The Visual and Lexical Components of Advertising

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ABSTRAKT

Cílem této bakalářské práce je zkoumání vizuální a lexikální složky v tištěné reklamě. Práce se skládá z teoretické a praktické části ve formě analýzy. Teoretická část se zabývá terminologií potřebnou pro pochopení dané problematiky a následujících rozborů. Praktická část obsahuje tři ukázky z reklamy a jejich analýzu; jejím hlavním cílem je zjistit, zda se jednotlivé složky v reklamě navzájem podporují či nikoliv.

Klíčová slova: reklama, vizuální složka, lexikální složka, reklamní diskurs, jazyk reklamy, rétorika reklamy, role obrazu v reklamě, font

ABSTRACT

The aim of this work is examination of the visual and lexical message in printed advertising. The thesis consists of theoretical and practical part that is in form of analysis. Theoretical part deals with terminology necessary for understanding of the discussed issue and following analyzes. Practical part consists of study of three examples of advertising; the main objective is to find out, whether the visual and lexical message in advertising supports each other or not.

Keywords: advertising, visual message, lexical message, discourse of advertising, language of advertising, rhetoric of advertising, role of image in advertising, font

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INTRODUCTION

The term advertising is certainly nothing new for people nowadays. It plays a significant role in contemporary society and it would be almost impossible to imagine the world without it, because it has become a part of our lives. It is an inevitable consequence of today's consumer-based economy, because it is the basic element used to attract and communicate with the customer. Advertising has developed much since its beginning, and is still evolving and adapting, in order to attract target groups in the best possible way, be it via the Internet, on TV or in print. But its general structure remains the same – it contains certain messages, which communicate with us with via text and pictures. You can ask yourself: What was the last ad I saw today? You may recall some fragments of text or certain pictorial elements. In the case of a well-made advertisement, in addition to these fragments you might remember the whole idea and feeling of the ad, because its visual and lexical parts support each other in such a good manner that it has a meaningful, well-balanced effect, and therefore is easier to remember.

In my work I would like to analyze works of advertising as complex units. My intention is not only to focus on text, but also on the visual execution of advertising and to later compare the relationship between the two. The structure of my work is divided into theoretical and practical part in form of analysis.

In the beginning of the theoretical section I will deal with advertising itself and its terminology. Then I would like to define the basic terms of verbal communication used in advertising – discourse and communication in advertising and the properties of language and its meaning. Some theories used for analyzing text, like figures of speech or certain semiotic terms, can be applied also to images, and I will highlight these cases, in the section dealing with the verbal message, as their original purpose was to describe text, not images. In the second section of my theoretical work I will deal with the visual message of advertisements - that is, the role of images and their comparison with text and other terms such as font, colour or compositions, because all these cooperate in the formation of meaning of the advertisement.

In the practical part of this work I am going to analyze pieces of advertising with the help of findings from the theoretical section. This will allow me to see how the visual and lexical parts function in advertising, what meaning they communicate and most importantly – if, and how, they cooperate together.

I.   THEORY

1 ADVERTISING

Advertising surrounds us everywhere we go and in most contemporary societies is inevitable. As I outlined in the beginning, its main function should be working in favour of a consumer-based economy but when we look around us we can see that it also plays a significant role in affecting society and shaping our values. People dealing with advertising hold different views about what advertising is and what is its purpose. Judith Williamson proposes that the function of advertising is to sell things to us but at the same time she compares it to art, saying it "creates structures of meaning". (Williamson 1978, 11-12) Johnatan Bignell holds a similar opinion: he believes that to sell is not the only function of advertising - the commercials also want to entertain us and want us to enjoy the process of decoding their meaning hidden in and between the verbal and visual message. (Bignell 2002, 31) On the other hand many people do not hold very positive views of advertising because of its ability to distort the truth. This is surprisingly contrary to the fact that advertisers who are able to make things seem true are valued very well according to Boorstin. (Boorstin 1992, 212) Whether we hold positive or negative views of advertising, we can be sure that it will remain a part of our society and therefore it is useful to understand its meaning.

1.1 Types of advertising

Unlike in the rise of the advertising era, today we distinguish several types of it. This is important to mention because persuading the customer to buy a product is not the main goal of every advertisement. Dyer recognizes five types but I am going to mention only the four most important ones. (Dyer 1990, 4-5) The most prominent and most visible is of course *commercial consumer advertising,* which is used by entrepreneurs in order to support their business, and is aimed at covering as wide an audience as possible. Persuasion of the customer is of the utmost importance in this type of advertising, which I am going to deal with in my work. Another type are *trade and technical advertisements.* This type of advertisement has a very specific target group and therefore the language and techniques employed are vocational. *Prestige, business and financial advertising* is not focused on sales but on improving the general knowledge or image of big companies. The last type I will mention is *government and charity advertising*. Even though this type is the most similar to commercial consumer advertising the basic distinction is in the fact that government and charity advertising is non-profit. It is not aiming at boosting the sales but its objective is raising awareness of particular issues, such as global warming.

1.2 Brand, identity and image

A brand is a name under which a group of goods from one producer is sold or produced, simply said. When establishing a company and a brand, we want it to be different and unique from the others and we strive to present it in certain way. "A strong brand should have a rich, clear brand identity – a set of associations the brand strategists seek to create or maintain." (Aaker and Joachimsthaler 2000, 40) According to Olins, identity is the way the company operates and presents itself and people from outside may perceive and call this an image of the company. (Olins 2002)

The values we create and ascribe to our company, be it called brand, identity or image, are transferred also to our products. Nowadays in big market competition where most of the products are the same, what differentiates them is the very brand, identity or image that they carry. Customers usually prefer products from certain company over another just because of this image, because they like it for some reason, they identify with it and they try to fit in it. (Boorstin 1992, 188)

1.3 Targeting the customer

The structure and means of advertising should be accommodated to a specific group of customers we want to target, because it is usually not possible to aim one product for the whole society. Sex, age and class should be taken into consideration because the advertisement should attract and address the exact selected target group and thus have the biggest impact possible on them. Man would not be interested in buying a lipstick, adult woman would not like to buy a doll and a person who doesn't have a job will not consider buying an expensive car.

