



Video Game Consoles, Video Game Advertisements and the "Video Games" magazine: An analysis of the symbolic meaning of video game consoles from the early 1990s to the early 2000s as conveyed by print advertisements in the German "Video Games" magazine (1991-2001)

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Kurzfassung

Die vorliegende Diplomarbeit befasst sich allgemein mit Videospielen als ein Medium das, durch seinen Charakter, intrinsisch mit der Disziplin der Informatik verbunden ist, aber auch zahlreiche soziologische und geisteswissenschaftliche Anknüpfungspunkte bietet. Konkret wird der Haupt-Forschungsfrage "Was war, im deutschsprachigen Raum Europas der frühen 1990er- bis frühen 2000er-Jahren, die symbolische Bedeutung der verschiedenen Nintendo-, Sega- und Sony-Videospielkonsolen, wie sie in gedruckten Werbeanzeigen im deutschen 'Video Games'-Magazin (1991-2001) vermittelt wurde, und wie änderte sie sich in diesem Zeitraum?" nachgegangen, aufgeteilt in die drei Sub-Fragen "Was sind wiederkehrende Elemente, Motive und zugeschriebene symbolische Bedeutungen in Werbungen für verschiedene Konsolen verschiedener Hersteller?", "Bleiben besagte Elemente, Motive und zugeschriebene symbolische Bedeutungen im Laufe des gegebenen Zeitrahmens bestehen oder ändern sie sich, und auf welche Weise tun sie das?" und "Wie unterscheiden sich symbolische Bedeutungen die Hersteller ihren eigenen Konsolen zugeschrieben haben von solchen, deren Zuschreibungen von Konkurrenten stammen, und wie wird diese Meta-Ebene in den Werbungen von Konkurrenten behandelt?".

Antworten auf diese Fragen werden mittels qualitativer empirischer semiotischer Analyse gesucht, basierend auf Umberto Ecos semiotischen Werken "Zeichen: Einführung in einen Begriff und seine Geschichte" (1977) und insbesondere "Einführung in die Semiotik" (1972), da letztere Publikation ausdrücklich semiotische Methodiken für Reklameanalyse umreißt welche in der vorliegenden Arbeit verwendet und adaptiert werden. Insgesamt 14 spezifische, von Nintendo, Sega und Sony geschaltete Werbeanzeigen werden auf transparente Weise mittels vom Autor nachvollziehbar ausgearbeiteter und argumentierter Sammel- und Selektionsprinzipien für ausführliche Eco-basierte Analysen ausgewählt. Besagte Analysen (für welche bisweilen zusätzlich auch ergänzendes, mit dem Analyseobjekt in Verbindung stehendes Material verwendet wird) werden zuerst in jedem der 14 Fälle einzeln und ausführlich durchgeführt, wobei jede Analyse auch die "primäre Ausrichtung" der jeweiligen Werbeanzeige (welche spezifiziert ob die Anzeige eher darauf basiert, den Lesenden tatsächliche Produktinformationen zu vermitteln um Kaufanreize zu schaffen, oder eher darauf, deren Interesse mit pointiertem und stilisiertem Anzeigendesign zu wecken; in der vorliegenden Arbeit jeweils referenziert als "primär informativ" und "primär pointiert und stilisiert") und die symbolischen Bedeutungen, welche dem beworbenen Produkt (oder anderen Produkten) zugeschrieben wurden, umreißt. In späteren Schritten werden die Erkenntnisse bezüglich Ausrichtung und Bedeutungszuschreibungen, welche aus jeder einzelnen ausführlichen Analyse gewonnen wurden, zuerst in Beziehung zu solchen gesetzt, die aus Analysen von Werbeanzeigen desselben Herstellers gewonnen wurden, und schließlich auch, Querverweise schaffend, in Beziehung zu solchen, die aus Analysen von Werbeanzeigen anderer Hersteller gewonnen wurde, um letztendlich symbolische Bedeutungen, die bestimmten Konsolen ihrer Firma oder der Firma selbst zugeschrieben wurden, zu umreißen.

Beispiele für zentrale Resultate sind – stark verkürzt und vereinfacht – neben zahlreichen weiteren etwa die Beobachtungen, dass die symbolischen Bedeutungen "Spaß", "High-Tech" und "erwachsen" für Nintendo ("Spaß"), Sega ("High-Tech") und Sony ("erwachsen") bezüglich Produkt- und Firmen-Image jeweils von besonderer Wichtigkeit zu sein scheinen, und dass eine Trendwende weg von zuvor vorrangig "primär informativen" und hin zu "primär pointierten und stilisierten" Videospiel(konsolen)werbungen in der Mitte der 1990er-Jahre stattzufinden scheint.



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Abstract

Generally concerned with video games as a medium intrinsically tied to computer science by its nature but relating to a wide range of arts, humanities and social science as well, the diploma thesis at hand specifically covers the main research question "What was, from the early 1990s to the early 2000s in the German-speaking part of Europe, the symbolic meaning of the different Nintendo, Sega and Sony video game consoles, as conveyed in print advertisements in the German 'Video Games' magazine (1991-2001), and how did it change during this time period?" broken into the three sub-questions "What are recurring elements, motifs and attributed symbolic meanings in the advertisements for different consoles by the different manufacturers Nintendo, Sega and Sony?", "Do said elements, motifs and attributed symbolic meanings persist or change over the course of the given time frame and in what way? To which extent does the style of advertisements change in general and for specific console manufacturers?" and "How do symbolic meanings attributed to consoles by their own manufacturers differ from ones attributed by competitors, and how is this meta-level addressed in competitors' advertisements?".

Answers for these questions are sought via qualitative empirical semiotic analysis based on Umberto Eco's semiotic works "Zeichen: Einführung in einen Begriff und seine Geschichte" (1977) and especially "Einführung in die Semiotik" (1972), the latter explicitly outlining semiotic means for advertisement analysis that are used and adapted in the thesis at hand. In total 14 specific advertisements placed by Nintendo, Sega and Sony are transparently chosen for extensive Eco-based analysis via elaborate collection and selection principles clearly described and argued by the author. Said analyses (sometimes using additional supplement material relating to the object for analysis as well) are first conducted separately and extensively for each of the 14 cases, each one also outlining the respective advertisement's "primary direction" (specifying if based more on conveying actual product information as buying incentive or more on piquing the reader's interest by a pointed and stylized advertisement design, referred to as "primarily informative" and "primarily pointed and stylized", respectively, in the thesis at hand) and the symbolic meanings attributed to the advertised product (or other products). In later steps, the direction- and attribution-based insights gained from every single extensive analysis are first put into perspective to the ones gained from ones placed by the same advertiser and finally into perspective to the ones gained from ones placed by other advertisers as well, cross-referencing them to outline symbolic meanings attributed to specific consoles of the respective company and to the company itself.

Central results include – particularly shortened and simplified – amongst many others the observations that the symbolic meanings "fun", "high-tech" and "adult" seem, regarding product and company image, to be of particular importance for Nintendo ("fun"), Sega ("high-tech") and Sony ("adult"), respectively, and that a change of trend from predominantly "primarily informative" video game (console) advertisements to „primarily pointed and stylized" ones seems to occur in the mid-1990s.



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Introduction

I.1 Problem definition, research question and its relevance

In short, this thesis is dedicated to examining symbolic meanings of different video game consoles released by different manufacturers in a well-defined time frame. Means and methodology for said endeavour will be, along with the concrete area of interest and the general field's relevance, specified in the current and the following chapters.

Symbolic meanings of certain technologies and devices act as indicators for their usage and the roles they play in the given time frame: Regarding the thesis' specific objective of examining the ones of video game consoles from 1991 to 2001 (being a field of special interest in several ways, as covered below) also means gaining insight into the relationship between society and technology during said years; investigations based on said insight could also, in turn, be used to outline possible consequences regarding usage and roles of future technologies and devices (which goes beyond the scope of this specific thesis, but may be interesting for other researchers in the future).

Intrinsically tied to computer science by their nature but also relating to a wide range of arts, humanities and social science, academic research of video games can be very much considered a multidisciplinary endeavour in itself (see also Bydlinski [2013] and the included bibliography). The qualitative empirical semiotic analysis carried out in this thesis shall be additionally positioned in a threefold meta-level: First, it shifts the main focus to video game consoles itself rather than software (while not completely abandoning the latter). Second, it is not primarily based on said machines directly, but on print advertisements for them (and, to a lesser extent, advertisements for the games or peripherals released for them) and the symbolic meanings these convey regarding the advertised artifacts. And third, said advertisements shall not be examined in a proverbial vacuum, but in the concrete context of a specific printed video game magazine that has been released in a specific time period (which, in turn, outlines a temporal window of objects relevant to the analysis).

Summarised and substantiated, the main research question is as follows:

What was, from the early 1990s to the early 2000s in the German-speaking part of Europe, the symbolic meaning of the different Nintendo, Sega and Sony video game consoles, as conveyed in print advertisements in the German "Video Games" magazine (1991-2001), and how did it change during this time period?

Deeper insight into the following three related sub-questions is required to answer said question:

- (A) *What are recurring elements, motifs and attributed symbolic meanings in the advertisements for different consoles by the different manufacturers Nintendo, Sega and Sony?*
- (B) *Do said elements, motifs and attributed symbolic meanings persist or change over the course of the given time frame and in what way? To which extent does the style of advertisements change in general and for specific console manufacturers?*
- (C) *How do symbolic meanings attributed to consoles by their own manufacturers differ from ones attributed by competitors, and how is this meta-level addressed in competitors' advertisements?*

Regarding sub-question (C) it is important to note that a console manufacturer of the big three ones of the observed time period – Nintendo, Sega and Sony (whose significance will be covered when discussing the scope limitations in chapter I.2) – may not only attribute (positive) meanings to their own products, but possibly also (negative) ones to their competitors' products as well (e.g. Sega may attribute a specific positive symbolic meaning to one of their own consoles in their advertisements, while Nintendo may attribute a different negative symbolic meaning to their competitor's machine in theirs, or the other way around).

The actual analysis itself will be based on Umberto Eco's semiotic studies as penned in Eco (1977) and especially Eco (1972), the latter explicitly covering advertisement analysis: See chapter III for details.

I.2 Scope limitations

The PC as a gaming platform is consciously omitted, not only because its inclusion would go beyond the scope of the thesis (which similarly applies to the inclusion of video game TV commercials, which would be an interesting and extensive topic in itself; but in a few instances that especially relate to specific print advertisements, such TV commercials can be covered in special excursus form, see chapter IV.1.5 and IV.3.2), but also because of the modular nature of the personal computer where the continued usage of the same setup but with the change of e.g. a graphics board is and was common, contrary to consoles, which are much more clearly definable (e.g. "Super Nintendo Entertainment System" is a well-defined term, while "early 1990s' PC" is not).

The other aspects that limit the scope were chosen for specific reasons: The 1990s are especially interesting for analysis regarding the research question because of the shift in the power dynamic between the console manufacturers. After the 1980s and USA's "video game crash" which virtually ended the home computer video game market flourishing before, and the surprising Western success of the "Nintendo Entertainment System" that made Nintendo market leader and sparked the emergence of video game consoles in America and later Europe (see Sheff/Eddy [1999], with a significant portion of the book being dedicated to said "crash", the term being mentioned first on p. 129 and the topic being recurrently discussed after that), the situations changed on the turning point of the decades and especially during the 1990s with Sega's and Sony's rise: The former heralding the 16 bit era before Nintendo with the "Sega Mega Drive" (known as "Genesis" in America), the latter emerging with the CD-based "Sony PlayStation" mid-90s and eventually becoming market leader. This "advertising conflict" between that time's big three console manufacturers makes the 1990s especially interesting and is the reason behind limiting the scope to Nintendo, Sega and Sony products as well: To not only analyse isolated "snap-shots", but also trends and developments, manufacturers and corresponding consoles with longer presence in the video game console industry have to be chosen, and in the given time frame there are no other ones comparable to these three in this respect; short-lived (like Watara's "Game Boy" competitor "Supervision") and niche releases (like SNK's "Neo Geo" home system using hardware technologically comparable to arcade games of its time and being sold for an accordingly high price, appealing to a niche audience of wealthy arcade enthusiasts and never becoming a mainstream device) by other manufacturers were considered to be included as well at first, but finally dropped because of both the reason outlined above and the thesis already being quite voluminous without them.

Linked to the considerations above are the reasons why both the German-speaking part of Europe as context and the "Video Games" magazine (see Video Games (1991-2001)); the digital scans of all its issues were taken from a nonprofit archive website whose owner was notified about the endeavour to analyse them and had no objections: See the URL in the full reference in chapter VI's

bibliography) as a medium to extract the advertisements from were chosen: In academic analysis, German video game advertisements are even less represented than English ones, which still are comparatively seldom covered in scientific discourse themselves (see chapter II) and as such especially interesting. And for acquiring a representative sample of German video game advertisements roughly of the 1990s era, "Video Games" can be considered an obvious choice, being both the first German print magazine covering solely console games (not counting non-independent magazines self-published by console manufacturers themselves like "Club Nintendo") and running remarkably long from 1991 to 2001, which in turn became the final time frame for the investigation (instead of a first draft of 1990 to 1999): See chapter III's very beginning for further details why this approach was chosen.

I.3 Structure of the work

After the current **chapter I** briefly presenting the thesis' aim and its central aspects, an outline of the state-of-the-art regarding video game advertisement analysis is given in **chapter II** before both how the used advertisement sample was collected and sequenced (**III.1**) and the methodology of the used advertisement analysis (**III.2**) based on Eco (1972) is extensively presented in **chapter III**.

The actual advertisements analyses are performed in the main **chapter IV**: Grouped by the three aforementioned console manufacturer categories "Nintendo", "Sega" and "Sony", each one handled in a different sub-chapter of this one (**IV.1/2/3**, every sub-chapter starting with a segment covering why each specific advertisement was chosen for extensive analysis), the intended 15 +/- 2 advertisements (see chapter **III.1**) selected before (and possible supplementary advertisements) are extensively (or, regarding supplementary advertisements, briefly) analysed one by one (using the semiotic methodology outlined in chapter **III.2**) and then, at the end of each sub-chapter, put in relationships to each other and discussed together to outline broader symbolic meanings. The approach is modular: Every advertisement analysis is designed to be coherent on its own regardless of reading order, but reading all of them and the segments putting them in relationships to each other increases the gain in knowledge.

In **chapter V**, the findings of the previous chapter, until then quite isolated for each of the "Nintendo", "Sega", and "Sony" categories, will be related to each other to outline additional relationships regarding attributed symbolic meanings. Finally, based on all the previous work, answers to the main research question's sub-questions in particular and, in summary, of the main research question itself are formulated before the thesis is concluded by a critical reflection regarding itself.

Finally (after **chapter VI**'s obligatory bibliography, sorted by type of source medium like scientific literature or referenced video game), the appendix found in **chapter VII** lists the full codified names (that include all source information to easily find them in the corresponding "Video Games" issues, see chapter **III.1**) of all advertisements extracted during the collection phase (see chapter **III.1** as well), not only the subsets actually referred to and/or analysed in the thesis.

CHAPTER II

State-of-the-art

The literature review regarding the state-of-the-art concerning video game advertisement analysis (in English and German language) is based on research via several digital libraries¹ and search platforms² using suitable English and German keywords³. While the search for German keywords remained wholly unsuccessful, literature could be found by using the English ones, but thematically it turned out predominantly one-sided, meaning that by far the biggest number of scientific works covering video games and advertising that have been found addressed the concept of advertisements *in* video games rather than *for* video games: E.g. Smith et al. (2014) differentiate between "advergames" (games actively advertising products as their core purpose, virtually being commercials themselves), "in-game advertising" (like virtual product placement) and "around-game advertising" (like sponsorships) when discussing said topic (in the form of a conceptual framework and a quantitative study) which, while by no means not generally interesting for scientific research, is too far removed from the thesis' scope to be especially relevant for it.

Other essays and studies come closer to this thesis' thematic core but differ greatly in their aims and approaches, like Behm-Morawitz (2017): Concerning depictions of cultural categories, this (quantitative) study investigates core questions like if violent scenes in video game advertisements are prevalently linked to characters of specific ethnicity and gender. While depictions and discussions of conservative and progressive gender roles will also be relevant when analyzing certain advertisements in the thesis at hand, these topics are not especially in its focus.

Young (2007) comes much closer to the thesis' focus: On the basis of a few printed advertisements and TV commercials for video games and video game consoles (using them to comprehensibly illustrate and substantiate their claims, but not selecting them via a specific methodology and not extensively analysing them, making the article – encompassing just eight pages – appear more as a scientific essay rather than as an actual, full-length study), Young argues that in the early days of video game advertising, depictions of players (enthusiastically) playing the product were very prevalent, also for informing how to plug in and use these machines that were much less common in the 1970s or early 1980s than later and that were advertised alongside novelty clocks and other very different products back then. In later decades, on the other hand, the players played increasingly smaller roles in the advertisements: Both because e.g. in the 1990s it was already well established what a video game is and how it is played, eliminating the need to "educate" potential customers about how it is done, and apparently also because the core audience had been defined as "young and male" by then, so manufacturers did not have to depict their audience (often represented as very diverse regarding age and gender in the 1970s and early 1980s) anymore and instead opted for a more "cinematic" approach showing off scenes of their product. However, the novel motion controls of Nintendo's "Wii" console (released 2006) brought back both the prominent depictions of players (and their controller gestures), pushing back footage of the actual games advertised: While Young does not refer to Eco during his (short) analysis of advertisements and his scope is much

1 ACM, IEEE, ResearchGate and TU Wien's *CatalogPlus*

2 *Google Scholar* and *Google*. Note: The regular *Google* version was initially only used for the sake of completeness, but turned out to be important for finding Gorusch' article (see the following page's running text) because of its peculiar placement that makes it not appear in searches when using the *Scholar* version (see the following page's running text as well).

3 "videospiele werbung analyse", "computerspiel werbung analyse", "video game commercial analysis", "computer game commercial analysis", "video game advertisement analysis", "computer game advertisement analysis" and "video game advertising"

wider than this thesis' (which covers neither the time in which video games were not generally known to the customers nor the "Wii" era, even if there are general structural parallels between Young's paper and the thesis at hand in discussing shifts of thematic foci in video game advertisements over time, see the research question's sub-question (B) presented in chapter I.1), there are several connecting thematic factors to the thesis so that Young's paper may likely be revisited.

Even closer to the topics outlined in chapter I comes Gorusch (no date): In his article (referring to it as a "research proposal", but being much more extensive in some areas than common for proposals and less clear in others, it has more the character of an essay) he outlines a planned (qualitative) study to "perform a content analysis on retro-videogame ads" in which 10 printed advertisements and 10 video commercials shall be randomly selected, the timeframe being 1980 to 2010. One of his research questions, "Studying the evolution of videogame ads from the 1980s to 2010 what elements have been removed, added, and changed to reach the videogame audiences of that decade?" seems quite similar to the research question's sub-question (B) covered in chapter I.1 (which was formulated independently, before Gorusch' article was known by the author); and the segment "Expected results will support my idea that throughout the 30 years of videogame advertisements, the ads themselves have become more visual-focused and non-informative. Similar to that of a movie trailer, they produce elaborate set pieces and drama to encourage the audiences to fill in the blanks and build stronger curiosity than the humble informative and context heavy beginnings of the 1980 videogame advertisements." is reminiscent of the thesis at hand's terms "primarily informative" and "primarily pointed and stylized" which were even coined (again independently, before reading Gorusch [no date]) based on the expectation of a possible decline of informative, text- and in-game screenshots-focused advertisements with the passage of time. But despite the parallels, the article will not be of central interest especially because of its vagueness and incompleteness: First, there are no specific rules outlined regarding the methodology of analysing the advertisements in the text (unlike Eco) other than shortly discussing their visual and textual aspects and announcing to do it in a more elaborate way in the planned study but not clearly communicating how. Second, the role that the "sample audience" recruited from graduate students that Gorusch mentions plays in the planned study is even more unclear: While he refers to a study employing human participants for the purpose of testing the role of in-game advertisements in relationship to the participants' impression of how memorable a game is (and examines said study critically) in his literary review, his own planned study is painted as an analysis of a sample of TV commercials and printed advertisements which would not need active participants other than Gorusch himself. Third, the planned study's objective is much more economically oriented than e.g. the thesis at hand's, aiming for insights that can be used for market research. And fourth, at least according to the conducted literature research (additionally searching for the keywords "Will Gorusch" in the online libraries and systems specified at this chapter's beginning, but to no avail), the text seems to be only accessible in the form of a "blog post" on a video game developer team's website (see the full source information in chapter VI for the URL) with just the remark "originally [sic!] document and research by Will Gorusch" at the bottom of the page, commenting neither on the team's relationship to Gorusch nor if the planned study outlined in the article has ever been actually conducted.

In summary, despite extensive research, no other Eco-based or even semiotics-based research (no matter if theoretical or empirical, qualitative or quantitative) regarding video game advertisements was found in the literature review, making this specific topic appear to be quite uncharted in scientific discourse (of English and German language). And even disregarding the (central) Eco and semiotics aspects, the field of advertisements *for* video games seems to be covered considerably much more sparsely than the one of advertisements *in* video games (with Smith et al. [2014] being just one of many examples dedicated to the latter that, other than engaging in the topics "video games" and "advertisements", have virtually nothing to do with the thesis at hand, because of which

no additional ones of this type other than said exemplary one are discussed in this chapter), and when the former is covered, then apparently more regarding very specific aspects (like Behm-Morawitz' [2017] topic of ethnicity and gender roles concerning violence in video game advertising, or Young's [2007] one of the changing importance of player depictions in advertisements in the course of time) than in a wider, more general scope (like the thesis at hand's) and/or by choosing a timeframe (from the 1970s to the 2000s in Young [2007] or from the 1980s to 2010 in Gorusch [no date], respectively) arguably too wide to be fully and comprehensively covered (with Young's [2007] article being insightful, but rather short for this extensive topic and no information being present if Gorusch's [no date] planned study has been conducted at all).

CHAPTER III

Methodology

As already described in chapter I, the thesis at hand aims for in-depth analysis of advertisements extracted from the "Video Games" magazine (being especially relevant for the research question, both for being the first independent, console-only German video game magazine and because of its long run) of which 109 regular and 10 special issues were released from 1991 to 2001: The period of time between its first and last issue was chosen as the investigation's time frame because besides enabling a self-contained sample of potential research objects, this choice also fits as a thematic frame since the first issue was released only a few months after the European release of the "Sega Mega Drive" important to the topic of interest (see chapter I as well), while the last issue's release nearly coincides with Sega announcing the discontinuation of their final console "Dreamcast", ending the era of the trading rivalry of the three big console manufacturers Nintendo, Sega and Sony.

Said 119 "Video Games" issues are put in chronological order as displayed in Table III.1 (with irregularly released special issues – marked with the prefix "Sp" – being timeframe-wise placed after the final regular issue of their respective volume, and because the character "/" is not allowed in image file names, "-" is used instead, e.g. "12-94" standing in for "12/94", the 12th issue of the volume of 1994). Asterisks mark issues whose issue numbers do not relate to a month in the year, but just to the number of issues released before in the respective year: E.g. "2-91" means the second issue released in 1991. The volume of 1992 retains this principle for its first two issues, but then switches to the month system, "6-92" actually meaning "the June issue of 1992". From 6-92 on, the month system is used exclusively for regular issues; the special issues (not marked with asterisks, but with "Sp" as prefix, see above) seem to keep switching back and forth between these principles. "10-99-DC" is the isolated case of a "mini issue" within an issue focused on the launch of Sega's final console "Dreamcast" (DC), but with self-contained pagination; so for convenience, it is timeframe-wise placed after the regular issue "10-99". And after the turn of the millenium, the volumes' years on the issue's covers have four digits (e.g. "2000") instead of two as before (e.g. "99" for "1999").

Volume	Issues
1991	1-91*, 2-91*, 3-91*, 4-91*
1992	1-92*, 2-92*, 6-92, 7-92, 8-92, 9-92, 10-92, 11-92, 12-92
1993	1-93, 2-93, 3-93, 4-93, 5-93, 6-93, 7-93, 8-93, 9-93, 10-93, 11-93, 12-93, Sp1, Sp2, Sp3
1994	1-94, 2-94, 3-94, 4-94, 5-94, 6-94, 7-94, 8-94, 9-94, 10-94, 11-94, 12-94, Sp4, Sp5, Sp6
1995	1-95, 2-95, 3-95, 4-95, 5-95, 6-95, 7-95, 8-95, 9-95, 10-95, 11-95, 12-95, Sp1-95, Sp7, Sp8, Sp13-95
1996	1-96, 2-96, 3-96, 4-96, 5-96, 6-96, 7-96, 8-96, 9-96, 10-96, 11-96, 12-96
1997	1-97, 2-97, 3-97, 4-97, 5-97, 6-97, 7-97, 8-97, 9-97, 10-97, 11-97, 12-97
1998	1-98, 2-98, 3-98, 4-98, 5-98, 6-98, 7-98, 8-98, 9-98, 10-98, 11-98, 12-98
1999	1-99, 2-99, 3-99, 4-99, 5-99, 6-99, 7-99, 8-99, 10-99, 10-99-DC, 11-99, 12-99,
2000	1-2000, 2-2000, 3-2000, 4-2000, 5-2000, 6-2000, 7-2000, 8-2000, 9-2000, 10-2000, 11-2000, 12-2000
2001	1-2001, 2-2001

Table III.i: Overview of all published issues of the "Video Games" magazine

The following chapters specify in detail how data is gathered and interpreted in the thesis at hand: How the advertisements of interest are extracted (from the "Video Games" issues), codified and selected for analysis is described in chapter III.1, "Data collection", while the semiotic methodology for the analysis of the obtained data is outlined in chapter III.2, "Analysis of data".

III.1 Data collection

Every "Video Games" issue (as pdf) will be read in the chronological order specified above and *all advertisements placed by publishers and/or manufacturers of video game consoles and/or video games and/or video game peripherals* (insertions for job offers placed by said publishers or manufacturers not counting as "advertisements" in this sense if not doubling as actual product advertisements, and advertisements for e.g. mail order companies that sell video games or for video game-centric TV shows being excluded as well for being beyond the thesis' scope) shall be extracted, separately saved (as png) and codified by naming conventions of the file names; a Nintendo, Sega or Sony advertisement's file name being assembled like the following:

`"[1]([2])_VG_[3]_p[4]_[5]_[6])_(IT_[7])_(VO_[8]).png"`

Value types of the variables "[1]"-"[8]" are explained below in segment 1-8; parentheses denote variables that only appear if applicable while ones without parentheses are parts of every single Nintendo, Sega and Sony advertisement file name. All ones are combinable with each other, so there can be file names featuring values for all eight variables at once.

Information contained in Nintendo, Sega and Sony advertisement file names:

1. Its chronological number (The first advertisement found that meets the demands above gets the number "1", the second "2" et cetera)
2. If applicable: Information that the advertisement is placed on multiple segments that can only all be seen by turning (a) page(s) – all segments have the same chronological number, but with an alphabetic suffix like "A" for the first, "B" for the second segment et cetera; and while not actually part of the file name, lowercase letters can be used at this position to directly address the left ("a") and right ("b") page of a double-page spread.
3. The respective issue's signifier (as listed at chapter III's beginning, e.g. "7-98" for the seventh issue of the volume of 1998); "VG_" beforehand meaning "Video Games"
4. The number of the page(s) the advertisement (or advertisement segment if [2] is applicable) is displayed on (in [3]'s issue); possibly being on a single page ("p" beforehand denoting "page", e.g. "p5" for page 5) or using a double-page spread (then linked by a "-" symbol with "p" beforehand denoting "pages", e.g. "p5-6" for pages 5 to 6; with no differentiation made between "p" and "pp" for the sake of the code's consistency)
5. Information which company has placed the advertisement (e.g. "Nintendo") according to the respective "Video Games" issue's advertiser index
6. If applicable: Signifier of a specific series of advertisements (advertising campaign with single advertisements sharing the same slogan and possibly similar characteristics like structure or colour scheme) the advertisement is part of, with clearly being communicated beforehand that e.g. "HMF" denotes Nintendo's "HAVE MORE FUN!" campaign, with all signifiers per company being listed in the beginning of the "Nintendo" chapter (see IV.1.1), the "Sega" chapter (see IV.2.1) and the "Sony" chapter (see IV.3.1), respectively.
7. If applicable: Information that the advertisement is completely identical to (a) previously collected one(s) and to which one(s); "IT_" beforehand meaning "identical to" and the value of [7] being the chronological number of the identical one (if there is only one) or (if there are more than one) the chronological numbers of the identical ones linked by "+" symbols in ascending order (fictional examples: "IT_250" means the currently observed advertisement

is identical to the one with the chronological number 250; "IT_250+278+301" means it is identical to the ones with the chronological numbers 250, 278 and 301 et cetera)

8. If applicable: Information that the advertisement (while not completely identical) is an alternative version of (a) previously collected one(s) differing only in details and of which one(s); "VO_" beforehand meaning "variation of" and the value of [8] being the chronological number of the one the currently observed advertisement is a variation of (if there is only one) or (if there are more than one) the chronological numbers of the ones the currently observed advertisement is a variation of linked by "+" symbols in ascending order (fictional examples: "VO_120" means the currently observed advertisement is a variation of the one with the chronological number 120; "VO_120+198+203" means it is a variation of the ones with the chronological numbers 120, 198 and 203, these three possibly being identical to or, in turn, variations of each other as well)

An "extreme" (fictional) example for an advertisement (segment) file name that features examples for all eight variables at once could be the following:

"538A_VG_5-96_p8-9_Nintendo_HMF_IT_529+532_VO_525.png"

Advertisements placed by other publishers and manufacturers than Nintendo, Sega and Sony meeting the requirements for being collected (to possibly be used as supplements referred to in extensive advertisement analyses) are still named following the principles outlined above, but only the base information [1]-[4] is included (in the form "[1]([2])_VG_[3]_p[4].png"), not the additional specifications [5]-[8] less relevant in this context; so it can also be seen at first glance that an advertisement with a name not including its company's name (which would be information segment [5]) does not belong to the Nintendo, Sega and Sony ones of central importance.

After the collection and codification of all advertisements within the thesis' scope (whose codes – meaning just the file names containing all the information specified above without the ".png" suffix – are all listed in the appendix in chapter VII), about 5 ones per manufacturer and about 15 ones in total shall be chosen to be extensively analysed following the semiotic methodology outlined in chapter III.2; both "typical" ones and ones that take extreme positions are of interest and a balance between the consoles should remain while simultaneously taking into account that Nintendo did not place advertisements in the first "Video Games" volume and Sony did not emerge before 1995: To prevent analyses of less relevant advertisements acting more as "filler" than adding actual gain in knowledge just because of strict, arbitrary numbers and to prevent being unable to analyse especially interesting advertisements from console manufacturers already covered in five analyses, this rules are made more flexible, defining "about 5" as "5 +/- 2" and "about 15" as "15 +/- 2" (still making sure that every manufacturer is covered in an adequate way). And regarding additional criteria for advertisement selection to make sure that only more relevant candidates are considered, advertisements have to fall into one of the following three categories to be considered for extensive analysis:

- Advertisements for Nintendo, Sega and Sony consoles themselves placed by their manufacturers (with, as exceptions, ones advertising bundles consisting of, at time of their publication, already established hard- and software, focusing on the (low) bundle price rather than the products themselves, being excluded from being chosen for extensive analysis because advertisements of this type can be considered far less rich in content for the form of analysis this thesis is going for, arguably even primarily advertising the low price instead of the actual products)
- Advertisements for Nintendo, Sega and Sony games for specific consoles placed by the consoles' manufacturers that especially relate to the game's platform (like ones that highlight the game's technological level while running on an "old" established platform, to convey the message of rendering competitors' newer consoles obsolete)

- Advertisements for Nintendo, Sega and Sony console peripherals placed by the consoles' manufacturers that really enhance the console's options (like the "PlayStation's" analogue controller that added analogue sticks to the purely digital previous controller model and enabled more sophisticated controls in 3D environments by that)

While the roughly 15 advertisements eventually selected for extensive analysis – that are grouped into the three categories "Nintendo", "Sega"⁴ and "Sony" – are limited to ones placed by console manufacturers/publishers, other significant game or peripheral advertisements that are placed by third party publishers, but especially relate to their platform may also be considered in a supplementary way, but not fully analysed (the same being the case for Nintendo, Sega and Sony advertisements not selected for extensive analysis).

III.2 Analysis of data

The actual analysis itself is based on Umberto Eco's semiotic studies as penned in Eco (1977) and especially Eco (1972), the latter explicitly covering advertisement analysis. Because Eco (1972), as well as Eco (1977), was released in its Italian original and in a German translation, but not in an English one, the German one is used for reference. For finding English equivalents of the technical terms used in the German versions, academic discourse of Eco's semiotic studies and related work was consulted: See Guillemette/Cossette (2006A + 2006B), Hébert (2011), Nedeljković et al. (2011) and Traini (2018). Direct quotes (marked by quote signs) from Eco (1972) are translated by the author if cited in English.

Eco (1972) divides printed advertisements into two parts: The "visual register" (Eco [1972], p. 271) which contains all its optical aspects (in video game contexts e.g. screenshots, character artwork et cetera) except the content of the text displayed, which on the other hand constitutes the "verbal register" (Eco [1972], p. 271). The contents of both registers are first analysed separately (English translations of parts of the German contents of the advertisement's verbal register that are relevant to the analysis, including notes referring to untranslatable puns and local colour, will be provided in footnotes followed by the suffix "(ART)" meaning "(the) author's rough translation"), both generally regarding emerging connotations and denotations and specifically by means of register-specific categories covered below.

It applies to the rest of chapter III.2 that most of the explanations (including corresponding examples) below are based on Eco's (1972) advertisement analysis chapter (pp. 267-292); if other parts of Eco's works, supplementary works by other authors (outside of the usage of the English technical terms mentioned there), Jakobson (1960) which parts of Eco's methods are based on (see directly below) and/or direct quotes are referenced/used, it will be marked by specific citations, and methodological additions by the author regarding the thesis at hand's specific context will be clearly labeled as such, usually via the prefix "AMA:" meaning "(the) author's methodological addition".

The messages in the *verbal register* are tested for Jakobson's six "*functions of language*" (see Jakobson [1960], p. 353 and Eco [1972], p. 145) Eco uses as well (with "Tritsmans [1987]*", as used below, acting as a shorthand for "Tritsmans [1987], p. 19, quoted from one of said page's text passage's – that mainly summarises terms and principles found in Jakobson [1960], but also includes additional, concise examples for their illustration – French-to-English translation in Hébert [2011]"⁵):

4 Note: The four advertisements placed by Virgin as a (in the thesis' timeframe) short-time distributor for Sega are labeled as such, but generally counted among the "Sega" advertisements (see chapter IV.2.1 for clarification) and seen as "placed by the manufacturer" in this respect regarding the categories outlined above.

5 As listed in Hébert's (2011) bibliography: "TRITSMANS, B., "Poétique", in M. Delcroix and F. Hallyn (dir.), *Méthodes du texte. Introduction aux études littéraires*, Paris: Duculot, 1987, pp. 11-28.", accentuations in the original.

- **Referential function:** A context-oriented, "denotative", "cognitive" function (see Jakobson [1960], p. 353 regarding both direct and indirect quotes), being the dominant function in a message of the type of the example "Water boils at 100 degrees" (see Tritsmans [1987]*). Example by Eco (1972), p. 270: "Glas aus Zwiesel".
- **Emotive function:** An addresser-oriented function that "aims a direct expression of the speaker's attitude toward what he is speaking about", examples being interjections (see Jakobson [1960], p. 354 regarding both direct and indirect quotes) like "Bah!" and "Oh!" (see Tritsmans [1987]*). According to Eco, this function is being nearly constantly prevalent.
- **Conative function:** An addressee-oriented function, including vocatives directly addressing the addressees and imperatives directly giving orders to them (see Jakobson [1960], p. 355), with Eco's (1972) "Fahrt Dunlop!" (p. 270) being an example for the latter; Tritsmans, (1987)* also explicitly mentions apostrophes (the text's author or rather their text's "narrator" addressing an imagined audience) to be included. AMA: An advertisement's fictitious narrator "talking to" the reader, often "enthusiastically" praising the advertised product (see the "the speaker's attitude" cited above when covering the the emotive function for which said narrator is relevant as well), will be referred to as "lyrical narrator" from now on, in the style of the German philological term "lyrisches Ich".
- **Phatic function:** A function primarily serving to establish, prolong or discontinue communication, also to confirm whether the respondent is (still) contactable, present and/or paying attention (see Jakobson [1960], p. 355), as in "Hello?" (see Tritsmans [1987]*). Example by Eco (1972), p. 270: "der Ton des Glockenspiels erinnert Sie an . . .". Example by Jakobson (1960), p. 355: "Are you listening?", answered by "Um-hum!"
- **Metalingual function:** A function used "[whenever] the addresser and/or the addressee need to check up whether they use the same code" (Jakobson [1960], p. 356) to establish mutual agreement on the code (a definition being an example); see Tritsmans (1987)*. Example by Jakobson (1960), p. 356, in form of a dialogue: "'The sophomore was plucked.' 'But what is *plucked*? 'Plucked means the same as *flunked*.' 'And *flunked*? 'To be *flunked* is to fail in an exam.' 'And what is *sophomore*?' [...] 'A *sophomore* is (or means) a *second-year student*.'" (accentuations in the original). AMA: The metalingual function is also regarded as being present when being used contrary to agreeing on clear definitions here; with the function not being used to actually establish mutual agreement on the code but rather the other way around, playing around with more than one semantic definition for the same word or phrase (this form of usage seeming somehow related to the poetic function, see below, when advertisements engage in double entendres and wordplay).
- **Poetic function:** A message has a poetic function if it represents itself as ambiguously structured and if it appears auto-reflexive (relating to itself), trying to focus the addressee's attention primarily to its own form (see Eco [1972], pp. 145-146), "[focusing] on the message for its own sake" as Jakobson (1960) puts it (p. 356). Eco (1972), p. 270, suggests the rhymed slogan "Keine Feier ohne Eier" as an example; Tritsmans (1987)* suggests "smurf": No matter if this word is used as a noun or verb and what it denotes, its form is of central interest because it suggests that the speaker is one of Peyo's blue beings of the same name.

The contents of the *visual register* are tested according to Eco's five "*levels of visual codification*" (see Eco [1972], p. 272):

- **Iconic level:** The level of iconic signs. Eco outlines that "the iconic sign constructs a model of relationships (regarding graphical phenomenons) that is homologous to the model of the relationships of perception that we construct when recognizing and remembering the item"; a more concrete description (but, as Eco notes, only as a convenient aid instead of a scientific definition) being that "a sign can be called an iconic sign if it seems to us to reproduce some characteristics of the depicted item" (see Eco [1972], pp. 213-214 regarding

both direct and indirect quotes). An example for an iconic sign could be a drawing of a cat, denoting "cat"; the nature of this depiction ("why" or "how" this is supposed to denote "cat") is, according to Eco, not important to the rhetorical analysis of advertisements.

- **Iconographic level:** The level of iconographic symbols, whose relationship to iconic signs is complicated: The iconographic code is based on the iconic code, but uses the signifieds (a "signified" referring to, in short, the concept or notion expressed by a sign) of said base code as signifiers (a "signifier" referring to, in short, the physical form of a sign). Example: There could be an iconic sign denoting "woman", and this signified "woman" can, in turn, be used by the iconographic code as a signifier – like "semi-nude woman with a disembodied man's head on a plate" connoting "Salome" (From an iconographic point of view, it is irrelevant why or how the used icons denote "woman", "disembodied head", "plate" et cetera). See Eco (1972), pp. 242-243 and Eco (1977), pp. 28-30.

There are two types of codification, one historical and referring to classical iconology (like an eyepatch connoting "pirate"), the other related to publicity (like a pose with crossed legs connoting "mannequin"). Customs and practices of advertising brought conventionalized iconograms into circulation.

- **Tropological level:** The level of visual equivalents of verbal tropes (verbal ones being rhetorical figures, e.g. metaphors, hyperboles et cetera), also including visual tropes typical to the advertising language that are difficult to clearly trace back to verbal ones: An example for the former could be a visual hyperbole in the form of a car tire securely rolling between two rows of spikes. Regarding the latter, the term "double metonymy" means a juxtaposition of two visual elements that is used to undoubtedly identify them with each other (both elements denominating each other) or to create a relationship of implication for them: E.g. a living animal juxtaposed with canned meat, creating an identification of both elements that conveys the message of the advertised product being "a can of actual meat made from actual livestock" (AMA: If this principle is used with more than two elements, it will be called e.g. a "triple metonymy" when three are present). Furthermore, Eco argues that nearly every visual advertisement also represents the rhetorical figure of "antonomasia", which makes single subjects depicted in the advertisements proxies for all of their kind, like a girl drinking beer appearing as "all girls".
- **Topic level:** The level of visual equivalents of verbal premises and argumenting topoi (or loci). Iconograms (see the iconographic level) connote a topical field. Example: An iconogram with an icon that denotes a young woman smiling to a baby in a cradle connotes "young mother" and by extension connotes (evokes) premises like "mothers love their children"; also it connotes loci (as groups of argumentations) like "If every mother is like this, why shouldn't you, too?" As the tropic level, the topic level is linked to antonomasia as well: "A mother" can mean "all mothers" or even "the mother par excellence", what can be used in advertising arguments like "If the mother par excellence feeds product X to her child, why shouldn't you, too?" (see Eco [1972], pp. 274-275).
- **Enthymematic level:** This would be the level of the structure of actual visual argumentations. But because of a picture's polyvalence, Eco suggests that the actual rhetorical argumentation would be conducted by either the verbal text or by the mutual influence between verbal and visual register (AMA: Because of this, the enthymematic level will usually be revisited in this thesis' advertisement analyses after the verbal register has been covered as well to find additional enthymems based on the interplay of both registers or update ones found based only on the visual one, or the analysis of the enthymematic level is delayed until both registers have been discussed in the first place, depending on the specific advertisement and on which approach contributes to reader comfort more). Following this approach, involved iconograms (see iconographic levels) would, on the line of the principle on the topic level, evoke enthymematic fields, meaning they also would tacitly convey conventionalized argumentations brought back to one's mind by a sufficiently codified picture. One example for an enthymem (an incomplete conclusion whose missing

premise can be complemented in one's mind⁶) would be "all successful people are exemplary – these are successful people – these are exemplary" (see Eco [1972], p. 275) regarding an advertisement depicting people connoting success.

AMA: On the one hand, the importance of each level regarding the visual register may vary from advertisement to advertisement and may be interesting to compare to find out which level may be especially relevant in an observed advertisement. On the other hand (again strictly following Eco), over the course of the analysis regarding the verbal register, the six functions' dominant one can be determined.

After the steps outlined above, both registers are viewed together to establish relationships between the visual and verbal ones to finally determine the central message of the complete advertisement (including symbolic meanings it attributes to the advertised product). AMA: In the thesis' specific context, at this point shall also be observed if said message is primarily an *informative* or a *pointed and stylized* one – in this context, "primarily informative" is not to be understood in a way that the advertising message would be clouded by information, but rather that said message is based on (positive) information about the advertised product (possibly together with negative information about competitors' products), e.g. by listing benefits of the product (as information that may prompt viewers to buy it), while an example for a "primarily pointed and stylized" advertisement would be one centered on a verbal and/or visual gag to gain the viewer's attention (and link the "cleverness" or "entertainment factor" of the advertisement to the product in the viewer's mind, maybe prompting them to buy it), with much less emphasis on conveying actual information about properties of the product.

Following this methodological outline regarding the analysis of data, the selected advertisements are analysed one by one: Roughly following the general form of Eco's (1972) analysis of an "Camay" soap advertisement found on pp. 275-279 with small additions by the author, each of this thesis' advertisement analyses are split into three sub-chapters: Sub-chapter "A" covers the visual register, "B" the verbal one and "C" the relationships between both registers; A is, still following Eco, also split into a "Denotations" part covering the iconic level and a "Connotations" part covering the iconographic, tropological, topic and enthymematic levels in this order, each level usually covered in its own paragraph for clear arrangement (with the topic and enthymematic levels sometimes sharing a paragraph when useful, since these two levels, see above, are strongly linked, both directly based on iconograms). Sub-chapter B is less strictly subdivided because several functions of language may appear in a single sentence; for clear arrangement, each function's name is highlighted in bold text the first time it appears in the analysis, with the same being done for the visual register's levels in sub-chapter A. While only the visual register is covered in A and only the verbal one in B, C discusses both of them and their relationships (sometimes also shortly taking into account other advertisements not extensively analysed that somehow relate to the advertisement at hand, with these supplements being discussed in C and depicted in an additional chapter "D" if applicable); because of often strong links between both registers that only make full sense when viewed together, sub-chapter C often brings much more gain in knowledge regarding said functions and levels; and in some special cases, specific levels or functions may be that strongly linked to aspects of the other register that they are skipped in A or B and fully covered in C.

Eventually the formerly discussed advertisements are put in relationships to each other to outline symbolic meanings attributed to specific consoles released by the respective company and to the company itself (by their own or by competitors' advertisements).

⁶ <https://www.duden.de/rechtschreibung/Enthymem> [retrieved on June 21st, 2020]

Advertisement analyses

IV.1 Nintendo

IV.1.1 Nintendo: Advertisement selection

Table IV.1.1.i displayed on the following page lists all Nintendo advertisements that have been collected from every "Video Games" issue; the company code being just "Nintendo" and affiliations to advertisement series being codified by the following short forms of the corresponding slogans: "IWIA" ("I WANT IT ALL!"), "HMF" ("HAVE MORE FUN!", "Have *more* fun!" or "Have more fun!", notation depending on the specific advertisement as below) and its variation "HMCHMF" = "HAVE MORE COLORS – HAVE MORE FUN!", "TNDOF" ("The New Dimension of Fun") as well as "FE" ("FEEL EVERYTHING" or "Feel Everything"). All of these slogans are analysed over the course of the following chapters to some extent (partly during extensive advertisement analysis, partly while covering additional supplements).

Advertisement 425 is excluded from being chosen for extensive analysis since it (see chapter III.1) advertises a bundle consisting of (at time of its publication) already established hard- and software, focusing on the (low) bundle price rather than the products themselves, and advertisements of this type can be considered far less rich in content for the form of analysis this thesis is going for (arguably even primarily advertising the low price instead of the actual products). Finding the intended number of advertisements to be chosen for extensive analysis (about five, see chapter III.1 as well) posed no problem nonetheless: The chronological numbers for ones directly advertising consoles are 71 (regarding the 16 bit "Super Nintendo Entertainment System", the company's flagship home console until the "Nintendo 64"'s European release in 1997), 480 (regarding the "Game Boy Special Edition", a line of variations of Nintendo's widespread "Game Boy" handheld console with colourful and partly transparent cases), 723 and 942 (both regarding the aforementioned Nintendo 64, the former advertising the original version and the latter the "Nintendo 64 Color Edition", a line of its variations akin to the aforesaid Game Boy Special Edition in principle, but with each model's case being transparent as well). For ones advertising peripherals really enhancing a Nintendo console's options and ones advertising games especially relating to their hardware, one example could be found each: For the former category, the "Super Game Boy" advertisement (chronological number 382), with its advertised product (that allows Game Boy software with normally monochrome graphics to be played on a TV screen in colour when a Game Boy cartridge is inserted into the cartridge slot of the Super Game Boy that is, in turn, itself inserted in a Super Nintendo Entertainment System's cartridge slot) being interpretable not only as such a peripheral (as it is inserted into another console), but arguably also as a console in itself (since it can also be seen as a Game Boy model in itself, even if it still needs another console as its "base") – a question of semantics that is not especially important in this thesis' context since both classifications would rate it as suitable for extensive analysis anyway. For the latter category, the "Donkey Kong Country" advertisement (chronological number 430), with its advertised product being a (for its time) technologically especially elaborate Super Nintendo Entertainment System game strongly highlighting the (then) aging console's still impressive capacities, painting it as still up to date even when juxtaposed with 32 bit devices. So with about five advertisements being meant to be chosen for extensive analysis and the whole pool of suitable ones covered above encompassing only six, choosing only one of the two Nintendo 64 ones was considered before deciding to cover them both and six rather than five in total (still meeting chapter III.1's "5 +/- 2" requirement) since said two

ones advertising (different versions of) the same product turned out to be especially interesting due to their very different approaches, and none of the suitable advertisements are ignored this way.

Furthermore, the Super Nintendo Entertainment System advertisement 71 is actually a very slightly updated version of number 60, the only difference between the two being the depiction of press accolades vaguely relating to the product; the newer version was chosen to take the inclusion of said accolades (and their role in the advertisement) into account. Similarly, an earlier version of the Donkey Kong Country advertisement 430 with the chronological number 393 exists: Because of several differences between both, the latter is also shortly discussed as a supplement for the former; that the roles of extensively analysed advertisement and (earlier published) supplement are not swapped is due to being more suitable for the analysis' structure this way (see chapter IV.1.4). Additionally, advertisements 723 and 942 are each observed with respect to a, regarding specific characteristics, thematically similar printed supplement (641 and 841, respectively), and when analysing advertisement 480, its TV commercial counterpart is taken into account as well in form of a special excursus. And while no advertisement focused on the older "Nintendo Entertainment System" (Europe release in 1986) or the original Game Boy (1990) was among the candidates for extensive analysis since both were released in Europe before the "Video Games" magazine existed, the former is shortly referred to in the advertisement of its successor Super Nintendo Entertainment System and the latter is still indirectly covered since Super Game Boy and Game Boy Special Edition whose advertisements are extensively analysed are both based on the 1990 handheld device.

<ul style="list-style-type: none"> • 60_VG_9-92_p8-9_Nintendo_IWIA • 71_VG_10-92_p8-9_Nintendo_IWIA_VO_60 • 72_VG_10-92_p11_Nintendo_IWIA • 87_VG_11-92_p9_Nintendo_IWIA • 155_VG_4-93_p5_Nintendo_IWIA • 181_VG_6-93_p10-11_Nintendo_IWIA • 217_VG_9-93_p11_Nintendo_IWIA • 231_VG_10-93_p12-13_Nintendo • 248_VG_11-93_p17_Nintendo • 258_VG_11-93_p89_Nintendo • 315_VG_2-94_p11_Nintendo • 332_VG_4-94_p9_Nintendo • 351_VG_6-94_p11_Nintendo • 356_VG_6-94_p41_Nintendo • 358_VG_6-94_p109_Nintendo • 363_VG_7-94_p11_Nintendo • 365_VG_7-94_p73_Nintendo • 369_VG_8-94_p2_Nintendo • 372_VG_8-94_p31_Nintendo • 381_VG_10-94_p2_Nintendo_HMF • 382A_VG_10-94_p7_Nintendo_HMF • 382B_VG_10-94_p9_Nintendo_HMF • 392_VG_11-94_p7_Nintendo_HMF_IT_382B • 393_VG_11-94_p9_Nintendo • 401_VG_11-94_p119_Nintendo_HMF • 404_VG_12-94_p7_Nintendo_HMF • 405_VG_12-94_p9_Nintendo_HMF • 422_VG_12-94_p135_Nintendo_HMF • 425_VG_Sp4_p100_Nintendo • 430_VG_1-95_p7_Nintendo_VO_393 • 432_VG_1-95_p14_Nintendo_HMF_IT_401 • 448_VG_2-95_p7_Nintendo_HMF • 457_VG_2-95_p53_Nintendo_HMF • 474_VG_4-95_p23_Nintendo_HMF • 478_VG_4-95_p120_Nintendo_HMF • 480A_VG_5-95_p13_Nintendo_HMCHMF 	<ul style="list-style-type: none"> • 480B_VG_5-95_p15_Nintendo_HMCHMF • 485_VG_6-95_p2_Nintendo_HMF • 486_VG_6-95_p9_Nintendo_HMF • 492_VG_7-95_p15_Nintendo_HMF • 496_VG_8-95_p11_Nintendo_HMF • 501_VG_9-95_p15_Nintendo_HMF • 508_VG_11-95_p2_Nintendo_HMF • 512_VG_11-95_p29_Nintendo_HMF_IT_508 • 514_VG_11-95_p45_Nintendo_HMF • 518_VG_12-95_p7_Nintendo_HMF • 521_VG_12-95_p19_Nintendo_HMF • 523_VG_12-95_p41_Nintendo_HMF • 531_VG_Sp13-95_p103_Nintendo_HMF_IT_518 • 533_VG_1-96_p9_Nintendo_HMF_IT_518+531 • 537_VG_1-96_p27_Nintendo_HMF_IT_521 • 568_VG_7-96_p11_Nintendo_HMF • 594_VG_11-96_p39_Nintendo_HMF • 597_VG_11-96_p104_Nintendo_HMF • 601_VG_12-96_p17_Nintendo_HMF • 616_VG_1-97_p33_Nintendo_HMF_IT_601 • 633_VG_3-97_p9_Nintendo • 641_VG_4-97_p27_Nintendo_TNDOF • 647_VG_4-97_p104_Nintendo_TNDOF • 652_VG_5-97_p25_Nintendo_TNDOF • 660_VG_6-97_p13_Nintendo_TNDOF • 676_VG_8-97_p13_Nintendo_TNDOF • 687_VG_8-97_p104_Nintendo_TNDOF • 723_VG_12-97_p25_Nintendo • 767_VG_3-98_p104_Nintendo_TNDOF • 799_VG_6-98_p15_Nintendo_TNDOF • 802_VG_6-98_p29_Nintendo_TNDOF • 841_VG_11-98_p28-29_Nintendo_FE • 860_VG_12-98_p100_Nintendo_FE • 864_VG_1-99_p13_Nintendo_FE • 942_VG_1-2000_p35_Nintendo_FE • 972_VG_6-2000_p136_Nintendo_FE
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Table IV.1.1.i: Advertisements placed by Nintendo

IV.1.2 "Super Nintendo Entertainment System" advert., left page (Nintendo, chr. no. 71a)

Nintendo®

I WANT IT ALL!





Super Power

Du willst Action, Power, Super-Spannung? Dann brauchst Du nur eins: Das neue Super Nintendo® mit Super-16-Bit-Technologie, die neue Dimension des Videospiele!

- Mit 5 Microprozessoren.
- Mit 256 KB Speicherkapazität.
- Schon jetzt ausbaufähig auf CD-ROM.

Die Super Nintendo

SUPER NINTENDO ENTERTAINMENT SYSTEM

Super Grafik – Super Action


Klarer Fall: Mit dem einzigartigen Super Nintendo® erlebst Du die totale Action in der dritten Dimension.

- Perfektes 360° Scrolling.
- 128 Sprites gleichzeitig.
- Absolut verschärft: Die Bildschirmauflösung von 512 x 448 Pixeln.
- Das Ergebnis: Super Grafiken, Wahnsinns-3D-Effekte, realistisches Scaling und unzählig viel Scrollings.

Super Sound

In jeder Hinsicht tonangebend: Der digitale Super-Stereo-Sound der Spitzenklasse!

- Phantastische Audio-Effekte.
- Digitale Sound-Erlebnisse in Super Hi-Fi und CD-Qualität.
- Neue Klangdimensionen, die unter die Haut gehen.

BRANDNEU!

Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar
The approved original version of this thesis is available in print at TU Wien Bibliothek.

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Figure IV.1.2.i: Video Games (1991-2001), issue 10/92, p. 8.

IV.1.2 [cont.] "Super Nintendo Entertainment System" ad., right page (Nintendo, chr. no. 71b)

Super Farben

Mach Dich auf alles gefaßt. Das Super Nintendo® erzeugt eine Farbenflut, wie Du sie noch nie gesehen hast.

- 32768 brillante Farben.
- Bis zu 256 Farben gleichzeitig.
- Daneben sehen andere 16 Bit-Systeme ganz schön blaß aus.



Super Mario World™

Zu einem Super-System gehören immer neue Super-Spiele: 30-40 schon 1992. Das erste liefern wir Dir gleich mit: Super Mario World™.

- Das ultimative Abenteuer mit Super Mario und seinem Freund Yoshi.
- Ein Wahnsinns-Trip durch 96 phantastische Welten in 3D.
- Jede Menge Super-Spiel-Spaß!

6 Bit Power.

NINTENDO

ENTERTAINMENT SYSTEM



Super Gewinne

Mach mit bei dem Super Nintendo® Preisausschreiben, und Du kannst was erleben!

1. Preis: Super Nintendo® und Coupons für 20 Spiele Super Nintendo®.

2. bis 10. Preis: Je ein Original Super Nintendo® Entertainment System.

Coupon

Das neue Super Nintendo® ermöglicht perfektes Scrolling.

Super Nintendo® verfügt über Super-Farben.

Super Nintendo® ist ausbaufähig auf .

Das Spiel ist beim Super Nintendo® gleich dabei.

Einfach den Coupon ausfüllen und bis zum 31.12.1992 einschicken an: Nintendo of Europe GmbH, Postfach 15 01, 8754 Großostheim.

Ausreichend frankieren. Absender nicht vergessen.

Name Vorname

Straße

PLZ/Ort

Mitmachen können alle – mit Ausnahme der Mitarbeiter von Nintendo®. Der Rechtsweg ist ausgeschlossen.

Figure IV.1.2.ii: Video Games (1991-2001), issue 10/92, p. 9.

A.) *Visual register:*

Denotations:

The big **icon** (seemingly a photograph taken from a dynamic perspective with likewise shading) of a grey device (appearing quite angular, but with rounded edges) is seen centrally framed over the double-page spread, apparently a video game console due to a cartridge featuring a colourful label (with its central lettering consisting of stylized red, blue, green and yellow letters) being inserted in the slot on its top and a grey controller (that partly obscures a rectangular background section outlined by dashed white lines and containing, next to a pink headline, several rows of white text and white description fields, partly empty, partly filled with incomplete black text fragments) with a dark grey plus-shaped directional pad, two dark grey, slanted oval and four circular, differently coloured buttons (green, blue, yellow and red) connected to it. This console seems to be "floating" in front of a background consisting of three parts from top to bottom: The first, by far biggest part may seem like a unichrome black surface at first glance, but the many brighter dots scattered all over this area make it look more akin to a nightly, starry sky or an image of outer space at the second. Appropriately, the second part appears as some kind of horizon in different shades of blue (the very dark upmost shade fading into the black "sky", the especially bright lowermost one nearly appearing white). In contrast, the third part (much bigger than the second, but much smaller than the first) shows some kind of ground made from intertwining square-cut shapes in dark reddish and blueish tones. The red "Nintendo" company logo displayed (just above a slogan in big white slanted uppercase letters and two icons of medals in different shades of gold and shapes and with different engraved logos and letters) to the very upper left of the left page (page "a") can also be seen in a much smaller, grey form on the central device's surface and adumbrated in even smaller, but again red form on the cartridge label, while the apparent product logo is not only visible as a very big red lettering (over which a smaller, but still quite big headline in white and orange letters is placed) just above the console icon, but also, smaller and grey, on the console's and its controller's surfaces and, even smaller but again red, on the cartridge label. And on said cartridge label, the cartoonish icon of a moustachioed man wearing red (cap, overall) and blue (dungarees) in addition to a yellow cape riding a green and white dinosaur can be seen that is (in mirrored form) also visible in the right page's (page "b") upper left area. Other than the yellow area with zigzag outlines containing text in big black uppercase letters, underlined blue, the central console icon is surrounded (and partly superimposed) by five colourful screenshot icons scattered over both pages, four of which showing football and tennis scenes, futuristic vehicles racing and a spaceship battling a huge alien monster, while the one next to the detached icon of the man and dinosaur shows a scene in which seemingly the same man (minus the dinosaur and the yellow cape and depicted in what appears to be in-game graphics rather than a drawn artwork) jumps over a huge cannonball creature with a sharp-teethed face in a cartoonish-looking environment. And similarly scattered over both pages are six paragraphs consisting of differently coloured, gaudy sub-headlines (red, orange, white, purple, green and yellow ones, respectively) and white running text also including bulletpoints; a seventh one (with red headline text) is constructed similarly, but with no bullet points but two additional text segments of the same colour and font size as its headline.

Connotations:

The background's "starry sky", together with the blueish "horizon" (that seems reminiscent of how a planet's atmosphere is depicted in many science fiction illustrations), **iconographically** connotes "outer space" while the more abstract "ground" with a visual design somewhat close to computer circuit boards, connotes "high-tech" and (possibly reminiscent of Steven Lisberger's 1982 movie "Tron" taking place within computer systems) "cyberspace", with both "spaces" also connoting "futuristic" (the former because of its association with space travel, the latter inherently so). And when the console allegorically "floats" through this combined "outer cyber space" just like a spaceship (see also its dynamic shading), the "high-tech" and "futuristic" connotations (the latter also being conveyed by the spaceship battle and futuristic racing game screen shots) are not only

transferred to the advertised console itself, but also combined to paint it as a "technologically futuristically advanced" device (that is not only available for purchase, but can also be won; at least, this is – even without taking its text parts' contents into account – strongly implied by the segment with the dashed outlines and what appears to be clozes in page "b"'s lower part, together connoting "entry form for a quiz competition to be cut out along the lines and sent to the advertiser", presumably with the advertised console and / or related products as prizes). And while all game screenshots connote "action" (especially the spaceship game), "speed" (especially the sports and racing games) and "thrill" (linked to "action" and "speed" in several cases) to varying degrees, "colourful" seems to be a quite central connotation as well: See the controller's red, blue, yellow and green (note that each of these colours acts as a primary colour in at least one colour scheme and that the "RGB" scheme is even completely represented here, arguably standing for "all colours" since all possibly existing colours can be gained by blending them) action buttons and the similarly red, blue, yellow and green letters of the game logo depicted on the cartridge label. And while the game screenshots are colourful in itself, one can even argue that they directly represent these four central colours: While green lawns and gaudily yellow racetrack boundaries are prominently featured in the sports and racing games, the spaceship game uses conspicuously many red tones and the background of the game starring the moustachioed man mainly consists of shades of blue. And while different colour shades (and more colours) than these four are used for the gaudy headline colours, they still very much reinforce the overall impression of "colourful". Together with the medal icons that, while still quite nonspecific without taking their textual labels into account, generally connote "award-winning", the quite vague iconogram "award-winning, colourful, (futuristically) high-tech console" could be constructed, but, dependent on the addressee's knowledge, there is still more: People familiar with video games looking at this advertisement in 1991 will, first, immediately recognise the "moustachioed man in red and blue" as "Super Mario", the title character of a video game series very much associated with video game consoles in general, with said series connoting "fun" (due to its popularity and critically acclaimed gameplay), not only "action", but also "adventure" (also featuring exploration-driven elements) and "cartoonish" (due to its visual style and also in a literal sense, with several TV cartoon series of the 1980s and 90s being based on Super Mario games), connotations that change over to the console as well. And second, people with this knowledge will also know the "Nintendo Entertainment System" (short "NES"), Nintendo's widespread first home console, and its controller: While the NES device itself looks (besides the also greyish colour) quite different to the one advertised here (with the former being much more blocky and a front loader), NES players are used to the corresponding (also decidedly square-cut) controller featuring a plus-shaped directional pad, two oval "START" and "SELECT" buttons and two red "A" and "B" action buttons – so when they see a Nintendo advertisement showing a console and controller with much more rounded edges than the NES (arguably seen as more "modern" and "high-tech"), with the controller featuring all familiar control elements, but also two additional action buttons (and all action buttons now conveniently (re)coloured distinctly), they will presumably see the iconogram "high-tech NES follow-up model". And when taken into account that (even without counting the shoulder buttons that are not visible in the advertisement due to the controller's angle at all) the controller of this new NES successor features more buttons than the one of the flagship console of Nintendo's biggest competitor at the time, Sega's Mega Drive, with more buttons associated with the possibilities of more complex video games, it can be updated to "high-tech NES follow-up model that makes the Sega Mega Drive seem outdated", also attributing "outdated" to the Mega Drive.

Tropologically, some metonymies can be considered quite unspectacular: The emergence of both the "Nintendo" company logo and the presumed product logo in several places, both separately as part of the advertisement and directly on top of the products, may highlight the advertisement's, company's and product components' togetherness, but that e.g. the console advertised in a Nintendo advertisement was manufactured by Nintendo or that a cartridge inserted in and a controller connected to a new Nintendo console was actually developed to be compatible with it does not convey much actual information (even if showing that many "Nintendo" logos in one advertisement

could arguably also be seen as some kind of hyperbole, with "logo omnipresence" like here possibly – potentially intentionally so – contributing to spoken language phenomena of e.g. using "Nintendo" as a kind of umbrella term for "video game (console)" in itself, implicitly conveying a message like "Everything video game-related is 'Nintendo!'"). Of more importance is the double metonymy consisting of the two images with the dinosaur-riding Mario, one on the cartridge label, one next to the screenshot of a game apparently starring Mario as well: It not only conveys that the cartridge inserted into the console as shown in the advertisement (possibly alluding to said cartridge being included in the console's scope of delivery, see sub-chapter B) is the depicted Mario games', it indirectly also (by comparing the drawn Mario artwork and the pixel sprite artwork in the screenshot) shows how (for 1992 standards) close these two images are (with NES sprites known as much more blocky than corresponding character artworks), again connoting "high-tech". Since in this specific case, not only the **enthymematic**, but also the **topic** level can be examined more coherent after the analysis of the verbal register (see sub-chapter B), said levels will be covered in sub-chapter C.

B.) Verbal register

The centrally framed (just above the central console icon) headline and product logo spread over both pages **referentially** name the advertised console and its central technological property: "Die Super Nintendo 16 Bit Power."⁷ ("16 Bit" being highlighted in orange, with "16" additionally in bigger font size) and "Super Nintendo Entertainment System", both labeling it as the NES successor (this status also being reinforced by the button labels "A", "B", "START" and "SELECT" on the controller whose layout seems, despite the inclusion of the new "X" and "Y" buttons, also reminiscent of the NES controller, see sub-chapter A) and, as possessing a 16 bit CPU in contrast to the 8 bit one of the older console, connoting "high-tech" (see also the stylized "BRANDNEU!" text, meaning "brand new"). But simultaneously, this information also clearly has an **emotive** aspect, see the headline's "Power" and the "Super" prefix of the console name itself, using it not only to link it to the older, known product but also clearly painting it as superior to it (similarly to Sony's later, more minimalist approach to name the "PlayStation"s successor "PlayStation 2") but also directly calling it a "super" console every time the name is mentioned. This approach is used in wide parts of the advertisements: See e.g. the colourful sub-headlines labeling the text portions scattered over both pages that both referentially denote what aspects of the advertised console are covered there – "Super Power" (regarding general technical data concerning the console's technological "power", with "power" of course also being a more general, positive emotive attribution), "Super Grafik – Super Action" ("Grafik" meaning "graphics"; with "action" also having strong emotive connotations), "Super Sound", "Super Farben" ("Farben" meaning "colours"), "Super Pack" (regarding the scope of delivery) and "Super Gewinne" ("Gewinne" meaning "winnings") – and emotively link it with the "Super" prefix, again both alluding to the "Super Nintendo Entertainment System" (short "SNES") and the general positive attribution of something being "super". This overabundance of "super" can even be seen as a **poetic** leitmotif that to an extent turns **metalingual** as well in the case of the "Super Mario World™" sub-headline: Here, "Super" is not a prefix of this style but part of the character name of "Super Mario"; or in more detail, Super Mario is the "powered-up" form of the Mario character two times his usual size and resilience. So metaphorically, regarding the similarities in name, an argument like "If the NES is Mario, then the SNES is Super Mario – similar, but two times better!" may be found here, even fitting to the comparison between 8 bit and, with the initial number multiplied by two, 16 bit CPUs, highlighting the "high-tech" connotation from before even more. And as a side note, many SNES games (contrary to the "Super Mario" ones, since this series was already called like that on the NES) actually have "Super" prefixes in their titles to allude to their console (and, by extension, its "power"): While, unlike Super Mario World, not actually named in the advertisement, out of the

⁷ "The Super Nintendo 16 bit power." (ART)

other four games from which screenshots are depicted (actually the four other European launch titles besides Super Mario World), three include a "Super" prefix of this style – "Super Soccer", "Super Tennis" and "Super R-Type" (with futuristic racing game "F-Zero" being the only exception).

The text segments scattered over both pages also primarily use a similar combination of referential and emotive aspects as the mentioned sub-headlines labeling them, often also additionally beginning with **conative** parts directly addressing the reader. The uppermost text paragraph (headline "Super Power") is not only a good example for using all three said functions, but can also be understood as an "answer" to the slogan printed in big text font just upwards of it, "I WANT IT ALL!" – possibly a reference to the (in 1992 still quite recent) 1989 song "I Want It All" by British rock band "Queen" that may connote "coolness", but especially seeming like emotive words the lyrical narrator puts into an imagined (lyrical) addressee's mouth (or the lyrical narrator imagines to put in the actual addressee's mouth): So when the lyrical addressee says to "want it all", it can be understood that they "want all a video game console could possibly offer", and the lyrical narrator answers by enthusiastically listing all the SNES' advantages coming to their mind, starting with "Du willst Action, Power, Super-Spannung? Dann brauchst Du nur eins: Das neue Super Nintendo® mit Super-16-Bit-Technologie, die neue Dimension des Videospiele!"⁸, directly attributing "action", "power", "excitement" and "high-tech" to the product while again using the poetic leitmotif of "super". And while only the mention of 16 bit technology seems referential in its core in the aforementioned citation, the bulletpoints in said text segment's second half appear especially referential (emotive just in the way that they may, to readers without knowledge of the used terms, seem enigmatic but somehow "impressive"): "Mit 5 Mikroprozessoren."⁹, "Mit 256 KB Speicherkapazität."¹⁰ and "Schon jetzt ausbaufähig auf CD-ROM."¹¹ (the third one being actually not true because while a CD-ROM expansion for the SNES was in the works at the time of the advertisement's publishing, it was not "already now" available at said time and actually cancelled later), all very much reinforcing the "high-tech" attribution.

The "Super Grafik – Super Action" part starts just as conatively and emotively – "Klarer Fall: Mit dem einzigartigen Super Nintendo® erlebst du die totale Action in der dritten Dimension."¹² – before again transitioning into a combination of referential and emotive, see "Perfektes 360° Scrolling."¹³, "128 Sprites gleichzeitig."¹⁴, "Absolut verschärft: Die Bildschirmauflösung von 512 x 448 Pixeln."¹⁵ ("verschärft", arguably the German counterpart to "radical", connoting a decidedly 1990s' form of "coolness") and "Das Ergebnis: Super Grafiken, Wahnsinns-3D-Effekte, realistisches Scaling und unzählig viel Scrollings."¹⁶, again connoting "action", "high-tech" and (poetically as well) "super", but also specifically attributing "3D" and "realism", with the meaning of the former appearing somehow diffuse in the advertisement: In the context of the SNES (at least at its launch), "3D" does not mean actual polygonal 3D graphics as later consoles are capable of, but still 2D- and sprite-based "pseudo-3D" that constructs the illusion of three-dimensionality by rotating and scaling sprites, e.g. when the player's futuristic vehicle in the F-Zero screenshot draws closer to a competing one, the latter is scaled to appear bigger to show that the player's vehicle is now "closer"

8 "You want action, power, super excitement? Then you only need one thing: The new Super Nintendo® with super 16 bit technology, the new dimension of the video game!" (ART)

9 "With 5 microprocessors." (ART)

10 "With 256 KB memory capacity." (ART)

11 "Upgradable to CD-ROM already now." (ART)

12 "Clear case: With the unique Super Nintendo® you experience total action in the third dimension." (ART)

13 "Perfect 360° scrolling." (ART)

14 "128 sprites at once." (ART)

15 "Absolutely radical: The screen resolution of 512 x 448 pixels." (ART)

16 "The result: Super graphics, insane 3D effects, realistic scaling and numberless scrollings." (ART)

to the other one (with this principle presumably meant by "realistisches Scaling", not referring to photorealism but to an approximation of the real world's three dimensions). And another variant of the SNES conveying three-dimensionality (presumably described by the somehow doggerel wording "unzählig viel Scrollings") is by using "parallax scrolling", using several backgrounds overlaying with each other and scrolling at different paces (rather than a single static one as common on the NES): Like the bush, different sets of mountains, clouds and the blue sky in the Super Mario World screenshot's background (see sub-chapter A) all use different parallax layers to achieve this effect. But with Super Mario World, in its core very much a 2D game, using parallax scrolling (as common for 2D games) mostly as a decoration and the rotation and scaling effects mentioned before only sparsely for visual gags, it seems somewhat misleading to call its game worlds "3D" as in the "Super Mario World™" text segment.

In contrast, while following the same rough structure, the "Super Sound" paragraph seems less referential: "In jeder Hinsicht tonangebend: Der digitale Super-Stereo-Sound der Spitzenklasse!"¹⁷ at least contains the referential information of the SNES being capable of digital stereo sound (contrary to the NES using only one sound channel) while the rest of the citations is clearly emotive (enthusiastic lyrical narrator) and poetic (the – as well metalingual – wordplay with "tonangebend" what can both mean the acoustically connoted "setting the tone" as well as, figuratively, "predominant", and the stave rhyme "Super-Stereo-Sound (der) Spitzenklasse", again alluding to the "super" leitmotif); and the following bulletpoints seem overly subjective and like pure emotive praise: Especially "Phantastische Audio-Effekte."¹⁸ and "Neue Klangdimensionen, die unter die Haut gehen."¹⁹ (the latter alluding to the "new dimension of the video game" from before), while "Digitale Sound-Erlebnisse in Super Hi-Fi und CD-Qualität."²⁰ suggests referential character, but appears more as "pseudo-referentially", with (the again poetically "super") "Super Hi-Fi" not actually being a technology standard and "CD-Qualität" not being a measurably verifiable aspect in the context of soundtracks composed on the basis of "virtual instruments" from a SNES-internal library; nonetheless, besides "high-tech", "hi-fi" is directly attributed to the product here.

