 | 12 | 1 | 0 | 3 | 1 | 12 | 16 | 0 | 2 |
| R3 | 14 | 12 | 0 | 0 | 2 | 1 | 11 | 13 | 1 | 3 |
| R4 | 8 | 6 | 0 | 0 | 2 | 0 | 6 | 8 | 0 | 0 |
| R5 | 17 | 14 | 0 | 0 | 3 | 1 | 13 | 14 | 3 | 2 |
| R6 | 59 | 39 | 0 | 5 | 15 | 1 | 43 | 59 | 0 | 3 |
| R7 | 19 | 10 | 0 | 0 | 9 | 0 | 10 | 19 | 0 | 0 |
| R8 | 17 | 8 | 0 | 1 | 8 | 1 | 8 | 17 | 0 | 2 |
| R9 | 22 | 15 | 0 | 0 | 7 | 0 | 15 | 21 | 1 | 1 |
| R10 | 13 | 11 | 0 | 0 | 2 | 0 | 11 | 12 | 1 | 2 |
| | | | | | | | | | | |
| E1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E2 | 3 | 1 | 0 | 1 | 1 | 1 | 1 | 3 | 0 | 0 |
| E3 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 0 | 0 |
| E4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E5 | 13 | 10 | 1 | 2 | 0 | 0 | 13 | 13 | 0 | 0 |
| E6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E8 | 25 | 10 | 0 | 0 | 7 | 2 | 16 | 24 | 1 | 1 |
| E9 | 15 | 7 | 1 | 0 | 4 | 2 | 9 | 15 | 0 | 0 |
| E10 | 11 | 3 | 1 | 2 | 3 | 2 | 6 | 11 | 0 | 1 |
| | | | | | | | | | | |
| M1 | 14 | 8 | 0 | 0 | 6 | 1 | 7 | 13 | 1 | 2 |
| M2 | 11 | 11 | 0 | 0 | 0 | 0 | 11 | 11 | 0 | 1 |
| M3 | 14 | 14 | 0 | 0 | 0 | 0 | 14 | 13 | 1 | 2 |
| M4 | 20 | 17 | 0 | 0 | 3 | 1 | 16 | 20 | 0 | 1 |
| M5 | 20 | 15 | 2 | 2 | 1 | 0 | 19 | 18 | 2 | 1 |
| M6 | 10 | 9 | 0 | 1 | 0 | 0 | 10 | 9 | 1 | 2 |
| M7 | 5 | 5 | 0 | 0 | 0 | 0 | 5 | 5 | 0 | 0 |
| M8 | 6 | 4 | 2 | 0 | 0 | 0 | 6 | 6 | 0 | 0 |
| M9 | 12 | 5 | 2 | 5 | 0 | 1 | 11 | 12 | 0 | 0 |
| M10 | 38 | 26 | 3 | 1 | 8 | 6 | 24 | 38 | 0 | 2 |

pres=present  per=perfect  imp=imperfect  sub= subjunctive
ind=indicative  act=active  pas=passive  com=command form

Notes:  All the subjunctive forms used were Konjunktiv II,
except for M4, where Konjunktiv I was used.
       R6:  under imperfect:  one Plusquamperfect
       E9:  under present:  one Futur 1
       Passive formed either with werden (7), lassen (3)
or infinitive constructions (2)
       Present:  both subjunctive, indicative, and imperative