1.3.1 Research and personas

The success of an advertisement depends on whether we can connect with our customer. To understand our potential customer better we should know about his/her taste and lifestyle. In order to find out this information, it is usually necessary to conduct research and create personas. When we have the results of our research, we can create personas that are representatives of each group. This helps us to customize the visual and lexical means of communication to an appropriate form, so we can be as attractive and persuasive as possible.

2 VERBAL MESSAGE

Advertising in its very beginning consisted of news, shipping timetables or small announcements (Dyer 1990, 16) and was usually processed in written form. In modern advertising, where competition across the market is tight, the advertisers have to try hard to catch our attention. Nowadays using only written text seems insufficient to fulfil the purpose of arousing attention, therefore pictures are used more often. The reason for this is the fact they are easily processed and remembered and they can be understandable for a wide body of customers regardless of whether they understand the language or not. That does not mean that the language of advertising is not important. It still plays an important role making the message which pictures can communicate just very broadly and ambiguously more specific.

In the next part of my work, concerning the verbal message, I would like to briefly focus on the discourse of advertising and basic concepts of communication in advertising which I believe are important for understanding the following paragraphs dealing with the language of advertising and its meaning.

2.1 The discourse of advertising

Discourse is regarded a form of communication, be it in speech or in written form. Analyses of advertising are very often focusing on the text only and other accompanying parts of the advertising are neglected, but this can have a significant impact on the meaning derived from the text. In a description of the advertising discourse I will follow the division suggested by Guy Cook. (Cook 2001, 4)

Advertising discourse can be divided into two main parts. First is the verbal information – the *text* itself, with which I will be dealing in this part of my work. The other part is called *context*. Context itself consists of eight parts.

The first thing that we note when we come across an advertisement is the material on which the advertising is printed. We should notice the quality and type of the medium – the ad can be printed on recycled or glossy paper or newspaper print. The chosen type of paper will have a significant effect on the communicated meaning of advertising. We would expect an ad for luxurious goods to be printed on luxurious paper and if it is not this way, we might be confused by this or see it as a lack of credibility. This factor of context is called the *substance*.

Music and *pictures* are very important parts of context. I will not be dealing with music in my work, since it is very difficult to analyze and its evaluation is very subjective. Pictures will be discussed in the last part of my theoretical section.

Paralanguage is well-known in connection with spoken language, where it affects the communicated message depending on what tone of voice, gestures or facial expressions accompany our speech. In the case of printed advertising, paralanguage is communicated by the used font, with regards to its colour or size. Paralanguage is often expressed in advertising with use of graphology. Graphology in advertising can have many forms; one of the commonly used techniques is creating iconicity with words. (Cook 2001, 84) In this form of paralanguage, words are written so that their positioning forms the shape of certain objects, so that it adds to meaning of the advertising.

When analyzing advertisements, we should not focus only on the written message, but also on the pictures, as I suggested in the beginning of this section. Similarly the piece of advertising itself should not be analyzed alone, but in context with the surrounding objects or people, because that affect the reader and the meaning he or she might get from the advert. This factor, which we should bear in mind, is called the *situation*.

The feature that affects our perception of the advertisement is the *co-text*. Examples of co-text are variations of one advertisement that create series or may form a short story. The preceding advertisement will affect the following one and vice versa.

One very important feature of advertising is the intertext, or more widely used term *intertextuality*. I will describe this term in more detail in following section.

Every communication has its *participants*. Advertising is no exception, because it is communicating messages. I will talk about communication in advertising after this section.

In the process of creating an advertisement, or better, before it, we may ask ourselves a question: what is the *function* of this advertising? We can ask the same question when reading an advertisement. After seeing the textual and visual elements, the answer to this question should be obvious.

2.2   Communication in advertising

Every communication, irrespective of its kind, has some participants. Advertising is no exception since advertisers are not creating ads for themselves - whether we are aware of it or not, they communicate with us every day through various types of media.

In the discourse of advertising, like in every communication, we have someone who is sending the message – that is the *sender*. G. Cook points out that we have, in addition to the sender, the *addresser* – someone who is communicating the message from the sender. (Cook 2001, 4) That would be a creative agency that does this job for the client (who is the sender). The message is communicated to a receiver – the *addressee*. All these people are participants at the basic communication *channel*, created between them. The message communicated here is some kind of a *meaning* and is transmitted in a *code* that both the addresser and addressee must understand so that the communication is effective. Lastly, as every other kind of communication, this too is a part of a broader *context*. (Vestergaard and Schroder 1985, 15-16)

2.3   The language of advertising

The primary function of advertising text is to catch our attention so that we continue to read. According to Lund, apart from attracting attention the advertising should arouse interest, stimulate desire, and convince us to take action. The text is involved in all these parts. (Vestergaard and Schroder 1985, 49) For language to fulfill all these functions it must be used in quite a specific way.

The language of advertising in general should be easy to understand and, perhaps more importantly, easy to remember. We should take into account that in some cases people have very little time to spend while reading the advert because it can be a poster they are passing by on the street or it may be advertisement that is in between the editorial of the magazine and people may take it as an interruption from their reading. Because of this, text in general is written in user-friendly way. That is in simple sentences, using short distinctive words often in a way that may feel to us as commonly used language.

2.3.1   Types of sentences

In order to fulfill the function of convincing or taking an action, advertising uses four basic types of sentences that are declarative, exclamatory, interrogatory and imperative, the last two distinctively.

