

ŠIAULIAI UNIVERSITY
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH PHILOLOGY

**THE USAGE OF DEIXIS IN ADVERTISEMENTS RELATED
TO PERFUME**

BACHELOR THESIS

Research adviser: Assoc. Prof. Dr. Solveiga Sušinskienė

Student: Reda Gedutytė

Šiauliai, 2013

CONTENTS

INTRODUCTION	3
I. THEORETICAL REVIEW	5
1.1 Language of Advertising	5
1.1.1 Perfume Names and Advertisements	7
1.2 Deixis	8
1.3 Deixis Used in Advertising	10
1.3.1 Person Deixis	12
1.3.2 Spatial Deixis	13
1.3.3 Temporal Deixis	14
1.3.4 Social Deixis	15
1.3.5 Discourse Deixis	16
II. PRACTICAL PART	19
2.1 The Usage of Deixis in Advertisements and Commercials	20
2.1.1 The Usage of Person Deixis in the Advertisements of Perfume	21
2.1.2 The Usage of Spatial Deixis in the Advertisements of Perfume	26
2.1.3 The Usage of Temporal Deixis in the Advertisements of Perfume	28
2.1.4 The Usage of Discourse Deixis in the Advertisements of Perfume	32
CONCLUSIONS	35
REFERENCES	36
APPENDIX 1	38
APPENDIX 2	41
APPENDIX 3	54

INTRODUCTION

The text is a unit of language in use. It may be spoken or written, prose or verse, dialogue or monologue. It may be anything one can think of, from a single proverb or a riddle to a whole play or novel, from a single spontaneous word of admiration to an all-day discussion. To the present day, there are many ways to apply linguistics in everyday activities. Linguists (Levinson (1983), Halliday and Hasan (2005), Lyons (2005), etc.) are deeply interested in the ways to analyse the text.

Advertisements are a means of widely used media, which uses language, images and/or sounds to attract the attention of potential clientele and transmit the message. The message of the advertisements is transmitted at the receiver with the help of deixis. Deixis points at the customer and builds the bridge of communication between the sender of the message and its receiver. This study analyses how the deictic forms are used in the advertisements and commercials of perfume in order to promote and sell the goods.

The object of this study is the usage of deixis in the advertisements of perfume.

The aim of this study is to analyse the usage of deixis in the advertisements related to perfume. To achieve this aim the following **objectives** have been raised:

1. to present the theoretical review on the discourse of advertising, deixis, and deixis used in advertising;
2. to disclose and analyse the contribution of deixis to the language used for advertising of perfumes;
3. to classify and analyse the examples of the mentioned deixis.

The scope of the research: 40 printed advertisements and 25 transcripts of video commercials, which contain the total of 506 deixis, have been found. They are listed in the Appendix 1 and Appendix 2.

Relevance of the work. In linguistics, foreign linguists, namely Steven C. Levinson (1983), George Yule (1998), John Lyons (2005) and Lithuanian linguists, Janina Buitkienė and Laimutis Valeika (2003), Daiva Verikaitė (2009), Laimutis Valeika and Daiva Verikaitė (2010) have been discussing deixis. They emphasise that deictic expressions act as attention signs in the process of communication and frame the whole situation with the particular boundaries.

The research methods. Qualitative and quantitative methods were applied to this analysis:

1. Theoretical overview provided the basic information about the language of advertising.
2. Theoretical overview provided the basic information about the usage of deixis.

3. Descriptive-analytical method was applied to examine and interpret the findings and the results of deixis found in the advertisements related to perfume.
4. Statistical method was used to examine and provide the frequency of recurrence of different types of deixis.

The material used in this bachelor thesis is taken from the issues of the *Vogue* magazines (June 2010-October 2012) and *Cosmopolitan Lithuania* magazines (October 2010-April 2013) along with the transcripts of the video commercials made by the author from the website YouTube.com.

The structure of the work. This bachelor thesis consists of three parts. The first part is focused on the introduction. The second part is for the general information on deixis as well as the introduction of advertising discourse. The third part is for the detailed discussion of the examples found in the advertisements and the transcripts from the commercials. The second part is divided into three sections (language used in advertising, deixis, deixis used in advertising), while the third part of the study is divided into two sections (methodological consideration and the analysis of the examples). In each section, by means of descriptive analysis, the definitions are compared, specific features are discussed, and where it is possible, the classification is presented. The analysed material is illustrated by the examples collected from the advertisements and the transcripts of the commercials. The examples chosen for the presentation are as different as they can be in order to show their variety.

As regards **the practical value of the work**, this bachelor thesis can be useful for English students and lecturers who are interested in usage of deixis and deictic expressions in general or in a particular field of advertisements related to perfume, as it can give more understanding about deictic reference in linguistic pragmatics.

I. THEORETICAL REVIEW

1.1 Language of Advertising

The language is a way of day-to-day communication based on the creation and acceptance of roles of speaker and receiver which are generated to establish, confirm and maintain certain relationships between people. First of all it is important to define what the 'advertising' is. Advertising is "the action of calling something to the attention of the public especially by paid announcements"¹, or "the promotion of goods or services for sale through impersonal media, such as radio or television"². As it can be seen, the first definition only states the fact that advertising is focused on the public's attention, while the second one is more focused the ways it is achieved, i.e. through the means of mass media.

The analysis of advertisements differs from analysis of literature, and "general theories of language and literature are not always helpful" (Cook, 1994: xvi). Therefore Cook suggests analysing advertisements as discourse. Even though the central focus of discourse analysis is on language, by no means it is concerned with the language alone, as it also explores the context of communication. Such questions concerning communication are analysed: who, with whom and why are communicating, in what kind of situation, through what kind of media, what are the different types and act of communication achieved and what are the relationships between them (Cook, 1994: 1). The author also mentions that when the language of advertising is combined with pictures or sounds to alter or add something to the meaning of the language, the discourse analysis must deal with them as well. Cook (Ibid) contradicts some schools of linguists with their theories treating the language as an isolated object, and says that "discourse analysis views language and context holistically". Thus, it is stated that all the consisting parts of the advertising must be analysed as a whole thing.

The analysis of the advertising discourse focuses on three main terms: 'context', 'text' and 'discourse'. 'Text' is a linguistic form separated from the context for the purpose of the analysis. According to Cook (1994: 1-2), 'context' consists of 8 parts:

1. substance – the physical material which presents the text;
2. music and pictures;
3. paralanguage – meaningful behaviour of a person which accompanies the language, i.e. the quality of the voice, facial expressions, gestures and touch while speaking, and the choice of letter size and fonts while writing;
4. situation – the characteristics and relations of the people and the objects in the vicinity of the text;

¹ Advertising. Retrieved from the Internet: <http://merriam-webster.com/dictionary>. Accessed on 16 March, 2013.

² Advertising. Retrieved from the Internet: <http://collinsdictionary.com/dictionary>. Accessed on 16 March, 2013.

5. co-text – the text belonging to the same discourse, however which precede or follow the one under analysis;
6. intertext – the text which belong to the other discourse, however which is associated with the text under analysis;
7. participants – senders, addressers, addressees and receivers;
8. function – what the text is intended to do by the senders and addressers, or perceive to do by the receivers and addressees.

When the text and context work together in a process of creation the meaning we get the discourse. “The task of discourse analysis is to describe both this phenomenon in general and particular instances of it” (Cook, 1994: 2). In other words, there is no discourse without the text or context. Even though the language of advertising should be simple and specific³, however, the discourse analysis is sometimes called messy and without precision. Therefore the context must be taken into account when analysing the language. Cook (Ibid) claims that there is no language without context, as there is no communication without participants, intertexts and other fundamental elements of context. “Discourse – especially <...> as complex as advertising <...> always holds out more to be analysed” (Ibid.). According to Cook (1994: 3), this complexity exists because of many separate components of advertisements, and it is possible to concentrate on one or few, or to ignore the rest. Figure 1 below illustrates the network of all components of the advertisement:

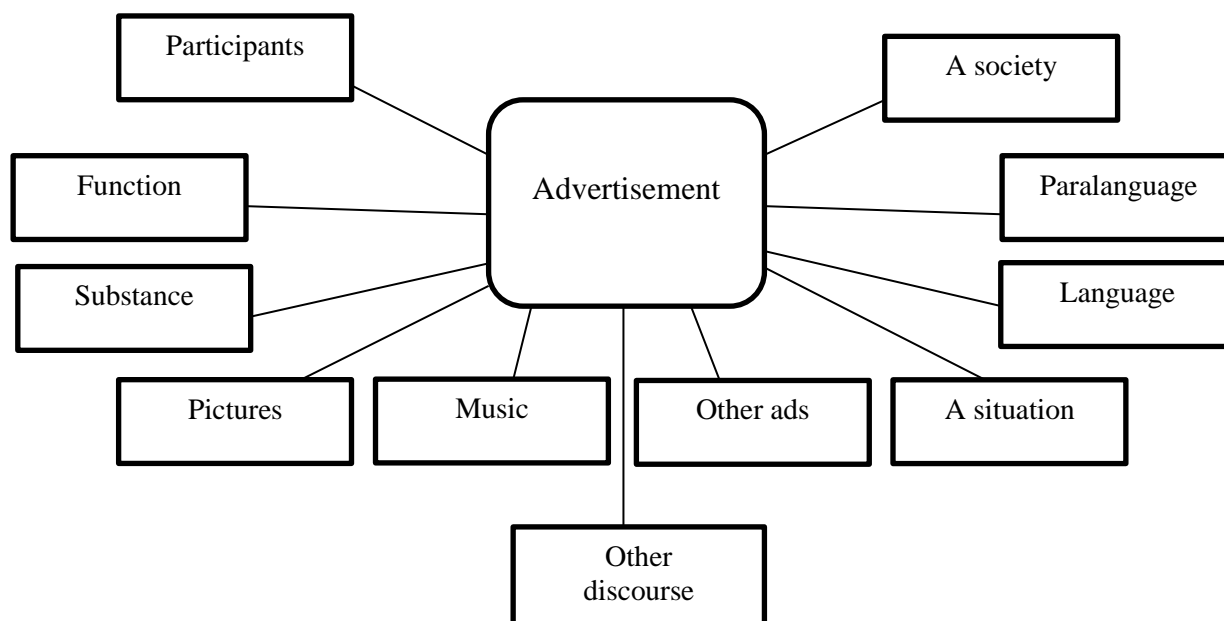


Figure 1. Interaction of elements in advertisements. Prepared according to Cook (1994:3).

³ Retrieved from the Internet: <http://www.docstoc.com/docs/31095064/Principles-of-Effective-Print-Advertising>. Accessed on 26 March, 2013.

As it can be seen from the Figure 1, an advertisement is a very complex unit consisting of many elements. The language is one of the major and more important parts of it. However, it is not the most important. The language alone cannot transmit the message as accurately, as when it is combined and interacts with the rest of the elements. The centre of the diagram is not a fixed element, around which all the other elements revolve. Any of them can be put there. The advertisement is not some stable entity, and all the component parts are as equally important in creating the whole (Cook, 1994: 3). Peter Sells and Sierra Gonzalez (2002: Unit1) claim, that the text of advertisement gives an information about the product while performing another more important action, “provides anchorage for the image”.

