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**CRITICAL DISCOURSE ANALYSIS: REPRESENTATIONS OF WOMEN IN
AMERICAN ADVERTISING FOR COFFEE FROM 1960 TO 2011.**

Rio de Janeiro

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Monografia apresentada ao Curso de Pós-
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Orientadoras: Juliana Jandre e Sonia Zyngier.

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Nome da Avaliadora

Maria Isabel A. Cunha

Rio de Janeiro, 26 de Junho de 2013.

A Deus, que me fortalece todos os dias.

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ABSTRACT

Research has shown that advertisements may reveal the ideology of the society from which they stem. This study looks into fifteen advertisements of an American coffee brand from different decades. The analysis is grounded on Schultz and Barnes's (1994) approach to ads. In addition, Fairclough's (1995) description of critical discourse (CDA) is used to understand how women have been portrayed in these ads. The theoretical support also draws from Rapaille's theory of Culture Code (2006). Each decade is described and the way women are portrayed is seen through the ads selected. The study concludes that language and ideology are deeply intertwined.

Key words: *Ads discourse, critical discourse analysis, ideology, social context, gender.*

RESUMO

Pesquisas demonstram que propagandas possivelmente revelam a ideologia da sociedade da qual elas derivam. Esse trabalho observa quinze propagandas de uma marca de café americana de diferentes décadas. A análise é baseada na abordagem de Schultz e Barnes (1994) sobre estratégias de propaganda. Além disso, a descrição de análise crítica do discurso (ACD) é usada para entender como as mulheres foram representadas nessas propagandas. O suporte teórico também recorre à teoria de Rapaille (2006) sobre Código Cultural. Cada década é descrita e a forma como as mulheres são representadas é notável nas propagandas selecionadas. O estudo conclui que linguagem e ideologia estão profundamente conectadas.

Palavras-chave: discurso de mídia, análise crítica do discurso, ideologia, contexto social, gênero.

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1. INTRODUCTION

There has been very little research about the roles of women through time as perceived through ads. With this in mind, I decided to look into commercials of one brand of coffee and see if they represent indeed the social background of a given time.

Since my earliest years, I have been interested in commercials. Whenever I had the opportunity, I would look at the strategies used in certain ads or how the language was used to manipulate viewers. During the graduate course, I came across a video which impacted me for its sexist message and led me to look for other videos from the same producer so I could learn about what kind of strategy they used to promote their product. Because my search revealed a completely different speech through time, I chose to work with this material to look more deeply into language, ads strategies, role of women and the influence of sociological context in language. The videos are from a brand of coffee named *Folgers*, dating from 1960 until 2011, which are available on the internet. Besides reaching a wide public, TV and Internet use several other empowering tools, such as music, pictures and voice-over. This means that the study of ads requires a multimedia approach.

To find out if there were ideological differences in the coffee ads throughout the period studied, this work will be divided into five chapters: introduction, theoretical background, methodology, analysis and conclusion.

In the next chapter I discuss what ads discourse is in the light of Schultz and Barnes' (1994) strategies. I will also refer to the theory of language and power by Fairclough (1989). The culture code concept theorized by Rapaille (2007) also supports this paper in understanding how media discourse is manipulated to reach the target public by learning the context in which every prospect consumer is inserted. And, finally, I discuss the reason for choosing critical discourse analysis to examine the videos selected for this research.

The analysis considers the videos in terms of verbal and non-verbal language, describing the dialogues and the images in order to search for indications of how women are portrayed in each commercial.

In the analysis section, I also present the results of the study aiming at describing the various elements that support the ideological stance. In the conclusion, I present the results of the study, where I expect to show the importance of acknowledging the various elements inside and outside language that compose discourse.

Finally, I believe this study is relevant because when understanding how language and context are intertwined, it is possible to gain a new perspective of the world that surrounds us. We can become more aware of how people explore reality and use language in it to reach a goal. It may also allow teachers to explore a wide range of materials to work in the classroom and attract students to realize how language is affected and manipulated everywhere. It also helps to raise students' awareness of how language goes beyond grammar rules.

2. REVIEW OF LITERATURE

Mass media communication, especially TV, is a powerful tool to connect producers and consumers (SCHULTZ; BARNES, 1994, p. 291). The larger the number of people media can reach the better.

The ads discourse is obviously targeted the reader – consumer – who needs to be attracted to the purposes of the producer.

An ad may promote a product, a service or a person. Its objectives also vary accordingly. In fact, they may also “amuse, inform, misinform, worry, warn, ... though it may be argued that these functions are all in the service of the main function” (COOK, 1992, p. 5). No matter what goal the producer intends to achieve and how it will impact readers,

The big question the planner must ask in developing ads is: What can I say and how can I say it so that my message is important enough for the consumer to give me enough of his or her attention and his or her valuable time to understand and to react to my sales message? (SCHULTZ; BARNES, 1994, p. 171).

That is, advertisements are always seeking to convey their messages in such a meaningful way to readers that their goal will be achieved.

Another aspect considered in ads discourse is how it may represent the ideologies of a given society. That is because “ads have been involved with our everyday lives: its mirroring of society and vice-versa, its transmitting of meaning and message and its social significance” (VAHID, 2012, p.2). This mirroring has to do with the ideologies embedded in a society, which ads planners base their discourse on (SCHULTZ; BARNES, 1994, p. 11). Without considering the ideological aspect of each society, ads would lose its impact and compromise the reaching of its objectives.

The ideology in ads language is connected with the power in discourse, which influences the readers into assuming a certain position. As Fairclough (1989) states,

we can say that producers exercise power over consumers in that they have sole producing rights and can therefore determine what is included or excluded, how events are represented and (as we have seen)... even the subject positions of their audiences.” (FAIRCLOUGH, 1989, p. 50).

The representations of events and the subject positions can be better perceived when the producers understand the sociological context and ideology of a society.

These social conditions are better analyzed through sociological perspectives. As Simpson (2004, p. 7) states “discourse explores meanings which are not retrievable solely through the linguistic analysis of the levels surveyed thus far”. This means that analyzing a text goes beyond the levels of linguistic structure. I am concerned with the aspects that revolve around the participants, whether they be the reader, the producer, the post-processor or the mediator. Each of them plays a different role in the meaning-making process. The reader is the one who perceives and interprets the text. The producer is the actor who writes or produces it. The post-processor is responsible for criticizing and validating or not the text and writer. And, finally, the mediator is the actor in charge of the manipulation of the text (ZYNGIER, 2001). All of these participants are affected and influenced by the context in which they are inserted. In the material analyzed here the producer is the company that sells a product (coffee) – to its target, the reader/viewer, that is, the prospective buyer.

In the videos analyzed in this work, the discourse has the same main objective: to attract more and more buyers. It is obvious that, in order to reach this goal, the producer needs to understand who they are talking to, that is, to know their reader, who the ideal subject is. Ideal, because according to Fairclough “media discourse is designed for mass audiences (...) And since all discourse producers must produce with *some* interpreters in mind, what media producers do is address an *ideal subject*” (FAIRCLOUGH, 1989, p. 49), which means that the producers are holding power on the reader for they are being led to position themselves in the role of the ideal subject. It is rather clear that if the reader does not fall into the ideal position, then the objective of the producer will not be achieved.

Another relevant theory important to understand how the ideology is present at ads is the culture code. Rapaille (2007), a researcher of cultural behavior and expert in helping famous brands to remain successful in the market through good ads, wrote about the concepts he had created on how people have imprints, that is, last-longing meaningful experiences, on several different themes. In his own words, “The cultural code is the unconscious meaning we apply to a given thing – a car, a type of food, a relationship, even a country – via the culture in which we are raised” (RAPAILLE, 2007, p. 5).

Rapaille found out that the imprinting, that is, “the combination of the experience and its accompanying emotion” (RAPAILLE, 2007. p. 6), people have on different services or products vary from society to society, even from person to person, depending on how people

learn or absorb behavior from their cultural background. His theory is relevant because it helps to understand why people act in a certain way and what it is in ads that draw their attention.

The present research also involves gender issues. *Folgers*, the coffee ads brand in focus, use women as their target public. Thus, in order to convey its message and achieve its goal, the coffee ads representative needs to concentrate on women's behavior and position in society so as to seduce them as their primary consumer.

There has been much research on gender studies, whether it be women's studies or men's studies. Tannen (1990), for instance, has studied Conversational Style and how men and women communicate in everyday situations. Other scholars have focused on the differences of men's and women's speeches, such as Deborah Cameron, Goddard and Patterson among others.

In this study, however, I particularly focus on how women have been portrayed over the years through a coffee advertisement, what this representation has to do with the sociological context, and how the ads made use of this ideology in their discourse in order to achieve the producers' goal. Therefore, I give special focus on the description of each decade in terms of history events and consider social perspective on women's role in order to discuss the ways the ads mirror women in society.

In order to understand better how the ads campaigns represent women the way they do, critical discourse analysis is used as support. In this work, it enables the perceptions of language, power and ideology embedded in the ads discourse in its representation of the roles of women. According to Fairclough (1995, p. 2), "the role of discourse within the society and culture is seen as historically variable, and ... it has taken on a major role in socio-cultural reproduction and change". It is through this perspective of discourse that the analysis of the videos in this work is developed.

Besides, because critical discourse analysis understands discourse "as a social practice" (FAIRCLOUGH, 1989, p. 42), it is possible to intertextualize gender studies and ads strategies in order to understand the discourse better. This way, critical discourse approach is a mediator in understanding how language articulates with sociological context.

3. METHODOLOGY

In order to answer the research question of whether women are portrayed differently in each decade, 15 ads campaigns were analyzed. They consisted of commercial videos of the same brand of coffee, Folgers, over the decades of 60s, 70s, 80s, 90s and the twenty-first century. These commercials were divided by the decade they belonged; being three ads per decade.

The earliest ad in this study was launched in 1960 in the United States of America and the latest version was published in 2011, also in the U.S. They were all broadcast on TV and were available on an internet video website called youtube. The most recent ones were available on the very website of the own company, Folgers¹. However, it is not possible to download the videos from this website. For this, every video collected for this paper was downloaded from youtube.

The verbal and non-verbal language were analyzed in each commercial. The first step was to give an overview of each decade in order to understand better the social context of each video. It was not my purpose to provide a full and detailed description of each decade. Because my intention was to compare the ads according to their social background, I sought to point out the most important events that reveal the role of women in each decade.

The second step was to transcribe the language of each ad to facilitate the analysis of the verbal language. Next, I transcribed the visual elements, that is, the non-verbal language. This process was repeated with every video in each decade. At the end of each decade, a summary was offered showing the interconnectedness of the videos and the description of the decade.

When these videos were collected from youtube, they already had a title. I did not change them because I considered some relevant to show the reaction of the public when uploading the video. For instance, a video belonging from 1960 was named “Absurdly sexist coffee ad”², which shows that people, who watched and uploaded this video belong to a more modern time where portraying women as housewives is not acceptable. Nonetheless, not all videos show this reaction. Some are named only with the date.

Another relevant fact that is worth mentioning is that during the collection of the video I noticed many videos representing each decade. My decision was to search for those which would serve better the purpose of this paper. For instance, some videos belonging to the

¹ Taken from <<http://www.folgers.com/about-us/folgers-videos/5k.aspx>>. Accessed in January, 20th.

² Taken from <http://www.youtube.com/watch?v=vRYfouuHPvs>. Accessed in January, 20th.

nineties were more like a video clip where Randy Travis and Aretha Franklin were introducing the coffee as well as singing and playing³³. They did not portray women, so they were not considered for this investigation.

During the critical discourse analysis of the verbal language, I investigated aspects which show gender stereotypes (how women were portrayed since 1960 to 2011, what the role of men was, how the relation between women and men used to be and how it is now), the communicative intention (to identify who they buyer is, how the producer interacts with the buyer in order to attract him/her), discourse change (the type of discourse which was used in the old and modern version, how the use of conative function of language was manipulated, in what context each discourse made sense), different periods of time and the history background that leads us to the understanding of context of each time.

³³ Taken from: <http://www.youtube.com/watch?v=F-ubELpahn8&list=PL068DD0CA3CC10530>. Accessed in February, 5th.

4. ANALYSIS

In this chapter, I will analyze the material collected. I was able to find at least three videos of each decade from 1960 to 2011 that represented the coffee brand studied in this paper and that have been broadcast on American TV.

The purpose of this paper is to see how the videos may help us understand how this particular market product represents itself taking into account women's role throughout the decades. Furthermore, the analysis may reveal how the role of women has evolved since the sixties. The aspects considered for analysis are, therefore, the sociological context and the language (verbal and non-verbal) of the ads. Each of the sub-chapter below intends to briefly analyze the decade and is, therefore, entitled according to the representation of women in each time period.