In comparison, the "Super Farben" paragraph is closer to the text segments covered earlier than the "Super Sound" one: Starting conatively, emotively and (see "Farbenflut") poetically with "Mach Dich auf alles gefaßt. Das Super Nintendo® erzeugt eine Farbenflut, wie Du sie noch nie gesehen hast."²¹, a bulletpoint both emotive and referential ("32768 brillante Farben."²²) and one purely referential ("Bis zu 256 Farben gleichzeitig."²³) follow, reinforcing the "high-tech" connotation and attributing "colourful" to the SNES. But the final bulletpoint appears much more aggressive: "Daneben sehen andere 16-Bit-Systeme ganz schön blaß aus."²⁴, poetically and metalingually alluding to both "daneben blass aussehen" in a figurative (like "to pale in comparison") and to "blass" in a literal way (see "blasse Farben" / "pale colours"), is even without calling actual names clearly recognisable as a potshot in the direction of Sega and their competing 16 bit console Mega Drive often praised for its advanced CPU but criticised for its restricted colour palette in the specialised press, trying to attribute "outdated" to the Mega Drive.

17 "Setting the tone in every sense: The digital super stereo sound of the top class!" (ART) Note: See the running text for the coverage of the double entendre.

18 "Fantastic audio effects." (ART)

19 "New dimensions of sound going under one's skin." (ART)

20 "Digital sound experiences in super hi-fi und CD quality." (ART)

21 "Prepare yourself for everything. The Super Nintendo® generates a flood of colours like you have never seen before." (ART)

22 "32768 brilliant colours." (ART)

23 "Up to 256 colours at once." (ART)

24 "Other 16 bit systems pale in comparison." (ART) Note: See the running text for the coverage of the double entendre.

The "Super Mario World™" paragraph actually starts (again referentially, emotively and, see "Dir", conatively) to be about SNES software in general: "Zu einem Super-System gehören immer neue Super-Spiele: 30-40 schon 1992. Das erste liefern wir Dir gleich mit: Super Mario World™."²⁵, referentially outlining the direct software perspective after launch and noting that Super Mario World is included in the console's scope of delivery accompanied by emotional praise, with the poetic "super" leitmotif appearing twofold (or, when including "super" as in "Super Mario World", see above, even threefold). And while the third of the following bulletpoints, "Jede Menge Super-Spiel-Spaß!"²⁶, appears as (besides yet another instance of the poetic "super" leitmotif) purely emotive, but attributes "fun" to Super Mario World and, by extension, to the SNES console, the other two primarily convey emotive praise as well, but mixed with referential information, see the part "Das ultimative Abenteuer mit Super Mario und seinem Freund Yoshi."²⁷ (attributing the character of an "adventure" to Super Mario World and, by extension, to the SNES console) that names Mario's friend, implying him to be the dinosaur depicted in the artwork (see sub-chapter A), and "Ein Wahnsinns-Trip durch 96 phantastische Welten in 3D."²⁸ (for the "in 3D" aspect see this sub-chapter's part mainly covering the advertisement's "Super Grafik – Super Action" paragraph above) referencing the amount of levels – that, as a side note, is not completely correct; there are actually 96 level exits rather than levels itself (with several levels having two exits) what makes this information (similar to the "3D" aspect, see above) misleading to an extent: See also chapter IV.1.4. for a similarly disputable statement regarding counting levels in another Nintendo advertisement.

Finally, the "Super Pack" paragraph, starting with the emotive segment "Super Nintendo® – alles ist drin."²⁹ possibly alluding to the "I WANT IT ALL!" slogan, appears partly as a referential and emotive summary of the advertisement – see the first and last bulletpoints, "Die Super-Konsole: Modernste 16-Bit-Technologie, für unglaubliche Sound-, Farb- und 3D-Effekte."³⁰ (again connoting "high-tech", "colourful" and "3D" and alluding to the poetic "super" leitmotif) and "Das ultimative Abenteuerspiel: Super Mario World™."³¹ (again connoting "adventure") – and partly as referentially and emotively covering aspects not directly brought up in text segments before, see the two middle bulletpoints, "AV-Kabel für digitalen Stereo-Sound und RF-Switch."³² and "Der High-Tech Controller für die totale Spiel-Kontrolle."³³, the former again referencing the "high-tech" and "hi-fi" digital stereo sound, but this time also referentially mentioning the console's actual connecting cables, and the latter finally attributing "high-tech" to the console (via its controller) verbatim, the symbolic meaning already conveyed in different ways so often before.

Designed in the same style as the other text segments and also conatively addressing the reader in the beginning ("Mach mit bei dem Super Nintendo® Preisausschreiben, und du kannst was erleben!"³⁴, poetically and metalingually playing with "du kannst was erleben" both meaning "you can experience something" and being figuratively used for warnings or threats – comparable to "...or else!" – in German, e.g. "Tu das nicht ('don't do this') oder du kannst was erleben ('or else')!") but content-wise decidedly different, the "Super Gewinne" paragraph (with its two additional

25 "New super games always belong to a super system: 30-40 already in 1992. The first one is even included for you: Super Mario World™." (ART)

26 "Lots of super fun!" (ART)

27 "The ultimate adventure with Super Mario and his friend Yoshi." (ART)

28 "An insane trip through 96 fantastic worlds in 3D." (ART)

29 "Super Nintendo® – everything is included." (ART)

30 "The super console: Most modern 16 bit technology, for incredible sound, colour and 3D effects." (ART)

31 "The ultimate adventure game: Super Mario World™." (ART)

32 "AV cable for digital stereo sound and RF switch." (ART)

33 "The high-tech controller for total game control." (ART)

34 "Participate in the Super Nintendo® competition and you can experience something!" (ART)

Note: See the running text for the coverage of the double entendre.

segments with the same size and colour as the sub-headline saying "1. Preis"³⁵ and "2. bis 10. Preis"³⁶, the former prize encompassing the SNES console and 20 coupons for games, the latter prizes SNES consoles) and the "Coupon" part linked to it compose the user information and form for a competition, with the reader being expected to fill in the gaps in the clozes on the "Coupon" (that the reader is then expected to send to Nintendo within a deadline): By filling these clozes, the addressee arguably "cements" the information and attributions found in the advertisement in their mind, with references to the "360° Scrolling", "32768 Super-Farben"³⁷ (the only part with a slightly different wording than in the advertisement's running text in which it was "32768 brillante Farben", possibly because of space restrictions), the possible "CD-ROM" expansion and "Super Mario World" as part of the scope of delivery as the correct answers.

Finally, the inscriptions on the medal icons found at the upper left corner of page "a" (see sub-chapter A), "VIDEO GAMES CLASSIC" and "POWER PLAY BESONDERS EMPFEHLENSWERT"³⁸ attribute "award-winning" to the SNES console; but readers familiar with the specialised press that awards these "medals" (the "Video Games" magazine itself and its sister magazine "Power Play") know that said accolades are given to software, not hardware; meaning that the medals actually refer to one or more of the depicted games, but not the console as it may be seen as implied what could, again, be interpreted as somehow misleading.

The **phatic** function does not seem to play a relevant role in the SNES advertisement.

C.) Relationships between both registers

Putting both registers in perspective to each other, the verbal one very much anchors several connections conveyed or hinted in the visual one by explicitly covering them: E.g. the advertised product being the NES successor (conveyed by both the depiction of the controller and the product's name "Super NES"), the section visually framed like a competition coupon actually being one, and the slight visual suggestion that the Mario game may be included in the console's scope of delivery being verbally confirmed; and less central, the dinosaur depicted next to Mario in the visual register is verbally named "Yoshi". Furthermore, the attributions "high-tech", "action", "colourful", "fun", "adventure" and "award-winning" regarding the advertised product, as well as the symbolic meaning "outdated" attributed to the Sega Mega Drive (indirectly regarding its lack of buttons in the visual, quite directly regarding its lack of colours in the verbal register), appear in both registers, anchoring each other, while the visual register also conveys (enhancing "high-tech") "futuristic" and "technologically futuristically advanced" in particular (see the "outer space" / "cyberspace" connotations) and "speed", "thrill" and "cartoonish" in addition, and the verbal one, next to its central "super" leitmotif, attributes "power", "3D", "realism", "hi-fi", "excitement" and "coolness" to the SNES as well. The "3D" attribution made in the verbal register may appear somewhat less misleading when viewing both registers at once (with no game screenshot in the visual register pretending to show polygonal 3D graphics but showing the SNES' pseudo-3D abilities seemingly meant by the term "3D" in the verbal register), while the other way around may be true for the "award-winning" one, with the depicted medals' verbal engravings unmasking them to be software rather than hardware accolades.

Updating the console iconogram to the more compact "16 bit NES successor" uniting all the praise and information conveyed by its advertisement, the verbal register's topic and enthymematic levels can be revisited (as announced in sub-chapter A), with said iconogram connoting and evoking

35 "First prize" (ART)

36 "Second to tenth prize" (ART)

37 "32768 super colours" (ART)

38 "POWER PLAY ESPECIALLY RECOMMENDABLE" (ART)

premises like "This is like the NES, but even more 'super!'" or "Nintendo now has a 16 bit console as well, it is capable of impressive visual effects and can both display much more colours than the Mega Drive and its controller features more buttons than the Sega console!", loci like "If you like the NES, why wouldn't you want its much more colour- and powerful follow-up model, too?" or "Why would you content yourself with the Sega Mega Drive lacking in displayable colours and controller buttons if you could have another – Nintendo – 16 bit console without these issues?" and entyhmems like "(The 8 bit NES is good, but the more bits a CPU has, the better). – The SNES is both a 16 bit console capable of impressive visual effects and the NES' successor. – The SNES is better than the already good NES in every sense." and "(The Mega Drive is a 16 bit machine, with 16 bit CPUs generally being desirable, but it suffers from its lack in displayable colours and controller buttons.) – The SNES is a 16 bit console capable of displaying a wide range of colours and featuring controllers with several buttons. – 16 bit CPUs are generally desirable, but the SNES is the better choice for a 16 bit machine than the Mega Drive."

With the iconographic level (conveying various kinds of visual information about the product) being especially relevant in the visual register and the verbal one, despite its very prominent emotive function (see all the praise from the enthusiastic lyrical narrator), being centered around the dominant referential function informing the reader about the SNES' functions and advantages mainly in form of running text and bulletpoint lists, the Super Nintendo advertisement clearly appears as a primarily informative rather than pointed and stylized one. Symbolic meanings the advertiser tries to attribute to the Super Nintendo Entertainment System (and, by extension, to the "Nintendo" brand in general) include "high-tech", "futuristic", "technologically futuristically advanced", "colourful", "3D", "super", "power", "action", "realism", "hi-fi", "speed", "thrill", "excitement", "fun", "adventure", "cartoonish", "coolness" and "award-winning", while trying to attribute "outdated" to the competing 16 bit console Sega Mega Drive (regarding both its lack of colours and of buttons).

IV.1.3 "Super Game Boy" advertisement, 1st page (Nintendo, chronological number 382A)

Nintendo®

Der Super Game Boy™

ist da!

Die Nintendo® Sensation des Jahres!

Spiele! Alle sind jetzt größer, schöner, bunter und machen noch mehr Spaß!

HAVE MORE FUN!

DARAUF HABEN MILLIONEN GAME BOY™ SPIELER GEWARTET: Den Super Game Boy™!

Denn jetzt könnt Ihr alle Eure Game Boy™ Spiele auch auf dem Super Nintendo™ spielen. Mit dem Super Game Boy™. Und das heißt: auf dem richtigen TV-Bildschirm, 50x größer, in Farbe, mit Rahmen, die man selbst gestalten kann, mit Super-Stereo-Sound und mit vielen anderen zusätzlichen Features! Tips und Tricks verrät Euch der 76seitige Spieleberater! Der ist nämlich gleich dabei. Der Super Game Boy™ von Nintendo® – ein völlig neues Spielerlebnis für über 100 Game Boy™

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The approved original version of this thesis is available in print at TU Wien Bibliothek.

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Figure IV.1.3.i: Video Games (1991-2001), issue 10/94, p. 7.

IV.1.3 [cont.] "Super Game Boy" advertisement, 2nd page (Nintendo, chron. number 382B)

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news!

NOV 1

NEU UND EXKLUSIV:

Das „More Fun Set“ von Nintendo®!



Die Super-Spiel-Spaß-Sensation des Jahres!



AN ALLE GAME BOY™ BESITZER!

Millionen begeisterter Game Boy™ Spieler sind aus dem Häuschen! Das „MORE FUN SET“ von Nintendo® macht alles möglich – denn da ist wirklich alles drin. Der neue Super Game Boy™ Adapter:

- ⊙ Spiel alle Deine Game Boy™ Spiele auf der

Super Nintendo™ Konsole über den großen TV-Bildschirm – 50x größer, in Farbe und mit Super-Stereo-Sound. Der beigefügte 76seitige Spieleberater enthält wertvolle Tips und Tricks.

- ⊙ Spiel Super Nintendo™ mit 16-Bit-Power – Super

Nintendo™ Konsole, High-Tech-Controller und der absolute 16-Bit-Hit „Super Mario World™“ sind im „MORE FUN SET“ ebenfalls enthalten. „MORE FUN SET“ – ein völlig neues Spielerlebnis – Super-Spiel-Spaß komplett!

HAVE MORE FUN!



Figure IV.1.3.ii: Video Games (1991-2001), issue 10/94, p. 9.

General note outside the usual structure: Advertisement 382's main advertised product "Super Game Boy" is of central interest of the following analysis, but other than that, 382 secondarily advertises the "More Fun Set" bundle also including a "Super Nintendo Entertainment System" (short "SNES") console with a "Super Mario World" game, both of which were already covered in chapter IV.1.2. Because of this, the verbal and visual parts focused on said bundle, game and SNES console (that also do not try to attribute significantly different symbolic meanings to the SNES than chapter IV.1.2.'s advertisement 71 – with e.g. "high-tech", "power" and "fun" returning in the text and a slight variation of the same background as advertisement 71 being used for the bundle's packshot – while the visual appearance of the SNES and its implications have already been covered in said earlier chapter as well) rather than the Super Game Boy itself will be only shortly covered.

A.) Visual register:

Denotations:

The advertisement consists of two parts with only one visible at a time, the reader having to turn the page the first one ("382A") is displayed on to reach the second one's ("382B") page: Not only do both pages use mostly dark blue text on a blueish grey background, they are also both very similar layout-wise, both split into three rough segments: The upmost segment (roughly of the size of one third of the respective page) appears especially alike for both pages, with no differences regarding the blue box to the upper left (containing the red and white "Nintendo" company logo, a three-letter word starting and ending with huge uppercase characters with the only lowercase one in its middle coloured like the page's background, a smaller box in dark blue and blueish grey containing a small amount of smaller characters in either colour tone and a bigger, superimposed red box with dark blue borders and shading, containing lowercase text in greyish blue) and both pages using the same layout including three headlines (held in the aforementioned dark blue) right to said box – the upmost one (held purely in uppercase letters) being separated from the middle one with (held in upper and lower case characters, just like the lowermost one) its much larger font size by a thin red horizontal line and the middle one being separated from the lowermost one with its font size smaller than the middle, but larger than the uppermost one by a visibly thicker vertical line in blue on page "A" and red on page "B". Other than the headline's textual contents, the latter line's colour and the period part of the exclamation mark on the first page's middle headline appearing red with a blue star on it, the upmost segment differs only in the drawn character artworks superimposed over the lower vertical line: Page "A" shows a moustachioed man wearing red (cap, overall) and blue (dungarees) doing some kind of backflip, seemingly "jumping off" the middle headline's mentioned exclamation mark as implied by cartoonish "speed stripes" and a small yellow area with zigzag outlines emerging from said exclamation mark, while page "B" shows a turtle creature in orange and green tones, riding a smiling sentient white cloud and holding a fishing rod with a set of traffic lights dangling from it.

The middle segment (roughly one third to one half of the respective page) shows central **icons** in both cases: On the first page, on top of a big box (with a colour gradient starting as blue on its top and becoming red on the way to its bottom, with blue drawings of stars and suns being visible only on the more reddish parts, also featuring five squares in different colours – red, green, yellow, magenta and cyan – with white highlights on the right margin and a stylized slogan using colour gradients in blue tones and white outlines on the lower margin), the same image can be seen in two different versions: A small one in greenish shades of grey with black and white outlines next to a much bigger one in full colour with yellow and white outlines. On top of what appears to be a game screenshot showing underground ruins (in greenish grey tones in the smaller and in orange tones in the bigger image), the image shows (the following descriptions being based on the bigger, colourful version since in the other, everything is based on greenish shades of grey) five icons of drawn character artworks, all looking generally cartoonish, but some of them still differing in visual style, outline width and degrees of abstractness: From left to right, a green and white dinosaur, the

moustachioed man already seen in the advertisement's uppermost segment (this time forming the "victory" sign with the fingers of his right hand), a small gorilla in a romper suit, a boy wearing a green doublet (and a serious expression on his face contrary to the other four characters that all smile) with hood and holding a sword and a shield, and a spherical pinkish white creature with small wings; and contrary to the small image in which protruding elements are cut off by the frame, several characters heads, limbs and equipment actually superimpose the bigger image's borders like they are "coming out of the image". In addition, the icon of a technological artifact is seen coming from the lower left corner of the box, partly obscuring the character icons (other than the small gorilla, whose outstretched hand superimposes it, nearly seeming like he is pointing to it): It appears to be a video game console, but with an especially tall cartridge (with a logo consisting of differently stylized red and blue text on its front) inserted into the slot on its top; said cartridge has a (smaller) cartridge slot itself, over which a smaller cartridge is "flying" as just being inserted into it by an unseen force. Finally, a green arrow comes from the small image, passes the small cartridge and points into the small cartridge slot, while a red arrow (featuring black shadow effects, just like the green one) originates in the bigger cartridge slot (the one in which the tall cartridge is currently inserted) and points to the big image. And on the second page, a big packshot is displayed which, aside from featuring a symmetrical, somehow abstract background, several logos, white text on black ground and an icon of the moustachioed man from the first page (clothed slightly differently) riding the dinosaur already displayed there as well, shows the same technological icon as found on the first page with a very similar view of its components (console, tall and small cartridge, same colourful label): In this case, only one arrow (in a colour gradient going from white to red) is superimposed, but a much bigger one designed to look three-dimensional on whose surface three colourful game screenshots (with black text labels) are visible: One showing a title screen with a big logo and onion domes, one a house on the skirts of the wood displayed in some kind of bird's eye view and one showing a side-scrolling forest scene with the main display part, as opposed to the other two, being enclosed by a colourful frame in the style of a room with windows and wallpapers with checked patterns.

Finally, after the parallels, but also remarkable differences between the two pages regarding the icons displayed in the middle segment, the lowermost segment (taking up roughly one sixth to one fifth of the respective page) appears, just like the upmost one, especially similar on both pages again: Using exclusively dark blue text, running text in three rows follows under the headline(s) – two on page "A" (one in a significantly bigger font than the running text using only uppercase letters followed by another one, being printed in an even much bigger font using both uppercase and lowercase characters) and one on page "B" (bigger than either of the "A" headlines and only using uppercase letters, with the doodle of a red lightbulb lighting up superimposed over the period part of its closing exclamation mark). On page "A", a blue vertical line is used to separate the headlines from the running text, while similar lines (two slimmer than "A"'s, one thicker than "A"'s) are in turn used to decorate page "B"'s lower margin. A version of the moustachioed man appearing in both middle segments is also displayed at the rightmost part of both pages' lowermost segments, piloting a small orange airplane in pilot's clothing on page "A" and again riding the dinosaur on page "B", respectively. And while a slogan in a red box (the same one as in the first page's middle segment, but less stylized, just using regular dark blue text) appears on both pages in the lowermost segment's right half, it is displayed in much smaller size on the second page than on the first one.

Connotations:

When this advertisement (whose blue and red "logo box" appearing without changes in the upper left corner of both pages, directly linking them, seems reminiscent of a newspaper's or magazine's logo, see what appears to be an issue number to its bottom left) appeared in "Video Games" in autumn 1994, both the home console "Super Nintendo Entertainment System" (short "SNES", see chapter IV.1.2 as well) and the handheld console "Game Boy" (see also chapter IV.2.2) were already well established and widespread in the European market, the former being released two years, the latter even four years before: So for readers even remotely familiar with video games at this time,

both the SNES console and the (small) Game Boy cartridge were clearly recognisable as two parts of the three-part technological artifact icon featured on either page (with the Game Boy cartridge additionally being identifiable as popular Game Boy launch title "Super Mario Land"). And as for the special cartridge (much taller than regular SNES game cartridges and having a cartridge slot for Game Boy games itself), its purpose is made very clear in the visual register alone: Even if, other than the background, clearly not held in graphics the Game Boy would be able to display, the small image with the different cartoonish characters on page "A" (that people familiar with Nintendo characters will recognise as, from left to right, dinosaur Yoshi, his friend Super Mario (the Nintendo mascot and center of an extensive game franchise), baby gorilla Donkey Kong Jr. originating from an early 1980s' arcade game of the same name, adventurer Link from the "The Legend of Zelda" franchise and the eponymous creature from the "Kirby" series, all connoting "cartoonish" and – regarding the games they hail from – "fun", "action" and "adventure" to different degrees) is clearly shown in the greenish shades of grey typical for the Game Boy display, and the arrows convey just as clearly that after the "installation" of putting a Game Boy cartridge in the mysterious SNES cartridge's slot and inserting the latter in a SNES, the small monochrome image "turns" much bigger and more colourful, with not only the drawn characters being depicted in full colours (so "colourful" that they, note the framing, even seem to be "alive" and "attempting to leave the screen's borders"), but also the authentic Game Boy game background (with its subterranean scenery possibly recognised as originating from "Super Mario Land 3: Wario Land", released earlier in 1994) being displayed in colour shades the handheld system would not be able to display. So **iconographically**, this group of icons clearly convey the tall cartridge being a "handheld game to home console game converter" – connoting "high-tech" for seemingly "compressing" a whole handheld console into a flat SNES cartridge and making it playable on a much bigger TV display, blurring the borders between consoles and cartridges and therefore "not playing by the rules" to keep said borders clearly distinct, and especially "colourful" for colourfully inking the graphics in grey tones – and constructs the more detailed iconogram "adapter to play Game Boy games on SNES in colour on the big TV screen". These meanings are additionally reinforced by page "B": Here, on top of the big arrow pointing to the adapter's cartridge slot, screenshots from three well-known Game Boy games of the early to mid-1990s are visible, but coloured rather than just in shades of grey and, while using visibly less colours at once than other home consoles or handheld systems with colour displays of the time, each one highlighting the inking of one especially prominent graphic element – the blue sky behind the onion dome skyline in the leftmost screenshot (that readers may recognise as the title screen of the Game Boy launch title "Tetris", an especially widespread puzzle game, see also chapter IV.2.2) and different tones of green for meadows (the middle screen, showing top-down adventure game "The Legend of Zelda: Link's Awakening" whose protagonist was already depicted on page "A", see above) and treetops (the rightmost screen, showing side-scrolling platformer "Kirby's Dream Land" whose protagonist was seen on page "A" as well, see above) in the other two ones (with the fact that both one of the very first and two more recent Game Boy releases are shown in colour suggesting that not only specific ones, but all Game Boy games can be used with the TV adapter). Other than now "colourful", all screenshots connote (just like the game characters in the two rectangular images on page "A" and the smaller ones scattered over both pages) "fun", "action" and "adventure" to varying degrees, with the rightmost one also being framed by a border in the style of a distorted top-down view on a room with a colourful wallpaper connoting "playful" as well, just like the frame with the red and blue colour gradient featuring playful star and sun shapes (while to its right, small squares coloured red, green, yellow, magenta and cyan possibly relate to both the additive RGB and the subtractive CMYK colour models, especially reinforcing the "colourful" connotation, even if blue and black squares are missing) encasing page "A"'s big image; with both pages suggesting games played via the adapter on the TV screen possibly being framed by such colourful borders as well.

The double metonymy central to this advertisement's **tropological** level consists of the juxtaposed grey and colourful versions of the same image on page "A" which has, because of its iconographic relevance, already been covered above; another, less important double metonymy can be found at

page "B", which the icon featuring Mario and Yoshi in its lower right corner also appearing (smaller and mirrored) on the packshot, presumably communicating that a game featuring this two characters is also included in the bundle whose packshot is shown (presumably "Super Mario World", the SNES launch title and pack-in game that introduced the Yoshi character, see chapter IV.1.2). And while no metonymies in the narrower sense, there are still three additional observations that could be seen as parallelisms: Most eye-catching, the two Mario icons in each page's lower right corner (the one showing Mario riding Yoshi mentioned above on "B", while on "A", Mario is shown piloting a small aircraft at the corresponding position), but also the backflipping Mario (first page) and the flying turtle creature (second page) are noticeable, also sharing a similar position on top of the vertical line separating the middle to the lowermost headline – these two parallelisms' significance will be discussed further in sub-chapter C. Only shortly mentioned shall be the third parallelism, encompassing the different ornaments superimposed over the period part of an exclamation mark: The blue star on red ground (page "A", middle headline) – looking akin to an asterisk, but referring to no footnote – may just be a more general eye-catching "playful" touch, while the red "lightbulb lighting up" icon (page "B", sub-headline just above the running text) could convey the advertised adapter being a "good idea", since icons of this sort are strongly established to visualise somebody having an idea in comic book and cartoon traditions.

On the **topic** and **enthymematic** levels, said iconogram "adapter to play Game Boy games on SNES in colour on the big TV screen" connotes and evokes premises like "Game Boy games are good, but displayed only in shades of grey on a small screen." or "Game Boy games in colour on a big TV screen would look nicer and be more comfortable for the eyes.", loci like "If you could play your Game Boy games in colour on a big TV screen rather than in shades of grey on a small portable one, why wouldn't you, too?" and enthymems like "(A big and colourful display for video games is desirable.) – This adapter enables you to play Game Boy games, until now only running on portable units with small monochrome screens, via the SNES on a big TV screen. – Buying a Super Game Boy (and, if not already owned, a SNES) is desirable.", connoting again "colourful" and, new, "eye comfort".

B.) Verbal register

The "logo box" linking both pages mentioned in sub-chapter A actually says "Nintendo® BiG news! N°. 1", both **poetically** making the advertisement appear as the first issue of some kind of newspaper and **emotively** announcing "big news" in a still vague way other than being connected to Nintendo. While page "A"'s upmost headline, "DIE NINTENDO® SENSATION DES JAHRES!"³⁹, appears similarly emotive (framing the not yet described product even as a "once in a year" sensation) and the middle headline, "Der Super Game Boy™ ist da!"⁴⁰, at least **referentially** names the advertised product (see also the stylized logo on the adapter icon, saying "Super GAME BOY"), with "super" possibly being understood as a general positive emotive attribution to it (possible also connoting that the Super Game Boy, being "super", is "better" than the "regular" Game Boy), but readers familiar with Nintendo consoles may also see it as an (to an extent **metalingual**) amalgamation of the "Game Boy" handheld and the "Super Nintendo" home console (an also often-used shorter name for the Super Nintendo Entertainment System or SNES), piquing their interest by suggesting some kind of fusion between portable and TV-connected device, "not playing by the rules" of clear borders between these different types of consoles. The lowermost headline finally, while **conatively** directly addressing the reader, referentially outlines the product's purpose (with the lyrical narrator's enthusiasm, see the exclamation marks, adding a emotive character): "Spielt alle Eure Game Boy™ Spiele auf dem großen TV-Bildschirm! In Farbe!"⁴¹, connoting "colourful" and, to a lesser extent (relating to the possibility to display originally monochrome handheld games

39 "THE NINTENDO® SENSATION OF THE YEAR!" (ART)

40 "The Super Game Boy™ is here!" (ART)

41 "Play all your Game Boy™ games on the big TV screen! In colour!" (ART)

in colour and much bigger on a TV screen), "high-tech". And other than the text parts covered to this point and the running text (and its corresponding sub-headlines) that will be analysed in the next paragraph, the emotive and conative "HAVE MORE FUN!" slogan (not only used as a Super Game Boy slogan, but as a general Nintendo slogan as well in several Nintendo advertisements afterwards) is prominent as well: Strongly connoting "fun", as in "(PLAYING NINTENDO WILL MAKE YOU) HAVE MORE FUN!" – possibly with the implication "(PLAYING NINTENDO WILL MAKE YOU) HAVE MORE FUN (THAN PLAYING COMPETITORS' PRODUCTS)!", indirectly attributing "less fun" to competitors' video game hard- and software in general – it appears on page "A" on top of the central image's lower part in stylized form and more akin to regular text in the page's lower right corner; the latter version also appears smaller in a similar position on page "B", with said page also including several mentions (in a headline, a logo and some parts of the running text) to the "MORE FUN SET", a bundle containing (additionally to the Super Game Boy's usual scope of delivery) a SNES console with a game (Super Mario World) as well.

Page "A"'s running text (the one on page "B" not being covered in detail because its topic is partly not relevant to the analysis, see the general note at this chapter's very beginning, while the other part is mostly a variation of page "A"'s running text with just slightly different wording) is precluded by the two-part sub-headline construction "DARAUF HABEN MILLIONEN GAME BOY™ SPIELER GEWARTET: Den Super Game Boy™!"⁴² that highlights the Game Boy's widespread success by referencing that there are "millions of Game Boy players" and emotively claims how excited all of them are (possibly including the reader, indirectly conatively addressing them in a style similar to putting words in one's mouth) because of the new product. The running text itself starts with a part appearing mostly as a referential and conative recap of the information already conveyed in the lowermost headline in the page's upper part, but also including the important information that the Super Game Boy can only be used in combination with the SNES console (as, see above, the adapter's name arguably suggests), directly attributing "handheld game to home console game converter" to the adapter: "Denn jetzt könnt Ihr alle Eure Game Boy™ Spiele auch auf dem Super Nintendo™ spielen."⁴³ What follows, "Und das heißt: auf dem richtigen TV-Bildschirm, 50 x größer, in Farbe, mit Rahmen, die man selbst gestalten kann, mit Super-Stereo-Sound und mit vielen anderen zusätzlichen Features! Tips und Tricks verrät Euch der 76seitige Spieleberater! Der ist nämlich gleich dabei."⁴⁴, continues a primarily referential feature list (the references to the games appearing in colour on the TV screen already conveyed in the headline mentioned before, the more specific information that the games are displayed "50 times bigger" than on the Game Boy screen – arguably also connoting "eye comfort" – and the new information that the Super Game Boy features stereo sound which the portable console only does when headphones are used, that there are customisable screen borders and that a player's guide book is included in the adapter's scope of delivery, the latter information also given in a conative way, see "verrät Euch") with recurring emotive undertones (see e.g. "[richtiger] TV-Bildschirm", "Super-Stereo-Sound", "gleich dabei", the vague mention of "many other additional features" and the prominent usage of exclamation marks by the enthusiastic lyrical narrator), again reinforcing the "high-tech" (now also regarding the audio aspects), "colourful" and "super" parts already connoted before. Finally, the running text's conclusion, "Der Super Game Boy™ von Nintendo® – ein völlig neues Spielerlebnis für über 100 Game Boy™ Spiele! Alle sind jetzt größer, schöner, bunter und

42 "MILLIONS OF GAME BOY™ PLAYERS WERE WAITING FOR THIS: The Super Game Boy™!" (ART)

43 "Because now you can play all your Game Boy™ games on the Super Nintendo™, too." (ART)

44 "And that means: on the real TV screen, 50 times bigger, in colour, with borders one can design oneself, with super stereo sound and many other additional features! Hints and tricks are revealed to you by the player's guide of 76 pages! Because this one is included as well." (ART)

machen noch mehr Spaß!"⁴⁵, appears almost completely emotive, with even the in its core referential remark about the availability of more than 100 Game Boy games being also understandable as a praising "brag" and not only further reinforcing the "colourful" connotation, but also stating that the added colour actually makes the games more "fun".

The **phatic** function does not seem to play a relevant role in the Super Game Boy advertisement.

C.) Relationships between both registers

The observations made since sub-chapter B do not actually change the premises, loci and enthymems (other than "this adapter" being now replaceable by "the Super Game Boy") connoted and evoked by the (still up to date) "adapter to play Game Boy games on SNES in colour on the big TV screen" iconogram, outlined in sub-chapter A, but are now based on solid evidence rather than assumptions that have not been fully verified before, but are now. And other than said iconogram, there are also several other aspects suggested by the visual register and anchored by the verbal one: E.g. the facts that the Super Game Boy actually uses customisable screen borders and that actually all Game Boy games work on the Super Game Boy (and as a side note, that Super Mario World is actually included in the "MORE FUN SET"). Also, the attributions "colourful", "fun", "high-tech", "handheld game to home console game converter", "not playing by the rules", and "eye comfort" regarding the Super Game Boy appear in both registers, anchoring each other, while the visual one additionally adds "action", "adventure", "cartoonish" as well as "playful" and the verbal one "super" to the advertised product, while the latter also contains a "less fun" attribution regarding competitors' products in general.

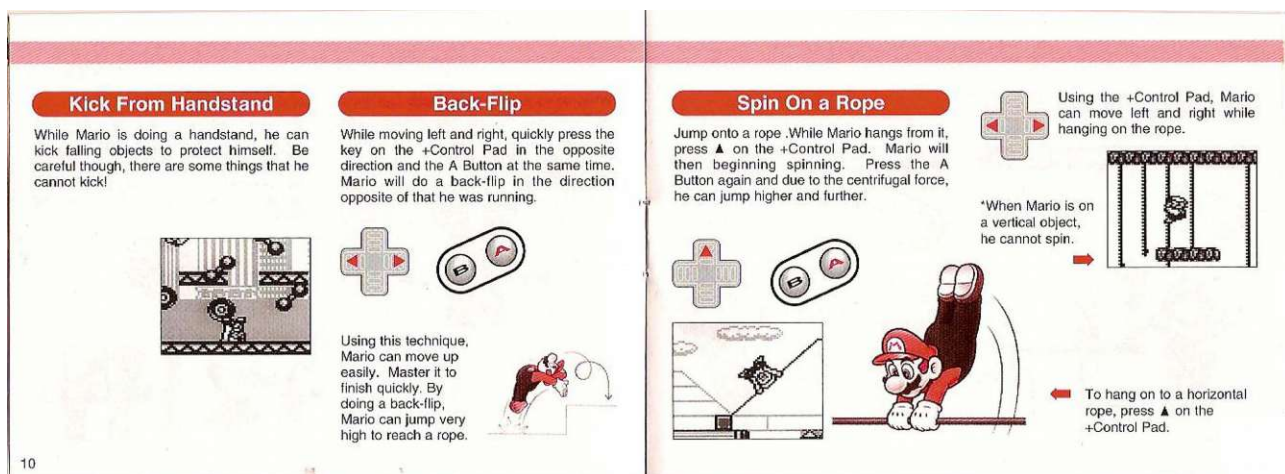


Figure IV.1.3.iii: Instruction manual (USA) for "Donkey Kong" (Nintendo, Game Boy), pp. 10-11.⁴⁶

Additionally, two other attributions shall be gathered at this point, the first being based on the parallelisms of the small character artwork icons on both pages mentioned above: For readers familiar with 1990s' Nintendo products, the "Mario in an airplane" icon from page "A" clearly connotes "Super Mario Land", the Game Boy launch title (whose cartridge is seen being inserted in the Super Game in the advertisement) that (unique in the "Super Mario" series) lets the protagonist pilot an aircraft, while the "Mario riding Yoshi" icon at the corresponding spot on page "B" clearly connotes the SNES launch title "Super Mario World" (see also chapter IV.1.2) introducing the Yoshi

⁴⁵ "The Super Game Boy™ from Nintendo® – a completely new gaming experience for more than 100 Game Boy™ games! All of them are now bigger, prettier, more colourful and make you have even more fun!" (ART)

⁴⁶ https://www.retrogames.cz/manualy/GameBoy/Donkey_Kong_-_GameBoy_-_Manual.pdf [retrieved on February 20th, 2021]

character – so while both are parts of the same franchise, the former is strongly linked to the Game Boy and the latter strongly linked to the SNES. Likewise, the "Mario doing a backflip" icon from page "A" seems to be lifted from an artwork in the instruction manual of the Game Boy title "Donkey Kong" released in summer 1994 (quite shortly before the Super Game Boy, released in autumn 1994), at the time the only game in which Mario was able to perform such a move (see the artwork it is supposedly based on in the left part of Figure IV.1.3.iii on the previous page), while the "turtle creature on a sentient cloud holding a set of traffic lights" icon depicts the race director character in the SNES racing game "Super Mario Kart", with the former again being strongly linked to the Game Boy and the latter strongly linked to the SNES and again both being part of the "Super Mario" franchise. So these parallelisms do not only make commercial sense – since the Super Game Boy runs Game Boy Games and requires a Super Nintendo, targeting not only people owning both consoles, but also ones owning only one or none of them, it makes sense to use its advertisement to also implicitly advertise exclusive games of either platform as additional buying incentives – but arguably also connotes that the Super Game Boy adapter is "bringing different consoles together".

The second remaining attribution to be gathered is based on the image(s) on page "A" showing different Nintendo characters – other than, as mentioned, generally connoting "fun", "action" and "adventure", for readers familiar with said characters in the context of Game Boy games, every one of them can be seen as a stand-in for a specific kind of game: Mario stands for traditional, more challenging platform games just like Super Mario Land already referenced in several instances (see the aforementioned cartridge label and image of Mario piloting an airplane), Kirby for more beginner-friendly ones like "Kirby's Dream Land", Link for the adventure genre represented by the "The Legend of Zelda" series and Donkey Kong Jr. for his (at the time of the advertisement being published) only Game Boy appearance in the mentioned 1994 Donkey Kong game, actually a puzzle platformer, while Yoshi may represent pure "Tetris"-like puzzle games since his Game Boy appearances until the Super Game Boy release were only in games of this kind ("Mario & Yoshi" and "Yoshi's Cookie"). So by depicting representatives of all these different types of Game Boy games, it may be tried to attribute "full of variety" (arguably even reinforced by the image background lifted from the aforementioned Wario Land game that, while also being a platform game, stands out on its own with its player character being a villain from the Super Mario Land series not painted as a traditional "hero" at all) to the handheld and, by extension, the Super Game Boy adapter.

With the visual register's iconographic level (regarding the core functionalities of the Super Game Boy already being understandable via iconograms alone) being especially relevant and, despite a quite constantly underlying emotive tone because of the enthusiastic lyrical narrator, the referential function (with the textual part of the advertisement being centered around feature listings and explanations) being the verbal register's dominant one, the Super Game Boy advertisement can quite certainly be labeled as a primarily informative rather than pointed and stylized one. Symbolic meanings the advertiser tries to attribute to the Super Game Boy adapter (and, by extension, to the "Nintendo" brand in general) include "colourful", "fun", "high-tech", "handheld game to home console game converter", "not playing by the rules", "eye comfort", "action", "adventure", "cartoonish", "playful", "super", "bringing different consoles together" and "full of variety", while trying to attribute "less fun" to competitors' products in general.

IV.1.4 "Donkey Kong Country" advertisement (Nintendo, chronological number 430)

THE KING OF THE JUNGLE

Absolut sensationell: die neue Dimension für das 16 Bit Super Nintendo™!

Donkey Kong Country™ & © 1994 Nintendo Games by Rare

DONKEY KONG COUNTRY

Donkey Kong Country™ löst heißes Dschungelfieber aus, mit dem wildesten Gorilla aller Zeiten – Donkey Kong. Animiert von den Super-Computern von Silicon Graphics. Das heißt:

- verblüffend realistische Bewegungsabläufe und fotorealistische Grafiken
- tierischer Sound in Super-Stereo
- die neue Dimension auf 16 Bit
- kein teures Zubehör, keine neue Hardware. Du brauchst nur Donkey Kong Country™, das gigantische Spiel mit über 100 Levels und versteckten Bonus-Levels. Mit einer irrwitzigen Story, tückischen Gegnern, kniffligen Rätseln und immer neuen verblüffenden Aufgaben. Zeig ihnen, wer der wahre King of the Jungle ist. Begleite Donkey Kong auf seinem haarsträubenden Dschungeltrip durch Donkey Kong Country™.

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Figure IV.1.4.i: Video Games (1991-2001), issue 1/95, p. 7.

A.) *Visual register:*

Denotations:

The detailed **icon** of a big ape – or gorilla – is centrally framed in the visual register, taking up roughly one third to a half of its room, its eyes directed to the addressee. The creature appears to be sitting on a wooden box (that seems to be opening at the captured moment) with the very abstract icon of a rhinoceros' head and what seems to be the word "RHINO" written on it and holds a red and white oval "Nintendo" company logo even broader than its own body in its hands: Said logo is not framed as superimposed, but as an actual physical item and part of the scenery. The background shows a jungle with palmtrees and other exotic vegetation, with every object, just as the gorilla itself, being rendered in the style of three-dimensional computer graphics with highlighted surfaces and light / shadow effects. Superimposed over the 3D-rendered scenery are colourful text segments (including the game's logo), along with a packshot (also showing the gorilla and the game's logo again; the logo of its console, "Super Nintendo Entertainment System", or "Super NES" or "SNES", as well) and three small-sized (apparent) game screenshots (see sub-chapter C) showing the gorilla going on adventures in the jungle along with another, smaller ape who is seen riding a rhinoceros in the middle image.

Connotations:

While a jungle (even more than a non-tropical forest) connotes "adventure", a big gorilla connotes "strength" (an attribute that can, in turn, be seen as linked to the idea of masculinity by cliché) or "power" and possibly "ferocity" and "danger", the latter aspects especially when being spotted by one, what the ape's gaze seems to imply (all three connotations being even further elevated by the ape's clenched left fist). But while the look on the animal's face connotes determination, its slight smile still conveys a certain amount of both dignity and "cartoonish" goofiness, enhanced by the stylistic choices of the creature's stylized features which showcase a technology impressive at its time without striving for photorealism. In addition, different meanings may be connoted **iconographically** depending on the addressee's knowledge: Even when just sitting on a box and holding an inanimate logo, "big gorilla in an elevated position holding something (or somebody) in its paws" could connote the scene in the "King Kong" movie(s) in which the titular ape stands on the Empire State Building carrying a human woman. For viewers who know about Nintendo's very successful arcade game "Donkey Kong" from 1981 that featured a gorilla of the same name, the iconogram "gorilla + Nintendo" connotes "Donkey Kong" (for whom the 1994 "Donkey Kong Country" game actually was a comeback, together with the Game Boy title just called "Donkey Kong" released slightly earlier in the same year, see also chapter IV.1.3): No matter that this character had only been known in very pixelated in-game form or drawn in cartoon style in supplementary materials before, even in his very different 3D-rendered redesign (that connotes "polygonal 3D graphics", even if Donkey Kong Country actually uses 2D-sprites in-game, but ones based on actual polygonal 3D models of the characters to retain the latter's three-dimensionality and richness of detail to an extent, see the screenshots) he was easily recognizable because of his in all incarnations clearly communicated attributes "gorilla" and "Nintendo". And completely excluding the character's species or his environment, the iconogram "figure sitting on an object with a dignified look on their face" also connotes "royalty" of some sorts or even directly "kingly".

Tropologically, besides the ape's strength as a metaphor for the presented game's – and, by extension, its console's – "strength" ("stark" in German both meaning "strong" and "awesome", with animal-related variants like "bärenstark" or even "affenstark" especially meaning "awesome" existing as well, and also being used in e.g. "leistungsstark" which denotes high-power technology) or "power" (with the ape's power, see above, presumably also standing for the game's and console's "power") not only a double, but (at least) triple metonymy regarding Donkey Kong himself can be observed: Both his detailed depiction as central visual element, his smaller depiction on the packshot and his even smaller in-game appearances in the (again three) screenshots are shown next to each other, which clearly identifies all versions with each other. Together with the double

metonymies of the game logo's and "RHINO" crate's respective bigger and smaller version (the latter seen in the packshot), this trope underlines a message of the following sorts: "Yes, this 3D-rendered gorilla (big picture) actually appears in a vendible game for a current generation console (packshot), and he actually looks like this rendering in-game (screenshots)", which stood out in 1994 where normally there was a big gap between the appearance of game characters as actual in-game sprites and how they were depicted in advertisements (by e.g. live action models or drawings not representative for the games' graphics) and connotes not only "high-tech", but more specifically "next generation quality on a current generation console". Additionally, there may be an implied double metonymy between the "RHINO" crate(s) and the rhinoceros in the middle screenshot. Side Note: Regarding this metonymies that are especially central to the observed advertisement and the game's (for its time) impressive visuals as important proposed selling point, it seems nebulous why the screenshots – essential elements of both – are depicted in such small sizes (unlike the massive rendered ape artwork next to them) that would be more suitable for mere supplementing illustrations, hindering the observer to spot visual details.

Since the **topic** (and, as usually, **enthymematic**) level will, in this case, emerge much more clearly after the verbal register has been established as well (sub-chapter B), it will be discussed in the segment about the relationships between the two registers (sub-chapter C).

B.) Verbal register

After an **emotive** headline – "THE KING OF THE JUNGLE", which virtually spells out a "King Kong" connotation – and a primarily emotive ("Absolut sensationell"⁴⁷, "neue Dimension"⁴⁸), but also **referential** ("16 Bit Super Nintendo™", with "Super Nintendo" also being a commonly used denomination for the Super NES) following text row, the main part of the verbal register (in the green box to the bottom right) can be understood equally referential and emotive, as a lyrical narrator lists the game's qualities while being clearly characterised as positively excited for them: Calling Donkey Kong "[den] wildesten Gorilla aller Zeiten"⁴⁹ and using pseudo-scientific terms like "Super-[Computer]" and "Super-Stereo" (also connoting "super" as a more general positive emotive meaning) or emotionally charged expressions like "die neue Dimension"⁵⁰, "[irrwitzig]"⁵¹ or "[verblüffend]"⁵² are clearly emotive acts, while other remarks can be seen als primarily informative and referential – like the involvement of Silicon Graphics, the additional mention of "16 Bit" or "kein teures Zubehör, keine neue Hardware"⁵³ (which does not mean that these parts would not carry emotive aspects as well, with the still excited lyrical narrator and the "Silicion Graphics" reference that may invoke connotations to the then-groundbreaking visual effects in Spielberg's 1993 movie "Jurassic Park" said company worked on). Especially the part "Du brauchst nur Donkey Kong Country™, das gigantische Spiel mit über 100 Levels und versteckten Bonus-Levels."⁵⁴ seems equally emotive ("das gigantische Spiel"), and referential (again emphasizing that only the game rather than additional peripherals is necessary to play and counting the levels – both topics are of specific importance, the reasons being covered in sub-chapter C). Of the four remaining functions of language, the **conative** one may be the most prominent, directly addressing the reader by "Zeig ihnen, wer der wahre *King of the Jungle* ist."⁵⁵ (also referring to the headline again) and

47 "absolutely sensational" (ART)

48 "new dimension" (ART)

49 "[the] wildest gorilla of all times" (ART)

50 "the new dimension" (ART)

51 "[ludicrous]", may also be understood as "insanely funny". (ART)

52 "[astounding]" (ART)

53 "no expensive peripherals, no new hardware" (ART)

54 "You only need Donkey Kong Country™, the gargantuan game with over 100 levels and hidden bonus levels." (ART)

55 "Show them who's the real *King of the Jungle*." (ART)

"Begleite Donkey Kong auf seinem haarsträubenden Dschungeltrip durch Donkey Kong Country™."⁵⁶ (while "Dschungeltrip", together with "Dschungelfieber"⁵⁷ earlier in the text, may be seen as a **poetic** leitmotif); and while on a meta level, it could be argued that the entirety of the advertising text **phatically** conveys that Donkey Kong, as a popular character of the early 1980s that was then unseen for a long time, "is still there", regarding the actual **metalingual** function the question what "fotorealistische Grafiken"⁵⁸ (directly connoting "realism") are supposed to be in the current context arises: Presumably "cartoonish animals, but with realistic lighting and fur effects" and obviously not to be taken literally (see sub-chapter A); with "verblüffend realistische Bewegungsabläufe"⁵⁹ possibly updating it to "cartoonish animals, but with realistic lighting, fur effects and movement".

C.) Relationships between both registers

Both the advertisement's visual (the for 1994 standards elaborate 3D renderings and screenshots) and verbal aspects (the numerous descriptions that connote "high tech" and the repeated affirmations that there is no need to buy additional peripherals) likely follow a specific agenda typically to Nintendo's and Sega's rivalry in the mid-1990s: When Donkey Kong Country launched in late 1994, Sega already had released a CD-based hardware upgrade to their "Sega Mega Drive" console that competed with the Super NES (both using 16 bit CPUs), the "Mega-CD", and was about to release a cartridge-based 32 bit extension, "Mega Drive 32X" (see chapter IV.2.4), while Nintendo's console had not been enhanced by hardware upgrades at all since its initial release (the "Super Game Boy" adapter, see chapter IV.1.3, not being counted as an "upgrade" as it acts as a converter to play games released for the – in comparison with the SNES technologically vastly inferior – "Game Boy" handheld rather than enabling the console to run more elaborate games). So Donkey Kong Country with its graphics whose quality was unusually high for a 16 bit console (directly referenced by the advertisement several times, see e.g. "die neue Dimension für das 16 Bit Super Nintendo™!"⁶⁰ and "die neue Dimension auf 16 Bit"⁶¹), as can be argued, was especially intended to attribute specific symbolic meanings: "established and inexpensive console capable of generating impressive visuals nonetheless" to the Super Nintendo, "console requiring costly upgrades to play many games" to the Sega Mega Drive. The former attribution could also have been chosen in regard to the then-upcoming CD-based 32 bit consoles "Sony PlayStation" (see chapter IV.3.2) and "Sega Saturn" (see chapter IV.2.5), to which then, in turn, attributions such as "very expensive and – with the low-price SNES still being up to date – even unnecessary consoles" were tried to apply. In that context, an enthymem arises: "(Costly new hardware as a prerequisite for playing modern games is bad.) – This modern game only needs an established inexpensive console. – This modern game is good."

Other observations made regarding aspects of the visual register that become anchored in the verbal register in retrospect and the other way around are connected to both royalty and the character of King Kong: In the verbal register, the explicit headline "THE KING OF THE JUNGLE" alludes to both, and in the visual one, Donkey Kong's pose holding the Nintendo logo (Stand-in for the woman King Kong kidnapped and held in his paws or for some kind of regal emblem?) and elevated sitting position (Empire State Building or throne?) as well; also, the visual depiction of another jungle animal, the rhinoceros, helping him in the screenshot also argues for Donkey Kong

56 "Accompany Donkey Kong on his hair-raising jungle trip through Donkey Kong Country™." (ART)

57 "jungle fever" (ART)

58 "photo-realistic graphics" (ART)

59 "astoundingly realistic motion sequences" (ART)

60 "the new dimension for the 16 bit Super Nintendo™!" (ART)

61 "the new dimension on 16 bit" (ART)

being in some kind of position of authority. On a more abstract level, not only said company logo is (traditionally) red, but the the headline segment "THE KING" as well (with the other words' letters coloured green and yellow, possibly connoting the green jungle and the yellow bananas every ape is obsessed with according to the cliché), linking both and being interpretable as "Donkey Kong is the King of the Jungle and Nintendo is the king of gaming". In this context and for addressees familiar with Nintendo's history of having been sued by King Kong creators MCA Universal in the 1980s and having won the trial, the iconogram of an ape in said specific pose and position may shift its connotation in this specific situation from "King Kong" not only to "Donkey Kong" (see sub-chapter A), but to "Donkey Kong, an ape even stronger than King Kong" because of the deeply symbolic story of Donkey Kong's Nintendo winning against King Kong's MCA Universal, with both the losing ape and the losing company being much bigger than its adversary (see Sheff/Eddy [1999], pp. 117-127). This changed iconogram then has the potential to topically invoke premises like "Nintendo and Donkey Kong have won back then" and, in turn, loci like "If Nintendo and Donkey Kong have won back then (in the 1980s against MCA Universal), why shouldn't they win now (in/with the new game in 1994 against their competitors), too?" or "crown" Donkey Kong the "ape par excellence", being both "the king of the jungle" and symbolically even stronger than King Kong. In a way, in this advertisement Donkey Kong may be supposed to personify both the "old Nintendo" (the arcade title "Donkey Kong" being Nintendo's first widely popular video game ever) and the "new Nintendo" (The redesigned 3D Donkey Kong starring in a flagship title showcasing the capacities of Nintendo's aging current console in 1994), somehow merging character, game(s) and company to an entity that tries to depict itself as the "king" of past and present video game industry, invoking phrases like "the return of the king". And on a side note, the advertisement may consciously play with the possible initial uncertainty of readers if this "new" Donkey Kong is a villain (as in the original arcade game and even in the much more recent 1994 Game Boy game mentioned before) or a player character: The screenshots suggest the latter and the text in the green box confirms it, but headline and 3D rendered gorilla may also be found somewhat intimidating at first glance by some readers (see sub-chapter A).

Not relating to the topics of central relevance, but nonetheless in a way remarkable is that while most of the objectively quantifiable information conveyed in the advertisement is correct regarding the published game, two aspects border on customer deception: First, the scene displayed by the rightmost screenshot (see sub-chapter A) actually does not appear in the game itself (see Donkey Kong Country, 1994). Second, "über 100 Levels und [versteckte] Bonus-Levels" strongly suggests that there are more than 100 full-fledged levels and additional hidden bonus levels, but in reality a result of roughly 100 can only be obtained by adding the numbers of regular stages to the number of (much more numerous, but much shorter) bonus rooms: Semantically, "über 100 Levels und [versteckte] Bonus-Levels" can also be read as the latter meaning, but the statement is quite misleading at least. Both controversial segments are especially remarkable because they seem so needless, with (both by 1994 standards) the actual in-game screenshots being impressive and the actual amount of levels not being especially few. And regarding the latter, it shall also be mentioned that in a slightly earlier (but also published) version of the advertisement, depicted in sub-chapter D as supplement 393, this part appears even openly deceptive: "100 Levels [und] über 100 [versteckte] Bonus-Levels"⁶² can only be considered a false statement. While it shall not be speculated about possible complaints responding to this untrue information that may have led to the revised version of the advertisement, there is (other than several smaller changes in visual design, like elements differing in colour or Donkey Kong's right hand being slightly more obscured because of an additional palm tree leaf in the older version, and in the text parts' wording, like the aforementioned "verblüffend realistische Bewegungsabläufe" in the newer version actually appearing slightly understated compared to the original "absolut lebensechte Bewegungsabläufe"⁶³) another central difference between both versions: In place of, as cited before, "die neue Dimension

62 "100 levels [and] over 100 [hidden] bonus levels" (ART)

63 "absolutely true-to-life motion sequences" (ART)

für das 16 Bit Super Nintendo™!" and "die neue Dimension auf 16 Bit", "32-Bit-Qualität auf dem 16 Bit Super Nintendo™!"⁶⁴ and "affenstarke 32-Bit-Qualität auf 16 Bit"⁶⁵ (the latter even using the "affenstark" expression mentioned and outlined in sub-chapter A) appear in the older advertisement version, directly expressing the "next generation quality on a current generation console" attribution only (strongly) implied in the newer one. Again, it is not documented why this part was changed, but the inclusion of the "32-Bit-Qualität" buzzword in the later "Donkey Kong Country 2" and "Donkey Kong Country 3" advertisements (chronological number 518 and 601, respectively; not depicted, see Video Games (1991-2001), issue 12/95, p. 7 and issue 12/96, p. 17, respectively), both also released for the 16 bit SNES console, seems to suggest that said buzzword played less of a role for changing the text.

With the tropological level being especially important in the visual register (because of the triple metonymy between artwork rendering, packshot and screenshots and the, compared to many other contemporary 1994 games, relatively seamless transition between them that highlights the game's visual quality) and the referential function being the verbal register's dominant one (because despite the emotive function's nearly constant presence via the lyrical narrator's praise, it is the referential one that tells the reader the central information that a game this modern runs on a regular Super NES), the advertisement strongly relates to the console the advertised game is compatible to, even if the platform itself is only verbally referenced and not depicted: The central message (strongly embedded in the context of its time's video game industry and the popular culture surrounding it) is that even if the Super NES is only a 16 bit console and other publishers offer upgrades to their machines or even native 32 bit consoles, it is still staying very relevant in the present (of late 1994) because it can run such a technologically sophisticated game as Donkey Kong Country; because of the importance of this central information, originality, wordplay or jokes play a smaller role, which classifies the advertisement as a primarily informative rather than pointed or stylized one (with the still strongly present lyrical narrator emotively praising the game and enthusiastically promising the reader adventures to be had in the role of "the king of the jungle" definitely also covering pointed and stylized aspects, but in the thematic and temporal context the advertisement was published in, the informative central message still distinctly "outshining" them, see above). Symbolic meanings the advertiser tries to attribute to the Donkey Kong Country game that also change over to the Super NES console (and, by extension, to the "Nintendo" brand in general) include "power", "high-tech", "polygonal 3D graphics", both "realism" and "cartoonish" (which may see paradox but makes sense in this context, see above), "super", "kingly" and "adventure", while "next generation quality on a current generation console" directly relates to both console and game and "inexpensive and established, but graphically impressive anyway" is a more compact version of the additional symbolic meaning directly regarding the SNES gathered in the current sub-chapter's first paragraph that relates to the game as well. Also, the two attributions regarding different competing products gathered in the same segment can similarly be combined to gain a more compact single one, so it can be summarised that the advertiser tries to attribute "expensive and unnecessary with the SNES still being far from outdated" to both the Sega Mega Drive hardware expansions and the Sega Saturn and Sony PlayStation consoles.

64 "32 bit quality on the 16 bit Super Nintendo™!" (ART)

65 "awesome 32 bit quality on 16 bit" (ART) Note: See the running text for the relevance of the original German expression.

D.) Supplement: Earlier "Donkey Kong Country" ad. (Nintendo, chr. # 393) [see sub-ch. C]

THE KING OF THE JUNGLE

Absolut sensationell: 32-Bit-Qualität auf dem 16 Bit Super Nintendo™!

Donkey Kong Country © & © 1994 Nintendo Game by Rare

DONKEY KONG COUNTRY

Donkey Kong Country® löst heißes Dschungelfieber aus, mit dem wildesten Gorilla aller Zeiten – Donkey Kong. Animiert von den Super Computern von Silicon Graphics. Das heißt:

- absolut lebensgroße Bewegungsabläufe und fotorealistische Grafiken
- tierischer Sound in Super Stereo
- affenstarke 32-Bit-Qualität auf 16 Bit
- kein teures Zubehör, keine neue Hardware

Du brauchst nur Donkey Kong Country®, das gigantische Spiel mit 100 Levels, über 100 versteckten Bonus-Levels und einer irrwitzigen Story, tückischen Gegnern, kniffligen Rätseln und immer neuen verblüffenden Aufgaben. Zeig Ihnen, wer der wahre King of the Jungle ist. Begleite Donkey Kong auf seinem haarsträubenden Dschungeltrip durch Donkey Kong Country®.

Brandheiß! Anfang November bei Deinem Händler!

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Figure IV.1.4.ii: Video Games (1991-2001), issue 11/94, p. 9.

IV.1.5 "Game Boy Special Edition" advertisement, 1st page (Nintendo, chron. number 480A)

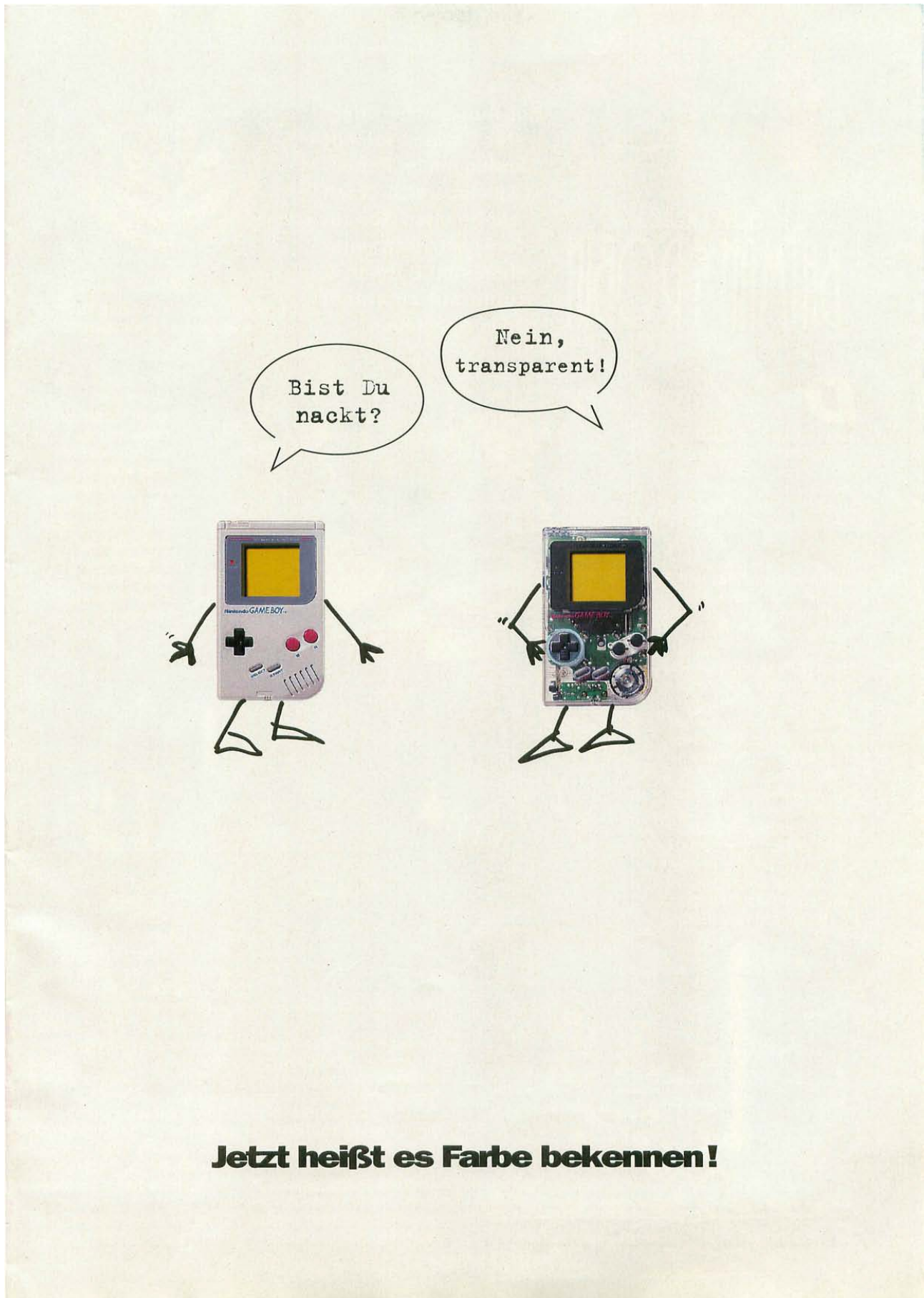


Figure IV.1.5.i: Video Games (1991-2001), issue 5/95, p. 13.

IV.1.5 [cont.] "Game Boy Special Edition" advert., 2nd page (Nintendo, chron. number 480B)

DU HAST DIE WAHL!

Hip Boy

Black Jack

Red Zora

Doc Frog

White Magic

Banana Jim

GAME BOY™
special edition

Such Dir Deinen persönlichen Favoriten aus! Die Game Boy™ „Special Edition“ ist da! Jetzt gibt's den Game Boy™ in 6 ultracoolen Farben. Zum Sammeln, zum Spielen, zum Neidisch machen. Super-elegant in der Transparent-Box. Da macht der Game Boy™ einfach noch mehr Spaß. Zeig, wer Du bist, und wähle Deinen Lieblings Game Boy™!

**HAVE MORE COLORS –
HAVE MORE FUN!**

Nintendo®

Figure IV.1.5.ii: Video Games (1991-2001), issue 5/95, p. 15.

A.) *Visual register:*

Denotations:

The advertisement consists of two parts with only one visible at a time, the reader having to turn the page the first one ("480A") is displayed on to reach the second one's ("480B") page: The former shows (on top of an unichrome background in slightly reddish white) the **icons** of two versions of what appears to be, in its core, the same portable video game console, since both are shaped identically (rectangularly with one more rounded corner) and feature the same video and audio components (like the same screen and same loudspeaker), control elements (a directional pad, two round action buttons and two additional, slanted oval buttons) and textual labels, but mostly in different colours; but the biggest difference is that contrary to the left model's opaque grey case, the right one's case appears transparent, exposing internal components like the prominent green circuit boards. Furthermore, by the addition of crudely drawn limbs and speech bubbles filled with text (all in black), the two devices are anthropomorphised (the left one outstretching its arms, the right one putting its hands at its "hips"), their pointy feet suggesting that they are facing each other and the speech bubbles that they are "conversing" with each other. Other than the speech bubble, only one line of text is displayed on the page (close to its lower border and in bold black letters).

The advertisement's latter part depicts, just under a headline in bold white uppercase letters, six versions (all labeled via white text in upper and lower case letters) of the same device as the ones from page "A" in two rows of three (on top of an unichrome black background), but with the icons being shown bigger and non-anthropomorphised: From left to right, the first row shows the transparent handheld console from the first part, followed by (opaque) black and red ones, while the lower row shows green, white and yellow ones (all opaque as well); all of them appear, other than case colours and transparencies as well as corresponding label colours, completely identical. Between the two rows, a two-part logo is seen, with the upper part consisting of blue uppercase letters on top of a white "shadow" of the same shape and the lower part appearing red, more stylized and held completely in lower case letters. Next to the logo (and to a very small part obscured by it), a transparent box is shown, a vertically-aligned version of the upper part of said logo without the white "shadow" on grey background being printed on it and the box containing a transparent handheld console just like the ones mentioned before (but displayed smaller) itself. Under the second row of device icons, some rows of white text are printed, following a bigger, bold sub-headline. Finally, under this running text and just above the red and white "Nintendo" company logo, a two-row slogan is displayed in uppercase letters – white ones with the exception of the ones forming the last word of either row, the colour of the one of the upper row changing with every letter (green, orange, red, yellow, turquoise and purple) and the one of the lower row being coloured uniformly red.

Connotations:

Released in 1990 in Europe and being widespread and relevant during the whole decade, the portable video game consoles depicted clearly connote "Game Boy" on the **iconographic** level to a wide range of readers, even ones not too familiar with video games (see also chapter IV.2.2.), connoting "fun" in itself. The anthropomorphised Game Boys depicted on page "A" (the left one being highly recognisable as the very widespread original grey model) connote "playful" and "cartoonish" (with regard to the decidedly low-effort approach of the anthropomorphisation, the latter connotation is more relating to very stylized newspaper cartoons rather than to more polished comic books or animated films in this case); the transparent one also connoting "stylish" via its unusual look juxtaposed to the more conventional original model and "coolness" through its pose (hands on its "hips"). The six (including another icon of the transparent one) differently coloured Game Boys on page "B" (this time without the original grey version) also connote "stylish", but especially "colourful" (with the iconogram now being "Game Boys with colourful cases") and "full of variety"; and featuring all the original model's well-known components and buttons but all-new colours (or even transparency), they appear as some kind of "special edition" of

the existing console, suggesting the same functionality while being more "stylish". This combination of established qualities and new style is also conveyed by the apparent product logo in two parts that is displayed in the middle of the page: The upper, blue part is easily recognisable to be based on the less elaborate established "Game Boy" logo and can be understood as a stand-in for said "established qualities", while the lower, red part appears much more stylized, arguably standing for the aforementioned "new style".

Tropically, disregarding the obvious similarities between all the displayed Game Boy models, two double metonymies can be found on page "B": That the upper part of the two-part logo in the page's middle mentioned above is also visible (minus the shading effects) on the superimposed transparent box presumably being the product package, linking logo and product (package) with the connection being obvious anyway, does not convey much information, but the that the transparent Game Boy also appears inside said box also outlines how the product looks in its package when actually sold; the leitmotif of transparency regarding both console and box possibly reinforcing the "stylish" connotation.

At this point, the "Game Boys with colourful cases" iconogram **topically** and **enthymematically** connotes and evokes premises like "The Game Boy is good, but its visual appearance rather dull." or "One could have even more fun with a Game Boy with a colourful case.", loci like "If you could play your Game Boy games on a colourful rather than grey console to have even more fun, why wouldn't you want it, too?" and enthymems like "(Consoles with colourful cases are more fun than grey ones.) – This Game Boy versions are just like your old grey one, but have colourful cases. – Playing on one of this new Game Boys with colourful cases is more fun than playing on the old grey one.", but said levels will be revisited in sub-chapter C after the verbal register has been established as well (see sub-chapter B).

B.) Verbal register

According to the speech bubbles on page "A", the left (grey) anthropomorphised Game Boy asks the right (transparent) one "Bist Du nackt?"⁶⁶, to which the latter replies "Nein, transparent!"⁶⁷: This conversation seems **poetically** framed akin to a sketch comedy or newspaper cartoon, also **metalingually** dealing with the (consciously silly) question how anthropomorphised sentient Game Boys would define "nudity" in a poetically "cheeky" tone. The line at the page's bottom, "Jetzt heißt es Farbe bekennen!"⁶⁸, (possibly **conatively** addressing the reader) uses poetic wordplay with metalingual character even more directly, with "Farbe bekennen" being a figure of speech very similar to the English phrase "to show one's true colours" in both form and (figurative) meaning, using colour as metaphor for one's personality whose traits (that are possibly usually hidden) become clear to others when one shows their "true colours" (or one "bekennt Farbe"). But with this specific advertisement being centered around actual colours, a poetic double entendre is constructed.

Page "B" starts with an explicitly conative headline: "DU HAST DIE WAHL!"⁶⁹ before **referentially** listing the names for the displayed Game Boy versions (see sub-chapter A): From left to right and top to bottom, they are called "Hip Boy" ("hip" generally connoting "coolness" and "stylish"), "Black Jack" and "Doc Frog" (both poetically rhyming, with Black Jack referentially directly mentioning the colour and poetically alluding to the card game of the same name, and Doc Frog poetically and indirectly referentially alluding to frogs being green just like the Game Boy named after them), "Banana Jim" (poetically and indirectly referentially alluding to bananas – and this Game Boy – being yellow, the full name possibly being a reference to "Banana Joe", a 1982

66 "Are you naked?" (ART)

67 "No, transparent!" (ART)

68 "Now it's time to show one's true colours!" (ART)

69 "YOU HAVE THE CHOICE!" (ART)

Bud Spencer movie popular in German-speaking parts of Europe), "White Magic" (referentially directly mentioning the colour and poetically alluding to the mythological concept of "white magic"), "Red Zora" (referentially directly mentioning the colour, the full name possibly being a reference to "Die rote Zora und ihre Bande", a 1941 book for adolescents by Kurt Kläber translated and adapted in various languages and media in the 20th and 21st century), besides the transparent "Hip Boy" all specifically connoting "colourful" as well. The logo between both rows of Game Boys and names says "GAME BOY™ special editon", with "Game Boy" also directly written on the superimposed packshot and the connotation of each of these products being a "special edition" of the original Game Boy (not necessarily a "limited edition", but different enough from the base version to be considered "special" to some extent) being an explicit part of the product name.

Following the again conative sub-headline "Such dir Deinen persönlichen Favoriten aus!"⁷⁰, the running text in page "B"'s lower part says "Die Game Boy™ 'Special Edition' ist da! Jetzt gibt's den Game Boy™ in 6 ultracoolen Farben. Zum Sammeln, zum Spielen, zum Neidisch machen. Super-elegant in der Transparenz-Box. Da macht der Game Boy™ einfach noch mehr Spaß. Zeig, wer Du bist, und wähle deinen Lieblings Game Boy™!"⁷¹, explicitly (and partly **emotively**, see "[ultracool]" and "[super-elegant]") conveying "coolness", "stylish" and "fun" connotations (while referentially stating that there are six versions – what was already suggested by the six Game Boy names covered before – and describing the product package as transparent). The "Zum Sammeln, zum Spielen, zum Neidisch machen." part not only constitutes a poetic rhetorical figure (the threefold "zum"), but also suggests that these coloured Game Boys may not be a pricey "collector's item" only available in limited quantities, but are still "special" enough to justify buying more of them to form a collection while making other players jealous, reinforcing the "special edition" connotation. But the conative "Zeig, wer Du bist, und wähle deinen Lieblings Game Boy™!" may be of central interest: Suggesting that readers would be able to express their personality via the choice which colour version of the Game Boy they buy, this relates to the "Jetzt heißt es Farbe bekennen!" line from page "A" and arguably conveys that, even if there are only six different, prefabricated ones to choose from, the Game Boy Special Edition can be seen as "tailor-made" for each customer, reflecting each one's personality.

Finally, the slogan "HAVE MORE COLORS – HAVE MORE FUN!" placed just above the "Nintendo" company logo on page "B"'s very bottom part is a variation of Nintendo's usual (emotive and conative) "HAVE MORE FUN!" slogan of the time (see also chapter IV.1.3) in itself strongly connoting "fun", as in "(PLAYING NINTENDO WILL MAKE YOU) HAVE MORE FUN!" – possibly with the implication "(PLAYING NINTENDO WILL MAKE YOU) HAVE MORE FUN (THAN PLAYING COMPETITORS' PRODUCTS)!", indirectly attributing "less fun" to competitors' video game hard- and software in general – that, in this form, also strongly reinforces the "colourful" connotation. And to an extent it can even understood that, when "more colours" mean "more fun", even the original grey Game Boy as Nintendo's own product is now to be considered "less fun" than the new models with their colourful cases.