Dimter (1985), as cited in Cook (1994: 4), claims that there are hundreds of different discourse types: conversations, fliers or brochures, news bulletins, stories, jokes, games, films, printouts and hand-outs, and etc. Moreover, there are many ways to categorize them, as stories, films and jokes may be in the different and in the same category at the same time. Advertising is also a type of discourse. It is a part of virtual and physical everyday life reflecting the needs and potential of any society. It is closely related to every individual and it is no chance that the majority of the advertisements include the receiver of the message in the message itself. That is why it is so common to use such deixies as ‘we’, ‘us’, and ‘you’ while promoting something. Cook (1994: 5), as well as Salles and Gonzalez (2002: Unit 1), note that many people are able to distinguish advertisements from a number of similar discourse types, because of the main function they carry, i.e. the need to persuade the receiver of the message to buy or acquire in other way a product they are promoting. The text must catch readers’ attention, therefore the short phrases act as slogans, the text always contain the name of the company or the product being advertised. Moreover, the main function of the advertisements also fide under the other more agreeable ones, such as to amuse, to inform, to misinform, to worry or to warn, etc., but which, however, still lead to the main function of the advertisements – to sell (Cook, 1994: 5).

1.1.1 Perfume Names and Advertisements

Perfume is a product of luxury, however it is also differs greatly from the rest. According to Cook (1994: 103), its popularity and growing sales numbers do not owe to the business of advertising. “Its history is ancient, its cultural importance universal”. Even though the broad use of perfume dates far more back than the business of advertising, the later helps to promote perfume. The names play a very important role. Sometimes, when they have a scent that cannot be explained with something widely known, advertisements help to describe

the scents otherwise indescribable. There are several common ways used by the advertisers to describe different scents. They are listed below (Cook, 1994: 104):

- synaesthetic, referring to one sense in terms of another: ‘sharp’, ‘sour’, ‘gentle’, ‘dark’;
- metonymic: ‘high-society’;
- metaphorical: ‘poisonous’;
- described in terms of its effect: ‘seductive’, ‘overpowering’;
- identify the kind of person who might use it: ‘manly’;
- identify the place where it may be found: ‘oriental’;
- identify its availability: ‘cheap’, ‘rare’.

Even though all these characterizations serve as tools to indicate a particular smell, it is impossible to describe it with 100% accuracy. “A smell has no denotation, no component which distinguishes it from another” (Ibid). This is why advertisers have such a great freedom for words while promoting perfume. Thus, for this reason perfume has got more attention from linguists than any other product, because it can be called practically anything.

1.2 Deixis

There are two kinds of relations between words and utterances: descriptive and pointing. The descriptive way is in action when the meaning of the words do not depend on the situations they are used. However, if the meaning is anchored in the context and its clarity is reached while pointing at variables – this is deixis. It originated from the notion of gestural reference, i.e. “the identification of the referent by means of some bodily gesture on the part of the speaker”, as in Greek it means ‘pointing’/‘showing’ and in Latin the word ‘index’ names the pointing finger (Yule, 1998: 9, Lyons, 2005: 303; Levinson, 2006: 101).

Deixis is a phenomenon found in linguistics dealing with an analysis of the discourse. To begin with, first it is needed to define what deixis is and how does it function. Levinson (2006: 97) proposes that deixis “introduces subjective, attentional, intentional and, of course, context-dependent properties into natural languages”. The Oxford Advanced Learner’s Dictionary⁴ suggests that deixis is “the function or use of deictic words or expressions <...> ones whose meaning depends on where, when or by whom they are used”. Lithuanian linguists Valeika and Verikaitė (2010:10) claim that “in pragmatics, deixis is a term used to denote a word or a phrase which directly refers to entities”. In other words, deixis is used when the speaker wants to point at something for the receiver in a particular situation.

⁴ Oxford Advanced Learner’s Dictionary 8th Edition CD-ROM. 2010. Oxford: Oxford University Press.

Moreover, “any linguistic form used to accomplish this ‘pointing’ is called a deictic expression” (Yule, 1998: 9).

Deixis can be interpreted in written or in spoken discourse and such interpretation differs greatly. According to Verikaitė (2009: 136), the interpretation of deixis in written discourse is more complex, and she lists out her reasons:

- the time between coding the message and receiving it may be quite remote;
- the sender of the message and the receiver of it may be in different locations which are far from one another;
- the sender and the receiver are unfamiliar.

Another linguist, Levinson (1983: 85), notices that deixis in spoken discourse is organized differently than the one in written discourse. It is done in an egocentric way:

- speaker is the central person;
- the time when the speaker produces the message is the central time;
- the place where the speaker is at the time of producing the message is the central place;
- the point at which the speaker currently is while producing the message is the discourse centre.

Deixis can be grouped by two factors: the ones close to the speaker and the message – the proximal terms, and the ones which are away from the speaker and his message – the distal terms. ‘This’, ‘here’, ‘now’ are proximal terms, while ‘that’, ‘there’ or ‘then’ are the distal ones. It is also possible to distinguish the deictic centre, this being the now point in the time of the speaker (Yule, 1998: 9). Deixis gets its meaning from the situation, which is called the deictic situation. Every utterance has been made in a specific place and time, by a specific addressee who also addresses a specific receiver. The speaker leads this situation. In the conversation the speaker’s role moves from person to person. However, in the monologue, the speaker talks to ‘the most intelligent addressee’, i.e. himself (Valeika, Verikaite, 2010: 11).

A. What are you doing now?

B. I’m at home. Watching a football match on TV.

A. Not at work?

B. It’s already evening here.

A. Oh, yes, I forgot. In Tokyo it is noon.

In the study of pragmatics, five different categories of deixis are being analyzed and discussed. According to Levinson (1983: 62), the first three are the traditional categories, and the social and discourse (also called text) deixis are the additional ones:

1. Person deixis;

2. Spatial deixis;
3. Temporal deixis;
4. Social deixis;
5. Discourse deixis.

This chapter was concerned with the phenomena of deixis in general. After presenting the deixis used in the advertising, the following sub-chapters will pay more attention to each category of deixis individually, presenting more insight and some examples.

1.3 Deixis Used in Advertising

Linguists Thornborrow and Wareing (2005: 158) state that in the language of advertising it is an often occurrence that deixis is used as a reference to some contextual unit. There some part of the text gets its meaning from the visuals of the advertisement. Such deictic references are particularly common in the advertisements related to perfume. Same linguists note, that advertising discourse also practices a way, when it puts deictic references on things so that the part of the context in which the reader receives the message or advertisement could be created. It is done in order to establish a closer connection between the “textual ‘voice’ of the advert, as what is assumed to be the world of the reader” (Ibid, 159). For this purpose such spatial deictics as ‘this’, ‘that’ or temporal deictics as ‘now’, ‘then’ etc. are used with great frequency. For example, ‘that’ may express the feeling of absolute uniqueness (Christopher, 2012: 527).

In spoken media discourse deictic expressions are also used to create a relationship without any barriers between the speaker and his audience (Thornborrow and Wareing, 2005: 159). Thus, according to this notion, this ‘relationship’ can be applied to commercials as well. Motgomery (1986b: 429), as cited Thornborrow and Wareing (2005: 159), calls this relationship a ‘simulation of co-presence’. The speaker talks to the potential, but not visible audience on television or radio, and has to contract such a connection which would sell the goods. So the personal deictics like ‘you’, ‘we’, ‘they’, etc. are used abundantly. According to Anne Christopher (2012: 526), in advertisements the second person pronoun ‘you’ means the customer, either an individual or a group. It goes hand in hand with the product name or the name of the manufacturer, thus distinguishing advertisement from all the other types of discourse. Consumer friendly companies use the deictic ‘we’ in order to render a friendly and personal image of them (Ibid).

Cook (1994: 155) distinguishes two types of pronouns used in the discourse of advertisements. Generally these are the third person pronouns. Endophoric, or the ones that

point to the noun phrase within the discourse, and exophoric, pointing to something outside the given situation.

He – Paul, a boy who participates in the conversation -> endophoric pronoun.

Here he is – on seeing someone who both sender and receiver are expecting -> exophoric pronoun.

The examples above illustrate the difference between endophoric and exophoric pronouns. Moreover, the first and second person pronouns, if not quoted, are also exophoric.

I -> the addresser.

You -> the addressee.

Cook (1994: 155) also considers that different discourses are more likely to use different pronouns. For example, while writing in the diaries the first person 'I' is favoured, and the novels use the first or the third person, the prayers – the second, scientific discourse – the third, etc. However, advertisements use all three persons.

We -> the manufacturer of the product.

I -> the adviser or the expert, the one who can relate to the experience and leads to the purchase.

He/she -> the one, who has not used the product, is observed from the distance by 'I' and 'you'.

Nevertheless, the most common, most frequent and most ubiquitous, according to Cook (1994: 156), is the pronoun 'you'. As he states, in the face-to-face contact this 'you' has the knowledge and the features of the individual addressee. However, in printed advertisements or the ones broadcasted on television or radio, there are too many addressees to link this 'you' to just one addressee. In the latter case this 'you' pronoun from advertisements is used in the displaced and the disseminated communication, the same way it can be used in religious tractates, official documents, political rhetoric, recipes and the like.

In order to express uniqueness of the referent in the advertisements the definite article is used (Christopher, 2012: 527). Most often it is combined with the brand names, as in *212 VIP – the new feminine fragrance*. However, it can be attached to the consumer as well, as in *Be the girl with the Bush transistor portable* (Ibid).

This chapter of the study was focused on the use of deixis in the advertisements. The following subchapters are going to deliver more theoretical insight into each of deixis individually.

1.3.1 Person Deixis

Person deixis, especially the pronouns ‘I’ and ‘you’ are so easy to use, that the users do not understand their true complexity. In order to understand it, Yule (1998: 10) and Levinson (2006: 112) remind us that the roles of the people involved in the conversation changes constantly from the speaker to the receiver, from ‘I’ to ‘you’. “The grammatical category of person directly reflects the different roles that individuals play in the speech event: speaker, addressee, and other” (Levinson, 2006: 112). English speaking children must learn this distinction at early age. The best example of it is the following sentence:

Read you a story, -> instead of ‘me’, when presenting the favourite book.

When dealing with person deixis the three-part division is applied: the pronouns for the first person ‘I’, second person ‘you’ and the third person ‘he’, ‘she’, ‘it’ (Yule, 1998: 10). Valeika and Buitkienė (2003: 127) also add that the group of third person pronouns can be expanded with the addition of the indefinite pronouns, such as ‘everybody’, ‘somebody’, ‘each’ and other alike. Such indefinite pronouns are usually supplemented by a certain paralinguistic feature, i.e., they are accompanied by the physical gesture made by hand or head movement, like a nod. In order to understand the personal deixis better, the personal reference must be revised (see Table 1 below):

Table 1. Personal reference. (Halliday and Hasan, 2005: 38).

Semantic category	Existential	Possessive	
Grammatical function	Head	Modifier	
Class	noun (pronoun)	determiner	
Person: speaker (only) addressee(s), with/without other persons speaker and other persons other person, male other person, female other persons; objects object; passage of text generalized person	I me you we us he him she her they them it one	mine yours ours his hers theirs [its]	my your our his her their its one’s

The category of personals shown in the Table 1 above, include three classes of personal pronouns, possessive determiners and possessive pronouns (Halliday and Hasan, 2005: 43). This table is essential while analysing person deixis.