The use of imperative sentences in advertising is quite common. Advertising simply "orders us" to buy or try some product and even may tell us how to act or feel about it. These simple sentences that tell us what to do are used in advertising to create more appeal and emphasis and to support the visual message. The downside of this type of sentences is

the fact that some people may perceive this to be unpleasant and an invasion of their privacy. (Dyer 1990, 144)

A frequently used strategy is to propose a question at the beginning of the advertisement. Its purpose is to appeal to our emotions and make us think about a given issue. Many advertisements may be in problem-solution format. In this case we are proposed a question to ponder in the beginning of the advertisement. But we do not have to strain our brain too much, because as we read, we are given the answer to the proposed question, as it lies in the advertised goods itself. (Goddard 2002, 74-76)

2.3.2   Vocabulary and tone of voice

Advertisers like to play with our emotions, because it is one of the best forms of appeal and also the best way to make us remember an advertisement. The tone of voice usually refers to the voice of the speaker in speech but advertisements often try to imitate the tone in written texts by the use of a specific style or words because they "…communicate feelings, associations and attitudes – they bring ideas to our mind." (Dyer 1990, 140) Copywriters therefore have to choose words very carefully; because the created emotion and feeling is ascribed to the product or brand they are advertising.

The most used categories of words in advertising are adjectives and adverbs, because they can communicate the feeling or create emotion most sufficiently. They are also used for describing the qualities and features of a product. Sometimes we can come across an adjective that is not Standard English – these have been usually coined specially for the advertised product to describe some feature which is unique for this product. (Dyer 1990, 149-150) A specific category is that of *spin words*; this category consists of words that refer to current issues of contemporary culture. Nowadays people are concerned about ecology and a green way of living. These groups of people are looking for products that reflect their views and lifestyle and copywriters should respond to it.

2.3.3   Intertextuality

As the name of the term suggests, it is the use of one text within another in the form of more or less apparent reference. Certainly a very interesting feature of this term is its variability. This intertextual connection can be in the form of textual reference to literature, to another advertisement, event in history – basically anything. What is important to say about this term is the fact that it does not have to be written text, as one would suppose

from the name. Intertextuality can function on the level of written text, but it can achieve the same results in visual form.

Intertextual reference is, for the reader, a form of code that he may or may not understand. Decoding should be fun for the reader. Successful decoding is usually followed by a feeling of satisfaction (because the reader feels proud of the fact that he managed to decipher this code). Even if the code is not understood the advert still should remain functional, but for the non-knowing readers it will create a sense of mystery – the purpose of this is to make people ask others and communicate about the advert. (Goddard 2002, 51)

2.3.4 Ambiguity

One of the often used techniques in advertising is playing with meaning through ambiguity. With increasing ambiguity comes an increase in the interest and engagement of the reader. (Beasley and Danesi 2002, 102) The more meaning the advertising has the more possibilities of interpretation exist, which means a larger possible target group. Ambiguity can also work as a humorous or provoking element in the advertisement and can be considered as a language play. (Dyer 1990, 153)

2.4   The rhetoric of advertising

As I already mentioned in my work, the language of advertising should be not only informing, but mainly attracting and involving the reader in the reading and also the decoding. Rhetoric is "the art of adapting discourse, in harmony with its subject and occasion, to the requirements of a reader or hearer." (Genung 1995, 1) Effective and persuasive communication achieved by using various figures of speech that were invented as early as in ancient Greece but are part of our everyday speech and the texts we write. Rhetoric figures are used mostly when dealing with language, but few theorists proposed their application also on visual communication, such as Dyer, Barthes, Gombrich or Durand. Durand considers rhetorical figures to be violations of use of a language that is considered to be "normal", be it in field of logic, social rules or other areas.(Dyer 1990, 160) This deviation from the standard catches the attention of the reader.

Operations using rhetorical figures can be divided into two sections: *addition* (elements are added), *suppression* (elements are excluded) and two subsections: *substitution* (suppression of element that is replaced by another element) and *exchange* (mutual replacement of two elements). I will consider the use of these figures mainly in language,

because they were originally intended for this purpose, but I will mention also their application in visual means just in small scale.

One of the most frequently used figures of addition is a *repetition*. The use of repetition in speech results in repeating the same parts the same parts of the text, be it sentences or words. Repetition creates emphasis and, when used with visual components, it may show different versions of a product to emphasize adaptability or the fact that the product can be customized according to our needs. Here the relative position of all images should be taken into consideration. *Similarity* is another figure. It may be used to create similarity in the form or content of text and the visual similarity between two products in an advert may propose their comparison. Other figures may be *accumulation* (A large number of things may convey feelings of chaos or confusion or, conversely, may embody the system and order.[Dyer 1990, 165]) or *opposition* (Based on the fact that everything has two sides and the comparison is attractive to the reader.)

Figures of suppression are used less frequently than figures of addition, because, simply put, when we add something, there is more to remember. *Ellipsis* is a well-known figure used in everyday speech that involves the omission of certain parts, so we do not have to repeat them too much. In visual communication, people, or the product itself, can be omitted, which according to Dyer, gives the product "extra value or an enigmatic quality". (Dyer 1990, 170) *Apophasis* is often used in advertising, which informs us about something by not explicitly mentioning it. *Preterion* a is figure that is sometimes connected with irony. An example of preterition would be saying that we do not want the others to know about a really good product, so we are not going to mention the XYZ product, which is absolutely fabulous and does what it promises. Other rhetorical figures of omission are *tautology* (Mentioning something twice, even though it seems as useless – this washing powder is a powder used for washing.) and *suspension* - information in presented advertising is mentioned at its end. Example may be advertising in magazines, where advert for one product takes two pages. One may be imposing a question, then may follow an article and after this we may find the second page of the advertisement that is offering us the answer to this question. (Dyer 1990, 170-171)

Figures of *substitution* encompass replacing different kinds of elements that may be identical, similar, different or opposing. This can be done with the use of metaphor, hyperbole, or synecdoche that will be discussed later. The use of false homology is interesting where substitution is in the form of a pun. Dyer proposes the example of White

Horse whiskey, which is using the slogan "You can take a White Horse anywhere". Its advertising always shows both the animal and bottle of whiskey at the most unlikely places. (Dyer 1990, 176)

The last group are figures of exchange. The most frequently used figures are inversion, oxymoron, asyndeton and anacoluthon. *Inversion* consist of inversing certain characteristics in order to create an emphasis on a specific feature of the product. In visual communication it is often used as the inversion of the size ratio. *Oxymoron* is well known in discourse. This term stands for contradictory statements in both verbal and visual fields. One example would be saying that something was "pretty bad". *Asyndeton* in discourse represents sentences that are not connected with use of the conjunction, but still make sense. Examples of visual asyndeton may be pictures of body parts used in advertising for cosmetic products, like the picture of lips used in an advert for lipstick. (Dyer 1990, 176-177) *Anacoluthon* stands for a grammatically illogical sentence; visual anacoluthon is represented by pictures that seem illogical at first sight, and the reason for this is often the fact, that they have been "photoshoped".