4.1) The 1950s and 1960s: The suburban housewife

In the fifties and sixties, the North-American post-war society had its major concentration in the suburbs. As opposed to city life, the suburbs offered a better lifestyle far from the fast-paced downtown area. Most middle-class Americans wanted to move to the suburbs for a better quality of living.⁴

In this period, the sense of group and community had largely prevailed over individuality. Perhaps a reason for that is due to the fragility caused by the Second World War, which had recently ended.

The family became the focus of the American Society. After the war, there were many religious preaching and movements. A confirmation of that was the inscription of "In God we trust" to the American paper currency, which happened in 1957.⁵ This way, American families found in church comfort and peace of mind.⁶

Life in the suburbs reinforced the role of women in the home. This meant they did not need educational improvement. Their main role was related to being satisfied with their husbands' success and to be completely devoted to their house chores. In the sixties, that role

⁴ Taken from http://www.ahsd.org/social_studies/williamsm/Suburban%20Lifestyles.pdf. accessed on February, 20, 2013

⁵ Taken from http://www.ahsd.org/social_studies/williamsm/Suburban%20Lifestyles.pdf. accessed on February, 20, 2013.

⁶ Taken from http://www.ahsd.org/social_studies/williamsm/Suburban%20Lifestyles.pdf. accessed on February, 20, 2013

was encouraged and appreciated. Their personal achievement was not in getting higher education or becoming professionals, but to fulfill their role according to society's standards.

In 1963, a feminist called Betty Friedan published her book *The Feminine Mystique*. It started a big change in the female universe. Her overall objective was to raise a sense of self-awareness in every woman. As Anna Quindlen puts it, "And it changed the lives of millions upon millions of other women who jettisoned empty hours of endless housework and found work, and meaning, outside of raising their children and feeding their husbands" (QUINDLEN, 2001 *apud* FRIEDAN, p. 13, 2001).

The influence of the women's movement known as Women's Liberation Movement allowed several gains, such as the Equal Pay Act of 1963, fighting for equality in wage, the Title VII of the Civil Rights Act of 1964, which "prohibits employment discrimination based on race, color, religion, sex and national origin"⁷, and the foundation of the National Organization of Women (NOW) by Betty Friedan in 1966, whose primary objective was to support and fight for women's equality⁸.

Even though feminism started to take place in the sixties, the society was not yet exactly affected by the feminist ideas. There were many obstacles. The Equal Pay Act did not end the problem completely and the Title VII of the Civil Right Acts of 1964 had its implementation only after struggling against politicians who did not agree that sex discrimination had to be prohibited in the Civil Rights of 1964.⁹

Even though the Women's Liberation Movement was still in its beginnings and had not been fully consolidated and Folgers had not shown any concern about refreshing its campaign, one of the videos that will be analyzed in this sub-chapter, which dates back to 1966, shows a slightly different attitude of the husband towards the wife; he is much less aggressive than the other videos which date back to earlier years.

Besides the feminist movements, this decade is also characterized by a growing consumerism that had to do with the housewives who shopped when they were not cleaning their house or cooking. Friedan writes in her book that "somehow, somewhere, someone must have figured out that women will buy more things if they are kept in the underused, nameless-yearning, energy-to-get-rid-of state of being housewives" (2001:299). Apparently, domestic women were very lucrative to business and it was not interesting that women became part of

⁷ Taken from [://www.eeoc.gov/laws/statutes/titlevii.cfm](http://www.eeoc.gov/laws/statutes/titlevii.cfm). accessed on March, 2, 2013.

⁸ Taken from http://www.now.org/history/the_founding.html. accessed on March, 07, 2013

⁹ Taken from http://www.now.org/history/the_founding.html. accessed in March, 07, 2013.

the working class because if they did so they would no longer have the time to shop as they did when being housewives.

It is, therefore, in this sociological context which the following videos are inserted.

4.1.1) Video 1: “Absurdly Sexist Coffee Ad (ca. 1960s)”

4.1.1.1) Verbal dialogue language

In the porch

Husband: “Uh! This coffee is criminal!”

Wife: “Honey! You will kill the petunias!”

Husband: “Then you admit it! Your coffee really is murder!”

Later in the supermarket...

Wife: “Papa Eddie, my coffee... is murder. It...it’s either too bitter or too weak.”

Papa Eddie: “Try Folgers! Never bitter. Never weak. Always nice and rich because Folgers' coffee is mountain grown.”

Wife: “Mountain grown?”

Papa Eddie: “Like the sign says: mountain grown for richer flavor. Mountain is where the best coffee comes from.”

Wife: “Well, alright!”

Later, back at home, at dinner with husband.

Husband: “Do you know what it’s a crime? Not to have delicious coffee like that all the time.”

Wife: “We will, now that I’ve discovered the mountains.”

Wife: “Uh!”

Male voice-over: “Folgers’s coffee. Mountain grown for richer flavor.”

The verbal language reveals that the dialogue is theatrical, consisting of three different moments and in different places with three different characters: the wife, the husband and the third party, who is the coffee representative.

The dialogue is focused on the relationship husband-wife. It starts with the husband using an aggressive tone towards his wife by choosing police language, such as: *criminal*, *murder* and *crime* in order to refer to the coffee his wife makes. The husband’s choice of

words reveals an exaggerated, bold and accusatory tone. On the other hand, the wife tries to save face in order to evade her husband's aggressiveness. When she addresses Papa Eddie, who is the coffee representative, she mutters and hesitates when characterizing her coffee because she is looking for her husband's exact words and repeats them: *murder*. Papa Eddie offers her a solution to which she answers with a question repeating the information she was given, in a sign of insecurity, an inability to deal with her problems herself. Papa Eddie, then, uses a teaching mode – "*Like the sign says...*" implying she is so naïve that she does not take notice of the obvious written information. Then, she acquiesces and takes the coffee. It is worth noticing that the coffee representative has little participation, showing that the focus is the husband and wife relationship.

In the third moment, when they are back at home in a dining room, where she is serving him as in the first scene, the husband still has an accusatory tone when he asks her "*Do you know what is a crime?*". The wife replies by making use of the modal "will" used in promises, so she is promising her husband they will always have good coffee because she had discovered Folgers. She was insecure before by waiting for his approval, but then she shows relief for being absolved from the crime her husband has accused her of.

Finally, when she says "Uh!" she is indicating sexual appeal by her husband's kiss on her neck, which leads the viewer to understand they are going to have sex because the wife accomplished her goal as a housewife and because it is part of her making her husband happy to satisfy him with sex.

The dialogue ends with a male voice reinforcing the strongest character in the scene.

4.1.1.2) Non-verbal

The video is divided into three parts, that is, three scenarios. In the first one, there are the wife and the husband. They are on the porch. The husband is sitting down, tasting the coffee his wife has just served him. His wife awaits his approval by his side, standing up. She has her both hands on her back, a gesture characteristic of helps in a home. She is being portrayed as a servant to her husband. When the husband disapproves of her coffee, he spills it on the flowers (petunias) making a facial expression of disgust. The wife, on the other hand, looks startled with opened eyes and tries to draw her husband's attention saying he will kill the petunias by throwing coffee on them. What she is actually doing is, as the verbal language indicates, trying to save her face because her husband has humiliated her by being aggressive

towards her because of her coffee. At this moment, the husband suddenly stands up, points his finger at her face to what she softens her tone, closes her eyes for about two seconds and looks down intimidated, moving her head slightly down, as if he were right and all she could do is listen and not argue back. It is exactly what she verbally shows as she does not answer but goes to the market and asks Papa Eddie to offer her a solution. This visual interaction reinforces what is expressed in the verbal dialogue. The husband has the upper hand; he is extremely aggressive and exaggerated. The wife, on the other hand, is submissive as she does not argue against his accusation.

In the second scenario, the wife is at a supermarket, apparently looking for Papa Eddie, who is the right person to give her advice on how to solve her problem with her coffee. She is rolling a shopping cart, and as soon as she sees Papa Eddie, she starts talking about her problem, making hands gesture and widening her eyes, with a facial expression of someone who is looking desperately for a solution. She even looks away from Papa Eddie when she is characterizing her coffee indicating she is thinking of the discussion she had at home. After listening to her, Papa Eddie who was turned to the coffee shelf holds the coffee to present to her as the best solution. She nods while he speaks about the product; her facial expression is softer and lighter, a clear indication of what was noticed in the verbal analysis: the wife needs counseling to solve her problem; she is not able to do it on her own. Papa Eddie puts his hands together above his head to mime a mountain because the coffee is “mountain grown”. When he finishes speaking, the wife takes a deep breath and agrees to take it, with a hopeful facial expression, in a sign of insecurity as described in the verbal language. This part of the video aligns with the evidences of the verbal language, which indicates, through interrogative sentences and repetition of her husband’s words, her desperation and insecurity. She expects to find in Papa Eddie the comfort and solution to her problem at home. Papa Eddie is the figure of counseling to the wife. She agrees and acquiesces in response to his suggestions.

The third scenario takes place back at the couple’s house, in what appears to be the dining room. There is a small round table which has on it: an already cut cake, two cups of coffee, a coffee pot and other silverware. The husband is sitting next to his wife, with an arm behind her chair. She serves him and waits for his approval. She looks a little scared when he asks her if she knows what a crime is, and when she hears that it is not to have delicious coffee like that all the time, she softens her tone, smiles and says that now they will have the coffee because she has discovered the mountain coffee. She raises her arms and puts her hands together above her head just like Papa Eddie had done at the supermarket. She

embraces her husband who kisses her next to her neck, making her feel sexually aroused, which indicates what happens when the wife does as her husband likes: she receives a reward for the good coffee and keeps her husband even more satisfied by being his sex object. As the verbal language demonstrates, the husband has an accusatory tone all the time. In response to his approval, she promises him he will always be pleased, feeling absolved of the crime of had not being a good wife.

4.1.2) Video 2: Sexist Coffee Ad (ca. 1960s)

4.1.2.1) Verbal language

In the kitchen

Wife: “Harvey, want anything special for your birthday?”

Husband: “Just a decent cup of coffee.”

Wife: “You’re kidding!”

Husband: “I’m serious! Honey, your coffee is undrinkable!”

Wife: “That’s pretty harsh!”

Husband: “Well, so is your coffee! You know, the girls down in the office make better coffee on their hot plates! Well, see you later.”

Later, still in the kitchen with a friend

Wife: “And he didn’t even kiss me goodbye! You know, if I could just make a decent cup of coffee I could relax!”

Friend: “So, relax! Why don’t you try instant Folgers? Tastes good as fresh-perked!”

Wife: “Good as fresh-perked? I’ll surprise Harvey for his birthday tonight!”

Later, in the dining room with the husband

Husband: “Hey! Great coffee!”

Wife: “It’s instant Folgers. Doesn’t it taste good as fresh-perked?”

Husband: “Better!”

Wife: “Better than those girls make at the office?”

Husband: “Honey, their coffee can’t hold a candle to yours.”

Male voice-over: “Instant Folgers: tastes good as fresh-perked. Try it!”

The dialogue is also theatrical and starts with the wife willing to serve her husband on his birthday. All along the dialogue, the husband shows aggressiveness and boldness, which means he does not try to make his speech lighter or softer and he does not give in to his wife's hurt feelings. The wife's speech, on the other hand, is marked with interrogations, which indicates insecurity.

In the first moment, after the wife asks him if he wants something especial for his birthday, he wishes she could make a *decent* cup of coffee and calls her coffee, *undrinkable*. The tone of his reply to his wife's offer is ironic, marked by the words *just* and *decent*. In response, the wife tries to save her face, that is, to evade from her husband's aggressiveness by asking him if he is kidding. She actually knows he is not, but she speaks in disbelief and harmed feelings by his directness and strong accusation. Her husband boldly cuts her saying he is *serious*. She complains, in a very childish tone, her husband's strong words, to which the husband again ignores her hurt feelings and threatens to leave her or even cheat on her by mentioning how better coffee *the girls down at the office* make. It is not just a matter of someone making better coffee, but it is about other women, who can satisfy him better than his wife. The woman, who is already portrayed as an insecure character always worried with meeting the society's expectations, now is worried about her husband's faithfulness as well. She uses expressions such as: "*If I could just...*", "*relax*" and also, she assumes her husband's speech for her coffee "*just decent cup of coffee*".

When the wife says she could relax if only she could make a decent cup of coffee, it is clear that she is not worth more than the coffee she makes. Her biggest concern about her marriage and her life relies on making a good cup of coffee. If she could manage that, her marriage would be restored and life would be normal and good again because her husband would be pleased and satisfied by her.