According to Valeika and Verikaite (2010:12), pronouns ‘I’ and ‘you’ are pure deictics, because they indicate at the speaker and receiver and do not give any additional information. The third person pronouns are impure deictics, because they not only show the third person, but also reveal the gender. However, in some languages, English excluded, the pronoun ‘you’ may have a plural meaning and imply at a person with a higher social status, older and/or more powerful company.

According to Joanne Scheibman (2004: 378), “in English first person pronouns function both inclusively and exclusively without a change in form”. It is also noticed that the predicates with inclusive subjects are more often composed of model elements and they do not occur in the past tense as frequently (Ibid). Scheibman (2004: 379,383) provides the distinction of the inclusive and exclusive deictic ‘we’. The similar, but not as detailed distinction is also presented by Yule (1998: 11):

- inclusive dual refers to the speaker and one addressee – ‘I’ + ‘you’ singular;
(*Speaker addressing a friend in the conversation*) *We better go up to Dillard's.*
- inclusive plural includes the speaker and more than one addressee – ‘I’ + ‘you’ plural;
(*Five family members celebrating one of their birthdays together*) *We gotta get a picture.*
- exclusive forms refer to the speaker and others who are not directly addressed:
 - one other person in the case of the dual – ‘I’ + ‘she/he/it’;
(*One member of a couple referring to herself and her partner, speaking to a dinner guest*) *We read this great book.*
 - more than one for plural – ‘I’ + ‘they’;
(*Speaker referring to herself and her classmates at the school where she is studying to be a farrier*) *We have to put ointment on em and stuff.*
- generic;
We take our air for granted.

An ambiguity of English language lets the receiver of the utterance to decide whether he is included in it or not. This rule can be applied to the deixis ‘you’. It may include only addressee, or the addressee along with others (Valeika, Verikaitė, 2010: 14).

Have you seen the boss today? -> just you.

Did you have your house valued? -> you and your family.

This sub-chapter was concerned with the person deixis. In the practical part of the study, the collected examples will be analysed according to this theoretical overview. However, before that, the other deixis must be revised.

1.3.2 Spatial Deixis

Spatial deixis deals with the way the distance is indicated, its reference being the deictic centre. “English ‘here’ denotes a region including the speaker, ‘there’ a distal region more remote from the speaker” notices Levinson (2006: 116). The examples understood in the easiest manner would be the following (Valeika, Verikaitė, 2010: 18):

The book here, -> the one which is close to the speaker.

That book, -> the one further away.

Spatial deixis can also show the direction of motion. It can be moving towards the deictic centre, or away from it. See the following examples (Valeika, Verikaitė, 2010: 19):

She has come, -> towards the deictic centre.

She has gone, -> away from deictic centre.

Moreover, this type of deixis is used to mark the distance, and can be placed either close to the speaker, or further away. They are called proximal, meaning the close one, and distal – the further one. See the following examples (Ibid):

I don't like this stuff, ->proximal.

I don't like that stuff, -> distant.

It is also possible to mark a psychological distance using spatial deictics. Some object which is physically close can be marked as something psychologically close, and vice versa. However, it is also possible to identify something, which is physically close, as something very distant psychologically. See the following example (Yule, 1998: 13):

Perfume being sniffed by the speaker. "I don't like that."

Valeika and Verikaitė (2010: 19) also explain what a deictic projection is. When a person records a message in his/her voice mail, he/she usually says:

I cannot answer now. Leave a message.

When someone calls, the message is always the same; however 'now' is the time when someone calls, but not the time when the message was recorded. Such shift of deictic centre is what makes a deictic projection.

Furthermore, deictic expressions can be grouped into pure and impure ones. As Valeika and Verikaitė (2010: 20) claim, the pure ones are the deictic expressions which can be used independently. Such expressions are not followed by extra words naming the entities.

What is this? -> pure deictic expression.

The impure deictic expressions, on the other hand, are followed by extra words naming these entities.

What is this thing? -> impure deictic expression.

This sub-chapter was concerned with the spatial deixis. In the practical part of the study, the collected examples will be analysed according to this theoretical overview. However, before that, the temporal deixis must be revised.

1.3.3 Temporal Deixis

Temporal deixis points out the processes and entities, keeping in mind the temporal deictic centre. This is the speakers 'now' of making an utterance (Valeika, Verikaitė, 2010:

22). Levinson (2006: 114) points out, that is it possible to tell the coding time from the receiving time, if the language is presented in a written or recorded form. Thus it is easy to distinguish, that the processes which occurred before the speaker's time of utterance are past processes, the ones corresponding with the speaker's time of utterance are present processes, and the ones which will occur after the speaker has created an utterance – future processes (Valeika, Verikaitė, 2010: 22). The present tense is temporally proximal, because it is not marked semantically or morphologically – except with the third person present tense ending. The past tense is temporally distant. Moreover, the processes which are unlikely to happen, or are impossible in some way, are also treated as temporally distant. See the example bellow (Ibid):

I could be in Gran Canarias now if I had money.

Moreover, to mark the events which are far from reality or not likely to happen, English uses if-clauses with the past tense. See the examples bellow (Yule, 1998: 15):

If I had a yacht, ...

If I was rich and beautiful, ...

The same linguist notes, that grammatical temporal deictics usually go with lexical deictics, such as 'today', 'tomorrow', 'yesterday', 'this week', 'last week', etc. If using only grammatical temporal deictic without lexical deictic, the situation feels incomplete and some information may be lost. See example bellow (Ibid):

He arrived.

He arrived yesterday.

Valeika and Verikaitė (2010: 25) also state, that temporal deictics are able to lose their status and as a result become an ordinary epithets:

They arrived yesterday.

What you say is yesterday's news: this information is old and no longer interesting.

In conclusion, Levinson (2006: 116) accentuates that many deictics used in the temporal field are borrowed from the spatial one, which is a natural action, since motion involves both space and time.

This sub-chapter was concerned with the temporal deixis. In the practical part of the study, the collected examples will be analysed according to this theoretical overview. However, before that, the other deixis must be revised.

1.3.4 Social Deixis

Social deixis helps the speaker to identify his receiver. Levinson (1983: 63) notes that it concerned with "the encoding of social distinctions" which help to determine the relationship

between the sender of the message and the receiver or some other referent. Valeika and Verikaitė (2010: 26) reiterate this notion saying that the main role of the social deixis is to find out the social status of the addressee. For this purpose English uses honorifics and titles. The the most common ones are:

- Mr, Mrs, Miss, Madam, Ma'am, Ms;
- Doctor, Professor, Coach, Father, etc.

There are few situations when honorifics or titles can be used, and these depend on the relationship between the speaker and the receiver:

- Socially equal vs. socially unequal
- Familiar vs. non-familiar
- Socially solidary vs. socially distant

If the speaker, however, is socially equal and familiar with the receiver, he may choose, whether to use the honorifics and titles or not depending on the formality of the situation. If the situation is formal – he must use them, if not – he may decide for himself. It is possible just to use first names. However, if the speaker is socially unequal and/or unfamiliar with the receiver, he must always use honorifics.

May I see Fox?

May I see Prof. Fox?

This sub-chapter was concerned with the social deixis. In the practical part of the study, the collected examples will be analysed according to this theoretical overview. However, before that, the discourse deixis must be revised.

1.3.5 Discourse Deixis

Levinson (1983: 62) states that discourse deixis “has to do with the encoding of reference to portions of the unfolding discourse in which the utterance <...> is located”, i.e. encode spatial or temporal references to the sections of the discourse. The same notion is repeated by Valeika and Verikaitė (2010: 27) as they say that the function of the discourse deixis is to identify a concrete or abstract entity, inside of the situation created by the text. This identification involves “a reference to some part of the text – preceding or succeeding the entity expressed deictically”. Discourse deixis is expressed by the use of demonstratives ‘this’, ‘that’, and the third person pronouns ‘he’, ‘she’, ‘it’ and ‘they’.

Now listen to this. I won't marry her. -> succeeding the entity expressed deictically

I won't marry her. This is my last word. -> preceding the entity expressed deictically

In order to understand the function of discourse deixis one must pay some attention to the demonstrative reference. To do so, please check the Table 2 below:

Table 2. Demonstrative reference (Halliday and Hasan, 2005: 38)

Semantic category	Selective		Non-selective
Grammatical function	Modifier/Head	Adjunct	Modifier
Class	determiner	adverb	determiner
Proximity: near far neutral	this these that those	here [now] there then	the

From the observation of the Table 2 above, it is seen, that the demonstrative reference is a form of verbal pointing, as the speaker identifies his referent and locates it on the scale of proximity (Halliday and Hasan, 2005: 57). This is exactly what discourse deixis does. Moreover, as it can be seen in the Table 2, that the definite article ‘the’ should also be classed as discourse deixis. It typically has anaphoric reference and is used with the “entities of second mention” (Valeika, Verikaitė, 2010: 28).

A stranger came into the room.

The stranger came into the room.

This second mention can be marked by the definite article, or personal and demonstrative pronouns. However, the definite article is the most general deictic, as it only signals at the second mentioning of the entity and does not localize it. The personal pronouns are more informative (Ibid). The comparison is seen below:

A. Bring me the book, please.

B. Which book?

A. Sorry. The book on the table.

John was late. He had overslept again.

According to Halliday and Hasan (2005: 70) the definite article ‘the’ “in many ways resembles the demonstratives”. Further they explain that this is because the definite article ‘the’ is a reduced form of ‘that’. This way, like the demonstratives, the definite article ‘the’ functions as a specifying agent, which identifies “a particular individual or subclass within the class designated by the noun” (2005: 71).

The demonstratives can be used either anaphorically or cataphorically:

Many students never improve. It's a terrible shame. -> anaphoric pattern

This should interest you. The world heavyweight championship is going to be held in Chicago next June. -> cataphoric pattern

The usage of ‘this’/‘these’ refers to the entities that have just been mentioned, or are going to be mentioned soon, while the entities mentioned earlier in the text are mainly pointed by ‘that’/‘those’ (Valeika, Verikaitė, 2010: 29).

This sub-chapter was concerned with the discourse deixis. In the practical part of the study, the collected examples will be analysed according to this theoretical overview.

II. PRACTICAL PART

Before going into more detail on the practical part of this study, some attention is paid to the methods used in the present study.

First of all, the magazines “Vogue”, “Cosmopolitan” and the website YouTube.com were chosen as a source for the research. The printed advertisements were collected from the magazines. It was decided to look up the magazines from year 2010 up to date. There are 40 printed advertisements, the list of which is presented in the Appendix 1. 25 transcripts for video commercials were made by the author. All in all, 65 commercials are collected containing the total number of 506 examples of deixis.

The printed data was collected randomly from the magazines available in the reading room of the Povilas Visinskis public library. Video commercials were also selected randomly while typing popular perfume names in the search field of the website YouTube.com. The slogans for the printed advertisements are listed chronologically in the Appendix 1. The transcripts are written down randomly. The deictics found in the advertisements were grouped into personal, spatial, temporal, social and discourse, and then analysed according to their main features.