C.) Relationships between both registers

With the information gained in sub-chapter B, the "Game Boys with colourful cases" iconogram connotes and evokes further (or updated) premises, loci and entymems in addition to the ones covered in sub-chapter A, like (in the same order) "One could have even more fun with a Game Boy

⁷⁰ "Choose your personal favourite!" (ART)

⁷¹ "The Game Boy™ 'special edition' is here! Now the Game Boy™ is available in 6 ultracool colours. For collecting, for playing, for making others jealous. Super stylish in the transparent box. This way, you just have even more fun with the Game Boy™. Show who you are and choose your favourite Game Boy™!" (ART)

with a colourful case reflecting one's personality than with a grey one.", "Wouldn't you have more fun with a colourful Game Boy tailor-made to visually suit your personality than with a grey one?" and "(Consoles with colourful cases tailor-made to suit one's personality are more fun than grey ones.) – This Game Boy versions are just like your old grey one, but have colourful cases tailor-made to suit everybody's personalities. – Picking and playing on a Game Boy with a colourful case tailor-made for you and your personality is more fun than playing on the old grey one.", respectively. Other than that, some information strongly suggested by the visual register is explicitly confirmed in the verbal one, like that the transparent box containing a transparent Game Boy model displayed on page "B" is in fact the product package as sold, and that the Game Boy Special Edition actually consists of six models with different case designs. Also, that the "COLORS" and "FUN" parts of the "HAVE MORE COLORS – HAVE MORE FUN!" slogans consist of letters of different gaudy colours further reinforces the "colourful" connotation already prominent in the first place, and the "fun", "stylish", "coolness", "colourful" and "special edition" attributions appear in both registers, anchoring each other (with the visual register also adding "playful", "cartoonish" and "full of variety", while the verbal one adds "cheeky" and "tailor-made" as attributions to the advertised product and "less fun" to competitors' consoles and games in general as well as arguably to the original grey Game Boy version). But for the full analysis of the printed Game Boy Special Edition advertisement, a short special excursus is still necessary: One presenting its TV commercial counterpart.

SPECIAL EXCURSUS: German "Game Boy Special Edition" TV commercial (Nintendo [1995])

For visualisation, 12 snapshots have been extracted from the commercial, cropped, arranged and labeled by the author to form Figure IV.1.5.iii (its label and the corresponding footnote also specifying the source, see the next page), its segments being addressed by "[1]"-"[12]" in the following outline (speech-to-text transcripts by the author): On top of an extremely minimalistic black-and-white background consisting only of a nonspecific horizon line in the middle of the screen and an especially stylized loudspeaker image to its upper right (with symbolic "sound waves" flashing yellow from time to time), two Game Boys anthropomorphised just like in the printed advertisement can be seen dancing together to background music: The right one is the transparent "Hip Boy" in this case as well, while the left one appears as the "White Magic" version instead of the original grey Game Boy [1]. Apparently only realizing the other one's transparent case in the middle of the dance, the white Game Boy points to the other one with a gasp and says "Du bist ja nackt!"⁷² in a female voice [2]. While the white one covers its "mouth" (or were it would be if its screen was an actual face) with both hands, an established gesture conveying one's "shock" or "embarrassment", the transparent Game Boy replies with "Nein, transparent, Baby!"⁷³ in a male voice that could be possibly interpreted as "cool", "macho", both or a parody of either, beginning to do a spinning dance move to show off its whole transparent case [3]. While the "Hip Boy" continues its "pirouette" (also showing its batteries visible through its transparent backside), the "White Magic" blushes more and more [4-5]. Finally it has turned completely red, effectively changing from the "White Magic" to the "Red Zora" model, with the "Hip Boy" adding "Aber musst' ja nicht gleich rot werden!"⁷⁴ and sitcom-style canned laughter following [6]. After that, the commercial cuts to a view of the transparent Game Boy in its transparent product package next to two Game Boy cartridges (with vertical text on the screen's left border saying "Spiele nicht enthalten!"⁷⁵ and the logos and slogan from the printed advertisement superimposed over the product) while a male narrator begins to talk [7]: Over the course of the rest of the video, he says "Game Boy Special

⁷² "You are naked!" (ART)

⁷³ "No, transparent, baby!" (ART)

⁷⁴ "You don't have to blush!" or "You don't have to turn red!" (ART)

⁷⁵ "Games not included!" (ART)

Edition – jetzt in sechs tollen Farben! Such' dir eine aus!"⁷⁶ while it cycles through the other five coloured Game Boy models in the following order: "Red Zora" [8], "Banana Jim" [9], "Doc Frog" [10], "White Magic" [11] and "Black Jack" [12].

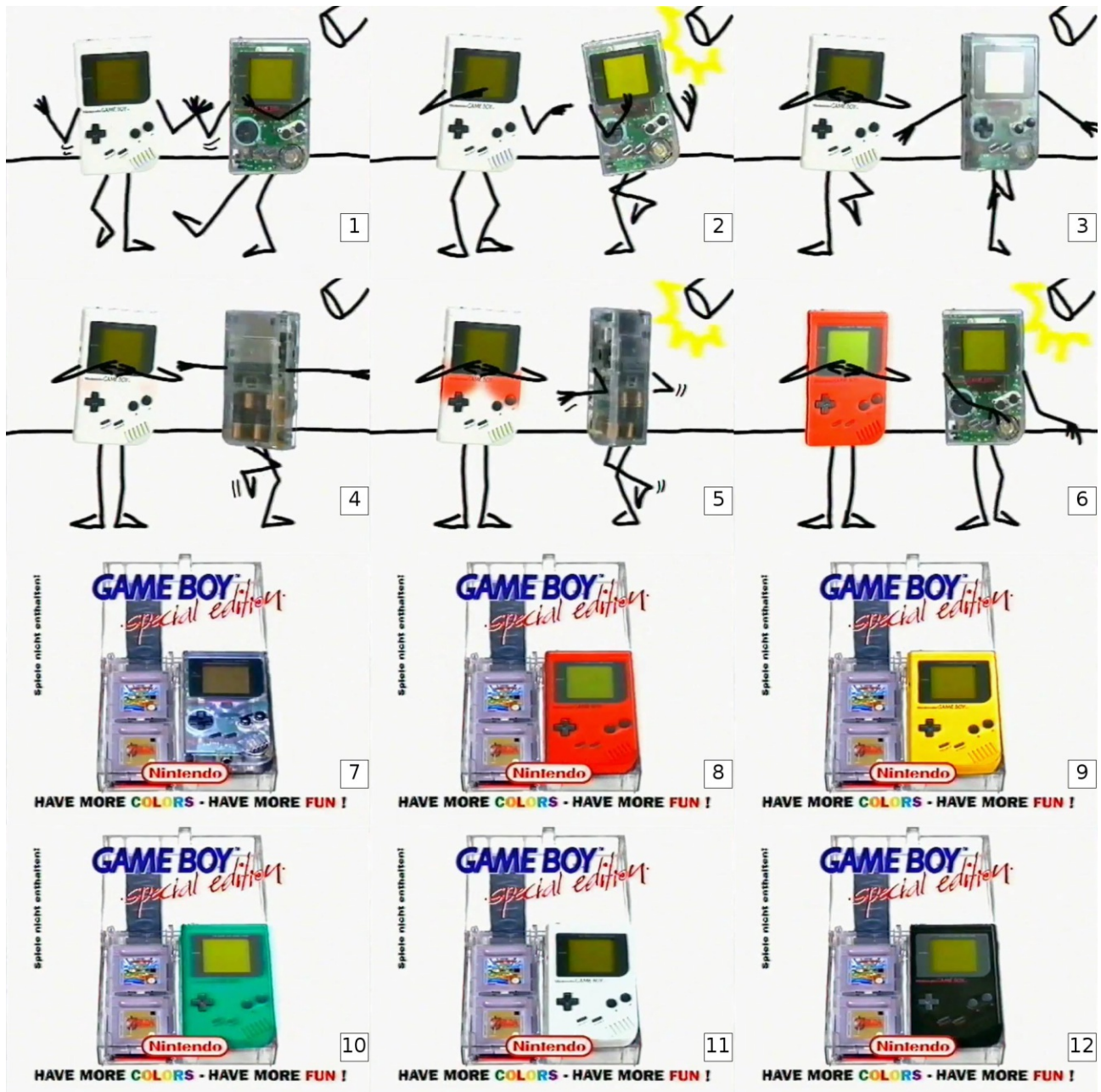


Figure IV.1.5.iii: German Game Boy Special Edition TV commercial (1995)⁷⁷, labeled by the author.

END OF SPECIAL EXCURSUS

That the printed advertisement and the TV commercial are to be understood as strongly linked is obvious due to its explicit similarities in visuals and textual / spoken wording (which one being the "original" idea and which the "adaption" not being relevant here), but there are several differences between them: First, the anthropomorphised Game Boy standing to the left and addressing the "nudity" of the one to the right is the regular grey Game Boy in the former and the white "special edition" in the latter; a possible explanation for this difference is that placing the well-established

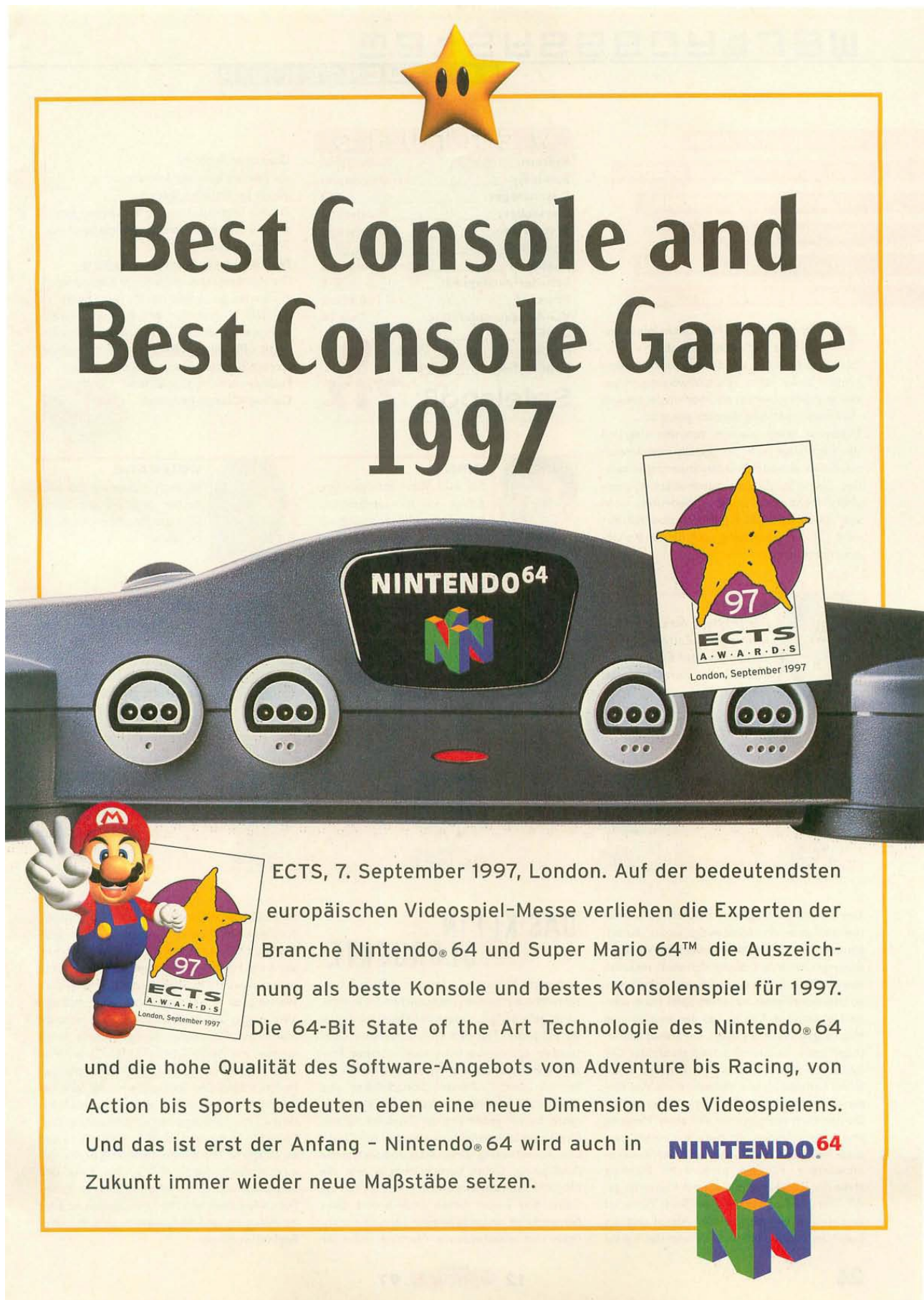
⁷⁶ "Game Boy Special Edition – now in six great colours! Pick one!" (ART)

⁷⁷ The discussed commercial runs from ca. 0:04 to ca. 0:13 in the compilation accessible via <https://www.youtube.com/watch?v=D1w6Mxfun0g> [retrieved on January 14th, 2021]

grey one next to a transparent one not seen before creates a bigger contrast to pique the reader's interest and there is enough space on the second page to show all six "special editions" in detail anyway, while in the mere roughly nine seconds of the TV version it was considered more important to show as many new models as "main actors" (present much longer than all versions being shown very shortly in the commercial's second half) as possible. Second, while the "Hip Boy" merely directly answers a question while striking a "cool" pose in the printed advertisement, it is painted as much more "macho" in the TV commercial, calling the "female" Game Boy "baby" and turning around to show it its transparent case from every angle despite it already being clearly uncomfortable before: Depending on the addressee's understanding of the "reality" of anthropomorphised Game Boys, the "Hip Boy"'s behaviour could very well be understood as wildly inappropriate, akin to an exhibitionist (if transparency actually means "nudity" in this reality), or the "White Magic" could be understood as narrow-minded, misunderstanding another member of its "species" with an unfamiliar appearance as an exhibitionist (if a transparent case is no more "indecent" than a grey or colourful one and does not actually mean "nude"); in any case, disregarding its potentially problematic message (that could be understood as trivialising inappropriate sexual behaviour against women for laughs, no matter if intentional or not), the TV version highlights the "cheeky" connotation even more than the printed one, but arguably not to an extent of trying to actually attribute "sexy" to the advertised product (an example for an advertisement that does try that being the one analysed in chapter IV.3.4), see also the decidedly scrawly visuals and the sitcom-style canned laughter. And third, while the dialogue between the two Game Boys in the printed advertisement poetically plays with meanings and definitions of words, the TV version's dialogue includes, contrary to the former, an actual punchline (that is also directly connected to the advertised products): "rot werden" means "blushing" but, in a more literal sense, also "turning red"; and the "White Magic" finally blushes so much in embarrassment that it actually "turns red", transforming into a "Red Zora" model, causing the imagined "audience" to laugh as the "Hip Boy" says "Aber musst' ja nicht gleich rot werden!" – so the TV commercial does not only have a "cheeky", but also a "humorous" attribution with its pun-based punchline (that also makes it possible to show a third Game Boy Model, the "Red Zora", as well); and putting it in perspective to the printed advertisement, "humorous" can be seen as being attributed to the latter as well, e.g. when a reader that knows the TV version finds its printed counterpart and immediately thinks of the former and its punchline, refreshing the link between wordplay-based joke and advertised product even without seeing the TV spot again.

With the visual register's iconographic level being especially relevant (the "Game Boys with colourful cases" iconogram already containing all base information about the products sold) and the verbal one's poetic function (note the sketch-like dialogue with "cheeky" humour on the first and the stylized Game Boy model names on the second page) being dominant (despite the emotive and conative ones also being strongly present, see "Zeig, wer Du bist, und wähle deinen Lieblings Game Boy™!"), the Game Boy Special Edition advertisement can be considered a primarily pointed and stylized rather than informative one (with one half of the advertisement being just the cartoon with the anthropomorphised Game Boys along with the poetic wordplay of "Jetzt heißt es Farbe bekennen!" and the other featuring the mentioned stylized names). Symbolic meanings the advertiser tries to attribute to the product (and, by extension, to the "Nintendo" brand in general) include "fun", "stylish", "coolness", "colourful", "special edition", "playful", "cartoonish", "full of variety", "cheeky", "tailor-made" and "humorous", while trying to attribute "less fun" to competitors' products in general and arguably even to Nintendo's own original grey, "non-colourful" Game Boy.

IV.1.6 "Nintendo 64" advertisement (Nintendo, chronological number 723)



**Best Console and
Best Console Game
1997**

NINTENDO⁶⁴

**ECTS
A · W · A · R · D · S
London, September 1997**

ECTS, 7. September 1997, London. Auf der bedeutendsten europäischen Videospiele-Messe verliehen die Experten der Branche Nintendo[®] 64 und Super Mario 64™ die Auszeichnung als beste Konsole und bestes Konsolenspiel für 1997. Die 64-Bit State of the Art Technologie des Nintendo[®] 64 und die hohe Qualität des Software-Angebots von Adventure bis Racing, von Action bis Sports bedeuten eben eine neue Dimension des Videospiels. Und das ist erst der Anfang - Nintendo[®] 64 wird auch in Zukunft immer wieder neue Maßstäbe setzen.

NINTENDO⁶⁴




Figure IV.1.6.i: Video Games (1991-2001), issue 12/97, p. 25.

A.) *Visual register:*

Denotations:

Vertically centrally framed on a reddish white page featuring a thin golden frame, the close-up of an **icon** of what appears to be a video game console (noting the four controller ports labeled by engraved dots) is displayed, its left and right borders (whose visible parts obscure the mentioned golden frame) cut off by the page margins: The blackish device's shape appears more angled regarding its bottom part (before it crosses over into seemingly columnar case elements) and more rounded, almost undulatory regarding its top part that also offers a glance at what seems to be a power switch; see also the oval red power LED on the machine's front over which a black label featuring a logo consisting of a textual part (in white with bold uppercase text and a superior number) and a colourful (featuring red, blue, green and yellow surfaces) three-dimensional-style icon consisting of four "N" shapes is placed; the same logo can also be seen aside the console icon, on top of the lower right part of the page's golden frame (with no change to the "N" icon, but the textual part now appearing blue and red rather than white), while framed centrally on top of the golden frames' upper edge, the 3D-rendered icon of a golden star with black eyes is positioned. Within the frame, between said star and the big console icon, a headline in big bold black letters spanning three text rows is displayed, while starting just under the console and ending just above the frame's lower border, several rows of smaller black running text are printed. Additionally, over the right part of the big console, a slightly slanted, card-like box with the same background colour as the page itself is superimposed: Said "card" features another logo, consisting of a crudely drawn yellow star on top of a purple circle with a white number on it, and a thin black box with two lines of black uppercase text of different font sizes; under this logo follows a small additional text note. In a smaller and differently slanted version, the same "card" is also displayed left to the running text's first half, and superimposed on it is another 3D rendering: This icon shows a moustachioed man clad in red (cap, overall) and blue (dungarees) with a triumphal expression on his face, forming the "victory" sign with his right hand's fingers.

Connotations:

Contrary to every single Nintendo advertisement analysed until now, the traditional red and white (or red and transparent) "Nintendo" company logo is not visible here, but that the advertised console is released by said company becomes clear immediately on the **iconographic** level when the reader recognises the "moustachioed man in red and blue" as "Super Mario" (see also chapters IV.1.2 and IV.1.3), the company's mascot. And besides this role, Mario is also especially known as the "Super Mario" video game series' protagonist that, in turn, connotes "fun" (for being popular and critically acclaimed), both "action" and "adventure" (for featuring both action-packed and exploration-driven elements) and "cartoonish" (for having a visual style akin to cartoons and even actual TV cartoon adaptations); and in this specific incarnation, retaining cartoonish features but appearing 3D-rendered rather than drawn traditionally as in many older advertisements (see, again, chapters IV.1.2 and IV.1.3.), "high-tech" and "polygonal 3D graphics" is connoted as well (since the mostly 2D-based "Super Nintendo Entertainment System" or "SNES" console, covered in chapter IV.1.2, that was still sold and widespread when the currently observed advertisement was published, had only very limited capacities for 3D visuals). All these connotations change over to the console as well, which is clearly framed to be the advertisement's focus: Obviously being a TV-connected home console rather than a handheld device, note the lack of a screen and the presence of controller ports (with the inclusion of four rather than the two most consoles had at and before the time of the advertisement being published suggesting the possibility of playing in groups of up to four people without the need to purchase an additional "multitap" adapter for three and four player modes as on e.g. the SNES, connoting "multiplayer-friendly"), the general iconogram "new Nintendo home console" or, more specifically, "SNES follow-up model", seems obvious. Furthermore, the close-up of the console with its, compared to the SNES and its predecessor, the even blockier "Nintendo Entertainment System" or "NES", or other consoles of the era like Sony's PlayStation (see chapters

IV.3.2-4), rounder forms arguably conveys some kind of sense of appearing vaguely "futuristic", both slightly alluding to images of spaceships in popular culture and, again with respect to the "evolution" from the cuboid NES to the SNES with its more rounded edges and finally to the new console with its almost undulatory parts, possibly even suggesting that the less blocky a device appears, the more "high-tech" it is – combining these connotations in this context, it could even be understood as (even moreso when taking into account the three-dimensional red, blue, green and yellow "N" logo on its front label, directly relating to "Nintendo", connoting "colourful" by possibly relating to colour models like the "RGB" one just like the SNES and its controller's action buttons did, see chapter IV.1.2, and reinforcing the "high-tech" connotation) being portrayed as "technologically futuristically advanced". So in summary, the "SNES follow-up model" iconogram can be updated to "high-tech SNES follow-up model capable of polygonal 3D graphics and innately providing four controller slots".

Tropologically, the double metonymy regarding the apparent product logos on the console icon and at the page's lower right corner (with differences in colour concerning the textual parts below the respective "N" icon) is obvious, but does not convey much actual information other than that said logo stands for the console and that the advertisement advertises said console which can be considered trivial anyway. More interesting is the double metonymy of the "star cards" mentioned in the "Denotations" segment: The combination of the stylized star icon and the text parts that appear somehow "official" in its layout makes them seem like some kinds of seals of quality or accolades, connoting "award-winning". And while both of them seem identical other than size and orientation, their respective placement seems to "label" two different "winners": The console itself (since the bigger of the two "star cards" is superimposed over it) and Super Mario (since the smaller "star card" appears directly in his background), the latter not just showing the "victory" sign with his fingers (what he is seen to do often in video games and promotional material, see also chapter IV.1.3), but doing it while having an especially triumphal expression on his face (rather than just smiling as in chapter IV.1.3), suitable for an awardee. So while the exact nature of these claimed "awards" remains unclear before their textual parts are read (see sub-chapter B), the advertisement arguably suggests that both the console and Mario are somehow "award-winning", the latter possibly standing for "Super Mario 64", the first fully three-dimensional Mario game released earlier in the year of the advertisement's publication (with the reader possibly recognising the 3D-rendered artwork shown to be stemming from Super Mario 64 promotional material) in which the title character collects "Power Stars": Ones like the 3D-rendered star with eyes depicted near the page's upper border, whose inclusion not only fortifies the connection to Super Mario 64 but can also be seen as a counterpart to the "star cards" including similar (but more simple) shapes, arguably acting as some kind of overarching accolade symbol, further reinforcing the "award-winning" connotation, just like its aptitude to act as a decorative ornament on some kind of certificate while the whole page in its plain but ceremonial appearance – note the sparsely used visual elements and thin golden frame – could be understood to be designed to look reminiscent of a certificate for a prize. And from a different view, said "Power Star" may not only connote "power" in itself, but also directly attribute it to the console (in the sense of "powerful hardware"), since both said star and the bigger version of the apparent console logo are placed on and directly connected by the thin golden frame mentioned before. Finally, said frame could even be understood as a visual metaphor based on a verbal phrase: The big console icon is not contained by the golden frame, but crosses it to the left and right, to such an extent that it cannot even be fully depicted on the page. So figuratively and, in a way, in the truest sense of the word, it could be understood that the console is so powerful, it "sprengt den Rahmen": The german phrase "den Rahmen sprengen" is often used in a similar way as "to go beyond the scope" of something, but can also be used to praise something capable of things not thought to be possible before, "breaking open the scope" of possible actions defined before. But "Rahmen" can also be understood as "frame", so the console icon going beyond the visualised golden frame, "breaking it open", may be understood as visual wordplay among indirect praise for the product, conveying "Diese Konsole ist so stark, sie sprengt den Rahmen (der dir bekannten Möglichkeiten)!" or "This console is so powerful, it breaks open the scope / frame (of

what you thought possible)!", besides the "power" one also reinforcing the "high-tech" and "technologically futuristically advanced" connotations.

At this point, on the **topic** and **enthymematic** levels, the iconogram "high-tech SNES follow-up model capable of polygonal 3D graphics and innately providing four controller slots" connotes and evokes premises like "The SNES is good, but mostly for 2D games and an adapter has to be bought to play three and four player modes." or, regarding competing platforms (excluding the Sega Dreamcast released in 1999, see chapter IV.2.6, since the advertisement currently analysed was published in 1997), "On all Sony and Sega consoles, three and four player modes are only possible when an additional adapter is bought.", loci like "If you could have a console just like the SNES, but better, with good 3D capacities and for up to four players without needing an adapter, why wouldn't you want it, too?" or "If you can choose between a console with four controller ports and others with only two ones that need adapters for more, why would you choose one of the latter ones?", and enthymems like "(Consoles with good 3D capacities and four controller ports are better than ones without these features.) – This console has good 3D capacities and four controller ports. – This console is better than ones without these features."

B.) Verbal register

While the advertised product is clearly **referentially** labeled as "Nintendo 64" (or, stylized, "Nintendo⁶⁴") in the textual parts (placed just under the respective "N" icon that can now be seen as not only referring to "Nintendo" as a company, but also directly to the console Name "Nintendo 64") of the two product logos shown (one on the console icon's front, one at the lower right corner of the page, and now no longer only seen as "apparent product logos", see sub-chapter A), the massive headline, "Best Console and Best Console Game 1997" may be understood differently by different readers at first glance: It could be seen by some as mere **emotive** praise by an enthusiastic lyrical narrator, as a claim of the console (and a game released for it) being "the best of the year" not backed up and not more meaningful than "the best of the decade" or "the best of the world" would be. But others may quickly recognise this headline – English in contrast to the German running text, see below, and appearing quite matter-of-factly rather than as an e.g. stylized and "cool" English phrase like ones often used in otherwise German advertisements of the time – as referentially citing an actual accolade with an English denomination awarded to the hardware (and to a corresponding software), especially in combination with the textual elements of the two visual elements referred to as "star cards" in sub-chapter A: Other than the "97" date (as in "1997"), they both say "ECTS AWARDS" and "London, September 1997", with "ECTS" being an institution well-known in the industry of the 1990s, the "European Computer Trade Show" regularly held in the United Kingdom. So with this two instances referring to ECTS awards, the claim from the headline that can be understood as referring to two accolades can be seen as fortified, being primarily referential (but still having, due to the inherently positively connoted phrase "best", emotive aspects as well): It is explicitly conveyed that the Nintendo 64 (and a game released for it) is "award-winning".

After beginning with "ECTS, 7. September 1997, London."⁷⁸, both referentially outlining the context and the short segments separated by commas arguably **phatically** being used akin to dramatic pauses in a film's or play's opening monologue, trying to pique the addressee's interest, the running text referentially elaborates regarding the awards (finally also naming the award-winning software), but not without using emotively charged phrases ("[bedeutendste]", "Experten"): "Auf der bedeutendsten europäischen Videospiele-Messe verliehen die Experten der Branche Nintendo® 64 und Super Mario 64™ die Auszeichnung als beste Konsole und bestes Konsolenspiel für 1997."⁷⁹, now clarifying that both the console and its launch title "Super Mario 64" (that connotes

⁷⁸ "ECTS, September 7th, 1997, London." (ART)

⁷⁹ "At the most significant European video game trade show, the industry's experts awarded the

just like the rest of the "Super Mario" series, "fun", "action", "adventure" and "cartoonish", see sub-chapter A) are to be considered "award-winning". And just like its aforementioned part, the remaining running text, "Die 64-Bit State of the Art Technologie des Nintendo® 64 und die hohe Qualität des Software-Angebots von Adventure bis Racing, von Action bis Sports bedeuten eben eine neue Dimension des Videospieles. Und das ist erst der Anfang – Nintendo® 64 wird auch in Zukunft immer wieder neue Maßstäbe setzen."⁸⁰, seems **poetically** designed like a press release: Quite matter-of-factly and without the playfulness of directly addressing the reader or using wordplay (with neither the **conative** nor the **metalingual** function seeming to play a relevant role in the whole advertisement), the running text constructs a polite, professional distance between lyrical narrator and reader while primarily referentially conveying information (centrally about won awards, but in the latter part also about the console's 64 bit CPU, connoting "high-tech", and the range of different genres of games released for it, the mentioned genres connoting "action", "adventure", "speed" and "thrill" to varying degrees – the first two ones even explicitly – and "full of variety" for being mentioned together) in a strongly emotive way ("State of the Art Technologie" and "hohe Qualität" reinforcing the "high-tech" connotation), partly also just conveying purely emotive PR flowers of speech ("neue Dimension des Videospieles" and the whole final sentence even connoting "futuristic" technological progress, painting the Nintendo 64, together with the "high-tech" connotations from before, as "technologically futuristically advanced"). By both (hyperbolically) highlighting the Nintendo 64's technology in general and (truthfully) calling it a 64 bit device, contrary to the 32 bit CPUs of the console's main competitors, Sony's "PlayStation" and Sega's "Saturn" (see also chapter IV.2.5 and the whole chapter IV.3), it can be argued that the advertiser tries to indirectly attribute "outdated" to said two consoles, even without actually mentioning them; the same case can be made with "not award-winning" since when the Nintendo 64 is hailed as 1997's "best console", PlayStation and Saturn cannot have the same status at the same time.

C.) Relationships between both registers

Since the console's name is now known, the enthymem outlined in sub-chapter A can be updated to "(Consoles with good 3D capacities and four controller ports are better than ones without these features.) – The Nintendo 64 has good 3D capacities and four controller ports. – The Nintendo 64 is better than ones without these features." Furthermore, the verbal register's analysis now anchors that, as assumed during the visual one's analysis, that the advertisement in fact informs about awards won by both the Nintendo 64 console and the Super Mario 64 video game; when viewing both registers together, "award-winning" arguably even seems to be the central symbolic meaning tried to attribute to the console via the advertisement, and in addition to the ones based on the iconogram "high-tech SNES follow-up model capable of polygonal 3D graphics and innately providing four controller slots" discussed in sub-chapter A (and, in one case, updated just above), the new, alternative iconogram "best console of the year" makes new premises like "Won awards show that a product is truly great, especially regarding a title like 'console of the year'.", loci like "If you could choose between the 'console of the year' and other ones without that title, why would you even think about choosing one of the latter ones?" and enthymems like "(You should buy the best console, the 'console of the year'.) – The Nintendo 64 is the 'console of the year'. – You should buy the Nintendo 64." arise on the visual register's topic and enthymematic levels. Also, because of the "award-winning" attribution not only appearing in both registers, but also twofold in each case,

accolade of best console and best console game for 1997 to Nintendo® 64 and Super Mario 64™." (ART)

80 "The 64 bit state of the art technology of the Nintendo® 64 and the high quality of the offered software from adventure to racing, from action to sports just mean a new dimension of video gaming. And this is just the beginning – Nintendo® 64 will continue to raise the bar in the future as well." (ART)

regarding both console and Super Mario 64, said attributed symbolic meaning is even more amplified since it can be understood as "great, award-winning hardware" and "a great, award-winning game only available for said great, award-winning hardware" combined. Other attributions regarding the advertised product found in both registers, anchoring themselves, are "high-tech", "futuristic", "technologically futuristically advanced", "fun", "action", "adventure" and "cartoonish", while the visual one also includes "polygonal 3D graphics", "multiplayer-friendly", "colourful" as well as "power" and the verbal one "speed", "thrill" and "full of variety"; the latter additionally including the indirect attributions "outdated" and "not award-winning" regarding Sony's PlayStation and Sega's Saturn. And combining the advertisement's visual design appearing like a certificate for a prize and its verbal design reminiscent of a press release, it can be seen in its whole as being painted as a celebratory press release in which Nintendo proudly proclaims that their products have won awards.

It shall also be noted that this advertisement can be seen as some kind of special case in the entirety of the collected Nintendo advertisements: First, its matter-of-fact, somewhat distant tone seems unusual compared to all other ones covered in this chapter (which e.g. build less of a distance to the addressees, often directly addressing them and using much less "serious" language), and second, while being the first advertisement directly for the Nintendo 64 console rather than for Nintendo 64 games placed in the "Video Games" magazine, it was published a remarkably long time after the console's launch in March 1997, appearing in the December 1997 issue. In contrast, first generation Nintendo 64 software advertisements were not only designed much more playful, but also appeared in much earlier issues: The first of several ones belonging to the "The New Dimension of Fun" campaign (nine in total, published both before and after advertisement 723, see chapter IV.1.1 for a list) being supplement 641 (depicted in sub-chapter D) in the April issue, advertising "Star Wars: Shadows of the Empire" (with the general structure shared by all these campaign's advertisements being more relevant than this specific example's contents). All of these advertisements show 3D-rendered characters or objects (a spaceship in this case) "escaping" a flat sheet of paper the bulk of the respective advertisement is depicted on, both playfully visually conveying the paradigm shift from 2D (SNES) to 3D gameplay (Nintendo 64), highlighting the "high-tech" and "polygonal 3D graphics" aspects (even if rendered artworks rather than actual ingame graphics are used) and playing with the medium of printed advertisements via the 3D models "transcending" a magazine's flat pages; also, said recurring slogan "The New Dimension of Fun" seems similar to the phrasing "eine neue Dimension des Videospieles" as used in advertisement 723 regarding the "technologically futuristically advanced" connotation, but puts much more emphasis of the "fun" aspect (just like several other Nintendo advertisements analysed in this thesis), with said aspect only being present via Super Mario's presence in advertisement 723 and not addressed explicitly there.

Combined with the fact that none of the earlier Nintendo 64 game advertisements published in the "Video Games" magazine advertised the console's flagship launch title Super Mario 64 (which means that its first advertisement was also number 723, if it is seen as secondarily advertising the game), it could be presumed that Nintendo consciously acted on the assumption of the names "Nintendo 64" and "Super Mario 64" resounding throughout consumer communities and industry in the launch year anyway and concentrated on software considered less omnipresent: Under this lense, the "delayed" advertisement 723 centered around a prize won by said hardware and software could be seen as being intended as both a confirmation for early adopters that their purchase of the console (and Super Mario 64) was the right decision (certified by the accolades) and an incentive for new customers (who now do not have to just trust the advertiser anymore, but can also refer to an independent trade show jury's award as "proof" for the console's and game's quality), connoting "for both early adopters and new customers".

With the iconographic level being especially relevant in the visual register (see the image of the Nintendo 64 console – as the clear visual focus of the advertisement – connoting a quite big amount

of visual information, especially when viewed together with the Super Mario rendering) and the referential function being dominant in the verbal one (with the – also strongly, but secondarily emotive – proclamation of the awards won by console and game being central), the Nintendo 64 advertisement can clearly be considered a primarily informative rather than pointed and stylized one. Symbolic meanings the advertiser tries to attribute to the advertised product (and, by extension, to the "Nintendo" brand in general) include "award-winning", "high-tech", "futuristic", "technologically futuristically advanced", "fun", "action", "adventure", "cartoonish", "polygonal 3D graphics", "multiplayer-friendly", "colourful", "power", "speed", "thrill", "full of variety" and "for both early adopters and new customers", while trying to indirectly attribute "outdated" and "not award-winning" to the competing Sony and Sega consoles PlayStation and Saturn.

D.) Supplement: "Star Wars: Shadows of the Empire" ad. (Nintendo, chr. # 641) [see s.-ch. C]

UNHEIMLICHE
BEGEGNUNG DER
DREIDIMENSIONALEN ART

STAR WARS
SHADOWS OF THE EMPIRE™

... Dash Rendar an Basis:
Feindliche Truppen von
Verluste ... Stützpunkt in Gefahr ... versuche Zeit zu gewinnen ...
Adrenalin stöße in Lichtgeschwindigkeit gefällig? Star Wars - der
Krieg der Sterne hat erneut begonnen!

NINTENDO 64

The New Dimension of Fun

Nintendo®

© 1996 Nintendo. Alle Rechte vorbehalten. Star Wars: Shadows of the Empire ist ein eingetragenes Warenzeichen von Lucasfilm Ltd. und der Marke Star Wars. Alle anderen Warenzeichen sind Eigentum ihrer jeweiligen Inhaber.

Figure IV.1.6.ii: Video Games (1991-2001), issue 4/97, p. 27.

IV.1.7 "Nintendo 64 Color Edition" advertisement (Nintendo, chronological number 942)

blau.
eine von sechs farben aus der N64 color edition.

Nintendo

NINTENDO⁶⁴
Feel Everything

Graue Mäuse gibt es da draußen schon genug. Jetzt kommt die Nintendo 64 Color Edition in sechs coolen Clear Colors. Welche passt am besten zu Dir? Ocean Blue, Jungle Green, Atomic Purple, Smoke Black, Sun Orange oder Fire Red? Such Dir eine aus und steig ein in die geballte 64-Bit-Power von Nintendo. Dagegen sehen andere Konsolen ganz schön blass aus. www.nintendo.de

Figure IV.1.7.i: Video Games (1991-2001), issue 1/2000, p. 35.

A.) *Visual register:*

Denotations:

The advertisement's background scenery that shows a room with a table a person wearing brown trousers is standing on is displayed through a somewhat surreal visual filter, putting a peculiar pattern reminiscent of the surface of denim on everything. Furthermore, apart from most of the (light brown) floor, areas obscured by shadows, the front edge and the leftmost part of the tabletop (similar colour as the floor) and the person's (slightly darker brown) trousers and (blackish) shoes or socks (not clearly definable due to the graininess of the filter), the complete scenery appears blue: It seems that the person (whose upper body is not at all visible) is pressing some kind of sheet against the wall, presumably the last piece of blue wallpaper they have to apply to turn the wall completely blue. Likewise, it seems implied that they already painted most of the table blue themselves, noting that only a quite small part of the tabletop appears in brown, presumably its original colour: The blue shape on the floor to the page's very left, slightly below the edge where wall and floor meet, could even be interpretable as the top of a blue paint pot (but could also be a partly painted portion of the floor, not clearly definable due to the graininess of the filter as well). The remaining elements are superimposed over said scenery and do not use its filter: At the page's upper left, a short headline in very big orange lowercase letters with a longer sub-headline in the same colour, but using a much smaller text font is printed; and a similar tone of orange is used for the outlines of the elements superimposed over the page's lowermost fourth to third (that use a brighter, slightly pinkish shade of orange for their backgrounds). Via their overlapping, broad outlines, these four elements merge with each other: From left to right, the three smaller elements above the much bigger main element are the oval "Nintendo" company logo (in said two shades of orange instead of its traditional colours red and white), the **icon** of what appears to be a video game controller with three handles, a transparent light blue case, a grey directional pad, a whitish analogue stick, two grey shoulder buttons and seven round action buttons in red, (darker) blue, green and yellow, and a logo consisting of a textual part (with (darker) blue bold uppercase text and a red superior number) and a colourful (featuring red, (darker) blue, green and yellow surfaces) three-dimensional-style icon consisting of four "N" shapes, just above a slogan in the same colour as the orange borders. Finally, the oval main element contains some rows of thin black text (in a single column) and a bold internet URL; and just under the running text's final row, six small icons of what seems to be differently coloured versions of the same video game console (each one with a transparent case similar to the controller icon mentioned before) with both angled and more rounded, almost undulatory parts are displayed next to each other, with columnar case elements, four controller ports and a cartridge slot at its top being clearly visible in every icon and the three-dimensional-style "N" icon mentioned before (seemingly together with a white version of the textual part of the logo, see above) being adumbrated on every one's front label: From left to right, the colours are light blue (the same colour as the controller mentioned before), green, purple, blackish, orange and pinkish red.

Connotations:

Since the "Nintendo 64" console was released in March 1997 and the currently observed advertisement was published in the "January 2000" issue of the "Video Games" magazine, nearly three years later, said console can clearly be seen as well established regarding industry and consumers and it can be assumed that most video game magazine readers would **iconographically** generally recognise the controller and console icons described in the "Denotations" segment as "Nintendo 64 controller and consoles"; but while the original version of both appears opaque and blackish (see chapter IV.1.6 for a console view), the models shown here have colourful, transparent cases. So the (light) blue controller image seems to be less intended to highlight its control elements like the analogue stick and its gameplay possibilities – since when the advertisement was published, both of Nintendo's main rivals, Sega and Sony, also already used analogue sticks for their flagship consoles "Dreamcast" and "PlayStation" (see chapter IV.2.6 and the whole chapter IV.3; see also

especially the coverage of the advertisement for Sony's "Dual Shock" controller in chapter IV.3.4) – and more just to show a new, "colourful" and "stylish" (via the colour and especially the transparency) model of a in comparison more plain looking, well-established controller; same goes for the differently coloured console icons, with the (light) blue one additionally suggesting that the scope of delivery of every transparent and colourful Nintendo 64 console (seeming like some kind of – not necessarily limited – "special edition" of the known hardware) includes a controller in the same design. So an iconogram like "six transparent Nintendo 64 models in different colours and with fittingly designed controllers" (with the added connotation "full of variety" due to the range of six different versions) can be constructed, while in this specific advertisement, the blue one seems to play the most important role: Not only is it the only console version whose controller is also depicted, but it also strongly relates to the nearly aggressively blue background image (even if the tones of console and background differ, the former being lighter and turquoise-like, the latter visibly darker) in which the depicted person seems to strive for turning the whole shown room, including not only the wall, but also the table they are standing on and possible even the floor completely blue using blue wallpaper and blue paint; and the denim-style filter reminiscent of blue jeans the whole background image is shown through also arguably reinforces the "stylish" connotation and connotes "coolness" in itself.

On the **tropological** level, said eye-catching visual of "turning the whole room blue" plays the main part as a hyperbole filling most of the page's room: That the person's apparent obsession for the colour blue and the blue Nintendo 64 console and controller are somehow juxtaposed seems obvious, but their motivation for this drastic "room redecoration" and the link to the product seems quite vague – is the person obsessed with this (favourite?) colour in the first place and would be the perfect customer for a blue Nintendo 64? Or may be suggested that they bought a blue console and are that excited about it that they became obsessed with the colour, turning their whole room blue? This aspect will be covered further in sub-chapter C. And in comparison to this central visual hyperbole, metonymies appear rather minor: Very small versions of the "N" logo and the corresponding text part also depicted elsewhere in the advertisement are visible on the six console icons' labels, not conveying much actual information other than suggesting it (what most early 2000 video game magazine readers will recognise as the "Nintendo 64" logo anyway, see above) to be the product logo; and while it is not to be considered an actual metonymy since being only based on colour schemes that even have different tones in both cases, some kind of parallelism may be present regarding the red, blue, yellow and green buttons on the controller and the red, blue, yellow and green segments of the "N" logo, linking logo and controller by using only colours acting as primary ones in at least one colour scheme with the "RGB" scheme even completely represented here (arguably standing for "all colours" since all possibly existing colours can be gained by blending them), further reinforcing the "colourful" connotation.

At this point, the "six transparent Nintendo 64 models in different colours and with fittingly designed controllers" iconogram **topically** and **enthymematically** connotes and evokes premises like "The Nintendo 64 is good, but its visual appearance quite plain – it would be better if it was more colourful and stylish.", loci like "If you could choose between a plain blackish Nintendo 64 console or one of six transparent and colourful versions, why would you pick the former one?" and enthymems like "(Consoles with colourful, transparent cases are more stylish than ones with plain cases and therefore preferable.) – This Nintendo 64 versions are just like the original one, but have colourful and transparent cases. – These Nintendo 64 versions are more stylish than and therefore preferable to consoles with plain cases.", with the enthymem's final part possibly not only relating to the transparent, colourful Nintendo 64 versions being preferable to the original model, but also to the competing consoles Sony PlayStation and Sega Dreamcast, both having opaque light grey cases (see again chapter IV.2.6 and the whole chapter IV.3 for console depictions): It will be covered in sub-chapter C if the contents of the verbal register (see sub-chapter B) back this assumption up, in which case "not stylish" would be tried to be attributed to said competitor's products (and possibly even to the original version of the Nintendo 64 itself); and generally, both the topic and enthymematic level will be revisited after the verbal register has been established as well.

B.) Verbal register

The transition between the very short headline printed in huge letters, "blau." ("blue."), and the much smaller printed sub-headline just beneath it, "eine von sechs farben aus der N64 color edition."⁸¹, could be interpreted as standing for a dramatic, **phatic** pause (even moreso when also taking into account the period after the single-word headline); also, both rows of text especially **poetically** highlight their form, standing out because of their rejection of established rules of German grammar (by using only lowercase letters aside from "N64") as well as via their differences in text length and letter size when juxtaposed (very short text length and huge letters vs. much longer text in much smaller letters, respectively), connoting "coolness" and "stylish" to some extent. Other than that, headline and sub-headline also have a **referential** aspect, conveying the information that the advertised product line is named "N64 color edition" (or "Nintendo 64 Color Edition" in full name, as it is called later in the less stylized running text), suggesting a "colourful" (not necessarily limited) "special edition" of some sorts of the established Nintendo 64 console ("N64" in short or, see below, stylized "Nintendo⁶⁴"), further clarified by the mention of blue being one of six colours that make up said product line. Besides the (sub-)headline, the running text (that will be covered in the next paragraphs) and the referential text parts of the "Nintendo[®]" and "Nintendo⁶⁴" logos (referring to manufacturer and console name), only one textual part remains: The "Feel Everything" slogan just below the "N" / "Nintendo⁶⁴" logo that appears both **emotively** (by focusing on feelings rather than e.g. technological data) and **conatively** (by directly addressing the reader in the style of an imperative that they shall "feel everything") and will be analysed further with the help of a supplement in sub-chapter C.

The running text after which the URL "www.nintendo.de" follows, connoting "high-tech" to some extent (even if not directly related to the advertised product – that does not offer internet capacities – but just to the manufacturer's website) since internet access may have been common in many households in German-speaking parts of Europe in early 2000, but still much less omnipresent than today, "Graue Mäuse gibt es da draußen schon genug. Jetzt kommt die Nintendo 64 Color Edition in sechs coolen Clear Colors. Welche passt am besten zu Dir? Ocean Blue, Jungle Green, Atomic Purple, Smoke Black, Sun Orange oder Fire Red? Such Dir eine aus und steig ein in die geballte 64-Bit-Power von Nintendo. Dagegen sehen andere Konsolen ganz schön blass aus."⁸², appears constantly emotive, even twofold: On the one hand, it praises the advertised product line, see "die Nintendo 64 Color Edition in sechs coolen Clear Colors" (explicitly connoting "coolness" and regarding referential information mostly repeating the sub-headline's contents and similarly connoting "colourful" and "special edition" again, see above, but additionally suggesting that the advertised N64 models have not only colourful, but also transparent cases by the usage of the neologism "Clear Colors" referring to "clear" in the sense of "transparent", arguably also connoting "stylish") and "geballte 64-Bit-Power von Nintendo" (explicitly connoting (technological) "power" and by extension "high-tech", also referentially mentioning the console's 64 bit CPU – whose performance actually lied in between the ones' of the two main N64 competitors in the time the advertisement was published, Sony PlayStation and Sega Dreamcast, featuring 32 and 128 bit CPUs, respectively). On the other hand, it mocks other consoles based on the emotionally charged quality of "style" – or, as it is conveyed, their lack thereof in comparison to the N64 Color Edition – rather than technological properties and gameplay options: The introducing sentence "Graue Mäuse gibt es da draußen schon genug." may seem somewhat confusing at first, with "graue Maus" being a disrespectful German expression similar to the English "wallflower", normally referring to people (applicable to all genders, but often associated with females by cliché) considered "unremarkable"

81 "one of six colours of the N64 color edition." (ART)

82 "There are already enough wallflowers out there. Now the Nintendo 64 Color Edition in six cool Clear Colors is coming. Which one fits you most? Ocean Blue, Jungle Green, Atomic Purple, Smoke Black, Sun Orange or Fire Red? Choose one and get into the concentrated 64 bit power from Nintendo. Other consoles really pale in comparison." (ART) Note: Double entendre covered above.

or "not stylish" regarding their appearance by the speaker. But translated verbatim, "graue Mäuse" means "grey mice", and with "Jetzt kommt die Nintendo 64 Color Edition in sechs coolen Clear Colors." as the next sentence that can be interpreted as a poetic, rhetorical contrasting juxtaposition – grey and not stylish versus colourful and stylish – it does not seem too much of a stretch to presume that not only the latter sentence, but also the former expression "graue Mäuse" refers to consoles rather than people as well. And if said expression is not only understood figuratively in the "wallflower" and "not stylish" sense, but at the same moment also – using poetic and **metalingual** wordplay – in a more literal sense, it seems quite clear which specific consoles may be meant by that: Sony PlayStation and Sega Dreamcast, as mentioned above the Nintendo 64's main competitors in the time the advertisement was published, both feature opaque light grey cases (see again chapter IV.2.6 and the whole chapter IV.3 for console depictions), the latter quite atypically so since most Sega consoles released in Europe had blackish cases (see chapter IV.2.2-4 for examples) similar to the original Nintendo 64 version (see chapter IV.1.6 for an image), the former being Sony's first console. And both the interpretation that "graue Mäuse" refers to consoles and the one that it specifically means these two ones seems to be backed up by the running text's final sentence: "Dagegen sehen andere Konsolen ganz schön blass aus." not only explicitly refers to consoles in what appears to be another contrasting juxtaposition between "not stylish" (said "other consoles") and "stylish" (the N64 Color Edition the sentence before still referred to), but also seems to include additional poetic and metalingual wordplay since "gegen etwas / jemanden blass aussehen" figuratively means "to pale in comparison to something / somebody", but means "to look pale compared to somebody / something" verbatim, possibly referring to the light grey PlayStation and Dreamcast consoles looking "pale" compared to the colourful, transparent Nintendo 64 models; so by putting all aforementioned text segments in perspective to each other in this context, it can be argued that the advertiser tries to attribute "not stylish" to said Sony and Sega consoles.

In short, the lyrical narrator appears enthusiastic for the "stylish" advertised product line (and arguably further reinforces this "stylish" connotation and the "coolness" one by listing the – English – console model names with their prefixes "Ocean", "Jungle", "Atomic", "Smoke", "Sun" and "Fire" which all seem somehow emotionally charged and linked to associations like "adventure" and "action"; so the referential listing gains somehow also the character of vaguely emotive praise) but ungracious regarding the "not stylish" competing consoles PlayStation and Dreamcast; also said lyrical narrator conatively directly addresses the reader: "Welche passt am besten zu Dir? [...] Such Dir eine aus und steig ein in die geballte 64-Bit-Power von Nintendo.", with the question which one "fits" the reader most arguably conveying that, even if there are only six different, prefabricated ones to choose from, the Nintendo 64 Color Edition can be seen as "tailor-made" for each customer, reflecting each one's personality.

C.) Relationships between both registers

After now both registers' contents have been analysed, updated premises like "The Nintendo 64 is good, but its visual appearance quite plain – it would be better if it was tailor-made for one to be just as colourful and stylish as it should be to fit one's personality.", loci like "If you could choose between a plain blackish Nintendo 64 console and a transparent and colourful version tailor-made to fit your personality, why would you pick the former one?" and enthymems like "(Consoles with colourful, transparent cases tailor-made to fit one's personality are more stylish than ones with plain cases and therefore preferable.) – One's pick from the Nintendo 64 Color Edition is just like the original console, but has a colourful and transparent case tailor-made to fit one's personality. – One's pick from the Nintendo 64 Color Edition is more stylish than and therefore preferable to consoles with plain cases." are now connoted and evoked by the "six transparent Nintendo 64 models in different colours and with fittingly designed controllers" iconogram (the number of models also being explicitly mentioned in the verbal register) on the topic and enthymematic levels: The

assumption made in sub-chapter A that these "consoles with plain cases" may refer to the competing PlayStation and Dreamcast consoles with opaque light grey cases was clearly backed up during the verbal register's analysis in sub-chapter B (see "graue Mäuse" and "blass aussehen"), with the advertiser arguably trying to attribute "not stylish" to said consoles, but while the original Nintendo 64 model does not seem to be a target for said attribution regarding the text parts alone (being blackish rather than a "grey mouse"), the entyhmem mentioned above is still applicable to the advertiser's own older product; and that the aggressively "stylishly" framed advertisement only depicts the new transparent, colourful versions and omits the original one could also be interpreted as a sign that "not stylish" may be tried to attribute to the original N64 as well. And regarding the Nintendo 64 Color Edition, "colourful", "stylish", "special edition" and "coolness" appear in both the visual and verbal register, anchoring each other; the former also including "full of variety", the latter "high-tech", "power", "adventure", "action" and "tailor-made".

To come back to the "Feel Everything" slogan, the supplement 841 (depicted in sub-chapter D) shall be shortly covered: As the first advertisement using this slogan (completely in upper case in this version), its right page shows a list of emotions, e.g. "FREUDE", "FRUST" or "ANGST" ("joy", "frustration" or "fear"), one of which being highlighted by a red oval – in this case "FURCHTLOSIGKEIT." ("FEARLESSNESS.") – linked to the advertised game by a sentence next to it (and by the running text as well), "Nur eines der Gefühle, die Sie beim Spielen mit 1080° Snowboarding erleben."⁸³; that the reader is addressed here as "Sie" (the polite but somehow distanced form of address traditionally used between adults in German) rather than "du" (typically used when addressing friends and children) like in advertisement 942 and nearly all other collected Nintendo advertisements is peculiar, constructing a bigger distance to the addressee and giving the advertisement a more "adult" character, with the "N(intendo)" version of a "Superman" costume also being interpretable as relating to stereotypically male power fantasies – but, in this case, presumably primarily visualizing the "fearlessness" feeling linked to the advertised snowboarding game (since the near-invincible super hero is able to be recklessly fearless, just like players in virtual worlds that cannot harm them). Likewise, with the "fun" and "high-tech" concepts often appearing in Nintendo advertisements absent, "feeling" is framed as central: So, the whole "Feel Everything" campaign (advertisement 942 is also a part of) can be understood to try to attribute "gaming so immersive that it causes real feelings" to their advertised products. And under this lense, it could be understood that variations of both theories regarding the motivation of advertisement 942's character radically redecorating their room outlined in sub-chapter A may be reasonable: Either blue is the colour "fitting their personality most" and they represent the archetype of a potential buyer of the blue N64 or they bought a blue console and experienced so much immersion (and so many feelings) while playing with it that they became obsessed with the colour and turned their whole room blue in order to further intensify the immersion – to really "feel everything".

With the tropological level being especially relevant in the visual register (see the central visual hyperbole taking up much more room than e.g. the quite small images of the N64 models) and the emotive function being dominant in the verbal one (see the lyrical narrator that oscillates between enthusiastic and ungracious dominating the running text with the "stylish" / "not stylish" attributions; with the conative function being also quite prominent), the Nintendo 64 Color Edition advertisement can be considered a primarily pointed and stylized rather than informative one (that, being dominated by the visual hyperbole, does not convey much more actual information other than the N64 being available in six transparent and colourful models). Symbolic meanings the advertiser tries to attribute to the advertised product (and, by extension, to the "Nintendo" brand in general) include "colourful", "stylish", "full of variety", "special edition", "coolness", "high-tech", "power", "adventure", "action", "tailor-made" and "gaming so immersive that it causes real feelings", while trying to indirectly attribute "not stylish" to the competing Sony and Sega consoles PlayStation and Dreamcast, and arguably even to Nintendo's own original blackish, "plain" Nintendo 64 version.

83 "Just one of the feelings you experience while playing 1080° Snowboarding." (ART)

D.) Supplement: "1080° Snowboarding" ad., left page (Nintendo, chr. # 841a) [see sub-ch. C]

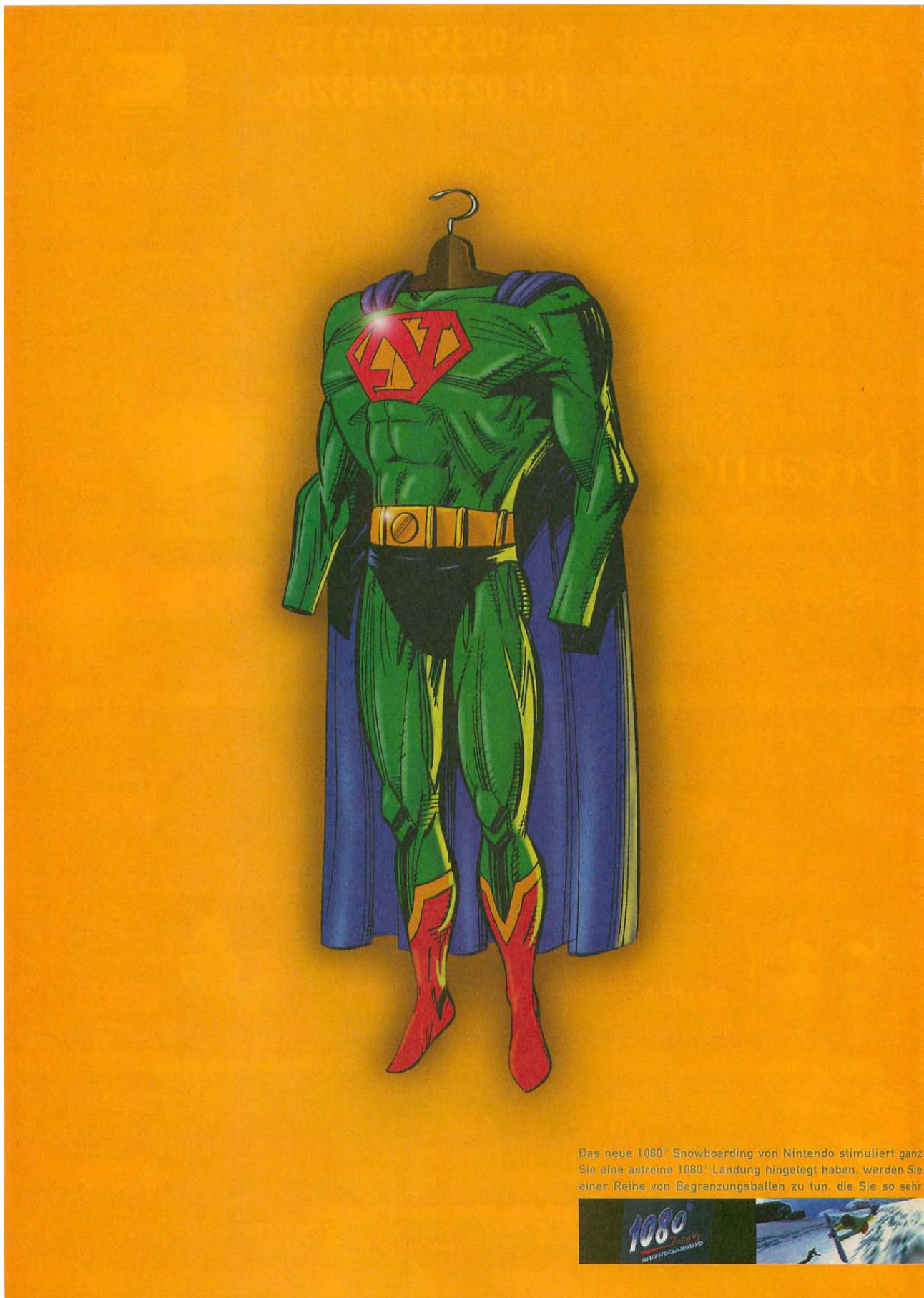


Figure IV.1.7.ii: Video Games (1991-2001), issue 11/98, p. 28.

D.) Supplement [cont.]: "1080° Snowboarding" ad., r. pg. (Nintendo, chr. # 841b) [see s.-ch. C]

NINTENDO⁶⁴
FEEL EVERYTHING

EUPHORIE.

NIEDERGESCHLAGENHEIT.

FURCHTLOSIGKEIT. Nur eines der Gefühle, die Sie beim Spielen mit 1080° Snowboarding erleben.

FREUDE.

FRUST.

ÜBERMUT.

ANGST.

ERNIEDRIGUNG.

AUSGELASSENHEIT.

ZORN.

bestimmte Gefühle. Jedes Mal, wenn Sie es spielen. Wenn Sie die Zuschauer toben hören, nachdem eine Ausgelassenheit erleben, die Sie vorher nicht für möglich hielten. Dann bekommen Sie es mit erniedrigen, daß Sie Gefühle empfinden, für die selbst wir noch keine Bezeichnung gefunden haben.

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Figure IV.1.7.iii: Video Games (1991-2001), issue 11/98, p. 29.

IV.1.8 Nintendo: Results and conclusion

Before all insights gained over the course of the whole chapter IV can be put in perspective to each other to answer the research questions (see chapter I.1) in the final chapter V, the ones found in the current "Nintendo" chapter IV.1 have to be summarized, reviewed and grouped, starting with the more general observations as listed in Table IV.1.8.i.

General information about abbreviations used in the following tables:

- "Ad.: topic + chr. no." = "Advertisement: Topic and chronological number"
- "Su.: topic + chr. no." = "Supplement: Topic and chronological number"
- "Esp. rel. lvl. (vis.)" = "Especially relevant level (visual register)"
- "Dom. fun. (verbal)" = "Dominant function (verbal register)"
- "Advert.'s prim. dir." = "Advertisement's primary direction".

Abbreviation information regarding specific hard- and software (with all supplements listed in all three tables found over the course of the current chapter IV.1.8 being video games released for Nintendo consoles published directly by Nintendo):

- "Super NES" = "SNES" = "Super Nintendo Entertainment System"
- "DK Country" = "Donkey Kong Country"
- "Game Boy SE" = "Game Boy Special Edition"
- "N64" = "Nintendo 64"
- "Star Wars" = "Star Wars: Shadows of the Empire"
- "1080° Snowb." = "1080° Snowboarding"

Further notes: The Donkey Kong Country advertisement's topic is referred to as "DK Country" & SNES" in the tables since its attributions not only relate to the game and carry over to the SNES hardware but partly also directly relate to the console in the first place (see chapter IV.1.4); and "Game Boy SE (480) + TV ver." ("TV version") is to be understood as also including said print advertisements' TV commercial counterpart covered as special excursus in chapter IV.1.5.

GENERAL ANALYSIS INFORMATION

<i>Ad.: topic + chr. no.</i>	Super NES console (71)	Super Game Boy (382)	"DK Country" & SNES (430)	Game Boy SE (480) + TV ver.	Nintendo 64 console (723)	N64 Color Edition (942)
<i>Su.: topic + chr. no.</i>	-	-	"DK Country" & SNES (393)	-	"Star Wars" for N64 (641)	"1080° Snowb." for N64 (841)
<i>Esp. rel. lvl. (vis.)</i>	iconographic level	iconographic level	tropological level	iconographic level	iconographic level	tropological level
<i>Dom. fun. (verbal)</i>	referential function	referential function	referential function	poetic function	referential function	emotive function
<i>Advert.'s prim. dir.</i>	primarily informative	primarily informative	primarily informative	primarily pointed and stylized	primarily informative	primarily pointed and stylized

Table IV.1.8.i: Summary of the findings of chapters IV.1.2-IV.1.7, part 1 of 3.

- Noticeably often – regarding four of the six Nintendo advertisements analysed extensively – the visual register's iconographic level appears especially relevant, with iconograms conveying remarkable amounts of information about the advertised product (see advertisements 71 and 723) and said iconograms sometimes even explaining its core functionalities (382) or containing all base information about it (480) by themselves. As an interestingly constant development over the time (regarding the chronological numbers), it can be observed that after two advertisements with especially relevant iconographic levels,

one with an especially relevant tropological level follows, and after that, said series repeats: A clearly visible trend to apply to different parts of the observed years (1991-2001) cannot be made out since the iconographic-heavy advertisements return after the tropological caesura and since the ones centered on the tropological level – a central triple metonymy highlighting the hard- and software's capabilities by showing comparatively seamless transitions between 3D-rendered promotional artworks and ingame screenshots (430) and an eye-catching central hyperbole connected to the actual product only in colour (942), respectively – still appear too often to be considered mere exceptions.

- Likewise, regarding the verbal register, four of the six Nintendo advertisements analysed extensively share the same dominant function: The referential one, listing the advertised product's functions and advantages to convey selling points to the reader. But a trend over the years seems more clear here than in the visual register: After the referential function constantly being dominant in the three chronologically earliest advertisements in said set of six, it appears only once in the set's second half, between one with a dominant poetic function centered around framing itself in a cartoon- or sketch-like way and using stylized product model names (advertisement 480) and one with a dominant emotive function centered around a lyrical narrator rating products based on the highly subjective concept of "style" (942). So while there may be no explicit change from one specific dominant function to another (since the one being constant before and then losing its dominance returns for a short time later), it shall still be argued that with passing time, referential information slowly seems to lose importance to Nintendo: After elaborately listing all sorts of features of the SNES in running text and bulletpoints early on (71), style and idea remain similar, but in direct comparison, a much smaller amount of text is used in the Super Game Boy advertisement (382); and when Donkey Kong Country is presented, there may be more text used again, but the thematic scope seems visibly narrower, very focused on this SNES software's (and the console's) technological properties (430). And even when the dominant referential function returns chronologically after 480's tropological one, the thematic scope seems even much more narrow, the referential information primarily revolving around the note of Nintendo 64 hard- and software winning awards rather than giving more in-depth information about the products themselves (723).
- Finally, the chronological development of the general primary directions of the Nintendo advertisements analysed extensively interestingly mirrors the observations regarding the verbal register's dominant functions made just above: After three primarily informative ones in a row – the advertisements 71, 382 and 430 that appear centered around conveying both verbal and visual information, explaining the products' functionalities and highlighting their features to motivate readers to buy them – the primarily pointed and stylized one with the chronological number 480 draws the reader's attention more by and to the originality of the advertisement's unusual design than by and to its subject. With advertisement 942 continuing the latter principle and the 723 in between continuing the former, but still conveying visibly less visual information than 71, 382 and 430 (omitting e.g. ingame screenshots or controller images) and even much less verbal information (with its text being quite focused on awards won by the advertised products rather than on the products themselves), there may be no "clean break" after which a complete shift from primarily informative to primarily pointed and stylized occurs, but a tendency of putting more emphasis on the latter than on the former over the years seems to be present nonetheless.

Table IV.1.8.ii includes the symbolic meanings attributed to Nintendo's own advertised products, already grouped not only by advertisement (columns), but also overall to form the 7 thematic complexes "(1)" to "(7)" (rows, also referred to "1." to "7." in the running text below, that – as Table IV.1.8.iii's running text does – uses double quote signs only for attributions, single ones otherwise):

ATTRIBUTED SYMBOLIC MEANINGS (OWN PRODUCT)

<i>Ad.: topic</i> + <i>chr. no.</i>	Super NES console (71)	Super Game Boy (382)	"DK Country" & SNES (430)	Game Boy SE (480) + TV ver.	Nintendo 64 console (723)	N64 Color Edition (942)
<i>Su.: topic</i> + <i>chr. no.</i>	-	-	"DK Country" & SNES (393)	-	"Star Wars" for N64 (641)	"1080° Snowb." for N64 (841)
(1)	"high-tech" "technologically futuristically advanced" "3D" "realism" "hi-fi"	"high-tech"	"high-tech" "next generation quality on a current generation console" "polygonal 3D graphics" "realism" "inexpensive and established, but graphically impressive anyway"	-	"high-tech" "technologically futuristically advanced" "polygonal 3D graphics"	"high-tech"
(2)	"colourful" "cartoonish"	"colourful" "cartoonish" "playful"	"cartoonish"	"colourful" "cartoonish" "playful"	"colourful" "cartoonish"	"colourful"
(3)	"fun"	"fun"	"kingly"	"fun"	"fun"	"gaming so immersive that it causes real feelings"
(4)	"power" "super" "coolness"	"super"	"power" "super"	"coolness" "stylish"	"power"	"power" "coolness" "stylish"
(5)	"adventure" "action" "futuristic" "speed" "thrill" "excitement"	"full of variety" "adventure" "action"	"adventure"	"full of variety" "special edition" "tailor-made"	"full of variety" "adventure" "action" "futuristic" "speed" "thrill"	"full of variety" "adventure" "action" "special edition" "tailor-made"
(6)	"award-winning"	"handheld game to home console game converter" "eye comfort"			"award-winning" "for both early adopters and new customers" "multiplayer-friendly"	
(7)		"not playing by the rules" "bringing different consoles together"		"cheeky" "humorous"		

Table IV.1.8.ii: Summary of the findings of chapters IV.1.2-IV.1.7, part 2 of 3.

1. With the exception of the Game Boy Special Edition one (relating to a product being, when

published, over four years old and re-released without internal changes, only with different casing), the "high-tech" attribution appears in all extensively analysed advertisements, but to different degrees: In the N64 Color Edition one it is covered more like an afterthought, with other aspects being much more highlighted (see the coverage of the following thematic complexes), while the Super Game Boy advertisement actually introduces a product that enables the SNES to run handheld games developed for a technologically much less sophisticated product (the original Game Boy) on TV, with the usage of specific SNES properties (like colours and bigger screen, see (2) and (6), and stereo sound without headphones that is already conveyed in the SNES advertisement via its "hi-fi" attribution) slightly enhancing said games without actually changing them in their core and the novelty that seemingly a whole console has been "compressed" into a slim SNES cartridge conveying a type of "high-tech". Highlighted more prominently is this attribution in the SNES, original N64 and Donkey Kong Country advertisements, turning into the hyperbolic "technologically futuristically advanced" one in the former two (also relating to the consoles' visual design and framing in the advertisements, see (5) as well) and into the simultaneously much more down-to-earth and more aggressive towards Nintendo's competitors "next generation quality on a current generation console" one in the latter, even moreso when "inexpensive and established, but graphically impressive anyway" is conveyed as well, with the advertiser trying to impress customers and render more expensive competitors' consoles unnecessary (see also Table IV.1.8.iii's discussion later). Also, "3D" appears as a leitmotif in said three advertisement: Actually referring to the console's sprite zoom techniques and special kinds of (parallax) scrolling in actually 2D-based games in the SNES one, the Donkey Kong Country advertisement strongly conveys a specifically "polygonal 3D graphics" character due to the 3D-rendered artwork of the protagonist juxtaposed with ingame screenshots in which he looks comparatively similar while factually, the game uses 2D sprites based on 3D renderings, while the N64 one highlights its console's capacities for "polygonal 3D graphics" (besides its three-dimensional "N" logo) similarly with a 3D-rendered Super Mario 64 artwork, but with this game actually being a fully 3D-modelled polygon-based game. Partly linked to said "3D" aspects is also the "realism" attribution appearing in both the SNES and Donkey Kong Country advertisements, relating to the former's pseudo-3D zoom effects making rivals' vehicles "realistically" appear bigger in a race when the player's vehicle approaches them and smaller when they are farther away, but in both times not actually in the literary sense of photorealism, see e.g. the despite realistic visual effects still consciously cartoonish appearance of the gorilla depicted in the latter, see (2).

2. Aside from the Donkey Kong Country advertisement – that is not portrayed to be lacking in colours at all, but uses less gaudy ones than others, e.g. several different tones of the same colour when showing off the "realism" of its lighting and shading effects, see (1) – all of the extensively analysed advertisements somehow convey "colourful", using different approaches: First, the SNES one explicitly highlights the amount of colours the console can display (also using this quality for criticism of the competing Sega Mega Drive with its in comparison lacking colour palette, see also Table IV.1.8.iii's discussion later); the three-dimensional "N" logo consisting of shapes in different primary colours used in both N64 advertisement could also be interpreted as a similar statement in a more subtle way (and in a "3D" context, see (1) as well). Second, the Super Game Boy advertisement uses "colourful" as a leitmotif since one of its primary functions is 'granting' Game Boy games normally appearing only in shades of grey actual colour, while third, the Game Boy Special Edition and Nintendo 64 Colour Edition ones highlight it since the advertised products are new models of existing devices without actual technological changes, so they are very much characterised by their colourful appearance (that, see (4) and (5), is also portrayed as being "stylish" and "tailor-made" for every customer as one can choose from a "variety" of

different coloured "special editions"). And fourth, when the "cartoonish" attribution appears, it often does so together with the "colourful" one (with the Donkey Kong Country advertisement being the only exception because of its different usage of colours, see above), both also describing the cartoon-like mascots usually simultaneously acting as popular game characters that quite often appear in the extensively analysed advertisements: See Super Mario in the SNES, Super Game Boy (along with several other Nintendo characters) and original N64 ones and Donkey Kong in the DK Country one; the only 'mascots' not relating to ingame characters are the "playfully" sketched anthropomorphised Game Boys in the Game Boy Special Edition advertisement (with the frame ornaments in the Super Game Boy advertisement also conveying "playfulness"). This frequent association with colourful cartoon characters is also usable by competitors like Sony to try to attribute a "childish" image to Nintendo: See also chapter IV.3.5.

3. Both directly and indirectly, verbally and visually, regarding their individual core contents and recurring slogans, "fun" appears in four of the six extensively analysed advertisements as a quite relevant (in the original N64 one) or even especially important, possibly central concept (in the SNES, Super Game Boy and Game Boy Special Edition advertisements), to some degree seemingly linked to the "colourful" and "cartoonish" Nintendo image, see (2). In contrast to this puristic approach centered on the "fun" while playing video games, the Donkey Kong Country advertisement conveys, besides its especially highlighted technological qualities, see (1), a slightly more 'serious', "kingly" aura shared by company, character and game, with Nintendo as the 'king of games' producing a game starring the 'king of the jungle' Donkey Kong, with the resulting software (and the console it runs on) to be understood as having "kingly" qualities as well, transcending just being a 'good' product. And completely different and quite unique in the extensively analysed advertisements seems the "gaming so immersive that it causes real feelings" attribution in the N64 Color Edition one: If a game is "fun" – or even 'good' – takes a back seat in favour of the concept of feelings here, highlighting immersion rather than gameplay or entertainment value.
4. Other than the ones discussed in (2) and (3), "power" seems to be a recurring aspect of Nintendo's intended image as well: Sometimes explicitly attributed to products in the sense of 'powerful technology' (see the SNES and N64 Color Edition advertisements), sometimes conveyed by "powerful" video game characters (strong, "powerful" Donkey Kong in the Donkey Kong Country one, the "Power Star" in the original N64 one) and by extension attributed to the hard- and software they are relating to, also highlighting their technological properties in the sense mentioned above. Likewise, "super", as it appears in the DK Country one, acts as a more general prefix to highlight "high-tech" aspects, see (1), but while it is similarly used in the Super NES and Super Game Boy advertisements (where it is also utilised to highlight aspects of "fun", see (3) as well), it also makes said products with "Super" in their names 'emancipate' themselves from their predecessors or earlier versions: The Super NES is more "super" than the original NES because its stronger CPU and several other technological improvements, the Super Game Boy is more "super" than the original Game Boy because it can be connected to a bigger, colourful TV screen, see also (2) and (6). The "coolness" attribution is used in two very different ways: In the SNES advertisement, the intention seems to be presenting and praising the product and its properties in (the early 1990s' idea of) a "cool" way, while in the Game Boy Special Edition and Nintendo 64 Color Edition ones, the products being "cool" and "stylish" (along with the style-focused idea of "colourful", see (2) as well) seems to become the main focus, highlighting appearance rather than technological 'inner values' or "fun" gained from playing, painting the consoles as fashionable articles in a 'style over substance' way. In both cases, this idea of "colourful", "cool", "stylish" consoles relates to series of "special" revisions of existing devices: See (5).