2.4.1 Figurative language

Figurative language can be considered as a violation of "normal" a feature it has in common with the preceding rhetorical figures and in fact is sometimes said to be rhetorical language. It is used when we want to make the text more interesting for the reader because speaking only in literary language would be boring even in daily communication. Figurative language is also used for creating textuality and ascribing certain qualities to a product. Frequently used tropes consist of metaphor, simile, personification, onomatopoeia, synecdoche, metonymy, homonymy and hyperbole.

Metaphor is a figure of speech that is based on a similarity between two words. The original word with literary meaning is replaced by another word or group of words that would not be used for expressing this initially, because their literary meaning is different. Objects and creatures from nature are often used as metaphors, because they encompass the qualities we want to ascribe to the product. A good example is the car manufacturer Jaguar, which chose this name to ascribe qualities of this animal to their cars. Similar to metaphor is *simile*. Objects and their qualities are compared with the help of words such as "like" and "as". *Personification* treats inanimate objects as if they were animate ones. An example of personification may be describing a car and its qualities as if it were a living animal.

Onomatopoeia is the use of words that sound similar to the sound made by the things they refer to. Sometimes we may come across onomatopoeic words that are not part of Standard English and are created for a specific product in order to describe more accurately its qualities. *Synecdoche* is referring by part of a certain object to the object as a whole and vice versa. *Metonymy* is the use of symbol or a similar name of object to refer to the object itself. One often used example in international communication is using term White House to refer to the president of the United States. *Homonyms* are words which convey different meaning but have the same spelling. *Hyperbole* is a figure of speech that uses exaggeration for various purposes such as highlighting the specific qualities of a product.

2.5   Semiotics

In our world, almost anything conveys or communicates a certain meaning, be it inanimate or animate object, or its actions. Advertising is also a way of communication, even though not all participants are aware of it nor do they realize that they are receiving and decoding its meaning. According to Dyer the meaning of an advertisement is not something that passively waits for us; rather we have to decode the message and its meaning actively by ourselves. (Dyer 1990, 115) At the same time she claims that there is not only one correct interpretation, because it depends on our cultural capital, social position, knowledge or experience – we are social readers. (Dyer 1990, 115) For the decoding of the meaning that advertisements communicate, we generally use semiotics developed by Ferdinad de Saussure and revised by Charles Pierce.

Even though semiotics is mostly concerned with verbal messages - that is text, its power lies in the fact that it can be also used for decoding the meaning of visual messages – pictures. (Bignel 2002, 1) I am dealing with this topic right at the end of the verbal message section because of this fact that it can be used for analyzing both verbal and visual message, however, in general it is used mostly for analyzing text. For the stated reasons, I will deal with it as with the method employed for analyzing *both* verbal and visual signs.

2.5.1   Langue, parole, sign and code

Cook points out that "meaning is a matter of encoding and decoding." (Cook 2001, 67) He explains this on the process of communication: person encodes message with the use of words and the other person must possess the same language and has to decode the message to understand the meaning.

Meaning is communicated with the use of words called *signs*. Linguistics signs are arbitrary in the fact that there is no resemblance between the way they look or sound and what they actually mean. (Bignell 2002, 8) A mountain is not called "mountain" because the word shares some features with the object mountain itself. Its meaning is embedded in the society and is learnt unconsciously.

Language (in French *langue*) is a system of linguistic signs. If we use this system and its signs (words) we create sentences, utterances or speeches (in French *parole*). (Bignell 2002, 8) When we communicate in a certain langue, we choose the correct signs in order to express meaning in the form of parole. If we choose incorrect signs or use them against the rules of langue, the parole will not have a correct meaning. Another kind of system is *code* which is subordinate to the system of langue. Code contains signs that share similar properties and in language are in the same group. Bignell suggest a simple example of *dress-code* with which the society is familiar. (Bignell 2002, 10-11) This dress-code contains all clothes for men, women and children. Shorts and shirt might be signs from code called street wear and we can communicate our image by choice of clothes in the same way that we communicate meaning with use of words.

2.5.2 Signifier and signified

A sign consists of two parts: *signifier* and *signified*. As both Bignell (2002, 12) and Dyer (1990, 118) propose these two values are always inseparable. They also agree that the signifier is the material vehicle which represents the sign in the material world. It may be the letters that make up the word, or the sounds produced when we say it. As for the visual signs, it may be the physical representation of a certain object. Signifier then refers to the meaning of the signified. When we see a signifier (word) for example *flower*, in our mind we perceive the signified (the object itself) picture of a flower. This concept is often used for analyzing meaning in the pictures in advertising. For example a picture of mother and baby signifies mother's love, men in general may signify strength whereas women may signify beauty, and elegant and richly equipped room may signify wealth.

2.5.3 Denotation and connotation

Advertisers nowadays are not plainly informing us about their product and its qualities. As I have already mentioned, they want us to enjoy the advertising and mainly the process of its decoding. Therefore, they create not only a literal meaning with the help of text and images that is obvious and understandable at first sight but they also create a second level of

meaning, that is hidden in the first one. For communication in advertising they use signs that consist of signifier and signified. Denotation and connotation modify the signified meaning.