For the purpose of this study the temporal deixic ‘new’ was introduced. It was not yet analysed by other authors, however it is of great importance to this study, as it expresses the novelty of the advertised perfumes. This adjective points at the product which is current, relevant, new at the time the sender renders his/her message to the receiver. It was decided to introduce the temporal deictic ‘new’ because of its frequent occurrence in the slogans for printed advertisements and transcripts for video commercials.

After all the examples were collected, it was noticed that there are no examples in which any social deixis would occur. The conclusion can be drawn, that the creators of the advertisements and commercials do not use honorifics and/or titles while addressing their potential clients, i.e. the receivers of the utterance. A familiar tone is used in order to destroy the boundaries between the sender of the message and its receiver and to get in close touch with him/her while persuading to buy the advertised product, i.e. the perfume.

The sampling method was used to select and sort the deixis from the advertisements and commercials. It was chosen to do a random sampling, and to sample the advertisements of various manufacturers. Descriptive-analytical method was applied to examine and interpret the findings and the results of deixis found in the advertisements related to perfume. A variety of examples were considered individually, trying to include a wide range of different deictics. The statistical method, a method of representing and analysing statistical data, was used to disclose the frequency of the deictic expressions. It is impossible to provide frequency of all

the categories of deixis because there are no data for the social deixis. The examples were allocated by the type they belong to. The results were arranged in the tables prepared while using a spread sheet Microsoft Excel. The formula used to get the percentage of each type of a particular device is: $X = P \times 100\% / T$, where: X – the percentage of the number P; P – is the number of examples which percentage needs calculate; T – is the total number of examples of particular types which constitutes 100%.

2.1 The Usage of Deixis in Advertisements and Commercials

It was already mentioned in the section 1.3, that the usage of deixis in the advertising and commercials is very frequent and abundant. It is due to the fact, that in order to sell the goods, the customers must be attracted to them. This is where the deixis participate: they are the bridge between the senders of the message – the ones who are selling the goods, and the receivers of the message – the ones who are buying the goods. Advertisements and commercials are like a short story told in a picture or a short film, therefore, more than one deixis can be found in one piece of advertising. The following part of this study is going to analyse the different types of deixis while presenting the corresponding examples. The distribution of the examples is given in the bar chart below:

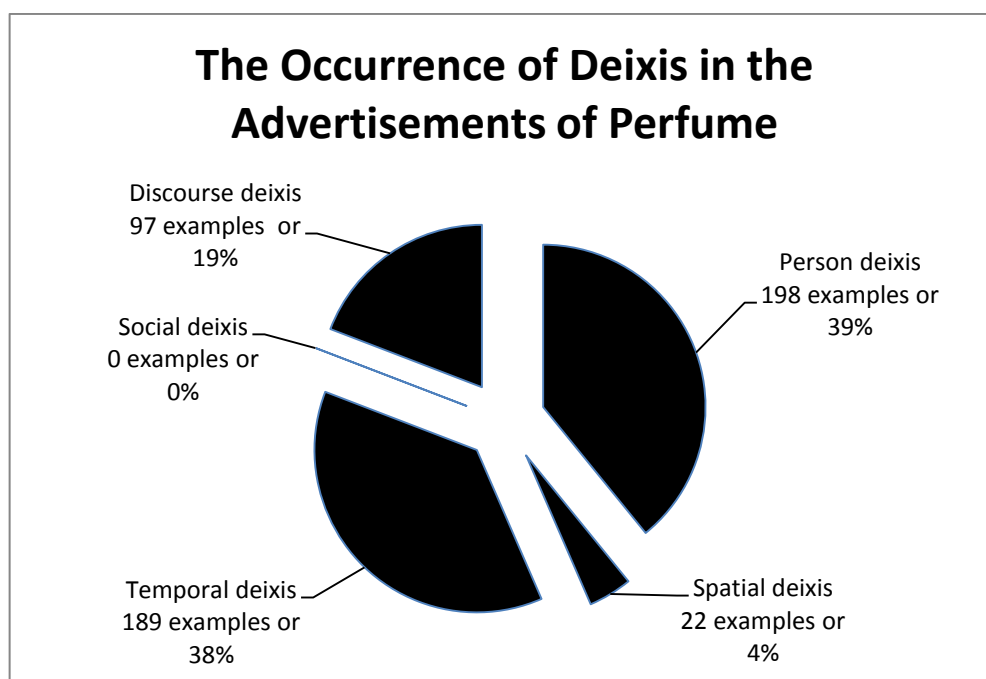


Figure 2. The occurrence of deixis in the advertisements of perfume.

It can be seen from the Figure 2 above, that the number of the examples is distributed differently. Two of the categories, person deixis and temporal deixis, are more prominent, presenting almost 200 examples each. Discourse deixis is of the average occurrence

presenting almost 100 examples. The least occurrence is presented by two categories: spatial deixis with 22 examples and social deixis with no adequate examples.

2.1.1 The Usage of Person Deixis in the Advertisements of Perfume

This part of the study analyses the use of person deixis in the advertisements of perfume. As it was mentioned before in the theoretical overview, there are pure and impure personal deictics. 'I' and 'you' are pure deictics, as they indicate the sender and the receiver of the message without disclosing any additional information. The examples below present the usage of the pure deictic 'I':

1. *But wherever I go, there you are...* (See Image 1, Appendix 2)
2. *Oh, I love Italy... I had an Italian boyfriend once... <...> How do I know it was a lie? Because I read it in your newspaper... <...> Yes, I can really sing <...> I like my lips for kissing <...> I do all my stunts, even lovemaking... Oh, I've played a physicist, ah-h, a nanny, a surgeon, ah-h, an actress, a cannibal, a spy... <...> I'm not an actress; I just play one in the movies... Yes, I can cry on cue <...> you know what I mean? Oh, I'm not looking for a million things <...>.* (See Image 2, Appendix 2)
3. *I don't care. I don't care!* (See Image 11, Appendix 2)
4. *I want you all over me. I want you all over me. I want you all over me.* (See Image 13, Appendix 2)

The pure deictic 'I' is used in the advertisements in order to sell the goods, because if the 'I' person likes the product, so should the receiver of the message, as he/she usually wants to identify himself/herself with the person seen in the magazine or on the television. This is why it is a common practice to invite famous people as spokespersons for these advertisements and commercials.

The pure deictic 'you' can play two roles as it may be inclusive or exclusive. The inclusive deictic is used when the sender of the message wants the receiver to feel included as a part of the group, whereas the exclusive deictic 'you' only points at someone particular. However, it depends on the receiver whether he/she will choose to be included or not. It was noticed that among the collected examples the exclusive 'you' is more common than the inclusive one. To illustrate the usage of the inclusive 'you' see the examples bellow:

5. *212 VIP. Are you on the list?* (See example 4, Appendix 1)
6. *Who will you be today?* (See example 23, Appendix 1)
7. *212 VIP Men. Are you on the list?* (See example 36, Appendix 1)
8. *Actress is the hardest, because you never know who you are...* (See Image 2, Appendix 2)

9. *It's funny what you remember... <...> But you never forget the one...* (See Image 4, Appendix 2)

10. *Sometimes it's all you need to wear.* (See Image 16, Appendix 2)

11. *You don't discover this essence... It discovers you.* (See Image 6, Appendix 2)

All the given examples let the receiver choose whether he/she is addressed alone or together with their friends or family. The following examples are provided to illustrate the usage of the exclusive deictic 'you':

12. *But wherever I go, there you are...* (See Image 1, Appendix 2)

13. *Am-m, the smell of sunshine is the best, you know what I mean? <...> Yes, I can really sing, but you have to pay me first...* (See Image 2, Appendix 2)

In the example (12), deictic 'you' is exclusive, because it points at the person or possibly a product, who is receiving the message of the commercial, who is the only one. Example (13) uses the exclusive 'you' while speaking with a particular person, the interviewer and it only includes him/her.

Deictics 'I' and 'you' can interchange roles among themselves from being a sender to being a receiver, and vice versa, as the deictic centre shifts. This kind of expression is frequent in the commercials where there is more than one character. The example below is taken from a video commercial for Prada's "Candy" available at YouTube. See Image 3 in Appendix 2 for the full transcript.

14. *C. Taste it and see. I climbed through the window. Happy birthday to...*

A. Stop! Excuse us. I'm going to kill you.

C. What? I'm helping you celebrate.

A. You've got 5 seconds. One. Two.

The example above is laid in a form of a dialogue. However, there is also another type of commercials where a monologue is interrupted with a dialogue. Such commercials let us analyse both the pure deictic 'I' and how the deictics 'I' and 'you' interchange. See the example below:

15. *When did I wake into this dream? I must have been the only person in the world who didn't know who she was... <...>*

A. Who are you?

B. I'm a dancer! I love to dance!

<...>

B. I love you.

C. You must be there tomorrow.

B. I don't care about tomorrow. (See Image 8, Appendix 2)

This type of commercial is not a common way of carrying out a message, because this way the storyline is longer and requires more customers' attention and time, which is so valuable in the current lifestyle. Thus short commercials in a form of slogans appearing in the magazines are the most popular ones.

The plural first person 'we' can also be either inclusive or exclusive. This form of person deixis is used in the commercials so that the viewer, i.e. the receiver of the message, would feel included in the speaker's circle, and would feel obliged to buy the product, as he/she is already a part of it. However, inclusive and exclusive 'we' is not as frequent as other person deictics. Please take a look at the following examples:

16. *A perfume scents can transport us from this moment and take us with them to blissful memories.* (See example 39, Appendix 1)

17. *Every journey ends, but we go on... The world turns and we turn with it...* (See Image 1, Appendix 2)

18. *B. Hi, I'm Candy. We can make the 7:15 show, if we run. My treat.*

<...>

B. It's double-vanilla-chocolate-almond cream! My favourite! Let's dance. (See Image 3, Appendix 2)

These examples analyse the usage of inclusive 'we'. In the first one, the speaker includes the receiver and says 'us', meaning himself and the receiver, along with the others who may buy the perfume "Déjà vu". In the second example the speaker talks about himself and the people in general, so anyone can be included if they buy the Chanel N5 perfume. The third example falls under the 'I' + 'you' plural pattern.

All the following examples are also taken from the commercial for Prada's Candy (See Image 3, Appendix 2). It is a conversation between two people, and the usage of 'we' and 'us' fall under the 'I' + 'she' (example (19)), 'I' + 'him' (example (20)) and 'I' + 'they' (example (21)) patterns.

19. *C. Aren't you going to introduce us?*

20. *A. Stop! Excuse us. I'm going to kill you.*

21. *. How much longer can we possibly all be so happy together?*

The third person deictics, the determinative personal pronouns 'he', 'she', 'it', 'they' are impure deictics. As it was said previously, they reveal more than just the person – they reveal gender and the number of the pronoun. Third person deictics appear frequently in the advertisements of the perfume. The following examples are going to illustrate how they are used in order to transmit the message between the sender and the receiver:

22. *It touches everything.* (See example 6, Appendix 1)

23. *It's your chance. Embrace it.* (See example 16, Appendix 1)
24. *Maybe it's a laugh...Taste...* (See Image 4, Appendix 2)
25. *If it's out there, Dior will find it.* (See Image 6, Appendix 2)
26. *I must have been the only person in the world who didn't know who she was... <...>
And then she was gone. Has she forgotten?* (See Image 8, Appendix 2)
27. *She's not. She is. She is. He is. She is. He is. They are. They are on the list.* (See Image 15, Appendix 2)

The later example, number (26), shows how more than one impure deictic can be used in the same advertisement. It points at both, the feminine and the masculine audience at the same time. This is done while excluding the receiver of the message from the 'cool' crowd and this way persuading him/her to buy the product.