The coffee spokesperson, who is represented by the friend, has a minimal presence and gives straight advice to the wife. There is no back and forth conversation, confessions or any other indication of a real friendship interaction. The friend's part in the commercial is to present the coffee as the solution for her marriage problem.

The wife again shows insecurity when she needs confirmation of the already given information about the new coffee. Afterwards, she brightens up by saying she will use it to surprise her husband for his birthday, which implies she will serve him the coffee later.

When that moment arrives, the husband pleases the coffee – and not her – by saying "*great coffee!*" as if the coffee itself was good. The wife answers revealing the brand of the

good coffee and asks him if he thinks it is “*good as fresh-perked*”, and if it is “*better than those girls make it at the office*”, which is a sign of need of reinforcement. She wants to hear from him as a confirmation that he really enjoys the coffee and that her marriage is not at risk anymore. He confirms by saying “*their coffee cannot hold a candle to*” hers, making a connection with the visual communication of a candle on the middle of the table which he blows off. The woman is happy, her marriage stability is restored and guaranteed.

The coffee commercial ends with a male voice, reinforcing the predominance of men as the main sex.

4.1.2.2) Non-Verbal language

This video is also divided in three scenarios. It is worth noticing that this commercial happens inside the house all the time. And two different moments are in the kitchen, where the wife is cooking or serving her husband, which indicates the representation of women as housewives, always serving and offering food or drink.

The first moment is in the kitchen where the husband sits at the table drinking his coffee and the wife, with a smile on her face, happy because it is her husband’s birthday, serves him a piece of cake. The husband, on the other hand, who had just tried the coffee his wife had made, has a very disappointed look. His head is slightly shaking his head sideways and his forehead is frowned as he says he would like a decent cup of coffee. His aggressive and negative attitude agrees with his oral speech that reinforces his expectation to be served and pleased and if he is not, he thinks it is reasonable to depreciate his spouse. The wife, who stands next to him, with both hands together on her front, fades her smile and widens her eyes as if not believing what she hears. The husband remains sitting as he goes on telling his wife her coffee is undrinkable. The wife tries to save her face by commenting on how harsh her husband’s comment was with a frown on her forehead and her mouth slightly puffed, like children do when they do not have their way. Suddenly, the husband aggressively puts his cup down and stands up, points his fingers to the wife’s face as he tells her the girls at the office make a better coffee in their hot plate than she does, and leaves for work. This sequence of accusation, frustration and aggressiveness from the husband indicates that the failure of his wife to please him by making good coffee threatens their marriage stability. Not only that, but it also reveals that the wife does not value more than the coffee she makes. The entire confrontation is, superficially, due to the bad coffee his wife made. However, there are

implicit messages, such as marriage instability, wife's insecurity and necessity to please her husband at all costs because that is the best thing she can do as a housewife. The message is actually that the best woman is the best housewife and therefore, the best coffee maker.

In the second scenario, the wife is reporting the occurred to her friend as they cut some vegetables. She is leaning on the sink telling her friend how relaxed she would feel if her husband liked her coffee, indicating how worried with her marriage she is because she is not able to please her husband with good coffee, as if that was the only way to appease him and, consequently, for her to be happy and relaxed. After she finishes speaking, her friend presents the coffee to her. The wife reacts in a happy way because she has found the solution to her problem. In this interaction between the wife and the friend, there is no back and forth conversation. The friend is only representing the coffee and offering a solution, that is, there is a minimal presence of a third party, indicating that the focus of the commercial is the couple and their relationship.

In the last scene, the couple is sitting at the table, which is likely to be at the dining room. There is a cake on the table, a lighted candle, a coffee pot and two cups of coffee. The wife is dressed up and is waiting with both hands together on the table for her husband's approval of the coffee, indicating she will have fulfilled her expected role as a perfect housewife in case her husband is satisfied, so she serves and waits exactly like a waitress. After he sips it, he looks surprised and the wife looks startled and immediately after, when she realizes he likes the coffee, she is relieved and excited that his reaction was good. After she introduces the new coffee, she bends her head slightly and makes a suspected face asking the husband if the coffee was better than the one the girls make at the office, indicating, as the oral language also shows, her need of a reinforcement that her marriage is not at stake anymore and that she is a good wife. He confirms, that is, he gives the reinforcement she needed - there is no verbal indication of the husband praising the wife; instead, he praises the coffee, - blows the candle and kisses her on the cheek, which makes her feel relieved and happy because she does not have to worry about her marriage stability anymore. The kiss on the neck and the lights turning off also indicates that there will be sexual intercourse of the couple, indicating that the wife is seen as a sex object, once she is rewarded by the good duty as a housewife. Sex is also seen as a way of her pleasing her husband and keeping him satisfied and their marriage stable.

4.1.3) Video 3: “Folgers Coffee Commercial 4 (ca 1966 / 67)”

4.1.3.1) Verbal language

In the kitchen

Wife: “Darling, it’s our anniversary! Why so gloom?”

Husband: “Nothing...well, it’s your coffee!”

Wife: “Again? Even today?”

Husband: “Honey, your coffee just doesn’t taste any good.”

Later at the supermarket

Wife: “Mr. McCraiger!”

Mr. McCraiger: “What’s wrong, Jeanine?”

Wife: “My coffee! It just isn’t any good! And on my anniversary too.”

Mr. McCraiger: “Well, I think you should try new Instant Folgers!”

Wife: “Instant Folgers?”

Mr. McCraiger: “No! I said NEW Instant Folgers. Today’s instant Folgers taste good as fresh perked because it’s made from fresh perked coffee and that fresh perked coffee is turned into the new instant Folgers.”

Wife: *Reading the poster:* “Tastes good as fresh-perked because it is.” Fresh perked!

Mr. McCraiger: “Right!”

Wife: “Mr. McCraiger, I’ll try it!”

Later, back at home

Husband: “Wonderful anniversary, darling. In every way. Even the coffee.”

Wife: “It’s new instant Folgers. Tastes good as fresh-perked.”

Husband: “I like it better.”

Male voice-over: “New instant Folgers. Tastes good as fresh-perked because it is!”

The dialogue starts with the woman announcing it is their anniversary. She goes on asking him why he is so gloom indicating she is insecure that she did not make him happy on this especial day. He answers her dismissively by using the word *nothing*. However, his dismissal can also be interpreted as an indication of not being direct and at once aggressive, as if he had given some thought on how he should or should not give her the bad news that her coffee does not taste good. He shows some hesitation before really saying what the problem

is. He also uses a hedge, *well*, mitigating his speech to lessen the strength or offense in the information.

The wife is very disappointed at herself and frustrated with her husband's complaint. She replies in absolute disbelief, reinforced by the word "*even*". In this first moment of verbal interaction between the wife and the husband, the problem presented goes beyond the taste of the coffee, what is implied is that they have had marital problems before and the fact that it is their anniversary does not make any difference. It should be a happy day, her husband should be cheerful, but instead, he is gloom - apparently because of her bad coffee - but really because she failed to please him. *Again. Even* in their anniversary she is not able to satisfy him. The husband answers by using another hedge: *honey*, once more mitigating the negative statement that her coffee does not taste any good. The use of his hedge indicates he is less harsh than the husband in the other commercials.

In the second moment, when the wife is at the supermarket, she turns to Mr. McCraiger in need of help by repeating her husband's words "*isn't any good*" to refer to her own coffee. Besides, when she says "*And in my anniversary too*" she reinforces her concern and frustration that the problem they have had before is also present on their especial day; it is a clear indication of marriage instability.

The coffee spokesperson, here represented by Mr. McCraiger, has a longer line when announcing the coffee and its features as well as suggesting to the wife that she should try that new product. She reads the information he had already told her that the coffee is *fresh-perked*. This could be an indication that she is not as dependant or reliant on the man's advice as the women on the other videos. She is able to read the information about the coffee and decides she is taking the coffee because of what she has read. Her encounter with Mr. McCraiger is very important because it shows the wife is not completely independent and able to solve her own problems; she still needs help and a third party support - a man. But, the fact that she is not relying solely on his speech - that she is able to read the information - also indicates that women are in the process of becoming less and less dependent on men.

In the third moment, there is a switch in words when the husband praises the especial day by saying their anniversary is wonderful, in every way, *even the coffee*. The word "*even*" that was used in a negative tone by the frustrated and worried wife to refer to the bad event on their anniversary is now being used by the cheerful husband who is happy to have "*a wonderful anniversary, in every way, even the coffee*", as if the coffee was not the most important anymore, but just a small part that was being included in the wonderfulness of the

day. It is clear that his praise, although not being directly about his wife, but the day and the coffee, shows a more caring husband than the husbands in the other videos.

The commercial ends with a male voice reinforcing the specialness of the coffee still representing the chore person in the sixties society.

4.1.3.2) Non-verbal language

This video, similarly to the first video, is divided in three scenarios, of which two happen inside the house. The first happens in the kitchen. The husband is sitting at the round table, drinking the coffee his wife made him. As he sips it, his facial expression is serious. He puts down the cup of coffee and his wife, who gladly brings two plates to the table, realizes her husband is not on the same mood as she is. She announces it is their anniversary and asks why he is so gloom, showing her insecurity as indicated in the verbal analysis. She is smiling until the moment he tells her that her coffee does not taste any good. She changes her facial expression to a worried and frustrated one, by frowning her forehead and squeezing her eyes indicating she can barely believe in his complaint. As noticed in the verbal analysis, her marriage is unstable even on the day of their anniversary. As he answers her, he lays his left hand on her right hand, which is on the table, more likely telling her a fact rather than making an offense, as opposite of being boldly rude. He is being less harsh, reinforced by the use of a hedge *honey*.

In the second scenario, the wife appears approaching Mr. McCraiger in a hurry, with her face frowned, desperate for a solution to her coffee problem. Mr. McCraiger leads her to the shelf of Folgers coffee and presents the product to her, giving a more detailed information about the coffee rather than just presenting it as the solution for her marital issue. After she hears him, she reads the sign he showed her and as she does it, her face becomes lighter indicating hope that the new coffee will save the day. Although, she is led by Mr. McCraiger, who uses a pencil on his hand to point to every piece of information on the sign and on the can, the very fact that she reads the information herself indicates that she is less dependent from the man, represented by Mr. McCraiger.

In the third scenario, the first scene is the husband alone sipping the new coffee and reacting cheerfully to its taste. Then, there is a zoom out when the wife appears, sitting at her husband's side, with a smile on her face for she has made him happy and her marriage is not unstable anymore.

4.1.4) Conclusion

The three videos described and analyzed above present a significant pattern which supports the sociological context of the decade. This pattern is suggested in concern to the structure style and verbal and non-verbal language.

In its structure, the three videos present three moments; the first, showing the couple in crisis, always happening in the house – kitchen or dining room – , the second, showing the wife searching for counseling at a supermarket (except from the first video which this second moment happens in the kitchen) and the third, the reconciliation and restored relationship, also in the house.

In the verbal analysis, the pattern follows with the use of adjectives indicating rudeness, depreciation and irony, marked with directness and boldness in the husband's speech. The wives' verbal expression is distinguished by the use of interrogative sentences, pointing to insecurity and need of reinforcement and offers, suggesting her role as a housewife.

In a character analysis, women is portrayed as sex objects in which they need to satisfy their husbands as a housewife as well as looking good for them when they come home from work. That is noticeable in the ends of the commercials when the husbands always kiss their wives in the neck, the hugs or the light going off. There is also a pattern: i. the wife, representing women in the 1960s, has a submissive attitude, always serving or having served the husband; ii. the husband never shows any form of appreciation. He is never pleased or satisfied. On the other hand, he is always aggressive, offensive and threatening marriage stability; iii. the third party or coffee spokesperson, who is the person to give the wife the advice, the help she is always seeking.

These patterns are aligned with the sociological context of the decade. The suburban society had an expectation about women: that their best occupation was to please their husband by being the best housewife they could be. That is, to be a housekeeper, maintaining it neat, clean and with a stored pantry.

There is one single implicit message in all the videos; a message that every reader, every prospective buyer needs to understand on their own, such as *marriage instability* and *inability to solve her problems on her own*. They are implicit messages because the dialogue between the wife and the husband leads the readers to infer these meanings. There is no

evident verbal indication to them as, for instance, the words *marriage, instability or unfaithfulness, inability, insecurity*.

The coffee media representatives clearly manipulated discourse to make women infer that, in order to be a great housewife, fulfilling their role according to society's expectations, they needed to make a great coffee: Folgers coffee. The general implicit message was actually that the best woman was the best housewife and therefore, the best coffee maker, and to be that, they needed Folgers.

However, even though the Women's Liberation Movement was in its early steps and it had not been fully consolidated yet, one of the videos, which dates back to 1966, shows a slightly different attitude of the husband towards the wife; he is much less aggressive than the other videos which date back in earlier years. Perhaps it has already somehow gotten affected by the feminist activity emergence.