Denotation is the literal meaning of signified. This kind of meaning is the same for a wide group of people because it is not dependent on culture or gained knowledge. The simple denotative meaning of the sun is that it is a planet that gives us light and warmth – this meaning is part of general knowledge and in general we can say that all the people on the planet perceive sun in this way. Advertisings communicating only denotative meaning are quite rare in today's advertising, because for the advertising reader it would be tedious.

Connotations are associations that people have connected with the denotative meaning. (Dyer 1990, 128) An important fact is that the connotative meaning is not the same for everybody. It is dependent upon our culture, education, general knowledge and experience. For most people the sun can mean life, happiness and a perfect day; for other people it can be for example an enemy or representative of fear if they suffer from some kind of disease and the sun damages their skin.

As Cook points out, first comes the denotative meaning and the connotative comes afterwards, because first we have to decipher, that the yellow circle is the sun and only then can we think of it as a symbol of happiness and a good day. (Cook 2001, 109) This process is usual in the processing of the pictures, but it might not work like this in the case of metaphors, because when we say "he hit the nail", we usually do not imagine someone hitting the nail.

2.5.4   Symbol, Icon, Index

In addition to Sausseuran semiotics, there are also the terms and principles created by American linguist, Charles S. Pierce that are often used for analyzing the visual signs. He created three types of signs – symbolic, iconic and indexical.

A symbolic sign or *symbol* is an arbitrary sign. In this case the signifier is not connected with signified because these two would share any visual or other similarities. The connection between them is conventional – society was using the symbol on such occasions that the connection was established and the sign gained a symbolic meaning. (Dyer 1990, 125) One of the most used symbols is a rose, which symbolizes love and passion. For someone outside of our society the rose is just a flower and does not have any additional meaning, so without background knowledge the person couldn't connect it with love or passion.

An iconic sign unlike the symbolic one should be understandable at first sight even for a person who comes from different society or does not have background knowledge. (Cook 2001, 75) Good example of an iconic sign is a photograph. A picture of a rose will be a picture of a flower that has red petals and thorns for everybody, even though not everybody knows what this flower is called.

An *index* is a sign that is connected with its signified on the basis of a causal relationship but again, if we miss background knowledge we are not able to understand it. (Cook 2001, 74) If the rose dies it may be a sign of the drought, clouds may be sign of rain and the birdsong may be a sign of presence of birds.

2.5.5 Paradigm and syntagm

Crucial for creation and also decoding of meaning is the notion of paradigm and syntagm. As Bignell points out, one of the important distinctions between written and spoken communication and pictures is in the fact that pictures, like other visual objects communicate their meaning regardless of time, whereas for communication, the time is crucial. (Bignell 2002, 13) When we look at a painting, we perceive all its elements at the same time, and what is important is how they do communicate with each other in the format. Text and written communication is always time-marked, not only because we have to use certain verb forms, but mostly because we read one word at a time from a certain direction and the way the words follow each other creates meaning. If we change the word order in a sentence "John rides a car." and write: "Car driver John." the sentence will gain a different meaning immediately. This concept of meaning based on a word order is called paradigm. If we get back to our sentence and replace one word with another for the same group of signs, for example: "John rides a bike." or "John washes a car." the sentence will gain a different meaning again. This concept of signs with similar meanings that can be used is called a syntagm. The concept of syntagm can also be used when discussing visual messages, because the meaning of an advertisement can be significantly different based on whether we use one colour over another, or whether we use skinny over plump women.

2.5.6 Myth

The last semiotic concept is based on the work of Roland Barthes. According to what he proposes, various "…kinds of sign are used not simply to denote something, but also to trigger a range of connotation attached to the sign." (Bignell 2002, 16) These various

connotations, sometimes called the connotative chain, connected with one sign create the Myth.

Bignell in his book proposes the example of the myth of luxury, which is represented by Rolls-Royce as the sign that triggers various connotations in our mind. (Bignell 2002, 16) If we have advertisement for a certain product, be it shoes or clothes, and if the advertisement displaying these goods also depicts Rolls-Royce car, it is most likely that we will immediately have connotations of luxury, wealth, well-being or similar. (That is, if we have the necessary cultural knowledge and know what the Rolls-Royce is.) These connotations will be also transferred to the advertised product, giving it a mythic quality. Barthes stated that myth is a form of communication in that it resembles speech. As with speech, the myth can be based on any topic. One of the articles about myth that Barthes wrote was about wrestling. According to this article "wrestling is a way of communicating about morality and justice, transgression and punishment, through signs which belong to a code." (Bignell 2002, 20) Here, signs are considered to be the individual costumes and the wrestlers' communication with the audience in the form of poses, gestures or facial expressions. Myth is tightly connected with the term ideology - that is, what is perceived by the society as a good or bad, simply put. A good example might be the myth of feminine beauty or the myth of purity. These are represented in our society by the need for a perfect body and the fact that not only our clothes, but also our houses, our skin and our mind should be clean, without any imperfections. This need is displayed in advertising by portraying a society's ideals.

3 VISUAL MESSAGE

Our culture is pervaded by images. We can find them everywhere on the street, at home on our walls, in newspapers, in TV and also on the computer. This fact comes as no surprise, as sight is one of the most important human senses. Images are easier to process then text and can convey meanings and emotions which the text might struggle to express. We can say that they are also a form of universal language, because – if properly chosen – they can be interpreted by people from various cultures without the need for knowledge of any shared language.

In the very first part of my work – the introduction to advertising I have said that advertising is part of our consumer culture and that we are surrounded by it. Most advertising contains images accompanying the text, both because of the reasons stated above and also due to the alleged ability of images to attract attention better then text. Even though many critics deal mostly with the verbal part of advertising, it is well known that visual execution can also significantly affect its meaning and processing. (McQuarrie and Phillips 2005,8) Therefore the complete meaning of an ad can be understood only when we concentrate *both* on verbal and visual message. As I stated at the beginning of my thesis, the intention of my work is to analyze ads as complex units. I want to deal with both verbal and visual message and in the practical part I am going to find out whether these two parts support each other or vice versa.