The demonstrative pronouns used as third person personal deictics can occur in the advertisements and commercials in an implicit and/or explicit way. The latter is also divided into an anaphoric or cataphoric use of demonstratives. Moreover, it was noticed, that such nouns as 'woman', 'women', 'man', 'men' also occur as an implied forms of the demonstrative pronouns. The examples illustrating such use are analysed below:

28. *The new fragrance for women.* (See example 5, Appendix 1)
29. *The first fragrance for women.* (See example 17, Appendix 1)
30. *Express Glam – the new fragrance for women.* (See example 25, Appendix 1)
31. *Bruno Banani not for everybody.* (See example 30, Appendix 1)
32. *Givenchy Play – the new men's fragrance.* (See example 31, Appendix 1)
33. *Marc Jacobs Bang – the new fragrance for men.* (See example 32, Appendix 1)
34. *Gucci Guilty Intense. The new fragrance for him. The new fragrance for her.* (See example 18, Appendix 1)

All the examples above have the implied demonstrative pronouns. In the examples (27-30) the noun 'women' stand or the demonstrative pronoun 'they'; example (31) – the indefinite pronoun 'everybody' instead of the demonstrative pronoun 'they'; examples (32-33) use the noun 'men' instead of the demonstrative pronoun 'they'. These nouns and indefinite pronouns are used instead of the demonstrative pronoun 'they' in order to bring more clarity, as the demonstrative pronoun 'they' does not identify the gender. On the other hand, the example (33) uses the demonstrative pronouns 'him' and 'her' while pointing at the potential clients in the implicit manner.

Demonstrative pronouns and third person pronouns can also be used in an explicit manner, and double point at the receiver of the message, as in:

35. *It's your chance. Embrace it.* (See example 16, Appendix 1)

36. *The new fragrance for women created by a man who adores them.* (See example 20, Appendix 1)

37. *Dangerous Woman – the new fragrance for her.* (See example 30, Appendix 1)

38. *A perfume scents can transport us from this moment and take us with them to blissful memories.* (See example 39, Appendix 1)

39. *Because every woman has her secret.* (See Image 21, Appendix 2)

All the examples show the anaphoric use of the demonstrative and third person pronouns. In the example (35), ‘it’ refers back to the ‘chance’; in the example (36) ‘them’ refers back to the ‘women’; in the example (37) ‘her’ refers back to the ‘dangerous woman’; in the example (38) ‘them’ refers back to the ‘perfume scents’; in the example (39) ‘her’ refers back to the ‘woman’.

The following examples are showing the cataphoric use of the demonstrative and the third person pronouns in the advertisements of perfume:

40. *Her heart. Her soul. Her beauty. Her scent. Woman Donna Karan. Discover the new fragrance inspired by all that a woman is.* (See example 26, Appendix 1)

41. *If it's out there, Dior will find it. The most desired secret ever... <...> It discovers you. J'adore Dior.* (See Image 6, Appendix 2)

The first example uses the demonstrative pronoun ‘her’ to cataphorically point to woman. In the second example ‘it’ points to the name of the perfume – J’adore Dior.

To conclude, total of 198 cases of the use of person deixis were registered while analysing the advertisements of perfume. To view the detailed distribution of the frequency, please refer to the Table 3 below:

Table 3. The frequency of person deixis in the advertisements of perfume.

Person Deixis	Number of examples	Percentage
I/me	48	24%
you: inclusive	10	5%
exclusive	18	9%
he	4	2%
she	16	8%
it	22	11%
we/us: inclusive	7	4%
exclusive	2	1%
they/them	16	8%
him	3	1.5%
her	21	11%

my/mine	14	7%
your	8	4%
his	1	0.5%
its	1	0.5%
their	2	1%
yourself	2	1%
everybody	1	0.5%
no-one	2	1%
	198	100%

As it can be seen from the table above, 17 different pronouns occurred as person deictics. First and second person pronouns ‘I’ and ‘you’ occurred most frequently – 24% and 14%, followed by the third person pronouns ‘it’ (11%), ‘she’ (8%), ‘they’ (8%) and the demonstrative pronoun ‘her’ (11%). If to judge the frequency by the gender, the female third person pronouns have higher frequency, because there are more perfume advertisements dedicated to the female audience.

2.1.2 The Usage of Spatial Deixis in the Advertisements of Perfume

This part of the study analyses the use of spatial deixis in the advertisements of perfume. It is already discussed in the theoretical part that spatial deixis deals with the distance indicated while referring to the deictic centre. They are used in the advertisements and commercials of the perfume, however, not as frequently as person deixis. The examples below have been collected to show the range of the spatial deixis found in the advertisements and commercials, and to analyse why they are used while delivering a message between the sender and the receiver.

The following examples deal with the distance. Deictics ‘here’ and ‘there’, ‘this’ and ‘that’ indicate places and/or objects which are situated close or far from the speaker, i.e. the deictic centre. They fall under two types: proximal and distant.

42. *What begins here never ends.* (See example 1, Appendix 1)

43. *How’d you get in here?* (See Image 3, Appendix 2)

44. *It’s beautiful up here.* (See Image 8, Appendix 2)

The three examples above have deictic ‘here’. It indicates a place closer to the deictic centre in the moment of delivering a message to the receiver.

45. *But wherever I go, there you are...* (See Image 1, Appendix 2)

46. *If it’s out there, Dior will find it.* (See Image 6, Appendix 2)

47. *You must be there tomorrow!* (See Image 8, Appendix 2)

48. *In a world full of dictates and conventions, could there be another way?* (See Image 12, Appendix 2)

Examples (45-48) show the usage of deictic 'there'. This deictic is used to talk about a place further away from the deictic centre.

49. *A perfume scents can transport us from this moment and take us with them to blissful memories.* (See example 39, Appendix 1)

50. *Sophistication, elegance, energy, complexity: who knew that smelling like this city could be so seductive?* (See example 40, Appendix 1)

51. *You don't discover this essence...* (See Image 6, Appendix 2)

52. *When did I wake into this dream?* (See Image 8, Appendix 2)

53. *This will be your night.* (See Image 14, Appendix 2)

54. *When a woman and a man get this close...* (See Image 23, Appendix 2)

Proximal deictic 'this' (examples (49-54)) indicate a place which is close the speaker, in his range of reach.

55. *Oh, I'm not looking for a million things, just that one perfect thing... Love, that's the one.* (See Image 2, Appendix 2)

56. *I'm coming to say hello. Is that her?* (See Image 3, Appendix 2)

Spatial deictic 'that' in the example (55) points to the "one perfect thing" which is further from the speaker, out of his range of reach. The same is registered in the next example, where two men are talking about the girl sitting in the same room, just further away from them.

The following examples show the direction of motion. The words 'come' and 'go' indicate whether the movement is completed towards or away from the deictic centre, i.e. the speaker.

57. *I'm coming to say hello. Is that her?* (See Image 3, Appendix 2)

58. *When she came into my life...* (See Image 8, Appendix 2)

Examples (57-58) show the motion towards the deictic centre, the action of returning to it.

59. *Come away with me.* (See Image 8, Appendix 2)

The latter example acts like oxymoron, because it returns to the deictic centre and then moves away together with it.

60. *Bring back Valentina immediately!* (See Image 10, Appendix 2)

Example above requests to return Valentina to the speaker, i.e. to the deictic centre.

61. *Always going, don't know where, always showing...* (See Image 11, Appendix 2)

This last example expresses the motion away from the deictic centre, because one always goes forwards.

To conclude, total of 22 cases of the use of spatial deixis were registered while analysing the advertisements of perfume. To view the detailed distribution of the frequency, please refer to the Table 4 below:

Table 4. The frequency of spatial deixis in the advertisements of perfume.

Spatial Deixis	Number of examples	Percentage
this	6	27%
that	4	18%
movement towards deictic centre	3	14%
movement away from deictic centre	2	9%
here	3	14%
there	4	18%
	22	100%

From the data presented above, it can be seen that 6 different deictics were found while analysing the advertisements of perfume. The most frequent ones are deictics ‘this’ (27%) and ‘that’, ‘there’ (18%). The least frequent are verbs indicating the movement away from the deictic centre – only 9%.

2.1.3 The Usage of Temporal Deixis in the Advertisements of Perfume

This part of the study analyses the use of temporal deixis in the advertisements of perfume. It was already discussed in the theoretical overview that temporal deixis can be subdivided into grammatical and lexical. Therefore, in this part of the study the examples are also going to be analysed according to such division.

Firstly, the attention is directed towards the grammatical part of the subdivision. According to Yule (1998: 14), the basic type of temporal deixis is in the choice of the verb tense used for the utterance. There are two basic forms: the present and the past. The following examples are illustrating the usage of these tenses as temporal deictics:

62. *What begins here never ends.* (See example 1, Appendix 1)

63. *It touches everything.* (See example 6, Appendix 1)

64. *Feels like Blooming.* (See example 21, Appendix 1)

65. *Every scent makes an impression.* (See example 23, Appendix 1)

66. *Discover the new fragrance inspired by all that a woman is.* (See example 26, Appendix 1)

67. *A perfume scents can transport us from this moment and take us with them to blissful memories.* (See example 39, Appendix 1)

68. *It's not a journey... Every journey ends, but we go on... The world turns and we turn with it... Plans disappear, dreams take over... But wherever I go, there you are...* (See Image 1, Appendix 2)

69. A. *Hold it. Where are you going?*

C. *I'm coming to say hello. Is that her?*

<...>

C. *What? I'm helping you celebrate.*

A. *You've got 5 seconds. One. Two.* (See Image 3, Appendix 2)

70. *She's not. She is. She is. He is. She is. He is. They are. They are on the list.* (See Image 15, Appendix 2)

All examples above have underlined one or more present tense verbs, like 'begins', 'ends', 'can', 'is', 'are', etc. These verbs are used to grammatically indicate present processes which are temporally proximal – occurring at the speaker's time of generating the message to the receiver.

71. C. *Taste it and see. I climbed through the window. Happy birthday to...*

A. *Stop! Excuse us. I'm going to kill you.* (See Image 3, Appendix 2)

The latter example shows how the two tenses correspond with each other in a dialogue taken from the commercial. The past tense verb 'climbed' is temporally distant and indicates at the past process, while the present continuous form of 'go' points at the future process, which will occur after the speaker's time of utterance. The same can be seen in the following example (72). It is taken from the Golce & Gabbana commercial for their perfume 'The One'. It is a monologue where the woman tells her current life story interrupted by memories. This way the present processes 'love', 'know', 'keeps', etc., interchange with the past processes 'had', 'broke-up', 'was', etc. Moreover, there is also a present tense verb 'am looking' which points at the future process.