Therefore, there seems to be a movement from a harsh, direct and bold tone to a more soften one, although the husband still has the upper hand and the wife still worries about pleasing him. This movement indicates that, little by little, the feminism was already showing its presence and affecting society.

4.2) The 1970s: The Wonder Woman

The Women Movement reached its peak in the 1970s. If during the earlier years women had had a domestic role, now, with the growth and gain of power of the second-wave feminism¹⁰, they were growing more equal to men mainly in the grounds of workforce participation.

It was in this decade that women conquered the right of abortion. In 1973, in a legal case called *Roe v. Wade*, the U.S. Supreme Court decided to grant women to end their pregnancy as a right to privacy that was protected by the Fourteenth Amendment.¹¹

Even though women were having relevant progress, the change was not sudden and not every proposal was successful. For instance, the ERA (Equal Right Amendment) "which stated that "equality of rights under the law shall not be denied or abridged by the United

¹⁰ The first-wave feminism emerged in 1848 and lasted until 1920 with the primary focus to grant women the right, among others, to vote. (in: <http://womenshistory.about.com/od/suffrage/a/The-Long-Road-To-Suffrage.htm>. accessed on March,08,2013).

¹¹ Taken from: <http://www.feminist.com/resources/ourbodies/abortion.html>. accessed on February, 15, 2013.

States or any state on account of sex” was approved by the Congress, but it did not receive the minimum percentage of state votes in order to be ratified¹².

In the political area, the involvement of the U.S. in the Vietnam War, which started in 1959, was approaching to its end, as the president Richard Nixon retreated the American forces in 1973.¹³

In the finances field, America was going through a difficult time because of the Great Inflation. The stock market was in a downhill and many people were keeping away from it. With a deficient economy, the unemployment rate started to go up. This was followed by the high inflation caused by the loans the American central bank would approve to unemployed people, which was later tried to be reversed with the rise of the interest rates¹⁴.

4.2.1) Video 1: Folgers coffee commercial 70s

4.2.1.1) Verbal language

In the front yard

Husband: “Well, I’m afraid you will have to call the garage, Mrs. Olsen.”

Mrs. Olsen: “Oh, thank you so much... I..I hate to be such a bother.”

Husband: “No bother at all.”

Wife: “Well, while we’re all waiting I’ll make some coffee.”

Husband: “Don’t you think she’s got enough trouble?”

Wife: “Oh, I wish I could make coffee he likes.”

Mrs. Olsen: “I find you have to start with the right coffee. So, I always use Folgers.”

Wife: “All coffee is the same, Mrs. Olsen.”

Mrs. Olsen: “Oh no, no. Different coffee tastes different. And I think Folgers tastes best.”

Inside the house, in the kitchen

Wife: “Why is Folgers so different?”

¹² Taken from: http://www.cliffsnotes.com/study_guide/topicArticleId-25238,articleId-25233.html. accessed on February, 15, 2013.

¹³ Taken from: <http://www.history.com/topics/vietnam-war>. accessed in March, 1, 2013

¹⁴ Taken from: <http://www.investopedia.com/articles/economics/09/1970s-great-inflation.asp#axzz2Mxdj11UL>. accessed on March, 06, 2013.

Mrs. Olsen: “It’s especially blended.”

Wife: “Joe’d have liked this. Hm, What’s mountain grown?”

Mrs. Olsen: “Mountain grown is the richest coffee there is. Try some.”

Husband: “Hey! Is that great smell coming out of your coffee pot?”

Wife: “Aham.”

Husband: “That’s good coffee. There’s one more problem. We’re gonna have to...get a bigger pot.”

Male voice-over: “Get Folgers. Mountain grown coffee. You’ll like the flavor.”

The dialogue in this commercial involves three people: the husband, a third party, who is Mrs. Olsen, and the wife, in different moments.

It starts with a short interaction between the husband and Mrs. Olsen about a mechanic problem with Mrs. Olsen’s car, who will have to wait while help is on its way, once she cannot move her car.

The wife, then, addresses to the husband announcing she will make some coffee. Although she does not make a question, she waits for her husband’s approval as she turns to him and waits for his answer. Surely, as the non-verbal analysis indicates, she is waiting for a positive comment. However, he uses the word “trouble” to refer to her coffee with an indirect and ironic tone insinuating her coffee would be one more trouble for Mr. Olsen, besides the problem with her car.

After being frustrated by her husband, she establishes a conversation with Mrs. Olsen, by commenting on how she wishes she could make coffee her husband liked, indicating there is still a concern in pleasing the husband. Mrs. Olsen offers the solution with the coffee can in hands, informing it is of a different kind. The wife, however, does not seem to believe as she says “*All coffee is the same, Mrs. Olsen*”. She does not ask about what kind of coffee it is and she does not seem to be easily influenced. When the wife makes use of an interrogative sentence she is actually asking Mrs. Olsen to explain her why Folgers is “so” different as she says it is. By the use of this word, it can be inferred that the wife is starting to get less insecure and think on her own rather than blindly accepting a third party’s advice or solution.

After the wife is convinced by Mrs. Olsen, her husband arrives and smells the coffee from the hall and asks if the great coffee smell was coming out of her pot, which is a sign of irony that he could not believe she had made a good coffee. However, when she confirms that

it was from her pot that the great coffee smell was coming from, he uses the word *good* to refer to it, as opposed to “trouble” used before.

The irony in his speech, though, is constant, even after he had attested that she had learned to make good coffee.

When he mentions the word “*problem*”, a synonym of “*trouble*”, he reminds her of what her coffee was, especially because it is reinforced by the words “one more” and the hesitation. It also shows that he is aware of his wife’s expectations and plays with it, creating in her some kind of anxiety and fear upon his approval.

This commercial ends with a male voice, indicating that men were still on focus.

4.2.1.2) Non- verbal language

This video starts with the husband taking a look at Mrs.Olsen’s car, with the hood open and a loose cable on his hands and a frustrated look as he tells Mrs. Olsen she will have to call the garage. Mrs. Olsen shakes her hands and apologizes for being a bother. The wife is standing close to Mrs. Olsen. All the three are in the front yard. Mrs. Olsen goes to her car to get her purse and the husband closes the hood of the car. His wife approaches him, and announces she will make coffee with a smile on her face insinuating she is happy with the great idea. Her husband, however, looks at her with an ironic expression as he fails to think her making coffee is a good idea, but more likely to be one more problem for Mrs. Olsen. He leaves and she looks shocked and saddened by his depreciation. She turns to Mrs. Olsen with a frustrated look as she tells him she wishes she could make coffee he likes, establishing a dialogue. Mrs. Olsen turns to the car and gets a can of Folgers from her groceries. She shows the coffee to the wife, who crosses her arms in a sign that she does not seem to believe the information Mrs. Olsen is giving her about the especial coffee, which, according to Mrs. Olsen, tastes differently from the others the wife knows. They both walk and talk towards inside the house. The next scene shows the coffee can spinning in a machine to get opened, Mrs. Olsen walks towards the wife and gives her the opened can to smell the coffee, as to confirm the quality of the coffee. The woman looks blankly ahead as if imagining her husband appreciation. She looks down to the coffee can on her hands, frowns her forehead and asks about the expression “mountain grown”. Mrs. Olsen explains, smiles, taps the wife on the shoulder and advises her to try the coffee. The wife looks puzzled and curious. As the coffee is poured in a cup, the husband comes from the corridor, cleaning his hands with a

cloth and as he arrives in the kitchen, where Mrs. Olsen and the wife are sitting at the table, he takes his cup of coffee before sitting down, sips it and looks surprised by the good taste. Only then, he sits down and fakes a worried, serious face, which causes the wife to fade her smile and look a little afraid of what he is going to say. This reinforces the verbal analysis when it indicates that the husband's hesitation and irony make the wife anxious and fearful. Mrs. Olsen, on the other hand, does not fade her smile. As the husband grabs the handle of the coffee pot and says the problem is that they will have to get a bigger coffee pot, Mrs. Olsen laughs and the wife gets relieved and smiles, crossing her arms. For last, the can of Folgers appears and in the background Mrs. Olsen is going away, leaving the couple by themselves in the kitchen.

4.2.2) Video 2: "Folgers Coffee 'Peter Comes Home For Christmas' Full Length"

4.2.2.1) Verbal language

In front of the house, leaving the ride

Peter: "Thanks a lot. Merry Christmas."

After entering the house

(Christmas instrumental song)

Sister: "Peter!"

Peter: "Merry Christmas!"

Sister: "Everyone is asleep."

Peter: "Sh! I don't wanna wake mom. Come on."

Mom: "Peter! Oh!"

Father, older sister: *gibberish*

Peter: "Merry Christmas, mom."

Male voice-over: "Best wishes for this and all of your mornings, from Folgers."

In this dialogue, there are three people involved: mother, son and sister. It is a rather fast-paced commercial, theatrical in its style, that is, it tells the story of a son who came home for Christmas.

There is no detailed information about the coffee. The commercial is very indirect, leading the readers to familiarize with the cozy environment of the family provided especially by the coffee, which is the instrument that wakes up the family for the good surprise of having the son at home.

The dialogue is not centered in the marital relationship. The focus is on the family itself. The parents, even the mother, appear only in the third moment. There is more interaction between the siblings, than the mother. The father does not even speak.

There seems to be a group work idea, expressed by the interaction between the brother and sister in making the coffee while the parents, especially mom, are asleep, rather than all the work on the wife's back. In fact, the wife wakes up by the smell of the already-made coffee. All she does is smile at the great surprise of having her son and drink her coffee.

The coffee is represented by a male voice over.

4.2.2.2) Non-verbal language

In the first scene, Peter arrives home by car, which seems to be a ride. His little sister, who is in bed, hears the car driving away. Peter, who has a bag and a box of wrapped presents on his hands, opens the door of the house, turns on the lights of the Christmas tree in the living room, and as he puts the box of presents on the floor, next to the Christmas tree, his little sister meets him downstairs and hugs her brother, who wishes her Merry Christmas. He takes the little girl by the hand to the kitchen in a concern of not waking up their mom because they will prepare her coffee, instead of having her preparing them coffee. According to the verbal analysis, this seems to be a group work to please their mom, as opposed to the figure of the woman as a housewife, pleasing her family. He grabs a can of Folgers, opens it with a can opener, gives the can for the girl to smell the coffee and smells it himself after her. The next scenes present the coffee being prepared. Peter, supposedly (because it only shows an adult hand) gets the coffee powder with a coffee spoon, and it then shows the steaming coffee being spilled in a coffee pot. The older sister, in bed, starts moving with a smile while the coffee is poured in a cup and Peter smells the smoke of it in the kitchen. Peter's mom wakes up with a puzzled look and then the father, next to her, wakes up as well, but still dizzy. Peter takes a sip of the coffee, closes his eyes and smiles, as if very satisfied with the taste of it. Down the stairs, come the parents and the older sister, trying to figure out where the smell is coming from, looking towards downstairs. Peter, along with his little sister, lays a

coffee tray with a cup of coffee, a coffee pot and some milk next to the Christmas tree. His mom, who still did not realize it is Peter who prepared the coffee, shivers a little from cold and sees her son, reacting surprisedly, smiling and hugging Peter. His family comes immediately after and, gladly, greets him, all saying things at the same time, not being understandable. In the next scene, the family gathers close to the Christmas tree, Peter puts his little sister on his lap for her to open a present. The mother and the father are drinking the coffee Peter made. They smile, after sipping it, looking at their younger daughter to open the present. In the last scene, there is a fire place on the background, two cans of Folgers, one green and one red, on some Christmas decorations.

4.2.3) Video 3: “Folgers Flaked Coffee (1970s) Classic TV Commercial”

4.2.3.1) Verbal language

(At the gym)

Woman 1: “Heard about the new flaked coffee? It saves your money!”

Woman 2: “Coffee that saves your money?”

(At an electronic appliances shop)

Female cashier: “Heard about Folgers' new flaked coffee?”

Customer: “Yeah! It saves your money!”

(At a supermarket)

Woman 1: “I wonder if they have Folgers' new flaked coffee.”

Man: “Sure! It saves your money!”

(In a kitchen)

Woman: “Mrs. Olsen, heard about the new Folgers?”

Mrs. Olsen: “Oh, yeah. Folgers flaked coffee, especially designed for automatic drip coffee makers. It saves your money ‘cause you use less. If you normally use 5 measures for pot, you’ll only use 4 measures of Folgers’ flaked coffee. That’s why it makes about 15 extra cups of delicious mountain grown Folgers.”

Woman: “Hmm. That’s Folgers’. Tastes rich. Delicious!”

Mrs. Olsen: “Rich flavor and great savings!”