# 3.4  ADJECTIVES AND ADVERBS

| | ADJECTIVES | | | | | | ADVERBS | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | tot | non | p.p. | prp. | com | sup | tot | non | p.p. | prp. | com | sup |
| R1 | 15 | 13 | 2 | 0 | 0 | 0 | 8 | 7 | 0 | 1 | 3 | 0 |
| R2 | 8 | 8 | 0 | 0 | 0 | 0 | 7 | 7 | 0 | 0 | 1 | 0 |
| R3 | 9 | 8 | 0 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 | 0 |
| R4 | 8 | 5 | 2 | 1 | 0 | 0 | 4 | 4 | 0 | 0 | 1 | 0 |
| R5 | 7 | 6 | 0 | 1 | 2 | 0 | 6 | 6 | 0 | 0 | 0 | 1 |
| R6 | 43 | 40 | 1 | 2 | 1 | 2 | 5 | 4 | 0 | 1 | 1 | 0 |
| R7 | 15 | 14 | 1 | 0 | 0 | 2 | 7 | 7 | 0 | 0 | 0 | 0 |
| R8 | 10 | 7 | 3 | 0 | 0 | 0 | 4 | 4 | 0 | 0 | 2 | 0 |
| R9 | 8 | 7 | 0 | 1 | 0 | 2 | 4 | 4 | 0 | 0 | 0 | 0 |
| R10 | 4 | 3 | 1 | 0 | 0 | 0 | 3 | 2 | 1 | 0 | 0 | 0 |
| | | | | | | | | | | | | |
| E1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 0 | 0 | 0 | 0 |
| E3 | 4 | 3 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| E4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E5 | 16 | 14 | 1 | 1 | 0 | 2 | 3 | 3 | 0 | 0 | 0 | 0 |
| E6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| E8 | 9 | 7 | 2 | 0 | 0 | 0 | 5 | 5 | 0 | 0 | 0 | 0 |
| E9 | 2 | 2 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 1 |
| E10 | 4 | 4 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| | | | | | | | | | | | | |
| M1 | 9 | 8 | 0 | 1 | 2 | 0 | 1 | 1 | 0 | 0 | 0 | 0 |
| M2 | 8 | 7 | 1 | 0 | 0 | 0 | 2 | 2 | 0 | 0 | 1 | 0 |
| M3 | 9 | 8 | 1 | 0 | 2 | 0 | 11 | 9 | 0 | 2 | 3 | 0 |
| M4 | 8 | 6 | 0 | 2 | 0 | 1 | 2 | 2 | 0 | 0 | 0 | 1 |
| M5 | 13 | 11 | 1 | 1 | 0 | 1 | 8 | 8 | 0 | 0 | 0 | 0 |
| M6 | 12 | 10 | 1 | 1 | 0 | 2 | 6 | 5 | 0 | 1 | 0 | 0 |
| M7 | 7 | 7 | 0 | 0 | 0 | 2 | 3 | 3 | 0 | 0 | 1 | 0 |
| M8 | 4 | 4 | 0 | 0 | 0 | 1 | 3 | 3 | 0 | 0 | 1 | 0 |
| M9 | 4 | 4 | 0 | 0 | 0 | 1 | 2 | 2 | 0 | 0 | 0 | 1 |
| M10 | 15 | 13 | 1 | 1 | 1 | 1 | 4 | 4 | 0 | 0 | 1 | 0 |

non=non-derived  p.p.= past participle  prp.= present participle  com=comparative  sup=superlative

Notes:  only those adverbs which modify either a verb, adjective or adverb are included in this tally.

## 3.5  PROFORMS

|     | tot |   | noun | verb | adv | sen | cat | ana |
|-----|-----|---|------|------|-----|-----|-----|-----|
| RT  | 60  | % | 68.3 | 0.0  | 3.3 | 28.3 | 10.0 | 90.0 |
| ET  | 12  | % | 91.7 | 0.0  | 0.0 | 8.3  | 25.0 | 75.0 |
| MT  | 34  | % | 73.5 | 0.0  | 2.9 | 23.6 | 2.9  | 97.1 |

## 3.6  COMPOUND NOUNS

|     | tot | n/n | v/n | a/n | p/n | lex | nlex | 2 | 3 | 4+ | max |
|-----|-----|-----|-----|-----|-----|-----|------|---|---|----|-----|
| RT  | 139 | 120 | 11  | 3   | 5   | 72  | 67   | 108 | 28 | 3 | 6 |
| ET  | 26  | 17  | 1   | 6   | 2   | 18  | 8    | 21  | 5  | 0 | 3 |
| MT  | 85  | 73  | 2   | 4   | 6   | 35  | 50   | 66  | 17 | 2 | 4 |

|     |   | n/n  | v/n | a/n  | p/n | lex  | nlex | 2    | 3    | 4+  |
|-----|---|------|-----|------|-----|------|------|------|------|-----|
| RT  | % | 86.3 | 7.9 | 2.2  | 3.6 | 60.0 | 40.0 | 77.7 | 20.1 | 2.2 |
| ET  | % | 65.4 | 3.8 | 23.1 | 7.7 | 69.2 | 30.8 | 80.8 | 19.2 | 0.0 |
| MT  | % | 85.8 | 2.4 | 4.7  | 7.1 | 41.2 | 58.8 | 77.6 | 20.0 | 2.4 |

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