In the previous section I have dealt with verbal messages in advertising, and now I would like to focus on the visual ones. First I would like to discuss the term 'image' and its role in advertising, and after that I would like to focus on photography, which seems to be one of the most used types of visuals in advertising. Then I will discuss how the images function in comparison with text. After dealing with pictures, I would like to focus on text, but from its visual point of view - that is on fonts and the fact that its execution might affect the meaning of the text. At the end I will deal with terms from the field of art that affect the visual execution of advertising, such as composition, layout, colour and other concepts used in advertising not only for aesthetic reasons but also for the creation and right modification of the intended meaning.

3.1 Image and its role

Artists create paintings because they want to create something for others to look at, but mostly because of their need to express something, be it their emotions, attitudes or opinions. They want others to think about a certain topic, they want them understand their point of view or to make them feel the way they as artists themselves feel. People may enjoy looking at something because it is aesthetic and because it appeals to their taste; in this case it gives them pleasure. This is important because the whole process should contain some emotion, whether they are positive or negative. Without them we would not remember the piece of art nor would it be appealing to us. It is the same with advertising. The seller wants to sell his product and he uses pictures to create a message. He constructs it in a way that he believes will appeal to potential customers and will create certain emotions and connotations. These would create the particular mood that the addresser wants the addressee to associate with his product or brand, and can cause the customer to have positive associations with the brand. It would be worthwhile to say that pictures in advertising are commonly not used coincidentally; they are always carefully chosen to convey the most appropriate meaning:

> …"in advertising the signification of the image is undoubtedly intentional; the signifieds of the advertising message are formed a priori by certain attributes of the products and these signifieds have to be transmitted as clearly as possible. If the image contains signs, we can be sure that in advertising these signs are full, formed with a view to the optimum reading" (Mirzoeff 2002, 135).

Therefore we can say that, if an has "painted" the advertising in a good way, customers will remember and think about the ad because of the skillfully crafted meaning, but also because pictures are usually remembered more easily than words. Good use of pictures can also make the customer feel positively about the brand and may play an important role when the customer decides whether to buy the product or not. (McQuarrie and Phillips 2005, 8)

Without any doubt, the most mentioned function of pictures in advertising is getting attention. The reason for this is the simple fact that pictures are easier to process than text, because in fact we process them at the very moment we look at them. (McQuarrie and Phillips 2005, 18) An example might be when we read a magazine and our reading is disturbed by the presence of advertisement. If we don't mind this intrusion and are interested about the ads, what we first might do is skim the visual part of the ad to see if it appeals to us and only then might proceed to reading the text.

Images are also used to *convey* information and, if accompanied by text, they can be used to illustrate product properties or simply to support the claims of an advertisement's message. (Unnava and Burnkrant 1991, 226) This can be made by directly showing the results or consequences of using a certain product, and also indirectly. Indirect persuasion can have several forms. One example of indirect persuasion and the conveying of information is using a picture of a puppy or kitten to express the message of softness and to attach this attribute to a certain product. This form of persuasion is achieved via the previously discussed term of connotation. Another form of indirect persuasion in advertising can be the use of figurative or rhetorical language such as metaphor or other similar devices. This form of indirect persuasion is used more extensively in recent times according to McQuarrie and Phillips and not only in visual but also in verbal forms. (McQuarrie and Phillips 2005, 7) In their research they found, that "verbal rhetorical figures in ads can be advantageous… to the effect that verbal rhetorical figures invite consumers to elaborate multiple meaning in a way that is pleasurable and memorable." (McQuarrie and Phillips 2005, 18) However according to the results of their research they conclude that the visual ones may be even more effective. This is said to be due to the reason mentioned above, that is, if we are reading some magazine and we come across an ad we might be curious as to what the ad is about. In that case we might rather look at the image, because it is easier to process and at the time of looking at it, we are said to decode its meaning. If we look at the text we might not want to spend time reading it, and moreover decoding it. Someone might object that people mostly skip the ad and continue in the reading of the article. But according to Boorstin this is quite unlikely, because readers enjoy the advertising and they expect it; on top of that he points out that "the most successful… newspapers and magazines are those with the most advertising" considering the United States. (Boorstin 1992, 206)

As for creating a certain mood and attracting the customer to the product, advertisers must form certain values that accompany the product and create a fictional world, where the product is put. In this world people are always pictured as happy and it seems that they are never working. The featured people together with the surrounding interiors or exteriors, usually have a perfect and dream-like quality, and Vestergaard and Schroder propose that this function of advertising is called *the psychological mirror*. (Vestergaard and Schroder 1985, 117) According to them, the world in advertising is displayed in a way that people would wish their own lives/homer/cars etc. to look like. According to this theory, if we look

at advertising, we will know what people want, because it is mirrored therein. But there is also another idea worth mentioning, which proposes that whatever the displayed image (image crafted for the product, its "dream world") people will always try to fit in. (Boorstin 1992, 188) This might be the case, especially for products that are endorsed by a presence of celebrities or for well known and established brands, because some people would like to fit in, and to feel as wealthy as the displayed people.

3.1.1 Do pictures mirror reality?

We are confronted with various types of images every day, not only in advertising but also in our daily activities. We do not care much about their meaning - when we look at a picture, we simply take for granted that it represents real existing objects from the real world. When we look at the photography of a house, we simply assume that this house exists somewhere and we take for granted that everybody else does assume this. When we see a picture in magazine illustrating for example yoghurt, we think of it as a picture referring to some existing yoghurt. But this processing of the pictures is not the only one. It has been discussed whether the systems used for the representation of images simply mirror the world and existing things (as in the example mentioned above) or whether we use certain systems to recreate the meaning. (Sturken and Cartwright 2001, 13) The latter would mean that the images around us do not reflect things from the real world, but that it is the form of a certain system used for reflecting these things, that is learned. The latter example seems to be increasingly supported recently, with the whole problem being called *the myth of transparency*. A semiotic approach proposes that pictures are iconic signs, because from the first look we know that the picture of a flower resembles a real flower from the real world. On the other hand, critics like L. Scott express the need for a new theory of visual rhetoric. (Scott 1994) According to her work, the process of looking is nothing effortless, but we have to process the pictures according to our abilities, that are learned, and she compares advertising images to the symbols. This claim is supported also by Dyer who suggests that "When we observe an image we "read" it rather than just absorb it, and therefore it is accurate to talk of visual "literacy". (Dyer 1990, 96) She supports this claim by saying that even the simplest images were interpreted differently in various cultures.