72. *Oh, I love Italy... I had an Italian boyfriend once... His mother broke-up with me... How do I know it was a lie? Because I read it in your newspaper... Well, a girl has to have a private life, it keeps the public interested... Music inspires me... Art inspires me, but so does the wind... Yes, I can really sing, but you have to pay me first...<...> I like my lips for kissing <...> Film slows down time, but a moment can last forever...I do all my stunts, even lovemaking... Oh, I've played a physicist <...>*

Actress is the hardest, because you never know who you are... I'm not an actress, I just play one in the movies... Yes, I can cry on cue <...> Am-m, the smell of sunshine is the best, you know what I mean? Oh, I'm not looking for a million things <...> Love, that's the one. (See Image 2, Appendix 2)

73. I must have been the only person in the world who didn't know who she was... <...> It didn't matter; I knew who she was... <...> And then she was gone. Has she forgotten? (See Image 8, Appendix 2)

The example above is yet another one which shows how the temporal deixis is found grammatically.

74. Sophistication, elegance, energy, complexity: who knew that smelling like this city could be so seductive? (See example 40, Appendix 1)

75. In a world full of dictates and conventions, could there be another way? (See Image 12, Appendix 2)

*76. B. Hi, I'm Candy. We can make the 7:15 show, if we run. My treat.
<...>*

B. If I hadn't met them both within 3 hours, I'd simply be in love. (See Image 3, Appendix 2)

Examples (74-76) express the temporally distant situations. 'Could', 'would' are used while talking about situations which are unlikely to happen. Moreover, this is also possible to achieve through the if-clause with the past tense. Such expressions are used in the commercials of perfume in order to make the receivers of the message, i.e. the buyers, think what could or would happen if they have bought the perfume which is being advertised.

The lexical deictics are also present in the printed advertisements and video commercials. They are analysed below:

77. Who will you be today? (See example 23, Appendix 1)

78. I had an Italian boyfriend once... <...> Film slows down time, but a moment can last forever... (See Image 2, Appendix 2)

79. Carefree mind all the time, never blue! Always going, don't know where, always showing... (See Image 11, Appendix 2)

80. One week later... <...> One month later... (See Image 3, Appendix 2)

81. C. You must be there tomorrow!

B. I don't care about tomorrow. (See Image 8, Appendix 2)

82. Bring back Valentina immediately! (See Image 10, Appendix 2)

The deictic expressions 'today', 'tomorrow', 'one week later', 'one month later' depend on their interpretation, as the receiver of the message must know the 'now' of the sender in

order to have a temporal centre. However, ‘once’ and ‘forever’, ‘all the time’, ‘always’ and ‘never’ are not that specific and demanding for the temporal centre. Adverb ‘immediately’ functions as its synonymous adverb ‘now’. These temporal deictics are significant for the creation of the advertisements of perfume, as they are proposing something new, trendy.

Total of 189 cases of the use of temporal deixis were registered while analysing the advertisements of perfume. To view the detailed distribution of frequency, please refer to the Table 5 below:

Table 5. The frequency of temporal deixis in the advertisements of perfume.

Temporal Deixis	Number of examples	Percentage
Past tense	20	11%
Present tense	104	55%
if- clause	2	1%
could/would	4	2%
today	1	0.5%
tomorrow	2	1%
once	1	0.5%
forever	1	0.5%
always	2	1%
never	1	0.5%
all the time	1	0.5%
one week later	1	0.5%
one month later	1	0.5%
immediately/now	2	1%
sometimes	1	0.5%
new	42	22.5%
first	2	1%
first ever	1	0.5%
	189	100%

As it can be seen from the Table 5 above, the present and past tenses have occurred with more frequency than the other temporal deictics. The present tense verbs were indicated 104 times (55%) and the past tense verbs were found 20 times (11%). All the rest temporal deictic have occurred just couple of times. Some special attention should be paid to the temporal deictic ‘new’. The adjective ‘new’ is very relevant to the field of advertising, especially the one related to cosmetics and perfume, as new products are being introduced frequently. The adjectives ‘first’ and ‘first ever’ are also used synonymously to the ‘new’. Therefore the selection examples are illustrating the usage of temporal deixis ‘new’ while introducing a fragrance (for more examples please refer to the Appendix 1 and Appendix 2):

83. *Halle pure orchid – discover the new seductive scent.* (See example 3, Appendix 1)

84. *The new feminine fragrance.* (See example 4, Appendix 1)
85. *The new fragrance for women.* (See example 5, Appendix 1)
86. *The new fragrance for him and her.* (See example 12, Appendix 1)
87. *The new fragrance for him. The new fragrance for her.* (See example 18, Appendix 1)
88. *Tresor – the new fragrance for treasured moments.* (See example 19, Appendix 1)
89. *The new fragrance for women created by a man who adores them.* (See example 20, Appendix 1)

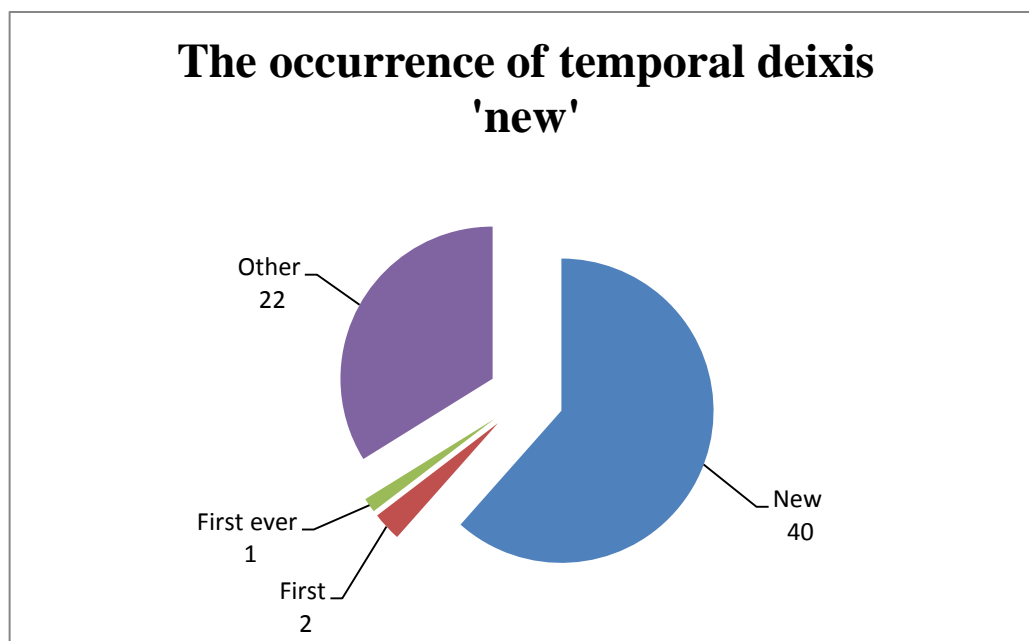


Figure 3. The occurrence of temporal deictic 'new'.

The Figure 3 above illustrates the frequent occurrence of the adjective 'new', therefore affirming the need of introducing it as a temporal deictic. Out of the 40 printed advertisements and 25 transcripts for video commercials (65 in total), the adjective 'new' appeared in 40 of them (in some cases more than once). This is 61.5% out of all instances. The other adjectives, 'first' and 'first ever', are not as frequent and appeared just in 3 advertisements making just 4.6% out of all instances.

2.1.4 The Usage of Discourse Deixis in the Advertisements of Perfume

This part of the study analyses the use of discourse deixis in the advertisements of perfume. Discourse deixis, expressed with the demonstrative pronouns and third person pronouns, is not as frequent as other types of deixis (person or temporal) used in the advertisements of perfume. The examples are analysed below:

90. *She's not. She is. She is. He is. She is. He is. They are. They are on the list.* (See Image 15, Appendix 2)

In this example the third person pronouns ‘she’, ‘he’ and ‘they’ point with the succeeding notion at the ‘list’, the place where everybody wants to be shortlisted.

91. *Bond No.9 Manhattan. Sophistication, elegance, energy, complexity: who knew that smelling like this city could be so seductive?* (See example 40, Appendix 1)

In the latter example the demonstrative pronoun ‘this’ points with the proceeding notion at ‘Manhattan’. This deictic helps to disclose the name of the perfume – “Bond No. 9 Manhattan”.

The definite article ‘the’ is the most common way of using the discourse deixis in the advertisements of perfume. It was possible to detect at least one definite article in almost all of the collected advertisements and commercials. It is so, because the products which are being advertised are mentioned for the second time within the text. Their first mentioning is through the image: picture in the printed advertisements and video in the commercials. The examples listed below are analysing the use of the definite article ‘the’ as discourse deictic:

92. *Experience the fragrance collection. Halle – experience the original sexy scent.*

Halle pure orchid – discover the new seductive scent. (See example 3, Appendix 1)

93. *The spirit of femininity.* (See example 7, Appendix 1)

94. *The essence of a jeweller.* (See example 8, Appendix 1)

95. *The new Essence of Joy.* (See example 9, Appendix 1)

96. *The new fragrance.* (See example 11, Appendix 1)

97. *The first fragrance for women.* (See example 17, Appendix 1)

98. *The new masculine fragrance.* (See example 36, Appendix 1)

99. *But you never forget the one...* (See Image 4, Appendix 2)

100. *Parisienne – living and loving in the moment.* (See Image 7, Appendix 2)

101. *Catch the fever.* (See Image 9, Appendix 2)

In the example (92), the definite article is used, because the text second mentions the perfume, as it is first seen in the picture. Examples (93-98) are expressed with the definite article, because the name of the perfume was mentioned in the preceding sentence and it is also shown in the picture. Example (99) uses the definite article, because the speaker talks about the specific memory which is also related with the name of the perfume. Example (100) uses the definite article to capture the moment when one is wearing the perfume which is being advertised and lives at that concrete moment. And finally with the use of the definite article, the example (101) implies at the name of the fragrance – “Heat” and sends the message to the receiver to catch the fever.

To conclude, total of 97 cases of the use of discourse deixis were registered while analysing the advertisements of perfume. To view the detailed distribution of frequency, please refer to the Table 6 below:

Table 6. The frequency of discourse deixis in the advertisements of perfume.

Discourse Deixis	Number of examples	Percentage
the	82	84.5%
This, that, he, she, it, they	15	15.5%
	97	100%

As it can be seen from the Table 6 above, only two types of deictics referring to the discourse deixis were found. One of them, the definite article ‘the’ is distinctly more frequent. With 82 instances, it occurred at the rate of 84.5%.

CONCLUSIONS

Having analysed the use of deixis in the advertisements of perfume the aim of present study has been fulfilled in accordance with the objectives presented in the introductory part of this thesis: to present the theoretical overview on the discourse of advertising and the use of deixis; to disclose and analyse the contribution of deixis to the language used for advertising of perfumes; to provide examples of the deixis in discussion.

The following conclusions have been drawn:

- The analysis of the discourse of advertising helped to understand the way the language is used in the advertisements and therefore, prepared for the analysis of the deixis found in the advertisements of perfume.
- The analysis of the theory have clarified the concept of deixis, described the main ideas and terms. The main feature of deixis is to point at the variables while its meaning is anchored in the context. It falls under five categories: personal deixis, spatial deixis and temporal deixis form the main category, while social deixis and discourse deixis are from additional category.
- The frequency of the person deixis in the analysed advertisements and commercials was the highest (198 cases). In the slogans of the printed advertisements the third person pronouns and demonstrative pronouns were the most frequent, while in the transcripts for the video commercials the pure deictics 'I' and 'you' appeared more frequently.
- The analysis of the spatial deixis revealed that the language of advertisements use proximal and distant spatial deictics almost equally, thus the conclusion can be drawn that spatial deixis does not play a huge difference while advertising perfume.
- After analysing the temporal deixis (189 cases) it became clear that the present tense verbs are more frequent than the past tense verbs, i.e. the language of the advertisements deliver the temporally proximal experiences.
- There is no use of social deixis in the advertisements related to perfume, due to the fact that the clients want to keep close relationship with their clientele.
- The discourse deixis expressed high frequency, as the deictic 'the' appeared 82 times. It second mentions the products already shown in the picture of the advertisement and/or the video of the commercial.