Woman: “I’m getting some for my coffee maker.”

Male voice-over: “Get Folgers new flaked coffee for automatic drip coffee makers. It makes 15 extra cups of powder of delicious mountain grown Folgers.”

The verbal interaction happens only among women. Men are practically effaced in this commercial.

In all short dialogues between the women, there is an absence of subjectiveness. The focus is on the concern of saving money with the new coffee. It is a rather fast-paced commercial, with a two-sentenced dialogue, where women talk while they are at another activity, for instance working out at the gym, paying for other products at the cashier. It is not about establishing a conversation, women are here presented as busy people, whose interests are on saving money, not on pleasing their husbands. In fact, as mentioned before, husbands are not present in this commercial.

The only change in the commercial is when Mrs. Olsen, the coffee spokesperson, presents detailed, objective and direct information about the coffee. She does not use any words related to affect, nor is the coffee presented as a solution to any problem, especially marital. Mrs. Olsen makes use of numbers and measurements to convince that coffee is worth buying. Another aspect present in the introduction of a coffee maker, which means women no longer prepare the coffee. It also portrays women as more secure and busy. They do not spend time making coffee anymore.

4.2.3.2) Non-verbal language

This video contains different scenarios, in which all of them women appear talking about the new Folgers coffee while doing other activities.

In the first scene, there are two women working out at the gym. One asks the other if she had heard about the new coffee and the other reacts surprised by the information, indicating she did not know about the new coffee that saves money.

In the second scene, the customer is at the cashier buying an “automatic drip coffee maker”. As the cashier gives the change, she asks the customer if she has heard about the new

coffee and the customer takes the product, shakes the change the cashier handed her, confirming that not only has she heard about it but also know it saves money.

In the third scene, two women are walking along the supermarket corridor with their carts. As one tells the other she wonders if the supermarket has the new coffee, a man who supposedly works at the market, and is organizing the bottom shelf, gives the woman the can of Folgers she was looking for and completes her phrase by mentioning it saves money.

In the fourth and last scene, Mrs. Olsen and a woman are in the kitchen. As Mrs. Olsen takes something out of the oven, the woman asks if she had heard about the new Folgers. Mrs. Olsen confirms, grabs the can of Folgers, points to the drip coffee maker, opens the cap of the can to show the way it was designed for automatic machine. As she explains how it saves money, the scene follows her with illustrations of five ordinary coffee spoons of coffee followed by four coffee spoon of Folgers flaked coffee. Then, the information of the can of the coffee is zoomed in where it says: "Makes about 15 extra cups". Back to the scene on the two women in the kitchen, while Mrs. Olsen pour herself some coffee from the coffee pot, the woman behind her sips from her cup and smiles satisfied with the taste. After she announces that the coffee tastes rich, she takes another sip, smiles again and says the coffee is delicious. Mrs. Olsen and the woman laughs. Mrs. Olsen has a cup of coffee on her hands and the woman has the can of coffee on hers as she says she will get some for her coffee maker, confirming what was analyzed in the verbal language, that there is not any concern of pleasing anybody else, but themselves. The introduction of a coffee maker is connected with the absence of the husband figure, once women used to be obsessed with pleasing their husband by preparing good coffee and now their concern is about pleasing themselves. She puts down the can of coffee and they smile. For last, the can of coffee appears and then, on the back, a coffee maker and fifteen cups of coffee lines up on the side.

4.2.4) Conclusion

The commercials from this decade have different patterns in structure. The first video is still somehow focused on the relationship between the husband and wife. However, it is much more socializing and less emphatic than the videos from the former decade. It is believed that this commercial was broadcasted in the early seventies and therefore, there is still remaining of a society focused on the wife pleasing the husband.

In the second video, the woman is portrayed as a caring mother whose son is happy to please and surprise. Folgers' role, in this commercial, is to imprint its image in a happy family figure. That is, the prospective consumer will think of being surprised with a good moment (represented by the arrival of the son) and surrounded by beloved ones. The role of women as housewives has completely disappeared and the focus has changed away from the marriage relationship.

The third video, the figure of husband is not even present. The commercial is consisted of different women, who work out, who shop, who cook and have one thing in common: the concern of saving money. With the fragile situation of economy in this period, it is reasonable for Folgers to approach its consumers with this speech; saving money was relevant for the society.

And with a more consolidated Feminist Movement, the women are portrayed as more independent, be it in thinking, making decisions or being pleased rather than pleasing.

Finally, I have come to the conclusion that the absence of a pattern in this decade can be explained through the changes that society was going through, as described previously, in the beginning of this subchapter.

4.3) The 1980s: The educated women

The women in this period were still reaping what the Women Liberation Movement started to sow decades before.

The 1980s is marked with the access of higher education for women. They were finally detached from the role of housewife alone. The number of women who were obtaining undergraduate college degrees as well as master's and doctoral degrees was significantly increasing¹⁵.

Higher education was not the only progress for women in the society, they were also little by little gaining space in developing professional careers. Even though professions such as engineering, law, physical sciences and agriculture were dominant between men, and in other fields, such as education, social services and home economics women were being more accepted, the majority of work field was still concentrated in factory work, retail sales and service jobs¹⁶.

¹⁵ Taken from: <http://www.wic.org/misc/history.htm>. accessed in March, 1, 2013.

¹⁶ Taken from: in: <http://www.wic.org/misc/history.htm>. accessed in March, 1, 2013.

4.3.1) Video 1: “1983 Folgers coffee commercial Featuring Arnaud's restaurant in New Orleans”

4.3.1.1) Verbal Language

In a restaurant

Host: “World’s famous Arnaud’s restaurant. We secretly replace the fine coffee they normally serve with Folgers crystals. Are dark, sparkling Folgers crystals rich enough to top off a fabulous meal? Watch.”

First table

Woman: “Do you have more? I mean, it’s delicious!”

Second table

Man: “...and a good rich ‘pie’ and hm... flavor!”

Third table

Host: “It was Folgers crystals.”

Man: “I don’t believe it.”

Woman: “Oh, no. You mean, instant?”

Fourth table

Woman: “I’d serve it at home ‘cause it’s delicious.”

Fifth table

Man: “I’d like another cup.”

Host: “Folgers crystals: coffee rich enough to be served in America’s finest restaurants.”

In the verbal language, it is clear that Folgers is focused on attracting the high society. What confirm this assurance are the words: *fine, famous, fabulous, rich* and also *finest*.

The host starts by saying they have replaced the coffee from the restaurant with Folgers crystals to know the opinion of the customers at the popular, fine restaurant.

These customers are well-dressed men and women who, having drunk the coffee, give their opinion about its taste. What can be noticed is that the woman is the first person to talk. She is judgmental by granting the coffee to be delicious and asks for more. Afterwards, a man’s testimony is recorded by half and also makes positive comments.

At the third table, when the host reveals that the coffee served was Folgers crystals, the man disbeliefs and the woman, although following him by sharing the same opinion, she

makes an ironic comment - “*You mean instant?*” – implying that the host does not know what information he gives. Besides, her irony also indicates she means to correct him.

At the fourth table, the woman mentions serving the coffee at home because the coffee is delicious. Although she uses the verb *to serve* and *at home*, but simply that she would like to have a good coffee in her house to please anybody who lives with her or maybe even visit her. This assumption can be made because she does not say she would serve the coffee to somebody, but in her home.

It is also worth noting that the dialogues are not interactive between couples. People talk to a waiter.

In the end, the host confirms that Folgers is indeed rich enough to be served in the finest restaurants.

4.3.1.2) Non-verbal language

This video happens in a restaurant, where the host goes around the room asking the customers how they feel about the coffee.

In the first scene, the host, who is wearing a suit, approaches a fine restaurant with a big sign on the entrance with the name “Arnold’s” on it. He points as he announces it is a world famous restaurant. In the next scene, the host is in the kitchen of the restaurant, with two cooks on the back working and a cook putting Folgers crystals in the coffee pot. As the host goes on talking, he points to the cook depositing the coffee crystals with a teaspoon in the coffee pot.

In the next scene, a woman, wearing a blue blouse, at a table gives her testimony about the coffee, smiling. Then, a man, wearing a suit, at another table, gives his opinion with a serious look (apparently, he has been asked already and the camera records part of his talk only). Afterwards, there is a couple on a third table. They are both wearing fine clothes: the man, a suit, the woman has her hair made and earrings on her ears. As the host tells both they have drunk Folgers crystals, the man reclines on his chair in disbelief and the woman gives a smooth smile as she also doubts about the type of coffee informed by the host. In fact, as indicated in the verbal analysis, she also proposes what she finds it would be more probable as if the host had not provided the right information.

On another table, a young woman, who appears to be accompanied by a man, has her hair in a bun, a necklace and earrings. She says she would serve it at home because the coffee

is delicious. A man, on another table, also wearing a suit, has a sympathetic look as he says he would like another cup.

For last, ending the commercial, the host appears with Folgers crystals on his right hand, followed by a scene of a coffee pot pouring coffee in the cup and some bread and the Folgers can of coffee on the table, which seems to be in the restaurant.

4.3.2) Video 2: “Folgers decaffeinated (1984)”

4.3.2.1) Verbal Language

Male voice-over: “Imagine the pleasure of Folgers rich, satisfying mountain grown coffee. Now imagine it decaffeinated. Introducing Folgers new decaffeinated coffee. The only decaffeinated with Folgers enticing mountain grown aroma. The only decaffeinated with Folgers superb mountain grown grain. The only decaffeinated with Folgers delicious mountain grown flavor. Hm...outstanding. Pleasure of Folgers. Now, decaffeinated. Imagine that!”

There is not an interaction or dialogue in this commercial. The coffee is introduced by the voice-over of a man who leads the reader, that is, the consumers, on an imaginative tour, guided by the images that go along. For this, he repeats the word “Imagine” three times.

The idea of a unique coffee is also present by the repetition of “The only”, which leads the consumers to wish for a product that is not popular, that will also make them feel unique.

The verbal expression is supported by the non-verbal language, that is, the commercial is less verbal and more based on images. In this commercial, the focus is not on women anymore. They are not directly associated like they were in previous commercials.

4.3.2.2) Non- verbal Language

This video shows images with a black background of what is being narrated. It starts with the cap of the can with the name Folgers on it being opened by a can opener. The can is red, and a hand appears spinning the can opener around Folgers container in order to open it, with the words “mountain grown” in the can showing.

What follows is a scene of a steaming cup, a red container of Folgers and a green one coming right behind it. The first scene repeats, now with the green container: a hand appears

spinning the can opener around Folgers container in order to open it, with the words “mountain grown” showing. The repetition is present in the verbal analysis as well, as they want to reiterate the idea of the uniqueness of the new product, which, supposedly, is just as good as any other from Folgers. A woman smells the opened container with her eyes closed and a smile as she opens them. The next scene is a hand with a coffee spoon getting the grains of Folgers and then dropping them from the spoon; the scene evolves to the liquid (already prepared coffee) being spilled in a white cup. A male hand picks up the steaming cup of coffee next to the green container, which is zoomed in at the information “mountain grown Folgers coffee”. The face of a man appears, taking a sip of the coffee, smiling with a satisfied expression. The scene goes back in the scene where there was a red container of the coffee and a green one coming from behind it, with a steaming cup on the side.

The commercial ends with a sequence of the scene of the green container placed in front of the red can and the scene of a man happily taking a sip of the coffee.

4.3.3) Video 3: “Folgers commercial (1989)”

4.3.3.1) Verbal Language

Host: “Here in San Francisco, at Coffee Kantara Gourmet Coffee House, you’ll find people who really know their coffee. Today, we are secretly replacing the Kantara’s freshly ground coffee with mountain grown Folgers crystals. Will it be rich enough?”

Woman at a table: “It has a nice aroma.”

Young man at a different table: “It tastes like the rich, fresh Kantara.”

Host: “It’s Folgers crystals.”

Young woman beside the young man: “It is? In a coffee house?”

First woman: “It tastes like fresh ground coffee that we are served out.”

Man at the same table: “This is good. This is nice coffee.”

Host: “Mountain grown Folgers crystals. Coffee rich enough to be served in America’s gourmet coffee houses.”

The verbal expression shows that the coffee is being presented as a fine coffee especially because the idea is to prove that Folgers can be substituted or confused by the coffee from a gourmet coffee house.

The host starts supporting the next scenes by explaining what they have done: replaced the coffee without the customers' knowledge.

When interviewing the customers, a woman has the upper hand, as she judges first by saying the coffee has a nice aroma. A man at another table follows the lead by supporting the woman's positive opinion about the coffee. A woman, who is sitting at the same table as the man, defiances the host after he had revealed what she has drunk has been Folgers instead of the coffee from the house. She uses an ironic tone and question – "Is it? In a coffee house?" indicating not only she disbelieves him but also the information he gave.