5. The "full of variety" attribution could be understood as a loose outline for the products' target audience, meaning because of their variety, the consoles and games would offer 'something for everyone': In the Super Game Boy and original N64 advertisements, this refers to the variety of different video game genres released for the respective console, appealing to fans of various types of games. In the Game Boy Special Edition and N64 Color Edition advertisements, this attribution is to be understood quite differently: Only referring to the hardware's appearance rather than to its software variety, it means that there are different "colourful", "stylish" and "cool" (see (2) and (4) as well) "special editions" available to be chosen from, giving the consumer the option to find the version fitting their personality best, gaining a "tailor-made" character despite (as belonging to a product line consisting of a few different prefabricated models) being everything but; in the case of the N64 Color Edition, "action" and "adventure" do not refer to video game gameplay characteristics or genres (as they do in the SNES, original N64 and Super Game Boy advertisements, along with "speed" and "thrill" in the two former ones), but just to the meanings the consumer may associate with the different colour models' emotionally charged names. And while "excitement" as a more general quality for the console's 'total package' is only used in the SNES advertisement, "futuristic" appears both there and in the original N64 one, relating to the consoles' arguably science fiction-inspired design and framing in the advertisements (and, in the former case, also relates to screenshots of games with thematically "futuristic" elements and settings) that may reinforce the conveyed "high-tech" factor to paint the devices as, see (1), "technologically futuristically advanced".
6. Like parts of (5), this thematic complex roughly outlines target audiences: The interest of potential customers attaching importance to "award-winning" quality may be piqued by said attribution that appears secondarily in the SNES advertisement and constitutes the main focus of the original N64 one (with the latter one being much more transparent regarding which specific products have won which actual award than the former that is very vague in this respect). The latter advertisement also highlights being (explicitly target audience-related) "for both early adopters and new customers" and, which may also be an important aspect regarding potential customers' purchase decision, "multiplayer-friendly" (with its four integrated controller ports). Likewise, the Super Game Boy as a "handheld game to home console game converter" may appeal to people wanting more "eye comfort" than on the small handheld screen. Interestingly, these are all quite specific detail aspects: No image-related general target audience constraints in the style of 'only for adults' or 'only for experienced gamers' appear – what will, as shall be shown in chapters IV.2 and IV.3, be different regarding Sega and especially Sony.
7. When appearing over the course of the Sega and Sony advertisements, see chapters IV.2 and IV.3, the attribution "not playing by the rules" mostly (but not only) describes subverting expectations and conventions in advertisements to pique addressees' interests; in Nintendo's Super Game Boy one, it refers to another level, the one regarding established hard- and software conventions since the advertised product is both inserted into a game cartridge slot and has one in itself, oscillating between being a game cartridge and a console in itself, "bringing different consoles together" by acting as a interface between SNES hardware and Game Boy games and potentially piquing the addressee's interest without 'breaking rules' regarding advertising clichés as well. In contrast, the Game Boy Special Edition advertisement tries to "humorously" pique one's interest with a cartoon sketch based on a "cheeky" joke before actually focusing on the advertised product itself (that acted more or less as just a 'prop' before).

This chapter will be concluded by a short observation of the symbolic meanings attributed to competitor's products – or even to older versions of the advertised Nintendo devices themselves –

over the course of the Nintendo advertisements, outlined in Table IV.1.8.iii (that follows the same basic principles as Table IV.1.8.ii but adds information in brackets that denote if specific products of specific competitors – or older versions of the advertised products – are explicitly addressed or just competitors' products in general):

ATTRIBUTED SYMBOLIC MEANINGS (COMPETITORS' – OR OWN OLDER – PRODUCTS)						
<i>Ad.: topic</i> <i>+ chr. no.</i>	Super NES console (71)	Super Game Boy (382)	"DK Country" & SNES (430)	Game Boy SE (480) + TV ver.	Nintendo 64 console (723)	N64 Color Edition (942)
<i>Su.: topic</i> <i>+ chr. no.</i>	-	-	"DK Country" & SNES (393)	-	"Star Wars" for N64 (641)	"1080° Snowb." for N64 (841)
(1)	"outdated" (Sega Mega Drive)	-	"expensive and unnecessary with the SNES still being far from outdated" (Sega Mega Drive hardware expansions & Saturn, Sony PlayStation)	-	"outdated" (Sega Saturn, Sony PlayStation)	-
(2)	-	"less fun" (competitors' products in general)	-	"less fun" (competitors' products in general + own original Game Boy)	"not award-winning" (Sony PlayStation, Sega Saturn)	"not stylish" (Sega Dreamcast, Sony PlayStation + own original N64)

Table IV.1.8.iii: Summary of the findings of chapters IV.1.2-IV.1.7, part 3 of 3.

1. While both refer to technological aspects of consoles, the symbolic meaning "outdated" the advertiser tries to attribute to the Sega Mega Drive in the SNES advertisement has a slightly different character than the homonymous one regarding Sega Saturn and Sony PlayStation in the original N64 one: The former criticises the Mega Drive for its limited palette of displayable colours compared to the SNES, the latter highlights the N64's 64 bit CPU, painting the Saturn and PlayStation with their 32 bit ones generally technologically inferior. And a different approach is used in the Donkey Kong Country advertisement: Advertising both the game with its then-groundbreaking visuals and the 16 bit console it is released for and highlighting that the aging hardware is capable of running such "high-tech" software thought to need a 32 bit hardware nevertheless, the 16 bit Sega Mega Drive's CD-based (Mega-CD) and 32 bit (Mega Drive 32X) upgrades and the PlayStation and Saturn as consoles with native 32 bit CPUs are painted "expensive and unnecessary with the SNES still being far from outdated", conveying that neither 'tuning kits' for existing platforms nor completely new devices are necessary for SNES owners striving for being 'up to date'.
2. Just the usage of the 'HAVE MORE FUN!' slogan in the Super Game Boy advertisement and its variation 'HAVE MORE COLORS – HAVE MORE FUN!' in the Game Boy Special Edition advertisement in itself can both be interpreted as the advertiser trying to attribute "less fun" to competitors' products in general; but one could arguably also understand the latter as addressing Nintendo's own original grey Game Boy model as well since it lacks a colourful case like the "special editions". Likewise, basing the "stylish" attribution for the N64 Color Edition on its models' colourful and transparent cases, the implicit "not stylish" one could be seen as not just addressing the N64's competing consoles Sony PlayStation and Sega Dreamcast and their grey colours, but also the original plain, blackish N64 model. In contrast, the original Nintendo 64 advertisement's attribution "not award-winning" is clearly not directed at in-house products as well, but only at the main competitors' consoles that have not won the industry award the N64 has, Sony PlayStation and Sega Saturn.

IV.2 Sega

IV.2.1 Sega: Advertisement selection

Table IV.2.1.i displayed on the following page lists all Sega advertisements that have been collected from every "Video Games" issue: According to the respective issues' advertiser indexes, the first four advertisements of this group (chronological numbers 1, 6, 14 and 23) were actually placed by the company Virgin, acting as a sub-publisher for Germany at this time (comparable to Stadlbauer, the firm acting as Nintendo's Austrian sub-publisher for a much wider time frame), but since these advertisements are clearly centered around the Sega rather than Virgin brand (with advertisement 1 and the identical 6 depicting a "SEGA from Virgin" logo and including contact information for the German "Virgin Games" office and other companies acting as sub-publishers in Austria and Switzerland, but otherwise not mentioning Virgin at all, and the advertisements 14 and 23 not even containing a single reference to Virgin), they are still generally considered "Sega advertisements" and therefore appropriate for extensive analysis. But just as additional information that they belong to this special group, their company code is "Sega-Virgin" rather than "Sega" as usual; and the advertisement series code "GPP" stands for "Games People Play", a slogan used by two of the "Sega-Virgin" advertisements (14 and 23). For the ones placed directly by Sega (that make up the biggest part of collected Sega advertisements by far), the affiliations to advertisement series are codified by the following short forms of the corresponding slogans: "DBG" ("Der Bessere gewinnt."), "WTTNL" ("Welcome To The Next Level"), "TGINO" ("the GAME is NEVER Over.") and "BZ6MS" ("Bis zu 6 Milliarden Spieler."). All of these slogans are analysed over the course of the following chapters to some extent (partly during extensive advertisement analysis, partly while covering additional supplements).

Before finally choosing the intended number of advertisements for extensive analysis (about five, see chapter III), a couple of candidates have to be excluded: First (see chapter III as well), ones advertising bundles consisting of (at time of their publication) already established hard- and software that focus on the (low) bundle price rather than the products themselves, since advertisements of this type can be considered far less rich in content for the form of analysis this thesis is going for (arguably even primarily advertising the low price instead of the actual products); the affected ones' chronological numbers being 86, 643 and (identical to 643) 650. Second, the three instances of "meganews" (a sub-series of the "Welcome To The Next Level" campaign) printed in the "Video Games" magazine, chronological numbers 383, 394 and 406, will not be covered further, but for different reasons: On the one hand, each meganews "episode", framed more like a small product catalogue than a single advertisement, encompasses five full pages what clearly exceeds the thesis' scope when analysed similarly extensively as one- and two-page ones (whose analyses already fill several pages); on the other hand, the meganews' focus is clearly on software (with consoles and peripherals only covered in short segments) and therefore not especially relevant for this hardware-focused thesis anyway.

But after excluding this six advertisements (with several dozens of candidates still remaining, see Table IV.2.1.i), exactly five ones remain that fall in the categories to be considered for extensive analysis (see chapter III) and can be directly chosen since, as stated before, five (+/- 2, see chapter III as well) extensive Sega advertisement analyses were intended: Ones that directly advertise consoles have the chronological numbers 23 (regarding Sega's handheld gaming device and "Game Boy" competitor "Game Gear", with the latter's advertisement strongly relating to Nintendo's aforementioned portable console, see also chapter IV.1.1, IV.1.3 and IV.1.5), 424 (regarding the "Multi-Mega", a combination of Sega's 16 bit home console "Mega Drive" and its CD-based hardware extension "Mega-CD"), 507 (regarding the mid-1990s' home console "Sega Saturn", with this specific advertisement simultaneously strongly referencing Sega's fighting game "Virtua

Fighter" which can be said to especially relate to the Saturn, showcasing its potential for polygon-based 3D graphics) and 915 (regarding Sega's final and most modern home console called "Dreamcast"), while the "Mega Drive 32X" from advertisement 464 can be considered either an "upgrade" for the older Mega Drive console allowing technologically more advanced games (and therefore being a peripheral really enhancing the console's options) or a console in itself (that still needs a Mega Drive as its "base") – a question of semantics that is not especially important in this thesis' context since both classifications would rate it as suitable for extensive analysis anyway. Furthermore, the advertisements 424, 464 and 915 are each observed with respect to a, regarding specific characteristics, thematically similar printed supplement (505, 927 and 70, respectively). And while no advertisement focused on the mentioned Sega Mega Drive console was among the candidates for extensive analyses since it had been released in Europe in 1990 (before the "Video Games" magazine existed), it is still indirectly covered as part of the Multi-Mega hybrid device and as the 32X's "base".

Note: The Multi-Mega advertisement chosen for extensive analysis, chronological number 424, is in fact identical to advertisement 352; but because since the scan of the "Video Games" page 424 is displayed on is significantly richer in contrast than 352's (with its text parts being easier to read), the former one is chosen.

<ul style="list-style-type: none"> • 1_VG_1-91_p2_Sega-Virgin • 6_VG_2-91_p7_Sega-Virgin_IT_1 • 14_VG_3-91_p93_Sega-Virgin_GPP • 23_VG_4-91_p97_Sega-Virgin_GPP • 70_VG_10-92_p2_Sega_DBG • 78_VG_10-92_p54_Sega_DBG • 83_VG_10-92_p143_Sega_DBG • 86_VG_11-92_p2_Sega_DBG • 95_VG_11-92_p51_Sega_DBG • 99_VG_11-92_p149_Sega_DBG_IT_70 • 101_VG_12-92_p2_Sega_DBG • 106_VG_12-92_p34-35_Sega_DBG • 112_VG_12-92_p109_Sega_DBG • 115_VG_12-92_p125_Sega_DBG • 120_VG_1-93_p13_Sega_DBG_IT_101 • 123_VG_1-93_p37_Sega_DBG_IT_115 • 131_VG_1-93_p119_Sega_DBG_IT_112 • 143_VG_2-93_p127_Sega_DBG_IT_112+131 • 179_VG_5-93_p118_Sega • 200_VG_7-93_p118_Sega • 202_VG_8-93_p11_Sega_IT_200 • 204_VG_8-93_p17_Sega • 216_VG_9-93_p2_Sega • 219_VG_9-93_p17_Sega • 229_VG_10-93_p2-3_Sega • 232_VG_10-93_p17_Sega • 247_VG_11-93_p13_Sega • 252_VG_11-93_p31_Sega • 266_VG_12-93_p2-3_Sega • 297_VG_1-94_p2-3_Sega • 324_VG_3-94_p15_Sega • 333_VG_4-94_p11_Sega • 350_VG_6-94_p2-3_Sega • 352_VG_6-94_p17_Sega_WTTNL 	<ul style="list-style-type: none"> • 362_VG_7-94_p2-3_Sega_IT_350 • 383A_VG_10-94_p11_Sega_WTTNL • 383B_VG_10-94_p12-13_Sega_WTTNL • 383C_VG_10-94_p14-15_Sega_WTTNL • 394A_VG_11-94_p11_Sega_WTTNL • 394B_VG_11-94_p12-13_Sega_WTTNL • 394C_VG_11-94_p14-15_Sega_WTTNL • 406A_VG_12-94_p11_Sega_WTTNL • 406B_VG_12-94_p12-13_Sega_WTTNL • 406C_VG_12-94_p14-15_Sega_WTTNL • 424_VG_Sp4_p2_Sega_WTTNL_IT_352 • 427_VG_Sp6_p18-19_Sega_IT_350+362 • 460_VG_2-95_p120_Sega_WTTNL • 464A_VG_3-95_p17_Sega_WTTNL • 464B_VG_3-95_p19_Sega_WTTNL • 505_VG_10-95_p9_Sega_TGINO • 507_VG_10-95_p120_Sega • 550_VG_3-96_p52-53_Sega_TGINO • 589_VG_11-96_p9_Sega • 643_VG_4-97_p41_Sega • 650_VG_5-97_p13_Sega_IT_643 • 915_VG_10-99_p84_Sega_BZ6MS • 927_VG_11-99_p116_Sega_BZ6MS • 936_VG_12-99_p116_Sega_BZ6MS • 939_VG_1-2000_p16-17_Sega_BZ6MS • 949_VG_1-2000_p168_Sega_BZ6MS • 951_VG_2-2000_p11_Sega_BZ6MS • 953_VG_2-2000_p42-43_Sega_BZ6MS • 958A_VG_3-2000_p34-35_Sega_BZ6MS • 958B_VG_3-2000_p36-37_Sega_BZ6MS • 964A_VG_4-2000_p23_Sega_BZ6MS • 964B_VG_4-2000_p25_Sega_BZ6MS • 964C_VG_4-2000_p27_Sega_BZ6MS • 964D_VG_4-2000_p29_Sega_BZ6MS
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Table IV.2.1.i: Advertisements placed by Sega (and Virgin as Sega's sub-publisher, see above)

IV.2.2 "Game Gear" advertisement (Sega-Virgin, chronological number 23)

Der neue Virus.



**Klein, fein und
manchmal gemein:
Der neue Game
Gear vom SEGA.**

*Viele haben es kommen
sehen, wenige haben daran
geglaubt. Jetzt ist er da:
der neue Virus.*

*Besondere Kennzeichen:
High Tech for High Fun.
Gefährdeter Personenkreis:
Alle, die sich einen Spaß*

*machen wollen.
Auffällige Merkmale: 4096
Farben, 16 KB Video
RAM und ein 83mm-LCD-
Farbbildschirm.*

*Nebenwirkungen: Mittels
TV-Tuner spielend einfach
in ein Color-Portable und
sogar in einen Farbmonitor
für Videokameras umrüst-
bar. Begleiterscheinungen:*

*Hinreißende Software-Pro-
gramme wie MICKEY MOUSE*
oder COLUMNS*.*

Sein Name: GAME GEAR.

Der Freak: SEGA.

Das kann ja heiter werden.

Viel Vergnügen.

** Beispiele aus dem umfangreichen
SEGA Software-Programm, das
ständig erweitert und überall im
Handel angeboten wird.*

SEGA

Games People Play

Figure IV.2.2.i: Video Games (1991-2001), issue 4/91, p. 97.

A.) *Visual register:*

Denotations:

Centrally framed on top of a slightly reddish white background that fades to colourful, square-cut geometric shapes in the page's lower corners (turquoise-like blue in the left, darker green in the right one) and upper edge (pinkish red, a much bigger area than in the edges and framing a headline in big bold black letters), the **icon** of a mostly blackish, widish portable video game console can be seen (appearing like a photograph, but with a stylized shadow under it suggesting the product being placed in an upright way perpendicular to an invisible "ground"), its colour display (with a black directional pad and a red LED left and two black action buttons and a smaller blue button shaped like a semi-circle right to it, LED and all three buttons labeled in white and the action button labels being connected by a white line) showing what appears to be a puzzle game based on arranging falling columns of varicoloured blocks, the playing field being enframed by images of a nocturnal city and several boxes containing visual (another column of blocks) and verbal / numerical information in white letters. Furthermore, two logos can be seen on the device: Left to the screen, the console's logo is shown, two rows of bold white text placed under three slanted ovals in red, green and blue, and right to it, the company's "SEGA" logo in stylized white letters with transparent segments, followed by three rows of thinner, green text under it. Under the console's image (and taking up roughly the lowermost third of the advertisement's space), three columns of black running text are displayed: After some kind of subheading consisting of four rows of bold, underlined text (its letters being bigger than what follows, but still much smaller than the ones of the headline at the page's very top), most of it appears as italics. The last four text rows of the rightmost column, separated from the other running text by a blank line, are italics as well, but printed smaller than the previous ones and starting with an asterisk symbol that is also to be seen in the bigger-printed running text, apparently making these last rows some kind of footnote. Finally, at the page's bottom, centrally framed, another version of the "SEGA" logo can be seen – stylized in the same way, but this time blue and transparent (as usually used by the company) – with a slogan consisting of three words printed in black, each one's first letter printed in bold as well, following directly under it.

Connotations:

In an **iconographic** way regarding the temporal context of 1991, the icon "portable video game console with colour screen" generally clearly connotes "high-tech gaming device", but there is still another, much more specific and relevant iconogram regarding the console (linked to yet another one regarding the shown game) to, as will be seen, play the main part in the advertisement's central message together with its **topic** and **enthymematic** ties: Because at this point, there is still groundwork to be laid before being able to perform a detailed analysis on this three levels in a fully coherent way (with the reason for this becoming apparent later), said analysis will be covered in sub-chapter C.

Other than that, the advertisement on the whole not only strongly connotes "colourful" by the interplay of elements like the coloured geometric shapes on parts of the pages' borders and the console icon's coloured screen, but also creates **tropological** metonymies (with the following seeming much more relevant than another, unspectacular double metonymy linking the two "SEGA" logos on the depicted device and at the bottom of the page, highlighting the company affiliation without conveying additional information): Both said three geometric shapes and the console logo's three ovals printed onto the device appear in red, green and blue (despite their differences in intensity, the blocky shapes appearing in more subdued colours than the more gaudy but much smaller ovals), already forming a double metonymy. But by taking in account the red LED, the blue semi-circle-shaped button and the green text under the "SEGA" logo, all part of the console itself, another red-green-blue scheme can be found to turn the double into a triple metonymy. And when interpreting said "colour code" as a reference to the RGB colour model traditionally used for colour screens like the depicted console's, this triple metonymy can be understood as (while not actually forming a quadruple metonymy) being closely linked to the

(thanks to the RGB model) colourful game scene seen on the device's monitor, further highlighting the connotation "colourful" and its importance to the advertisement.

B.) Verbal register

The headline "Der neue Virus."⁸⁴ may seem baffling at first glance (and would likely be considered inappropriate when used in a current advertisement regarding the global COVID-19 pandemic), presumably by design to catch the viewer's eye, but following the **poetic** (the rhymed "Klein, fein und manchmal gemein."⁸⁵ highlighting the console's handiness and quality, with "gemein" possibly referring to challenging gameplay situations) and **referential** ("Der neue Game Gear vom [sic!] SEGA."⁸⁶, directly following after the former citation and naming company, product and its status as a novelty) subheading and the preamble "Viele haben es kommen sehen, wenige haben daran geglaubt. Jetzt ist er da: der neue Virus."⁸⁷, both appearing **emotively** (with the lyrical narrator enthusiastically starting to advertise their product in a style similar to carnival barker) and featuring a poetic rhetorical contrasting juxtaposition ("Viele" vs. "wenige"), it becomes clear that the advertised Game Gear console is poetically equated with a virus when the following main portion of the running text is modeled using a recurring scheme based on this stylistic idea: A label poetically using medical terminology regarding pathogens is (separated by a colon) followed by a segment referentially, emotively and / or poetically actually describing the product (and its features and advantages) as a video game device and ending on a period (after which the next label-description-combination follows); the duality of the Game Gear as both a "virus" and an entertainment device is strengthened by the usage of semantically somehow related (but, using medical technical language, still connoted very differently and, relating to pathogens, usually much more negatively) labels, with "Gefährdeter Personenkreis"⁸⁸ referring to the console's potential audience, "Besondere Kennzeichen"⁸⁹ and "Auffällige Merkmale"⁹⁰ to its properties, "Nebenwirkungen"⁹¹ to its peripherals and "Begleiterscheinungen"⁹² to its software. The next paragraph covers the running text modeled after said principle in more detail.

The initial section "High Tech for High Fun." (labeled "Besondere Kennzeichen:") is written in "pseudo English" to poetically juxtapose (and link) the well-known phrase "High Tech" also used in the German language with (and to) the in itself poetic construction "High Fun", arguably also because of the English language connotes "high-tech" (and possibly "coolness") in itself in the context of early 1990s' consoles because in this era, many gaming devices were released much earlier in the USA than in Europe; additionally, it emotively praises both the Game Gear's technical capacities and the fun it is said to cause while playing, explicitly attributing the symbolic meanings "high-tech" and "fun" to the Game Gear. After that, following the label "Gefährdeter Personenkreis:" with "Alle, die sich einen Spaß machen wollen."⁹³ (with the wording possibly

84 "The new virus." (ART)

85 "Small, fine and sometimes mean:" (ART)

86 "The new Game Gear from SEGA." (ART) Note: Actually, while "von" can be translated to "from", "vom" (as used in the advertisement and translated to "from" here) is short from "von dem" or "from the", normally used in spoken language to refer to people rather than companies. If this is a scribal error, some kind of attempt to somehow personify Sega as a company (which seems unlikely in the current context) or something different is unclear and will not be analysed further.

87 "Many have seen it coming, few actually believed in it. Now it is here: the new virus." (ART)

88 "People at risk" (ART)

89 "Special characteristics" (ART)

90 "Peculiar attributes" (ART)

91 "Side effects" (ART)

92 "Accessory symptoms" (ART)

93 "Everybody who wants to have fun." (ART)

seeming somehow old-fashioned to some because of the usage of "einen Spaß machen" instead of the more common "Spaß haben") again emotively highlights the console causing "fun", but can also be understood as a "disguised" referential remark that conveys that the Game Gear is "inclusive" and "for everybody", not being limited to people with specific gaming skill or specific interests in technology, but for literally everyone, with the wish "to have fun" as the only prerequisite; arguably this information could also be understood as indirectly **conatively**.

The following section (labeled "Auffällige Merkmale:") appears primarily referential, listing the advertised product's technical data, "4096 Farben, 16 KB Video RAM und ein 83mm-LCD-Farbbildschirm."⁹⁴, but, with for its time and for a portable console impressive numbers, can also be understood as indirect emotive praise, especially regarding the for this context high-seeming "4096 Farben" (even with the advertisement omitting how many of these colours the system can display at once). Interestingly, the information here (that also directly connotes "colourful" and fortifies the lyrical narrator's earlier claim regarding the Game Gear being "high-tech") can be received in different nuances: The statement how many colours the device can display in total should be understandable for everyone and the one regarding the display size still for many with lesser technological knowledge (with some possibly not knowing what "LCD" means), while the one about the video RAM uses terminology possibly difficult to understand for more casual (or non-) gamers / ICT users. This nuances could be understood to further fortify the Game Gear's "for everybody" character conveyed in the previous section: Featuring both easily understandable and more complicated and detailed technical data abreast, a wide range of people with different knowledge and interests is addressed.

The section labeled "Nebenwirkungen:", "Mittels TV-Tuner spielend einfach in ein Color-Portable und sogar in einen Farbmonitor für Videokameras umrüstbar."⁹⁵, referentially refers to the Game Gear peripheral "TV-Tuner" and the options it enables when connected to the console – acting as a portable colour TV, called the quite non-specific and even in 1991 not especially commonly used term "Color-Portable" in the advertisement, and as a colour monitor for video cameras – but also praises these features emotively, see "spielend einfach" (meaning "without the slightest effort" in this case, but with "spielend" being derived from "Spiel" or "game", it can additionally be understood poetically and **metalingually** in the context of a video game console advertisement) and "sogar". Furthermore, highlighting such features not directly connected to gaming fortifies the Game Gear's "for everyone" character the advertisements conveys so strongly (see above) even more. And the following section, labeled "Begleiterscheinungen", uses a similar combination of referential lists and emotive praise, both regarding the main text "Hinreißende Software-Programme wie MICKEY MOUSE* oder COLUMNS*."⁹⁶ (emotive: "Hinreißende Software-Programme", what also sounds somewhat old-fashioned again) and the footnote connected to it by asterisk, "Beispiele aus dem umfangreichen SEGA Software-Programm, das ständig erweitert und überall im Handel angeboten wird."⁹⁷ (emotive: "[umfangreich]", "ständig erweitert", "überall"). Also, by mentioning both a "Mickey Mouse" game (with the "danger" of being considered "childish" by some readers, but also showing that Sega acquired the valuable Disney license for using a character that, being around since the 1920, can be considered well-known by nearly every potential customer, young or old, in the early 1990s) and the less specific "Columns" (which may sound boring to some but

94 "4096 colours, 16 KB video RAM and a 83mm LCD colour display." (ART)

95 "Via TV Tuner convertible into a portable colour TV and even into a colour monitor for video cameras without the slightest effort." (ART)

96 "Entrancing software programmes like MICKEY MOUSE* or COLUMNS*." (ART) Note: That this section's last text row, "oder COLUMNS*" in the original, is printed smaller than the others is likely a mistake relating to the smaller text size of the corresponding footnote and will not be analysed further.

97 "Examples from the extensive SEGA software program that is permanently being expanded and provided everywhere in retail." (ART)

appealing to others), a wide range of people is addressed again, see "for everybody".

Finally, "Sein Name: GAME GEAR."⁹⁸ and "Der Freak: SEGA."⁹⁹ still use the label-description (or, in this cases, rather label-name) scheme from before, but less stringently with medical-themed labels: "Sein Name" can still be poetically understood this way, now explicitly stating that the "virus" mentioned before is called Game Gear, fortifying the Game Gear console's status as a "virus" (for more on this specific poetic classification see sub-chapter C), but would also make sense in the context of video game consoles because of its vagueness. But "Der Freak" completely abandons the medical metaphor, sounding more like a colloquial anglicism associated with youths and gamer jargon, e.g. "Videospiefreak" being a well-known (positive) expression for video game enthusiasts also occasionally used in the specialised press, but seems somehow doggerel when used for a company like SEGA instead of single persons here. On the other hand, the running text's last two sentences again changes style completely: "Das kann ja heiter werden."¹⁰⁰ as well as "Viel Vergnügen."¹⁰¹ appear quite old-fashioned again, with the former being used both in a poetic and metalingual ("Das kann ja heiter werden." as usually used in German actually ironically means the opposite, like "This will be rough!", possibly again referring to challenging gameplay situations) and emotive way ("heiter" as "cheerful" could also relate to and highlight the Game Gear's "fun" image) and the latter conatively directly wishing the audience "delight" or, again, "fun". The **phatic** function does not seem to play a relevant role in this advertisement.

Viewing the verbal register as a whole, a likely reason for the differing tones and terminologies emerges: The Game Gear is shown as somehow "cool" and "youthful" ("High Tech for High Fun", "Der Freak"), but not to such an extent that older or "old-fashioned" people would be scared off (rather they may feel "at home" when reading expressions like "Alle, die sich einen Spaß machen wollen.", "Hinreißende Software-Programme" and "Das kann ja heiter werden. Viel Vergnügen."), and as interesting to technology enthusiasts (specifically addressed in the section labeled "Auffällige Merkmale), but not only for them, as most parts of the text (even some of said section) can be understood by more general audiences – all this is, as shall be argued, done in order to especially additionally highlight the concept of the Game Gear being "for everybody" already directly expressed in text. And this inclusive approach striving for maximizing the group of potential customers is arguably also reflected in the "SEGA" slogan displayed at the page's very bottom: "Games People Play" – not "Young People", "Tech-savy People" or "Gamers", but just "People" in general, including everyone who "wants to have fun".

C.) Relationships between both registers

While both the visual and the verbal register clearly connote "colourful" and "high-tech" separately in each one's own way (with the latter additionally even explicitly calling the product "High Tech") and when viewed together highlight said connotations even more by very much anchoring them between the registers, other inter-register links are more subtle: Like the verbal reference to a game called "Columns" that may let the reader guess that it is the one displayed on the screen of the visual Game Gear depiction because of the falling columns of (again colourful) blocks that can be seen there – in fact, this is the case, with "Columns" being the Game Gear's initial pack-in game as well. And both the wide appeal of puzzle games of this style (see also below) and the advertisement's colourful and playful, but not "too" colourful and playful visual design (see the

98 "Its name: GAME GEAR." (ART) Note: Verbatim it would be "His name: [...]", but with the German "Virus" being a masculine noun but the English "virus" a neuter, "Its name: [...]" was chosen to align with the English grammar.

99 "The Freak: SEGA." (ART)

100 "Well, this will be cheerful." (ART)

101 "(I wish) much delight (to you)." (ART)

more subdued than gaudy colours of the square-cut geometrical figures on the page's corners and edges as referenced in sub-chapter A when covering the tropological level) can be seen as being related to the "fun" and "for everybody" – (not too) "cool", (not too) "technical" and (not too) "old-fashioned" at the same time – connotations from the verbal register.

But to actually reach the advertisement's core message, an important element inherently linked to Sega's Game Gear has to be introduced: Nintendo's "Game Boy". Released in Europe in 1990, the year before the Game Gear's launch, the Game Boy and its initial pack-in game "Tetris", a puzzle game about placing falling shapes made of blocks to form lines without holes, quickly rose in popularity, gaining publicity not only in the specialised video games press and for video game enthusiasts, but in mainstream media and for people not interested in gaming before as well: See e.g. no author (1990), an article published in German newspaper "Der Spiegel" in the Game Boy's launch year, that includes the passage "Über 40 Prozent der Game-Boy-Spieler sind laut Nintendo älter als 18 Jahre, 30 Prozent sind weiblich – Grund genug für das Unternehmen, sich verstärkt diesen neuen Zielgruppen zuzuwenden."¹⁰² (p. 227), referencing the significance of a target audience contrasting its time's clichés of video games being "children's toys" and / or "only for males" (see also Young [2007]). And the fun to be had by playing Game Boy and Tetris is described in no author (1990) by poetically linking it to addiction and medical conditions, calling both console and game an "Einstiegsdroge"¹⁰³ (pp. 226-227), citing a German politician stating regarding Tetris "Das hat mich überhaupt nicht mehr losgelassen."¹⁰⁴ (p. 227) and reporting about grown men succumbing to the "Spielfieber"¹⁰⁵ (p. 226) when playing Game Boy and Tetris on the bus: A medical metaphor not unlike the Game Gear advertisement's tagline "Der neue Virus."



Figure IV.2.2.ii: Nintendo's Game Boy (left) next to Sega's Game Gear (right).¹⁰⁶

102 "More than 40 percent of the Game Boy players are, according to Nintendo, older than 18 years, 30 percent are female – enough reason for the company to increasingly turn to this new target groups." (ART)

103 "Gateway drug" (ART)

104 "This hasn't let me go at all." (ART)

105 "Gaming fever" (ART)

106 Image source: <https://gamingnerd.net/wp-content/uploads/2019/05/GAMINGNERD.NET-30-Jahre-Game-Boy-5.jpg> [retrieved on February 1st, 2021]

So in summary, both Game Boy and Game Gear are handheld consoles with puzzle games centered around placing falling block constructs as pack-in games (Tetris and Columns, respectively), the former having already gained the image of being "for everybody" and "fun" – to the extent of causing "Spielfieber" – in the public (see no author [1990]), the latter's publisher trying to attribute the very same symbolic meanings "for everybody" and "fun" – to the extent of being considered a "Virus" – to it. Considering all this parallels, it shall be argued that to fully understand the observed advertisement, the Game Gear has always to be put in perspective to the Game Boy – and by design, the former simultaneously distances itself from the latter and displays itself to be similar to it: Both handhelds, see Figure IV.2.2.ii, feature a directional pad, two action buttons, a "START" button, a power LED next to the screen and a loudspeaker, so readers who know the Game Boy will immediately recognise the advertisement's Game Gear image as the picture of a portable video game console similar to the Game Boy. But other than these fundamental similarities (and the very similarly sounding names), the Game Gear's designers seemed to go out of their way to distance their product from Nintendo's: The Game Boy is held upright, the Game Gear sidelong. The Game Boy's display is nearly square, the Game Gear's more of a wide-screen. The Game Boy is shaped quite angularly, the Game Gear's shape is visibly rounder. The Game Boy is grey, the Game Gear is black. The Game Boy's action buttons are labeled "A" and "B", the Game Gear's "1" and "2". Excluding the directional pad (black in both cases), the Game Boy's buttons are grey and red, the Game Gear's are black and blue. The Game Boy's LED is labeled "BATTERY", the Game Gear's "POWER". The Game Boy's loudspeaker is placed to the screen's right, the Game Gear's to the screen's left. And while the Game Boy's inscription "DOT MATRIX WITH STEREO SOUND" (referring to its screen) seems very different to the Game Gear's, "PORTABLE VIDEO GAME SYSTEM", the latter is extremely similar to the Game Boy's official denomination (seen on e.g. its packaging¹⁰⁷) "COMPACT VIDEO GAME SYSTEM": Its very design portrays the Game Gear as "similar but different" when compared to the Game Boy and proves its identity as a "Game Boy competitor" to the audience at first glance.

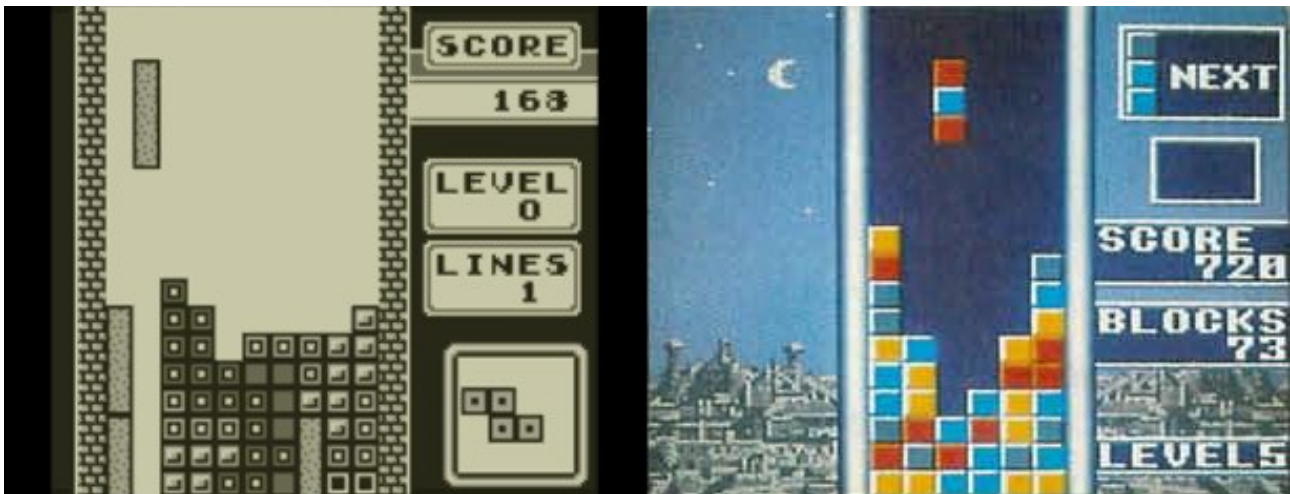


Figure IV.2.2.iii: Nintendo's "Tetris" (Game Boy, left) and Sega's "Columns" (Game Gear, right).¹⁰⁸

But Game Gear and Game Boy just being "similar but different" and the former merely being a

¹⁰⁷ See <https://artsandculture.google.com/asset/handheld-video-game-console-nintendo-game-boy-compact-video-game-system-nintendo/GgHwHzLVA84TMg?ms=%7B%22x%22%3A0.5%2C%22y%22%3A0.5%2C%22z%22%3A9.261083454748315%2C%22size%22%3A%7B%22width%22%3A2.1986091823752867%2C%22height%22%3A1.2375%7D%7D> [retrieved on February 1st, 2021]

¹⁰⁸ The image's right part (Columns) was cut from Figure IV.2.2.i, cropped (regarding the black borders left and right) and resized by the author. Source for left part (Tetris): https://cdn03.nintendo-europe.com/media/images/06_screenshots/games_5/virtual_console_nintendo_3ds_4/3dsvc_tetris/3DSVC_Tetris_03.jpg [retrieved on February 1st, 2021]

"Game Boy competitor" are presumably not the attributions designers and advertisers were going for, and there is still one especially central difference between the two consoles not covered yet: The former has a colour screen, the latter can only display four grey shades. So while the symbolic meanings "for everybody" and "fun" have already been linked to both handhelds, "high-tech" and – logically – "colourful" (that, see above, the Game Gear advertisement tries to attribute to the product) were not especially associated with the Game Boy that has been criticised for its black-and-white screen from the very beginning, see e.g. the remark "Die Bildschirmqualität des Gerätes ist eher bescheiden[...]"¹⁰⁹ included in, yet again, no author (1990), p. 227. By designing a handheld console that improves upon its competitor's flaws, striving for not only gaining the latter's connotations itself, but also for gaining the new ones "high-tech" and "colourful", it is tried to be found "better" than the (monochrome) older competitor: "Maybe the Game Boy was the reason for 'Spielfieber' before, but the Game Gear is 'the *new* virus', replacing the 'outdated' old Nintendo 'pathogen!'", the advertisement conveys. And it is presumably not a coincidence that the Game Gear's pack-in game Columns is on the one hand quite reminiscent to Tetris, see also Figure IV.2.2.iii for comparison (also noting the very similar user interface), but on the other hand makes its colourfulness a part of its gameplay rather than it being mere decoration (while using "mere decoration" as well to also distance itself from the "unornamental" Tetris, note the nocturnal city displayed outside of the playing field frame): In Tetris, just lines of blocks of any kind have to be built to make them vanish and score points, the patterns on them being purely decorative. But in Columns, at least three same-colour blocks have to be lined up next to each other for this goal, so "This game would not be possible using the monochrome Game Boy screen!" is strongly conveyed what (in the mind of the advertisers) does not just make Columns and Tetris "similar but different" and frames the latter as a mere "Tetris competitor": Rather Columns is to be understood as "just like Tetris, but *better*" and as a "Tetris *conqueror*" (Side node: Intentional or not, the "L" shaped hole in the left part of the square-cut geometric shape at the advertisement page's upper edge seems strongly reminiscent of one of Tetris' well-known block shapes, intensifying the Columns-Tetris connection even more). By extension and by coming back to the remarks from this paragraph's very beginning, it shall be argued that the intended attributions for the Game Gear console could be outlined as "just like the Game Boy, but better" and "Game Boy conqueror".

So by going back to the (until now) incompletely covered visual register and replacing the nonspecific "high-tech gaming device" with the actual central iconogram "Game Boy conqueror", the coverage of the topic and enthymematic levels is finally enabled: Premises like "The Game Gear can do everything the Game Boy can and even more, like displaying colours." or just "The Game Gear is superior to the Game Boy.", loci like "If the Game Gear is superior to the Game Boy, why would you be satisfied with less and play Game Boy if you could play Game Gear, too?" and enthymems like "(Game consoles that can display colours are better than monochrome ones.) – The Game Gear can display colours, the Game Boy cannot. – The Game Gear is better than the Game Boy." are connoted and invoked. With the visual register's iconographic level being especially relevant (see again the "Game Boy conqueror" iconogram with the colour screen as its most important aspect) and the verbal register's referential function being dominant (the poetic function with the framing of the Game Gear as a "virus" being also very relevant, but – similar to the emotive praise – arguably more on the surface level than the referential listing of the products features, especially the central information of the device featuring a colour display; also the medical metaphors are used less stringently in the final parts of the advertisement's running text), the advertisement (quite straightforward in its message and low on visual metaphors) can be considered an informative rather than a pointed and stylized one. Symbolic meanings the advertiser tries to attribute to the Game Gear (and, by extension, to the "Sega" brand in general) include "colourful", "high-tech", "fun", "for everybody", "inclusive", "just like the Game Boy, but better" and "Game Boy conqueror", while "outdated" is tried to attribute to its competitor, Nintendo's Game Boy.

¹⁰⁹ "The device's display quality is rather low[...]" (ART)

IV.2.3 "Multi-Mega" advertisement (Sega, chronological number 424)

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The approved original version of this thesis is available in print at TU Wien Bibliothek.

das
MULTI-MEGA

...glänzt mit Klasse
statt Masse
- Limited Edition -
Und im Innern
dieses durchgestylten
High-End Portables
finden Sie

Mega Drive
+
Mega CD
+
**tragbarem
Musik CD-Player**

im Package enthalten:
Sonic 2, Ecco the Dolphin CD,
Road Avenger CD,
SoulStar/Battlecorps Demo CD,
6 Button Pad II,
Scartkabel, Batterien, Netzteil.

Beeindruckt?
War uns klar!

198mm (Originalgröße)

128mm

SEGA

Welcome To The Next Level

Figure IV.2.3.i: Video Games (1991-2001), special issue 4 (1994), p. 2.

A.) *Visual register:*

Denotations:

On top of an unichrome black background with a vertical "SEGA" company logo (in stylized letters traditionally in blue and transparent) in the rightmost third, the big **icon** of a blackish device with white labels on it is displayed in the style of a top-down photograph: Said device's lower three fourths look very much like a CD player, with a round top part of the disc lid that (besides several other labels and a small white "SEGA" logo similar to another white, slightly bigger "SEGA" logo right to the device's icon that itself is placed on top of the much bigger blue vertical "SEGA" logo mentioned before) also features a small viewing window through which what looks like a CD surface can be seen and an imprint that even without actually reading is recognisable as the general "CD" logo next to it; and under the lid, a small LCD display apparently showing the CD's current track number, surrounded (besides two round buttons, black and blue with text labels, on the device's very edges) by four blackish oval buttons labeled with icons well-known for owners of playback devices that by convention mean (from left to right) "skip to previous track", "skip to next track", "play / pause" and "stop". But the device's upmost fourth, separated by the lower three fourths by an indentation, features what clearly seems like a cartridge lid, by its form recognisable for readers with knowledge of Sega's "Mega Drive" console to specifically be a lid for Mega Drive game cartridges: Both implications – the device playing both CDs that are inserted in the lower lid and Mega Drive cartridges that are inserted in the upper one – are additionally explicitly shown by two smaller icons of the same device depicted right to the big one (both photographs shot in a more dynamic perspective than the big one, showing additional details like what appears to be Mega Drive controller ports on the front), one showing what appears to be a Mega Drive cartridge (of which game is hardly recognisable), the other showing the opened lower lid with a CD inside. Vertically, the big icon is framed by a header consisting of two rows of text (the first in pinkish red, the second in turquoise and printed much bigger) above and a slogan in yellow letters below; printed in the same shade of yellow are two lines with arrowheads that start from the header and from the slogan, respectively, and end horizontally just under the icon and vertically just right to the icon, respectively, both giving way to a short textual and numerical specification in orange letters each (one horizontal, one vertical) that even without reading seems to denote the product's measurements. Finally, in the page's rightmost fourth, starting from the very top and ending just above the two smaller icons of the device, running text with differing colours (partly pinkish red seemingly equivalent to the colour of the header's first row, partly yellow in what seems to be the same tone as the arrowhead lines), different sizes and differing line spaces are depicted, mostly again on top of the big vertical "SEGA" logo.

Connotations:

The icon of a device featuring both clear (music) CD player (see the buttons and symbols typical for playback devices and the presumed "CD" logo) and Mega Drive properties **iconographically** connotes "2-in-1-hybrid device, combining Mega Drive video game console and CD player", which in turn connotes "high-tech", "multimedia" and "convenient" (as well as possibly "stylish" regarding its visual design and compactness) in general; but for readers familiar with Sega's console politics in 1994, it connotes even more: Such readers know about the (at this time currently sold) Mega Drive's "Mega-CD" extension, a bulky upgrade (with a separate AC adapter) that, when linked to the main console, enabled not only the playback of music CDs, but also that of video games released on CD by Sega and partners – partly exclusives, partly extended versions of regular Mega Drive games that make use of the enhanced storage space CDs provided compared to (the more expensive) cartridges. So for readers with said knowledge seeing the icon of this hybrid device, the assumption that this machine does not only play Mega Drive cartridges and music CDs, but also Mega-CD games is obvious. So emanating from this assumption being true for the time being (with its validity covered in sub-chapters B and C), the icon's iconographic connotation can be extended to "3-in-1-hybrid device, combining Mega Drive video game console, Mega-CD extension and (by extension) CD

player", further highlighting the "high-tech", "multimedia" and especially "convenient" (with one single handy device instead of a bulky upgrade to be linked to the main console) connotations mentioned before.

Tropologically, besides the decidedly unspectacular double metonymy linking the two white "SEGA" logos on the depicted device and at the bottom right of the page (arguably extendable to a triple metonymy when taking in account the big blue vertical "SEGA" logo), highlighting the company affiliation without conveying additional information, there is just one important element (chain) to be found: The triple metonymy consisting of the big icon of the advertised device and the two small versions of it, one with a visible cartridge, the other with a visible CD inserted into it, further highlighting the multi-purpose "hybrid" character of the system.

And, at this point, on the **topic** and **enthymematic** levels, the iconogram "3-in-1-hybrid device, combining Mega Drive video game console, Mega-CD extension and (by extension) CD player" connotes and evokes premises like "The less devices you need to do the things you want, the better." or "If you can use your console to listen to music, you don't need a CD player.", loci like "If one can use this single device to do everything one would normally need two to three separate machines for, why wouldn't you, too?" and enthymems like "(Hybrid devices combining several single machines' functionalities are convenient and therefore desirable.) – This advertised product is a hybrid device combining several single machines' functionalities. – This advertised product is convenient and therefore desirable.", giving the device the general connotation "hybrid device combining several machine's functionalities".

B.) Verbal register

Even before reading the advertisement's actual headline, slogan and running text, much information is already conveyed by just looking at the labels on top of the big console icon: While the "COMPACT disc" logo next to the viewing window, the "OPEN" button and "PUSH CLOSE" label to the lower left, the small LCD screen saying "ACCESS 01", clearly referring to accessing a CD track with the ID "01" and the button symbols already covered in sub-chapter A **referentially** explicitly identify the depicted device as (also) a CD player, the curved lettering "MEGA DRIVE / MEGA-CD" (referentially suggesting that this device combines the Mega Drive and Mega-CD consoles, whose names **emotively** connote "power" – and by extension "high-tech" – in themselves) at the disc lid's upper edge and the "MULTI-MEGA" label (referentially naming the advertised console and linking it to the "Mega" prefix typical for Sega's home consoles of the time, see above, also adopting their emotive "power" / "high-tech" connotation) just beneath the "SEGA" logo in its very center also referentially explicitly identify it as not only (also) a video game console, but as (also) a video game console that combines the existing Mega Drive and Mega-CD consoles, connoting "high-tech", "multimedia", "convenient" and specifically "hybrid device combining several machine's functionalities". Furthermore, it can be argued that the "Multi-Mega" name, also featured in the headline "das MULTI-MEGA" ("das" meaning "the"), **poetically** (and to an extent **metalingually**) sounds close to "multimedia", even more highlighting said connotation. And close to the lower and right edges of the console's icon, its measurements are specified: "128mm" for its width and "198mm" for its length, the latter part also featuring the (seemingly applying to both declarations) note "Originalgröße" ("original size") in brackets: Both referential information and indirect emotive praise for the console's compactness, especially compared to the bulkiness of a conventional Mega Drive console linked to a Mega-CD.

Starting with three periods and an otherwise incomplete sentence, the running text suggests that said "das MULTI-MEGA" header is to be used as the sentence's subject: "das MULTI-MEGA ...glänzt mit Klasse statt Masse – Limited Edition! –"¹¹⁰ emotively praises ("glänzt") the product, poetically using rhetorical oppositions ("Klasse statt Masse", in itself a well-known German proverb, in this

110 "the MULTI-MEGA ...shines with quality instead of quantity – Limited Edition! –" (ART)

case used to highlight the device's quality and its limited quantities) and expressively calling it a "Limited Edition", connoting it being "exclusive" and potentially quickly becoming a collector's item (see again "Klasse statt Masse"). The following sentence, its second part being the listing printed in much bigger letters (of another colour, see sub-chapter A) to highlight it, "Und im Innern dieses durchgestylten High-End Portables finden Sie Mega Drive + Mega CD + tragbarem Musik CD Player"¹¹¹ ("tragbarem" instead of "tragbarer" or "tragbaren" seeming quite doggerel, but presumably not intentionally so), not only explicitly attributes the symbolic meanings "stylish" and "high-end" (possibly referring both to the device's "high-tech" quality and its "luxurious" character, arguably reinforced by calling the device a "Portable", a term quite unusual in itself, but even more for describing video games than e.g. exclusive audio equipment) to the console and directly describes its nature of a combination of Mega Drive, Mega-CD and portable music CD player (other than the "portable" aspect – which again connotes "compact" as a requirement for a portable system to some extent – already conveyed by the labels on the console icon, see above), but also refers to the reader by "Sie", a form of address used in only a very small fraction of the collected Sega advertisements (see chapter IV.2.1): Excluding advertisement 915 (covered in chapter IV.2.6.) that uses "Sie" as a form of address as a stylistic and comedic element rather than to especially address adults (see said chapter for details), advertisement 964 (not specifically covered in the thesis) and the currently analysed one (appearing twice in the "Video Games" magazine in identical form, chronological numbers 352 and 424) are the only ones utilising this polite but distanced honorific (traditionally used to address adults) while all the other ones use either "du" (traditionally used to address friends and children, causing a smaller distance between the advertisement's lyrical narrator and the reader) or no explicit form of address at all. So it can be argued that this specific advertisement is also designed for attributing "adult" to the Multi-Mega: Not in a violent or sexual context, but by painting it more as a "collector's item" for adult video game enthusiasts with more funds than younger players, indirectly hinting to a remarkably higher price of this "limited edition" compared to Sega's "regular" consoles (while its actual price is not directly addressed in the advertisement at all), arguably even suggesting an "elitist" character of the product. The scope of delivery besides the console itself, "Im Package enthalten: Sonic 2, Ecco the Dolphin CD, Road Avenger CD, SoulStar/Battlecorps Demo CD, 6 Button Pad II, Scartkabel, Batterien, Netzteil."¹¹², again both referentially listed and indirectly emotively praising its extensiveness, also suggest a quite pricey product. And even the (also **conative**) "Welcome To The Next Level" slogan at the page's lower edge can be understood in a similar way, poetically using gaming terminology ("Next Level"), but especially metalingually in a way that not the "next level" in a game is meant, but something akin to "the next level of technology / entertainment", (also emotively) highlighting its "high-tech" and "luxurious" properties much more than its core purpose of "gaming".

Between the listing of the scope of delivery and the next row of text, what appears to be double spacing is used, possibly **phatically** representing a speaking pause of the lyrical narrator. Said next row of text seems to fortify this idea: "Beeindruckt?" ("Impressed?"), the lyrical narrator conatively asks the reader, painting a situation in which the former lists the product's many benefits and makes a short pause for the latter to process the information. When this "imagined version" of the reader seems to be still "impressed wordless", the overly self-confident lyrical narrator adds first "Beeindruckt?" and then, after another imagined "moment of silence" phatically represented as before, "War uns klar!"¹¹³, their self-confidence now strongly bordering on arrogance: Rather than using actual effort to pitch the advertised product to the reader, the advertisement's lyrical narrator directly acts on the assumption that after reading a short description, the reader knows that they want to have it and has to act fast to purchase it before it is gone. Using this arrogant tone, the

111 "And inside this stylish high-end portable you find Mega Drive + Mega CD + portable music CD player" (ART)

112 "Included in the package: Sonic 2, Ecco the Dolphin CD, Road Avenger CD, SoulStar/Battlecorps Demo CD, 6 Button Pad II, Scart cable, batteries, AC adapter." (ART)

113 "We thought so!" (ART)

Multi-Mega's "exclusive" characteristics are highlighted even more: It is imagined that the advertisement does not have to persuade a potential customer into buying the product – it just has to inform them about it and they will.

C.) Relationships between both registers

With sub-chapter A's assumption of the Multi-Mega being able to play both Mega Drive cartridges and not only music CDs, but Mega-CD games as well being explicitly confirmed in sub-chapter B, and the iconogram "3-in-1-hybrid device, combining Mega Drive video game console, Mega-CD extension and (by extension) CD player" sketched in sub-chapter A being able to be updated to "3-in-1-hybrid device, combining Mega Drive video game console, Mega-CD extension and portable CD player" (not actually changing the premises, loci and enthymems the iconogram's previous version connoted and evoked, outlined in sub-chapter A, but now basing them on solid evidence rather than assumptions that have not been verified before, but are now) using the additional knowledge gained in sub-chapter B, all the attributions found in the visual register so far, "high-tech", "multimedia", "convenient", "stylish" and "hybrid device combining several machine's functionalities", are also explicitly anchored by their counterparts in the verbal register (with "high-tech" arguably also indirectly attributing "outdated" to competitor's products in general, see the mentioned slogan "Welcome To The Next Level" as well). Furthermore, while "exclusive", "collector's item", "high-end", "luxurious" and "elitist" only appear in the verbal register, a couple of attributions not found separately in the visual register alone can still be seen to an extent after gaining knowledge while analysing the verbal register and then revisiting the visual one: When knowing the product's measurements and especially the information that the displayed icon is in fact the same size as the actual real-world console, "compact" appears not only in the verbal, but in the visual register as well, anchoring each other. And a hint of the "adult" character more clearly conveyed in the verbal register can be found in the verbal register with hindsight as well, taking into account the in itself more minimalist and "stylish" than playful visual design (using more subdued than gaudy colours and much black) without screenshots or even packshots of the included games at all, focusing only on the console itself and its (likewise "stylish") appearance: For an arguably much more "typical" advertisement for 16-Bit-era Sega and for visualising how much of a contrast the Multi-Mega advertisement is in comparison, see e.g. the supplement 505 displayed in sub-chapter D, advertising the Mega Drive game "Comix Zone", addressing the reader by "du" and using much more playful visual and verbal approaches (several screenshots and a big close-up of a graphical element, the main text being painted as a taunt written by the game's villain); even the slogan "the GAME is NEVER Over." similarly poetically uses video game terminology as "Welcome To The Next Level", but the latter (alluding to the "Game Over" screen appearing in numerous games after the player character has lost all their "lives") highlights its product "game" character much more than the former that seems more focused on its technical level.

With recurring emotive praise and a conatively conveyed aura of arrogance still being relevant, the verbal register's referential function can be considered the dominant one, just as the visual register's especially relevant iconographic level listing the Multi-Mega's features and advantages in a fast, short and efficient way without setting much value on metaphors and the likes, making the advertisement an informative rather than a pointed and stylized one. Symbolic meanings the advertiser tries to attribute to the Multi-Mega (and, by extension, to the "Sega" brand in general) include "high-tech", "multimedia", "convenient", "stylish", "hybrid device combining several machine's functionalities", "compact", "adult", "exclusive" (both regarding its nature as a limited edition but also in the truest sense of the word, "excluding" – especially young – people lacking in funds or ones being too late after the limited supplies are already exhausted), "collector's item", "high-end", "luxurious" and "elitist", while indirectly trying to attribute "outdated" to their competitors' products in general.

D.) Supplement: "Comix Zone" advertisement (Sega, chr. no. 505) [discussed in sub-ch. C]

the **SEGA**
GAME is NEVER
Over.

Die Feder ist
mächtiger als
das Schwert
Bye Bye
Mortus




COMIX ZONE

MEGA DRIVE

Der üble Mortus hat Dich in einem Comic gefangen. Nimm den Kampf auf!

Figure IV.2.3.ii: Video Games (1991-2001), issue 10/95, p. 9.

IV.2.4 "Mega Drive 32X" advertisement, 1st page (Sega, chronological number 464A)

**Gute
Eltern
schlagen
ihre
Kinder!**

IV.2.4 [cont.]"Mega Drive 32X" advertisement, 2nd page (Sega, chronological number 464B)

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Auf

dem

Mega Drive

32X.





32X hat's in sich: Er funktioniert wie ein Turbolader auf Deinem Mega Drive. Einfach in den Slot stecken, Spiel obendrauf, fertig! Schon arbeiten 2 x 32 Bit Prozessoren und ein digitaler Videoprozessor auf Hochtouren. Das Ergebnis hat Spielhallenqualität: Superschnelle Grafiken in 32768 Farben, filmartigen Videosequenzen und ein Sound wie von der CD. Du wirst Deinen Augen nicht trauen - aber es ist wahr. Mit dem 32X beginnt ein neues Spielelevel. Mit jeder Menge neuen Videospielen.

Virtua Racing Deluxe: Drei verschiedene Rennwagen, sechs unglaubliche Rennstrecken. Kein Unterschied zum legendären Spielhallen-Original!

Star Wars Arcade: Das unglaubliche Spiel zum Film "Krieg der Sterne"!

Motocross Championship: Realistische Motocross-Action dank Mega Drive 32X!

Fahrenheit 32X CD: TruVideo™ in Perfektion - interaktiver geht's nicht mehr!



Virtua Racing Deluxe



Star Wars Arcade



Motocross Championship



Fahrenheit 32X CD



Mega Drive



Mega Drive 2



Mega-CD 2



Get your kicks
MEGA DRIVE 32X



Figure IV.2.4.ii: Video Games (1991-2001), issue 3/95, p. 19.

A.) *Visual register:*

Denotations:

The advertisement consists of two parts (both with a reddish white background) with only one visible at a time, the reader having to turn the page the first one ("464A") is displayed on to reach the second one's ("464B") page: The former features nothing but a (quite centrally framed) headline in huge letters in gaudy colours which change with every line break (dark blue, green, orange, light blue and red from top to bottom), each of its five words put in a separate row of text (the last one also containing a punctuation mark); the alignment of each word seeming arbitrary, changing with every one with no word aligned like another, and the shading of the letters making it seem like they are "hovering" right above the paper, casting a stylized shadow on it.

The latter (which will be the only subject covered in the remainder of this "Denotations" section) uses a very similar principle for the headline (now placed in the page's upmost third) with the same colours changing with every line break, the same shading and the same arbitrarily seeming alignments, but with only four instead of five rows of text (the third now including two words of the same colour), one colour missing (light blue) and the other four colours in a different order (orange, green, red and dark blue from top to bottom). Nearly exactly the same principle as used for the latter headline is used for another, smaller text part on the page's bottom right just above the black box at its bottom margin, just with the red text row consisting of only one word and the dark blue one being replaced by a similarly coloured logo split in two text rows (with the same alignment, but very different sizes) using another, more stylized font; the black box to the page's upper right also includes colourful letters, but using clearly different colours and / or tones and fonts. Quite centrally framed, right under the headline, the big **icon** of a blackish technical object can be seen, suggested to be "zooming in" like a fast aircraft by showing a curved motion blur next to it: Said object with a shape combining blocky and round elements, marked by a label that shows two logos separated by thin white lines (the "SEGA" company logo in stylized white and transparent letters, formed like the more traditional blue and white – blue and transparent in earlier advertisement – "SEGA" logo to the page's very lower right, but smaller, and a white version of the dark blue logo integrated in the smaller colourful text segment to the lower right covered before), looks like a video game console of a very handy size (note what appears to be a cartridge slot on its top) and an extremely bulky video game cartridge (note what appears to be cartridge contactors on its bottom, pictured mildly glowing yellow) at once. A thin red line starting just under its bottom (being framed by black running text on both sides, using bold headers) is then split into three arrowheads, each one pointing to the cartridge slot (also mildly glowing yellow) of one of three blackish video game consoles (each one featuring a label in white text on black background just under it): The rightmost one seems to be the same as the middle one, but linked to an adapter featuring a CD lid, and the "burning heart" icon on the page's very lower left, labeled with a red banner and white letters on top, seems to be based on a distorted version of the middle one as well. Finally, four video game packshots (all featuring the blue and white "SEGA" logo) are shown at the page's right border, each with a label of black text just under it: From top to below, the first three packshots (also featuring a vertical, differently aligned version of the logo seen on the central object other than the "SEGA" logo) display car racing, starships battling in space and a human in safety gear piloting a motorcycle, while the fourth one (shaped differently and with a different logo) displays a male firefighter in uniform, screaming with a fierce expression on his face in front of a wall of fire.

Connotations:

While both pages' headlines and (from now on only covering the second page in this "Connotations" part) other varicoloured text parts connote "colourful" in general (with much more concrete connotations arising after covering the text's contents, see later sub-chapters) and all four packshots shown connote "action", "speed" and "thrill" to different degrees, the spaceship battle additionally "futuristic", the centrally framed object's **iconographic** connotation is somewhat vague at this point: On the one hand, its dynamic depiction with motion blur connotes "speed" while the

yellow glow on its bottom makes it seem similar to an UFO, connoting again "futuristic". On the other hand, the yellow glow can also be seen as a visual clue for the object's usage, as the three console icons' cartridge slots are depicted to similarly glow yellow as well, suggesting that the advertised product is meant to be inserted into (one of) them (additionally implied by the red arrowheads starting near the object's contactors and ending near the consoles' cartridge slots, connoting a simple, "convenient" installation) while simultaneously, the cartridge slot seen on the "unidentified object" itself suggests that data media can be inserted there as well, establishing a connotation of "hardware upgrade for existing consoles" for the object, somehow enhancing their abilities in a "high-tech" way while only making sense when linked to them (what also connotes Sega "not playing by the rules" here, blurring the normally clear borders between consoles and cartridges). And combining the "futuristic" and "high-tech" connotations in this context, it could even be argued that the symbolic meaning "technologically futuristically advanced" is tried to be attributed to the product.

Tropologically, next to several rather trivial metonymies regarding the many instances of the "SEGA" company logo and the apparent product logo being displayed on the central object (with the former logo also, much smaller, being visible on top of the small console icons), on the software packshots and separately on the page as parts of the advertisement's design, conveying only company and hardware affiliations, and what may not be a triple metonymy in the established sense, but somehow similar – the three stylized text segments following the same colour and composition schemes (what may indicate togetherness and will be analysed further in sub-chapter C) mentioned before – there is one more interesting triple metonymy to be found at the page's lower border: The middle console icon is, as stated before, also a part of the right one that appears to be a combination of the same console and an CD-based hardware enhancement, conveying the possibility to link these two products; readers with knowledge about Sega's established mid-1990s' hardware will recognise the middle one as a revision of Sega's "Mega Drive" console ("Mega Drive 2") that is combined with a revision of the Mega Drive's "Mega-CD" enhancement ("Mega Drive 2") in the right icon, while the left icon shows the original Mega Drive design, conveying the information that the advertised product works with every Mega Drive iteration, even in combination with the Mega-CD (2): The Mega Drive is necessary for the new advertised product to run on, metaphorically serving as the "heart" of the combination of the two. And to form the aforementioned triple metonymy, the two displayed instances of the Mega Drive 2 have to be linked to the distorted "heart-shaped" Mega Drive 2 on the page's very lower left (the flames possibly connoting the console metaphorically "running hot" to provide the most "high-tech" gaming experience), fortifying the "heart" analogy deduced above.

Because of the still somewhat prevailing vagueness of the product's exact nature, the **topic** and **enthymematic** levels will be covered in sub-chapter C, after the verbal register (see sub-chapter B) already has been analysed.

B.) Verbal register

When read for itself, the first page's headline, "Gute Eltern schlagen ihre Kinder!"¹¹⁴, seems like an **referential** "rule" based on a deeply flawed understanding of pedagogy, the lyrical narrator **emotively** expressing a very questionable opinion and / or a **conative** "advice" of the worst kind for readers that are also parents, but after turning pages (this moment of unclearness while turning them possibly interpretable as a **phatic** pause of the lyrical narrator, letting the "shock" of the reader sink in before relativising it, see the following) and reading the follow-up headline, "Auf dem Mega Drive 32X."¹¹⁵, the combined headlines' **poetic** and **metalingual** qualities become evident: The reader's expectations of physical beatings of children are subverted when it is clarified that "beating" somebody is only meant in the sense of winning a game (running on the advertised

114 "Good parents beat their children!" (ART)

115 "On the Mega Drive 32X." (ART)

system) against them, giving the whole advertisement (with just the build-up to the poetic wordplay based on the metalingual concept of different interpretations of the same word encompassing one whole page of the two-page advertisement) an aura of the advertiser "not playing by the rules" and "consciously transgressing boundaries" in an openly "provocative" way; an aura (arguably of "flirting" with the concept of political incorrectness to make the advertisement "stand out") that crosses over to the advertised product as well, its icon also being clearly labeled "Mega Drive 32X".

The running text's left block begins with a bold-printed header emotively conveying the lyrical narrator's enthusiasm for the advertised product, "32X hat's in sich:"¹¹⁶, with this emotive energy being very prevalent in the rest of the block (calling the 32X a "Turbolader"¹¹⁷ for the Mega Drive, describing that its internal processors "arbeiten auf Hochtouren"¹¹⁸ for the 32X games to reach "Spielhallenqualität"¹¹⁹, calling their graphics "[superschnell]"¹²⁰ and video sequences "[filmartig]"¹²¹ besides promising "Sound wie von der CD"¹²², letting the 32X gain connotations like "high-tech" or even "futuristic" and "technologically futuristically advanced", "hardware upgrade for existing consoles", "brings authentic arcade action to one's home", "speed" and "cinematic") while the lyrical narrator also conatively addresses the reader to explain the product's installation and usage ("Er funktioniert wie ein Turbolader auf Deinem Mega Drive. Einfach in den Slot stecken, Spiel obendrauf, fertig!"¹²³, this simple installation connoting "convenient"), this explanation being reinforced by the "HEART OF THE SYSTEM" banner and the "Mega Drive", "Mega Drive 2" and "Mega-CD 2" labels under the running text (see sub-chapters A and C), and referentially lists more reviewable properties of the device (see "2 x 32 Bit Prozessoren und ein digitaler Videoprozessor"¹²⁴ and "32768 Farben"¹²⁵, connoting again "high-tech" and, even if the latter does not specify how many colours can be displayed at once, "colourful"). Towards the text block's end, "Du wirst deinen Augen nicht trauen – aber es ist wahr."¹²⁶ again directly addresses the reader conatively while also assigning the lyrical narrator's emotive enthusiasm to the addressee (who "will not believe their eyes") and poetically using the rhetorical opposition of not believing one's eyes ("That product can't be that good, I must be seeing things!") and the conveyed "truth" of the product enormous technical quality ("Yes, it is actually that good!"). And before the reader is emotively assured that there will be "[jede] Menge [neue] [Videospiele]"¹²⁷ for the 32X, it is poetically and metalingually stated that "Mit dem 32X beginnt ein neues Spielelevel."¹²⁸, playing with both the video game term "level" as a portion of the "game world" and with "new level" referring to (technical) progress, again connoting "high-tech", very similar to the principle the (also emotive and conative) slogan displayed to the page's very upper right uses, "WELCOME TO THE NEXT LEVEL", while the advertisement's other slogan (see the lower right), "Get your kicks Mega Drive 32X" (metalingually strongly linked to German-speaking audiences because the rhyme only works when pronouncing "32X" as "Zweiunddreißig X" rather than "Thirty-two X"), seems to be more intended to connote a form of "coolness" (for which English language in general and especially English slogans often seem to be used in German video game advertisements).

116 "32X really is something:" (ART)

117 "turbocharger" (ART)

118 "(to) work full speed" (ART)

119 "arcade (game) quality" (ART)

120 "super fast" (ART)

121 "akin to films" or "cinematic" (ART)

122 "sound like it is coming from a CD" (ART)

123 "It works like a turbocharger on your Mega Drive. Just put it in the slot, game on top of it, done!" (ART)

124 "2 x 32 bit processors and a digital video processor" (ART)

125 "32768 colours" (ART)

126 "You won't believe your eyes – but it is true." (ART)

127 "new games aplenty" (ART)

128 "With the 32X, a new level of gaming begins." (ART)

The contents of the four bold-printed headers of the running text's right block also appear as referential labels for the four game packshot icons (see sub-chapter A): "Virtua Racing Deluxe", "Star Wars Arcade", "Motocross Championship" and (with the packshot showing a "Mega-CD" instead of a "Mega Drive 32X" logo) "Fahrenheit 32X CD", the titles alone emotively connoting "action", "speed" and "thrill" to different degrees, "Star Wars Arcade" additionally "brings authentic arcade action to one's home", "futuristic" and (being based on a popular movie franchise) "cinematic". Each game's short description in the running text reinforces these connotations and partly even makes additional ones arise: The racing game's description, "Drei verschiedene Rennwagen, sechs unglaubliche Rennstrecken: Kein Unterschied zum legendären Spielhallen-Original!"¹²⁹, referentially conveys information about the number of cars and courses to choose from and about the home version being (allegedly) identical to the arcade version with an emotive aura ("[unglaublich]", "[legendär]"), directly connoting "brings authentic arcade action to one's home". The Star Wars text, "Das unglaubliche Spiel zum Film 'Krieg der Sterne!'"¹³⁰, referentially only links the game to the movie (franchise) it is based on (a trivial information for every reader who knows its English and German title), again (but arguably more directly) connoting "cinematic", with "unglaublich" again as emotive element. The motorcycle sports game's description, "Realistische Motocross-Action dank Mega Drive 32X!"¹³¹, is arguably purely emotive without conveying actual non-redundant information, directly connoting "action" and "realism".

In contrast, the "Fahrenheit 32X CD" text (the title possibly connoting a reminiscence of Bradbury's novel "Fahrenheit 451" to some readers, but with the game actually being built around the on-duty adventures of a more conventional fireman, see the following video link) may seem somewhat hard to understand today: "TruVideo™ in Perfektion – interaktiver geht's nicht mehr!"¹³² – "Perfektion" and "interaktiver geht's nicht mehr" are clearly emotive statements, but what do they actually mean in this combination? First, "TruVideo" denotes the video codec Sega used for their "FMV games", games basically "assembled" from live action video segments who are chosen and displayed based on the player's actions and choices through the gameplay (whose depth is severely limited by its non-dynamic graphics based on pre-recorded videos which also require much storage space, making this kind of games more numerous on the Mega-CD platform);¹³³ "Fahrenheit" is one example for this genre¹³⁴. In mid-1990s' German video game discourse, a more common denomination for FMV games was "interaktiver Film" ("interactive movie"), and as a shorthand, these kind of games were sometimes just called "interaktiv" ("interactive") ones, somehow ironic because of their nature, they very much lack in interactivity compared to more traditional video games. So when the "Fahrenheit" text describes how "[interaktiv]" the game is, the term arguably should not be taken literally, but in the context of "interactive movies", conveying more that the game is meant to be especially "cinematic", connoting "realism" as well (being based on the moving images of actual people). And under this lens, it also becomes apparent that "32X CD" is not actually part of the game's title (it is also missing on the packshot's stylized title lettering), but just signifies that the game's data medium is a CD rather than a (32X) cartridge, using the 32X's processing options but requiring the Mega-CD expansion as well to be played.

129 "Three different racing cars, six incredible racecourses: No difference to the legendary arcade original!" (ART)

130 "The incredible game to the movie 'Krieg der Sterne!'" (ART) Note: "Krieg der Sterne" (verbatim "war of the stars") was the official German title for the first "Star Wars" movie.

