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Kelly-Holmes, H. (2005). *Advertising as multilingual communication*. New York: Palgrave MacMillan. ISBN 1-4039-1725-6 (hardcover) (206 pp.)

'Rouges à lèvres' in a German advertisement for lipsticks, Italian accents in a voice-over in a Dutch television commercial, English links on a Japanese website. With the increase in the number of multilingual advertisements and studies relating to their use and effects, the need for an insightful account of this domain has also increased. *Advertising as multilingual communication* has been anticipated by researchers in the field, and will certainly not disappoint them. Helen Kelly-Holmes' book explains, in a very well-written way, how advertising discourse uses foreign languages – on one end of a continuum – as a means of communication with speakers of a minority language in a country or – on the other end – as a linguistic symbol that creates positive associations in the minds of the receivers of the advertisement. *Advertising as multilingual communication* is well-structured around a few domains in which multilingual advertising occurs, and benefits from a rich collection of examples the author has gathered from a variety of media and sources over a number of years.

The first chapter deals with the definition of multilingual advertising communication, which follows from a discussion of the various traditions of looking at multilingualism. Code-switching takes an important place in this discussion. In multilingual advertising multiple codes or languages are used within a single context, such as a text or a video. The use of another code (e. g., French) within a dominant code (e. g., English), is often primarily motivated by the symbolic functioning of this other code. Sometimes, however, multilingual choices are also driven by communicative functions. These foreign language utterances may vary from one word to entire blocks of texts. Chapters 2 and 3 deal with the symbolic function of foreign languages, whereas Chapters 4 and 5 are concerned with foreign languages as a means of communication with a multilingual audience, such as speakers of a minority language, or European television viewers.

In Chapter 2, the use of foreign languages in advertising is linked to the country-of-origin effect. This effect holds that it is more effective to relate a product or a brand to a country that consumers associate with this product or brand than to another country. Examples of countries of origin are France for wine, Germany for beer, and the Netherlands for cheese. The country-of-origin effect can be maximized by using the corresponding language in advertising, such as French ('vin'), German ('Bier'), and Dutch ('kaas') respectively. In this way, foreign languages – expressed in lexical items, syntax, style, accent, or dialect – become a linguistic fetish. Kelly-Holmes pays special attention to the German

linguistic fetish (e. g., engineering quality, superiority, punctuality), and the French linguistic fetish (e. g., food, cosmetics, femininity, beauty, fashion). The words, fragments, and texts in such foreign languages are symbolic constructions that are not primarily employed to communicate facts.

Chapter 3 is concerned with the special case of English as a foreign language in multilingual advertising. Very often, the English language is not used to allude to stereotypical characteristics of countries to which the language is related (e. g., the UK, the US). Instead, the English language is used as a lingua franca. It surely evokes certain associations, such as modernity, neutrality, and internationalism, but these are not particularly related to a country where English is the native language. A domain in which the English language is increasingly employed is the Internet. After an overview of some interesting examples of the use of English on the worldwide web, Kelly-Holmes discusses the interplay of English and other languages in Central and Eastern Europe.

The multilingual communication discussed in Chapter 4 takes place in the context of minority languages. The use of Spanish in the United States, for instance, is not primarily motivated by linguistic fetish, but rather by the need to adapt advertisements to the Spanish-speaking audience. A detailed account of the complexities of the use of a minority language in advertising is provided by the discussion of the Irish language, and Irish English in Ireland. The communicative function of foreign language use is taken one step further in Chapter 5, where the author discusses multilingual advertising in a pan-national media context with broadcasters such as MTV, Nickleodeon, and in particular Eurosport.

In the final chapter, Kelly-Holmes argues that multilingualism is both an opportunity and a problem for advertisers. Multilingual advertisements may attract more consumers, and may persuade them more to buy products and use services. However, there are also a number of difficult choices to be made as to when to use foreign languages, such as how, to what extent, and for which kinds of audiences. The author ends this book with a glimpse into the future, predicting that multilingual advertising is likely to become more and more common.

One of the key strengths of the book is that it succeeds in clarifying the basis of analyses of foreign language use in various media, namely that foreign language choices of advertisers are never arbitrary. *Advertising as multilingual communication* forms a strong basis for an understanding of the concept of linguistic fetish. This understanding is important to scholars in the specific fields of consumer research, advertising, and business communication studies, as well as in the general fields of business, and psychology. It is a pity that this book does not provide

concrete hints as to how to experimentally investigate the fetishization of languages, and the persuasive effects of foreign language use. This, however, might have been beyond the scope of this book, which deserves all attention of scholars interested in multilingual advertising.

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Born, G. (2004). *Uncertain vision. Birt, Dyke and the reinvention of the BBC*. London: Secker and Warburg/Random House. ISBN: 0436205629 (564 pp.)

As a close and critical observer of the well-advanced plans on the part of the Dutch government to make the public broadcaster 'fit for the future', I found Georgina Born's book on the history, present, and future of the BBC, the world's most famous cultural institution, praised for its journalistic quality, innovative formats and online services, most inspiring. The book is superbly written and definitely a must-read source, particularly because of its solid anthropological insider's look at daily production practices and standards at the BBC, which is a very unusual and therefore very useful perspective for communication scholars who tend to look at media institutions from the outside or at particular program genres only, but hardly ever in combination. Born does all of the above.

The current discussions in the Netherlands, emphasizing functions and a slimmed-down public service profile that would provide news, background, culture, and education, each assigned to different entities or procedures, reflect a sense of urgency. If the plans remain unchanged, the NOS will produce only news, the broadcasting associations will add comment and current affairs, and culture and education will be put out to tender. Entertainment shall merely be seen as a format and not as content. The question at stake is not only what kind of public service media (small- or broad-scale) we want for the future and what kind of institution we see fit to carry out his mission, but also whether there will be a public service content provider at all some ten years down the road, as it may very well be that there will be no legitimating basis left for this new, marginalized, small-scale public service.

In the UK the situation is very different; here it seems a lot more self-evident that the BBC remains a strong institution, able to invest heavily in high-quality, UK-made programs (and not only those preferred by