More two people give their opinion, a woman and a man, respectively, again indicating the woman has always the upper hand as she is the person who starts speaking at the table.

Like the first commercial, this one also shows people interacting only with the waiter. There is no verbal interaction between the couples who are sitting.

The host finishes the commercial by confirming, with customer's opinions, that the coffee is indeed rich enough for fine American gourmet houses.

4.3.3.2) Non-verbal language

This video starts with the host entering a gourmet coffee house. There are three workers in the background and the host gets a basket with ground coffee in it and a big coffee spoon. What follows is a scene of the host beside a cook, in the kitchen. The cook has a container of Folgers in his left hand and with his right hand he puts the coffee crystals in a coffee pot. As the host narrates what is happening, the scene evolves with it: a hand with a big coffee spoon is getting some ground coffee, next the container of Folgers crystals is shown to demonstrate the replacement and the coffee being spilled in a cup.

The next scene is inside the restaurant, where the host approaches the costumers in order to ask how they feel about the coffee, which they do not know is Folgers crystals. In the first table, there is an old couple, where only the woman speaks. They are both well-dressed. At the next table, there is a young couple. The man, who is wearing a suit, gives his opinion about the coffee first. The host does not appear, only the customers, but his voice is heard. When the couple hears the host saying it is Folgers crystals they are drinking, the woman

slightly reclines, smiles in disbelief for she is in a coffee house. The scene goes back to the first woman approached, as a completion of her opinion. This time, her company does not appear. She is serious as if she really knows what she is talking about. The next scene shows another table, where a man, also wearing a suit, gives his opinion about the coffee. As he speaks, he makes hand gestures pointing to the cup of coffee on his table.

Ending the commercial, the scene shows the host with the coffee container on his hand, evolving to the scene of two coffee containers on a table, a red one and a green one, with a steaming cup of coffee beside and a bag of ground coffee spilled next to the Folgers containers.

4.3.4) Conclusion

The eighties, as described previously, is especially marked by women's achievement of a higher education level, that is, women seeking to grow and developing a sense of inner self.

The coffee media representatives are obviously aware that the reader has changed because of the sociological context of that period. Consequently, they have changed their speech in order to attract the new public.

The commercials in this decade are marked with a different behavior of the coffee representation towards the society. The choice of having a poll on the taste of the coffee is to make it more believable, as it is the authentic opinion of real people and not a theatrical commercial where people are characters playing a role.

There is a pattern which starts with the host, as the coffee representative, outside of a famous, fancy restaurant of coffee gourmet house and as he enters, he is at the kitchen or any place that might illustrate the substitution of the coffee of the house for Folgers crystals. Apart from the second video, where there is no dialogue, what follows is the interview of the customers about the coffee they had drunk.

This pattern reveals the absence of the husband figure, which indicates that the relationship between husband and wife is not the focus anymore. Furthermore, the portrait of women has also changed, as pointed in the first and third commercials, when the women: i. make decision without consulting the husband; ii. judge first; iii. are asked first.

The concern, therefore, has moved away from the family. The representation of the coffee as a fine product shows that Folgers is focused in upgrading the type of consumers and

reach the high society. Women and men are equally portrayed as prospective buyers and consumers, even though the women are shown to have the upper hand.

What Folgers concentrated their commercials on, in this decade, was the alignment of the status of their coffee with the higher level that society was searching, especially women.

4.4) The 1990s: The Independent Woman

This decade was marked with the appearance of the world wide web (www). More people started to gain access to internet as they became more familiarized with technology and started to use more e-mails, go online and communicate via web.

In the political context, the U.S had two presidents: George H. W. Bush, in whose governing period the U.S. was involved in the Saudi Arabia war against Iraq at the Gulf War period¹⁷ until 1991. In later years, from 1995 to 1996, with William Jefferson Clinton as the president, the U.S. acted in favor of peace at the war of Bosnia and Yugoslavia.¹⁸

During the latter president's governing period, women gained a lot of attention. Bill Clinton took part in the Women's Conference that was held in Beijing in 1995 which proposed the adoption of several agreements made in favor of women's progress. In 1997, Bill Clinton signed a document committing himself and his political staff to valuing women's progress and enable them to evolve as well as encourage the citizens to embrace the same thought and fight. The document started with: "It is time for us to recognize a simple, but profound truth: by improving the lives of American women, we are making a vital investment in America's future", further on Bill Clinton wrote: "My administration is committed to helping women achieve that success."¹⁹

There was an increasing concern from parents with providing for a better education for their kids and therefore the need of a second income, which meant husband and wife working outside the home. This fact made women feel even more secure and independent for they earned their own money. According to Cynthia Harrison, an Associate Professor of History and of Women's Studies at the George Washington University, wrote that in the early years of

¹⁷ Taken from <http://www.pbs.org/wgbh/pages/frontline/gulf/cron/> accessed in May, 30th

¹⁸ Taken from <http://americanhistory.about.com/library/timelines/bltimelineuswars.htm> accessed in May, 29th

¹⁹ Taken from <http://shenyang.usembassychina.org.cn/uploads/images/KYFFp59L1dwF5zj84P2KNg/women-role.pdf> accessed in May, 29th

the nineties decade, women started to receive more college and post graduation degrees and gained more place at work in areas as Law, Medicine and Education.²⁰

In the economic field, the U.S. was living a great moment, especially because of computer technology and the boom of software and hardware, which empowered economy greatly. With the end of Cold War, there was an increase in trade and markets, which apparently meant profit for the U.S. since the labor was cheap and there were more consumers around the world.²¹

4.4.1) Video 1: “Folgers TV add (1990)”

4.4.1.1) Verbal language

Male voice-over: “To discover a great coffee you can search the great back alleys of New Orleans’ French quarter, the gourmet coffee shops of New York’s upper West Side or the cobblestone hills of San Francisco and still you won’t find a gourmet coffee like gourmet supreme, an entirely different Folgers you can get right in your own market. It’s rich, mountain grown in Colombia, skillfully blended with select gourmet beans for enticing aroma and gourmet taste that is smooth and well-rounded and you don’t have to search for a gourmet coffee shop.

Music: “You really brighten your day when you start it off gourmet. The best part of waking up is Folgers in your cup.”

Male voice-over: “Gourmet supreme, in a black can, from Folgers.”

In this video, there is no dialogue or interaction between people. The verbal representation is focused in defining the coffee as an elite product. For that purpose, the voice-over guides the reader into interpreting the most important message, which is asserted through repetition of the word “gourmet”, which appears six times over the speech, as well as the introduction of the exotic element: “Colombia”, never mentioned before, which indicates a more globalized idea of the coffee that goes beyond a homemade product.

²⁰ Taken from <http://shenyang.usembassy-china.org.cn/uploads/images/KYFFp59L1dwF5zj84P2KNg/women-role.pdf> accessed in May, 29th

²¹ Taken from <http://www.npr.org/2012/12/25/167970805/back-to-the-economy-of-the-90s-not-so-fast> accessed in May, 29th

There is also another new element: the jingle, which reiterates the gourmet idea. However, when the word *gourmet* appears in the voice-over's speech, it refers directly to the coffee. But, when it is present in the jingle, the referent is the *day*, meaning that the word has gone beyond the coffee itself and expanded to the *day*, that can be a brighten one if you drink the coffee that is also *gourmet*.

Also, the idea presented by the jingle in “...*is Folgers in your cup*” shows there is no longer a representation of the woman serving the husband, as seen in previous decades. In fact, as it will be shown in the non-verbal analysis, the man serves the woman. Therefore, it is believed that the commercial is directed to women, as being considered the most prospective buyer.

The voice-over is male.

4.4.1.2) Non-verbal language

This video starts in the back alley of the French Quarter, in San Francisco. It shows street movement and it is supposedly early in the morning for the sun seems to be still setting. There is a man, who passes riding a bike and a young woman watering a garden, full of yellow and white flowers. There is also a man sweeping the floor and another one carrying a cart with sacks, who stops by the man sweeping the floor and gets a notepad. The street changes into a more urban style, with a cab driving, a man crossing the street and people on the walk side. Next, an urban rail with people looking outside passes and the scene focuses on a market with people coming out of it. The scene evolves to two market shelves with some red cans of coffee on the bottom and some black can of coffee on the top, the focus, though is on the black cans, because they are the gourmet coffee to which the commercial refers. The next scene shows a man wearing typical redneck clothes (checkered blouse and an overall) and two types of ground coffee in front of him, in sacks, with two signs: “Colombian” and, on the other side, “gourmet blended”. The man gets the coffee from the Colombian sack with a shovel on his right hand and with his left hand he gets coffee with another shovel from the gourmet blended sack and spills both together, mixing them up to what becomes the liquid coffee being poured in a cup. What follows is the scene of a couple at a table in the kitchen, where the man serves a cup of coffee to the wife, as the jingle says “*the best part of waking up is Folgers in your cup*”, which indicates that the wife does not have to worry about serving

the coffee because her cup is already filled with Folgers for her to drink. Next, the woman smells the steaming cup and takes a sip; the man does the same.

In the last scene, Folgers black can is gotten out of a cabinet, opened by a can opener and its ground coffee is caught by a coffee spoon and the liquid coffee is spilled in the cup. The scene goes back to the couple in the kitchen, who appear to be light-spirited and happy to start their morning with a cup of coffee. Three cans of Folgers appear, a red and a light blue on the back and the black can being placed on the front.

4.4.2) Video 2: “1996 Folgers Coffee Commercial”

4.4.2.1) Verbal Language

Music: “The best part of waking up is Folgers in your cup.”

Male voice-over: “Folgers is made from rich, mountain grown beans with a nate plus aroma to start your morning bright.”

Music: “Gotta face each day brand new ‘cause a teacher got so much to do. Make them strong, make them smart, and believe, remember with all your heart. So the best part of waking up is Folgers in your cup.”

This verbal message is conveyed through the jingle and the voice-over. The voice-over describes the coffee: “mountain grown beans” and “a nate plus aroma”. The jingle, on the other hand, expresses the subjective part of the verbal message, which focuses on a teacher who has a lot of responsibilities and needs to start the day the best way possible in order to be successful, that is, with Folgers coffee.

Because most of the verbal message is on the jingle, and the information is subjective and little informative about the coffee, the goal is to entertain the readers as well as to convince them that Folgers is the best way to start the day. There is no dialogue and no mention of gender, although the teacher – as will be pointed in the non-verbal analysis – is a man.

4.4.2.2) Non-verbal Language

The video shows images that go along with the narration about the product and the music. It starts with the wife pouring herself some coffee and the smell of it wakes up her husband with a smile. The red can of Folgers is shown, followed by the scene of the liquid coffee being spilled. The scene of the red can returns and evolves to the coffee beans being stirred up. The husband, then, meets his wife in the kitchen with a smile, stretching and yawning. The wife is already drinking her coffee. The coffee shows being spilled in the cup again, indicating it is for her husband this time, who appears taking a sip of coffee with his wife behind him. He, then, closes his eyes for seconds, smiles and look over his shoulder at his wife, who has placed her chin on his shoulder. There is an absence of the agent of the action in this scene, that is, the coffee is spilled, but it does not show if it is the woman or the man serving. This absence is interconnected with the message in the jingle that “*the best part is Folgers in your cup*”, as if it would appear there magically without the need of a person serving.

Next scene, the red can of coffee is put in a backpack and the husband is now in a classroom with a coffee pot on his hands. The scene evolves to him walking and talking along the school corridor with two young students, a boy on his right and a girl on his left. The man is still holding a coffee pot and a backpack on his right shoulder. The girl cheers and the teacher smiles.

What follows is a coffee spoon getting some grounded coffee and a white coffee maker preparing coffee, and then it being spilled in a cup. The commercial ends with the red can of coffee showing and the teacher smiling, along the corridor.

4.4.3) Video 3: “Folgers TV Ad (1997)”

4.4.3.1) Verbal language

Female voice-over: “The morning at the O’Brian’s are now three times more interesting. Thanks to Folgers three special wake-up calls. Folgers coffee house coffees. There’s French Roasted, hardy and robust over flavor. Gourmet Supreme, our well balanced, truly harmonious blend. And one hundred percent Colombian Supreme, distinctively rich and smooth...”

Music: “The best part of waking up...”

Female voice-over: “Folgers coffee house coffees.”

Music: ...is Folgers in your cup.”

In this excerpt, there is a change from male to female voice-over, who gives some information about the coffee when it gets interrupted by the jingle. This is a very important change because it is the first time that the voice-over is made by a woman, which might even reiterate the subjectiveness of the commercials of Folgers, once women are socially considered to be less objective than men.