131 "Realistic motocross action thanks to Mega Drive 32X!" (ART)

132 "TruVideo™ in perfection – it doesn't get more interactive than this!" (ART)

133 See <https://segaretro.org/TruVideo> [retrieved on February 9th, 2021]

134 See <https://www.youtube.com/watch?v=eT0PuL0CgMo> [retrieved on February 8th, 2021] for gameplay footage.

C.) Relationships between both registers

Several connotations and attributions appear in both the visual and verbal register, anchoring each other: See e.g. "colourful" (colourful text fonts in the visual vs. "32768 Farben" in the verbal register), "action", "thrill" and "speed" (all three connotations being present in both the game packshots and the game titles / descriptions; the latter also conveyed by both the UFO-like 32X icon "zooming in" and the text segment calling the 32X's graphics "superschnell") as well as "futuristic" (regarding the coverage of the Star Wars game in both registers as well as, again, the 32X icon being depicted akin to an UFO). That the 32X acts as an "hardware upgrade for existing consoles" in the way of being "conveniently" inserted into a Mega Drive 1's or Mega Drive 2's¹³⁵ cartridge slot, with the respective console version acting as "HEART OF THE SYSTEM", was deduced from the visual register and explicitly stated in the verbal register as well (with the detail of the "Fahrenheit" game using a different data medium requiring the Mega-CD suggested by both registers additionally), with being conveyed that the 32X somehow enhances the main console's options in some kind of "high-tech", even "technologically futuristically advanced" way in both registers again, but the specific nature of this enhancement, upgrading the 16-bit Mega Drive to a 2x32 bit console, is only made clear in the verbal one. Likewise, some connotations are only conveyed in the verbal register: That the 32X "brings authentic arcade action to one's home" is not only merely claimed there (see "Spielhallenqualität"), but also fortified by the Virtua Racing and Star Wars games being home versions of actual arcade games (with this closeness to arcade gaming, at the time of the advertisement's publication technologically far superior to home consoles, indirectly attributing "outdated" to Sega's competitors' products in general); also, the game descriptions clearly connote "cinematic" (especially regarding the "interactive movie" Fahrenheit, but also the Star Wars game based on an actual movie franchise) and "realism" (the live action-based Fahrenheit again and how the motocross game is referred to), and the "cool" English slogan is not apparent when viewing the visual register alone as well.

And while the connotation of Sega "not playing by the rules" is found in both registers, it happens in very different contexts: Visually, the 32X icon being shown somehow being "cartridge and console at once", a construct inserted into a console like a cartridge but having a cartridge slot on its top as well just like a console conveys it as willingly separating itself from the common "rule" of a clear distinction between video game console soft- and hardware. But verbally, the advertisement plays with the "rules" of advertising and language in the decidedly "provocative", in its drastically seeming first page especially eye-catching wordplay "Gute Eltern schlagen ihre Kinder! [page turning] Auf dem Mega Drive 32X." that could arguably be seen as the advertisement's very core, using more than half of the advertising space for this gag: Viewing the latter's visual and verbal components together, it can be argued that the letters' gaudy, "nice" or "funny" colours, together with their chaotically creative placement shifting (seemingly somehow random) to the left and right, were chosen to create an especially strong contrast to the ("provocatively" seemingly implied, but then recontextualised for the punchline) decidedly not "nice" or "funny" topic of physical violence towards children; highlighting the punchline and the "forgiving" actual resolution after the fabricated "scare" (that "consciously transgresses boundaries") even more. The advertiser uses a similar tactic in supplement 927, see sub-chapter D: Juxtaposing the group picture of a seemingly

135 Note: As stated before, Mega Drive 1 and Mega Drive 2 are different revisions of the "Mega Drive" brand, but very much the same console in its core; the same goes for Mega-CD 1 and 2 and, despite the CD 1 being much less widespread in Europe than in America and Japan and the CD 2 seeming to be modeled in a way visually close to the compact Mega Drive 2, each Mega Drive can be linked with each Mega-CD version. So the circumstance that the Mega Drive 1 appears less often than version 2 (which is also used in the "HEART OF THE SYSTEM" logo) and not in combination with the Mega-CD (2) in the advertisement is presumably not meant to convey that the older console is not compatible to the newer CD extension, but likely because of both space constraints and because of the Mega Drive 2 being the more recent model in 1995.

happy family with the text "Kinder, seid schön brav, sonst gibts heute Abend keine Prügel."¹³⁶, likewise baffling the reader at first with "provocatively" (seemingly) implied physical violence towards children linked to an otherwise positively seeming environment before recontextualising the "threat" into an advertisement for a fighting game ("Virtua Fighter 3tb"), explaining the cheerful children who happily "behave well" during the day for "beatings" in the evening, the latter just being virtual ones between avatars in a video game. But the "provocative", pointed wordplay "consciously transgressing boundaries" (that may have very well been considered tasteless by many readers) in both examples aside, the 32X advertisement about parents "beating" their children in a (competitive) video game also imagines a scenario in which parents and children play video games with each other: Rather than being painted as "out of touch" regarding the medium (see e.g. chapter IV.3.2), they are "cool" parents, sharing an interest with their children. And in this way, the advertisement may be seen as addressing both adult gamers (who may already have children themselves, gladly seeing themselves as "cool parents") and children who poetically have an "argument" to convince their parents to buy them a 32X: They can play it together with them – if they are "cool" and not "out of touch". So while the overall tone of the advertisement (including technological information) clearly addresses gamers rather than "everyone" including non-gamers, it can be interpreted to convey that the 32X is "for the whole family" – or rather, see the aforementioned discussion, "for the whole family (of video game enthusiasts)". And as a side note regarding the interplay between visual and verbal register: When the three stylized text parts with their strong similarities in font, shading and colours of their letters that arguably connote togetherness (see sub-chapter A) are put together in order of their appearance (from first page to second page and top to bottom), it forms "Gute Eltern schlagen ihre Kinder! Auf dem Mega Drive 32X. Get your kicks Mega Drive 32X", some kind of condensed version of the whole advertisement including both the central wordplay and a clear praise of the advertised product with the positively connoted expression of "getting a kick out of something"; but simultaneously, this "kick" can be seen as a poetic counterpart for the "schlagen" from before what can not only be translated by "to beat", but also as "to punch", a physical attack using one's fist, with its counterpart using one's foot being "kicking": So arguably a rhetorical contrasting juxtaposition is constructed here.

So after gaining all the information covered above, the quite unspecified iconogram outlined in sub-chapter A can be updated to "hardware extension upgrading the 16-bit Mega Drive to a 2x32 bit console", which topically and enthymematically connotes and evokes premises like "2x32 bit is much better than 16 bit", loci like "If you could upgrade your console from 16 to 2x32 bit, why wouldn't you do it, too?" and especially the following enthymems: "(Faster processors enable more elaborate video games and are therefore desirable.) – The 32X contains much faster processors than the one's of the current Mega Drive or the consoles released by Sega's competitors. – The 32X enables more elaborate video games and is therefore desirable." and "(Upgrading consoles you already own is more efficient and convenient than than switching to a completely new standalone one and starting from scratch.) – The 32X lets you upgrade the Mega Drive console you (possibly) already own. – Buying the 32X is more efficient and convenient than buying a completely new standalone console.", reinforcing the attribution "convenient" and adding "efficient" which, by extension, also includes "inexpensive" to some extent: While the 32X's selling price is not covered at all by the advertisement, it is implicitly suggested that, with an existing console as its "base" (or "heart"), the 32X would not cost as much as a standalone device; also, without additional controller ports visible on the 32X, it is suggested that controllers and other peripherals connected similarly already bought for the Mega Drive can be reused for the 32X, removing additional costs for completely new controlling devices and the such as well.

In summary, the 32X advertisement is a quite ambivalent one: On the one hand, there is quite a lot of referential verbal information about the advertised product conveyed (in an emotive way) and also a remarkable amount of visual information, with the visual register's enthymematic level being

¹³⁶ "Children, behave well or there will be no beatings in the evening today!" (ART)

especially relevant. On the other hand, the word- and interplay of the two pages' two headlines is framed so centrally and plays such an important eye-catching role that arguably not only the poetic function is dominant, but the advertisement in itself is to be considered a primarily pointed and stylized rather than informative one, despite all the conveyed information about the product. Symbolic meanings the advertiser tries to attribute to the 32X (and, by extension, to the "Sega" brand in general) include "hardware upgrade for existing consoles", "high-tech", "futuristic", "technologically futuristically advanced", "not playing by the rules", "colourful", "action", "speed", "thrill", "provocative", "consciously transgressing boundaries", "brings authentic arcade action to one's home", "cinematic", "convenient", "coolness", "realism", "for the whole family (of video game enthusiasts)", "efficient" and "inexpensive", while indirectly trying to attribute "outdated" to their competitors' products in general.

D.) Supplement: "Virtua Fighter 3tb" advertisement (Sega, chr. no. 927) [see sub-chapter C]

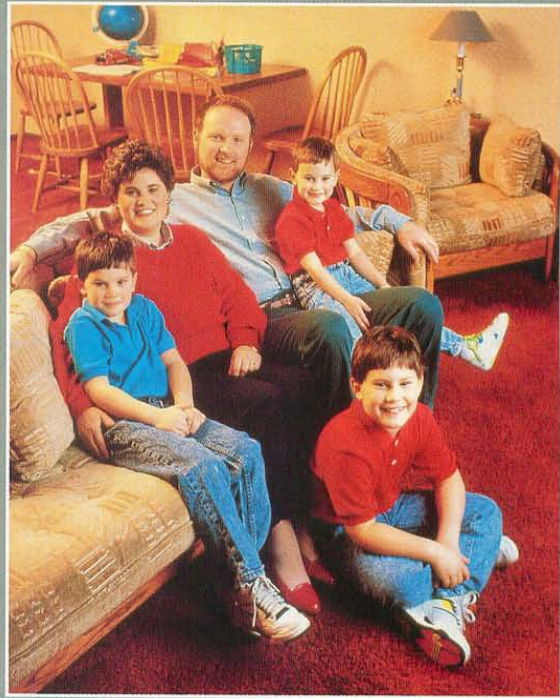
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Kinder, seid
 schön
 brav,
 sonst gibts
 heute Abend
keine Prügel.



*Virtua
 Fighter
 3tb*



Nur wer artig ist, bekommt Nachschlag: Virtua Fighter 3tb ist da. Exklusiv für Dreamcast.
 Mit mehr als 10 Kämpfern, 13 Stages, 700 verschiedenen Moves. Und einer 3-D-Performance, die so echt ist, dass es fast schon weh tut.

Dreamcast inkl. Modem DM 499,- unverb. Preisempfehlung.



Dreamcast
 Bis zu 6 Milliarden Spieler.
www.dreamcast-europe.com

Figure IV.2.4.iii: Video Games (1991-2001), issue 11/99, p. 116.

IV.2.5 "Saturn" advertisement (Sega, chronological number 507)

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Figure IV.2.5.i: Video Games (1991-2001), issue 10/95, p. 120.

A.) *Visual register:*

Denotations:

Quite centrally framed on top of a mostly black background with several slightly or clearly brighter areas, a big polygon-based (somewhat angular) 3D **icon** of a young man with a determined (possibly even fierce) expression on his face (with black eyes, black eyebrows and spiky black hair with a greyish hairband) is displayed, his gaze seemingly directed at the reader and standing in a dynamic pose with clenched fists, his left (bare) foot placed perpendicularly to his left one and the upper part of his body similarly tilted. The (at least partly) sleeveless grey shirt he is wearing (or at least partly sleeveless, since opposed to the completely exposed left arm, his right shoulder is bare, but his right forearm seems to be covered by a blackish and red sleeve) under a sporty-looking suit in blackish tones featuring a similarly coloured belt shows muscular, but rather wiry than beefy arms. Superimposed over said figure (whose silhouette is outlined by a thin contour with a white "glow"), a lettering is seen that consists of six letters in the same (big) font and style (with several rough outlines becoming blurred next to each other, the outermost outline coloured in a very dark grey barely distinguishable from the black background and the others becoming brighter the closer they are to the letters' light grey insides) and, between the second and third letter, a logo in a quite different style: Outlined by a white "glow" just like the human figure, it appears like a blue sphere with some kind of grey "S"-shaped ribbon wrapped around it, both components appearing more "flat" than the icon of the polygonal man, but still somewhat stereoscopic due to its shading and a specular highlight. Other than this elements (and a very small textual logo of the advertising company to the very upper left), only two lines of text (in similarly white uppercase fonts, but using different spacing) can be found at the pages lower border, centrally aligned just like the big superimposed lettering (but using much smaller letters).

Connotations:

The man's stance (see his clenched fists and the alignment of his feet) alone already **iconographically** connotes "martial artist ready to fight", but taking into account his athletic but wiry physique and his clothing (suit and headband), especially his black belt ("black belt" being something akin to a winged word in itself, suggesting mastery and being linked to Asian martial arts), it is, more specifically, connoted "master of Asian martial arts of some kind, ready to fight", connoting "strength" (an attribute that can, in turn, be seen as linked to the idea of masculinity by cliché), "speed", "action", "martial", "coolness" (see also his facial expression which could also be interpreted as "cool") and possibly "danger", the white shine surrounding him potentially even some kind of supernatural "power" (and, as a side note, the slightly brighter areas of the otherwise black background left and right to him arguably being minimalist stand-ins for clouds and the clearly brighter area near his feet adumbrating the ground he is standing on): Readers familiar with Sega's mid-1990s' arcade games will recognise him as Japanese kung fu fighter Akira, a playable character from their fighting game "Virtua Fighter", so the iconogram can be updated to "kung fu master Akira, ready to fight". The advertisement's other prominent icon, "blue sphere with grey ribbon wrapped around it", connotes "planet", but a somehow distorted one: Would the grey ribbon be ring-shaped, the connotations would clearly be "Saturn", arguably the most well-known celestial body with "rings"; but on the other hand, this ribbon (which could be seen as a "sliced" ring) appears to be forming an "S", which could very well be seen as a reference to "Saturn" nonetheless, making this curious object a more abstract Saturn (its "glowing" white outline feasibly being in line with depictions of planets in popular culture), connoting "futuristic" due to its association with (fictional) space travel. And similar to Akira from before, readers aware of Sega's (at its time) "next generation" console "Saturn", already released in Japan in 1994, may put the hints together to recognise this stylized "planet" as the Sega Saturn logo.

So **tropologically**, a strong visual metaphor is evident and made even clearer by the similar "glowing" white outlines of the Akira character and Saturn logo depiction, strongly suggesting a link between the two: "Akira is a strong, 'powerful' fighter – just as powerful as the Saturn console

itself!" is generally conveyed, painting the Saturn as a "high-tech" console; with kung fu being often regarded as a fast-paced, sophisticated fighting style, the "speed" of the martial artist's moves could also be seen as equated with the console's (fast) processing speed. But since not a generic placeholder martial artist, but a specific character from a specific source, Akira from the arcade game Virtua fighter, is used for this equation, there is still more to it: The 16 bit consoles widespread in the earlier and mid-1990s were mostly designed for 2D games using pixel art, sometimes with pseudo-3D elements using growing, shrinking and rotating sprites; actual 3D games using polygonal graphics developed for these consoles (like Super Nintendo Entertainment System and Sega Mega Drive) had to use very simple shapes to prevent overloading their processors. So while more abstract 3D objects like spaceships or cars were presentable by 16 bit consoles, convincing humanoid shapes (other than simple robots) very less so; only much more advanced (and costly) arcade machines like Virtua Fighter were equipped for that endeavour. And while Akira's depiction in the advertisement may seem quite blocky today, the implied message "You can play as a polygonal 3D character like this one on a home console now!" may have been impressive to many readers in this context, especially if they had already known about Virtua Fighter, the game too advanced to be played outside of arcades – "until now", since the advertisement also strongly (and truthfully) implies not just "games with characters like Virtua Fighter", but the actual Virtua Fighter being playable on Saturn. All these connections let the Saturn gain the connotations "polygonal 3D graphics", "power", "speed" and "high-tech" (together with the "futuristic" name and logo possibly even "technologically futuristically advanced"), "action", "martial" and "coolness" (because of its connection to Virtua Fighter and the Akira character) as well as (see again Virtua Fighter's arcade origins) "brings authentic arcade action to one's home". And more subtly, it can even be argued that Japanese martial artist Akira (even if his fighting style originated in China) could be seen as a stand-in for Japan itself to some extent: With Japan having the strong connotation of "high-tech" for gamers in mid-1990s' Europa since many games and consoles were released much earlier there (see e.g. the Japanese Saturn release in 1994 mentioned before), Akira as "Saturn testimonial" may reinforce the console's desired "high-tech" connotation even more. Since both the **topic** and **enthymematic** levels can be conveyed in a more comprehensible way after analysing the verbal register (see sub-chapter B) as well in this case, they will be covered in sub-chapter C.

B.) Verbal register

The verbal register's contents are especially sparse in the currently observed advertisement: All completely held in English language (arguably generally connoting "coolness" in the context of mid-1990s' German video game advertisements and possibly also "high-tech" since said language may be seen as linked to the USA by many readers, and while not differing as extremely as compared to Japan, see sub-chapter A, many games and consoles were still released much earlier in America than in Europe), the headline says "RESPECT" (with the Saturn logo acting as the letter "S", see sub-chapter A) and the two rows of running text "900 TIMES MORE POWERFUL THAN 16 BIT." and "HIGHEND-ENTERTAINMENT BY SEGA.". The headline, just as in the one-word sentence "Respect!" established in both English and (as "Respekt!") German for congratulating somebody for their achievements, **emotively** generally praises the Saturn as a console (the link between headline and Saturn being especially apparent because, again, the Saturn logo acts as the headline's "S"; as a side note, it could also be understood as **poetically** and **metalingually** referring to Akira, the character it is superimposed on, as well, to either highlight his martial arts skills or to humorously advise the reader to treat him "with due respect" when meeting or fighting him to avoid being knocked out, see also his determined or even fierce facial expression mentioned in sub-chapter A). The running text (that is separated from the headline by a very long vertical distance as well, possibly standing for a **phatic** pause the lyrical narrator makes after their initial one-word "evaluation" of the advertised product) is heavily conveying emotive praise as well, but in a

somewhat more specific and less general way: The especially enthusiastic lyrical narrator frames "900 TIMES MORE POWERFUL THAN 16 BIT." (that directly attributes "power" to the Saturn) like a **referential** statement, but it is both lacking in the fundamental information about the Saturn's CPU's actual nature – it actually uses two 32 bit processors – in contrast to the 16 bit ones that are indirectly called extremely "outdated" (even "900 times inferior" compared to the Saturn) here (presumably strongly in the direction of the Super Nintendo Entertainment System, but technically also applying to Sega's own 16 bit machine Mega Drive) and in a comprehensible foundation for this "900 TIMES MORE POWERFUL" claim, making it seem more like a poetical hyperbole (even a "futuristic" one, painting the console as "technologically futuristically advanced") rather than actual information when comparing a 16 bit and a 2x32 bit device. On the other hand, while "HIGHEND-ENTERTAINMENT BY SEGA." may seem like purely emotive praise with only a small referential segment (with the **conative** function playing no visible role, neither here nor in the other text segments) – verbally labeling the Saturn as a Sega product since in this minimalist advertisement, even the traditionally stylized "SEGA" company logo is missing – the direct "high-end" attribution may be more relevant as it seems: Said attribution, in itself, arguably not only connotes a general "high-tech" quality of the product, but also a somehow "luxurious" aspect.

To understand the role of luxury in this context, it may be important to review Sega's European mid-1990s' console politics; a suitable summary being the following statement from Roland M. Müller, at that time head of Sega Germany's publishing division, that puts the Mega Drive, Mega Drive 32X (see chapter IV.2.4) and Saturn consoles in perspective to each other, as cited in *Video Games* (1991-2001), issue 11/94, p. 77 (released barely a year before the issue including the currently analysed Saturn advertisement): "Das 32X bietet dem Konsumenten die Möglichkeit zum Ausbau seines gegenwärtigen Mega-Drive-Systems – zu einem niedrigen Preis und sofort. Der Saturn wird den Verbraucher über den 32X deutlich hinausführen. Mit dem Saturn erhalten Sie eine Multimedia-Konsole, deren Technik so komplex ist, daß der Preis mit Verkaufsstart deutlich über dem Niveau der heute im Markt befindlichen Videospiele-Systeme liegt. Saturn [...] wird in der Startphase anfänglich vor allem die Frühumsteiger begeistern, die Liebhaber von Arcade-Maschinen. Der Saturn ist die ultimative 64-Bit-Maschine. Er stellt ein integratives System dar, das einen absolut höheren Preis erfordert, als die bis dato von Sega genutzte Komponentenstrategie beim Mega Drive."¹³⁷ So the Saturn is not "luxurious" in the way of being a "limited edition" for collectors like the "Multi Mega" (see chapter IV.2.3), but because of it being significantly costlier than other, less expensive Sega consoles to be produced and sold parallel to it: It not only "brings authentic arcade action to one's home", but is also specifically meant "for early adopters and arcade enthusiasts" with enough funds, the high price being necessary because of its closeness to (even much more pricey) arcade cabinets.

C.) Relationships between both registers

While many connotations and attributions can be found in both registers to different extents, anchoring each other – besides "power(ful)" explicitly appearing in the verbal register and being strongly implied by the image of the "powerful" Akira (in turn directly linked to the console's logo

137 "The 32X offers the consumer the opportunity for an upgrade of his current Mega Drive system – for a low price and right now. The Saturn will bring the customer much farther than the 32X. With the Saturn, you get a multimedia console whose technology is so complex that, when its sale starts, the price will be set significantly above the level of video game systems currently sold.

Saturn [...] will, in its starting phase, initially primarily thrill the early adopters, the arcade machine enthusiasts. The Saturn is the ultimate 64 bit machine. It represents an integrative system that requires an absolutely higher price than the component strategy used by Sega for the Mega Drive until now." (ART) Note: If the Saturn console with its two 32 bit processors can rightfully be called a "64 bit machine" or not is a question of semantics and will not be covered further.

and, by extension, to the console) in the visual one, "power", "high-tech", "futuristic", "technologically futuristically advanced", "coolness" and "brings authentic arcade action to one's home" – some only appear in one of them: "polygonal 3D graphics", "speed", "action, "martial" are immediately conveyed by the visual register by merely looking at the Akira image, but cannot be found in the verbal one. On the other hand, "high-end", "luxurious" and "for early adopters and arcade enthusiasts" are only directly connoted by the verbal register, but arguably, there is some kind of anchoring for them in the visual register as well: By advertising the console with a character from a game known to be only playable on very expensive arcade cabinets when the advertisement was published, not only the device's closeness to arcade machines, but indirectly also its likely higher price necessary to use technical components able to reach this closeness is suggested.

And to finally return to the visual register's topic and enthymematic levels as announced in subchapter A: When combining the strongly linked iconograms "kung fu master Akira, ready to fight" and "Sega Saturn logo" to "Sega Saturn, a console as powerful as kung fu master Akira", the latter topically and enthymematically connotes and evokes premises like "A more powerful console means better games." and "This console is as powerful as an expert martial artist!", loci like "This extremely powerful console means games much better than the ones you know!" and "If you can have a high-tech console this powerful, why would you rather be stuck with your old one?" and enthymems like "(Better games are desirable and made possible by more powerful consoles.) – The Sega Saturn is an extremely powerful console. – The Sega Saturn makes better games possible and is therefore desirable."; or, combined with additional information gained from both registers, premises like "This console is so much more powerful than your 16 bit one – 900 times!", loci like "A console 900 times more powerful than your 16 bit one means games 900 times better than the ones you know!" and "If you can have this 900-times-as-powerful high-tech console, why would you rather be stuck with your own 16 bit machine?" and enthymems like "(Better games are desirable and made possible by more powerful consoles.) – The Sega Saturn is a console 900 times more powerful than 16 bit ones. – The Sega Saturn makes games 900 times better than ones for 16 bit consoles possible and is therefore desirable."

With the tropological level being especially relevant (with the visual metaphor of the console being as "powerful" as a martial arts master arguably being the core of the whole advertisement) in the visual register and the emotive function dominating the verbal register whose contents are very much based on praise coming from a very enthusiastic lyrical narrator, and using a quite minimalist design, this Saturn advertisement can be called a primarily pointed and stylized rather than informative one. Symbolic meanings the advertiser tries to attribute to the Saturn (and, by extension, to the "Sega" brand in general) include "polygonal 3D graphics", "power", "speed", "high-tech", "futuristic", "technologically futuristically advanced", "action, "martial", "coolness", "brings authentic arcade action to one's home", "high-end", "luxurious", "for early adopters and arcade enthusiasts", while strongly trying to attribute "outdated", even "900 times inferior" compared to the Saturn (see the claim of the Saturn being "900 TIMES MORE POWERFUL THAN 16 BIT") to 16 bit consoles in general (presumably especially to the competing 16 bit system Super Nintendo Entertainment System, but technically also to Sega's own Mega Drive console).

IV.2.6 "Dreamcast" advertisement (Sega, chronological number 915)

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Hmm,

Ihre alte Konsole

gefällt mir gar nicht.



Ich glaub,

die muss raus.



Fehlt Ihnen öfter der rechte Biss? Dann probieren Sie Dreamcast. Denn Dreamcast hat die 128-Bit-Formel und einen kostenlosen Internet-Zugang für strahlend weißen Spielgenuss. Regelmäßige Anwendung der E-Mail- und Online-Funktion kann sogar zur sichtbaren Vergrößerung des privaten Freundeskreises führen. Das haben klinische Tests mit Gamern aus der ganzen Welt bewiesen. Experten empfehlen daher: 3x täglich Dreamcast.

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Dreamcast™
Bis zu 6 Milliarden Spieler.
www.dreamcast-europe.com

Figure IV.2.6.i: Video Games (1991-2001), issue 10/99, p. 84.

A.) *Visual register:*

Denotations:

Separate from the console publisher's logo's blue and white letters (upper right corner), the white text (console name, slogan and URL) placed directly under the console's logo (the blue curl in the lower right corner), the advertising company's logo's black and red letters (upper left corner) and the short trademark information printed in black (low on the page, directly below the running text), all text has an earthly green tone of colour, one that is shared with the prominently unichrome main background: Said text is then placed on white, smaller rectangular segments (placed with varying distances to other ones and to the page margins) that set it apart from said background in the very back position, but several times, the text is placed at the very edge of a white segment so that the text's and the main background's green seem to merge; the latter effect being only achieved for the first five (especially big) white rectangles from above (all characters in the third one and the last word and period in the fifth one being printed in cursive), varying in size (seemingly tailor-made for each text segment); the other (much smaller) ones are not only of uniform height and width, but there is also always a white border between a green letter or punctuation mark and the homogeneously green background. To the left and between the bigger and smaller white segments, an **icon** of the advertised "Sega Dreamcast" console can be seen, while clearly centrally framed (but still visibly shifted to the right and overlapping with one of the mentioned white text boxes, its slim white border seeming to merge with the white box), the photograph of a bespectacled man wearing a surgical mask and holding a pointy, metallic, drill-like medical tool in his right hand seemingly pointed at the observer while looking worried is displayed: On the upper and lower border of the image, an upper and lower row of teeth respectively is visible, achieving the illusion that the photograph was taken from the perspective from inside someone's mouth (with the medical tool being seemingly pointed at the lower row of teeth as well). Note: At the scanned page's upper right corner, rudiments of what seems to be a torn address sticker are visible which will be ignored for not being an actual part of the advertisement.

Connotations:

While in a holistic way, the advertisement connotes both seriousness (subdued colours) and playfulness (the text boxes varying in form and position) and, in turn, a possibly comedic area of conflict between both, on an **iconographic** level, the centrally framed photograph is of prime interest: While wearing glasses connote the stereotype of being educated and surgical masks (outside of an COVID-19 epidemic) connote doctors, the surgical tool the man holds and especially the two rows of teeth that "frame" the image connote "dentist" especially vehemently: Even without the inclusion of the teeth, the photograph could easily be interpreted as a first-person view of a patient during a dental examination; the perspective-wise quite grotesque display of teeth (still some kind of first person view, but with one's open mouth instead of one's eyes acting as a "camera") highlights this meaning even more. And the expression on the (visible part of) the dentist's face connotes that he does not seem to like what he has seen over the course of the examination, in turn connoting a problem with the patient's teeth. Furthermore, the involvement of a medical doctor can be understood to substantiate the holistic humorous impression mentioned before because in many German jokes, doctors play important parts, with the area of conflict between their seriousness, authority and combination of detachment and politeness towards the patients on the one side and silly comedy of the situation often involving misunderstandings with the patients on the other side being central for generating punch lines.

Tropically, even without knowing anything of the contents of the displayed text, it becomes clear that some kind of metaphor (which one exactly cannot be covered without taking into account the verbal register discussed in sub-chapter B as well, see sub-chapter C) must be in use at first glance: Framed in a way typical for many advertisements, the upper part of the page seems to be a problem description of sorts – likewise, even without the text's contents, the image of the dentist, as mentioned above, clearly communicates a problem with his patient's teeth, and by including

antonomasia, the patient can be seen as a stand-in for "every patient" or even (because everyone is supposed to go to the dentist once in a while) "everybody", especially including the addressee (that, aside from their teeth, the patient is not shown themselves even reinforces the connotation of "Everybody could have this problem, even you."). In contrast, the lower half is expected to include a solution for this apparent "problem", typically by showing the image of a product that helps against it, accompanied by a text that explains its purpose, usage and qualities. So a worried dentist is expected to be contrasted by a dental care product like toothpaste or dental floss – but the image that is shown here instead is clearly a video game console, and this subverted expectation has the potential to pique the addressee's interest.

The **topical** field the iconogram "dentist" connotes is especially related to painful health problems and possibly (for a short time) even more painful, fear-inducing ways to treat them: So premises like "Dental surgery is painful" and, in turn "Dentists are scary" (which makes the advertisement play with the concept of fear as well, contrary to just use promises like many others), but also "Dentists eventually make the pain go away" can be evoked; as well as educational loci in the style of "Don't be afraid of dentists: There will be pain for a moment, but they will help you!" or "If you are afraid of dentists, take good care of your teeth so you won't need their surgeries!"

As usually, the **enthymematic** level will emerge much more clearly after the verbal register has been established as well (sub-chapter B) and will be discussed in the segment about the relationships between the two registers (sub-chapter C).

B.) Verbal register

What can arguably be called the advertisement's headline (that is distributed over the five bigger white text boxes mentioned in sub-chapter A) is "Hmm, Ihre alte Konsole *gefällt mir gar nicht*. Ich glaub, die muss raus."¹³⁸ and even without any visual illustration clearly plays with the properties of German jokes about medical doctors: "Hmm" as a **phatic** element of speech (illustrating that doctor being in thought while examining the patient and resuming more elaborate communication shortly thereafter) and possibly also as an **emotive** one as well (as an interjection that suggests something being not right, like a milder form of "oje" or "oh my") is often used by doctor characters in jokes, even more so the phrase that a symptom or the condition of a body part or organ is "not at all to their liking" ("*gefällt mir gar nicht*") to signalise that there is a health problem. Furthermore, the phrase that something "has to go" ("muss raus") is specifically linked to dentists in this context; normally it refers to a caries-infested tooth that has to be removed, but in this case to something not related to medical science at all: An "old [video game] console". So in a **poetic** way, the advertisement is designed to be structured around the use of phraseology (or, put more comprehensively, code) established as related to medical doctors in general and dentists in particular (or related to their depiction in jokes) in the completely different field of the video game industry, partly also **metalingually** playing on different definitions and meanings of homonymous words: That the (imagined) old console of the (imagined) patient (or, on another level, of the actual addressee of the advertisement who is expected to already have a non-Dreamcast console and is addressed **conatively** by the dentist who may also be interpreted as an avatar of the lyrical narrator) is "not at all to the liking" of the (imagined) dentist can also be understood that the latter just does not like the hypothetical old console (strongly implied to be released by one of Sega's competitors) because it is seen as outdated or, in general, as just not as good as a Dreamcast. Similarly, saying something "muss raus" semantically can not only mean that something has to be removed from inside one's body (like a tooth from the mouth) but also that something more mundane is not useful anymore and shall be thrown out, possibly being replaced by something new and more useful – the advertised Dreamcast console that shall replace an older gaming device in this scenario.

The very beginning of the following running text still uses a similar combination of poetic and

138 "Hmm, your old console is *not at all to my liking*. I think it has to go." (ART)

metalingual functions and would make equally much sense if "Dreamcast" was replaced with a brand name of tooth paste ("Biss" meaning both "bite", relating to teeth, and, figuratively, "bitingness"): "Fehlt Ihnen öfter der rechte Biss? Dann probieren Sie Dreamcast."¹³⁹, appearing also especially conative by using apostrophes and imperatives directly targeted at the addressee without the "detour" of an imagined patient: The whole imagined "point of view" seems to have shifted from an imagined dentist talking to an imagined patient (and, by extension, to the addressee) to a non-specific lyrical narrator using advertising language platitudes to communicate with an imagined general audience (and, by extension, with the addressee). While this new imagined scenario stays and gradually becomes more and more akin to a (caricature of a) TV commercial for toothbrushes or toothpastes over the course of the remaining running text, the metalingual function becomes much less prominent after the first two sentences and the poetic function (along with, to a lesser extent, the emotive function with a low-key excited, but not especially emotional tone connoting TV dental care product commercials again, especially ones referencing (pseudo-)scientific studies and terms) is combined with the **referential** function, listing features of the console in the willfully unsuitable phraseology mentioned above: "128-Bit-Formel"¹⁴⁰ and "[kostenloser] Internet-Zugang für strahlend weißen Spielgenuss"¹⁴¹ both include parts about the console's features (128 bit CPU and internet accessibility, both novelties in 1999's console market) and playful nods to dental care TV commercial platitudes, but only make sense in a single way, "video game console advertised by humorously using non-video game terminology", and can not be interpreted in two ways as the headline parts discussed earlier (with "strahlend [weißer] Spielgenuss" arguably making significantly less sense than all other playful phrases in the advertisement when not accepted by the addressee as some kind of vague synaesthesia using a general non-specifically positive connotation of "strahlend [weiß]"; a mistranslation of a pun from another language is unlikely with the advertising company responsible for the advertisement "Rempen & Partner", see the company logo mentioned in sub-chapter A, being German¹⁴²).

The same goes for the remaining running text: "Regelmäßige Anwendung der E-Mail und Online-Funktion kann sogar zur sichtbaren Vergrößerung des privaten Freundeskreises führen."¹⁴³ plays on the often-used commercial platitude of "Regular usage of the product can lead to visible improvements" (like whiter teeth) while mentioning e-mail and online game features, followed by "Das haben klinische Tests mit Gamern aus der ganzen Welt bewiesen."¹⁴⁴ what on the one hand could be a meaningful sentence used in TV commercials for nearly every medical product that was (or is claimed to have been) field-tested if the word "Gamer" was changed to "Verbraucher" ("consumer"), and on the other hand indirectly specifies that the online functionality is usable worldwide (also relating to the Dreamcast slogan under the logo at the lower right corner of the page, "Bis zu 6 Milliarden Spieler."¹⁴⁵, especially hyperbolically alluding to the whole world population of 1999¹⁴⁶ being potential Dreamcast players, and to the URL that by its mere existence indirectly highlights the, at this time, unique selling point of a video game console with internet access again). Finally, "Experten empfehlen daher: 3x täglich Dreamcast."¹⁴⁷ completely abandons the referential function and poetically links the positive effects of brushing one's teeth three times a

139 "Do you often miss real bitingness? Then try Dreamcast." (ART)

140 "128 bit formula" (ART)

141 "[free] internet access for spotless white gaming indulgence" (ART)

142 See Machatschke (1996): <https://www.welt.de/print-welt/article649286/Rempen-Partner-Understatement-bis-zur-Prahlerei.html> [retrieved on March 21st, 2021]

143 "Regular usage of the e-mail and online function can even lead to visible enlargement of one's private circle of friends." (ART)

144 "This has been proven by clinical tests with gamers from all over the world." (ART)

145 "Up to 6 billion players." (ART)

146 See Rudnicka (2021): <https://de.statista.com/statistik/daten/studie/1694/umfrage/entwicklung-der-weltbevoelkerungszahl/> [retrieved on March 21th, 2021]

147 "Therefore, experts recommend: Dreamcast three times a day." (ART)

day with playing Dreamcast three times a day.

That the honorific "Sie" is used in all of the advertisement's apostrophes and imperatives does not necessarily have to mean that primarily adults are intended to be addressed (as in Sony's Dual Shock Controller advertisement discussed in chapter IV.3.4), but may be a stylistic device: Both in jokes centered on medical doctors (the style the headline text of the advertisement is based on) and in TV commercials for medical products (the style the running text of the advertisement is based on) in German language, said honorific form is traditionally used by the characters or narrators, linking the advertisement even more to said archetypes.

C.) Relationships between both registers

As mentioned before, both the visual and verbal registers' contents connote the same two leitmotifs even when viewed independently: "joke centered on dentist" (about the upper three fourths of the page in the visual register and the headline text in the verbal register) and "TV commercial for dental care products" (the lower fourth of the page in the visual register and the running text in the verbal register). So when viewed together, both occurrences of both leitmotifs in both registers anchor each other, and the arrangement of the headline text even adds an aspect: Being split into several short text segments around the image of the dentist, it can be interpreted as an illustration of the dentist making pauses between segments of his speech (possible while reflecting on his diagnosis pondering how to put it verbally) and / or him stressing certain speech segments more than others (especially in combination with italics that mark particularly important parts and / or ones the dentist may stress more). So in a way, it can be argued that the advertisement's centrally framed joke even includes "stage directions" of sorts, having the potential to influence how the addressee "hears" the dentist's lines in their head and to enhance the advertisement's comical performance.

In this light, the advertisement's central metaphor suggested in the passage about the tropological level in sub-chapter A is apparent: Older consoles are equated with unhealthy teeth that have to be removed, while the Dreamcast is equated with efficient medical products that make sure one's teeth stay healthy. So the educational loci discussed in the passage about the topic level in sub-chapter A can be repurposed: "Don't be afraid of dentists: There will be pain for a moment, but they will help you!" can be understood as "When you realize (possibly accompanied by fear, see sub-chapter A, topic level as well) that your old console is of no use anymore and you need a new one, it will – financially – hurt for a moment, but then you will have a much better system!", and "If you are afraid of dentists, take good care of your teeth so you won't need their surgeries!" as "Don't take the risk to buy an older console and later have to throw it out and buy a Dreamcast: Buy a Dreamcast in the first place!", the imagined dentist acting as a metaphor for the transition from an old console to a Dreamcast – and in the latter case (when one decides on a Dreamcast in the first place instead of needing a transition to it), his services do not even have to be enlisted: Paraphrasing and interpreting the final part of the running text in this context, "Three times Dreamcast a day keeps the (metaphorical) dentist away!" could be an especially central meaning of the advertisement, consistent with the evoked enthymem: "(Unhealthy teeth have to be removed and replaced.) – Old consoles are like unhealthy teeth. – Old consoles have to be removed and replaced.", with the Dreamcast replacing an old console like a dental filling replacing a tooth.

In summary, with a very dominant poetic function (the central joke being held in so much importance that neither a Dreamcast controller central to the playing experience nor a screenshot of a Dreamcast game showcasing the console's technology is depicted) of the verbal register and an especially relevant tropological level (with the central console / dental health metaphor) of the visual register, this advertisement is very much a pointed and stylized and hardly an informative one

(with minimal visual information apart from the small icon of the console and only a couple of features listed in the running text). With "128 bit" and "internet" / "online" as buzzwords and aggressively equating all competitive products with unhealthy teeth that have to be removed without naming actual names (similar to Sega's older slogan "Der Bessere gewinnt."¹⁴⁸ used when Nintendo was their sole main competitor, clearly implying that compared to Nintendo, Sega is "the better one" without directly stating it; see supplement 70 displayed in sub-chapter D), generally trying to attribute not only "outdated", but even "something to be thrown out" to them, symbolic meanings the advertising publisher tried to attribute to their Dreamcast console (and, by extension, to the "Sega" brand in general) include "high-tech" and "online gaming pioneer", but especially "humorous", "cheeky", "playful" and to an extent "not playing by the rules" and "subversive".

148 "The better one wins." (ART)

D.) Supplement: "Sonic the Hedgehog 2" advertisement (Sega, chr. no. 70) [see sub-ch. C]



SONIC 2
THE HEDGEHOG

Einer kommt selten allein.

Are you ready? Habt Ihr Sonic, the Hedgehog, schon geschafft? Oder er Euch? Wiedem auch sei: Jetzt ist sie da, die Rückkehr des irren Igels. Aber das Glück kommt selten allein. Sonic hat jetzt einen Freund. Ratet mal, wer zum Spielen kommt. Für doppelte Action ist gesorgt. Mehr verraten wir erst beim nächsten Mal. Und inzwischen? Üben, üben, üben!

SEGA

Der Bessere gewinnt.

IV.2.7 Sega: Results and conclusion

Before all insights gained over the course of the whole chapter IV can be put in perspective to each other to answer the research questions (see chapter I.1) in the final chapter V, the ones found in the current "Sega" chapter IV.2 have to be summarized, reviewed and grouped, starting with the more general observations as listed in Table IV.2.7.i. General information about abbreviations used in the following tables (already listed in bulletpoint form in chapter IV.1.8): "Ad.: topic + chr. no." = "Advertisement: Topic and chronological number", "Su.: topic + chr. no." = "Supplement: Topic and chronological number", "Esp. rel. lvl. (vis.)" = "Especially relevant level (visual register)", "Dom. fun. (verbal)" = "Dominant function (verbal register)" and "Advert.'s prim. dir." = "Advertisement's primary direction". All supplements listed in all three tables found over the course of the current chapter IV.2.7 are video games released for Sega consoles that have been published directly by Sega.

GENERAL ANALYSIS INFORMATION					
<i>Ad.: topic + chr. no.</i>	Game Gear (23)	Multi-Mega (424)	Mega Drive 32X (464)	Saturn (507)	Dreamcast (915)
<i>Su.: topic + chr. no.</i>	-	"Comix Zone" (505)	"Virtua Fighter 3tb" (927)	-	"Sonic 2" (70)
<i>Esp. rel. lvl. (vis.)</i>	iconographic level	iconographic level	enthymematic level	tropological level	tropological level
<i>Dom. fun. (verbal)</i>	referential function	referential function	poetic function	emotive function	poetic function
<i>Advert.'s prim. dir.</i>	primarily informative	primarily informative	primarily pointed and stylized	primarily pointed and stylized	primarily pointed and stylized

Table IV.2.7.i: Summary of the findings of chapters IV.2.2-IV.2.6, part 1 of 3.

- Regarding the visual register's especially relevant levels, a clear trend can be shown in the transition from the chronologically earlier advertisements to the newer ones: On the one hand, 23 and 424 already convey a significant amount of information about the respective product and its properties just via iconograms (connoted by detailed icons of the advertised products) alone, see the "high-tech gaming device" Game Gear (over the course of the advertisement even upgraded to "Game Boy conqueror") with its colour screen or the "3-in-1 hybrid device" Multi-Mega. On the other hand, 507 does not visually display its product at all (just its logo) and 915 only in the form of a very small icon, both conveying the respective console's qualities tropologically via visual metaphors (the more traditional "powerful" martial artist standing for the "powerful" Saturn console and the much more unusual dental health metaphor relating to the Dreamcast, respectively). And linking these two approaches is the advertisement chronologically "in the middle", 464, that also shows a big product icon iconographically suggesting several of its properties, but much more vaguely than in 23 and 424; the core explanation of the 32X's properties and advantages is made only clear by the interplay between verbal and visual register (that also constructs the central enthymem that paints the product as an efficient, high-tech Mega Drive extension).
- Just like the especially relevant levels in the visual register, the verbal register's dominant functions are the same ones in the two chronologically earliest advertisements of the five ones chosen for extensive analyses: Both the Game Gear's and the Multi-Mega's properties are primarily conveyed in the form of referential feature listings, even if the poetic function also plays a prominent (but not dominant) role in 23, see "Der neue Virus" (just as, to a

lesser extent, the emotive praise), while in 424, an enthusiastic but rather arrogant lyrical narrator also highlights emotive (and conative) aspects and the text parts are significantly shorter in itself. In contrast, 507 and 915 advertise much more unilaterally, fully relying on hyperbolic emotive praise (Saturn) and, while still offering more referential information than the former, still very much highlighting unusual, humorous dental metaphors rather than actual information about the console (Dreamcast). And again, linking these different approaches (specifically referential vs. barely referential) is the advertisement chronologically "in the middle", with 464 actually conveying quite a lot referential information (with an emotive aura) about the 32X, but with this aspect still being completely eclipsed by the central poetic joke whose build-up alone takes up one full page of the two-page advertisement.

- Taking into account the information outlined above, a continuous chronological development can be observed: After 23 and 434 as two instances of elaborate (visual and verbal), quite straightforward information about the respective product (with the Game Gear advertisement still using a recurring metaphor and the Multi-Mega one arguably being slightly less informative than the former, but both still being very much based on information), 464 acts as a turning point, still being informative about the 32X to an extent, but with the pointed and stylized aspect (that played very little role in 23 and 343) rising to the advertisement's primal quality. After that, the metaphor-heavy ones 507 and 915 both clearly appear much more strongly pointed and stylized than informative regarding the Saturn and Dreamcast products, with the latter arguably being more informative than the former, but still only slightly.

Table IV.2.7.ii (which, because encompassing two pages, shows the two uppermost cells, "Ad.: topic + chr. no." = "Advertisement: Topic and chronological number" and "Su.: topic + chr. no." = "Supplement: Topic and chronological number", again in reversed order at the table's bottom on the next page for easier navigation) includes the symbolic meanings attributed to Sega's own advertised products, already grouped not only by advertisement (columns), but also overall to form the 7 thematic complexes "(1)" to "(7)" (rows, also referred to "1." to "7." in the running text below, that – as Table IV.2.7.iii's running text – uses double quote signs only for attributions, single ones otherwise); meanings may appear more often than once if relevant to more than one complex:

ATTRIBUTED SYMBOLIC MEANINGS (OWN PRODUCT)

<i>Ad.: topic + chr. no.</i>	Game Gear (23)	Multi-Mega (424)	Mega Drive 32X (464)	Saturn (507)	Dreamcast (915)
<i>Su.: topic + chr. no.</i>	-	"Comix Zone" (505)	"Virtua Fighter 3tb" (927)	-	"Sonic 2" (70)
(1)	"high-tech"	"high-tech" "high-end" "multimedia" "convenient" "compact"	"high-tech" "technologically futuristically advanced" "brings authentic arcade action to one's home" "realism" "cinematic" "convenient" "efficient"	"high-tech" "high-end" "technologically futuristically advanced" "brings authentic arcade action to one's home" "polygonal 3D graphics"	"high-tech"

(2)	"for everybody" "inclusive"	"adult" "exclusive" "luxurious" "elitist" "collector's item"	"for the whole family (of video game enthusi- asts)" "inexpensive"	"for early adop- ters and arcade enthusiasts" "luxurious"	-
(3)	"just like the Game Boy, but better" "Game Boy conqueror"	"hybrid device combining se- veral machine's functionalities"	"hardware up- grade for exist- ing consoles" "not playing by the rules"	-	"online gaming pioneer"
(4)	"fun"	"stylish"	"coolness"	"coolness"	"humorous"
(5)	"colourful"	-	"colourful" "speed"	"power" "speed"	-
(6)	"fun" "for everybody"	-	"action" "futuristic" "thrill"	"action" "futuristic" "martial"	-
(7)	-	-	"not playing by the rules" "provocative" "consciously transgressing boundaries"	-	"not playing by the rules" "cheeky" "playful" "subversive"
<i>Su.: topic + chr. no.</i>	-	"Comix Zone" (505)	"Virtua Fighter 3tb" (927)	-	"Sonic 2" (70)
<i>Ad.: topic + chr. no.</i>	Game Gear (23)	Multi-Mega (424)	Mega Drive 32X (464)	Saturn (507)	Dreamcast (915)

Table IV.2.7.ii: Summary of the findings of chapters IV.2.2-IV.2.6, part 2 of 3.

1. The symbolic meaning "high-tech" is actually attributed to every single one of the five extensively analysed Sega advertisements, but in different nuances: For the Game Gear, "high-tech" mostly means being a portable game with a colour display (contrary to especially the game boy, see (3) as well) and for the Multi-Mega (that actually combined several existing devices rather than outperforming them) primarily the "high-end" aspect of two bulky video game machines and the "multimedia" function of a mobile music player being unified in a "compact" and "convenient" total package. On the other hand, 32X and Saturn (with the latter also explicitly being painted as "high-end", arguably to be understood as even more advanced than just "high-tech") are both linked with the symbolic meanings "technologically futuristically advanced" and, less hyperbolically and more specifically, "brings authentic arcade action to one's home": The advertisement for the 32X, which is also portrayed as a "convenient" hardware upgrade "efficiently" still making use of one's old 16 bit console, highlights the "realism" of the game worlds it is able to construct, both regarding the the less literal usage in video game discourse that often just means 'better graphics than before' or 'gameplay physics closer to the real word than before' and actual 'photorealism' linked with full motion video games actually using "cinematic" live action sequences, while the Saturn advertisement specifically highlights the central feature "polygonal 3D graphics" (not mentioned by the 32X one, although said machine is also

capable for this visual way of representing) rather than concepts of realism. And, again completely differently, the Dreamcast's "high-tech" attribution is barely expanded on in its (in itself quite uninformative, see the coverage of Table IV.2.7.i) advertisement other than the mention of its 128 bit CPU and internet capabilities (see (3) as well).

2. Four of the five extensively analysed advertisements (all but the Dreamcast one) quite directly outline the target audiences for their products: Especially oppositional when directly compared to each other are Game Gear and Multi-Mega in this context, with the former clearly being painted as "for everybody" and "inclusive" by its advertisement and the latter's one depicting its product as closer to an "adult" audience and "exclusive". And here, "exclusive" may not only be understood as relating to the Multi-Mega as a "luxurious" (and pricey) "collector's item" with only limited quantities produced, but also in the truest sense of the word: As a direct counterpart to the Game Gear's "inclusive" quality, 'excluding' all potential customers with more limited funds (like younger ones, see "adult") or ones unable to purchase the product in time due to its limited quantities; see "elitist" as well. And while the 32X advertisement may not be as extremely inclusive as the Game Gear one, but still appealing to a quite broad audience, conveying the product being for "for the whole family (of video game enthusiasts)" and, contrary to the Multi-Mega, "inexpensive", the Saturn very much readopts the Multi-Mega's "luxurious" character: But rather than obtaining its high price due to the usage of especially compact components while still staying close to older console's architectures (see (1) as well), the Saturn is painted as an extremely powerful hardware close to (extremely expensive) arcade cabinets and being respectively costly, which makes it suitable "for early adopters and arcade enthusiasts" with enough funds.
3. With the exception of the Saturn, which – as covered in (2) – is 'just' framed as a very powerful video game console, each of the extensively analysed advertisements' consoles are portrayed to have a specific unique selling point that differs greatly: The Game Gear offers, contrary to the widespread competitor Game Boy, a colour display while still being portable (see (1) and (5) as well), making it (as conveyed by its advertisement) "just like the Game Boy, but better" or even a "Game Boy conqueror". The Multi-Mega is the only one of the five that can be considered a "hybrid device combining several machine's functionalities" (with, see (1), even multimedia features), while the 32X is not only portrayed as a "hardware upgrade for existing consoles", but even as one that is "not playing by the rules" (contrary to e.g. the Mega-CD that is, more conservatively, linked with the Mega Drive via an extension port and is placed right or next to it) as it appears as some sort of cartridge featuring a cartridge slot itself, blurring the established borders between hard- and software. Finally, the Dreamcast is painted as an "online gaming pioneer", but, besides a few buzzwords, quite vaguely: Its advertisement is, see the coverage of Table IV.2.7.i, decidedly not focused on conveying elaborate product information.
4. Regarding defining qualities of the devices' constructed public images, the Game Gear's "fun" and the Dreamcast's "humorous" aspect may be related, but still quite different: The former's advertisement clearly (visually and verbally) highlights the fun directly coming from playing games while the latter's more superficial one seems to target a more artificial public image, seemingly trying to 'condition' the audience to somehow associate the Dreamcast with a humorous tone and character or with popular (dentist) jokes, contributing to the public's positive perception of the console on a surface level without directly linking it to specific features. In contrast, the portrayal of the Multi-Mega as a "stylish" luxury article is quite straightforward, as are the "cool" new consoles (or, in the former's case and depending on semantics, console enhancements) 32X and Saturn.
5. Other than the Multi-Mega and Dreamcast advertisements that cover software only

marginally, the advertisements also make several attributions arise that can be understood plurivalently: "colourful", as conveyed by the Game Gear and 32X advertisements, can more generally refer to a colourful, cheerful character of consoles and games, but it also simultaneously directly relates to specific technological features of the devices – the former's capacity to display colours in the first place and the latter's '32768 colours'. Likewise, "speed" in the 32X and Saturn advertisements can refer to both fast game scenes (and agile martial artists) and fast CPU's (that, in turn, make such fast scenes possible), and the "powerful" kung fu fighter from the Saturn advertisement also labels the latter as a "powerful" console.

6. Regarding the more general nature and flair of the games for the respective console (which is, see (5), again not covered by the Multi-Mega and Dreamcast advertisements less interested in software), symbolic meanings attributed to 32X and Saturn are ones typically associated with action-focused games with 'spectacle' characteristics (characteristics also typical for, see (1), many arcade games), like "thrill" (32X), "martial" (Saturn), "futuristic" and generally "action" (the last two being attributed to both). Very differently, the Game Gear's games are, at least in the observed advertisement, painted as less conflict-focused and more as conveying a general concept of "fun" easily understandable "for everybody" and being appealing to a wide range of people not necessarily familiar with video games: See the 'Tetris'-style puzzle game 'Columns' showcasing this approach in the advertisement.
7. Finally, (only) the 32X and Dreamcast advertisements are "not playing by the rules" regarding their respective attitude: The former is based on a "provocative" joke only turning out have an apparently harmless outcome after willingly 'shocking' the reader by "consciously transgressing boundaries" (see the wordplay that seemingly implies physical violence against children), the latter on extensive use of "playful" metaphors to "cheekily" praise the own products while aggressively and even "subversively" degrading competitor's ones (linking the Dreamcast with dental health and equating consoles from other publishers with caries-infested teeth).

This chapter will be concluded by a short observation of the symbolic meanings attributed to competitor's products over the course of the Sega advertisements, outlined in Table IV.2.7.iii (that follows the same basic principles as Table IV.2.7.ii but adds information in brackets that denote if specific products of specific competitors are explicitly addressed or just competitors' products in general):

ATTRIBUTED SYMBOLIC MEANINGS (COMPETITORS' PRODUCTS)					
<i>Ad.: topic</i> + <i>chr. no.</i>	Game Gear (23)	Multi-Mega (424)	Mega Drive 32X (464)	Saturn (507)	Dreamcast (915)
<i>Su.: topic</i> + <i>chr. no.</i>	-	"Comix Zone" (505)	"Virtua Fighter 3tb" (927)	-	"Sonic 2" (70)
(1)	"outdated" (Game Boy)	"outdated" (general)	"outdated" (general)	"outdated" (16 bit consoles)	"outdated" (general)
(2)	-	-	-	"900 times inferior" (16 bit consoles)	"something to be thrown out" (general)

Table IV.2.7.iii: Summary of the findings of chapters IV.2.2-IV.2.6, part 3 of 3.

1. Every single one of the five extensively analysed advertisements attributes "outdated" to competitor's products, but to different degrees and with different targets: While the Multi-Mega and Mega Drive advertisements attribute said symbolic meaning more indirectly (by

praising the "high-tech" qualities of the own product) and vaguely to all competitors' products in general, the game Gear one (without telling names) directly targets the Nintendo Game Boy and paints it as specifically "outdated" in the concrete sense of Nintendo's product being only able to display shades of grey contrary to the "colourful" Game Gear. And the Saturn and Dreamcast advertisements attribute the meaning even much more aggressively to other devices (the former to 16 bit consoles, presumably especially to the competing 16 bit system Super Nintendo Entertainment System, but technically also to Sega's own Mega Drive console, the latter to all competitors' products in general): See (2).

2. Directly relating to thematic complex (1), but listed separately because of their especially hyperbolic intensities are the last two attributions to be covered in this chapter: "900 times inferior", attributed to 16 bit consoles by the Saturn advertisement, indirectly concedes a technological level similar to the Saturn to the Sony PlayStation, their direct (32 bit) competitor, but passes a scathing verdict regarding older consoles; that the 16 bit Super Nintendo Entertainment System (in Europe still Nintendo's flagship console until the 1997 release of the 64 bit Nintendo 64 despite its technological inferiority compared to Saturn and PlayStation, both released in Europe in 1995) is intended to be the prime target here seems obvious, but this attribution still has the potential to displease fans of Sega's in-house 16 bit machine Mega Drive (and its expansions like the 32X) that was still relevant when the Saturn was released. But even more aggressive and more generally targeting the whole competition and their products is the attribution "something to be thrown out" found in the Dreamcast advertisement: With the Dreamcast being the first 128 bit console, competing with the 64 bit Nintendo 64 and the 32 bit PlayStation, it was portrayed here as absolutely 'second to none', conceding nothing but a uselessness akin to caries-infested teeth to their competitors' consoles.

IV.3 Sony

IV.3.1 Sony: Advertisement selection

The following page's two tables list all Sony advertisements that have been collected from every "Video Games" issue: Table IV.3.1.i includes the ones placed before the Sony PlayStation's release (see the company code "Sony-BPS" meaning "Sony, before PlayStation") while Sony still acted as a third-party video game publisher releasing software for e.g. Nintendo and Sega consoles – historically significant, but not relevant in the scope of this thesis which is solely interested in Sony as a console manufacturer. So advertisements to be chosen for extensive analyses (or as additional supplements) have to be taken from Table IV.3.1.i which includes all other (potentially relevant) ones (denoted by a company code of simply "Sony"): Here the advertisement series code "INAG" stands for Sony's often-used campaign slogan "IT'S NOT A GAME" (sometimes written with a period at the end), "DIKS" for its predecessor and German equivalent "DAS IST KEIN SPIEL" and "KWADWA" for the same slogan's Japanese translation "Kore wa Asobi de wa arimasen." mainly used as a marketing gag in one case to highlight a game's Japanese origin (even written in Japanese "Hiragana" and "Kanji" characters unfamiliar for many readers, acting as an "insider gag" for ones familiar with the language – but the latter may notice a small fault regarding the characters' arrangement). Two important notes: First, advertisements placed by Sony's subsidiary company "Psygnosis" are also labeled "Sony" (or "Sony-BPS", respectively), since (according to the respective "Video Games" issues' advertiser indexes) advertisements for Psygnosis games are sometimes placed by the parent company, sometimes by the subsidiary, and an additional differentiation would not be relevant in the scope of this thesis. Second, advertisement 526 is a special case, still being labeled "Sony-BPS" while, according to its chronological number, ranked after a couple of already PlayStation-based "Sony" advertisements: This is just because it was placed in one of the irregularly released special issues (a 1995 one) which are, as defined before (in chapter III), timeframe-wise placed after the final regular issue of their respective volume (and regular issues in late 1995 already included Sony advertisements referring to the PlayStation).

Despite the (already excluding "Sony-BPS" ones) respectable number of advertisements, the pool of Sony materials is significantly less comprehensive than the Nintendo and Sega ones for several reasons: First, the PlayStation 2 released in late 2000 has to be excluded since only two advertisements (1004, 1005) that reference it were placed in "Video Games" (in the two very last issues), both advertising games and not highlighting them running on new hardware at all, only including its logo, so analysis is to be limited on the first PlayStation as sole Sony console of interest. Second, also regarding the PlayStation 1, both only one specific console advertisement (chronological number 527, within the device's launch window) and only one about a peripheral that really enhances the console's options (813, about the "Dual Shock Controller" model featuring a vibration feedback feature and two analogue controls sticks in contrast to the original PlayStation controller with its purely digital control pad) can be found, which ticks of two of the three categories advertisements have to fall in to be considered for extensive analysis (see chapter III) with only two instances (for Nintendo and Sega, these two categories put together amounted to five instances each). And third, regarding the remaining possible category, advertised video games especially relating to its platform are scarce (with several Psygnosis productions of the PlayStation era even being released for PC as well); arguably the only really suitable candidate is "Gran Turismo" (789), a first-party racing game (that started a series going on to this day) whose realism-heavy simulation approach can be seen as opposed to both Nintendo's cartoonish "Mario Kart" funracer series and Sega's arcade-style racers like "Virtua Racing", characterising its console. So regarding Sony (and rejecting less relevant "filler material"), only three advertisements can be selected for extensive analysis rather than the intended five (while chapter III's "5 +/- 2" requirement is still met), but in an especially elaborate way: Advertisement 527 is examined next to

a related TV commercial that is presented as an excursus, and both 789 and 813 are observed with respect to a, regarding specific characteristics, thematically similar printed supplement (554 and 930, respectively; the latter, coded 930_VG_12-99_p11, placed by Infogrames rather than Sony, but relevant regarding the PlayStation's image nonetheless).

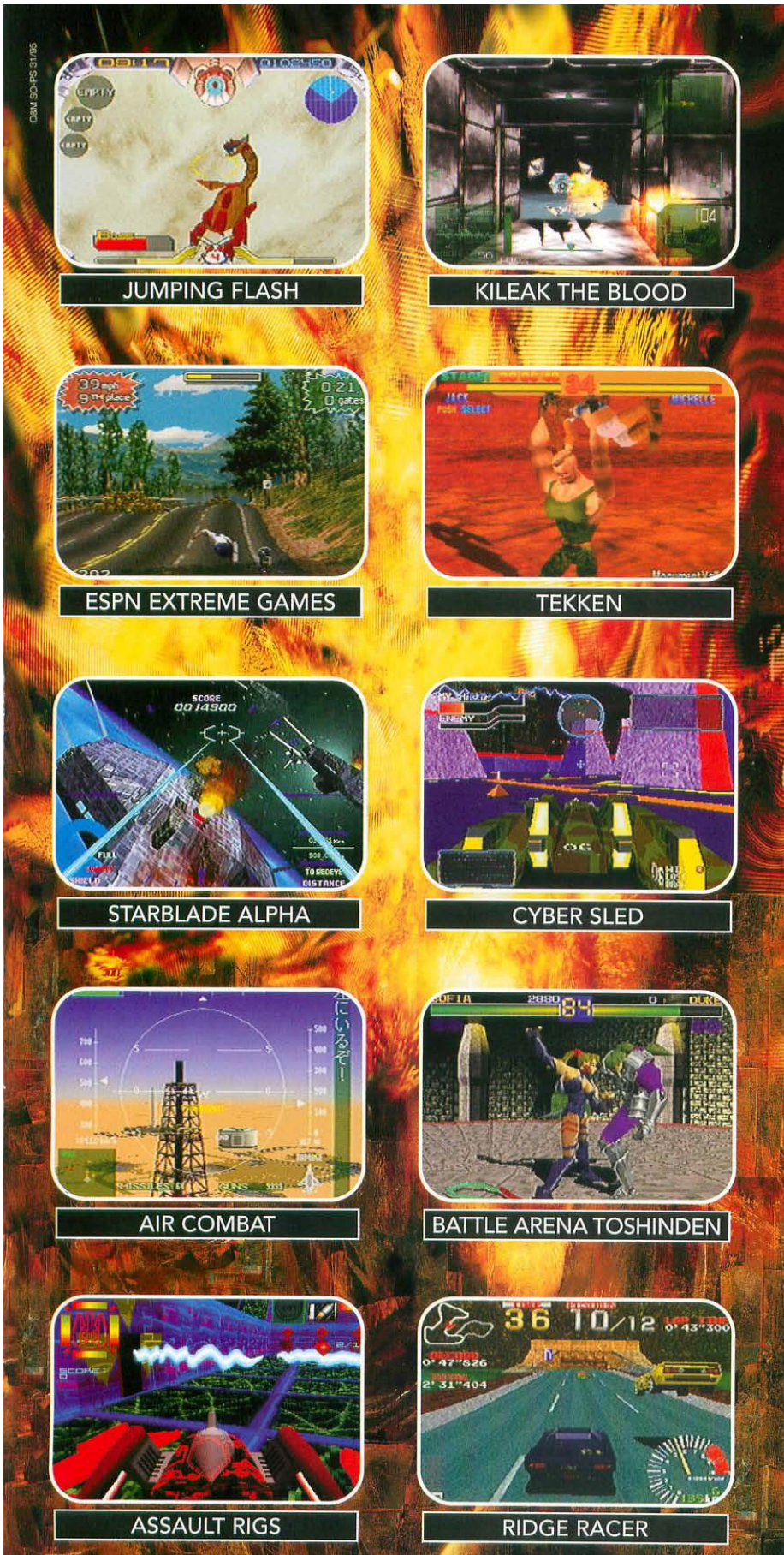
<ul style="list-style-type: none"> • 272_VG_12-93_p39_Sony-BPS • 273_VG_12-93_p42_Sony-BPS • 279_VG_12-93_p101_Sony-BPS • 281_VG_12-93_p105_Sony-BPS • 284_VG_12-93_p131_Sony-BPS • 286_VG_12-93_p143_Sony-BPS • 304A_VG_1-94_p30-31_Sony-BPS • 305B_VG_1-94_p32-33_Sony-BPS • 305C_VG_1-94_p37_Sony-BPS • 308_VG_1-94_p47_Sony-BPS • 316_VG_2-94_p17_Sony-BPS_IT_308 	<ul style="list-style-type: none"> • 319_VG_2-94_p97_Sony-BPS_IT_305C • 395_VG_11-94_p21_Sony-BPS • 398_VG_11-94_p37_Sony-BPS • 407_VG_12-94_p17_Sony-BPS • 411_VG_12-94_p31_Sony-BPS • 414_VG_12-94_p44-45_Sony-BPS • 416_VG_12-94_p49_Sony-BPS • 455_VG_2-95_p41_Sony-BPS • 471_VG_4-95_p11_Sony-BPS • 526_VG_Sp1-95_p104_Sony-BPS_IT_411
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Table IV.3.1.i: Advertisements by Sony as a third-party game publisher before PlayStation ("BPS")

<ul style="list-style-type: none"> • 510_VG_11-95_p13_Sony • 513_VG_11-95_p33_Sony • 520_VG_12-95_p17_Sony_IT_513 • 527_VG_Sp8_p2_Sony • 528_VG_Sp8_p13_Sony_IT_513+520 • 544_VG_2-96_p15_Sony • 549_VG_3-96_p15_Sony • 554_VG_4-96_p13_Sony_DIKS • 558_VG_4-96_p111_Sony • 562_VG_5-96_p104_Sony_IT_558 • 564_VG_6-96_p39_Sony • 567_VG_7-96_p2_Sony • 587_VG_10-96_p104_Sony • 593_VG_11-96_p37_Sony_IT_587 • 610_VG_12-96_p120_Sony • 612_VG_1-97_p8-9_Sony • 628_VG_2-97_p15_Sony_INAG • 635A_VG_3-97_p51_Sony_INAG • 635B_VG_3-97_p53_Sony_INAG • 646A_VG_4-97_p63_Sony_INAG • 646B_VG_4-97_p65_Sony_INAG • 657A_VG_5-97_p119_Sony_INAG • 657B_VG_5-97_p121_Sony_INAG • 658A_VG_5-97_p131_Sony_INAG • 658B_VG_5-97_p133_Sony_INAG • 663_VG_6-97_p31_Sony • 665_VG_6-97_p43_Sony • 667A_VG_6-97_p95_Sony_INAG_IT_657A • 667B_VG_6-97_p97_Sony_INAG_IT_657B • 668_VG_6-97_p103_Sony • 670_VG_7-97_p2_Sony_IT_668 • 673A_VG_7-97_p55_Sony_INAG • 673B_VG_7-97_p57_Sony_INAG • 677A_VG_8-97_p17_Sony_INAG • 677B_VG_8-97_p19_Sony_INAG • 682_VG_8-97_p51_Sony 	<ul style="list-style-type: none"> • 692_VG_9-97_p27_Sony_IT_682 • 696_VG_10-97_p2_Sony • 702_VG_11-97_p2_Sony • 706_VG_11-97_p17_Sony_INAG • 714_VG_11-97_p85_Sony_KWADWA • 718_VG_12-97_p5_Sony • 725_VG_12-97_p31_Sony_IT_702 • 735_VG_1-98_p5_Sony • 743_VG_1-98_p39_Sony • 748_VG_1-98_p65_Sony_IT_718 • 753_VG_1-98_p120_Sony • 755_VG_2-98_p7_Sony • 757_VG_2-98_p17_Sony_IT_753 • 771_VG_4-98_p17_Sony • 776_VG_4-98_p43_Sony • 784_VG_5-98_p7_Sony • 786_VG_5-98_p13_Sony_IT_771 • 789_VG_5-98_p31_Sony_INAG • 791_VG_5-98_p43_Sony_IT_776 • 797_VG_6-98_p11_Sony • 808_VG_7-98_p15_Sony_IT_797 • 813_VG_8-98_p7_Sony_INAG • 814_VG_8-98_p21_Sony • 819_VG_9-98_p9_Sony • 825_VG_10-98_p2_Sony • 829_VG_10-98_p15_Sony • 830_VG_10-98_p17_Sony_INAG • 834_VG_11-98_p2_Sony_INAG • 837_VG_11-98_p15_Sony_INAG • 866_VG_1-99_p19_Sony_INAG • 980_VG_8-2000_p136_Sony_INAG • 984_VG_10-2000_p2_Sony_INAG • 991_VG_11-2000_p13_Sony_INAG • 997_VG_12-2000_p148_Sony_INAG • 1004_VG_1-2001_p132_Sony • 1005_VG_2-2001_p2_Sony
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Table IV.3.1.ii: Advertisements by Sony as game publisher and console (PlayStation) manufacturer

IV.3.2 "PlayStation" advertisement (Sony, chronological number 527)



LAUT
 WISSENSCHAFTLERN
 NUTZEN WIR
 NUR 1/8 UNSERES
 GEHIRNS.
 JETZT WIRD KLAR,
 WOZU DIE
 ANDEREN 7/8
 DA SIND.



Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar
 The approved original version of this thesis is available in print at TU Wien Bibliothek.



Figure IV.3.2.i: Video Games (1991-2001), special issue 8 (1995), p. 2.

[EXCURSUS IMAGE: Figure IV.3.2.ii, see sub-chapter A's end for context and source information]



WIR HABEN DAS
 WORT POWER
 NICHT ERFUNDEN.
 WIR HABEN
 ENTDECKT, WAS ES
 BEDEUTET:
 SONY PLAYSTATION.



[EXCURSUS IMAGE END, see the end of sub-chapter A for context and source information]

A.) *Visual register:*

Denotations:

Next to a decidedly unspectacular element that takes up roughly one third to one fourth of the page – a white rectangle containing a few short lines of text in plain black capital letters, framed above and below by the "PlayStation" and the "Sony Computer Entertainment" logo – a massive **icon** whose denotation may not become clear at first glance can be seen: Its radial segments and shades of orange and red could be interpreted as a visualisation of an explosion, but when observed more precisely, it turns out to be a humanoid figure (mostly their head, note the clearly visible chin to the bottom right of the segment) with pointy strands of hair emerging (or, relating to the initial impression, "exploding") from nearly everywhere on their head, as in the middle of some kind of transformation, with the density of the hair often close to an animal's fur and the background fading in what seems like increasingly abstract patterns. On top of this image (and contributing to the difficulty of recognising it), ten game screenshots with rounded edges are arranged in a constant 2x5 matrix, each one framed by a thin white border (with equally rounded edges) and labeled by a corresponding black angular text field below, featuring capital white letters and also framed by a thin white (but also angular) white border. Every screenshot shows a snapshot of what seems to be a dynamic scene, featuring third-person ones showing cars, futuristic tank-like vessels and other vehicles on racetracks or navigating dangerous environments or human characters fighting each other and first-person ones in which unseen player characters or vehicles fly over deserts or engage in gunfights with spaceships, robots and dragons. Each game scene depicted clearly uses polygonal 3D models and environments instead of pixel-based 2D sprites and tiles typical for earlier (pre-PlayStation) consoles.

Connotations:

Iconographically, it would be easy to generally interpret the connotation of "human suddenly sprouting massive amounts of hair and / or fur" as "werewolf" (in turn featuring connotations such as "ferocity", "strength" and, by extension and cliché, "masculinity"), it shall be argued that this specific "transformation" can be understood as a different one that will be explained in sub-chapter C, after both the verbal register and a special excursus will have been covered. So while this important aspect will be excluded until that point, every single screenshot, no matter if high-speed car chase (note e.g. the screenshot to the bottom right with its "flying" yellow car), martial arts duel (Side note: Both being in the right row, the second screen from the top shows a muscular man in military clothes about to throw a more casually clothed female combatant to the ground, while the second one from the bottom depicts a woman successfully hitting an armored man – while this could be interpreted as some kind of "equality" between game characters of different genders, this hypothetical message would be somewhat undercut by the latter woman being much more lightly and sexualizedly dressed compared to the men.), space battle or just the presence of a dragon, denotes "action" and "speed" or "thrill", several of the settings also appearing "martial" and / or (especially) "futuristic". And on another level and in the context of 1995's still very much 2D-based video gaming, "futuristic" (as in "technologically very advanced", further reinforced by the – intentional or not – Japanese "Hiragana" characters in the second screen from the bottom in the left column, Japan connoting "high-tech" especially in the context of the video game console industry, with many consoles coming from Japan and, especially in the 1990s, often being released there much earlier than in America and particularly Europe) can also be called a connotation of the polygonal presentation of all the game scenes shown that is perceived as more "realistic" by many players. So while the connotation of the "transforming human" has to remain vague for the time being, in respect to the screenshots of games using polygons, it can be spoken of iconograms of "modern games", with the PlayStation (which is implied to be able to run said games), by extension, gaining the connotation of a "modern console".