3.1.2   Meaning in picture

At the beginning of my work I mentioned that the purpose of advertisements is not only to sell but also to make us think about them and to enjoy the decoding of their meaning. As I have said, meaning of the ad is not just put here, waiting for us to read it, and this is also true also in the case of images. As I already discussed, the meanings of images are not just observed but we have to use our brain to get the meaning. It is important fact that the meaning is not the same for everybody, because it is not the ad, but the viewer that creates this meaning. The meaning is based not only on the way the reader decodes the message but also on the surrounding context. (Sturken and Cartwright 2001, 45) This means that the meaning of an image (similarly to the meaning of a whole ad) will be based not only on the culture, education or experience of the reader but also on the place where the image is seen, on what material and how it is executed.

3.1.3   Type of image – photography

Visuals used in advertising can have many forms. They can be photographs, photomontages, illustrations, collages, drawings, paintings etc. "Pictures pun, photographs fantasize, illustrations illuminate." (Scott 1994, 252) The execution of the picture is also considerable. The form of the visual should be chosen according to what we want to communicate and what the preferences of our target group are. Irrespective of the form of the visual we choose, it is good to say that the representation can range from literal to concrete, iconic to abstract at the end. (Landa 2010, 170-171) Literal being closest to the exact representation of certain objects in the real world (photograph of a bird) and abstract being the farthest from it and very interpretive (lines creating a shape resembling a bird)

Every form of visual has its advantages. Illustration, similarly to drawing or painting, is not dependent on the real world, since we can portray even non-existent objects, which would not be possible with the use of photography (without altering it.). Drawing and painting can be appealing because of the fact that it is hand-generated, which creates a connection with the author on a personal level (Samara 2007, 177) Now it seems that the use of photos in advertising does not have much advantage in comparison with the above-mentioned forms. It portrays only objects from the real world and cannot appeal so well on the personal level, yet it is one of the most used forms of visuals in advertising, and I am now going to explain the reasons for it.

Photographs are used to represent real existing objects in our world. Their use is to record what is happening, by freezing the moment and use the resulting picture to represents what was once real. This perspective of photographs has lead to the fact that people take them as exact copies of things and objects from the real world – this concept is called *the myth of photographic truth*. (Sturken and Cartwright 2001, 17) According to this concept people can be easily persuaded by photographs, because of the belief that they portray reality. This is the main reason why photographs are used in advertising so often. Even though we know that in contemporary culture the picture can be easily altered with the use of computer, we still tend to believe that the picture presented in the form of photography is real and believable, and we don't tend to discuss whether it really is real or not. Apart from this obvious ability to represent and record reality, photographs are also able to evoke certain emotions and to draw us into action. (Sturken and Cartwright 2001, 19) These two features of photographs make it apparent why their use in advertising is very convenient.

Technical execution is important for the meaning of the photographs. Some of the things that should be taken into consideration according to Dyer are focus and depth of vision, lighting and colour, cropping, camera angle and use of close-ups. (Dyer 1990, 106) These can significantly change the meaning of a picture, but viewers learn the meaning of these early and process them automatically.

3.1.4 Non-verbal communication

Advertisers use pictures and mostly photographs to create an unreal dream world, where, according to the theory of a psychological mirror, everybody and everything looks just as the consumers wish their life to look like. Other often used tactics includes Goddard's proposed model of offering a problem or forming a question, and at the end of the ad offering the solution. The Use of people who are prototypical representatives of this perfect world or people who we can relate to as in the latter example is called modeling. (Beasley and Danesi 2002, 123) With use of this strategy we can convey information that is typical of spoken communication – paralangue. Representers, or, as Dyer calls them *actors,* can express/illustrate gestures, body motion, poses and other features, and yet this non verbal representation has the significant advantage of being perceived as natural and spontaneous. (Dyer 1990, 97)

As for modeling in the case of people she divides the features of modeling into appearance, manner and activity. Features of *appearance* are age, gender, national and racial feature, hair, body, size and looks. These features help with identification and also affect the way the customers perceive the product. For example if young man is in advertisement for a car, it will affect the way we feel about the car in the way that we may believe that its purchase will make us feel as young, strong and as handsome as the man accompanying the car. As for other features, they are used to communicate stereotypical or cultural views. Men are usually portrayed as bigger than women, women's hair and body are used to portray the qualities of certain product or to demonstrate sexuality. *Manner* is used to express behaviour or emotion with the use of three main features, which are expression, eye contact and pose. (Dyer 1990, 99) Expression is one of the most important ways to paralinguistically express ourselves in the eye to eye communication. This way of communicating is considered as more believable than the verbal message, because it is hard to control, since we do it unconsciously. As in real life communication, quite a lot of attention is paid to facial expressions in advertising because they suggest the way we may feel if we purchase the product. Eye contact is one part of our facial expression that affects this outcome significantly. People usually pay attention to the way actors are looking (whether they are staring or winking) and the direction of their gaze. The last feature of manner is the pose of the actor, which is usually tied in with his facial expression. The last set of features is *Activity*, which shows what the actor is doing – how s/he is moving, the positional communication between actors or whether they are touching, and like actions.

As Dyer points out modeling is usually connected with the actors, but there are other, no less important elements such as *props* and *settings*. (Dyer 1990, 104) This is no surprise if we realize that in advertising the arrangement of object and surroundings is nothing accidental. Everything is in its place with certain intentions, and when it comes to interiors we can notice that they are much tidier than real-life ones. They are usually crafted according to the psychological mirror, because they are unreal idealizations of what people imagine when they think of nice living rooms or kitchens.