The presentation of the three different coffees is subjective as it makes use of several adjectives, as opposed to more objective information about the origin of the coffees, for instance. It is a fast-paced commercial which announces three coffees and uses about two adjectives, mainly related to flavor to describe them.

4.4.3.2) Non-verbal language

This video starts with a house by the lake and the sunset. Inside the house, a husband gets up and the wife remains asleep. The scene shows the three cans of Folgers coffee dripped in coffee beans. What follows is a series of scenes that shows the coffee being prepared: the can being opened with a can opener, a coffee spoon in the coffee can getting coffee and the coffee maker. The wife wakes up and the coffee can is shown again along with the coffee beans being spilled. The husband and wife appear then, with their cups of coffee and the husband has one of his arms over his wife's shoulder. The scene of Folgers can of coffee sunk in the coffee beans is repeated as the narrator mentions the name of the coffee. The two shovels with coffee are shown mixing up the beans. What follows is the couple sitting at a table: they both have a cup of coffee in their hands. The woman is talking and the man is listening. It is early in the morning because of the sunset light. The can of Folgers once again is shown followed by the scene of three sacks of coffee, which one of them has “Colombian” written on it. Afterwards, as the narrator tells the coffee is smooth, the scene of the husband and wife appears again. They are now standing, with a cup of coffee on their hands, and the husband showing affection. The can of Folgers is on the table, in front of the couple, leading the public to assume that a special morning has to do with a special coffee.

The video ends with flashes of the first steps of drinking the coffee: the can being opened by the can opener, a coffee spoon taking some coffee grains and the three cans of Folgers (red, black, pink) sunk in coffee beans. The couple in the kitchen shows again, standing, with the cup of coffee in their hands, the man approaching the wife who is smiling.

4.4.4) Conclusion

The commercials in this decade were mostly little informative about the coffee. They make use of a speech that tries to convince customers that Folgers is a gourmet product, elevating the status of the coffee and, indirectly, of the customers, to a higher level. This is because of how the ads campaigns were more indirect, dealing more with concepts than with explicit descriptions.

This decade was previously described as a profiting decade in the economic area. Apparently, for there is no specific concern in gender role, more important than what was going on in the social context was what was going on among society as a consequence to the boom in economy. The women show equal to men, both in the kitchen, appreciating the coffee. There is no serving attitude in question nor is there the presence of children in any of the commercials, which indicate that husband and wife are the representatives of prospective consumers.

Marriage is not at stake anymore. Women are not worried. Coffee is never associated to the salvation of the marriage.

For this, Folgers has focused the merchandise of their product mainly in the gourmet idea, following the same objective as in the previous decade. However, the difference is that in the eighties, there was some struggle to introduce the coffee as a gourmet product, which had been an innovative description of Folgers. As analyzed then, they used people's opinions in order to convince the readers of the coffee news status. In the nineties, however, this speech has changed into a more entertaining way as to keep in readers' mind what was before presented to them: Folgers is indeed and still a coffee gourmet.

There has also been the reinforcement of the *French* influence as a chic and sophisticated addition to the brand and quality of the coffee.

The jingle, which started to be part of Folgers commercials, is a form of substituting dialogue and at the same time adding a different way to convey or empower speech. It could

also be inferred that the concern was no longer to prove the reader about the quality and status of the coffee, only to remind them of the gourmet coffee.

4.5) The XXI century: The Multitask Women

This decade is still ongoing. It is the decade of technology, where everything is demanded “for yesterday”. People are living a time when 24 hours is not enough.

Although, I, the researcher, am not an American citizen, it is known worldwide that the early years of this century are marked by a strong economic crisis; not only in the U.S., but in Europe as well.

Since the nineties, women have become more and more participative in the workforce. If it was, then, necessary that both parents worked in order to provide for their household, even more now, in the twenty first century with the fragile economy.

Women have, therefore, struggled with the multitask challenges that have fallen upon them. They need especially to be caring mothers and successful professionals.

At this point in history, after long fights for women’s rights and defense against sexual violence, sexual discrimination and stereotypes, they have become secure and independent enough to decide when marriage is good or bad for them. It is not a matter of necessity anymore. Husbands are then becoming secondary.

A proof of this is a report called “My daddy’s name is donor”, which is a “study of young adults conceived through Sperm Donation”²², released in 2010, which highlights how women are more and more less dependent on men.

As technology evolves, humans try to stay more and more updated. There has never been so many discussions over the benefits and damages of technology. People have been obsessed with new versions of cell phones, notebooks, TVs and other kinds of electronic objects that will only make their life even busier, as they have relied their lives on a cell phone. Even the world of crime has evolved, as there are disguised sexual criminals looking for young victims over the internet, or with online banking, where people have had their bank accounts invaded.

The growth and progress of technology and the need to stay up-to-date with information all the time have brought a style of fast-paced and stressed life.

²² Taken from http://www.familyscholars.org/assets/Donor_FINAL.pdf accessed in May 13th

Concepts like *burnout* and *bullying* have become more and more common and discussed. A website from Allianz published the 10 twenty-first century diseases; among them were: *burnout*, “a syndrome characterized by emotional, mental and physical exhaustion”; *obesity*, aggravated by the lack of physical activities; *computer vision syndrome*, formed by “headaches, dry eyes, blurred or double vision, trouble focusing, and sensitivity to light” and *hearing loss*, caused by the loud volumes of music electronics that make use of earphones.²³

4.5.1) Video 1: “Folgers Christmas Ad 2009 Peter”

4.5.1.1) Verbal Language

At the front door

Peter: “I must have the wrong house.”

Sister: “Sister?!”

Sister: “Oh, I’ve missed you so much.”

Inside the house, towards the kitchen

Sister: “They waited up all night for you, you know.”

Peter: “It’s a long way from West Africa.”

Peter: “Ah... Coffee.”

Mom: “He’s here.”

Peter: “I brought you something from far away.”

Sister: “Really?”

Peter: “What are you doing?”

Sister: “You’re my present this year.”

Music: “The best part of waking up...”

Voice-over: “Happy Holidays from Folgers”

Music: “is Folgers in your cup.”

The verbal message of this commercial is made through dialogue, indicating a theatrical style for it tells the short story of Peter, who returned home for the Holidays. Its

²³ Taken from <http://knowledge.allianz.com/demography/health/?1823/healthy-living-twenty-first-century-diseases> accessed in May, 13th

fast-pace is reiterated by the short utterances of the characters in the dialogue, which is focused on the sister and brother. The family shows later, at the end, as the non-verbal analysis will prove. They do not interact verbally.

The coffee is not on focus in the verbal language. It is mentioned only in the jingle, as the commercial ends, implying that it is present in the best moments of the family. It is, in this sense, an entertaining commercial for it does not worry about convincing the reader of its quality.

When the young man spots the prepared coffee, he simply makes an appreciative interjection. However, the coffee is not served for him. He pours some himself, as it will be shown in the non-verbal analysis. In this sense, the girl is not submissive to him.

Furthermore, there is the exotic element presented by “West Africa” and reinforced by “far away”, introducing the idea of the unknown and uncommon for it is a place few people probably know.

This idea of the unknown is not only present in the different country from where Peter was coming, but also in the interaction between him and his sister. Their dialogue becomes awkward from the moment Peter announces he has brought a present for her and, for his surprise, she answers he is her present. The very fact that he gets surprised by her reaction is an indication of unfamiliarity between them.

In reality, it is worth noticing that Peter’s first sentence, as soon as the girl opened the door, indicated he did not recognize her as his sister. Later, as he comes in, the sister refers to the family as “they”, excluding herself, as if she was not family. And his surprise by her reaction is shown by his question: “What are you doing?” reiterating the uncomfortable moment with his supposed sister.

The commercial ends with an absence of verbal interaction between Peter and his parents, which also makes his dialogue with his sister the center of the commercial.

Nonetheless, I will not focus my analysis in this fact once it does not contribute in any level for the commercial of the coffee - once incest is considered a crime - nor does it contribute to the purpose of this work, which is to analyze the evolution and portrait of women according to Folgers commercials.

4.5.1.2) Non-verbal language

This video is similar to a video broadcasted in the 1970s. It starts with a young man, Peter, arriving home in a snowy weather, with a backpack on his back. He arrives by cab, which leaves as he walks to the front door. A girl, probably on her 17s, appears in a window, from the inside the house, smiling and meets the young man in the entrance as she opens the front door in a rush. She is happy to see him. The young man looks at her with a confused expression, looks at the door again indicating he can barely recognize the girl who has grown up. She reminds him she is his sister. He smiles, drops his backpack and gives the girl a hug.

In the next scene, they are both entering the kitchen. The girl, first and the young man afterwards. The young man spots a filled coffee maker and a red can of Folgers beside it, with “Folgers Classic Roast written on it.” There is smoke coming out of the coffee pot. The young man smells it.

The mother who is sleeping beside her husband wakes up, supposedly with the smell of coffee. Before she gets up, the coffee is shown being poured in a cup in front of the red can of coffee. The woman then realizes her son has already arrived and excitedly gets up. Meanwhile, the brother is pouring himself some coffee, in the kitchen. He is standing and the girl is sitting on the countertop. He announces he bought her a present from far away, and she smiles. He hands her a small cube, wrapped with a red bow. From this moment on, there is an awkwardness expressed in attitudes and body language, as well as verbal language as pointed previously. The girl takes a look at him and places the bow on his shirt. He, on the other hand, looks at her puzzled and smiling and tries to take the bow out of his shirt as he asks the girl what she is doing. She tells him that he is her present. Embarrassed, the brother reacts with a shy smile and looks down. Interrupting the embarrassing moment, his parents enter the kitchen. His mother first and his father afterwards. She smiles and hugs the son.

The video ends with a picture of a coffee maker with the red can of coffee beside it and a steaming cup on a black surface. There is also a red bow in front of the can of Folgers.

In order to support this analysis, specifically the interpretation of the romantic relationship between the two members of the family, some opinions and comments from readers who reacted about this video were collected.

From eleven comments found on the same website the video was downloaded – youtube – five were expressing the same opinion of awkwardness between the brother and

sister. A comment made by a person with a nickname “357 Snowball”²⁴ says that he did not recognize the familiar relationship. He thought they were a couple all along the commercial. Another person, called by “TheStateofJen” says: “The truth of the matter is this--the incest thing was unintentional. However, there is some weirdness between these two actors. There is too many longing looks. My brother and I only get to see each other once in a while--and if he ever looked at me like that I would run the hell in the opposite direction. I think the sentiment is a wholesome one, but what they ended up acting out something taboo”²⁵, whom I very much agree with.

Among the other six, from the eleven comments, only one was against it. Part of the comment was: “It's kind of sad that you all are crying incest...”²⁶ The other five were not relevant to the matter, as they asked about the singer of the jingle or made any other trivial, non-related comments.

Therefore, although there is some proved weirdness in this commercial, I do not consider the introduction of incest idea intentional, for incest is a crime²⁷. If anything, it proves that Folgers’s speech is daring, subliminally, to present an open-mindedness in a modern decade, which I believe they would never do in former years.

4.5.2) Video 2: “Folgers 2010”

4.5.2.1) Verbal Language

In the kitchen

Daughter: “Morning.”

Father: “You got it pretty late last night.”

Daughter: “Dad, I’m not 16 anymore.”

Father: “Still, it was late.”

Daughter: “Well, you’re not gonna have to worry about that anymore.”

Father: “Yeah, why is that?”

Girls shows the engagement ring

Daughter: “Todd’s a lucky man.”

²⁴ Taken from http://www.youtube.com/watch?v=yOQk_pWmisA, accessed in April, 3rd

²⁵ Taken from http://www.youtube.com/watch?v=yOQk_pWmisA, accessed in April, 3rd.

²⁶ Taken from http://www.youtube.com/watch?v=yOQk_pWmisA, accessed in April, 3rd

²⁷ Taken from http://www.ndaa.org/pdf/criminal_incest%20chart%20_2010.pdf, accessed in May, 30th

Music: “The best part of waking up...”

Father: “That’s what I told him when we talked last week.”

Music: “... is Folgers in your cup.”

This verbal language is focused on a dialogue between the father and the daughter.

This interaction does not put the coffee itself in evidence, as there is no specific information or details about its quality. Its goal is to relate Folgers with the great moments in the morning and lead the reader to sympathize with the moment.

The theatrical interaction tells a short story of a grown-up woman, who still lives with her father and gets engaged.

When the father contests about her coming in late the night before, the daughter replies arguing she is not a child anymore. Her father does not accept it very well, as he says: “Still”. The girl, then, tries to free her father from worrying by surprising him with the announcement of her engagement. It turns out, though, that her father is not surprised, at least verbally. He praises her by saying her fiancée is a lucky man and a moment later, reveals that he already knew about her engagement.