Likewise, the **tropological level** (as well as the two following ones) cannot be completely explored before sub-chapter C: That the "transforming human" may be both an avatar for all the (potential)

PlayStation players (antonomasia) and some kind of visual hyperbole relating to (potential) customers (roughly "A product so good, it makes you mutate!") seems obvious regarding the framing in respect to the screenshots, but actual details will only emerge later.

Topically, the iconogram "modern games", connected to the "modern console" PlayStation, evokes premises like "The PlayStation is capable of generating much better and more realistic (3D) graphics than other (older) consoles (released by other companies)" and connotes corresponding loci like "If the PlayStation is so modern and much better than other consoles (possibly the "console par excellence"), why should you be satisfied with less (like another console)?"

Finally, at this point, said iconogram and its connections may evoke the **enthymem** "(Polygon-based 3D games are more modern, more realistic and therefore better than pixel-based 2D games.) – The Sony PlayStation is specifically designed to run polygon-based 3D games, unlike older consoles. – The Sony PlayStation is better than older consoles."

Note: See also the "EXCURSUS IMAGE" (Figure IV.3.2.ii) depicted directly after advertisement 527 itself in the current chapter's beginning; found in *Fun Generation* (1995), p. 116, and being a different PlayStation advertisement of the same time frame using the same central image, but different text (not covered in this thesis) and no overlying game screenshots, it allows a clearer view of the "transforming human", with what is clearly a PlayStation controller in the (hairy) hands (anchoring the idea that the transformation somehow happens while or because of playing the product as suggested above), and of the abstract background, both being dominated by red and orange hues, reinforcing the "otherworldly", somewhat "creepy" feeling of the image.

B.) Verbal register

With the observed advertisement being really light on text, other than the textual segments of the "PlayStation" and "Sony Computer Entertainment" logos (that only label them as such), there are only two other text parts; the first consisting of the ten labels to the ten screenshots, each **referentially** denoting the corresponding games' title, with every title also being strongly **emotively** charged: Aside from "action", a connotation of arguably every single one, other prominent connotations are "speed" and "thrill" ("JUMPING FLASH", "ESPN EXTREME GAMES", "RIDGE RACER"), "futuristic" ("STARBLADE ALPHA", "CYBER SLED") and "martial" ("KILEAK THE BLOOD", "TEKKEN"¹⁴⁹, "AIR COMBAT", "BATTLE ARENA TOSHINDEN", "ASSAULT RIGS").

The advertisement's other textual part is found in the white box to its right: With quite big distances between its rows and only very few (1-3) words per row seemingly **phatically** staged like a slow speech with gravitas and frequent pauses, it frames its contents referentially as stating an alleged scientific fact: "LAUT WISSENSCHAFTLERN NUTZEN WIR NUR 1/8 UNSERES GEHIRNS. JETZT WIRD KLAR, WOZU DIE ANDEREN 7/8 DA SIND."¹⁵⁰, including the addressee with the wording "WIR" ("we") and "UNSERES" ("ours") in a slightly **conative** way. This statement, which **poetically** suggests (in a overly serious tone that can also be understood consciously humorously smugly and / or as a dramatic revelation as in a movie monologue's story twist) that while only 12.5% of one's brain capacity is used in everyday life, the remaining 87.5% are reserved (and only needed) for playing PlayStation (not spelled out, but made clear by its framing; as well as for playing *only* PlayStation, not other consoles from other manufacturers and publishers, which are implicitly considered outdated because of them requiring only the usage of the "normal" 12.5% brain capacity) and extremely hyperbolically, even transcendently, attributes enormous importance to said console for users, humanity and Earth in general, is based on a popular myth: According to

¹⁴⁹ Japanese for "Iron Fist".

¹⁵⁰ "According to scientists, we only use 1/8 of our brain. Now it becomes clear what the other 7/8 are for." (ART)

Beyerstein (2004), it originated from a misunderstood quote from psychologist William James who stated that "the average person rarely achieves but a small portion of his or her potential"; said quote was gradually morphed and distorted, after "10 percent of our capacity" becoming "10 percent of our brain", by other authors and finally misattributed to James again by Journalist Lowell Thomas, becoming a false statement still believed by many in the process (see Beyerstein [2004]).

But no matter that evidently not true, no matter that apparently never claimed by "scientists" (and no matter if 10 percent, as in the common myth, or 12.5 percent, as referenced by Sony), because of the widespread knowledge of the statement (again no matter if believed or not), the advertisement has the potential to pique the interest of readers, even of ones not especially familiar with video game consoles (because it originated from the not directly video game-related field of popular pseudo-science). Because of this multi-layered message (also possibly to be understood in the decidedly futuristic way of an electronic device enhancing one's brain capacities, in accordance with "cyborg" tropes from science fiction media) being still simple in its core, the **metalingual** function seems to play no specific role in this advertisement.

C.) Relationships between both registers

When viewing the observations regarding the visual and verbal registers made so far, several of them seem to distinctly anchor each other: Relating to the games presented and linked to the console, the connotations "action" (as an overall theme), "speed" or "thrill", "martial" and "futuristic" (as further themes) appear independently of each other both in the screenshots (visual register) and the textual game titles (verbal register), even moreso when viewed together. Said connotations of the games arguably also "spill over" to the console's image itself: While no explicit violence is shown and several of the games shown can be considered completely child-friendly, it does not seem to be a coincidence that no conflict-free titles like puzzle games (that are stereotypically associated with younger and female players) or slower-paced, exploration-driven adventure games are depicted; fast-paced action games traditionally being often used as showcases for new consoles, possibly linked to likewise game styles in video game arcades – with arcade game cabinets, at least in the 1990s, generally being much more technologically advanced as home consoles. So it can be said that when games of this kind connote "arcade feeling", the corresponding console is associated with arcade hardware, their "powerfulness" and (in respect to arcades not being open to minors in Germany because likened to gambling by law) their "coolness" (which in turn may be associated with young adults by youths and children). Likewise, the "futuristic" connotation on the level of the (for its time) futuristically-looking polygonal graphics matches with the "futuristic" idea of the "brain-enhancing" PlayStation console.

But to finally examine the icon of the "transforming human" and to outline an important core part of the advertising message, a special excursus is necessary: Without it, the unlikely conclusion seems to be that said transformation is meant to illustrate a user finally gaining "100% brain capacity" by playing PlayStation; but why should a human that suddenly becomes vastly intelligent be depicted as overly hairy, even furry – attributes far more associated with the Homo sapiens' Stone Age ancestors than with futuristically connoted super geniuses? But there is a way to a completely different, far more suitable conclusion because the observed advertisement can be understood as a "companion piece" to a TV commercial and the other way around, both printed or aired respectively in the PlayStation's launch window in the second half of 1995, and covers the topic of "transforming humans" linked to PlayStation usage in a much clearer (but definitely not less bizarre) way: Said TV commercial (for source information see Figure IV.3.2.iii's label and the corresponding footnote on the next page) will be shortly outlined and analyzed in the following excursus.

 SPECIAL EXCURSUS: German "PlayStation" TV commercial (Sony [1995B])

For visualisation, 18 snapshots have been extracted from the commercial, arranged and labeled by the author to form Figure IV.3.2.iii (see the next page), its segments being addressed by "[1]"-"[18]" in the following outline (speech-to-text transcripts by the author): The film starts with a shot of an arcade cabinet of Namco's 3D fighting game "Tekken" (accompanied with martial sound effects and ambient sounds of the arcade) [1], putting the machine's screen in the focus soon [2] before shifting to the two competing players, young men with concentrated expressions on their faces [3], a close-up of the screen highlighting the battle of their two avatars [4], one of the players' hands interacting with the cabinet's built-in controllers [5] and a cut back to the players' portrait view, a mysterious figure wearing a welder's helmet having been appeared between them during shots [6]. After that, the film cuts to said figure, their blue suit and red tie now visible as well, appearing in a wider shot showing more of the arcade the "Tekken" cabinet is positioned and a crowd of visitors [7]. After raising the helmet and showing the face of a stony-faced, bespectacled middle-aged man [8], he begins to talk to the audience in a thick US-American accent: "Dieser Sumpf scheint weit weg von Ihrem sicheren, gemütlichen Wohnzimmer...dachten Sie!"¹⁵¹, pejoratively speaking of his surroundings. Suddenly holding a PlayStation console and a game package (seemingly also Tekken's, but not completely clearly discernible due to the video's resolution) in his hands [9], the man continues: "Doch mit PlayStation bedrohen die gleichen Gefahren Ihr kuscheliges, trautes Heim!"¹⁵² During this line and within one shot, the speaker abruptly leaves the arcade [10] and suddenly arrives in a living room ("kuscheliges, trautes Heim"), as crossing over from one film set to a neighbouring one [11], the game sound effects that have been heard before being replaced with old-fashioned record player-style background music after a record scratch (established as an audio code for a somehow surprising movie moment).

Now with a slightly worried, but still hardly emotional and very collected expression, he points off-screen [12], saying "Schauen Sie – das war Papa!"¹⁵³, "Papa" being audibly stressed on the second rather than the first syllable what may be considered somehow distanced and, similar to "trautes Heim", rather antiquated in German. The next shot shows what the supposedly once human family man has become: A chimpanzee holding a newspaper [13]. The next shots, accompanied by the speaker saying "...Mama!"¹⁵⁴ (stressed in a similar way as "Papa" before) and "...und der kleine Karl!"¹⁵⁵, respectively, show what has become of the rest of the family seemingly living in the house interior shown: Both the mother and the son have become chimpanzees as well, the former wearing a blonde wig with a white hair-band and a checkered blue dress while holding a flower and showing puckered lips as in a kissing gesture [14], the latter wearing colourful children's clothes including a cap with a little propeller on top, laughingly sitting in an indoor swing while holding a PlayStation

151 "This swamp seems to be far away from your secure, comfortable living room...or so you thought!" (ART) Notes: The German "Sumpf" means "swamp", but can be used in figuratively to describe unpleasant sites, e.g. ones of political corruption. And what has been translated to "your" and "you" here are actually instances of a polite but distanced form of address typically used between adults that has no specific equivalent in modern English: Both this "Sie" and the "du" used to address friends and children can only be translated to "you".

152 "But with PlayStation, the same dangers threaten your cuddly, sweet home!" (ART) Notes: The quite antiquated form "trautes Heim" was loosely translated as "sweet home", with "Trautes Heim, Glück allein!" being the German equivalent to the phrase "Home sweet home". And as of before, the polite but distanced form of "you" is used.

153 "Look – this was dad!" (ART) Note: This form of "look" also uses the polite but distanced form of "you".

154 "...mum!" (ART)

155 "...and little Karl!" (ART)



Figure IV.3.2.iii: German PlayStation launch window TV commercial (1995)¹⁵⁶, labeled by author.

156 <https://www.youtube.com/watch?v=k2QrYeD4cX0> [retrieved on November 28th, 2020]

controller [15]. Shortly after cutting back to the speaker [16], his calm and collected persona crumbles, accompanied with dramatic, menacing music, when the look on his face becomes genuinely shocked and anxious [17] and his distanced tone becomes nearly beseeching, as if especially worried about the audience (who may suffer from the same fate as the family shown in the future), saying "So denkt daran, Leute, unterschätzt niemals die Power von PlayStation!"¹⁵⁷, switching from "Sie" to "du" and from a quite stilted speaking style to a more juvenile and direct kind of everyday speech, using the nonchalant word "Leute" and the anglicism "Power", suddenly reducing the distance between the commercial character and the audience in the very end. Finally, accompanied with an even more dramatic and menacing combination of four low-pitched tones, a big logo in the style of secret services or other governmental organizations, featuring a stylized globe and text that reads "D. E. P." or "DEFEND EARTH AGAINST PLAYSTATION" appears [18], ending the commercial.

That this commercial conveys, among others, the message "PlayStation brings video game of arcade quality to your home!" (which is, through the lens of a warning, explicitly stated in the speaker's first two sentences) and plays with both absurdist humour and comedic spins on tropes and clichés well-known from media like movies or TV (a welder's helmet connoting "inventor" or (possibly mad) "scientist", glasses "intelligence" possibly paired with "nerdy" social inexperience, the plain but elegant suit with tie "seriousness" and some kind of "authority" or – in combination with the logo at the video's end – possibly "government official" and even "secret agent"; and the whole setting of the second half of the commercial – a colourful living room with props like sports trophies and bowling balls in the background, populated by monkey versions of the archetypes "bumbling, always newspaper-reading dad", "far more attractive mum" and "child in cartoonish kid's clothes" – strongly relates to old-school US-TV sitcoms) is evident at first glance (and a bit more subtly, the speaker's US-American accent may link him to a "high-tech" connotation in the video game context, new consoles and games very often releasing much earlier in the USA than in Europe in the 1990s, even if mostly still later than in Japan as mentioned before), but there is more than what meets the eye, which is linked to the situation of the video game industry in mid-90s Germany, in respect to admission to video game arcades, contrary to many other countries, being generally banned for minors and to the "Mortal Kombat II" controversy: In autumn 1994, roughly a year before the PlayStation commercial aired, Acclaim ported Midway's said explicitly (and often comically framed) violent arcade fighting game to, among others, mainstream consoles Super Nintendo and Sega Mega Drive, only to be first "indiziert"¹⁵⁸ (meaning a ban on advertising and a prohibition of selling it to minors) and soon after even "beschlagnahmt" ("embargoed", equating a complete prohibition of sale) by Germany's "B.P.j.S." or "Bundesprüfstelle für jugendgefährdende Schriften" ("Schriften" meaning "writings", currently known as "Bundesprüfstelle für jugendgefährdende Medien"¹⁵⁹). From this point on for several years, the B.P.j.S. and the legacy of its decisions, with many users fearing for video games in general and arcade games in particular being put under general suspicion in German media, has often been covered in letters to the editor and articles like columns in many German video game magazines (like the *Video Games* magazine itself, which e.g. had to remove the Mortal Kombat II review from and blacken pages containing hints and cheats for said game that somehow may be considered as "advertisement" by the B.P.j.S. in most of the copies of issue 11/94 since it had been "indiziert" shortly after printing¹⁶⁰), sometimes

157 "So remember, folks, never underestimate the power of PlayStation!" (ART) Note: Now suddenly, the form of "you" associated with addressing friends and children is used.

158 Literally translated "indexed", but meaning a specific term without an English counterpart, explanation see above.

159 "Federal Review Board for Media Harmful to Minors" according to the official English website, <https://www.bundespruefstelle.de/bpjm/meta/en> [retrieved on January 6th, 2021]

160 See Video Games (1991-2001), issue 12/94, pp. 3 + 54-56, issue 4/2000, p. 51 and issue 2/2001, p. 38. Clarification: Uncensored versions of said issue exist as well, like the scanned one used for this thesis and a physical one in possession of the author.

in serious and critical, sometimes in humorous, satirical ways. And while the game showcasing the PlayStation's graphical and processing power in this commercial (at least in an indirect way, being only shown as arcade game, but implying the PlayStation version being able to keep up with the bulky cabinet, see above) is the far less violent fighting game Tekken (also one of the games shown in advertisement 527), this is still an important background when investigating the depiction of the arcade: It is probably not a coincidence that during the commercial (see video still [9]), a cabinet of the Mortal Kombat series is clearly visible in the background.

Under this lense, the framing of the commercial as some kind of bizarre public service announcement ("PSA") – a format in itself frequently parodied in popular culture because of it often generally being received as "out of touch" with the audience (in this case shown by the conservatively dressed, seriously-looking middle-aged "anchorman" seeming out of place in a crowd of young people having fun playing video games) and conveying its message in an inaptly stilted sociolect (here shown by his often antiquatedly seeming wording) – can be understood in a more specifically targeted way: Primarily addressing a video game-affine audience critical of unthinkingly incriminating video games for real-world problems, a representative of the "establishment" is shown – operating under the banner of "D. E. P.", both arguably alluding to "B.P.j.S." and the German insult "Depp" (comparable to "jerk") – giving a lecture about the dangers of arcades (places being associated with "fun" and "technologically advanced video games" by young adults and possibly being additionally connoted with "coolness" and "attraction of prohibition" by younger youths and children, both arguably reinforced by the "dark" or "ominous" framing of the arcade and the older players considered "cool" by younger ones) and modern consoles while "protecting" himself from them using absurd measures (wearing a welder's helmet while watching the initial Tekken match on screen) and threatens users that ignore his warnings with an even more bizarre consequence (a transformation into a monkey, clearly not one connoted with "strength", but one framed as a harmless but inept "silly monkey"). So for an audience with opinions opposite to the B.P.j.S., a commercial featuring a parodistic stand-in for a B.P.j.S.¹⁶¹ staff member condemning a product can be seen as both entertaining and, using a reverse approach, as an actual promotion of said product.

But there is still another aspect: When the D. E. P. member suddenly speaks in a sociolect much more relatable to the audience to issue what appears to be a sincere, emotional warning, this warning emits an atmosphere different to the ones before; still humorous and bizarre, but somehow more intense, relating to the science fiction trope of the dangers of technology and despite its silliness having the potential to cause a mildly uneasy feeling, comparable to the ones a non-superstitious person visiting a supposedly "haunted house" at night may feel (and at this point, the zany PSA parody approach clearly conveyed by the commercial until then is suddenly questioned, with Sony "not playing by the rules" said advertiser set and followed before). And, when accepting the reality of the danger of turning into a monkey when playing arcade or PlayStation games within the fiction of the commercial, why do the Tekken players from the beginning stay human (without protection by the welder's helmet) while the family shown later become monkeys, father and mother seemingly just by being exposed to a PlayStation game actually played only by the son (the only one with a controller)? Possibly because they are framed as "real gamers", visibly concentrated while playing, while the younger "little Karl" played carefree as with a toy (even in monkey form

161 If specifically the B.P.j.S. or (since the campaign the commercial was a part of encompassed more parts of Europe, see e.g. <https://www.youtube.com/watch?v=HbwvnaNJVZ4> [retrieved on January 28th, 2021] for another, English episode calling the fictional organisation "S.A.P.S.", plural for the English insult "sap" similar to "Depp" mentioned before, anchoring the idea of an insult analogy) another similar organisation was used as the inspiration for "D. E. P." is not relevant; important is what this images and symbols convey and connote for a German-speaking European audience in autumn 1995, barely a year after the Mortal Kombat II controversy took place and established the B.P.j.S.' significance in the collective mind of video game players in this area.

still laughing and swinging) and mothers and fathers in sitcoms (see above) and specifically in popular media starring adolescent or young adult characters are often portrayed as clichédly unfamiliar with video games. Put shortly and in the wording of the commercial, contrary to the Tekken players, the family "underestimated the power of PlayStation" and was turned into monkeys as a result of their negligence.

END OF SPECIAL EXCURSUS

Combining the insights from the TV commercial excursus with the findings of the analysis of printed advertisement 527 with respect to the connection between both, it can easily be argued that iconographically, the latter's icon "human suddenly sprouting massive amounts of hair and / or fur" connotes, rather than the "werewolf" suggested in the very beginning, "human turning into a monkey". Likewise, tropologically, this very different kind of transformation (rather than the mythological lycanthropy, which can be considered a kind of "cursed superpower", massively enhancing one's physical strength while one loses control over one's actions in nights of full moon, the monkey transformation is purely framed as a "downgrade" in the TV commercial, a human – apparently permanently – being reduced to a "silly animal") does not convey "A product so good, it makes you mutate!", but rather a hyperbole like "This product is so powerful that your mind might not withstand it; if you do not pay full attention and and concentrate like a 'real gamer' when playing with it, you may lose your humanity and turn into a monkey!", the transforming human standing for the bad example of somebody who is no "real gamer" playing PlayStation and "paying the price" for (as in the TV commercial) "underestimating the power of PlayStation". While still an overly bizarre visual trope, in its core it conveys a more general concept of establishing a link between a product and a connotation of "danger" to highlight its qualities in an unusual way by hyperbolically overstating it to the point of framing it as a risk for its users; comparable to the "SO REAL IT HURTS!" tagline for the original, again, Mortal Kombat (I) arcade game that also related to its advanced graphics.¹⁶² The PlayStation being a technical artifact, rather than the "haunted house" example from the excursus, the early days of the railway may be a more suitable analogy: Technology that promised a paradigm shift regarding radically faster public transport while sceptics suspected it causing health problems for passengers. But even after claims like that were disproved, a first-time passenger may have still had an uneasy feeling when getting on a train, maybe even accompanied by some kind of thrill and morbid fascination. The PlayStation advertisement arguably paints a similar picture of the console, using the (especially bizarre) implied "risk" to boost interest in an analogical way; at the same time, it suggests Sony's console being designed for "real gamers" (however this clichéd term may be defined in this case, possibly "skillful ones appreciating advanced graphics") while users too casual (see the parents from the excursus) or ones too young and inexperienced (see "little Karl" from the excursus), possibly stand-ins for the user base of older consoles released by other manufacturers and publishers that Sony simultaneously implicitly likens to "mere children's toys", metaphorically turn into monkeys, being excluded from the audience, virtually "scared away" by the threat of a monkey transformation. And on the other hand, this can also be understood as "Who endures the PlayStation's power can call oneself a 'real gamer'", promise an increase in "gamer prestige" when switching from another console to the PlayStation.

Similarly, while regarding the topic and enthymematic levels, additional premises ("The PlayStation is only for 'real gamers', others turn into monkeys." and "The PlayStation promises a high-tech gaming experience – if you can take the risks!"), loci ("If you are a real gamer or want to be one and are brave enough to face the dangers, why won't you play PlayStation, too?") and enthymemes ("(Being recognised as a 'real gamer' using high-tech consoles is desirable, regardless of risks.) –

¹⁶² See https://external-preview.redd.it/hrefZ5Y_iIHPjhzAham3HVH0mitZtvovLNF5dVBF3rE.jpg?auto=webp&s=a587c29833835b34f5edeb7a7e75034dc3f7ad5c [retrieved on January 6th, 2021]

The PlayStation is a high-tech console, posing risks only if you are no 'real gamer' or unable to become one. – Playing PlayStation is desirable.") are evoked and connoted by the "human turning into a monkey" iconogram, the topological level with its central visual hyperbole outlined just above is especially relevant regarding the visual register, while in the verbal register, the poetic function delivering its pseudo-scientific statement about brain capacity, also a (this time verbal) hyperbole promoting the PlayStation's potential, being dominant. With very sparse quantifiable actual textual information – virtually only game titles – and visibly more, but still quite little actual visual information (one uncommented screenshot per game, the console itself only present in the form of a logo), the advertisement clearly is a primarily pointed and stylized one (centered around the covered hyperbolics) rather than an informative one. Symbolic meanings Sony tries to attribute to the PlayStation console include, other than "zany" (regarding the bizarre style of humour) and "not playing by the rules" (regarding the change of tone at the TV commercial's very end), not just "high-tech", but even "technologically futuristically advanced", "polygonal 3D graphics", "brings authentic arcade action to one's home" (which ties to, more generally, "action", "speed", "thrill", "futuristic", "martial" and "coolness"), "realism", "only for 'real gamers', otherwise dangerous" and by extension "not for casual gamers and children who see video games as mere toys", while implicitly trying to attribute "just toys" and "outdated" to their competitors in general.

IV.3.3 "Gran Turismo" advertisement (Sony, chronological number 789)

DER PS-PERSÖNLICHKEITS-CHECK

Darf's auch ein bißchen schneller sein?



Bleifuß oder Hasenfuß. Finden Sie heraus, ob Sie für eine GT-Karriere geeignet sind.

1) Wie schätzen Sie sich im Verkehr ein?

- a) Die Frage ist mir zu intim
- b) Aberichhabegarkeineauto
- c) Als Sieger

2) Welches Schimpfwort benutzen Sie beim Autofahren am häufigsten?

- a) Ich Idiot
- b) Frauen
- c) *Ω#Δ!∞xyz•+++
(Genauer Wortlaut ist der Red. bekannt)

3) Wie heißt die Faustregel für den Sicherheitsabstand?

- a) Faustregel für den Sicherheitsabstand
- b) 3 Monatsmieten
- c) Platz da

4) In einem Stau benutze ich ...

- a) meine(n) Freundin/Freund
- b) ein gutes Buch
- c) den Bürgersteig

5) Winterreifen sind ...

- a) meistens zu viert
- b) mein Weihnachtsgeschenk für die ganze Familie
- c) beim ersten Sonnenschein im Keller

6) Was ist Ihr Lieblingslied?

- a) Geronimo's Cadillac
- b) Hoch auf dem gelben Wagen
- c) Highway to hell

7) Was fällt Ihnen zum Begriff Grenzbereich ein?

- a) Zollkontrolle
- b) Fahrbahnmarkierung
- c) Ja, ich bin interessiert. Bitte schicken Sie mir Informationsmaterial

8) Sie fahren an eine Kreuzung, ein blauer PKW kommt von rechts, wer hat Vorfahrt?

- a) Fragen Sie meinen Chauffeur
- b) Die Art und Farbe eines PKW spielt bei der Vorfahrt keine Rolle
- c) Schon vorbei

9) Was ist eine Nockenwelle?

- a) Aquaplaning beim Fußball
- b) Die österreichische La Ola
- c) Zu wenig

10) Wovor haben Sie beim Autofahren am meisten Angst?

- a) Mutter
- b) Mütter
- c) Von a oder b überholt zu werden



Punkte: a = 2 / b = 4 / c = 57

0-33 Punkte: Der blutige Anfänger

Nicht nur Ihr Blut ist gemeint, auch das der anderen Verkehrsteilnehmer, die Sie mal wieder nicht gesehen haben. Entweder Sie werden Beifahrer oder besser: Lassen Sie sich im Führerschein-Modus von Gran Turismo auf die Ideallinie trimmen, und stellen Sie sich dann dem Ernst des Lebens: einer Karriere als GT-Profi mit allen Drum und Dran.

34-87 Punkte: Der Auto-Spießer

Wackeldackel im Fond, Mini-Perser vor den Pedalen und hygienisch unbedenklich: Auf der Rückbank Ihres PKW ist eine Gehirnchirurgie möglich. Jetzt werden Sie jauchzen: Gran Turismo – das ist so real, daß es sogar eine Waschstraße gibt. Bedenken Sie nur: über 300 wählbare Autos von Austin Martin bis TVR tage- und nächtelang auf Hochglanz bringen. Als wäre jeder Tag Samstag.

88-570 Punkte: Das Renntier

Ihr After-Shave ist eine herbe Mischung aus Super bleifrei und synthetischen Additiven. Der Mechaniker um die Ecke überlebt dank Ihnen jede Inflation. Die Lösung für Sie: Gran Turismo, die realistischste Rennsimulation aller Zeiten. Erstens gibt's vor der PlayStation* so gut wie keine Blechschäden, und zweitens können Sie damit dem Schumi in Ihnen mit Millionen von Tuning- und Einstellmöglichkeiten und 8 anspruchsvollen Strecken Zucker geben. Freuen Sie sich schon mal auf den Einbau einer Kohlenstoff-Gelenkwelle (sonst schwer zu kriegen).

* Die PlayStation

- erfolgreichste Videospielkonsole aller Zeiten
- über 350 Spielwelten
- in 3-D und Echtzeit
- mit CD-ROM-Technologie
- auch für mehrere Spieler
- einfacher als jeder PC



PlayStation empfiehlt: Die unbeschreibliche Grafik verdeutlicht nur eine Probefahrt bei Ihrem Händler.

PlayStation-Powerline: (01 90) 578 578 (1.20 DM pro Minute). "PS" and "PlayStation" are registered trademarks of Sony Computer Entertainment Inc. is a trademark of Sony Corporation. © 1997, 1998 Sony Computer Entertainment Inc. All Rights Reserved. Developed by Sony Computer Entertainment Inc. Published by Sony Computer Entertainment Europe. All manufacturers, cars, brands and associated imagery featured in this game are trademarks and/or copyright material of their respective owners. All Rights Reserved. Offizieller Sponsor der UEFA Champions League.

A.) *Visual register:*

Denotations:

On top of an unspectacular, nearly quaint unichrome (slightly reddish white) background, a big mass of plain black text can be seen, due to its arrangement interpretable as the **icon** of some kind of multiple-choice test¹⁶³: In the left half of the advertisement, ten paragraphs are visible, from top to bottom each one starting with a numbered headline in bold print (consisting of 1-2 rows of text) and continuing with three segments labeled by letters (as well consisting of 1-2 textual rows each), every one next to a check box, even without covering the contents of the text looking like a standardised layout of questions and answers to be chosen by means of the corresponding check boxes. Separated from the former by a thin black vertical line, the advertisement's right half features, under an icon that seems to be a screenshot of the advertised game showing several cars competing in a race and a fine-print text row seemingly assigning numerical values to the letter labels from the left half, three longer paragraphs of running text, each one preceded with a headline in bold print including both a numerical and a textual part. To the bottom, the third paragraph gives way to a box showing the advertised game's logo on top of a close-up of a car's tire pattern, while to the (bottom) right, it gives way to a box with black borders and a transparent top and a blackish dark grey bottom half: The former includes a headline and several bullet points, the latter an image of the PlayStation console, followed by the PlayStation logo, followed by a slogan in white capital letters. A fine-print row of text connects to the bottom of both boxes. And vertically, the main part of the advertisement covered so far is framed by two elements: Above, a headline split in three rows is visible (from top to bottom a part of white capital letters on top of a black box with transparent and black frames next to a thin black horizontal line ending near the page's margin that is partly obscured by the icon of a blue racing car with white stripes, a part printed in bigger bold letters and a longer part printed in letters slightly smaller than the ones in the black box), and below, separated by a thin black horizontal line, three rows of fine-print text can be seen.

Connotations:

While the icon of a nonspecific multiple-choice test, printed on a somewhat ministerially connoted paper, may connote different **iconographic** meanings to different people – e.g. a college test for students – there are two iconograms that especially arise in this specific context: The first being "driving license test" because of the test's proximity to three representations of cars which for themselves connote "authenticity" (the detailed tire pattern), "speed" and – when viewed specifically as parts of a video game advertisement – "realistic polygonal 3D presentation" (both the race car artwork and the game screenshot) as well as "dynamic" and "just as a real car racing TV broadcast" (see the screenshot and its in-motion unsharpness and the "cinematic" camera angle completely unpractical for gameplay, with the implied player car at pole position being viewed from a direction opposite to the genre-typical camera behind or inside the virtual car, the screenshot supposedly being extracted from an intro cutscene or a replay video or even not an actual ingame screenshot at all), the second being "personality test" as primarily appearing in stereotypically "adult" print magazines like newspaper supplements and pictorials, hinted by the right half of the advertisement which, see the "Denotations" segment above, appears as instructions to apply numerical score values to one's answers and to assign one's results to one of three outcomes (like personality types) themselves, rather than a "grading" process done by a separate examinant (as in a college or driving license test).

Tropologically, a double metonymy in the blackish grey half of the box to the bottom right can be seen, as the PlayStation logo is shown separately as well as much smaller printed on the disc lid of the console icon, but other than generally linking console and logo, it does not add much to the advertisement's central message and seems somewhat redundant. More interesting is the absence of

¹⁶³ Note: In this chapter, "multiple-choice test" is just used to denote tests consisting of questions and multiple given answers to be chosen by testees, including ones using the "single-choice" principle in which only one answer per question (rather than more or less than one) is to be chosen.

additional metonymies that seemed obvious to include: That the white-striped blue car from the page's very top, presumably a 3D-rendered artwork, does not have a counterpart in the game screenshot to highlight the similarity in detail between promotional artworks and (what is framed as such, not necessarily in fact, see above) ingame graphics seem like a missed opportunity (every car in the screenshot clearly being shaped and coloured differently than that one) and is suggestive of the visual elements of the advertisement being primarily just used as supplementary illustrations for a primarily text-driven advertisement. But even more odd seems the nearly square box on the page's bottom: For people familiar with PlayStation game packages, everything from its shape to the placement of the logo and the eye-catching background may very well seem like a packshot, but minus otherwise usual elements like PlayStation logo and banner, publisher logo and metadata regarding television standards like the European / Australian "PAL" (see chapter IV.3.4., lower middle part of Figure IV.3.4.i, for an example for an authentic PlayStation cover with no elements omitted) – and, actually, it is exactly that¹⁶⁴. It has to be specifically noted how curious this alteration is because without it, the packshot would have had a PlayStation logo on it, in this case automatically causing a triple metonymy between the packshot (as stand-in for the game), the big PlayStation logo in the adjacent box (as symbolic umbrella term for the "PlayStation" brand) and the PlayStation console icon bearing the a small version of the same logo on its disc lid (showing the actual machine the advertised game is to be played on), showing the link between all three concepts to the addressee at first glance. Possible advertiser motivations to alter a video game packshot like that, seemingly to make it look less like one and undoing an otherwise existing, informative triple metonymy in the process, will be discussed in sub-chapter C.

Because of the advertisement using visual elements comparatively sparingly, the **topic** and **enthymematic** level will be revisited in sub-chapter C after the verbal context has been established. But at the current point, topically there are still still several more general premises and loci evoked and connoted by the iconograms discussed above: For "driving license test", e.g. the premise "Many consider a driver's license an important part of adult life" and the locus "If you consider yourself adult and mature, why wouldn't you take a driver's license test, too?" and for "personality test" examples being the premise "One's personality as seen by others may be different than as seen by oneself" and the locus "If you can take a test to know if you are seen by others as you want to be seen, being satisfied in the former and able to take countermeasures in the latter case, why wouldn't you take it, too?". Or, starting from a more diffuse and general "not completely specified multiple choice test" iconogram, the premise "Tests are hard" (or "This test looks hard") can lead to the locus "If you pass a (or this) hard test, you are a winner!"; and on the enthymematic level, the general enthymem "(Passing tests makes you a winner.) – Here is a test for you. – Pass it to become a winner!" is evoked.

B.) Verbal register

Note: Because of the advertisement being so heavy on text and nearly every text portion being relevant for the analysis, this sub-chapter will be particularly elaborate.

Referentially, the uppermost segment of the three-part headline, "DER PS-PERSÖNLICHKEITS-CHECK"¹⁶⁵, explicitly labels the advertisement as some kind of personality test, with the **emotive** prefix "PS", not only meaning "horsepower" in German, but also strongly connoting both "car" and "speed", hinting at the general subject matter "driving cars" and the more specific one "car racing". The middle part, "Darf's auch ein bißchen schneller sein?"¹⁶⁶, already **conatively** specifically

164 See <https://britgamer.s3.eu-west-1.amazonaws.com/2020-03/gran-turismo-cover.jpg> [retrieved on January 12th, 2021] for the regular European cover of the advised game, without the removal of elements.

165 "THE HORSEPOWER PERSONALITY CHECK" (ART)

166 "May it be a bit faster?" (ART)

addressing the reader and explicitly spelling out the aspect of speed, also **poetically** alludes to the German phrase "Darf's auch ein bisschen mehr sein?"¹⁶⁷ typically used by salespersons in deli departments after slicing a bit more meat or cheese than the customer ordered, asking if they shall remove some slices and weigh it again or if the customer is okay with buying a bit more: In this case, the reader of the advertisement is metaphorically asked if they want a bit more speed than they initially "ordered", both surpassing their expectations in a way and indirectly asking them if they are confident with a "speed-up" (that connotes an increase in both "danger" and "thrill"). And the lowermost part, "Bleifuß oder Hasenfuß. Finden Sie heraus, ob Sie für eine GT-Karriere geeignet sind."¹⁶⁸, is relevant in several ways: First, the introductory poetic contrast of the similarly constructed ("-fuß") but semantically very different figurative terms "Bleifuß" (a driver always standing on the gas pedal with a proverbial "leadfoot" to go as fast as possible, again connoting, besides "speed", "danger" and "thrill") and "Hasenfuß" (someone who is, in line with the cliché of the "cowardly hare" in several fables, scared easily, in this context clearly represented as a negative, "cowardly" counterpart to the "courageous" thrill seeker described beforehand) presents a duality to the reader, subtly suggesting that they themselves may be classified into one of these two "categories" over the course of the advertisement before becoming explicitly conative as in, second, the following sentence. Third, said sentence appears also poetically ambiguous: "GT", short for "Gran Turismo", is both a real-world term for a specific type and brand of car racing (with "Formula One" being another) and the title of the advertised game. By consciously failing to clearly communicate which of the two meanings is meant, the border between real car racing and the said video game about car racing becomes somewhat blurred (Does this sentence's conative demand mean that the following test will reveal if the reader is ready to play the game "Gran Turismo", or if they are ready for an actual GT career as a race car driver?), positioning the game nearer to reality and giving it a connotation of "realism". And fourth, this instance of addressing the reader, as well as all the following ones in this advertisement, clarifies that they are addressed as "Sie" (the German form of address generally used when communicating with adults in a polite but to an extent distant way) rather than "du" (the form conventionally used when addressing children and friends), as in many other advertisements (making for a smaller distance and an arguably somewhat amicably seeming relationship between an advertisement's lyrical narrator and the addressee in these cases): While both forms would be translated to the English "you", this differentiation is important as being referred to by "Sie" may make the addressee feel "regarded as an adult" and possibly "mature" and may make them see this advertisement itself as "grown up" rather than "childish" (as other ones may seem to them).

While the whole advertisement is, as suggested beforehand, comprehensively poetically framed as a personality test, using and highlighting form and convention of such a test, it is split into two parts: The right half, which will be covered later, "grades" one's test performance to classify oneself into one of three "personality types", and the left half of the page consists of ten multiple-choice questions with three given answers each that are meant to be answered before the "grading" process. Generally speaking, every question (as addressing the reader directly) is to be understood conatively, while every answer (as being supposed to approximate the addressee's opinion and / or knowledge, with them meant to choose the given answer closest to their own in their mind) can be seen as indirectly conative as well, but they may be also considered emotive: This advertisement's lyrical narrator can be seen as split into one lyrical examinant (the one asking the ten questions to the reader) and three lyrical examinees, providing the "a)", "b)" and "c)" answers per question, respectively, and the reader has to decide which of these examinees represents their opinion best. For convenience, these three lyrical examinees shall be known as the candidates "A", "B" and "C" from now on, being the ones responsible for answer "a)", "b)" and "c)" in this order. To outline the three candidates' fictional "personality traits", the ten (explicitly numerically and ascendingly

¹⁶⁷ "May it be a bit more?" (ART)

¹⁶⁸ "Leadfoot oder coward. Find out if you are suitable for a GT career." (ART) Note: While the figurative "Bleifuß" has the counterpart "leadfoot" in English, "Hasenfuß", literally "hare's foot" and meaning something akin to "coward", has not; so it has been logically translated as "coward".

labeled) questions and their corresponding answers will be examined one by one below.

Question 1, "Wie schätzen Sie sich im Verkehr ein?"¹⁶⁹, already positions the three examinees quite clearly: Candidate A acts like a comically obtuse character in a raunchy two-person sketch (with the lyrical examinant acting as the their more serious counterpart) who – poetically and **metalingually** (said function being used contrary to agreeing on clear definitions here) – misunderstands questions as sexually; in this case misunderstanding "Verkehr", meaning both "traffic" and "intercourse", as the latter meaning and answering "Die Frage ist mir zu intim"¹⁷⁰, generally painting themself in the process as being especially incompetent. Candidate B at least understands the question being actually about traffic and one's role as a driver, thus being depicted as slightly more competent than the former, but still as a comically bad example by replying with "Aberichhabegarkeinauto"¹⁷¹, **phatically** conveying nervous sputtering by omitting blanks (additional to refraining from using upper case letters other than the first). Finally, candidate C's replies not only without misunderstanding or evading the question, but with an overly confident "Als Sieger"¹⁷², connoting "coolness" and "recklessness" to the point of irresponsibly endangering public safety in the pursuit of their goal (similar to an "action hero" persona) of experiencing extreme speed.

After their negative depiction in the beginning, the answer to question 2 – "Welches Schimpfwort benutzen Sie beim Autofahren am häufigsten?"¹⁷³ – given by candidate A, "Ich Idiot"¹⁷⁴, does not seem to be supposed to positively highlight their ability for self-criticism as a driver in traffic (which the other two candidates seemingly do not possess at all, see below) but rather to negatively highlight their low self-confidence and / or self-esteem. In contrast, candidate B just answers "Frauen" – meaning "women" – alluding to sexist jokes based on women's presumably bad driving skills often (both recently and in the 1990s) made by middle-aged male German stand-up comedians to an extent that it poetically and metalingually calls the neutral term "Frauen" a swear word in itself (like a abbreviation of the the sexist insult "You drive like a woman!" targeted at men, simultaneously insulting women and putting the addressed male driver's masculinity in question). And candidate C just answers with a seemingly arbitrary combination of special characters and a few letters with the note "(Genauer Wortlaut ist der Red. bekannt)"¹⁷⁵, poetically alluding to the comic book convention of using such abstract "gibberish" as stand-in for swearwords too offensive for publishing and, in turn, suggesting that they curse especially intensely while driving.

Question 3, "Wie heißt die Faustregel für den Sicherheitsabstand?"¹⁷⁶, is again (possibly intentionally to mask their lack of actual knowledge with an answer that is technically not wrong, but contains only pure redundancy) poetically and metalingually misunderstood by candidate A: In the context of rules, "Wie heißt Regel X?" is usually understood as "What does rule X say?"; but the examinee understands it as the more general construction of using the word to ask for the name or denomination of somebody or something, comically replying with the same denomination of the rule asked about as already used in the question, "Faustregel für den Sicherheitsabstand"¹⁷⁷,

169 "How do you assess yourself in traffic?" (ART) Note: See the running text regarding the double entendre.

170 "This question is too intimate for me" (ART)

171 "Butidonotevenhaveacar" (ART), a version of "But I do not even have a car" using only one upper case letter and no blanks.

172 "As a winner" (ART)

173 "Which swearword do you use mostly when driving a car?" (ART)

174 "I'm an idiot" (ART)

175 "(Exact wording is known to the editorial staff)" (ART) Note: "Red." is short for "Redaktion" or "editorial staff".

176 "What does the rule of thumb for the safety distance say?" (ART), also interpretable as "What is the rule of thumb for the safety distance called?" (ART)

177 "Rule of thumb for the safety distance" (ART)

strengthening their especially incompetent image. But all candidates answer in a way specifically different to the one the lyrical examinant's assumedly expected: Examinee B says "3 Monatsmieten"¹⁷⁸, interpretable as "Not keeping a safety distance while driving may result in having to pay the equivalent to three monthly rents for repair costs and / or treatment expenses", thinking only about money instead of possible accident victims and gaining an additional miserly image in the process. And even more self-centered and reinforcing their image of a reckless "action hero", candidate C just responds with "Platz da"¹⁷⁹, attempting to overwrite a rule of thumb for protecting all road users to with one based on the "right of the strongest", seeing themselves as "the strongest" and forcing all others to give way to them when they deem it necessary in their pursuit of speed, connoting to be "not playing by the rules".

Question 4 also follows the principle of poetically and metalingually playing with ambiguity: "In einem Stau benutze ich ..." ¹⁸⁰ does only specify the situation (traffic jam), not the purpose of the object with which the incomplete sentence is to be completed; and so while candidate B interprets the purpose of the object they came up with, "ein gutes Buch"¹⁸¹, as a (for once reasonable – assumed that traffic has been completely halted – but possibly connoted with "old-fashioned" by some readers) means to pass the time until traffic flows again, candidate B interprets it as a means of escaping the jam and quickly gaining speed again, suggesting to (again recklessly and dangerously) use "den Bürgersteig"¹⁸². Presumably also using the former purpose of "passing the time", candidate A suggests to "use" their spouse, "meine(n) Freund(in)/Freund"¹⁸³: Considering that their "humorous" role has included suddenly coming up with sexual matters when asked (seemingly) unconnected things even in question 1, it can be assumed that this "usage" is connoted sexually as well, completely dehumanising examinee A's boy- or girlfriend to the point of just being a "sex object" to be "used" by them. Note: "Freund" and "Freundin" being equally dehumanised in this answer could possibly be understood as being some bizarre kind of gender equality, but this intention seems doubtful with regard to the statements about females made in the advertisement until this point and from now on.

Question 5, "Winterreifen sind ..." ¹⁸⁴ predominantly just strengthens the candidates' images established before, with incompetent candidate A giving the (regarding cars) self-evident, barely informative answer "meistens zu viert"¹⁸⁵, thrifty candidate B answering "mein Weihnachtsgeschenk für die ganze Familie"¹⁸⁶ (repurposing essential equipment for owner-drivers and their families as presents for the latter to save money, essentially giving no actual gifts at all) and dangerously reckless candidate C saying "beim ersten Sonnenschein im Keller"¹⁸⁷, very likely (as not being framed as a "stupid" character) not caring if the day of "first sunshine" may still be in the middle of a snowy winter that very much requires snow tires.

Likewise, question 6, "Was ist Ihr Lieblingslied?" ¹⁸⁸, reinforces other image aspects of candidate B and C, "old-fashioned" for the former who chooses the folk song "Hoch auf dem gelben Wagen"¹⁸⁹ and both "cool" (music genre) and "reckless" (the lyrics also mentioning the pursuit of speed) for

178 "3 monthly rents" (ART)

179 "Get out of the way!" (ART)

180 "In a jam I use ..." (ART)

181 "a good book" (ART)

182 "the pavement" (ART)

183 "my girlfriend/boyfriend" (ART)

184 "Snow tires are ..." (ART)

185 "usually found in groups of four" (ART)

186 "my Christmas gift for the whole family" (ART)

187 "stowed away in the basement at first sunshine" (ART)

188 "What is your favourite song?" (ART)

189 "Atop the yellow caravan" (ART)

the latter who answers with "AC/DC"'s 1979 rock song "Highway to hell" (correct spelling: "Highway to Hell"), while additionally attributing something akin to "uncool" to candidate A whose answer is 1986's "Geronimo's Cadillac" by German 1980s' duo "Modern Talking" often ridiculed in popular media. In a poetical twist, all of the listed songs have traffic-related and themes, candidate C's choice unsurprisingly connoting by far the most speed.

Question 7 is, again, especially poetic and metalingual, asking about a term that can be (and is) understood differently: "Was fällt ihnen zum Begriff Grenzbereich ein?"¹⁹⁰ is answered with "Zollkontrolle" (customs control associated with travelling from one country to another) by candidate A, being surprisingly reasonable (when thinking about the areas at countries' borders) but, as often before, clearly being more removed from the topic of (fast) car driving than B's and C's answers: The former answers with "Fahrbahnmarkierung" (road marking), as such markings margin ("begrenzen") traffic lanes, while the latter seems to understand "Grenzbereich" it more as "threshold range" (another existing meaning), in the context of fast driving cars (the theme typical for examinee C) interpretable either as the engine speed limit (denoting a threshold of velocity which harms the engine when exceeded) or the speed range within a car still has road adherence while going as fast as possible, both interpretations being very suitable for the reckless candidate C, expressing their liking of driving "on the limit" by answering with an interested "Ja, ich bin interessiert. Bitte schicken Sie mir Informationsmaterial"¹⁹¹.

Question 8, "Sie fahren an eine Kreuzung, ein blauer PKW kommt von rechts, wer hat Vorfahrt?"¹⁹², shows off the different nuances of knowledge and views of the three examinees again: Candidate A exhibits their incompetence regarding the topic, this time even admittedly by answering "Fragen Sie meinen Chauffeur"¹⁹³, while candidate B remarks correctly but trivially, avoiding to actually answer the core question, "Die Art und Farbe eines PKW spielt bei der Vorfahrt keine Rolle"¹⁹⁴. The reckless candidate C just answers "Schon vorbei"¹⁹⁵, demonstratively showing their disinterest in the question and the corresponding traffic regulations, as noted before believing in the "right of the strongest" and emblematically having already passed the mentioned blue passenger car, regardless of the right of way, in the moment they answer.

Question 9 again primarily revolves around poetic and metalingual wordplay, this time asking about a technical term the reader may have never heard themselves: "Was ist eine Nockenwelle?"¹⁹⁶ This time, both candidate A and B, both being equally uninformed, try to compose meanings by combining an association they have with "Nocken" (an unusual word with different meanings) and one they have with "Welle" ("wave"): The former knows that the rubber-like nubs on football boots' soles are called "Nocken" in some German-speaking regions and, as expected, associates "Welle" with water, answering "Aquaplaning beim Fußball"¹⁹⁷. The latter knows specific Austrian desserts called "Nockerln" (like "Salzburger Nockerln"), "Nocken" in High German, and uses this word as a stand-in for Austria itself while associating "Welle" with "die Welle" or "La Ola", a wavelike movement typically performed by groups of cheering football fans, and gives the answer "Die österreichische La Ola"¹⁹⁸. Only candidate C seems to know the term, but just shortly answers "Zu

190 "What do you associate with the term border area?" (ART)

191 "Yes, I am interested. Please send me information material" (ART)

192 "You drive to a crossroads, a blue passenger car comes from the right, who has the right of way?" (ART)

193 "Ask my chauffeur" (ART)

194 "A passenger car's type and colour does not play a role regarding the right of way" (ART)

195 "Passed it already" (ART)

196 "What is a cam shaft" (ART)

197 "Aquaplaning in a football match" (ART)

198 "The Austrian La Ola" (ART)

wenig"¹⁹⁹ without explaining it (to the reader) at all: Actually, a "Nockenwelle" is a cam shaft, a component that opens and closes valves within a motor, and in this context, the answer can be interpreted as "not enough for driving", a cam shaft only being one of many motor parts that have to be assembled to power a working car and the latter seemingly being the thing most important to the examinee.

Finally, the answers to question 10, "Wovor haben Sie beim Autofahren am meisten Angst?"²⁰⁰, again invokes sexist comedic tropes: When candidate A answers "Mutter", as in (one's) "mother", it can both be seen as alluding to the trope of people still being under their mother's thumb well into adulthood (the driver possibly be lacking in concentration because – and scared – of their mother, as a passenger, constantly berating them for their driving style) and / or as to the cliché "Women can't drive" covered before. Candidate B's answer, just the plural of A's, "Mütter" or "mothers", could allude to the figurative term "altes Mütterchen" for "old lady", connoting the tropes of old, slow-moving ladies trying to cross dangerous roads (referring to the fear of one's car hitting one of them) and / or the combination of the the clichés "Women can't drive" and "Old people can't drive" (either as in "Old people drive so slow that they bring traffic to a halt" or as in "Old people with bad eyesight are dangerous as drivers on the road"). Contrary, candidate C also indirectly refers to this tropes and clichés when answering, but without being worried about possible danger, but only about "mother" or "mothers" hindering their (again) pursuit of speed: "Von a oder b überholt zu werden"²⁰¹ ("a" standing for "mother" and "b" standing for "mothers").

So overall, candidate A is portrayed as inexperienced and incompetent regarding cars, has low self-esteem and self-confidence, often comically misunderstands questions and talks about sexual issues in an awkward or even dehumanising way out of nowhere, listens to music that is considered "uncool" by many and is afraid of their own mother – all in all clearly painted as overwhelmingly negative and the worst example to follow regarding the advertisement's "personality test". Candidate B is supposed to be slightly less incompetent than A, but still in many cases not able to fully answer questions and trying to avoid them, and has strong sexist, old-fashioned and miserly tendencies, painted as some kind of bourgeois and, while not as extreme as A, still very negative. And disregarding their own sexist tendencies (to a lesser extent than B), C is shown to be a very different character: Overly confident, cool, reckless, well versed in everything regarding cars but completely disinterested in safety measures for them and other road users in their pursuit of speed as some kind of "action hero" believing in the "right of the strongest" on the road, they are, despite being describable as a "complete psychopath", clearly painted in a positive light and their answers being framed as the "correct" ones. Other than A and B, that can be understood as caricatures of real-life driver archetypes, C is displayed as a stereotypical "larger than life" masculine wish-fulfillment character completely absorbed in a clichéd "male" trait (like a speed-based rather than violence-based version of the character "Tyler Durden" from David Fincher's 1999 movie "Fight Club") regardless of consequences: They could even be interpreted as a fantasy "alter ego" of people like A or B that feel oppressed by women, civilisation and its basic rules, striving for a "simpler", more "feral" world in which they can be "real men" (again comparable to Tyler Durden, who is actually just a figment of the protagonist's imagination and / or a part of his split personality). These male power fantasies are very much in line with specific stereotypically "male" connotations of the German "Autobahn", a network of highways explicitly without speed limits: The Autobahn being a "dangerous", "thrilling" area for otherwise "oppressed" men to live out their courage and masculinity by going as fast as possible – in the "threshold range", without legal limits but at the "very limit" of physical possibilities.

Switching to the advertisement's right half, the topmost row of text (directly below the screenshot), "Punkte: a = 2 / b = 4 / c = 57" ("Punkte" meaning "points"), seems to be a purely referential

199 "Too little" (ART)

200 "What do you fear most while driving a car?" (ART)

201 "To be outpaced by a or b" (ART)

mapping only at first glance: At the second, the value assigned to a "c" answer, compared to "2" for "a" and "4" for "b" (which would be in line with a typical newspaper supplement personality test), stands out with its comparatively grotesquely high value "57", with a single "c" answer scoring almost as much as ten "a" answers and ten "b" answers combined, which can be interpreted as a poetic hyperbole hinting that "c" answers are to be considered the "correct" ones, high point values connoting positivity. As choosing "c" answers means agreeing with candidate C rather than with candidates A and B and their corresponding "a" and "b" answers, the portrayal of C as a "positive" and A and B as "negative" examples, as outlined above, seems to be anchored by this numerical mapping, even moreso when considering how much of a "benefit" choosing even one "c" answer brings: Based on the reader's total points, they are classified into one of three categories – the first encompassing 0-33 points, the second 34-87, the third 88-570 – sharing (as will become evident below) traits of the outlined candidates A (first category), B (second category) and C (third category), also meaning that the 0-33 points sector is framed very negatively, the 34-87 points sector only slightly more positively and still overwhelmingly negatively, and only the 88-570 points sector actually positively and clearly as the "best" sector (as will become evident below as well). And while factoring out the "c" answers and the third category, the "personality test" may seem somewhat balanced, needing at least seven "b" answers to reach the second category, when viewed as a whole, the existence of the formerly excluded aspects wantonly destroys said balance: Even if the eight remaining questions are answered with "a", two "c" answers are more than enough to reach the third category; when the nine remaining questions are answered with "b" (or with certain combinations of "a" and "b"), even one single "c" answer is enough for said endeavour. Including such a "superpowered" type of answer (and, to some extent, painting one outcome for personality categorisation as clearly "better" or "worse" than another one) openly runs contrary to the seemingly shown structure's (personality test) central principle (a certain balance regarding point values used to assign categories): The advertisement's poetic guise of a personality test already appears as an unusual idea, but by communicating in such clarity that Sony does not care for this form's traditional rules, the company loudly proclaims (on another poetical layer) "not to play by the rules" at all.

The following three parts about the three categories appear explicitly conative: After bestowing a (possibly poetic) title upon the reader based on their test score, the lyrical examinant directly addresses them while describing their supposed personality traits and giving corresponding advice, emotively praising the advertised game, including poetic allusions to motor sports terminology (that may not be known by every reader, see above) and wordplay, and (in very short segments) referentially mentioning its features. The first category's title is "Der blutige Anfänger"²⁰², a well-established German expression for an absolute amateur not literally relating to visible blood, but the description makes a poetic and metalingual effort to redefine it: "Nicht nur Ihr Blut ist gemeint, auch das der anderen Verkehrsteilnehmer, die Sie mal wieder nicht gesehen haben."²⁰³ The following advice "Entweder Sie werden Beifahrer oder besser: Lassen Sie sich im Führerschein-Modus von Gran Turismo auf die Ideallinie trimmen[...]"²⁰⁴ contains both the referential information that the game includes a "Führerschein-Modus" (presumably being a version of what is called "Übungsmodus" or "practice mode" in traditional gaming terminology) and (besides the thematically similar, but generally well-known terms "Beifahrer" and "Führerschein") the motor sports term "Ideallinie" ("racing line", an imaginary line outlining the fastest possible way from a racetrack's start to its finishing line); and "[...] und stellen Sie sich dann dem Ernst des Lebens: einer Karriere als GT-Profi mit allen [sic!] Drum und Dran."²⁰⁵ emotively equates the "GT" game with

202 "The bloody beginner" (ART) Note: This "bloody" is not related to "bloody" as a swearword.

203 "Not only your blood is meant, also the one of the other road users you haven't noticed again." (ART)

204 "Either you become co-driver or better: Let yourself be trained for the racing line in the driving license mode[...]" (ART)

205 "[...] and face the seriousness of life then: a career as GT professional with the whole shebang."

actual GT racing, indirectly praising the game's realism. While this paragraph could be understood in a way that highlights unpractised players being able to get into the game as well, its tone (comically derogatory in the beginning, snide in general), together with this category's link to the very negatively portrayed candidate A, arguably suggests that the advice to play the practice mode first is more to be understood as a concealed insult, as in "You are not good enough for the street, go back to a closed training area!" (or, explicitly relating to video games, "You are not good enough for this game, go to the practice mode where you can't lose!"), towards ones skills or, in the context of the car driving clichés outlined above, even towards one's masculinity.

The description of the second category's, whose title is "Der Auto-Spießer"²⁰⁶, begins with "Wackeldackel im Fond, Mini-Perser vor den Pedalen und hygienisch unbedenklich: Auf der Rückbank Ihres PKW ist eine Gehirnchirurgie möglich."²⁰⁷, again poetically including motor sports terminology ("Fond", denoting the rear of a car's interior), conatively paints readers with the corresponding score (together with the title) as a specific kind of bourgeois often mentioned in German popular media – a specifically "uncool" car owner (see the mentioned "Wackeldackel", a "bobblehead" in dachshund design, and mini rugs, both associated with older middle-class people by cliché) who barely drives their car but spends much of their free time by cleaning and washing it, referenced by the poetic hyperbole of the car's interior being clean enough for brain surgery. The description's second half, "Jetzt werden Sie jauchzen: Gran Turismo – das ist so real, daß es sogar eine Waschstraße gibt. Bedenken Sie nur: über 300 wählbare Autos von Austin Martin [sic!] bis TVR tage- und nächtelang auf Hochglanz bringen. Als wäre jeder Tag Samstag."²⁰⁸, conatively continues this characterisation, even directly alluding to spending large parts of the weekend ("Samstag") just for car washing while emotively praising the games realism ("so real"), but also includes referential portions about some game features: A virtual car-wash plant and more than 300 playable cars. But even moreso than the first category's description with its snide tone, the second category's description (despite it being linked to candidate B, who has been portrayed slightly less negatively in the test's first half) appears even much more openly taunting: While, disregarding the tone and its connotations, the suggestion to practise first (first category) may be understood as sound advice in itself, the idea of somebodday buying a racing game just to spend all the playing time by washing virtual cars (that can, contrary to actual cars, never be covered in "real" dirt) rather than driving them is ridiculous by design, openly ridiculing readers with the corresponding score and letting being grouped into the second category appear as an "even worse result" than into the first. Side note: With "TVR" being an actual real-life car brand just as "Aston Martin", the latter is (apparently not intentionally) misspelled as "Austin Martin", somewhat undercutting the prominent usage of "professional" motor sports terminology in the advertisement, especially since this specific brand may be known to a wide range of people not primarily interested in cars due to its presence in the "James Bond" franchise.

The third category is poetically and metalingually titled "Das Renntier"²⁰⁹, a pun that can be translated as "racing animal" – connoting speed and animalistic ferocity (and, by extension and cliché, masculinity) – but also appears very similar to "Rentier", the German word for reindeer, its description conatively strongly linking readers with the corresponding score to the concepts of "speed" and "danger", initially using poetic hyperboles: "Ihr After-Shave ist eine herbe Mischung aus Super bleifrei und synthetischen Additiven. Der Mechaniker um die Ecke überlebt dank Ihnen

(ART)

206 "The car bourgeois" (ART)

207 "Nodding dog in the back of the car, Persian mini carpet in front of the pedals and hygienically unproblematic: On your passenger car's rear bench set, performing brain sugery is possible." (ART)

208 "Now you will cheer: Gran Turismo – this so real that it even features a car-wash plant. Just think about it: bringing more than 300 selectable cars from Austin Martin [sic!] to TVR to mirror finish for days and nights. As if every day were Saturday." (ART)

209 "The racing animal" (ART) Note: See the running text regarding the double entendre.

jede Inflation. Die Lösung für Sie: Gran Turismo, die realistischste Rennsimulation aller Zeiten. Erstens gibt's vor der PlayStation* so gut wie keine Blebschäden[...]"²¹⁰ (for the asterisk's meaning see the next paragraph) not only metaphorically portrays the reader as being so close to their car that they use gasoline for personal hygiene (specifically premium gasoline that, called "Super" in German, even more connotes "speed" than the regular version), but also highlights their reckless driving style by emphasizing the massive amounts of money they already had to pay to their mechanic for repairs and suggests to live out one's enthusiasm for speed in the "Gran Turismo" game instead to minimize real-world car body damage; that racing via said game and the PlayStation does not lead to "keine Blebschäden", but to "so gut wie keine Blebschäden" is an emotive overstatement indirectly praising the game's realism (as the more direct emotive statement that calls it "die realistischste Rennsimulation aller Zeiten") and, by extension, the console's technical capacities. The remaining half of this section, "[...] und zweitens können Sie damit dem Schumi in Ihnen mit Millionen von Tuning- und Einstellmöglichkeiten und 8 anspruchsvollen Strecken Zucker geben. Freuen Sie sich schon mal auf den Einbau einer Kohlenstoff-Gelenkwelle (sonst schwer zu kriegen)." ²¹¹, with the referential game information "Millionen von Tuning- und Einstellmöglichkeiten" and "8 [anspruchsvolle] Strecken", the poetic, not explained use of the motor sports term "Kohlenstoff-Gelenkwelle" (actually meaning "carbon drive shaft", a drive shaft being a joint in a rod that transfers rotary motion, the "carbon" prefix indicating lightweight construction typically pursued in car racing) and the bizarre poetic construction "dem Schumi in Ihnen [...] Zucker geben (a combination of "Schumi", a popular German one-word expression – like "Arnie" for actor Arnold Schwarzenegger – denoting racing driver Michael Schumacher and his connotation of "speed", and the somewhat old-fashioned German figure of speech "dem Affen Zucker geben" ²¹² that means something akin to "living out one's affections", the affection in this combination clearly being the pursuit of speed), follows the structure of every category description outlined above as well, but especially interesting are the implications of the text covered before: While the first category describes an incompetent, bad driver and the second one actually no driver at all, the third one does not describe a faultless driver as well (with all the money spent on repairs implying several accidents and collisions with obstacles or other road users), arguably not a good one at all, but one that may be attentive and versed in motor sport terminology and tuning, but so reckless that they do not seem to care about traffic regulations (they may or may not know) and danger at all (both in line with the corresponding candidate C from the test's first half). Under this lense, from the lyrical examiner's perspective, the prime fault of the "bloody beginner" from the first category may not be their lack of skill and attention (which is criticised nonetheless), but their lack of "readiness to assume a risk" and of the "courage" to go extremely fast that characterises the "racing animal".

The asterisk found in "Erstens gibt's vor der PlayStation* so gut wie keine Blebschäden[...]" cited before by convention leads to another asterisk, the only other one in the advertisement being in the headline of the upper (transparent) half of the adjacent box, "Die PlayStation" ("The PlayStation"): This section is framed as short information outline describing the console in a primarily referential, but also emotive way, the latter aspect also being present in the inherent praise in the statement in the first of the following bullet points, "erfolgreichste Videospielekonsole aller Zeiten" ²¹³. But while

210 "Your after-shave is a harsh mixture of premium unleaded and synthetic additives. The mechanic just around the corner survives every inflation thanks to you. The solution for you: Gran Turismo, the most realistic racing simulation of all times. First, in front of the PlayStation* there is nearly no car body damage[...]" (ART)

211 "[...] and second, with it you can give sugar to the Schumi in you with millions of tuning and adjustment options and 8 challenging courses. Look forward to the installation of a carbon drive shaft (otherwise difficult to get)." (ART) Note: See the running text for the explanation of the part "give sugar to the Schumi in you".

212 "giving sugar to the monkey" (ART)

213 "most successful video game console of all time" (ART)

the subsequent parts "über 350 Spielwelten"²¹⁴ (also connoting immersion and realism by poetically using "game worlds" instead of "games" in an otherwise mundane remark about the amount of games released for the console), "in 3-D und Echtzeit"²¹⁵ and "mit CD-ROM-Technologie"²¹⁶ can be seen even more referential, actually informing nontrivial information about the platform (with some older, still competing consoles having issues with real-time 3D and still using cartridges), the last two statements seem bizarrely obvious for readers who have ever heard of the concept of consoles before: "auch für mehrere Spieler"²¹⁷, meaning a multiplayer feature, has been assumed self-evident for home consoles since at least the early 1980s and "einfacher als jeder PC"²¹⁸ can be considered similarly trivial, their "plug and play" nature being a defining characteristic for consoles from the very beginning. So this part can be interpreted as being especially "out of touch" from console user perspective and may suggest that the advertisement could actually be particularly aimed at motor sports enthusiasts completely unfamiliar with video game consoles (despite appearing in a video game magazine): This idea could arguably be fortified by the frequent usage of motor sports terms uncommon for everyday speech without any explanation at all – as in "This is only for insiders: If you don't understand it, it's your own fault!" – while nearly completely avoiding traditional video game terminology. The emotive "IT'S NOT A GAME" tagline in the lower (blackish grey) half of the box and the "Gran Turismo" subtitle displayed to the left of the box, "THE REAL DRIVING SIMULATOR", could be understood in a similar way, both elements connoting realism and distancing the game (and, by extension, the console) from "mere games" and "toys"; and the fine-print row of text spanning the room under the game logo and the box, "PlayStation empfiehlt: Die unglaubliche Grafik verdeutlicht nur eine Probefahrt bei Ihrem Händler."²¹⁹, that emotively praises the games' visual depiction ("unglaubliche Grafik") and poetically compares playing it with a test drive ("Probefahrt") in an actual car also connotes realism in line with observations above. And as a side note, the fine-print text to the very bottom of the page that mentions the Sony PlayStation brand being "Offizieller Sponsor der UEFA Champions League."²²⁰ fits the many instances of masculinity clichés in the advertisement since in middle Europe, not only car racing, but also football is strongly linked to men and masculinity by cliché.

In addition to the observations made in this sub-chapter so far, it can be noted that the type of "coolness" connoted over the course of the advertisement significantly differs from the youthful 1990s' coolness invoked by many other ones of the era: Apart from the "Highway to Hell" (which was, released in the late 1970's, very much already considered an "oldie" in the advertisement's era, but is still often used in popular culture as symbol for "coolness" to this day) reference, from the "Darf's auch ein bißchen schneller sein?" headline relating to the decidedly "adult", but often "boringly" connoted topic of grocery shopping and in its time already stale sexist jokes reminiscent of raunchy German carnival sketches traditionally associated with older adults, to the clichéd male power fantasy to escape daily routine by means of fast car driving that is both specifically connoted "middle-class" (a label that many youths tend to rebel against) and conveyed via often old-fashioned expressions (like "dem Affen Zucker geben") and the the aura of being explicitly "out of touch" regarding modern media and popular culture (see "auch für mehrere Spieler" and "einfacher als jeder PC"), it can be paraphrased as some kind of "conservative coolness" that may have actually connoted "uncool" to many 1990s' youths and would possibly, when promoted towards

214 "more than 350 game worlds" (ART)

215 "in 3D and real-time" (ART)

216 "with CD-ROM technology" (ART)

217 "also for multiple players" (ART)

218 "simpler than any PC" (ART)

219 "PlayStation recommends: The incredible graphics can be only illustrated by a test drive at your retailer." (ART)

220 "Official sponsor of the UEFA Champions League." (ART)

today's youth, currently provoke the reply-turned-meme "OK Boomer"²²¹, signalling one's conversational partner to be "out of touch" with the current state of world, culture and media.

C.) Relationships between both registers

Revisiting the visual register using the information gained after analysing the verbal one, the iconograms "driving license test" and "personality test" can both be seen as somewhat anchored: The "test" the advertisement portrays, at the same time framed as a qualifying examination for a "GT career" (again blurring the lines between the "GT" game and the homonymous type of real-world car racing) and called "PS-PERSÖNLICHKEITS-CHECK", both with the implication of "correct" answers / a "best" result (furtherly suggested by the mentioned headline "Bleifuß oder Hasenfuß") relating to the former and with a decidedly not-ministerial "do it yourself" evaluation section relating to the latter, can actually be seen as something fictional in-between, with Sony again "not playing by the rules" – a "GT aptitude test based on a personality test based more on courage than skill", so to speak, calling this new "fused" iconogram "GT test" for short from now on. And while it is never openly stated, the fictional implication of one having to "pass" this "GT test" to "prove one's worth" and to be "allowed" to play the "Gran Turismo" game – or, by extension, even to play PlayStation in itself – seems manifest after the observations in sub-chapter B: Under this lense, said iconogram now topically evokes premises like "Only the courageous may pass this test and play Gran Turismo / PlayStation." and connotes loci of the type "If you think of yourself as courageous, why don't you pass this test and play Gran Turismo / PlayStation, too? Or are you afraid you don't have what it takes?"; because of the advertisement's frequent usage of masculinity clichés and its implicit portrayal of their idea of "courage" (displayed more akin to pure recklessness) as a "male quality", in both the above premise and locus "courageous" may also be replaced by "masculine" to obtain another one, respectively. In a similar way the "GT test" evokes the enthymem(s) "(Being considered overly courageous / masculine is desirable.) – Only the overly courageous / masculine ones can pass this test and play Gran Turismo / PlayStation. – Passing this test and playing Gran Turismo / PlayStation to show off your courage / masculinity is desirable.", but the topic level arguably is of even more central importance: By "Only the courageous / masculine may pass this test and play Gran Turismo / PlayStation." and especially by "If you think of yourself as courageous / masculine, why don't you pass this test and play Gran Turismo / PlayStation, too? Or are you afraid you don't have what it takes?", the (primarily male) reader is quite directly "dared to" try and either prove (and then live out) their courage / masculinity – or to admit that they do not have the heart to do it and to be ridiculed as a "chicken", or "Hasenfuß".

While the trope of the necessity to pass a fictional test before playing because of a game posing so much virtual "danger" constitutes one of the advertisement's two central messages, it seems somewhat ironic that a nonviolent, all-ages and quite grounded (see its subtitle "THE REAL DRIVING SIMULATOR) racing game like Gran Turismo – that, as usually in the sub-genre of more realistic racers, actually punishes crash-heavy driving styles based on pure speed rather than steering skills – would be used as an example. For outlining the second central message, it shall be argued that the advertisement willingly covers the advertised game in a decidedly superficial way: With only very sparse actual information about game and gameplay, it highlights not much more than "lots of fast, tunable cars with authentic brands to choose from and race with" that is, see sub-chapter B, thought to appeal to many men by cliché; notably "men" and not "male players", since traditional gaming jargon is conspicuously nearly completely absent and replaced by motor sports terminology many gamers not especially interested in real-life cars may not know at all, while even the term "PlayStation" is first read only very late in the advertisement, its visual image and short description even "outsourced" to a box akin to a "footnote" linked to the running text using an asterisk. So in short, it shall be argued that the advertisement tries to "distance" itself from the

221 See <https://knowyourmeme.com/memes/ok-boomer> [retrieved on January 21st, 2021]

general images of 1990s' video games and consoles (still seen as "childish" by many), its verbal terminology and even its visual conventions: Neither does the rectangular image to the page's upper right (that may or may not be a screenshot) display any meta-information important during gameplay (like one's car's current position) nor is the game's packshot shown as the package appears when actually seen in stores, but (as mentioned before) retouched to omit all references to publisher or console, even if this makes additional informative metonymies impossible whose inclusion would be obvious in more traditional forms of video game advertising. But to this specific advertisement, connoting "realism" and "adult" instead of "childish" flair (both tried to be amplified by removing visual markers understood to highlight the product's "game" character) and, by extension, reaching non- or casual gamers like adult car driving enthusiasts who considered video games generally "childish" before, is more important than conveying information about the advertised game; despite being (or seeming to be) an advertisement for the "Gran Turismo" game, it arguably is actually just advertised secondarily, with its mainstream-capable realistic car racing thematic being primarily used to give the PlayStation a "non-childish" image and casual and non-gamers a reason to consider buying one based on it, with the – to gamers – trivial information in the short bulletpoint-based "Die PlayStation" outline being completely in line with this endeavour. To further illustrate this second central message of "The PlayStation is a high-tech device for adults.", the game's subtitle and the console's tagline – both actually being displayed adjacently in the advertisement – can be fused together: "IT'S NOT A GAME – IT'S THE REAL DRIVING SIMULATOR!"

To a lesser extent, a similar approach – "daring" the reader to play a product on the one hand and trying to attribute an "adult" and "high-tech" symbolic meaning to it while painting competitors' ones "childish" and "outdated" on the other hand – was already in use by Sony two years earlier, as seen in their "Total NBA '96" advertisement shown in sub-chapter D as a supplement: Using the tagline "DAS IST KEIN SPIEL" (a German translation of the mentioned "IT'S NOT A GAME" slogan) back then, after showing for its time impressive screenshots, it conatively and mockingly directly addresses the reader with the suggestion "Hey. Wenn dir Total NBA '96 zu viel Action ist, spiel doch hiermit!"²²² next to the image of three tin soldiers, this kind of toys connoting "childish" (towards the reader if they are to "cowardly" to play the advertised game) and "outdated" (implicitly towards competitors' games and consoles for which the toy soldiers can be considered a quite obvious stand-in as well) in an especially comically exaggerated way, being mostly known from fairy tales and Santa Claus illustrations rather than common as actual products in the 1990s (the irony that the aggressively "childish" toy example can be seen as more inherently martial than a harmless sports game being very much in line with the all-ages "Gran Turismo" being used as an emblem for danger, courage and masculinity). But with readers being referred by "du" (other than the more distanced "Sie" used in the verbal register of the "Gran Turismo" advertisement, which again anchors the "adult" connotation of the visual register that appears like a driving license test or pictorial-style personality test, both connoted "adult" as well) and no visible efforts to somewhat "hide" the fact of the advertised product being "only a game" as well, it can be also understood to address older children or youths who want be seen as "cool" rather than "childish", possibly distancing themselves from regular toys, but not from video games and consoles.