The field of deixis is very broad and it can still be analysed in various advertisements of cosmetics. The information collected in this study can be useful for further investigation and analysis of the deixis used in the field of media, i.e. the advertisements and commercials, in order to verify the findings presented above.

REFERENCES

1. Christopher, A. A. 2012. "Deixis and Personalization in Ad Slogans". In: *World Academy of Science, Engineering and Technology (Issue 0064)*. p. 526-530. Available from: <http://www.waset.org/journals/waset/v64.php> [Accessed 25 March, 2013].
2. Cook, G. 1994. *The Discourse of Advertising*. New York: Routledge.
3. Dimter, M. 1985. "On Text Classification". In: Dijk T. A. van (editor). *Discourse and Literature*. Amsterdam: Benjamins. p. 215-230
4. Halliday, M. A. K. and Hasan, R. 2005. *Cohesion in English*. London: Longman.
5. Levinson, S. C. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
6. Levinson, S. C. 2006. "Deixis". In: Horn, L. R. and Ward, G. (editors). *The Handbook of Pragmatics*. Oxford: Blackwell Publishing.
7. Lyons, J. 2005. *Linguistic Semantics. An Introduction*. Cambridge: Cambridge University Press.
8. Montgomery, M. 1995. *An Introduction to Language and Society*. New York: Routledge.
9. Scheibman, J. 2004. "Inclusive and Exclusive Patterning of the English First Person Plural: Evidence from Conversation". In: Achard, M. and Kemmer, S. (editors). *Language, Culture, and Mind*. SCLI Publications. p. 377-396
10. Sells, P. and Gonzalez, S. 2002. *The Language of Advertising*. Available from: <http://www.stanford.edu/class/linguist34/> [Accessed 26 March, 2013].
11. Thornborrow, J. and Wareing, S. 2005. *Patterns in Language: An Introduction to Language and Literary Style*. Taylor & Francis e-Library.
12. Valeika, L. and Buitkienė, J. 2003. *An Introductory Course in Theoretical English Grammar*. Vilnius: Vilnius Pedagogical University Press.
13. Valeika, L. and Verikaitė, D. 2010. *An Introductory Course in Linguistic Pragmatics*. Vilnius: Vilniaus Pedagoginio universiteto leidykla.
14. Verikaitė, D. 2009. "Deictic References in Written Discourse". In: *Kalba ir Kontekstai. Mokslo darbai 2009 m. III (1) tomas*. Vilnius: Vilniaus Pedagoginio universiteto leidykla, p. 135-144
15. Yule, G. 1998. *Pragmatics*. Oxford: Oxford University Press.

DICTIONARIES

1. Advertising. <http://merriam-webster.com/dictionary>. Accessed on 16 March, 2013.
2. Advertising. <http://collinsdictionary.com/dictionary>. Accessed on 16 March, 2013.

3. Deixis. Oxford Advanced Learner's Dictionary 8th Edition CD-ROM. 2010. Oxford: Oxford University Press.

WEBSITES

1. Blom, S. *Principles of Effective Print Advertising*.
<http://www.docstoc.com/docs/31095064/Principles-of-Effective-Print-Advertising>.
Accessed on 26 March, 2013.

SOURCE

1. *Vogue* issues from June 2010 to October 2012.
2. *Cosmopolitan* issues from October 2010 to April 2013.
3. www.youtube.com

APPENDIX 1

Fragrances for women:

1. "Eternity. Calvin Klein. What begins here never ends." (Vogue, June 2010)
2. "J'adore Dior. The absolute femininity." (Vogue, September 2010)
3. "Halle by Halle Berry. Experience the fragrance collection. Halle – experience the original sexy scent. Halle pure orchid – discover the new seductive scent." (Vogue, September 2010)
4. "212 VIP. Are you on the list? The new feminine fragrance. Carolina Herrera. New York." (Cosmopolitan, October 2010)
5. "Guess Seductive. The new fragrance for women." (Cosmopolitan, November 2010)
6. "Calvin Klein Beauty. It touches everything." (Cosmopolitan, December 2010)
7. "The spirit of femininity. Introducing Esprit d'Oscar eau de parfum. Oscar de la Renta." (Vogue, May 2011)
8. "Mou Jasmin Noir. The essence of a jeweller." (Vogue, May 2011)
9. "The new Essence of Joy. Giorgio Armani." (Vogue, May 2011)
10. "Ralph Lauren Romance. A love story with Delfina and Nacho Figueras. The women's fragrance by Ralph Lauren." (Vogue, May 2011)
11. "Naomi Campbell. Wild Pearl. Just beautiful. The new fragrance." (Cosmopolitan, June 2011)
12. "Jam. The new fragrance for him and her. Slow down fast." (Cosmopolitan, June 2011)
13. "Love. Happiness. Freedom. The new fragrance." (Cosmopolitan, July 2011)
14. "The sensuous new fragrance by Halle Berry. Reveal the Passion." (Cosmopolitan, October 2011)
15. "Create your world of happiness. Especially Escada." (Cosmopolitan, November 2011)
16. "Chance Chanel. It's your chance. Embrace it." (Vogue, March 2012)
17. "The first fragrance for women. Bottega Veneta eau de parfum." (Vogue, March 2012)
18. "Gucci Guilty Intense. The new fragrance for him. The new fragrance for her." (Vogue, March 2012)
19. "Lancome Paris. Tresor – the new fragrance for treasured moments." (Vogue, May 2012)
20. "The new fragrance for women created by a man who adores them. Live in Love Oscar de la Renta." (Vogue, May 2012)
21. "Feels like Blooming. C-Thru – see through yourself." (Cosmopolitan, May 2012)

22. "Donna Karan Cashmere Mist. A fragrance to seduce the senses." (Vogue, June 2012)
23. "Find yourself in fragrance. Every scent makes an impression. Who will you be today? Explore Every Impression – free. Visit Sephora for a fragrance consultation, then take home a customized sample set of scents." (Vogue, June 2012)
24. "Closer by Halle Berry. The scent of attraction for her." (Cosmopolitan, October 2012)
25. "Express Glam – the new fragrance for women." (Vogue, October 2012)
26. "Her heart. Her soul. Her beauty. Her scent. Woman Donna Karan. Discover the new fragrance inspired by all that a woman is." (Vogue, October 2012)
27. "Lady Gaga Fame – the first ever black eau de parfum." (Cosmopolitan, November 2012)
28. "Nina L'Eau. Nina Ricci. My secret." (Cosmopolitan, March 2013)
29. "Burberry Body Tender. The new fragrance for women." (Cosmopolitan, April 2013)
30. "Bruno Banani not for everybody. Dangerous Woman – the new fragrance for her." (Cosmopolitan, April 2013)

Fragrances for men:

31. "Givenchy Play – the new men's fragrance." (Vogue, June 2010)
32. "Marc Jacobs Bang – the new fragrance for men." (Vogue, September 2010)
33. "Boss bottled. Night. The new fragrance for men featuring Ryan Reynolds." (Cosmopolitan, December 2010)
34. "Hugo just Different. The new fragrance for men featuring Jared Leto." (Cosmopolitan, July 2011)
35. "Concentrate of seduction. Antonio Banderas The Golden Secret." (Cosmopolitan, September 2011)
36. "212 VIP Men. Are you on the list? The new masculine fragrance. 212 VIP. Caroline Herrera. New York." (Cosmopolitan, October 2011)
37. "The new fragrance for men. Moschino Forever." (Cosmopolitan, April 2012)
38. "Sport CH! CH Carolina Herrera. Sport, the new masculine fragrance." (Cosmopolitan, June 2012)
39. "Ne'emah. A perfume scents can transport us from this moment and take us with them to blissful memories. A chypre leather fragrance opening on aldehyde and galbanum top notes followed by clove and patchouli middle notes, ending up on moss and leather base notes. Déjà vu." (Vogue, October 2012)

40. “Bond No.9 Manhattan. Sophistication, elegance, energy, complexity: who knew that smelling like this city could be so seductive?” (Vogue, October 2012)

APPENDIX 2



Image 1. Chanel N5 commercial. <http://www.youtube.com/watch?v=mGs4CjeJiJQ>. Accessed on 28 February, 2013.

“It’s not a journey... Every journey ends, but we go on... The world turns and we turn with it... Plans disappear, dreams take over... But wherever I go, there you are... My luck, my fate, my fortune. Chanel N5... Inevitable.”



Image 2. Dolce & Gabbana The One commercial.

http://www.youtube.com/watch?v=O_Lj58hsOO4. Accessed on 28 February, 2013.

“Oh, I love Italy... I had an Italian boyfriend once... His mother broke-up with me... How do I know it was a lie? Because I read it in your newspaper... Well, a girl has to have a private life, it keeps the public interested... Music inspires me... Art inspires me, but so does the wind... Yes, I can really sing, but you have to pay me first... Ah, my favourite part of my body – I like my lips for kissing, and for words that start with the letter M... Film slows down time, but a moment can last forever... I do all my stunts, even lovemaking... Oh, I’ve played a physicist, ah-h, a nanny, a surgeon, ah-h, an actress, a cannibal, a spy... Actress is the hardest,

because you never know who you are... I'm not an actress; I just play one in the movies... Yes, I can cry on cue, but third take – that's for real... Am-m, the smell of sunshine is the best, you know what I mean? Oh, I'm not looking for a million things, just that one perfect thing... Love, that's the one. Dolce and Gabbana. The One."



Image 3. Prada Candy commercial.

<http://www.youtube.com/watch?v=OnsXlxYiH6c&feature=youtu.be>. Accessed on 31 March, 2013.

"A. How do you say banana split in French?

B. Banana split.

A. Hold it. Where are you going?

C. I'm coming to say hello. Is that her?

A. Of course, it's her.

C. She's magnificent!

A. Get out.

C. Aren't you going to introduce us?

A. Never.

C. But I'm your best friend...

B. Hi, I'm Candy. We can make the 7:15 show, if we run. My treat.

PRADA CANDY. THE NEW FRAGRANCE BY PRADA.

One week later...

C. Surprise!

A. What are you doing in my apartment?

C. It's Candy's birthday. I baked a cake.

B. What kind?

A. How'd you get in here?

C. Taste it and see. I climbed through the window. Happy birthday to...

A. Stop! Excuse us. I'm going to kill you.

C. What? I'm helping you celebrate.

A. You've got 5 seconds. One. Two.

B. It's double-vanilla-chocolate-almond cream! My favourite! Let's dance.

PRADA CANDY. THE NEW FRAGRANCE BY PRADA.

One month later...