The very fact that it was a surprise, not for the father, but for the girl when she learned he was one step ahead of her in knowing already about the news, indicates that she took the decision to accept the proposal without consulting the father first. In that sense, she is proving to be an independent and secure woman, who makes her own decisions.

4.5.2.2) Non-verbal language

The video starts with the preparation of coffee: the coffee grains being picked by a coffee spoon, the coffee dripping in the coffee pot, from the coffee maker.

The video continues with a young woman waking up and meeting her dad in the kitchen. The man hands her a steaming cup of coffee in front of the red can of Folgers. He looks at her with a dubious expression as she walks to the table and defends herself from her dad’s worries of her late arrival the night before, as analyzed in the verbal language, that she is contesting her father. He places the coffee pot back at the coffee maker with the red can of Folgers beside her and sits at the table next to his daughter, who is drinking her coffee.

What follows is the young woman preparing her father for some news: she smiles and looks down at her hands, which are both gripped at the cup of coffee. She shows him her right

hand with an engaging ring. He looks at it serious, faking he was surprised. Then, he looks at her and smiles and they hug each other. The man, then, announces with the cup of coffee next to his mouth that he already knew about it because he had spoken with her fiancée and looks at her from the corner of his eyes, to check her reaction. She widens her eyes, in surprise and smiles. The video ends with the scene of a steaming cup, a coffee maker and the red can of Folgers beside it.

4.5.3) Video 3: “5K Folgers Video Folgers Coffee 2011”

4.5.3.1) Verbal language

Music: “The rich aroma gets you up, looking forward to your first cup.”

In the kitchen

Woman: “Morning.”

Man: “Hey, hon.”

Woman: “Thank you.”

Music: “Oh that Mountain Grown taste is just what you need for the big race.”

Daughter: “Morning, mom.”

Woman: “Hey.”

Daughter: “You excited?”

Outdoors, running a marathon

Music: “As you finish every mile, how rewarding are those smiles? The best part of waking up is Folgers in your cup.”

Daughter: “Mommy, you did it!”

Woman: *(laughs)*

This commercial is revolved around the mother, who shows to be a busy woman. There is minimal verbal interaction between the woman and the other two members of the family: father and daughter. In fact, there is more interaction between the mother and daughter than between the father. He is there only to serve her the coffee, to what she answers “Thank you”.

It is a fast-paced commercial and it lacks detailed information about the origins of the coffee or its taste. Furthermore, the utterances are short, with interjections and contractions, such as: “Hey”, “hon”, “you excited” and “mom”.

The coffee is promoted in the jingle, which is present all along the commercial, as a source of energy, which empowers the woman for her big race, metaphorically understood by daily routine.

In the end of the commercial, the woman reaches the finish-line and is praised by her daughter. In response, she just cheers and laughs, as if she did not need any compliments. She is secure and has fun in her own victory.

It is noticeable as well that she shares her victory with her daughter, who, probably, looks up to her mother for she encourages her and cheers for her. There is a strong mother-daughter bond, which reinforces the power of women working together and leaving the man set aside.

4.5.3.2) Non-verbal language

The video starts with the preparation of coffee: a coffee spoon getting some coffee grains and the liquid coffee dripping in the coffee pot at the coffee maker.

A woman wakes up with a smile; the coffee is poured in a cup. She ties her sneakers and heads to the kitchen with gym clothes on. A man, who is believed to be the husband, hands her a cup of coffee. As it was observed in the verbal analysis, this is the only part that the man plays. He acts as a facilitator to the woman, by serving her. The red can of Folgers Classic Roast shows. The woman, with both hands on the cup, takes a sip with her eyes closed and only part of the man’s arm shows as if he were looking at her.

A girl comes in the kitchen, very cheerfully, hugs her mom by the waist. The woman looks at the daughter and puts her arms on the girl’s back, smiling. The man looks at it and smiles too. The girl starts jumping in front of the mom, who smiles.

The next scene happens outside, at a race. The mother is running with the number 134 on her shirt, with other people with other numbers on their clothes, indicating they are on a marathon. There are a lot of people as spectators and cheerleaders. Her daughter is also running, but not in the competition, she is running along her mother outside the limits of the race. The mother waves at her daughter twice and smiles while she is running. At some point, they both get together, the mother takes her daughter’s by the hand and they run to the finish

line together. After some seconds, they arrive at the end and raise their hands in celebration of the victory. The girl jumps excitedly as she tells her mother she did it and her mother also cheers and hugs her daughter. This moment between the two indicates the strong mother-daughter connection, as already mentioned in the verbal analysis. The man does not take part in this important moment of the woman.

The video ends with the coffee beans being stirred and turning into the liquid coffee. In the last scene there is a cup, a coffee maker and the red can of Folgers. In front of them, there is a red medal.

It is worth noting that the woman in this commercial is non-white as opposed to all the commercials analyzed this far. This indicates that has been a change from white minorities to non-white minorities.

4.5.4) Conclusion

As it was described before, the twenty first century is marked by the growth of technological information and evolution. Folgers has not fallen behind on how to present their coffee to their targeted public which has always been mainly, the women.

The commercials show a clear pattern in structure. First, they happen in a domestic setting; however, none of them are interested in the relationship between husband and wife or the women as housewives. In fact, in the first commercial, the married couple, representing the parents, appears for about 10 seconds in the whole commercial and they do not have a verbal interaction. The second commercial shows only father and daughter. The mother figure is non-existing. The daughter plays the role of an independent and secure woman. And, in the third commercial, the husband is present to serve the wife and appears for about 10 seconds as well. The focus is in the woman and her relationship with her daughter; the husband is practically effaced.

They are fast-paced, entertaining commercials, with short dialogues between two people (brother and sister, father and daughter, mother and daughter) and little detailed with information about the coffee. The jingle, along with the non-verbal language, makes sure that the readers recognize the commercial is from Folgers coffee.

In general, women are depicted as busy, decision-making people, who do not need to rely on anyone else. Nor do they worry in satisfying other people. They are looking for their own happiness – get engaged or win a race.

Finally, Folgers advertisement is not focused on convincing customers anymore for it is already well-consolidated in the market. The goal is to include the coffee in important, great moments, which happen in the morning, while people are having breakfast. It is expected that the readers will open the door of their houses for Folgers to be part of and participate in their family.

5. CONCLUSION

In this work, I proposed to observe how discourse meaning is inferred through an analysis that considers language beyond structural level, but also regarding extra-linguistic aspects. It is worth noting that I do not, however, intend to neglect or deny the importance of an analysis based on linguistic structure. It is, though, the interconnectedness between them that enhances and empowers the meaning-making process of a text (SIMPSON, 2004).

The discourse of ads is linked to the goals it aims at. As Schultz and Barnes (1994, p. 10 e 11) explain: “Generally ads is planned and executed in support of the brand, product or the service the organization offers for sale. It is targeted in some way to those customers or prospects perceived to offer the greatest potential return”. That is, with a goal in mind, the ads planner seeks to use a language that attracts potential prospective customers. This way, as it has specific audiences in mind, it reflects a society of a given period of time. In fact, “...the planner must truly understand the person he or she wishes to reach with the ads, in other words, customer ‘insight’” (SCHULTZ; BANERS, 1994, p. 171) and the context which this customer is inserted.

By analyzing each decade and commercial, I concluded that Folgers interprets the customers’ sociological context in order to shape their speech. In the 1960s they made use of theatrical commercials and portrayed women as the typical suburban housewife. Ads from 2011 portrayed them as secure, independent, successful people. Therefore, through the analysis, I could conclude that discourse is indeed dynamic and the context is extremely relevant to ratify meaning in a text and language in use; that without context, there is no discourse, only language at a structural level. Besides, and most importantly, the change in Folgers’ speech shows how women evolved in society.

Although Folgers’ goal is to sell coffee, in the beginning their speech showed a stronger necessity to convince readers about the quality of their coffee. In the 60s, the coffee was presented as a solution to marital problems.

In the last two decades, on the other hand, Folgers focused on their coffee as a gourmet product that people belonging to the high society could enjoy at the finest gourmet houses. And more recently, Folgers was presented as a source of energy that would enable women to be successful in their lives.

In terms of women representation, on the other hand, Folgers media planners had in mind that the ideal reader in the sixties was the housewives whose priorities were to satisfy their husbands and manage all house duties. Therefore, the producers worked their discourse into leading their target public to believe that their coffee would help them be as successful as possible in this role. By portraying women in a certain way – as housewives desperate for approval – they constraint the readers to assume the position imposed. This process is called by Fairclough (1989, p. 46) as “constraints on subjects”.

When the feminist movement rose in the later sixties and reached its peak in the seventies, bringing into women’s consciousness their rights, the ideal reader changed. Women were no longer portrayed as housewives. Had the producers of Folgers not acknowledged the change in the sociological context, they would not have remained in the market. People would have opposed to the constraint on subject.

However, constraints on subject is not the only index of power in Folgers discourse. By blinding people to what they want to convey as the only truth, they are constraining readers on contents as well (FAIRCLOUGH, 1989, p. 46). That is, by stereotyping housewives they are inculcating on the readers the meaning attached to housewife. In other words, they do not consider any other type of housewife, any other characteristic of a housewife who might not be as dependant on or obedient to their husbands as they portray. The same way they stereotype the housewives in the earlier decades, they do in the recent commercials by indicating that every women in the twenty-first century is independent and successful. Therefore, it is possible to conclude that there has been an evolution from women/husband to women/society once they go from housewives to hard-workers, from pleasing husbands to pleasing themselves, from relation to husband to relation to work and daughter or friends.

Finally, another conclusion derived from the analysis has to do with the culture code discussed in the theoretical background of this work. The cultural code for coffee back then was different from the one it is nowadays, to such a great degree that the title of the 1960’s video on youtube is: “Absurdly sexist coffee ad” and another, “Sexist coffee ad”. This means that the culture code for coffee now is not what it was then, because the culture has changed,

and, therefore, people's opinion and imprints have also changed. The discourse that Folgers used in order to make the target public relate to what was being advertised is not the same used in recent Folgers ads.

The Culture Code notion allows ads planners to familiarize with sociological context and modulate their speech to attract their target public. Rapaille developed five principles in order to reach this goal. As he would gather people in "discovery sessions", as he called it, he would seek for the right information that would lead him to understand what imprint people had on such product or service. The five principles are: a) "you can't believe what people say"; b) "emotion is the energy required to learn anything"; c) "the structure, not the content, is the message"; d) "there is a window in time for imprinting, and the meaning of the imprint varies from one culture to another"; e) "to access the meaning of an imprint within a particular culture, you must learn the code for that imprint". (RAPAILLE, 2006, p. 13- 24)

In each and every principle, Rapaille works his way beyond people's cortexes, "the part of their brains that control intelligence rather than emotion or instinct." (RAPAILLE, 2006, p. 14) which means that in every session he would ignore what people said and understand their imprints, their affect link, the first experience. According to him, "emotions are the keys to learning, the keys to imprinting. The stronger the emotion, the more clearly the experience is learned." (RAPAILLE, 2006, p. 17) Considering this, I have attempted to identify the culture code for coffee in which of the decades. What I took into consideration is exactly how the ads planners built their speech based upon the sociological context of the time. So, because the coffee was being represented as a solution to marital problems, it is possible that the culture code for coffee in the sixties was *security*, not only in their marital status, but also as the housewives they were expected to be. Women bought coffee expecting their husbands would love it and get satisfied. And by doing so, they would be accomplishing their role as perfect housewives. In the seventies, with a different ideology where women were not considered much the housewife anymore and with the economic crisis going on, it is possible to believe that the culture code for coffee then was *savings* as it is shown that people were very worried about saving money with the new coffee, the focus went from the relationship between husband and wife to the relationship between women and economics and how they could help with that too. In the eighties, there was a concrete pattern of commercials that showed how Folgers was trying to upgrade their status, meaning the culture code for coffee could be *status*. In the nineties, when the coffee was still being brought to the customers as a gourmet product the culture code for coffee might have suffered a slight

change into a more familiar product due to the introduction of the jingle which brings a message of the coffee as being the best part of waking up. Therefore I have assumed that culture code for coffee in the nineties was *pleasure*. People drank coffee because it was a gourmet product that satisfied them and made them feel good. Finally, in the twenty first century, with so many tasks and with time going by so quick, the culture code for coffee perhaps is *energy*.

The culture code concepts and its strategies is intertwined with the theories of language and power and ads discourse so much so that it is a way of ensuring the success of ads ultimate goal. The study of discourse makes it possible to perceive people's behavior and the ways of thinking. I agree with Fairclough when he states one of his goals is "to help increase consciousness of how language contributes to the domination of some people by others, because consciousness is the first step towards emancipation" (FAIRCLOUGH, 1989, p. 1).

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