Completely going back to the "Gran Turismo" advertisement after this short comparison and, in addition to the topics covered before, acknowledging that the general connotations "realism" and "speed" appear in both the visual and verbal register, anchoring each other and by extension again indicating a "high-tech" connotation for the PlayStation itself (that is able to run a "realistic", "high-speed" game), which is also additionally expressed by the connotation "realistic polygonal 3D presentation" of some visual elements and, again anchoring each other, the verbal statement "in 3-D und Echtzeit", a conclusion can be made: With the topic level (that conveys that the reader has to pass a test to earn the privilege to play a "dangerous" game and "dares" them to try it) being

²²² "Hey. If Total NBA '96 is too much action for you, play with this instead!" (ART)

especially relevant for the visual register, the poetic function painting nearly the whole verbal register as a "test" (besides frequent double entendre and motor sports terminology usage and, together with several visual aspects, painting the PlayStation as a high-tech artifact for adults) being clearly dominant (despite the emotive and conative ones also playing important roles in creating this "test") and the whole advertisement conveying only very little actual information about the advertised game and only slightly more (if partly significantly more trivial) regarding the console it runs on, it appears especially clearly primarily pointed and stylized rather than informative. Besides a central, specific idea of "coolness" that some readers may understand as such while other may call it "uncool", "out of touch" and generally "conservative coolness" instead, symbolic meanings Sony tries to attribute to the game and, by extension, the PlayStation console include "speed", "thrill", "realism" or even "so realistic it's dangerous and necessitates a test beforehand", "high-tech", "only for the courageous", "adult", "for men", "for casual and non-gamers, distanced from 'typical gamers'" (both distanced from games / gamers considered "childish" and without much emphasis on playing skills), "more than a mere game", "not playing by the rules" and to a lesser extent "polygonal 3D graphics", with the indirect attributions to competitors' products in general including "just toys", "childish", "only for women, girls and boys" and "outdated".

D.) Supplement: "Total NBA '96" advertisement (Sony, chr. no. 554) [discussed in sub-ch. C]



Wie Basketball im Fernsehen: mit den bekanntesten Spielern in voll besetzten 3D-Arenen, total natürlichen Bewegungsabläufen, Wahnsinns-Action, verschiedenen Perspektiven, Review und Slow Motion, Kommentaren und Live-Soundeffekten. Nur – ihr spielt selbst!



Hey. Wenn
dir **Total NBA '96**
zu viel Action ist,
spiel doch
hiermit!



PLAYSTATION VON SONY
DAS IST KEIN SPIEL

Spielehotline: Deutschland 069-66 54 34 00
Schweiz 052-157 11 33 (86RP/Min)

IV.3.4 "Dual Shock Controller" advertisement (Sony, chronological number 813)

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DER VIBRATOR FÜR DEN MANN.

Da kommt jeder schnell zum Schuß dank übersichtlicher Armatur: für noch mehr schöne Stunden allein oder zu zweit.

Der ergonomisch geformte Controller: Seine Vibrationen sorgen für deutlich gesteigerte Erlebnisintensität. Gefühlsecht!



Damit feuchte Daumen nicht ins Rutschen kommen: Thumb Sticks mit extragriffigen Gumminoppen.

Der neue Höhepunkt für jeden Gamer: der Dual Shock Controller. Mit ihm wird Game-Action noch realistischer. Schläge, Kicks und Fights begleitet er mit Vibrationen für ein noch intensiveres Game-Erlebnis. Einfach probieren: Der Dual Shock Controller wird Sie nicht enttäuschen.

TESTEN SIE IHN:



Mit Dead or Alive, dem neuesten Beat 'em Up, bringen Sie den Dual Shock Controller richtig in Fahrt. Tausende von Schlag- und Bewegungskombis sorgen für den richtigen Kick. Und fantastische Körperanimationen ermöglichen superrealistische Kampfszenen.



OFFIZIELLER SPONSOR DER UEFA CHAMPIONS LEAGUE. PS AND PLAYSTATION ARE TRADEMARKS OF SONY COMPUTER ENTERTAINMENT INC. IS A TRADEMARK OF SONY CORPORATION
 © TECMO LTD. 1996, 1998. PUBLISHED BY SONY COMPUTER ENTERTAINMENT EUROPE. MEHR INFOS ÜBER PLAYSTATION-POWERLINE. 01 90/578 578 (1,20 DM PRO MIN.) • WWW.PLAYSTATION-EUROPE.COM

Figure IV.3.4.i: Video Games (1991-2001), issue 8/98, p. 7.

A.) *Visual register:*

Denotations:

On top of a unspectacular, dedically non-gaudy orange unichrome background, three boxes – two transparent, one black – can be seen, each of them featuring an **icon**: In the upmost and by far biggest box (taking up about three quarters of the page) it is the icon of a video game controller, surrounded by a massive headline, finer printed text connected to various parts of the controller image by lines and running text printed slightly bigger than the latter. This photograph of the controller (grey, featuring a digital control pad, several buttons and two control sticks) is shown in a slightly tilted angle with shadows in the foreground. The second, smaller transparent box below shows (besides a much smaller headline as above that is nevertheless relatively big in relation to the size of the box and smaller running text) the icon of a (photographed) video game packshot, showing a muscular man with sunglasses in a fighting pose in front of a lightly dressed woman with a fierce expression on her face and hands on her hips with skyscrapers of a nocturnal city as a backdrop. In the small black box to the bottom right little icons of the advertised controller and the PlayStation console itself (seemingly photographs as well) are shown, directly above of the PlayStation logo (with a textual slogan) assembled from stylized "P" and "S" letters: The same logo is visible in the packshot in the second box and, in a monochrome version, on the big controller in the first one. Just above the bottom margin of the page, outside the boxes, there are two rows of small-printed text. The whole advertisement uses almost exclusively plain black letters.

Connotations:

While the photographs in the smaller boxes seem plainly executed (with the camera being parallel to the respective photographed object that lies on a flat surface), the big controller image stands out because of its lighting and framed "pose", connoting some kind of anthropomorphisation on an **iconographic** level (with the controller handles reminiscent of legs) that seems completely absent in the the small controller (and console) image to the very lower right that appears much more conventionally framed as an inanimate technical artifact. The video game packshot connotes "1990s action / martial arts movie", being framed like a genre movie poster of this era (or, depending on the viewpoint, its cliché).

Tropologically, the instances of the "PlayStation" logo mentioned before constitute a triple metonymy, being displayed on the big controller image, the video game cover and for itself in the small black box, directly beneath the small controller / console image: The juxtaposition between said logo and small image can be understood as identification between both of them, clearly linking the brand name "PlayStation" and its stylized logo to the physical console's icon. So in a "recursive" way, the triple metonymy can not be only read as consisting of controller, game and logo, but also as of controller, game and console (and by extension even as a "pseudo quadruple metonymy" consisting of controller, game, console and logo), conveying the message "You can use this controller to play this game on this console" (made even clearer by the presence of the controller in the console / controller icon as well and the circumstance that the "PlayStation" logo can also be adumbrated on the small controller icon and, despite still very low resolution, roughly be seen on the disc lid of the console icon).

Topically, the "1990s action / martial arts movie" iconogram visible on the boxart shown connotes e.g. "danger", "violence" "big city" or (regarding the characters' poses and the male one's sunglasses) "coolness", but also evoke action movie clichés and corresponding gender stereotypes like "Men are stronger and more intimidating than women" (the male characters muscles being shown closest to the observer regarding the visual perspective, him in the foreground also taking up much more space than the female one in the background) as premises; and even if the female character is not framed as a helpless "damsel in distress" to be saved, she is still displayed in a more "sexy" than "dangerous" way regarding her clothing, leading to evoked clichéd action movie premises like "She might be his love interest that may be able to fight, but still has to be saved by him in the end" or "He is protecting his girlfriend". Relating to antonomasia, even loci like "If this

strong man can protect his girlfriend so well, shouldn't you try to do it, too?" or "If you are as cool as this strong man, you will also find such an attractive girlfriend!" could be arguably evoked by the iconogram. Note: That the advertisement is intentionally not directed towards females who may identify themselves with the female character will become obvious after the verbal register has been covered in sub-chapter B.

As usually, the **enthymematic** level will emerge much more clearly after the verbal register has been established as well (sub-chapter B) and will be discussed in the segment about the relationships between the two registers (sub-chapter C).

B.) Verbal register

Most of the textual content in the biggest box – including the headline, all smaller texts relating to specific parts of the controller and the first sentence of the bottom text – clearly follow the principle of a ribaldry: All said segments are strongly sexually charged, but (very) thinly veiled by the ambiguous choice of words that could also be read in a primarily **referential** and **emotive** way (describing and praising the product's features); still, this other meaning is conveyed in such a (obviously intentional) unconvincing way that the sexually suggestive content is highlighted. So in fact the **metalingual** and **poetic** functions are primarily used: The former in a twofold "meta" way (with the function not being used to establish mutual agreement on the code like using distinct definitions, but rather the other way around, playing around with more than one semantic definition for the same word or phrase), the latter by focusing so much on its own (sexually charged) form (and its ambiguity or pseudo-ambiguity) that the actual message relating to the controller's function is eclipsed by it: In a way, the text "pretends" to be mainly referential and emotive while in fact being primarily poetic in a metalingual way.

So while the headline "DER VIBRATOR FÜR DEN MANN."²²³ *could* be read in a way that only highlights the controller's vibration feature, as "Vibrator" can also generally mean a device for the generation of mechanical swinging²²⁴ (even if the purpose of the specific reference to "MANN" is debatable in that way), the lyrical narrator seems fully aware that in spoken language and mass media, the word primarily means a vibrating device for sexual stimulation that can also interpreted as a phallic symbol and, in a heteronormative way that this advertisement is likely to use (see also sub-chapter C), linked to women, while the headline declares the advertised controller a "vibrator for men", as in "an equivalent of a vibrating device for sexual stimulation for women that is targeted to men", which, in turn, depicts the act of playing – using the advertised controller – as equivalent to sexual stimulation (interpretable as "Playing [using the Dual Shock] causes actual sexual arousal." or "Playing [using the Dual Shock] causes stimulation 'at least as good as sexual arousal'.").

The text parts relating to specific parts of the controller function in a similar way: "Da kommt jeder schnell zum Schuß dank übersichtlicher Armatur: für noch mehr schöne Stunden allein oder zu zweit."²²⁵ *could* be understood as praise for a well-arranged button layout and possible two-player modes (ignoring that the support of at least two controllers at once has been a common feature for consoles since the early 1980s and its inclusion has been absolutely assumed by the public in the 1990s, so a two player feature was nothing to specifically advertise by then) where no player has to wait long for their turn – "zum Schuss kommen" may mean that it is somebody's turn. But it can also be read as a vulgar expression for "ejaculating" which, together with the wording "schöne Stunden allein oder zu zweit", again metaphorically links the usage of the controller to sexual

223 "THE VIBRATOR FOR THE MAN.", or more loosely translated "[...] FOR MEN." (ART)

224 See <https://www.duden.de/rechtschreibung/Vibrator> [retrieved on September 2st, 2020]

225 "Everybody can quickly give a shot thanks to well-arranged armature: for even more beautiful hours alone or as a pair." (ART)

stimulation or intercourse. Likewise, "Damit feuchte Daumen nicht ins Rutschen kommen: Thumb Sticks mit extragriffigen Gumminoppen."²²⁶ *could* be read as praise for the grip of the control sticks regarding sweating fingers during gameplay, but "feucht" ("wet"), "Gummi" ("rubber", vulgar expression for "condom") and "Noppen" (nubs, also relating to condoms and absolutely unusual to call a part of a control stick) all have similar sexual connotations, as "Erlebnisintensität" and "Gefühlsecht" from "Der ergonomisch geformte Controller: Seine Vibrationen sorgen für deutlich gesteigerte Erlebnisintensität. Gefühlsecht!"²²⁷ also can be understood in a suggestive way rather than describing ergonomics and immersion. The first part of the bottom text, "Der neue Höhepunkt für jeden Gamer: der Dual Shock Controller."²²⁸, concludes this sexual-focused part of the advertisement by calling the controller a (technical or sexual) "Höhepunkt" or "climax". Also noticeable: Besides the advertisers apparent undertaking to attribute a "sexually attractive" or (using the stereotypically juvenile equation "sexuality-themed = adult") "adult" symbolic meaning to their controller (and, by extension, to their console, its software and the "PlayStation" brand in general), they also seemingly try to avoid established video game terminology like "Steuerkreuz" (plus-shaped digital control pad), "Knöpfe" / "Buttons", "Joystick" or "Analogsticks" (with not even one textual reference to the sticks being analogue, the gameplay-wise by far most important feature of the Sony "Analog Controller" the Dual Shock Controller is a revision of), using e.g. the very vague and overly technically-sounding "Armatur" (normally used for instruments like the ones a car driver uses) or the unusual "Thumb Sticks" instead what could also be interpreted as an attempt to distance themselves and their "adult" product from the "childish" language of e.g. Nintendo and Sega.

Not before the second sentence of the first box' bottom text the advertisement actually uses referential and non-sexual emotive functions ("Mit ihm wird Game-Action noch realistischer. Schläge, Kicks und Fights begleitet er mit Vibrationen für ein noch intensiveres Game-Erlebnis."²²⁹, what for the first time explains the functionality that was only addressed through a lens of sexual innuendo before and praises it for enhancing immersion and the degree of realism it conveys in a slightly emotional way); the addressee is then also directly addressed using **conative** apostrophes in "Einfach probieren: Der Dual Shock Controller wird Sie nicht enttäuschen."²³⁰ The text in the second box uses a similar combination of the functions of language (conative again in the headline "TESTEN SIE IHN:"²³¹ and "Mit Dead or Alive, dem neuesten Beat 'em Up, bringen Sie den Dual Shock Controller richtig in Fahrt."²³²; "Beat 'em Up" being a term for a game centered on unarmed combat, besides "Controller" the only established technical term regarding video games the advertisement uses, see above), but with more emphasis on the emotive than the referential functions: "Tausende von Schlag- und Bewegungskombis sorgen für den richtigen Kick. Und fantastische Körperanimationen ermöglichen superrealistische Kampfszenen."²³³ appears less as actual information about the tangentially advertised "Dead or Alive" game (of which not even a screenshot is shown) and more as, regarding content, not especially meaningful praise from a very enthusiastic lyrical narrator (whose diction, see e.g. "[in Fahrt bringen]" or "Körperanimationen", can still be read as somewhat sexually charged in this segment, but much less so than in the upper box). Especially emotive seems the PlayStation slogan in the small black box to the bottom right,

226 "With it, wet thumbs will not slip: Thumb sticks with rubber nubs with extra grip." (ART)

227 "The ergonomically shaped controller: Its vibrations make for considerably increased intensity of experiences. With a natural feeling!" (ART)

228 "The new climax for every gamer: the Dual Shock Controller." (ART)

229 "With it, game action becomes even more realistic. It accompanies punches, kicks and fights with vibrations for an even more intensive game experience." (ART)

230 "Just try it: The Dual Shock Controller won't let you down." (ART)

231 "TEST IT:" (ART)

232 "With Dead or Alive, the newest Beat 'em Up, you make the Dual Shock Controller all fired up." – loose and logical translation of the figure of speech "in Fahrt bringen" (ART)

233 "Thousands of puch and move combinations make for the real kick. And fantastic body animations enable super-realistic fighting scenes." (ART)

"IT'S NOT A GAME", that on the one hand connotes "realism" and, by extension, "more real than a mere game", and on the other hand can be interpreted as an attempt to attribute a symbolic meaning like "refined entertainment for adults" to the PlayStation and indirectly "mere games (for children)" or even "toys" to the competitors' products.

While the **phatic** function does not seem to play a visible role in this advertisement, an additional emotive segment is hidden just above the bottom margin of the page next to in this context less relevant legal information: The Sony PlayStation being "OFFIZIELLER SPONSOR DER UEFA CHAMPION'S LEAGUE"²³⁴ can again be seen as the indirect attribution of the symbolic meaning "a console for male adults", as, by cliché, football can be seen as closely connected to masculinity and grown-up fans (rather than video games being still connoted to "children's entertainment" by many, even more in the 1990s).

C.) Relationships between both registers

Putting both registers in perspective to each other, the big controller's formerly non-distinctive anthropomorphisation can easily be interpreted as being framed in a "sexy" way, anchoring the similar attributions mentioned when discussing the verbal register and turning the – when viewed in isolation – seemingly uncontroversial visual register (that seems framed in another "grown-up" way, as in the absence of colourful design – note the plain text and background, see sub-chapter A – that also matches the absence of established, "childish" video game terminology in the verbal register, see sub-chapter B) into a part of a commercial that overly sexualizes a technical artifact in a discriminatory and sexist way: Even without all the directly sexual allusions, the very prominently placed headline part "FÜR DEN MANN" makes the exclusion of women and children (the latter also indirectly being symbolically excluded by the usage of the honorific form of address "Sie" instead of, as much more usual in video game advertisements, "du"²³⁵) as users of the depicted product the advertisement's central self-conception. According to Young (2007), see especially p. 239, video game publishers had already defined their core audience in the 1990s as "young and male" and advertised likewise (see also chapter II); the currently viewed advertisement can be said to use an especially aggressive and extreme version of this approach: Women and children are explicitly excluded and the advertisement seems to be completely intended for males that want to distinguish themselves from said groups and games or consoles associated with them (women still often being stereotypically associated with child-friendly, non-violent games), consider themselves adults (no matter if they technically are ones or adolescents who want to be seen as such) and, in a way, "prove" this to themselves by being able to detect sexual innuendo while seeing their adulthood as a trait that makes them part of some kind of "elite", the one that is "allowed" to use the Dual Shock Controller and play PlayStation according to this advertisement as "real gamers" (with said term in this case seemingly lesser relating to skill as a gamer but rather nearly equalised with, again, "men"). This interplay between visual und verbal register makes two enthymems arise: "(Being a man is desirable.) – The Dual Shock Controller and, by extension, the PlayStation is only for men. – Using the Dual Shock Controller and playing PlayStation will make you a man." and, on from another view, but sharing the same middle segment, "(Children and women are no real 'gamers'.) – The Dual Shock Controller and, by extension, the PlayStation is only for men. – Dual Shock Controller and PlayStation are only for real 'gamers'." And revisiting the topic level, two additional, interconnected loci are connoted: "One can live out one's masculinity with the Dual Shock Controller and the PlayStation – why don't you do this, too?" and, conversively, the promise "Dual Shock Controller and PlayStation users are considered especially manly – so why wouldn't you want to become one, too?"

234 "OFFICIAL SPONSOR OF THE UEFA CHAMPION'S LEAGUE" (ART)

235 Both translating to the English "you", "du" is traditionally used to address children or friends, while "Sie" acts as the general polite but distant form to address adults.

While there is still an informative component regarding the referential function of the text and the iconic and especially tropological level (triple metonymy) in the visual register, both describing features and showcasing the hardware, these are not the central aspects: The omnipresent sexual innuendo eclipses the information by far, while the "sexily" framed controller image not even shows every button (The advertisement does not show unknowing addressees that it features four shoulder buttons because none of them is visible) and the text does not even mention the very important aspect that the control sticks are analogue ones. Rather the verbal register's poetic function (focusing on sexual double entendres) is dominant and the visual register's enthymematic level (stressing that "real" gamers are men and play PlayStation, and that playing PlayStation is only "allowed" for men) especially relevant, clearly making this advertisement a primarily pointed and stylized rather than informative one. Symbolic meanings the advertiser tries to attribute to the product (both controller and associated console) are especially "sexy", "adult", "only for 'real gamers'" and (especially) "for men", "realism" and "more than a mere game" (see "IT'S NOT A GAME") and, to a lesser extent, the "coolness" of clichéd action movies, while indirect attributions to (unspecified) competitor's products go in the direction of "childish", "only for women, girls and boys" or "just toys".

It can be argued that not Sony alone tried to create an adult, masculine image for their PlayStation, but other publishers picked it up and contributed to it, too: E.g. 16 "Video Games" issues after the advertisement discussed in this chapter, the French company Infogrames (actually a third-party publisher releasing software for Nintendo and Sega too) placed one of their own to advertise the football game "UEFA Striker" for PlayStation, an advertisement that very closely relates to the console itself and its said image: It is displayed in sub-chapter D, but shortly discussed and put into perspective to the Dual Shock Controller advertisement directly below.

The page dedicated to UEFA Striker contrasts the pseudo-advertisement of a fictitious game, "Kick Chick" (upper half of the page) with an actual advertisement of the actual Striker game (lower half): The former is riddled with stereotypically "girlie" visuals, from the image of a young female athlete in a unitard striking a gymnast's pose while standing next to the ball on a football field, to the prominent pink background, icons of hearts, flowers and stars, and the text parts that openly mock women's football by highlighting clichéd "feminine" qualities like the headline "Schönheit. Grazie. Anmut" or the bulletpoints below "MIT HALTUNGSNOTEN" or "GANZ SOFTE GRAFIK".²³⁶ In the fake packshot, a crudely drawn caricature of the PlayStation logo (with "P" and "S" roughly switching places) and the fictitious console name "SpielPlätzchen" (diminutive for "playground", stylized like "PlayStation") can be seen: Once again, the PlayStation is framed as "only for men", female players are symbolically "deported" to a not existing knockoff console. But even more striking is the line directly above and referring to the fake cover: "Das Coming-out:", which (in a poetic double entendre as in the Dual Shock Controller commercial) *could* be read as a very unusually phrased attempt to communicate that this game is releasing or "coming out" now, but obviously refers to the phrase "Coming-out" with the meaning "disclosing one's homosexuality" (the short form being common in German, the English equivalent being "Coming out of the closet"). Together with the pink background, the ridiculing bulletpoint "JETZT MIT ROSA KARTE"²³⁷ and the circumstance that the colour pink is not only stereotypically associated with young girls, but also with homosexual males, this fake advertisement can also be understood as mocking the latter group, denying them their masculinity and portraying them as "no real men", like male adolescents meaning "You are gay!" or "You are a girl!" as insults (towards the other's masculinity).

236 "Beauty. Grace. Charm.", "WITH POINTS FOR PERFORMANCE", "VERY SOFT GRAPHICS" (ART)

237 "NOW WITH PINK CARD" (ART)

So in this context, the headline "NIX FÜR MÄDCHEN!"²³⁸ (that is clearly seen as a positive slogan by the advertiser), next to laudatory citations for UEFA Striker from the specialised press and a cover with three aggressively jubilating male footballers in the latter page segment, could both be understood as "Girls, this is not for you!" and, in a deeply flawed logic, "Gay men, this is not for you!" or even "Not especially masculine and therefore possibly gay men, this is not for you!", both regarding the game and, by extension, the console (highlighted by "SpielPlätzchen", much more a play on "PlayStation" than "Kick Chick" is one on "UEFA Striker" and therefore putting the console rather than the game in the spotlight of this "gender war"). And putting the PlayStation-specific image-building efforts of Sony with the Dual Shock Controller advertisement and Infogrames with the UEFA Striker advertisement in relationship to each other, an overall, triple attribution to the console can be outlined: "'Real' men play PlayStation", "Not especially masculine and / or homosexual men are no 'real' men" and "If you don't play PlayStation, you aren't a 'real' man!"

D.) Supplement: "UEFA Striker" adv. (Infogrames, chr. no. 930) [discussed in sub-ch. C]

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♥ mit HALTUNGSNOTEN ♥ GANZ SOFTE Grafik
 ♥ JEZT MIT ROSA KARTe ♥ ANSONSTEN WIE IMMER

Aus Liebe zum Fußball

KICK CHIC

Das Coming-out:



SpielPlätzchen

NIX FÜR MÄDCHEN!

»Unterm Strich ist UEFA Striker [...] von referenzverdächtigem Kaliber - selbst eingefleischte FIFA-Fans dürfen und sollen ohne Zögern zugreifen.«

(OPM 11/99 Note: 10 von 10)

»... exzellente Mischung aus ausge-reiftem Gameplay, reizvollen Spielmodi und einer unschlagbar realistischen Ballphysik.«

(Playstation Zone 11/99)

[Jetzt im Handel]

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PlayStation®

Figure IV.3.4.ii: Video Games (1991-2001), issue 12/99, p. 11.

IV.3.5 Sony: Results and conclusion

Before all insights gained over the course of the whole chapter IV can be put in perspective to each other to answer the research questions (see chapter I.1) in the final chapter V, the ones found in the current "Sony" chapter IV.3 have to be summarized, reviewed and grouped, starting with the more general observations as listed in Table IV.3.5.i:

GENERAL ANALYSIS INFORMATION			
<i>Advertisement: Topic and chronological number</i>	PlayStation console, 527 (incl. its TV commercial counterpart as special excursus)	PlayStation game "Gran Turismo", 789	PlayStation controller "Dual Shock", 813
<i>Supplement: Topic and chronological number</i>	-	PlayStation game "Total NBA '96", 554	PlayStation game "UEFA Striker", 930
<i>Especially relevant level (visual register)</i>	tropological level	topic level	enthymematic level
<i>Dominant function (verbal register)</i>	poetic function	poetic function	poetic function
<i>Advertisement's primary direction</i>	primarily pointed and stylized	primarily pointed and stylized	primarily pointed and stylized

Table IV.3.5.i: Summary of the findings of chapters IV.3.2, IV.3.3 and IV.3.4, part 1 of 3.

- Interestingly, the visual register's level that stands out most is different in each of the three Sony advertisements extensively analysed: Once in form of a tropological visual metaphor, once in form of topical premises and loci, once in form of enthymems. But despite this differences, all of them are linked to a central iconogram somehow: Not only the premises and loci in advertisement 789 and the enthymems in 813 are by definition connoted and evoked by one (the "test" and the "sexily" framed controller, respectively), but the visual metaphor in 527 is also inherently based on the iconogram "human turning into a monkey".
- Much more homogeneously, the poetic function is clearly dominant in every single one of the three advertisements, trying to pique the reader's interest via a pseudo-scientific statement (advertisement 527), "test" questions (789) and ribaldry (813) rather than by concentrating on conveying facts and information regarding the advertised product's quality.
- As suggested above, none of the three advertisements use a primarily informative approach; all of them appear clearly primarily pointed and stylized. But a continuous process can still be seen: While the early advertisement 527, despite very little verbal information besides game titles and not even showing the advertised console itself, still conveys quite an amount of visual information (showcasing screenshots of ten PlayStation games) for a pointed and stylized one, 789 includes arguably less information in total (little visual and, proportionally to the huge amount of – predominantly poetic – text, also sparse verbal information) and 813 carries on with this trend even more, visually showing the advertised product but conveying very little information by the interplay between visuals and text, with the latter being enormously centered on ribaldry and leaving out even information of central importance to the product itself.

The following Table IV.3.5.ii includes the symbolic meanings attributed to Sony's own advertised products, already grouped not only by advertisement (columns), but also overall to form the seven

thematic complexes "(1)" to "(7)" (rows, also referred to "1." to "7." in the running text below, that – as Table IV.3.5.iii's running text does – uses double quote signs only for attributions, single ones otherwise):

ATTRIBUTED SYMBOLIC MEANINGS (OWN PRODUCT)			
<i>Advertisement: Topic and chronological number</i>	PlayStation console, 527 (incl. its TV commercial counterpart as special excursus)	PlayStation game "Gran Turismo", 789	PlayStation controller "Dual Shock", 813
<i>Supplement: Topic + chr. no.</i>	-	PlayStation game "Total NBA '96", 554	PlayStation game "UEFA Striker", 930
(1)	"realism" "polygonal 3D graphics" "high-tech" "technologically futuristically advanced"	"realism" "polygonal 3D graphics" "high-tech" "so realistic it's dangerous and necessitates a test beforehand"	"realism"
(2)	"coolness" "brings authentic arcade action to one's home" "action" "speed" "thrill" "futuristic" "martial" "not playing by the rules"	"coolness" OR "uncool" / "out of touch" / "conservative coolness" "speed" "thrill" "not playing by the rules"	"coolness"
(3)	"zany"	"adult"	"adult" "sexy"
(4)	"only for 'real gamers', otherwise dangerous "	"so realistic it's dange- rous and necessitates a test beforehand "	-
(5)	"not for casual gamers and children who see video games as mere toys"	"for men" "for casual and non- gamers, distanced from 'typical gamers'"	"for men" "'Real' men play PlayStation" "Not especially masculine and / or homosexual men are no 'real' men" "If you don't play PlayStation, you aren't a 'real' man!"
(6)	" only for 'real gamers', otherwise dangerous "	"only for the courageous"	"only for 'real gamers'"
(7)	-	"more than a mere game"	"more than a mere game"

Table IV.3.5.ii: Summary of the findings of chapters IV.3.2, IV.3.3 and IV.3.4, part 2 of 3.²³⁹

239 Note: Two attributions appear twofold in the table because they relate to the contexts of multiple thematic complexes (the relevant parts in each case being printed in bold text).

1. The overall topic of "realism" plays a part in all three extensively analysed Sony advertisements; while in advertisement 813 it is only verbally mentioned in a quite vague way, both 789 and especially 527 highlight the general aspect of "high-tech" and the specific aspect of polygonal 3D graphics. Furthermore, both 527 and 789 convey an additional, especially hyperbolic variation of these topics: "technologically futuristically advanced" in the former, "**so realistic it's dangerous** and necessitates a test beforehand" in the latter.
2. The concept of "coolness" can also be found in each advertisement: Again, more vaguely in advertisement 813, evoking a general "action movie coolness", but centrally both in 527 and 789, each specified very differently: The former is built around a juvenile video game-enthusiastic coolness, referring to both the institution of arcades as 'video game paradises' (and the PlayStation as 'home equivalent' to arcade gaming, see "brings authentic arcade action to one's home") and the presentation and contents of corresponding games that also relate to a wider spectrum of "action" encompassing "speed", "thrill", "futuristic" and (also connoting Germany's ban on arcades for minors and possible 'attraction of prohibition') "martial". The latter is based on an idea of coolness that completely revolves around only two of the aspects mentioned before, "speed" and "thrill", combined with the clichéd male power fantasy of 'freedom' through fast-driving cars, an idea likely considered "uncool", "out of touch" and "conservative coolness" by (young) people agreeing with the former coolness concept. This difference is also clearly visible in the different approaches of "not playing by the rules": Advertisement 789 paints itself as an admission test / personality test, a medium that may be seen by younger people as 'boringly adult' in itself, and changes the rules said medium usually uses in the middle, which appears much less spectacular than advertisement 527's TV commercial counterpart appearing as a bizarre PSA parody ending with an implied twist with both funny and scary connotations.
3. While the chronologically earlier advertisement 527 not only appears as youthfully "zany" and bizarre, already just considering the idea of humans turning into monkeys for absurd reasons, it (regarding its TV commercial counterpart) is also modeled around a character that can be understood as the parody of an 'out of touch' member of the 'adult establishment' (not to mention 'Little Karl's' parents turning into monkeys for being 'out of touch'). Completely contrary, 789 and 813 turn this concept around, designed to appeal to a decidedly "adult" audience excited for cars and unsubtle sexual innuendo (the latter especially regarding the latter with its extremely sexualised, "sexy" framing) that to the (young) audience 527 targets may seem similarly ridiculous as the parody character mentioned before while conveyed seriously; 789's and 813's particularly quaint and non-gaudy visual designs may also be considered boring by a younger audience.
4. A recurring topic between advertisement 527 and 789 is the fiction of 'danger' associated with playing PlayStation: The reader is warned ("only for 'real gamers', **otherwise dangerous**" in 527), 'dared' to play (789 and its supplement 554) or it is even outright suggested to them that a test has to be passed 'earn the right to play' ("**so realistic it's dangerous and necessitates a test beforehand**" in 789).
5. Likewise and this time encompassing all three advertisements, it is also discussed who may try the advertised product – possibly after some kind of 'exam', see (4) – and who is generally excluded: Regarding casual gamers, advertisement 527 and 789 are diametrically opposed to each other with "not for casual gamers and children who see video games as mere toys" and "for casual and non-gamers, distanced from 'typical gamers'", respectively. The exclusion of the youngest gamers applies to all three advertisements, even if for different reasons: 527 just tries to distance its product from children's toys (while still also targeting a young audience), see also 'Little Karl' from its TV commercial counterpart being

turned into a monkey for 'underestimating the power of PlayStation', while 789 and 813 explicitly present their products as "for men", additionally excluding women, what 527 and its TV commercial counterpart, despite being centered on male characters, never did (with female non-monkey gamers also appearing in the arcade). Put in perspective to its supplement 930, 813 turns even more sexist and homophobic, conveying "'Real' men play PlayStation", "Not especially masculine and / or homosexual men are no 'real' men" and "If you don't play PlayStation, you aren't a 'real' man!"

6. The concept of 'real gamers' also appears multiple times, with the advertisements 527 and 813 conveying that their advertised products are "**only for 'real gamers'**", otherwise dangerous" and "only for 'real gamers'", respectively, but while the former advertisement seems more centered on a more gaming skill- and interest-based definition of a 'real gamer', 813 does not give much more clues what this term represents other than 'being a man', see (6). On the other hand, 813 suggests an opposed concept to 527, painting its advertised product (and, by extension, the PlayStation itself) to be "only for the courageous", disregarding skill and such and emphasizing just once's attitude, see also (6) regarding 'casual gamers'.
7. Finally, both advertisement 789 and 813 highlight their respective advertised product (and, by extension, the PlayStation) being "more than a mere game", distancing them from 'mere games' and towards 'entertainment for adults' – see also (3) – even by nearly completely avoiding traditional video game terminology. Completely contrary, 527 does not try similar endeavours at all, embracing its product's playful 'gaming' character.

This chapter will be concluded by a short observation of the symbolic meanings attributed to competitor's products over the course of the Sony advertisements, outlined in Table IV.3.5.iii (that follows the same basic principles as Table IV.3.5.ii – in which additional differentiations as the following ones, but regarding different Sony consoles, were not necessary with only the first PlayStation and its hard- and software being relevant to the thesis, see chapter IV.3.1 – but adds information in brackets that denote if specific products of specific competitors are explicitly addressed or just competitors' products in general):

ATTRIBUTED SYMBOLIC MEANINGS (COMPETITORS' PRODUCTS)

<i>Advertisement: Topic and chronological number</i>	PlayStation console, 527 (incl. its TV commercial counterpart as special excursus)	PlayStation game "Gran Turismo", 789	PlayStation controller "Dual Shock", 813
<i>Supplement: Topic + chr. no.</i>	-	PlayStation game "Total NBA '96", 554	PlayStation game "UEFA Striker", 930
(1)	"just toys" (general)	"just toys" (general) "childish" (general) "only for women, girls and boys" (general)	"just toys" (general) "childish" (general) "only for women, girls and boys" (general)
(2)	"outdated" (general)	"outdated" (general)	-

Table IV.3.5.iii: Summary of the findings of chapters IV.3.2, IV.3.3 and IV.3.4, part 3 of 3.

1. Not as bluntly as in the supplement 554 equating other companies' products with old toys, but still noticeably, all three extensively analysed Sony advertisements label competitors' products in general "just toys", but while advertisement 527 seems more interested in boosting its product's "coolness" by separating it from children's toys without actually disrespecting children and their toys, the more aggressively degrading 789 and 813 add

"childish" and "only for women, girls and boys" as specifically negative attributions to competitor's products in generally, portraying both children and women explicitly as 'bad examples'.

2. Also not as explicitly as supplement 554 whose toy metaphor for other companies' products highlights the shown tin soldiers' vintage character as well, but still noticeably, the advertisements 527 and 789 also attribute "outdated" to competitors' products in general, highlighting their own products' modernity even more.

Results, conclusion and summary

In retrospect, out of the 1008 advertisements (each one identified by a distinct chronological number from 1 to 1008 and consisting of one or more segments each, see chapter III.3) collected in total (with all of them listed in the appendix in chapter VII), 70 were identified as Nintendo ones, 57 as Sega ones (including the four "Sega-Virgin" ones, see chapter IV.2.1) and 65 of relevant Sony ones (regarding Sony as a video game publisher and console manufacturer, excluding the 20 "before PlayStation" ones, see chapter IV.3.1), see the lists in chapters IV.1.1, IV.2.1 and IV.3.1. With the end of chapter IV, 14 extensive advertisement analyses (of six Nintendo, five Sega and three Sony ones) have been carried out in total, the number clearly meeting the "15 +/- 2" requirement outlined in chapter III.1 and the numbers per manufacturer meeting the same chapter's "5 +/- 2" requirement to maintain a certain balance between the three manufacturers as well, with Sony's PlayStation (and its games and peripherals) not being released and advertised before 1995, explaining (together with the fact of this one being the only Sony console relevant to the thesis and its time window because of the PlayStation 2's late release, see chapter IV.3.1) the significantly smaller percentage of extensively analysed Sony advertisements compared to Nintendo and Sega ones, with the latter two companies both being present as video game console manufacturers since much earlier.

Interestingly and not planned, the approach of both "typical" advertisements and ones taking extreme positions being of interest as outlined in chapter III.1 made and makes sense, but did not have to actually be used as an additional level of "filtering" in the advertisement selection process since, see chapters IV.1.1, IV.2.1 and IV.3.1, these 14 ones more or less (especially regarding ones directly advertising consoles and peripherals really enhancing the corresponding console's options, with hardware release being much rarer than software ones, but also regarding ones advertising games especially relating to their platform, with ones with a degree of relationship to their hardware comparable to Donkey Kong Country concerning the Super NES being particularly rare as well) turned out to be the only ones (disregarding other identical or only slightly varied instances of the same advertisement – which are partly even shortly covered nonetheless, see e.g. the two Donkey Kong Country advertisement variations examined in chapter IV.1.4) coming into consideration for extensive analysis when following the rules for selection outlined in chapter III.1, so while, of course, still being a sample not claiming universal validity, the 14 chosen advertisements arguably gain the character of a, to an extent, quite comprehensive overview regarding Nintendo's, Sega's and Sony's advertising approaches from the early 1990s to the early 2000s.

Being central to the following chapters, chapter I.1's main research question soon to be answered shall be reiterated for convenience:

What was, from the early 1990s to the early 2000s in the German-speaking part of Europe, the symbolic meaning of the different Nintendo, Sega and Sony video game consoles, as conveyed in print advertisements in the German "Video Games" magazine (1991-2001), and how did it change during this time period?

As also mentioned in the same chapter, the following three related sub-questions have to be answered for this endeavour:

- (A) *What are recurring elements, motifs and attributed symbolic meanings in the advertisements for different consoles by the different manufacturers Nintendo, Sega and Sony?*

- (B) Do said elements, motifs and attributed symbolic meanings persist or change over the course of the given time frame and in what way? To which extent does the style of advertisements change in general and for specific console manufacturers?
- (C) How do symbolic meanings attributed to consoles by their own manufacturers differ from ones attributed by competitors, and how is this meta-level addressed in competitors' advertisements?

The three following chapters V.1, V.2 and V.3 are dedicated to answering the three sub-questions (A), (B) and (C) before the main research question is answered in summary in chapter V.4; after that, the thesis is concluded by a critical reflection regarding itself in chapter V.5.

V.1 Recurring elements, motifs and attributions: Answering sub-question (A)

After the very detailed approach in chapters IV.1.8, IV.2.7 and IV.3.5 in which every single attribution found in the extensively analysed advertisements was discussed and grouped to form thematic complexes isolated for each of the three manufacturers, the current chapter shifts the focus to even bigger thematic complexes encompassing all three companies rather than single attributions (which are still all incorporated), so Nintendo's, Sega's and Sony's advertising approaches can be compared regarding the following especially important themes called '(a)'-'(e)' (with double quotation marks being used for symbolic meanings and single ones for other purposes from now on in this chapter and the following ones) to answer sub-question (A):

(a) Themes of technological progress

The general symbolic meaning "high-tech" appears remarkably often, with one exception each regarding Nintendo and Sony being constantly present in all extensively analysed advertisements, even playing a role in every single Sega one, often also conveyed by highlighting the respective console's CPU's processing capacity which, in a form like '16 bit', is used as a shorthand for technological performance several times in Nintendo and Sega advertisements (interestingly in none of the observed Sony ones) via the simple principle 'the more bits, the better' (while in fact being only one of many performance aspects, see also the different strengths and weaknesses of the Super NES and Mega Drive, both 16 bit consoles). But when "high-tech" is attributed (sometimes by illustrating a device's technological "power" by 'powerful' video game characters and mascots, see (c) and (d) as well, sometimes – in the cases of the SNES and N64 Color edition advertisements – "power" is directly linked to CPU information as mentioned above, with the latter even directly using the term '64-Bit-Power') to Super NES (especially together with Donkey Kong Country), Super Game Boy, Nintendo 64, Game Gear, Multi-Mega, Mega Drive 32X, Saturn, Dreamcast and PlayStation, it is done in different ways: Like when a device is painted as "high-tech" for being able to display "realistic" (not necessarily meant in the sense of 'photo-realistic') graphics, with this effect possibly being reinforced by using (pseudo- or actual polygonal) "3D" visuals, both of these two additional attributions being framed as central for the PlayStation's (with the conveyed "so realistic it's dangerous" hyperboles, see (e) as well) and SNES' (see again Donkey Kong Country) portrayal, the latter also strongly relating to N64 and Saturn (in the "polygonal 3D graphics" sense) and the former to the 32X (in a more literal 'photo-realistic' sense regarding the usage of "cinematic" live action videos in games; other than that, a part of the 32X's conveyed "high-tech" character arguably also arises from the assurance of sound output in CD quality in its advertisement, with the SNES advertisement doing the same while also explicitly using the term "hi-fi"). Sometimes (only regarding Nintendo and Sega like in the paragraph's very beginning) an additional attribution of "colourful" reinforces the aforementioned meaning: The Game Gear is "high-tech" because of its colour display in contrast to the Game Boy's monochrome one (see also (e) and chapter V.3), SNES and 32X are "high-tech" for being able to display 32768 different colours, both referencing this exact same number in their advertisements (see also chapter V.3), and the Super

Game Boy is "high-tech" because (other than that it "compresses" a console into a game cartridge of handy size, similar to the Multi-Mega that even combines two usually bulky devices into a "convenient", "compact" case as a "hybrid device combining several machine's functionalities") it is capable of displaying Game Boy Games in a way not known before: In colour and on a big TV screen, "bringing different consoles together" as a "handheld game to home console game converter". And besides other qualities, the Dreamcast is "high-tech" also because of its status as an "online gaming pioneer" in a time in which video game consoles with online functionalities were still very unusual.

Regarding hyperboles (other than Nintendo's minor ones of highlighting technological qualities by a general "super" prefix, like the Super Nintendo Entertainment System's 'Super-Stereo-Sound' or 'Sound in Super Stereo' referred to in the console and Donkey Kong Country advertisement, respectively, or the nomenclature 'Super NES' and 'Super Game Boy' in itself, implicitly highlighting them being superior to their predecessors or base consoles NES and Game Boy; see also (b) for other usages of the "super" prefix), consoles of all three manufacturers are painted as "technologically futuristically advanced" by associating them with "futuristic" tropes (while highlighting their actual technological properties): SNES, N64 and 32X are visually framed akin to spaceships, the Saturn connotes associations with (fictional) space travel by name and logo alone and the PlayStation is even portrayed as an electronic device enhancing one's brain capacities in accordance with 'cyborg' tropes from science fiction media (and additionally, the SNES, 32X and PlayStations advertisements also showcase games with similarly "futuristic" themes and settings, reinforcing the aforementioned attribution). But arguably more interesting than these overblown hyperboles are the more down-to-earth ones still making big promises regarding video game technologies of their time, ones which portray consoles to 'transcend', to become something more than they are (or appear to be): Sega and Sony promise that their Saturn and PlayStation consoles "bring authentic arcade action to one's home" after the 16 bit era in which the technological gap between home consoles and arcade cabinets was massive, while Nintendo promises with the SNES, as showcased by Donkey Kong Country, "next generation quality on a current generation console", arguing that buying a (competitor's) next generation console is unnecessary with the SNES being "inexpensive and established, but graphically impressive anyway", while the 32X chooses a compromise, portraying itself as a "convenient", "efficient" (comparatively "inexpensive") "hardware upgrade for existing consoles" (which, being older, are "inexpensive" as well, or even already in one's possession) and being less expensive than a next generation standalone console while still "bringing authentic arcade action to one's home".

And several consoles are shown to "transcend" on other levels as well: The Multi-Mega as "hybrid device combining several machine's functionalities", being 'more than a video game console' by not just combining Mega Drive and Mega-CD, but being a mobile CD player as well (with the phonetic similarity between 'Multi-Mega' and "multimedia" presumably being no coincidence in this context), while Super Game Boy and Mega Drive 32X are "not playing by the rules" of the clear distinction between hard- and software, both possessing characteristics of game consoles and game cartridges at once, becoming something 'between' consoles and games. And with the 'IT'S NOT A GAME' slogan, it can even be interpreted that Sony wants their PlayStation to generally "transcend" video games in some form, wanting it to be seen as "more than a mere game (console)" (see also chapter V.3).

And generally, it can be said that the three console manufacturers use quite different approaches regarding technological progress: While Sega releases and advertises new consoles and upgrades technologically enhancing existing ones parallel to each other, Nintendo strives for maxing out their existing platforms' possibilities without additional enhancements (see Donkey Kong Country), in contrast highlighting that they do *not* sell such upgrades (see the Donkey Kong Country advertisement), the Super Game Boy being something quite different as only making (technologically vastly inferior) Game Boy games playable on the SNES rather than actually enhancing the latter's technological options. And as a newcomer as a console manufacturer, Sony sells just one platform – the PlayStation – contrary to Nintendo's and especially Sega's different

(home and handheld) consoles (or console upgrades) marketed at the same time, not specifically addressing this topic at all.

(b) Themes of fun, experiences, feelings and style

While the concept of "fun" (in the SNES and Super Game Boy advertisement even intensified by a "super" prefix, see also (a), to 'Super-Spiel-Spaß', understandable as 'super fun') can be easily called a frequently recurring theme, possibly even a leitmotif in in the extensively analysed Nintendo advertisements and supplements, being attributed to SNES, Game Boy, Super Game Boy and N64 and even prominently featuring in campaign slogans like "HAVE MORE FUN!" or "The New Dimension of Fun", it occurs just once in the extensively Sega ones – regarding the Game Gear – and not at all in the Sony ones: While the "fun" attribution can be found nearly as often in the extensively analysed Nintendo advertisements as, see (a), the especially important "high-tech" one (absent only in the Donkey Kong Country one seemingly striving for a more "kingly" character and the N64 Color Edition one relating more to feelings than "fun", see below) and appears to be of similar importance, it is vastly less relevant regarding the other two manufacturers often centered even more around the "high-tech" factor.

Regarding the experiences conveyed to be had by playing the advertised consoles and their software, aspects typically linked with arcade games especially suitable to showcase a platform's technological capability (see (a) as well) often arise: Qualities of these often fast-paced, spectacle-based types of games (like racing and fighting ones, not rarely in a "futuristic" setting, see (a) as well) include "action" (attributed to Super NES, Super Game Boy, Nintendo 64, Mega Drive 32X, Saturn and PlayStation), "speed" (SNES, N64, 32X, Saturn, PlayStation), "thrill" (SNES, N64, 32X and PlayStation both in general and together with the Gran Turismo game), "martial" (Saturn and PlayStation, no Nintendo consoles) and "excitement" (SNES, no Sega or Sony consoles). But contrary to Sega and Sony who seem to focus on arcade-style games in their extensively analysed advertisements, Nintendo also quite frequently conveys "adventure" attributions (to SNES, both on its own and together with Donkey Kong Country, Super Game Boy and N64), not only alluding to an 'adventurous' feeling but also to games of the 'Adventure' genre, slower paced ones typically played on home devices rather than arcade cabinets and also putting emphasis on less action-based gameplay elements like exploration: To Super Game Boy and N64 is even "full of variety" attributed, further highlighting what is conveyed to be a wide range of different genres. In contrast, the N64 Color Edition's "action" and "adventure" attributions do not relate to games, but just to emotionally charged product names and related associations: Said console revision is even advertised using the 'Feel Everything' slogan very different to the Nintendo ones mentioned before, with the N64 Color Edition standing for "gaming so immersive that it causes real feelings", highlighting immersion and feelings rather than just 'having fun' this time. Sony's Dual Shock Controller advertisement with the claim of the peripheral's vibration feature enhancing a played game's "realism" (and, arguably, therefore enhancing the immersion as well) could be seen as thematically somehow related to the former attribution, but this aspect is clearly framed to be much less important than said advertisement's core message of likening playing PlayStation to sexual stimulation (see (d) as well).

And while "coolness" is a symbolic meaning appearing in several advertisements by all three manufacturers, it occurs in very different variations: First, in a juvenile, decidedly 1990s' way by linking a product to a "cool" rock song (SNES), to the (regarding German-speaking countries) in itself "cool" English language in general (32X) or to the "cool" arcades with their 'attraction of prohibition' (PlayStation). Second, in a more general, cross-generational way relating to archetypes of 'cool action heroes' (Saturn and PlayStation, the latter regarding the Dual Shock Controller advertisement). Third, regarding a "conservative coolness" (see (c) and (d) as well) centered around cars, speed, the 'freedom of the street' and old-fashioned jokes based on misogynous gender roles that may appeal to specific readers from specific generations but are likely to be seen as "uncool" and "out of touch" by many 1990s' youths (PlayStation, regarding the Gran Turismo advertisement). And fourth, as a form of "coolness" only relating to consoles' appearances and closely linked to

them appearing "stylish" (the latter being also an important attribution for the Multi-Mega, but in a somewhat different way not relating to "coolness", see (c) as well), not taking into account gaming experiences at all: The "colourful" models of the Game Boy Special Edition and Nintendo 64 Color Edition are arguably primarily advertised as fashion accessories rather than gaming devices, said two lines being painted as "full of variety" in a different sense as above, providing different "special editions" for every customer to find the one 'fitting their personality best', appearing as "tailor-made" for them despite being mass-produced lines consisting of six different models each.

(c) Themes of highlighting or limiting target groups and mascot usage

In the extensively analysed advertisements, Nintendo seems to barely define specific target groups at all, arguably mostly implying general accessibility mostly relating to the whole product line: See the "full of variety" attribution (regarding Super Game Boy, Game Boy Special Edition and both N64 versions) about covering a wide range of different genre and colour preferences discussed in (b) and the also decidedly 'open' N64 attribution "for both early adopters and new customers"; other than that, symbolic meanings somehow relating to target groups seem to be of very specific, detail-related nature, with some Nintendo products appealing to people who like to play with friends or family (like on the "multiplayer-friendly" N64) and people who attach importance to "eye comfort" (Super Game Boy) or to their consoles of choice being (or claiming to be) "award-winning" (SNES, N64). The only exception lies in earlier advertisements of the "Feel Everything" campaign (like the "1080° Snowboarding" supplement) that address the reader by "Sie", the polite but somewhat distant form of address traditionally used between adults in German (not present anymore in the N64 Color Edition advertisement that is part of said campaign as well that again switched back to the "du" form present in nearly every collected Nintendo advertisement, traditionally used to address children and friends), possibly a short-lived attempt to imitate the Sony advertisements of that time highlighting themselves to be "adult" (see below): While as just mentioned not to the same extent, the N64 Color Edition advertisement, being the only one of all extensively analysed Nintendo advertisements lacking the presence of "cartoonish" and mostly (with the exception of the coloration-wise more realistic, but stilistically still "cartoonish" Donkey Kong Country title character) "colourful" video game mascot characters like Super Mario that appear when advertising SNES (both generally and together with Donkey Kong Country), Super Game Boy (here together with especially "playful" frame ornaments), Game Boy Special Edition (in the form of "playfully" anthropomorphised Game Boys, see (d) and (e) as well) and the original N64 as well, could also be assumed to be intended to 'shake off' a possible "childish" image possibly attributed to Nintendo consoles by competitors (see also chapter V.3) partly based on the frequent presence of such mascot characters. But when they are depicted, then mascots associated with "power" may be used, as mentioned in (a), to illustrate a console's technological "power": This happens twice, with the strong, "powerful" ape Donkey Kong arguably also standing for the not new but still "powerful" SNES console (see (d) as well) and with the 'Power Star' from Super Mario 64 even including said attribute in its name fulfilling a similar function regarding the Nintendo 64.

In contrast, Sega's approach in the context of target groups appears much more specific and often differentiated between their different devices – the Game Gear is very much framed as an "inclusive" console causing "fun" (see (b) as well) "for everybody", while the Multi-Mega appears as quite the opposite, an "exclusive", limited "collector's item" with "luxurious" and "high-end", even "elitist" character: The "adult" aura of the advertisement for the "stylish" Multi-Mega (highlighting the devices size, providing only game titles, but no descriptions or screenshots, and addressing the reader by "Sie" rather than "du" as in most collected Sega advertisements – the former honorific also being used in the Dreamcast advertisement, but arguably not to give it an actual "adult" character, but more as part of the type of joke as the one the advertisement is centered around in which a doctor usually addresses his patient by "Sie", see (e) as well) is arguably not to be understood in a way of excluding younger audiences because the advertised product is framed to be 'nothing for children' because of a violent and / or sexual character (a direction Sony appears to go, see below) – the advertised console's components Mega Drive and Mega-CD not being marketed to

appear especially "adult" in other advertisements (see also the advertisement for the Mega Drive and Mega-CD upgrade 32X that even attributes "for the whole family (of video game enthusiasts)" to the product, going into a wholly different direction than the Multi-Mega one) and the games found in the Multi-Mega's scope of delivery including decidedly family-friendly ones like Sonic 2 – but rather in a one related to adults' purchasing power, with the advertiser assuming only adults would be interested in a "stylish" luxury version combining existing devices in a "compact" way that is implied to be quite pricey because of it being a limited "collector's item" and of its said "compact" design. And while not directly presented as "adult", the symbolic meanings "high-end" and "luxurious" are also attributed to the Saturn, being specifically framed – contrary to the 32X sold parallel to the Saturn and painted as being more easily affordable as an "inexpensive" upgrade for existing consoles possibly already in possession of interested readers – to be "for early adopters and arcade enthusiasts" with enough funds, a completely different approach to Nintendo's "for both early adopters and new customers" one regarding the N64. Also quite different to Nintendo's is Sega's mascot usage: The blue anthropomorph hedgehog Sonic from the game series of the same name, a similarly "cartoonish" and "colourful" company mascot as Nintendo's Super Mario, is quite present in several collected software advertisements (like the Sonic the Hedgehog 2 supplement), but does not (very differently to Mario) show up in the extensively analysed hardware advertisements at all (making German Sega advertising approaches seem quite different than the company's US ones in this respect, see e.g. the marketing term "blast processing"²⁴⁰ created and frequently used by Sega's US office, both aggressively and vaguely highlighting the Mega Drive's processing capabilities enabling the Sonic games' – that are thematically and gameplay-wise centered around speed as well – fast scrolling while painting the Super Nintendo Entertainment System's CPU as 'slow'). The closest thing to a mascot appearing there is the decidedly not "cartoonish" or "colourful" kung fu fighter Akira from Virtua Fighter in the Saturn advertisement whose "power" (now again similarly to Nintendo, see above) illustrates said console's technological "power" (see (d) as well).

Drastically different to both Nintendo's and Sega's seems Sony's approach: In all three extensively analysed advertisements, children are generally excluded from the PlayStation's target group, not only in the decidedly "adult" (also using "Sie" as form of address) Gran Turismo one (with its 'conservative coolness' based on old-fashioned masculinity clichés and misogynist gender roles versus Nintendo's and Sega's 'juvenile 1990s' coolness, see (b) and (d) as well) and Dual Shock Controller one (painting the product as "sexy" by completely revolving around sexual allusions, see (d) as well) but also in the youthfully "zany" PlayStation console advertisement (and its TV counterpart making both versions' parodistic character even more clear) that makes it clear that the PlayStation is intended "only for 'real gamers', otherwise dangerous" (with the the second half 'threatening' the customer with danger being understandable as an extreme form of limiting target groups, or at least pretending to do so, and a similar motive being present in the Gran Turismo advertisement conveying that the game is "so realistic it's dangerous and necessitates a test beforehand", see (e) as well) and makes it clear which groups are not considered 'real gamers' via the attribution "not for casual gamers and children who see video games as mere toys" (which can also be seen as a potshot in the directions of competitors whose consoles the advertiser considers as "just toys", see chapter V.3); that Sony seems adamant to distance themselves from what they consider to be "childish" video games and consoles is arguably supported by the complete lack of mascots in their three extensively analysed advertisements. And while children as target audience are excluded by the mentioned advertisements painted as especially "adult" as well, with the Gran Turismo one additionally conveying that the game (and, by extension, the console) is "only for the courageous" that can be understood as reinforcing this aspect by indirectly referencing the trope of the 'easily scared and often crying child', the treatment of casual gamers (in the PlayStation console advertisement seemingly the antithesis to 'real gamers') varies drastically in different advertisements: Excluded from the target group in the console advertisement as mentioned, they are very much reinstated in the Gran Turismo one, when it is conveyed that game and console are "for

240 See e.g. https://segaretro.org/Blast_processing [retrieved on March 17th, 2021]

casual and non-gamers, distanced from 'typical gamers', seemingly switching places with the now dropped 'real gamers'; and when the Dual Shock Controller advertisement again conveys that peripheral and controller are for "only for real gamers", this incarnation of the 'real gamer' term does not seem to be mainly based on gaming skill and interest as it was likely the case in the console advertisement, but rather primarily on one's gender, conveying (just as also the Gran Turismo one) that the advertised products are intended "for men" (see also (d) and chapter V.2).

And regarding all three console manufacturers' advertisements (and with, as outlined in chapter III.1, bundles consisting of, at the respective advertisement's publication time, already established hard- and software, focusing on the (low) bundle price rather than the products themselves, being excluded), a product's price seems to be hardly highlighted: Sometimes it is indirectly addressed in form of comparisons, like when the SNES is painted as "inexpensive and established, but graphically impressive anyway" especially when compared to the high price of a next generation standalone console and to the combined price of a Mega Drive and an upgrade to play the most modern games on it, when it is conveyed that the 32X (as one of said Mega Drive upgrades) is "inexpensive" especially compared to a completely new standalone console, or (in the other way around) the Multi-Mega and Saturn advertisement imply their products to be quite pricey, with there still being other options for potential Sega customers with less funds (regular Mega Drive and Mega-CD instead of the limited hybrid model or the mentioned 32X upgrade instead of the full-fledged next generation console Saturn). But apart from these four examples, it does not play a big role in the extensively analysed advertisements of all three manufacturers at all.

(d) Themes of masculinity, sexuality and gender roles

While masculinity-connoted motives can be found in Nintendo and Sega advertisements in a few cases, they are arguably primarily a means to an end: The 'big strong ape' Donkey Kong in the former company's Donkey Kong Country advertisement and the professional kung fu fighter Akira in the latter's Saturn one a could both also be understood as clichéd archetypes of masculinity, but their strength and "power" is highlighted, not their gender, to illustrate the technological "power" of the advertised games and consoles (with the case of the Superman-style suit in Nintendo's 1080° Snowboarding supplement being similar, being interpretable as a clichéd male power fantasy but actually being framed in the advertisement to be mainly illustrating that in the presented virtual world, the player can act 'fearless like a superhero' unharmed, not being harmed by virtual dangers just like the nigh-invulnerable Superman in his comic book world). Similarly, while the anthropomorphic transparent Game Boy's actions in the Game Boy Special Edition advertisement and especially in its TV commercial counterpart can be argued to be problematic depending on one's interpretation of the 'rules' of the depicted fictional world of anthropomorphic Game Boys (if a transparent one is actually to be considered 'naked' or not), they are much more a means to the end of reaching a punchline based on linking the established principle 'somebody blushes because somebody else is or appears to be naked' to showcase different ('naked' transparent and 'blushed' red) models of the Game Boy Special Edition line (see (e) as well) than actually conveying sexual connotations.

On the other hand, the Sony advertisements for Gran Turismo and the Dual Shock Controller, both of them (also regarding their advertised products) generally being painted as "adult" and "for men" (see (c) as well), arguably mostly revolve around themes of masculinity, sexuality and gender roles: The former's (strongly present) 'conservative coolness' (see (b) and (c) as well) rests upon automobile-based power and freedom fantasies of masculinity, misogynistically ridiculing females, and sexual allusions, while the latter is not only aggressively framed as "sexy" by, as mentioned in (b), likening playing PlayStation to sexual stimulation, but also appearing especially sexist, with its version of the "only for 'real gamers'" attribution mostly understandable as 'only for men'; and, especially when viewed together with (Infogrames') UEFA Striker supplement, it is also interpretable as including the homophobic attributions "'Real' men play PlayStation", "Not especially masculine and / or homosexual men are no 'real' men" and "If you don't play PlayStation, you aren't a 'real' man!"

(e) Themes of aggressive, unusual, cheeky and humour-based advertising

Aggressive advertising plays a role in advertisements of all three console manufacturers, but is mostly expressed through symbolic meanings attributed to a company's product by another company, which relates to sub-question (C) rather than the current chapter's (A) and will therefore be specifically covered in chapter V.3. But other than that, the symbolic meanings "just like the Game Boy, but better" and "Game Boy conqueror" attributed by Sega to their own Game Gear console (because of its "colourful" qualities, see (a) as well) also very much conveys aggressive advertising towards the competitor Nintendo, just like their slogan "Der Bessere gewinnt."²⁴¹ found in the Sonic the Hedgehog 2 supplement that strongly implies Sega to be "the better one" rather than their direct rival Nintendo (with Sony's PlayStation not yet released at this point). In contrast, Nintendo's "HAVE MORE FUN!" slogan used e.g. in the Super Game Boy advertisement can be interpreted as an aggressive advertising message in the style of "(PLAYING NINTENDO WILL MAKE YOU) HAVE MORE FUN (THAN PLAYING COMPETITORS' PRODUCTS)!", but its aggressiveness does not come close to said (in this respect much more direct) Sega slogan's.

Among the extensively analysed Nintendo and Sega advertisements, there are two ones particularly painted as "humorous", in the sense that they use the actually advertised products more as props to convey jokes and punchlines (intended to pique the reader's interest, to stay in their mind linked to the product and to possibly prompt them to buy the advertised products because of their links to 'funny jokes') rather than to extensively inform about them: Nintendo's Game Boy Special Edition advertisement "cheekily" addressing the concept of (possible) anthropomorphic handheld console 'nudity' (see (c) and (d) as well) and Sega's Dreamcast advertisement using established mechanisms of German jokes about doctors and patients interacting (the usage of the "Sie" honorific is a part of, see (c) as well) to "playfully" and "cheekily", even "subversively" likening competitors' consoles to unhealthy teeth that have to be thrown out (see again chapter V.3), "not playing by the rules" in this respect regarding this unusual approach. Similarly "not playing by the rules" of more conservative advertisement design, but in an openly "provocative" way not found in Nintendo advertisements at all and appearing much less 'tame' than the Dreamcast one, Sega's 32X advertisement 'shocks' the reader by seemingly approving of violence against children ("consciously transgressing boundaries") before 'giving the all-clear' after already gaining the reader's attention by revealing the statement to be an, in its outcome, apparently harmless double entendre about playing video games together with one's family.

And when Sony is "not playing by the rules" of established conventions to pique the reader's interest in the "zany" PlayStation console advertisement (and its TV commercial counterpart) and the "adult" Gran Turismo one, it happens twofold: First, with a PSA parody and a car traffic-related personality (or admission) test, they use forms of media generally not expected to be chosen for a video game product advertisement. And second, while Nintendo's and Sega's advertisements usually follow a principle that can be summarised by 'We have a great product here for you to buy and will tell you why!' (that is, even when directly excluding specific groups of potential customers, to an extent also followed by the third – Dual Shock Controller – one of the extensively analysed Sony advertisements, conveying something like 'Buy the product because using it is equivalent to sexual stimulation!'), said two Sony ones take a reverse approach, asking the reader if they are 'up to' using the advertised product: The PlayStation console one conveys (by the attribution only for 'real gamers', otherwise dangerous") that while 'real gamers' will love the system, others may face (the) danger (of inexplicably turning into a monkey) – which may prompt customers who want to prove themselves as 'real gamers' by buying and playing with the console. Similarly, the Gran Turismo advertisement conveys (by the attribution "so realistic it's dangerous and necessitates a test beforehand") 'You want realism? With our product you get so much realism that it is too dangerous without passing a test first!', 'daring' the reader to try the test and the product (even if every outcome of the former includes a purchase recommendation for the latter) if they are no 'coward'. And, on another level, while the misogynist tendencies of the Gran Turismo and Dual Shock Controller advertisements can hardly be interpreted as ambiguous, it can be argued that the PlayStation

²⁴¹ "The better one wins." (ART)

console one painted as 'not for children' and the 'adult' Gran Turismo and Dual Shock Controller ones may not only be designed to appeal to older players, but, using reverse psychology, also to younger ones: If it is communicated to children that a product is 'allowed' to older youths but 'not for them' (as in the PlayStation console one), they may want to have it even more based on the 'attraction of prohibition'. If it is meant 'only for adults' (as in the Gran Turismo and Dual Shock Controller ones), it may especially appeal to youths that want to be seen as "adults" themselves and to distance themselves from children. And the Total NBA '96 supplement provokes both groups with a mocking message in the style of 'Go back to play with toys if you are not up to this product!', similarly possibly making the advertised product even more interesting to them by this.

V.2 Thematic and stylistic developments: Answering sub-question (B)

While the thesis at hand is concerned with qualitative analysis and therefore certainly not qualified to produce actual quantitative results, in order to answer sub-question (B), rough trends and developments over the years on the specific base of and specifically regarding Nintendo's, Sega's and Sony's advertising approaches from the early 1990s to the early 2000s, focused on hardware rather than software advertisements, can still be tried to be illustrated based on the findings regarding advertisements' primary directions and attributions and by arranging them in chronological order since the 14 extensively analysed advertisements can be understood to an extent as a quite comprehensive overview concerning said topic and timeframe (see also chapters I.2, IV.1.8, IV.2.7 and IV.3.5 as well as chapter V's very beginning). The following Table V.2.i shows the chronology regarding advertisements' primary directions, arranging said 14 advertisements based on their chronological numbers (first row): An 'x' symbol in the respective (second or third) row marks if the respective advertisement appears primarily informative or primarily pointed and stylized, while the lowermost row adds the information in which 'Video Games' volume every advertisement appears, which will be used synonymous with the year of publication from now on (even if e.g. a volume's first issue may have already been printed and sold before the beginning of the corresponding year, circulating already at the previous years' very end). With this additional information and each chronological number and corresponding 'x' symbol being colour-coded depending on the advertiser – red for Nintendo (traditionally red company logo), blue for Sega (traditionally blue company logo) and dark yellow for Sony (with the PlayStation logo consisting of multiple colours, so yellow was chosen to avoid issues for readers with red-green colour blindness) – the table also doubles as a visualisation of sorts to further illustrate trends and developments in the course of time, both in general and regarding specific console manufacturers in particular:

NINTENDO = RED, SEGA = BLUE, SONY = YELLOW														
<i>Advertisement: Chronological number</i>	23	71	382	424	430	464	480	507	527	723	789	813	915	942
<i>Primarily informative</i>	x	x	x	x	x					x				
<i>Primarily pointed and stylized</i>						x	x	x	x		x	x	x	x
<i>Year by "Video Games" issue's volume</i>	'91	'92	1994				1995			'97	1998	'99	'00	

Table V.2.i: Extensively analysed advertisements' primary directions in the course of time

As mentioned before (see chapters IV.1.1 and IV.2.1), in three of the 14 cases, identical or only slightly varied instances of the same advertisement published later rather than the earliest possible versions were chosen: Advertisement number 71 instead of 60 and 430 instead of 393 because of small updates of interest in the newer ones (while the differences to the original versions were also covered in the respective analysis chapters) and the advertisement 424 rather than the earlier published, absolutely identical 352 simply for reader convenience since the former's pdf scan was more rich in contrast than the latter. So for the sake of completeness and transparency, Table V.2.ii shows an alternative version of Table V.2.i in which the advertisements 71, 430 and 424 are

replaced by their earliest possible versions 60, 393 and 352, respectively (which, being identical to their counterparts or differing only in slight details, certainly have identical primary directions):

NINTENDO = RED, SEGA = BLUE, SONY = YELLOW

<i>Advertisement: Chronological number</i>	23	60	352	382	393	464	480	507	527	723	789	813	915	942
<i>Primarily informative</i>	x	x	x	x	x					x				
<i>Primarily pointed and stylized</i>						x	x	x	x		x	x	x	x
<i>Year by "Video Games" issue's volume</i>	'91	'92	1994			1995			'97	1998		'99	'00	

Table V.2.ii: Variation of V.2.i using extensively analysed advertisements' earliest possible versions

As can be clearly seen above, the differences between both tables are minimal: The order is very slightly changed by the adjacent Super Game Boy and Multi-Mega advertisements switching places, and the Donkey Kong advertisement shifts from the beginning of the 1995 volume to the end of the 1994 one without changes in succession.

But none of these small differences change the illustrated trends much: After extensively analysed advertisements appear constantly only primarily informative from 1991 on, the turning point is found in form of Sega's 32X advertisement in 1995 (1995's chronologically second extensively analysed one in Table V.2.i, its first one in Table V.2.ii) – starting with this chronologically first primarily pointed and stylized one, only primarily pointed and stylized ones follow until the end of the observed timeframe, with the only exception being the original Nintendo 64 advertisement in 1997. So with (see chapters IV.1.8, IV.2.7 and IV.3.5) Nintendo's tendency of putting more emphasis on primarily stylized rather than informative advertisements after 1994/95's Donkey Kong Country one (the final one of three primarily informative Nintendo ones in a row, with the chronologically second and third of them, despite all still falling into the aforementioned category, arguably already showing more and more pointed and stylized characteristics compared to the respective precursor) despite 1997's primarily informative outlier, Sega's very 'clean break' from primarily informative to primarily pointed and stylized (without going back) with the 32X one not only chronologically, but also regarding primary directions lying 'in the middle' of its five extensively analysed advertisements (still being informative about the 32X to an extent while the pointed and stylized aspect – that gains even more importance in the subsequent Sega ones – rises to its primal quality, further reinforcing said advertisement's aforementioned general character of a turning point), and Sony's from the beginning in 1995 until the observed timeframe's end constantly primarily pointed and stylized extensively analysed advertisements (that chronologically decline even further regarding conveying actual product information after the PlayStation console advertisement at least featuring several games' screenshots) with no single primarily informative one, the following can be said in summary: Specifically based on the 14 extensively analysed advertisements, from 1991 to the turn of the year from 1994 to 1995, the primarily informative primary direction is constant, and after that, with one exception, the primarily pointed and stylized one is permanently present, so a shift from the former to the latter in 1995 is visible quite clearly. While 1995 is also the European launch year of Sony's PlayStation, several other primarily pointed and stylized advertisements by other manufacturers were published before the PlayStation console one, so it does not seem like Sony getting into the video game console industry 'heralded' the rise of primarily pointed and stylized advertisements; rather it shall be argued that at the time of the PlayStation's launch, the general 'milieu' of German video game (console) advertisements had already drifted into a primarily pointed and stylized direction, so the Sony advertisements can be seen as 'natively' primarily pointed and stylized – so there was never a 'shift' from primarily informative to primarily pointed and stylized as in the case of Nintendo and Sega who both started with primarily informative ones and, unlike Nintendo, Sony never did 'go back' to a primarily informative direction since they did not start in this direction in the first place.

With the primary directions covered above, the following observations can be made based on arranging the attributions extensively discussed in (A) chronologically:

- While the concept of "fun" appears, as noted before, to be very important to Nintendo, there is still some kind of shift visible over the (chronological) course of their six extensively analysed advertisements: It is prominently mentioned in the SNES advertisement and even more central in the Super Game Boy and Game Boy Special Edition one, with both even using the 'HAVE MORE FUN!' slogan (or a variation of it) explicitly highlighting said concept (the Donkey Kong Country one published between the latter two not being part of the 'HAVE MORE FUN!' campaign seeming less like a paradigm shift and more like a way to present that technologically 'unique' game in a similarly 'unique' advertisement not belonging to a campaign). But then in the original Nintendo 64 console advertisement (very differently to the software ones – like the Star Wars supplement – with their slogan 'The New Dimension of Fun'), "fun" is less highlighted and only indirectly conveyed by Super Mario's presence, and in the N64 Color Edition one that focuses on the appearance of new console models and feelings rather than 'fun' ('Feel Everything'), said attribution is even completely absent. And on the whole, while earlier Nintendo advertisements include quite big amounts of more general, diverse product information (see the SNES advertisement in which every segment is dedicated to a specific aspect of the console), later ones tend to become more and more pointed (if using jokes, then mostly quite tame ones) and focused on few specific aspects (like colour). Potshots in the direction of competitors (see chapter V.3) are present in both of these phases, but mostly in a somehow subtle, indirect way.
- Sega shifts from focusing on standalone consoles like the Game Gear into a phase focused on upgrades for their (at the time) flagship console Mega Drive in 1994/95, see Multi-Mega / Mega-CD and Mega Drive 32X. After that, standalone consoles become the company's focus again, see Saturn and Dreamcast (the former to a somewhat lesser extent since 32X and Saturn were marketed as simultaneously running product lines for different audience groups for a time). But during the whole observed timeframe, "high-tech" appears as a constantly prevalent attribution; also, Sega's aggressive advertising style is visible in the very beginning (attacking Nintendo's Game Boy in the – still quite old-fashioned – Game Gear advertisement) and becomes even more fierce (see the Saturn being painted as "900 times more powerful than 16 bit") and "cheeky" (see the 'competitor's consoles are like unhealthy teeth' metaphor in the Dreamcast advertisement) over the course of the years, see chapter V.3 – but at the expense of the advertisements' (receding) information content (see the segment about primary directions above).
- The by far biggest shift in advertising approaches can be found in the Sony advertisements: From the PlayStation console advertisement (and its TV commercial counterpart) to the Gran Turismo one, the style switches from youthfully and "zaniily" making fun of 'boring', "uncool", "out of touch" adults (possibly responsible for banning games) with an absurdist PSA parody to an approach riddled with old-fashioned jokes based on (even at its time) similarly old-fashioned gender roles and masculinity-centered 'conservative coolness' that can be interpreted to be designed specifically to appeal to the same 'boring', "uncool", "out of touch" adults the aforementioned advertisement ridiculed just a few years earlier; and simultaneously, Sony shifts from marketing their products as "only for 'real gamers'" and "not for casual gamers" to appealing to "casual and non-gamers", distancing themselves from 'typical gamers'. And by the time of the Dual Shock Controller advertisement, everything seems to be centered around their audience being "'real' men", misogynistically and arguably homophobically excluding several potential target groups (in addition to children, who were excluded from the very beginning, which can also be seen as a potshot in the direction of their "childish" competitors Nintendo and Sega, see chapter V.3).