D. All men are children.

B. Maybe, but at least children are innocent. Julius has the brains of a scientist but the intelligence of a gorilla. Gene, of course, is every girl's dream, but a woman's nightmare. If I hadn't met them both within 3 hours, I'd simply be in love. Instead, I want to book them both a one-way ticket to South America. Third class. How much longer can we possibly all be so happy together?

C. Who knows?

A. Does it matter?

B. I'm ready.

A. Pretty good.

C. Not bad.

PRADA CANDY. THE NEW FRAGRANCE BY PRADA."



Image 4. Dolce & Gabbana Rose The One commercial.

<http://www.youtube.com/watch?v=S1GTOKAiB0g&feature=endscreen&NR=1>. Accessed on 31 March, 2013.

“It’s funny what you remember...Maybe it’s a laugh...Taste...But you never forget the one...Dolce and Gabbana...Rose The One...The new fragrance.”



Image 5. Christian Dior Pure Poison commercial.

<http://www.youtube.com/watch?v=u1t5s1vao54>. Accessed on 31 March, 2013.

“Pure Poison...A new seduction by Dior.”



Image 6. Dior J’adore commercial.

<http://www.youtube.com/watch?v=WepBVVpixa4&feature=endscreen&NR=1>. Accessed on 31 March, 2013.

“If it’s out there, Dior will find it. The most desired secret ever... Born in the sun, water, air, fire and earth. Through the rarest flower gardens, beyond the deepest seas, to the edge of the world... Where fragility finds its strength and the material becomes the ethereal. Falling like a drop of gold into your waiting hand... Perfectly formed, perfectly free... You don’t discover this essence... It discovers you. J’adore Dior.”



Image 7. YSL Parisienne commercial. <http://www.youtube.com/watch?v=6SrQSc-GHS0>.
Accessed on 31 March, 2013.

“Parisienne – living and loving in the moment. The new fragrance. YSL.”



Image 8. Chanel N5 commercial. <http://www.youtube.com/watch?v=ugfMRKBIRJw>.
Accessed on 4 April, 2013.

“When did I wake into this dream? I must have been the only person in the world who didn’t know who she was...

With the disappearance of the world’s most famous...

But my world would never be the same again.

B. Drive...

When she came into my life...

B. It’s beautiful up here. Everything seems so peaceful.

A. Who are you?

B. I’m a dancer! I love to dance!

It didn't matter; I knew who she was...

A. Come away with me.

B. I love you.

C. You must be there tomorrow.

B. I don't care about tomorrow.

A. It's the right thing to do...

B. No-one can still undream no-one. Goodbye.

And then she was gone. Has she forgotten? I know I will not. Her kiss, her smile, her perfume."



Image 9. Beyonce Heat commercial. <http://www.youtube.com/watch?v=76lPciEip3A>.

Accessed on 4 April, 2013.

"Catch the fever. Beyonce Heat – first fragrance by Beyonce."



Image 10. Valentino Valentina commercial.

http://www.youtube.com/watch?v=QLxu_x9IMdk. Accessed on 4 April, 2013.

“Valentina! Valentina! Valentina! Valentina! Valentina!
Bring back Valentina immediately!
Valentina! Valentina! Valentina! Valentina! Valentina, Valentina.
Valentina – the new eau de parfum by Valentino.”



Image 11. Prada Candy commercial. <http://www.youtube.com/watch?v=ytuM8-09R-I>.
Accessed on 4 April, 2013.

“Running wild, lost control. Running wild, mighty bold. Feeling gay, reckless too!
Carefree mind all the time, never blue! Always going, don't know where, always showing.. I
don't care. I don't care! Prada Candy – the new fragrance by Prada.”



Image 12. Lancome La Vie Est Belle commercial. http://www.youtube.com/watch?v=vFgD5-X7_zQ. Accessed on 4 April, 2013.

“In a world full of dictates and conventions, could there be another way? Life is beautiful. La Vie Est Belle – the new fragrance. Lancome.”



Image 13. Gwen Stefani L commercial. <http://www.youtube.com/watch?v=Efotq1vsFFk>.
Accessed on 4 April, 2013.

“I want you all over me. I want you all over me. I want you all over me. L a Lame fragrance by Gwen Stefani.”



Image 14. Hugo Boss Boss Nuit commercial.
<http://www.youtube.com/watch?v=9OtlgvyiWoe>. Accessed on 4 April, 2013.

“This will be your night. Boss Nuit Pour Femme. The new fragrance.”



Image 15. Carolina Herrere 212 VIP commercial.

<http://www.youtube.com/watch?v=IX5IFSisEvY>. Accessed on 4 April, 2013.

“Nice try. Too bad. No way. She’s not. She is. She is. He is. She is. He is. They are. They are on the list. 212 VIP – the new feminine fragrance. Carolina Herrera. New York.”



Image 16. Christina Aguilera fragrance commercial.

http://www.youtube.com/watch?v=ckE_RiBZuzQ. Accessed on 14 April, 2013.

“Sometimes it’s all you need to wear. Christina Aguilera – the new fragrance.”

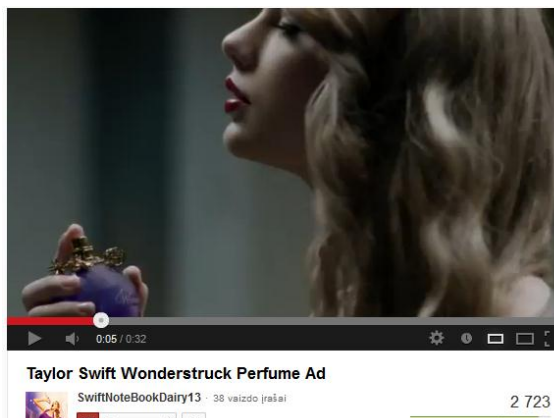


Image 17. Taylor Swift Wonderstruck commercial.

<http://www.youtube.com/watch?v=bfgwDJi1TCQ>. Accessed on 14 April, 2013.

“To be continued... Wonderstruck – the beginning of something magical.



Image 18. Yves Saint Laurent Manifesto commercial.

<http://www.youtube.com/watch?v=xEM5F0sKjGk>. Accessed on 14 April, 2013.

“Daring is an art. Manifesto – the new feminine fragrance. Yves Saint Laurent.”



Image 19. Roberto Cavalli commercial. <http://www.youtube.com/watch?v=ajhW-51Gbs0>.

Accessed on 14 April, 2013.

“Roberto Cavalli. The new fragrance for her.”



Image 20. Just Cavalli commercial. <http://www.youtube.com/watch?v=R69XIJCdTFo>.

Accessed on 14 April, 2013.

“Just now. Just fun. Just me. Just free. Just lust. Just touch. Just me. Just Cavalli – the new fragrance just for her.”

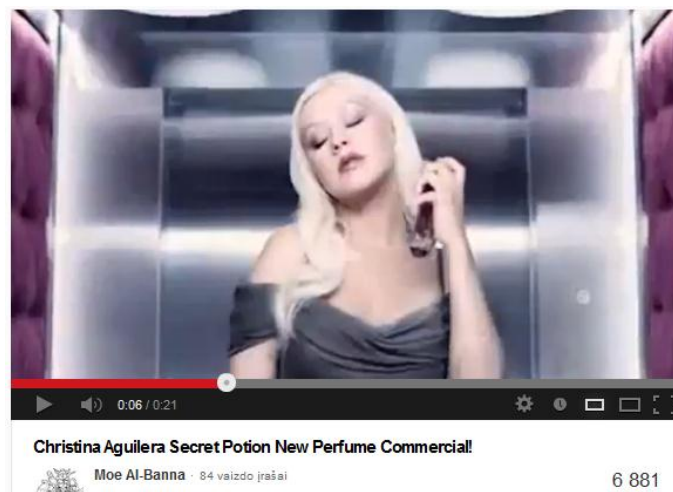


Image 21. Christina Aguilera Secret Potion commercial.

http://www.youtube.com/watch?v=hgH1y_60zlQ. Accessed on 14 April, 2013.

“Your secret to shine... Because every woman has her secret. Secret Potion – the new fragrance by Christina Aguilera.”

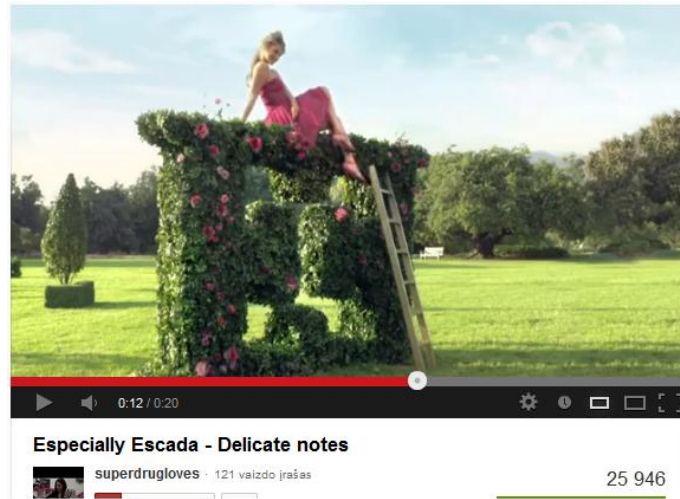


Image 22. Especially Escada commercial. <http://www.youtube.com/watch?v=altr2i80284>.

Accessed on 14 April, 2013.

“Create your world of happiness with Especially Escada the original and the new – Delicate notes.”

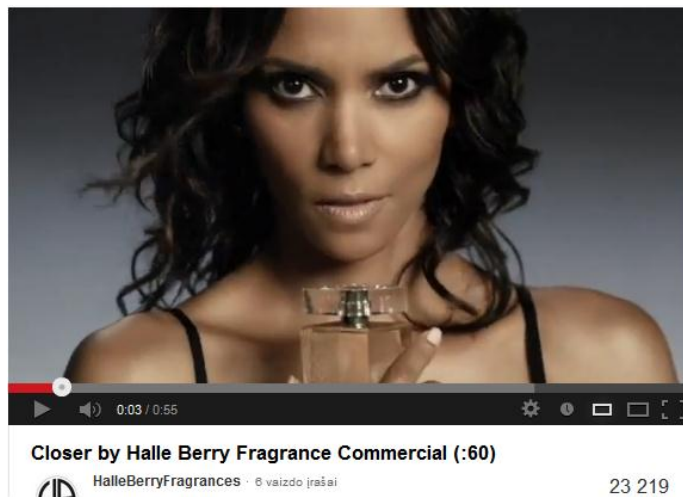


Image 23. Halle Berry Closer commercial.

<http://www.youtube.com/watch?v=BUMv2Pc1S80>. Accessed on 14 April, 2013.

“When a woman and a man get this close... Where does one end and the other begin? Closer. Made for a woman, shared with a man. The new scent of attraction for her. Halle Berry.”



Image 24. Coach Love commercial. http://www.youtube.com/watch?v=hW2QEOb_XQ4.
Accessed on 14 April, 2013.

“Love is...Sweet. It’s everything. Introducing Coach Love – a new fragrance from Coach.”



Image 25. Nina L’Eau commercial. http://www.youtube.com/watch?v=tUrCrXpdP_0.
Accessed on 14 April, 2013.

“Nina L’Eau – my new secret fragrance by Nina Ricci.”

APPENDIX 3

The bachelor thesis has been rendered on the compact disc and attached below.