- The years 1994 and 1995 appear to be the heyday of products of all three console manufacturers 'transcending', becoming something more than they are (or appear to be): Be it regarding general functionality (the Multi-Mega being both a TV-connected console and a mobile CD player, SNES and 32X 'overcoming' the borders of hard- and software) or, especially important, regarding technological progress (with the aging SNES hardware promising "next generation quality on a current generation console" with Donkey Kong Country or 32X, Saturn and PlayStation promising to "bring authentic arcade action to one's home"). But after that specific time window, this trend seems to fade, re-emerging only on a quite different level when Sony portrays their PlayStation as "more than a mere game (console)" to make it generally "transcend" video games in some form, as the company does not seem to be 'comfortable' to produce video game products that may be seen as akin to "childish" toys anymore at this point (see chapter V.3).
- While "3D" functionalities, both 'pseudo' and actual polygon-based ones, were considered really special at first and likewise highlighted and advertised, first by Nintendo regarding the SNES' pseudo-3D capabilities (alone and together with Donkey Kong Country) at a time in which 2D games were still the norm, then by all three publishers regarding their first completely 3D-based consoles Nintendo 64, PlayStation (alone and together with Gran Turismo) and Saturn; but after that, games being in 3D seems to be considered a given by the advertisers, not being highlighted anymore in the Nintendo 64 Color Edition, Sega Dreamcast and PlayStation Dual Shock Controller advertisements.
- The concept of consoles possibly being "stylish" did not appear before 1994 when Sega painted their Multi-Mega as a "collector's item" with said quality, but this is the only time regarding the extensively analysed advertisements that Sega used this attribution (that does not appear in Sony ones at all). And while there cannot be a clear trend made out regarding this, console models as kinds of "stylish", "cool" and "colourful" fashion accessories can still be seen as a (minor) recurring Nintendo theme in 1995 (Game Boy Special Edition) and, after a quite big temporal gap, about five years later (Nintendo 64 Color Edition).

V.3 Targeting competitors' products: Answering sub-question (C)

In summary, no single extensively analysed advertisement went without direct or indirect attributions to competitors' products (sometimes to specific ones, sometimes in general, denoted by name or by 'generally', meaning 'this competitor's products in general', based on 'competitors' products in general', in the following table's brackets). Table V.3.i combines the quintessences of the Tables IV.1.8.iii, IV.2.7.iii and IV.3.5.iii and is used as a base to answer sub-question (C) since it includes all symbolic meanings attributed by the three console manufacturers (rows) to competitors' (columns) products (or, in some cases not directly related to (C), but still covered for completeness' sake, to their own older products); general attributions to '16 bit consoles' as listed in Table IV.2.7.iii are broken into 'Super NES' and 'Mega Drive', Nintendo's and Sega's only 16 bit consoles, and Table IV.1.8.iii's 'Mega Drive hardware expansions' is replaced with the more specific '32X + Mega-CD'.

NINTENDO = RED, SEGA = BLUE, SONY = YELLOW

Attributions: By ↓ to →	Nintendo	Sega	Sony
Nintendo	<p>"less fun" (original Game Boy)</p> <p>"not stylish" (original Nintendo 64)</p>	<p>"outdated" (Mega Drive, Saturn)</p> <p>"expensive and unnecessary with the SNES still being far from outdated" (32X + Mega-CD, Saturn)</p> <p>"less fun" (generally)</p> <p>"not award-winning" (Saturn)</p> <p>"not stylish" (Dreamcast)</p>	<p>"outdated" (PlayStation)</p> <p>"expensive and unnecessary with the SNES still being far from outdated" (PlayStation)</p> <p>"less fun" (generally)</p> <p>"not award-winning" (PlayStation)</p> <p>"not stylish" (PlayStation)</p>
Sega	<p>"outdated" (Game Boy, Super NES, generally)</p> <p>"900 times inferior" (Super NES)</p> <p>"something to be thrown out" (generally)</p>	<p>"outdated" (Mega Drive)</p> <p>"900 times inferior" (Mega Drive)</p>	<p>"outdated" (generally)</p> <p>"something to be thrown out" (generally)</p>
Sony	<p>"just toys" (generally)</p> <p>"childish" (generally)</p> <p>"only for women, girls and boys" (generally)</p> <p>"outdated" (generally)</p>	<p>"just toys" (generally)</p> <p>"childish" (generally)</p> <p>"only for women, girls and boys" (generally)</p> <p>"outdated" (generally)</p>	

Table V.3.i: Attributed symbolic meanings regarding competitors' (or own older) products

Insights gained from this combined observation include the following ones, with a focus on the relationship between Nintendo and Sega regarding attributions to each other's products being covered in the earlier segments, an outline of Sony's approach in this context in later ones and more general aspects encompassing all three video game console manufacturers being covered in the very last ones:

- Regarding the "outdated" attributions, a consecutive 'feud' between Nintendo and Sega can be outlined chronologically: After Sega attributes "outdated" to Nintendo's Game Boy with its monochromatic display specifically in contrast to their Game Gear's "colourful" screen in the latter's advertisement (1991), Nintendo responds by flaunting the '32768' different colours the Super NES can display, in contrast to Sega's Mega Drive with its in comparison

limited colour palette in the SNES advertisement (1992), in turn attributing another colour-based instance of "outdated" to Sega's home console. Finally, Sega highlights in the 32X advertisement (1995) that the "colourful" Mega Drive / 32X combination is also able to specifically display '32768' colours just like the SNES (see chapter V.1), 'catching up' with Nintendo's product in this respect: So while Sega may argue Nintendo's "outdated" attribution to the Mega Drive then being obsolete when connected to the 32X adapter, Nintendo also quite explicitly criticises features like this for being only accessible to buyers of both base console and said hardware enhancement: See below.

- Another Nintendo / Sega 'feud' regarding "outdated" attributions starts with the Donkey Kong Country advertisement (1994/95) attributing "expensive and unnecessary with the SNES still being far from outdated" to the (possibly combined) Mega Drive upgrades 32X (see above) and Mega-CD as well as to the standalone console Saturn (also to the PlayStation, but without Sony specifically responding to it) while attributing "next generation quality on a current generation console" to the SNES, showcased by Donkey Kong Country (see chapter V.1). In this respect, Sega's later Saturn advertisement (1995) claiming their console to be '900 times more powerful' than 16 bit consoles (like the SNES) does not only attribute "outdated" and even "900 times inferior" to the Super NES (and, strictly speaking, to their own 16 bit device Mega Drive as well), but can also be interpreted as a response: Nintendo claims that their 16 bit console SNES enables "next generation quality on a current generation console" (with 'next generation' standing for '32 bit console generation' and 'current generation' for '16 bit console generation'), but Sega tries to refute that claim based on this being an impossible feat, since a console being "900 times inferior" to an actual 'next generation (32 bit) console' would never be able to deliver real 'next generation quality'. Nintendo's next move was attributing "outdated" to the Sega's Saturn (also to the PlayStation being a 32 bit device just as the Saturn, but without Sony specifically responding to it) in the original Nintendo 64 (64 bit) advertisement (1997), with Sega in their 128 bit console Dreamcast's advertisement finally responding by attributing not only "outdated" to all other Nintendo and Sony consoles (since none of them included 128 bit CPUs), but even "something to be thrown out".
- Interestingly, despite Sega's at times hyperbolically harsh tone covered above and Nintendo's indirectly provocative potshots (like "Daneben sehen andere 16-Bit-Systeme ganz schön blaß aus."²⁴² in the Super NES advertisement, alluding to the SNES' and Mega Drive's different colour palettes, see above), Nintendo and Sega seem to somehow follow a 'code of ethics' of sorts, in that they continuously (both companies similarly aggressively) attack each other's products based on actually (somewhat) product-related topics like (mostly, see above) technological progress, the "fun" gained by playing (with the Super Game Boy and Game Boy Special Edition advertisements' slogans 'HAVE MORE FUN!' and 'HAVE MORE COLORS – HAVE MORE FUN!' conveying that generally all Sega and Sony products are "less fun" than Nintendo ones, with the latter version strictly speaking also attributing it to Nintendo's less "colourful" and therefore less "fun" original Game Boy model), accolades won by consoles (with the advertised console being "award-winning" being especially highlighted in the original N64 advertisement, attributing "not award-winning" to the at this time direct N64 competitors Sega Saturn and Sony PlayStation) or devices' visual appearance (with the advertisement for the "colourful" and "stylish" Nintendo 64 Color Edition attributing "not stylish" to the at this time direct N64 competitors Dreamcast and PlayStation, both featuring greyish case designs, and strictly speaking even to the original blackish N64 model as well) rather than ridiculing the competitor using purely subjective attributions like "childish" (like Sony does, see below).

242 "Other 16 bit systems pale in comparison." (ART)

- Rather than replying to symbolic meanings attributed to their products by other companies (like Nintendo and Sega do in their advertisements, see above), Sony as a console manufacturer paints themselves more as 'standing above all' (conveyed in a more condescending than, like Nintendo, indirectly provocative or, like Sega, hyperbolically harsh way), not reacting to such 'attacks' by others directly but just attributing (negative) symbolic meanings to 'competitors' products in general' (therefore to all Nintendo and Sega products) rather than to specific ones, like "outdated" in the PlayStation console and Gran Turismo advertisements. But especially prominent are the symbolic meanings "just toys" (found in all three extensively analysed Sony advertisements, see also the Total NBA '96 supplement likening competitors' products to toy soldiers), "only for women, boys and girls" and "childish" (both found in the Gran Turismo and Dual Shock Controller advertisements) attributed to all Nintendo and Sega products by Sony to ridicule the competitors by using purely subjective attributions not directly related to the products (what Nintendo and Sega do in none of the analysed advertisements, see above): It seems important to Sony (as an established, "adult" electronics company beginning to also act as a console manufacturer) to distance themselves from the products of the "childish" companies Nintendo and Sega (focused completely on game and console development) and to paint the PlayStation and its games as something new, as something (in a very vague or rather not at all defined way) somehow fundamentally different than the conventional "childish" Nintendo and Sega games (that are, in Sony's view, seemingly "just toys") – as something "more than a mere game (console)".
- While no attribution directed at competitors' products that appears in every single extensively analysed Nintendo advertisement was found, there is such one regarding Sega and Sony: "outdated" regarding the former (further reinforcing the importance of Sega's prominent "high-tech" attribution regarding their own products that similarly appears in every single extensively analysed Sega advertisement) and "just toys" regarding the latter (further reinforcing Sony's "adult" leitmotif).
- And while Sony is the only one of the three console manufacturers never (accidentally or not) attributing negative symbolic meanings to their own older products, this does not necessarily mean a different or more careful advertising approach on the part of Sony – it is just logically so because the PlayStation (as the only Sony console relevant to the thesis at hand, see chapter IV.3.1) is actually the very first Sony console, so no 'own older products' for such symbolic meanings to attribute to exist at all.

V.4 Conclusion: Answering the research question in summary

As the extensive discussion of the three sub-questions (that answer the main research question together) in their respective chapters above suggest, it turns out difficult to tightly summarise their (quite complex) results' most important aspects; while it is tried below nevertheless, it shall be highlighted that the full conclusion is gained from reading the full chapters V.1, V.2 and V.3 and the following is to be considered just a overall view for the readers' convenience. All of the following six theses relate only to the specific timeframe from 1991 to 2001 in the particular context of advertisements found in issues of the German 'Video Games' magazine, specifically based on the 14 extensively analysed advertisements and, if applicable, their TV commercial counterparts and supplements:

1. It is difficult to allocate a single 'main symbolic meaning' even to a single console since usually several of them play a similarly important part, interacting with each other and becoming blurred, and even moreso to a console manufacturer in the whole. But if one

would try the latter, these 'main symbolic meanings' would arguably be, in a simplified way, "high-tech" for Sega (a meaning also very important to Nintendo and Sony, but not to the same extent as Sega with it being constantly prevalent in all extensively analysed Sega advertisements, same as the corresponding "outdated" attribution regarding their competitors' products; also the recurring theme of "high-tech" console upgrades unique to Sega further reinforces it), "fun" for Nintendo (arguably surpassing the similarly important and, solely regarding the number of attribution appearances in their extensively analysed advertisements, even more frequent "high-tech" meaning because in addition to be highlighted in different distinct ways in their individual advertisements, it is also emphasized by recurring, leitmotif-style slogans like 'HAVE MORE FUN!' and recurring images already associated with "fun" in popular culture of that time, like ones of mascot Super Mario or of the Game Boy handheld console) and "adult" for Sony (being present the same number of times as "high-tech" is in their extensively analysed advertisements, but conveyed in a much more aggressive and highlighted way – see also the 'IT'S NOT A GAME' slogan covered below – and further reinforced by the constant presence of the "just toys" attribution directed at competitors' products and the frequent presence of the similarly directed "only for women, boys and girls" and "childish" attributions in them).

2. Interestingly, while "high-tech", Sega's 'main symbolic meaning', clearly appears to be of importance for Nintendo and Sony as well, the case is quite different regarding Nintendo's and Sega's 'main symbolic meanings' (see above): "fun" appears to be of central importance to Nintendo, but is barely directly conveyed in extensively analysed Sega ones and not at all in Sony ones, contrary to one's likely presumption of it playing a big part regarding video games in general. Similarly, Sony's "adult" leitmotif is barely found in Nintendo and Sega advertisements, its variants directly anchored in themes of masculinity and sexuality even less so.
3. Nintendo and Sega seem to be (and mostly remain) comfortable with selling video games and consoles which may be seen as akin to toys by some, embracing their 'game' character (even when Sega can arguably be interpreted to paint their products as slightly less 'toy-like' than Nintendo by omitting colourful mascot characters in their hardware advertisements); this observation seems supported by both companies 'fighting' each other 'at eye level' in their 'advertising feuds', mostly criticising each other on technological levels. Sony, on the other hand, seems (after an initial youthfully "zany" phase) not, trying to distance themselves from such "childish", 'toy-like' games and consoles via advertisements decidedly painted as "adult" and sexually charged and via the 'IT'S NOT A GAME' slogan suggesting their products to be somehow more "serious" than and (vaguely) specifically different from Nintendo's and Sega's ones (that Sony often condescendingly paints as "just toys", 'fighting' Nintendo and Sega mostly on a completely different level than the one their 'feuds' take place on). Likewise, while Nintendo and Sega stick with a more general or a youthful, decidedly 1990s' type of "coolness" in their advertisements, Sony shifts (after their "zany" phase, see above) to a "conservative coolness" diametrically opposed to the former "coolness" types with its emphasis on car traffic-related clichéd male power fantasies and often misogynist sexual allusions and jokes, quite directly excluding or scaring away potential target audiences that are explicitly or implicitly welcomed by the in this respect much more 'open' companies Nintendo and Sega in the process.
4. The trend of a shift from primarily informative to primarily pointed and stylized advertisements can clearly be observed regarding the 14 extensively analysed advertisements, with the turning point from the former to the latter being pinpointed quite in the middle of the chosen time frame, in 1995 (very strongly supported by Sega's 'clean break' from primarily informative to primarily pointed and stylized without going back and

by Sony's PlayStation advertisements starting in 1995 already 'natively' beginning to be primarily pointed and stylized and staying that way, and also quite strongly supported by Nintendo's approach similar to Sega's one, but including a primarily informative 'outlier' in 1997). And on a more detailed level than these binary terms' one, a continuous development can be observed, too: Even within the years of constantly primarily informative advertisements (1991-94), chronologically later ones appear significantly less informative than earlier ones, and in the remainder of the timeframe nearly completely dominated by primarily pointed and stylized advertisements, earlier ones still feature significantly more pronounced informative features compared to later ones around the turn of the millenium that even more rely on eye-catching visuals and jokes rather than conveying actual product information.

5. Disregarding Sony's later, vague attempts to make their PlayStation become something "more than a mere game (console)" (see above), the motif of portraying consoles (sometimes together with console upgrades) to 'transcend', to become something more than they are (or appear to be), seems to be a quite time-specific, popular (relating to all three console manufacturers) but rather short-lived trend that can be pinpointed to 1994 and 1995: Some are shown to possess (multimedia) functions not generally expected for a video game device of this era (Sega's Multi-Mega), some are shown to blur established borders between hard- and software (Nintendo's Super Game Boy, Sega's Mega Drive 32X), but most importantly, some are shown to be capable of technological feats thought impossible before, like offering "next generation quality on a current generation console" (Super Nintendo Entertainment System and its software Donkey Kong Country) or "bringing authentic arcade action to one's home" (Sega's 32X and Saturn, Sony's PlayStation). The advertisements for some of the 'transcending' products covered above are also the only ones of the extensively analysed 14 ones that (indirectly) cover the otherwise completely absent topic of matters of price: While the Donkey Kong Country advertisement covers this at its time technologically especially advanced game's low asset cost by highlighting that it runs on the SNES as an established, "inexpensive" 'current generation' console without the need to buy additional 'next generation' hardware (standalone device or console upgrade) and the 32X one similarly conveys that buying this comparatively "inexpensive" upgrade for the Mega Drive as an established, "inexpensive" 'current generation' console (the reader possibly already owns) is still cheaper than buying a standalone 'next generation' one, the advertisement for the Saturn as such a standalone 'next generation' console "for early adopters and arcade enthusiasts" in contrast implies such a "luxurious" product to have a fittingly high price (just like the special case of Sega's Multi-Mega very much framed as a "luxurious" item with a correspondingly high price, but in this case because of it being a "collector's item", a "stylish", "compact" combination of at its release already established devices existing in less pricey but more bulky forms), but can still be understood to convey as well that buying a Saturn – painted as technologically equal to extremely expensive arcade cabinets unaffordable to purchase and play at home for the mainstream audience – is to be seen as a very good deal.
6. While Sega's Multi-Mega is the only product specifically framed as a 'limited edition' and collector's item found in the 14 extensively analysed advertisements (see above), its rough concept and its aspect of being "stylish" relate to Nintendo's minor recurring theme of "stylish", "cool" and "colourful" versions of existing (Game Boy and N64) consoles as "special editions" with (partly transparent) cases in different colours to cater to different tastes, giving buyers the impression to own a "tailor-made" edition to express their personalities with: But since the instances of such console models arguably advertised more as "stylish" fashion accessories than as gaming devices only appear at two quite isolated points in time – in the mid-1990s (Game Boy Special Edition) and around the turn of the

millenium (Nintendo 64 Color Edition) – and since this concept is exclusively used by Nintendo, not at all by Sega and Sony, it seems difficult to make out a clear trend here.

V.5 Critical reflection and outlook

When viewed in retrospect, the following aspects came to mind for critically reflecting the thesis at hand and its approaches:

- While the 14 extensively analysed advertisements still can be seen as a, to an extent, quite comprehensive overview regarding Nintendo's, Sega's and Sony's advertising approaches from the early 1990s to the early 2000s and were chosen from the 1008 collected advertisements by an elaborate methodological principle made especially transparent in the thesis, it can always be said that a bigger sample – possibly containing more software advertisements somehow relating to their hardware as well, or including third party publishers' advertisements to a bigger extent – may have brought even more elaborate results. Similarly, while the 'Video Games' magazine turned out to be a very fitting and comprehensive source for advertisement collection quite representative for the chosen time window, there may still be relevant advertisements found in other German video games magazines of the time logically not included now. But regarding both ideas, it has to be emphasized that the thesis at hand has grown to be especially voluminous for a diploma thesis in its current form, so expanding its scope in this way was never realistic; on the contrary, (niche and short-lived) consoles released by other publishers and manufacturers than Nintendo, Sega and Sony were considered to be included at first, but had to be cut for the thesis' subject area to be manageable.
- While the time frame was chosen for a number of reasons that made and make sense, it can be seen as somehow unfortunate that the original Game Boy console very popular in the 1990s could only be covered indirectly in form of advertisements for the Super Game Boy adapter and the Game Boy Special Edition revisions since it was released before the first 'Video Games' issue (with the original version's significance and presence in its time's mass media being at least shortly covered when discussing the advertisement for Sega's direct Game Boy competitor Game Gear); the same can be said about the Nintendo Entertainment System already released in the 1980s, but having shaped the 1980s' and early 1990s' video games industry in various ways and being present in media and retail well into the middle of the 1990s despite its successor Super Nintendo Entertainment System already being released in 1992.
- Finally, the figurative 'surrogate war' between the company mascots Super Mario and Sonic standing for the rivals Nintendo and Sega, a central aspect of 1990s' video game-related popular culture, could not be actually covered since Sonic, contrary to Mario, turned out to appear in none of the advertisements collected for extensive analysis.

As an outlook, it shall be emphasized that, as outlined above, several interesting aspects relating to the thesis at hand's topic could not or only barely be covered in it and may be of interest for other researchers in the future: The advertisement list in the appendix (chapter VII) does not only itemise all 1008 collected advertisements for the sake of transparency, but is also explicitly to be understood as a catalogue for interested researchers, with every advertisement's code including all information needed to quickly and conveniently find them in the respective 'Video Games' issue (with all issues available online as pdf scans when downloaded for the thesis, see the URL in chapter VI's bibliography).

CHAPTER VI

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https://segaretro.org/Blast_processing [retrieved on March 17th, 2021]

"BPjM General Information", source for the BPjM's official English designation:

<https://www.bundespruefstelle.de/bpjm/meta/en> [retrieved on January 6th, 2021]

"Enthymem" dictionary definition (well-defined):

<https://www.duden.de/rechtschreibung/Enthymem> [retrieved on June 21st, 2020]

"OK Boomer" meme explanation:

<https://knowyourmeme.com/memes/ok-boomer> [retrieved on January 21st, 2021]

"TruVideo" brand name explanation:

<https://segaretro.org/TruVideo> [retrieved on February 9th, 2021]

"Vibrator" dictionary definition (plurivalent):

<https://www.duden.de/rechtschreibung/Vibrator> [retrieved on September 2st, 2020]

Referenced video game hardware:

"Dreamcast" (1999). Sega: Europe 1999.

"Game Boy" (1990). Nintendo: Europe 1990.

"Game Boy Special Edition" (1995). Nintendo: Europe 1995.

- "Game Gear" (1991). Sega: Europe 1991.
- "Mega-CD" (1993). Sega: Europe 1993.
- "Mega-CD II" (1993). Sega: Europe 1993.
- "Mega Drive" (1990). Sega: Europe 1990.
- "Mega Drive II" (1993). Sega: Europe 1993.
- "Mega Drive 32X" (1994). Sega: Europe 1994.
- "Multi-Mega" (1994). Sega: Europe 1994.
- "Neo Geo" (1991). SNK: Europe 1991.
- "Nintendo 64" (1997). Nintendo: Europe 1997.
- "Nintendo 64 Color Edition" (1999). Nintendo: Europe 1999.
- "Nintendo Entertainment System" (1986). Nintendo: Europe 1986.
- "PlayStation" (1995). Sony: Europe 1995.
- "PlayStation 2" (2000). Sony: Europe 2000.
- "PlayStation Analog Controller" (1997). Sony: Europe 1997.
- "PlayStation Dual Shock Controller" (1998). Sony: Europe 1998.
- "Saturn" (1995). Sega: Europe 1995.
- "Super Game Boy" (1994). Nintendo: Europe 1994.
- "Super Nintendo Entertainment System" (1992). Nintendo: Europe 1992.
- "Supervision" (1992). Watara, published in Germany by Hartung Spiele Berlin: Europe 1992.
- "Wii" (2006). Nintendo: Europe 2006.

Referenced video game software:

- "1080° Snowboarding" (1998). Nintendo, Nintendo 64: Europe 1998.
- "Air Combat" (1995). Sony / Namco, PlayStation: Europe 1995.
- "Assault Rigs" (1996). Sony / Psygnosis, PlayStation: Europe 1996.
- "Battle Arena Toshinden" (1995). Sony / Tamsoft, PlayStation: Europe 1995.
- "Battlecorps" (1994). Core Design, Mega-CD: Europe 1994.

"Columns" (1991). Sega, Game Gear: Europe 1991.

"Comix Zone" (1995). Sega, Mega Drive: Europe 1995.

"Cyber Sled" (1995). Namco, PlayStation (console version of the 1994 arcade game): Europe 1995.

"Dead or Alive" (1998). Sony / Tecmo / Team Ninja, PlayStation (console version of the 1996 arcade game): Europe 1998.

"Donkey Kong" (1981). Nintendo, arcade game: Europe 1981.

"Donkey Kong" (1994). Nintendo, Game Boy: Europe 1994.

"Donkey Kong Country" (1994). Nintendo / Rare, Super Nintendo Entertainment System: Europe 1994.

"Donkey Kong Jr." (1982). Nintendo, arcade game: Europe 1982.

"Ecco the Dolphin" (1993). Sega / Novotrade International, Mega-CD: Europe 1993.

"ESPN Extreme Games" (1995). Sony, PlayStation: Europe 1995.

"F-Zero" (1992). Nintendo, Super Nintendo Entertainment System: Europe 1992.

"Fahrenheit" (1995). Sega, Mega Drive 32X + Mega-CD: Europe 1995.

"Gran Turismo" (1998). Sony / Polys Entertainment / Cyberhead, PlayStation: Europe 1998.

"Jumping Flash!" (1995). Sony / Exact / Ultra, PlayStation: Europe 1995.

"Kileak the Blood" (1995). Sony / Genki, PlayStation: Europe 1995.

"Kirby's Dream Land" (1992). Nintendo / HAL Laboratory, Game Boy: Europe 1992.

"Mario & Yoshi" (1992). Nintendo / Game Freak, Game Boy: Europe 1992.

"Mortal Kombat" (1993). Acclaim / Midway, Sega Mega Drive, Super Nintendo Entertainment System and other consoles (console versions of the 1992 Midway arcade game by Acclaim): Europe 1993.

"Mortal Kombat II" (1994). Acclaim / Midway, Sega Mega Drive, Super Nintendo Entertainment System and other consoles (console versions of the 1993 Midway arcade game by Acclaim): Europe 1994.

"Motocross Championship" (1995). Sega / Artech Studios, Mega Drive 32X: Europe 1995.

"Ridge Racer" (1995). Namco, PlayStation (console version of the 1994 arcade game): Europe 1995.

"Road Avenger" (1993). Sega / Data East / Telenet Japan / Wolf Team, Mega-CD (console version of the 1985 arcade game): Europe 1993.

"Sonic the Hedgehog 2" (1992). Sega, Mega Drive: Europe 1992.

"Soulstar" (1994). Core Design, Mega-CD: Europe 1994.

"Starblade Alpha" (1995). Namco, PlayStation (console version of the 1991 arcade game "Starblade"): Europe 1995.

"Star Wars Arcade" (1994). Sega, Mega Drive 32X (console version of the 1994 arcade game "Star Wars"): Europe 1994.

"Star Wars: Shadows of the Empire" (1997). Nintendo / LucasArts: Europe 1997.

"Super Mario 64" (1997). Nintendo, Nintendo 64: Europe 1997.

"Super Mario Kart" (1993). Nintendo, Super Nintendo Entertainment System: Europe 1993.

"Super Mario Land" (1990). Nintendo, Game Boy: Europe 1990.

"Super Mario Land 3: Wario Land" (1994). Nintendo, Game Boy: Europe 1994.

"Super Mario World" (1992). Nintendo, Super Nintendo Entertainment System: Europe 1992.

"Super R-Type" (1992). Nintendo / Irem, Super Nintendo Entertainment System: Europe 1992.

"Super Soccer" (1992). Nintendo / Human Entertainment, Super Nintendo Entertainment System: Europe 1992.

"Super Tennis" (1992). Nintendo / Tokyo Shoseki / Tose, Super Nintendo Entertainment System: Europe 1992.

"Tetris" (1990). Nintendo / Elorg, Game Boy: Europe 1990.

"Tekken" (1995). Sony / Namco, PlayStation (console version of the 1994 arcade game): Europe 1995.

"The Legend of Zelda: Link's Awakening" (1993). Nintendo, Game Boy: Europe 1993.

"Total NBA '96" (1996). Sony, PlayStation: Europe 1996.

"UEFA Striker" (1999). Infogrames / Rage, PlayStation: Europe 1999.

"Virtua Fighter" (1995). Sega, Saturn (console version of the 1993 arcade game): Europe 1995.

"Virtua Fighter 3tb" (1999). Sega, Dreamcast (console version of the 1997 arcade game): Europe 1999.

"Virtua Racing Deluxe" (1994). Sega, Mega Drive 32X (console version of the 1992 arcade game "Virtua Racing"): Europe 1994.

"Yoshi's Cookie" (1993). Nintendo / Tose, Game Boy: Europe 1993.

Referenced movies:

"Banana Joe" (1982). Directed by Stefano Vanzina. Derby Cinematografica / Lisa Film: Italy / Germany 1982.

"Fight Club" (1999). Directed by David Fincher. 20th Century Fox: USA 1999.

"Jurassic Park" (1993). Directed by Steven Spielberg. Universal: USA 1993.

"King Kong" (1933). Directed by Merian Cooper and Ernest Schoedsack. RKO Radio Pictures: USA 1933.

"Star Wars" (1977). Directed by George Lucas. 20th Century Fox: USA 1977. Released in Germany as "Krieg der Sterne" in 1978.

"Tron" (1982). Directed by Steven Lisberger. Buena Vista / Disney: USA 1982.

Referenced songs:

Höhne, Heinz (1922): "Hoch auf dem gelben Wagen", song based on a poem by Baumbach, Rudolf.

Queen (1989): "I Want It All". Album: "The Miracle". Parlophone: Europe 1989.

AC/DC (1979): "Highway to Hell". Album: "Highway to Hell". Albert Productions: Australia 1979.

Modern Talking (1986): "Geronimo's Cadillac". Album: "In the Middle of Nowhere". Hansa: Europe 1986.

Appendix (advertisement list)

General Note: See chapter III.1 for naming conventions as well as source information codified within the names (with all advertisements being extracted from pdf versions of "Video Games" issues, see the full Video Games (1991-2001) reference in chapter VI) and chapters IV.1.1 (Nintendo), IV.2.1 (Sega) and IV.3.1 (Sony) for information about company-specific abbreviations.

Nintendo advertisements:

- | | |
|---|---|
| <ul style="list-style-type: none"> • 60_VG_9-92_p8-9_Nintendo_IWIA • 71_VG_10-92_p8-9_Nintendo_IWIA_VO_60 • 72_VG_10-92_p11_Nintendo_IWIA • 87_VG_11-92_p9_Nintendo_IWIA • 155_VG_4-93_p5_Nintendo_IWIA • 181_VG_6-93_p10-11_Nintendo_IWIA • 217_VG_9-93_p11_Nintendo_IWIA • 231_VG_10-93_p12-13_Nintendo • 248_VG_11-93_p17_Nintendo • 258_VG_11-93_p89_Nintendo • 315_VG_2-94_p11_Nintendo • 332_VG_4-94_p9_Nintendo • 351_VG_6-94_p11_Nintendo • 356_VG_6-94_p41_Nintendo • 358_VG_6-94_p109_Nintendo • 363_VG_7-94_p11_Nintendo • 365_VG_7-94_p73_Nintendo • 369_VG_8-94_p2_Nintendo • 372_VG_8-94_p31_Nintendo • 381_VG_10-94_p2_Nintendo_HMF • 382A_VG_10-94_p7_Nintendo_HMF • 382B_VG_10-94_p9_Nintendo_HMF • 392_VG_11-94_p7_Nintendo_HMF_IT_382B • 393_VG_11-94_p9_Nintendo • 401_VG_11-94_p119_Nintendo_HMF • 404_VG_12-94_p7_Nintendo_HMF • 405_VG_12-94_p9_Nintendo_HMF • 422_VG_12-94_p135_Nintendo_HMF • 425_VG_Sp4_p100_Nintendo • 430_VG_1-95_p7_Nintendo_VO_393 • 432_VG_1-95_p14_Nintendo_HMF_IT_401 • 448_VG_2-95_p7_Nintendo_HMF • 457_VG_2-95_p53_Nintendo_HMF • 474_VG_4-95_p23_Nintendo_HMF • 478_VG_4-95_p120_Nintendo_HMF • 480A_VG_5-95_p13_Nintendo_HMCHMF | <ul style="list-style-type: none"> • 480B_VG_5-95_p15_Nintendo_HMCHMF • 485_VG_6-95_p2_Nintendo_HMF • 486_VG_6-95_p9_Nintendo_HMF • 492_VG_7-95_p15_Nintendo_HMF • 496_VG_8-95_p11_Nintendo_HMF • 501_VG_9-95_p15_Nintendo_HMF • 508_VG_11-95_p2_Nintendo_HMF • 512_VG_11-95_p29_Nintendo_HMF_IT_508 • 514_VG_11-95_p45_Nintendo_HMF • 518_VG_12-95_p7_Nintendo_HMF • 521_VG_12-95_p19_Nintendo_HMF • 523_VG_12-95_p41_Nintendo_HMF • 531_VG_Sp13-95_p103_Nintendo_HMF_IT_518 • 533_VG_1-96_p9_Nintendo_HMF_IT_518+531 • 537_VG_1-96_p27_Nintendo_HMF_IT_521 • 568_VG_7-96_p11_Nintendo_HMF • 594_VG_11-96_p39_Nintendo_HMF • 597_VG_11-96_p104_Nintendo_HMF • 601_VG_12-96_p17_Nintendo_HMF • 616_VG_1-97_p33_Nintendo_HMF_IT_601 • 633_VG_3-97_p9_Nintendo • 641_VG_4-97_p27_Nintendo_TNDOF • 647_VG_4-97_p104_Nintendo_TNDOF • 652_VG_5-97_p25_Nintendo_TNDOF • 660_VG_6-97_p13_Nintendo_TNDOF • 676_VG_8-97_p13_Nintendo_TNDOF • 687_VG_8-97_p104_Nintendo_TNDOF • 723_VG_12-97_p25_Nintendo • 767_VG_3-98_p104_Nintendo_TNDOF • 799_VG_6-98_p15_Nintendo_TNDOF • 802_VG_6-98_p29_Nintendo_TNDOF • 841_VG_11-98_p28-29_Nintendo_FE • 860_VG_12-98_p100_Nintendo_FE • 864_VG_1-99_p13_Nintendo_FE • 942_VG_1-2000_p35_Nintendo_FE • 972_VG_6-2000_p136_Nintendo_FE |
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Sega advertisements:

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| <ul style="list-style-type: none"> • 1_VG_1-91_p2_Sega-Virgin • 6_VG_2-91_p7_Sega-Virgin_IT_1 • 14_VG_3-91_p93_Sega-Virgin_GPP • 23_VG_4-91_p97_Sega-Virgin_GPP • 70_VG_10-92_p2_Sega_DBG • 78_VG_10-92_p54_Sega_DBG • 83_VG_10-92_p143_Sega_DBG • 86_VG_11-92_p2_Sega_DBG • 95_VG_11-92_p51_Sega_DBG • 99_VG_11-92_p149_Sega_DBG_IT_70 • 101_VG_12-92_p2_Sega_DBG • 106_VG_12-92_p34-35_Sega_DBG • 112_VG_12-92_p109_Sega_DBG • 115_VG_12-92_p125_Sega_DBG • 120_VG_1-93_p13_Sega_DBG_IT_101 • 123_VG_1-93_p37_Sega_DBG_IT_115 • 131_VG_1-93_p119_Sega_DBG_IT_112 • 143_VG_2-93_p127_Sega_DBG_IT_112+131 • 179_VG_5-93_p118_Sega • 200_VG_7-93_p118_Sega • 202_VG_8-93_p11_Sega_IT_200 • 204_VG_8-93_p17_Sega • 216_VG_9-93_p2_Sega • 219_VG_9-93_p17_Sega • 229_VG_10-93_p2-3_Sega • 232_VG_10-93_p17_Sega • 247_VG_11-93_p13_Sega • 252_VG_11-93_p31_Sega • 266_VG_12-93_p2-3_Sega • 297_VG_1-94_p2-3_Sega • 324_VG_3-94_p15_Sega • 333_VG_4-94_p11_Sega • 350_VG_6-94_p2-3_Sega • 352_VG_6-94_p17_Sega_WTTNL | <ul style="list-style-type: none"> • 362_VG_7-94_p2-3_Sega_IT_350 • 383A_VG_10-94_p11_Sega_WTTNL • 383B_VG_10-94_p12-13_Sega_WTTNL • 383C_VG_10-94_p14-15_Sega_WTTNL • 394A_VG_11-94_p11_Sega_WTTNL • 394B_VG_11-94_p12-13_Sega_WTTNL • 394C_VG_11-94_p14-15_Sega_WTTNL • 406A_VG_12-94_p11_Sega_WTTNL • 406B_VG_12-94_p12-13_Sega_WTTNL • 406C_VG_12-94_p14-15_Sega_WTTNL • 424_VG_Sp4_p2_Sega_WTTNL_IT_352 • 427_VG_Sp6_p18-19_Sega_IT_350+362 • 460_VG_2-95_p120_Sega_WTTNL • 464A_VG_3-95_p17_Sega_WTTNL • 464B_VG_3-95_p19_Sega_WTTNL • 505_VG_10-95_p9_Sega_TGINO • 507_VG_10-95_p120_Sega • 550_VG_3-96_p52-53_Sega_TGINO • 589_VG_11-96_p9_Sega • 643_VG_4-97_p41_Sega • 650_VG_5-97_p13_Sega_IT_643 • 915_VG_10-99_p84_Sega_BZ6MS • 927_VG_11-99_p116_Sega_BZ6MS • 936_VG_12-99_p116_Sega_BZ6MS • 939_VG_1-2000_p16-17_Sega_BZ6MS • 949_VG_1-2000_p168_Sega_BZ6MS • 951_VG_2-2000_p11_Sega_BZ6MS • 953_VG_2-2000_p42-43_Sega_BZ6MS • 958A_VG_3-2000_p34-35_Sega_BZ6MS • 958B_VG_3-2000_p36-37_Sega_BZ6MS • 964A_VG_4-2000_p23_Sega_BZ6MS • 964B_VG_4-2000_p25_Sega_BZ6MS • 964C_VG_4-2000_p27_Sega_BZ6MS • 964D_VG_4-2000_p29_Sega_BZ6MS |
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Sony advertisements "before PlayStation" ("BPS", by Sony as a third-party game publisher):

<ul style="list-style-type: none"> • 272_VG_12-93_p39_Sony-BPS • 273_VG_12-93_p42_Sony-BPS • 279_VG_12-93_p101_Sony-BPS • 281_VG_12-93_p105_Sony-BPS • 284_VG_12-93_p131_Sony-BPS • 286_VG_12-93_p143_Sony-BPS • 304A_VG_1-94_p30-31_Sony-BPS • 305B_VG_1-94_p32-33_Sony-BPS • 305C_VG_1-94_p37_Sony-BPS • 308_VG_1-94_p47_Sony-BPS • 316_VG_2-94_p17_Sony-BPS_IT_308 	<ul style="list-style-type: none"> • 319_VG_2-94_p97_Sony-BPS_IT_305C • 395_VG_11-94_p21_Sony-BPS • 398_VG_11-94_p37_Sony-BPS • 407_VG_12-94_p17_Sony-BPS • 411_VG_12-94_p31_Sony-BPS • 414_VG_12-94_p44-45_Sony-BPS • 416_VG_12-94_p49_Sony-BPS • 455_VG_2-95_p41_Sony-BPS • 471_VG_4-95_p11_Sony-BPS • 526_VG_Sp1-95_p104_Sony-BPS_IT_411
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Sony advertisements (by Sony as a video game publisher and console manufacturer):

<ul style="list-style-type: none"> • 510_VG_11-95_p13_Sony • 513_VG_11-95_p33_Sony • 520_VG_12-95_p17_Sony_IT_513 • 527_VG_Sp8_p2_Sony • 528_VG_Sp8_p13_Sony_IT_513+520 • 544_VG_2-96_p15_Sony • 549_VG_3-96_p15_Sony • 554_VG_4-96_p13_Sony_DIKS • 558_VG_4-96_p111_Sony • 562_VG_5-96_p104_Sony_IT_558 • 564_VG_6-96_p39_Sony • 567_VG_7-96_p2_Sony • 587_VG_10-96_p104_Sony • 593_VG_11-96_p37_Sony_IT_587 • 610_VG_12-96_p120_Sony • 612_VG_1-97_p8-9_Sony • 628_VG_2-97_p15_Sony_INAG • 635A_VG_3-97_p51_Sony_INAG • 635B_VG_3-97_p53_Sony_INAG • 646A_VG_4-97_p63_Sony_INAG • 646B_VG_4-97_p65_Sony_INAG • 657A_VG_5-97_p119_Sony_INAG • 657B_VG_5-97_p121_Sony_INAG • 658A_VG_5-97_p131_Sony_INAG • 658B_VG_5-97_p133_Sony_INAG • 663_VG_6-97_p31_Sony • 665_VG_6-97_p43_Sony • 667A_VG_6-97_p95_Sony_INAG_IT_657A • 667B_VG_6-97_p97_Sony_INAG_IT_657B • 668_VG_6-97_p103_Sony • 670_VG_7-97_p2_Sony_IT_668 • 673A_VG_7-97_p55_Sony_INAG • 673B_VG_7-97_p57_Sony_INAG • 677A_VG_8-97_p17_Sony_INAG • 677B_VG_8-97_p19_Sony_INAG • 682_VG_8-97_p51_Sony 	<ul style="list-style-type: none"> • 692_VG_9-97_p27_Sony_IT_682 • 696_VG_10-97_p2_Sony • 702_VG_11-97_p2_Sony • 706_VG_11-97_p17_Sony_INAG • 714_VG_11-97_p85_Sony_KWADWA • 718_VG_12-97_p5_Sony • 725_VG_12-97_p31_Sony_IT_702 • 735_VG_1-98_p5_Sony • 743_VG_1-98_p39_Sony • 748_VG_1-98_p65_Sony_IT_718 • 753_VG_1-98_p120_Sony • 755_VG_2-98_p7_Sony • 757_VG_2-98_p17_Sony_IT_753 • 771_VG_4-98_p17_Sony • 776_VG_4-98_p43_Sony • 784_VG_5-98_p7_Sony • 786_VG_5-98_p13_Sony_IT_771 • 789_VG_5-98_p31_Sony_INAG • 791_VG_5-98_p43_Sony_IT_776 • 797_VG_6-98_p11_Sony • 808_VG_7-98_p15_Sony_IT_797 • 813_VG_8-98_p7_Sony_INAG • 814_VG_8-98_p21_Sony • 819_VG_9-98_p9_Sony • 825_VG_10-98_p2_Sony • 829_VG_10-98_p15_Sony • 830_VG_10-98_p17_Sony_INAG • 834_VG_11-98_p2_Sony_INAG • 837_VG_11-98_p15_Sony_INAG • 866_VG_1-99_p19_Sony_INAG • 980_VG_8-2000_p136_Sony_INAG • 984_VG_10-2000_p2_Sony_INAG • 991_VG_11-2000_p13_Sony_INAG • 997_VG_12-2000_p148_Sony_INAG • 1004_VG_1-2001_p132_Sony • 1005_VG_2-2001_p2_Sony
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Advertisements by other video game (console (peripheral)) manufacturers / publishers [1/6]:

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| <ul style="list-style-type: none"> • 2_VG_1-91_p4 • 3_VG_1-91_p17 • 4_VG_1-91_p103 • 5_VG_1-91_p104 • 7_VG_2-91_p103 • 8_VG_2-91_p104 • 9_VG_3-91_p2 • 10_VG_3-91_p4 • 11_VG_3-91_p21 • 12_VG_3-91_p22-23 • 13_VG_3-91_p59 • 15_VG_3-91_p103 • 16_VG_3-91_p104 • 17_VG_4-91_p2 • 18_VG_4-91_p9 • 19_VG_4-91_p16 • 20_VG_4-91_p23 • 21_VG_4-91_p26-27 • 22_VG_4-91_p93 • 24_VG_4-91_p99 • 25_VG_4-91_p101 • 26_VG_4-91_p103 • 27_VG_4-91_p104 • 28_VG_1-92_p2 • 29_VG_1-92_p78 • 30_VG_1-92_p81 • 31_VG_1-92_p103 • 32_VG_1-92_p104 • 33_VG_2-92_p2 • 34_VG_2-92_p10-11 • 35_VG_2-92_p18 • 36_VG_2-92_p103 • 37_VG_2-92_p104 • 38_VG_6-92_p2 • 39_VG_6-92_p15 • 40_VG_6-92_p19 • 41_VG_6-92_p29 • 42_VG_6-92_p32 • 43_VG_6-92_p33 • 44_VG_6-92_p133 • 45_VG_6-92_p134 • 46_VG_7-92_p2 • 47_VG_7-92_p11 • 48_VG_7-92_p19 • 49_VG_7-92_p52 • 50A_VG_7-92_p99 • 50B_VG_7-92_p100-101 • 51_VG_7-92_p117 | <ul style="list-style-type: none"> • 52_VG_7-92_p118 • 53_VG_8-92_p2 • 54_VG_8-92_p13 • 55_VG_8-92_p15 • 56_VG_8-92_p133 • 57_VG_8-92_p135 • 58_VG_8-92_p136 • 59_VG_9-92_p2 • 61_VG_9-92_p17 • 62_VG_9-92_p27 • 63_VG_9-92_p35 • 64_VG_9-92_p43 • 65_VG_9-92_p93 • 66_VG_9-92_p109 • 67_VG_9-92_p122 • 68_VG_9-92_p141 • 69_VG_9-92_p142 • 73_VG_10-92_p16 • 74_VG_10-92_p19 • 75_VG_10-92_p26-27 • 76_VG_10-92_p45 • 77_VG_10-92_p47 • 79_VG_10-92_p95 • 80_VG_10-92_p105 • 81_VG_10-92_p121 • 82_VG_10-92_p127 • 84_VG_10-92_p149 • 85_VG_10-92_p150 • 88_VG_11-92_p17 • 89_VG_11-92_p24-25 • 90_VG_11-92_p29 • 91_VG_11-92_p33 • 92_VG_11-92_p41 • 93_VG_11-92_p43 • 94_VG_11-92_p47 • 96_VG_11-92_p99 • 97_VG_11-92_p101 • 98_VG_11-92_p109 • 100_VG_11-92_p150 • 102_VG_12-92_p13 • 103_VG_12-92_p15 • 104_VG_12-92_p17 • 105_VG_12-92_p33 • 107_VG_12-92_p39 • 108_VG_12-92_p43 • 109_VG_12-92_p59 • 110_VG_12-92_p61 • 111_VG_12-92_p63 | <ul style="list-style-type: none"> • 113_VG_12-92_p111 • 114_VG_12-92_p121 • 116_VG_12-92_p129 • 117_VG_12-92_p157 • 118_VG_12-92_p158 • 119_VG_1-93_p2 • 121_VG_1-93_p17 • 122_VG_1-93_p19 • 124_VG_1-93_p39 • 125_VG_1-93_p45 • 126_VG_1-93_p49 • 127_VG_1-93_p53 • 128_VG_1-93_p95 • 129_VG_1-93_p111 • 130_VG_1-93_p113 • 132_VG_1-93_p129 • 133_VG_1-93_p133 • 134_VG_1-93_p143 • 135_VG_1-93_p149 • 136_VG_1-93_p150 • 137_VG_2-93_p29 • 138_VG_2-93_p39 • 139_VG_2-93_p51 • 140_VG_2-93_p91 • 141_VG_2-93_p113 • 142_VG_2-93_p115 • 144_VG_2-93_p129 • 145_VG_2-93_p133 • 146_VG_2-93_p134 • 147_VG_3-93_p2 • 148_VG_3-93_p21 • 149_VG_3-93_p25 • 150_VG_3-93_p27 • 151_VG_3-93_p29 • 152_VG_3-93_p89 • 153_VG_3-93_p97 • 154_VG_4-93_p2-3 • 156_VG_4-93_p15 • 157_VG_4-93_p18-19 • 158_VG_4-93_p25 • 159_VG_4-93_p31 • 160_VG_4-93_p91 • 161_VG_4-93_p93 • 162_VG_4-93_p101 • 163_VG_4-93_p127 • 164_VG_4-93_p128 • 165_VG_5-93_p2 • 166_VG_5-93_p8-9 |
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Advertisements by other video game (console (peripheral)) manufacturers / publishers [2/6]:

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| <ul style="list-style-type: none"> • 167_VG_5-93_p11 • 168_VG_5-93_p13 • 169_VG_5-93_p15 • 170_VG_5-93_p23 • 171_VG_5-93_p31 • 172_VG_5-93_p37 • 173_VG_5-93_p43 • 174_VG_5-93_p89 • 175_VG_5-93_p97 • 176_VG_5-93_p111 • 177_VG_5-93_p115 • 178_VG_5-93_p117 • 180_VG_6-93_p2 • 182_VG_6-93_p23 • 183_VG_6-93_p29 • 184_VG_6-93_p31 • 185_VG_6-93_p33 • 186_VG_6-93_p85 • 187_VG_6-93_p89 • 188_VG_6-93_p125 • 189_VG_6-93_p126 • 190_VG_7-93_p2 • 191_VG_7-93_p13 • 192_VG_7-93_p23 • 193_VG_7-93_p33 • 194_VG_7-93_p35 • 195_VG_7-93_p37 • 196_VG_7-93_p45 • 197_VG_7-93_p87 • 198_VG_7-93_p109 • 199_VG_7-93_p117 • 201_VG_8-93_p2 • 203_VG_8-93_p15 • 205_VG_8-93_p19 • 206_VG_8-93_p20-21 • 207_VG_8-93_p29 • 208_VG_8-93_p39 • 209_VG_8-93_p43 • 210_VG_8-93_p45 • 211_VG_8-93_p85 • 212_VG_8-93_p93 • 213_VG_8-93_p95 • 214_VG_8-93_p109 • 215_VG_8-93_p126 • 218_VG_9-93_p14-15 • 220_VG_9-93_p23 • 221_VG_9-93_p25 • 222_VG_9-93_p27 | <ul style="list-style-type: none"> • 223_VG_9-93_p29 • 224_VG_9-93_p31 • 225_VG_9-93_p33 • 226_VG_9-93_p37 • 227_VG_9-93_p117 • 228_VG_9-93_p118 • 230_VG_10-93_p4 • 233_VG_10-93_p22-23 • 234_VG_10-93_p25 • 235_VG_10-93_p27 • 236_VG_10-93_p29 • 237_VG_10-93_p31 • 238_VG_10-93_p33 • 239_VG_10-93_p34 • 240_VG_10-93_p40-41 • 241_VG_10-93_p85 • 242_VG_10-93_p87 • 243_VG_10-93_p101 • 244_VG_10-93_p127 • 245_VG_10-93_p128 • 246_VG_11-93_p2 • 249_VG_11-93_p21 • 250_VG_11-93_p24-25 • 251_VG_11-93_p29 • 253_VG_11-93_p35 • 254_VG_11-93_p39 • 255_VG_11-93_p41 • 256_VG_11-93_p51 • 257_VG_11-93_p55 • 259_VG_11-93_p93 • 260_VG_11-93_p95 • 261_VG_11-93_p99 • 262_VG_11-93_p101 • 263_VG_11-93_p123 • 264_VG_11-93_p141 • 265_VG_11-93_p142 • 267_VG_12-93_p12-13 • 268_VG_12-93_p25 • 269_VG_12-93_p29 • 270_VG_12-93_p33 • 271_VG_12-93_p37 • 274_VG_12-93_p51 • 275A_VG_12-93_p59 • 275B_VG_12-93_p61 • 276_VG_12-93_p93 • 277_VG_12-93_p95 • 278_VG_12-93_p97 • 280_VG_12-93_p103 | <ul style="list-style-type: none"> • 282_VG_12-93_p117 • 283_VG_12-93_p119 • 285_VG_12-93_p139 • 287_VG_12-93_p144 • 288_VG_Sp1_p2 • 289_VG_Sp1_p99 • 290_VG_Sp1_p100 • 291_VG_Sp2_p2 • 292_VG_Sp2_p123 • 293_VG_Sp2_p124 • 294_VG_Sp3_p2 • 295_VG_Sp3_p99 • 296_VG_Sp3_p100 • 298_VG_1-94_p12-13 • 299_VG_1-94_p19 • 300_VG_1-94_p21 • 301_VG_1-94_p25 • 302_VG_1-94_p27 • 303_VG_1-94_p29 • 306_VG_1-94_p40-41 • 307_VG_1-94_p43 • 309_VG_1-94_p49 • 310_VG_1-94_p120-121 • 311_VG_1-94_p127 • 312_VG_1-94_p135 • 313_VG_1-94_p136 • 314_VG_2-94_p2 • 317_VG_2-94_p21 • 318_VG_2-94_p23 • 320_VG_2-94_p119 • 321_VG_2-94_p120 • 322_VG_3-94_p2 • 323_VG_3-94_p12-13 • 325_VG_3-94_p19 • 326_VG_3-94_p22-23 • 327_VG_3-94_p39 • 328_VG_3-94_p79 • 329_VG_3-94_p83 • 330_VG_3-94_p111 • 331_VG_3-94_p112 • 334_VG_4-94_p13 • 335_VG_4-94_p17 • 336_VG_4-94_p27 • 337_VG_4-94_p33 • 338_VG_4-94_p83 • 339_VG_4-94_p87 • 340_VG_4-94_p119 • 341_VG_4-94_p120 |
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Advertisements by other video game (console (peripheral)) manufacturers / publishers [3/6]:

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| <ul style="list-style-type: none"> • 342_VG_5-94_p2 • 343_VG_5-94_p9 • 344_VG_5-94_p15 • 345_VG_5-94_p17 • 346_VG_5-94_p19 • 347_VG_5-94_p96-97 • 348_VG_5-94_p119 • 349_VG_5-94_p120 • 353_VG_6-94_p19 • 354A_VG_6-94_p29 • 354B_VG_6-94_p31 • 354C_VG_6-94_p33 • 355_VG_6-94_p37 • 357_VG_6-94_p69 • 359_VG_6-94_p115 • 360_VG_6-94_p119 • 361_VG_6-94_p120 • 364_VG_7-94_p23 • 366_VG_7-94_p102-103 • 367_VG_7-94_p107 • 368_VG_7-94_p112 • 370_VG_8-94_p9 • 371_VG_8-94_p13 • 373_VG_8-94_p109 • 374_VG_8-94_p112 • 375_VG_9-94_p2 • 376_VG_9-94_p9 • 377_VG_9-94_p11 • 378_VG_9-94_p81 • 379_VG_9-94_p100-101 • 380_VG_9-94_p112 • 384_VG_10-94_p21 • 385_VG_10-94_p23 • 386_VG_10-94_p26-27 • 387_VG_10-94_p45 • 388_VG_10-94_p97 • 389_VG_10-94_p119 • 390_VG_10-94_p120 • 391_VG_11-94_p2 • 396_VG_11-94_p29 • 397_VG_11-94_p30-31 • 399_VG_11-94_p93 • 400_VG_11-94_p99 • 402_VG_11-94_p120 • 403_VG_12-94_p2 • 408_VG_12-94_p20-21 • 409_VG_12-94_p23 • 410_VG_12-94_p25 | <ul style="list-style-type: none"> • 412_VG_12-94_p35 • 413_VG_12-94_p38-39 • 415_VG_12-94_p47 • 417_VG_12-94_p57 • 418_VG_12-94_p88 • 419_VG_12-94_p91 • 420_VG_12-94_p99 • 421_VG_12-94_p103 • 423_VG_12-94_p136 • 426_VG_Sp5_p2 • 428_VG_Sp6_p100 • 429_VG_1-95_p2 • 431_VG_1-95_p12-13 • 433_VG_1-95_p21 • 434_VG_1-95_p23 • 435_VG_1-95_p25 • 436_VG_1-95_p29 • 437_VG_1-95_p31 • 438_VG_1-95_p35 • 439_VG_1-95_p41 • 440_VG_1-95_p47 • 441_VG_1-95_p49 • 442_VG_1-95_p77 • 443_VG_1-95_p119 • 444_VG_1-95_p131 • 445_VG_1-95_p135 • 446_VG_1-95_p136 • 447_VG_2-95_p2 • 449_VG_2-95_p9 • 450_VG_2-95_p11 • 451_VG_2-95_p13 • 452_VG_2-95_p17 • 453_VG_2-95_p23 • 454_VG_2-95_p31 • 456_VG_2-95_p44-45 • 458_VG_2-95_p107 • 459_VG_2-95_p109 • 461_VG_3-95_p2 • 462_VG_3-95_p9 • 463_VG_3-95_p13 • 465_VG_3-95_p21 • 466_VG_3-95_p25 • 467_VG_3-95_p37 • 468_VG_3-95_p119 • 469_VG_3-95_p120 • 470_VG_4-95_p2 • 472_VG_4-95_p15 • 473_VG_4-95_p19 | <ul style="list-style-type: none"> • 475_VG_4-95_p25 • 476_VG_4-95_p29 • 477A_VG_4-95_p65 • 477B_VG_4-95_p67 • 477C_VG_4-95_p69 • 479_VG_5-95_p9 • 481_VG_5-95_p25 • 482_VG_5-95_p35 • 483A_VG_5-95_p65 • 483B_VG_5-95_p67 • 483C_VG_5-95_p69 • 484_VG_5-95_p120 • 487_VG_6-95_p15 • 488_VG_6-95_p29 • 489_VG_6-95_p83 • 490_VG_6-95_p119 • 491_VG_7-95_p6-7 • 493_VG_7-95_p17 • 494_VG_7-95_p20-21 • 495_VG_8-95_p2 • 497_VG_8-95_p17 • 498_VG_8-95_p19 • 499_VG_8-95_p47 • 500_VG_9-95_p2 • 502_VG_9-95_p43 • 503_VG_9-95_p120 • 504_VG_10-95_p2 • 506_VG_10-95_p13 • 509_VG_11-95_p9 • 511_VG_11-95_p27 • 515_VG_11-95_p61 • 516_VG_11-95_p75 • 517_VG_12-95_p2 • 519_VG_12-95_p13 • 522_VG_12-95_p23 • 524_VG_12-95_p65 • 525_VG_12-95_p103 • 529_VG_Sp8_p100 • 530_VG_Sp13-95_p2 • 532_VG_Sp13-95_p104 • 534_VG_1-96_p11 • 535_VG_1-96_p21 • 536_VG_1-96_p25 • 538_VG_1-96_p33 • 539_VG_1-96_p47 • 540_VG_1-96_p103 • 541_VG_1-96_p104 • 542_VG_2-96_p2 |
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Advertisements by other video game (console (peripheral)) manufacturers / publishers [4/6]:

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| <ul style="list-style-type: none"> • 543_VG_2-96_p11 • 545_VG_2-96_p27 • 546_VG_2-96_p104 • 547_VG_3-96_p2 • 548_VG_3-96_p9 • 551_VG_3-96_p104 • 552_VG_4-96_p2-3 • 553_VG_4-96_p11 • 555_VG_4-96_p16-17 • 556_VG_4-96_p28-29 • 557_VG_4-96_p46-47 • 559_VG_4-96_p112 • 560_VG_5-96_p2 • 561_VG_5-96_p103 • 563_VG_6-96_p2 • 565_VG_6-96_p103 • 566_VG_6-96_p104 • 569_VG_7-96_p41 • 570_VG_7-96_p104 • 571_VG_8-96_p2 • 572A_VG_8-96_p9 • 572B_VG_8-96_p11 • 573_VG_8-96_p24-25 • 574_VG_8-96_p41 • 575A_VG_8-96_p55 • 575B_VG_8-96_p57 • 575C_VG_8-96_p59 • 576_VG_8-96_p101 • 577_VG_8-96_p120 • 578_VG_9-96_p2-3 • 579_VG_9-96_p11 • 580A_VG_9-96_p45 • 580B_VG_9-96_p47 • 580C_VG_9-96_p49 • 580D_VG_9-96_p51 • 581A_VG_9-96_p93 • 581B_VG_9-96_p95 • 581C_VG_9-96_p97 • 582_VG_9-96_p104 • 583_VG_10-96_p2-3 • 584_VG_10-96_p17 • 585_VG_10-96_p21 • 586_VG_10-96_p75 • 588_VG_11-96_p2 • 590A_VG_11-96_p11 • 590B_VG_11-96_p13 • 591_VG_11-96_p15 • 592_VG_11-96_p29 | <ul style="list-style-type: none"> • 595A_VG_11-96_p59 • 595B_VG_11-96_p61 • 596A_VG_11-96_p83 • 596B_VG_11-96_p85 • 596C_VG_11-96_p87 • 598_VG_12-96_p2-3 • 599_VG_12-96_p11 • 600_VG_12-96_p15 • 602_VG_12-96_p19 • 603_VG_12-96_p22-23 • 604_VG_12-96_p31 • 605_VG_12-96_p33 • 606_VG_12-96_p41 • 607_VG_12-96_p43 • 608_VG_12-96_p67 • 609A_VG_12-96_p91 • 609B_VG_12-96_p93 • 609C_VG_12-96_p95 • 611_VG_1-97_p2-3 • 613A_VG_1-97_p17 • 613B_VG_1-97_p18-19 • 614_VG_1-97_p23 • 615_VG_1-97_p27 • 617_VG_1-97_p41 • 618_VG_1-97_p55 • 619_VG_1-97_p59 • 620_VG_1-97_p73 • 621_VG_1-97_p75 • 622_VG_1-97_p80-81 • 623_VG_1-97_p83 • 624_VG_1-97_p87 • 625_VG_1-97_p112 • 626_VG_2-97_p2 • 627_VG_2-97_p10-11 • 629_VG_2-97_p25 • 630_VG_2-97_p29 • 631_VG_2-97_p103 • 632_VG_2-97_p104 • 634_VG_3-97_p13 • 636_VG_3-97_p104 • 637_VG_4-97_p2-3 • 638_VG_4-97_p11 • 639_VG_4-97_p14-15 • 640_VG_4-97_p19 • 642_VG_4-97_p33 • 644_VG_4-97_p43 • 645_VG_4-97_p50-51 • 648_VG_5-97_p2 | <ul style="list-style-type: none"> • 649_VG_5-97_p11 • 651_VG_5-97_p19 • 653_VG_5-97_p43 • 654_VG_5-97_p49 • 655_VG_5-97_p51 • 656_VG_5-97_p88 • 659_VG_5-97_p139 • 661_VG_6-97_p15 • 662_VG_6-97_p23 • 664_VG_6-97_p33 • 666A_VG_6-97_p49 • 666B_VG_6-97_p51 • 669_VG_6-97_p104 • 671_VG_7-97_p25 • 672_VG_7-97_p29 • 674A_VG_7-97_p103 • 674B_VG_7-97_p104 • 675_VG_8-97_p2 • 678_VG_8-97_p25 • 679_VG_8-97_p31 • 680A_VG_8-97_p41 • 680B_VG_8-97_p43 • 681_VG_8-97_p49 • 683_VG_8-97_p61 • 684A_VG_8-97_p65 • 684B_VG_8-97_p66 • 685_VG_8-97_p77 • 686_VG_8-97_p103 • 688_VG_9-97_p2-3 • 689_VG_9-97_p5 • 690_VG_9-97_p10-11 • 691_VG_9-97_p23 • 693_VG_9-97_p49 • 694_VG_9-97_p103 • 695_VG_9-97_p104 • 697_VG_10-97_p9 • 698_VG_10-97_p12-13 • 699_VG_10-97_p19 • 700_VG_10-97_p25 • 701_VG_10-97_p104 • 703_VG_11-97_p4-5 • 704_VG_11-97_p9 • 705_VG_11-97_p12-13 • 707_VG_11-97_p23 • 708_VG_11-97_p31 • 709_VG_11-97_p33 • 710_VG_11-97_p45 • 711_VG_11-97_p49 |
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Advertisements by other video game (console (peripheral)) manufacturers / publishers [5/6]:

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| <ul style="list-style-type: none"> • 712_VG_11-97_p61 • 713_VG_11-97_p71 • 715_VG_11-97_p89 • 716_VG_11-97_p112 • 717_VG_12-97_p2-3 • 719_VG_12-97_p8-9 • 720_VG_12-97_p12-13 • 721_VG_12-97_p21 • 722_VG_12-97_p23 • 724_VG_12-97_p28-29 • 726_VG_12-97_p38-39 • 727_VG_12-97_p45 • 728_VG_12-97_p47 • 729_VG_12-97_p51 • 730_VG_12-97_p57 • 731_VG_12-97_p71 • 732_VG_12-97_p81 • 733_VG_12-97_p120 • 734_VG_1-98_p2-3 • 736_VG_1-98_p9 • 737_VG_1-98_p12-13 • 738_VG_1-98_p23 • 739_VG_1-98_p25 • 740_VG_1-98_p26-27 • 741_VG_1-98_p29 • 742_VG_1-98_p37 • 744_VG_1-98_p40-41 • 745_VG_1-98_p44-45 • 746_VG_1-98_p51 • 747_VG_1-98_p57 • 749_VG_1-98_p71 • 750_VG_1-98_p74-75 • 751_VG_1-98_p77 • 752_VG_1-98_p82-83 • 754_VG_2-98_p2 • 756_VG_2-98_p13 • 758_VG_2-98_p37 • 759_VG_2-98_p59 • 760_VG_2-98_p104 • 761_VG_3-98_p2 • 762_VG_3-98_p6-7 • 763_VG_3-98_p25 • 764_VG_3-98_p45 • 765_VG_3-98_p61 • 766_VG_3-98_p93 • 768_VG_4-98_p2 • 769_VG_4-98_p7 • 770_VG_4-98_p11 | <ul style="list-style-type: none"> • 772_VG_4-98_p21 • 773_VG_4-98_p29 • 774_VG_4-98_p37 • 775_VG_4-98_p41 • 777_VG_4-98_p45 • 778_VG_4-98_p55 • 779_VG_4-98_p60-61 • 780_VG_4-98_p71 • 781_VG_4-98_p95 • 782_VG_4-98_p104 • 783_VG_5-98_p2 • 785_VG_5-98_p9 • 787_VG_5-98_p21 • 788_VG_5-98_p27 • 790_VG_5-98_p39 • 792_VG_5-98_p56-57 • 793_VG_5-98_p104 • 794_VG_6-98_p2-3 • 795_VG_6-98_p5 • 796_VG_6-98_p8-9 • 798_VG_6-98_p13 • 800_VG_6-98_p19 • 801_VG_6-98_p23 • 803_VG_6-98_p33 • 804_VG_6-98_p104 • 805_VG_7-98_p2 • 806_VG_7-98_p6-7 • 807_VG_7-98_p11 • 809_VG_7-98_p21 • 810_VG_7-98_p27 • 811_VG_7-98_p49 • 812_VG_7-98_p100 • 815A_VG_8-98_p33 • 815B_VG_8-98_p35 • 815C_VG_8-98_p36-37 • 816_VG_8-98_p45 • 817_VG_8-98_p100 • 818_VG_9-98_p2 • 820_VG_9-98_p11 • 821_VG_9-98_p13 • 822_VG_9-98_p19 • 823_VG_9-98_p21 • 824_VG_9-98_p34-35 • 826_VG_10-98_p9 • 827_VG_10-98_p11 • 828_VG_10-98_p13 • 831_VG_10-98_p19 • 832_VG_10-98_p21 | <ul style="list-style-type: none"> • 833_VG_10-98_p23 • 835_VG_11-98_p7 • 836_VG_11-98_p10-11 • 838_VG_11-98_p19 • 839_VG_11-98_p21 • 840_VG_11-98_p25 • 842_VG_11-98_p31 • 843_VG_11-98_p35 • 844_VG_11-98_p43 • 845_VG_11-98_p45 • 846_VG_11-98_p100 • 847_VG_12-98_p2 • 848_VG_12-98_p7 • 849_VG_12-98_p9 • 850_VG_12-98_p12-13 • 851_VG_12-98_p15 • 852_VG_12-98_p17 • 853_VG_12-98_p23 • 854_VG_12-98_p37 • 855_VG_12-98_p41 • 856_VG_12-98_p43 • 857_VG_12-98_p45 • 858_VG_12-98_p57 • 859_VG_12-98_p63 • 861_VG_1-99_p2 • 862_VG_1-99_p7 • 863_VG_1-99_p9 • 865_VG_1-99_p15 • 867_VG_1-99_p23 • 868_VG_1-99_p25 • 869_VG_1-99_p33 • 870_VG_1-99_p39 • 871_VG_1-99_p41 • 872A_VG_1-99_p43 • 872B_VG_1-99_p45 • 872C_VG_1-99_p47 • 873_VG_1-99_p100 • 874_VG_2-99_p2 • 875_VG_2-99_p7 • 876_VG_2-99_p9 • 877_VG_2-99_p15 • 878_VG_2-99_p25 • 879_VG_2-99_p35 • 880A_VG_2-99_p41 • 880B_VG_2-99_p43 • 880C_VG_2-99_p45 • 881_VG_2-99_p100 • 882_VG_3-99_p2 |
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Advertisements by other video game (console (peripheral)) manufacturers / publishers [6/6]:

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| <ul style="list-style-type: none"> • 883_VG_3-99_p11 • 884_VG_3-99_p15 • 885_VG_3-99_p73 • 886_VG_3-99_p100 • 887_VG_4-99_p2 • 888_VG_4-99_p7 • 889_VG_4-99_p9 • 890_VG_4-99_p17 • 891_VG_4-99_p31 • 892A_VG_4-99_p39 • 892B_VG_4-99_p41 • 892C_VG_4-99_p43 • 892D_VG_4-99_p45 • 893_VG_4-99_p100 • 894_VG_5-99_p2 • 895_VG_5-99_p33 • 896_VG_5-99_p39 • 897_VG_5-99_p47 • 898_VG_5-99_p49 • 899_VG_5-99_p116 • 900_VG_6-99_p15 • 901_VG_6-99_p35 • 902_VG_6-99_p100 • 903_VG_7-99_p7 • 904_VG_7-99_p116 • 905_VG_8-99_p5 • 906_VG_8-99_p9 • 907_VG_8-99_p100 • 908_VG_9-99_p41 • 909_VG_9-99_p100 • 910_VG_10-99_p5 • 911_VG_10-99_p19 • 912_VG_10-99_p21 • 913_VG_10-99_p25 • 914_VG_10-99_p27 • 916_VG_10-99-DC_p21 • 917_VG_10-99-DC_p32 • 918_VG_11-99_p5 • 919_VG_11-99_p13 | <ul style="list-style-type: none"> • 920_VG_11-99_p17 • 921_VG_11-99_p19 • 922_VG_11-99_p25 • 923_VG_11-99_p29 • 924_VG_11-99_p39 • 925_VG_11-99_p49 • 926_VG_11-99_p69 • 928_VG_12-99_p5 • 929_VG_12-99_p9 • 930_VG_12-99_p11 • 931_VG_12-99_p13 • 932A_VG_12-99_p41 • 932B_VG_12-99_p43 • 933_VG_12-99_p47 • 934_VG_12-99_p59 • 935_VG_12-99_p115 • 937_VG_1-2000_p2 • 938_VG_1-2000_p13 • 940_VG_1-2000_p21 • 941_VG_1-2000_p31 • 943_VG_1-2000_p43 • 944_VG_1-2000_p47 • 945_VG_1-2000_p51 • 946_VG_1-2000_p55 • 947_VG_1-2000_p135 • 948_VG_1-2000_p167 • 950_VG_2-2000_p2 • 952_VG_2-2000_p15 • 954_VG_2-2000_p51 • 955_VG_2-2000_p151 • 956_VG_2-2000_p152 • 957_VG_3-2000_p2 • 959_VG_3-2000_p135 • 960_VG_3-2000_p136 • 961A_VG_4-2000_p2-3 • 961B_VG_4-2000_p4-5 • 962_VG_4-2000_p14-15 • 963_VG_4-2000_p20-21 • 965_VG_4-2000_p117 | <ul style="list-style-type: none"> • 966_VG_4-2000_p136 • 967_VG_5-2000_p2 • 968_VG_5-2000_p48-49 • 969_VG_5-2000_p136 • 970_VG_6-2000_p2 • 971_VG_6-2000_p10-11 • 973_VG_7-2000_p2 • 974_VG_7-2000_p11 • 975_VG_7-2000_p61 • 976_VG_7-2000_p136 • 977_VG_8-2000_p2 • 978_VG_8-2000_p11 • 979_VG_8-2000_p35 • 981_VG_9-2000_p2 • 982_VG_9-2000_p11 • 983_VG_9-2000_p118 • 985_VG_10-2000_p4-5 • 986_VG_10-2000_p11 • 987_VG_10-2000_p13 • 988_VG_10-2000_p148 • 989_VG_11-2000_p2 • 990_VG_11-2000_p4-5 • 992_VG_11-2000_p15 • 993_VG_11-2000_p17 • 994_VG_11-2000_p72 • 995_VG_11-2000_p132 • 996A_VG_12-2000_p21 • 996B_VG_12-2000_p23 • 998_VG_1-2001_p2 • 999_VG_1-2001_p17 • 1000_VG_1-2001_p19 • 1001_VG_1-2001_p25 • 1002_VG_1-2001_p35 • 1003_VG_1-2001_p37 • 1006_VG_2-2001_p23 • 1007_VG_2-2001_p73 • 1008_VG_2-2001_p132 |
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