3.1.5 Pictures and a brand

One very interesting connection in advertising is between an image and the brand. Pictures are of course one of the elements used to create the *image* of the brand or a product by depicting the satisfied users of the brand's products, and the perfect world that the potential

customers observing the ad would like to have too. (The ad suggests, that it can be obtained via purchase of that product.) But it is the overall composition and execution of advertisement, mainly the expression of the message in pictures or text, that affects the view of the brand that the observer forms, and whether he will consider the purchase or not. (Edell and Staelin 1983, 45) One particularly interesting finding is the fact, that the size of the picture affects attitudes toward the brand, making them more favourable if the picture is larger. (Edell and Staelin 1983, 46) The types of pictures used in combination with a brand are called interactive and noninteractive pictures. *Interactive pictures* are those that feature the brand name or a product class in one image, whereas *noninteractive* pictures display these parts separately. (Unnava and Burnkrant 1991, 226)

3.1.6 Image in comparison with text

Advertising in most cases consists of both image and text, with each of them playing a certain role. The abilities of these two are based on their possibilities and properties, and from what I have already discussed, it is apparent that there are certain differences, as well as similarities, between them. Most importantly, both of them can convey meaning in the form of rhetorical figures and with help of the semiotics can be analyzed their meaning. But there are more differences between them, which can explain why one of them may be preferred and used in advertising over the other.

Probably one of the most important differences between image and text lies in their ability to be remembered and later recalled. I have already mentioned the use and advantages of interactive pictures in advertising. Another theory explaining the remembering and recalling of information is *dual coding*. According to this model, pictures are remembered as visual codes whereas text is remembered as verbal codes. Both pictures and text can be dual coded but, as Unnava and Burnkrant point out, for pictures this process is easier, as they can have easily attached the verbal code, whereas the ability of text to form visual code depends on its quality. (Unnava and Burnkrant 1991, 226) Words of *high imagery* (cat) are easily coded in visual code than words of l*ow imagery* (justice). When the information is dual coded, than it will be recalled easier in the future, because (as the name of this model suggests) it is stored in our memory twice. According to the research, if low-imagery words are accompanied by pictures it will have the same result as high-imagery words on their own, because both will be dual coded (and a picture

accompanying the high-imagery word would not have any additional effect.) (Unnava and Burnkrant 1991, 231)

Another, no less important difference between image and text is the contrast between ambiguity and precision. Pictures are ambiguous, which is useful but, on the other hand, also a bit negative. The positive feature of this ambiguity lies in the possibility for them to express more meanings at the same time, with the use of which the advertiser can attract a wider range of consumers. On the other hand, this results in a deficiency of clarity and comprehensibility, but it is balanced in the richness of information conveyed. (Vestergaard and Schroder 1985, 42) The fact that pictures are ambiguous and can have various meaning for people have another negative aspect in the fact that advertisers are increasingly using it to convey information that would be illegal to express explicitly in text, which results in deception. (McQuarrie and Phillips 2005, 9) This goes hand in hand with the already discussed fact that people perceive images as mirrors of reality, and are ready to accept the images as trustful without much thinking. The negative aspect of ambiguity in pictures can be balanced by the use of captions or text that explains the meaning and avoids confusion.

On the other hand, the meaning of a picture can be altered with the use of text and can change our perception of the ad significantly (Sturken and Cartwright 2001, 133) The relationship between text and image can be crucial for the meaning of the ad and can also affect the visual perception of it. If these two parts want to work together on a visual level, the connection between them should be balanced:

> "Images are composed of lights and darks, linear motion and volume, contours, and open or closed spaces, arranged in a particular order. Type share these same attributes. It is composed of lights and darks, linear and volumetric forms, and contours and rhythms of open and closed spaces, also arranged in a particular order. The task is finding where the specific attributes of both come together" (Samara 2007, 227).

When combined in a good way, the visual and textual parts together should be more powerful than two parts on their own (Landa 2010, 144) The meaning of the ad can be affected by the text in various ways, one in particular being juxtaposition. In this case the meaning of the text can be opposite to the meaning of the visual message. Reason for this is to be different and to make the reader look at the text again and again putting the emphasis on the second meaning that is derived after reading the text. (Sturken and Cartwright 2001, 211-212)

3.2 Font

To communicate in our culture we use letters that create words and sentences. The field of study dealing with the way the letters and whole groups of letters – fonts – are crafted is called typography and (Samara 2007, 115) points out that "Typography is what language looks like." The form of text itself is important in advertising not only because it has to be readable, but also because its visual form conveys meaning and affect the recollection of information and our view of the brand. This can be described with the use of the semiotic terms denotation (the meaning of words) and connotation (the meaning the text conveys by the visual execution and relation with images) (Landa 2010, 128). I am not going to deal with typographic theories, structure of letters or similar details, because it is unnecessary for my work, since these features do not affect the meaning of the text significantly. The meaning is conveyed by the overall look of the text.

We use letters because we want to convey certain information in written form. But apart from this informative feature, the text or, more precisely, the way the text looks, influences other functions, such as communication of the emotions or navigation of the ad. (Samara 2007, 124) Nevertheless emotions are conveyed by visual execution of the text regardless of whether the designer intended it or not. As I mentioned in the previous paragraph, emotions are conveyed in the form of the connotations we get from the visual qualities of a text. (Childers and Jass 2002, 104) suggests, that there are three possibilities of how the connotation can be conveyed. The first is based on common use in our society, where the font was used in connection with certain things for a long period of time so that there is a strong connection. An example might be font styles that are, over time, consistently used to represent certain features, such as gothic fonts used to represent this style of music, literature or movies. The moment we see the name of a movie written in this font, we have certain connotation based on previous experiences. The second way of receiving connotation is based on certain visual qualities the font posses. A handwritten form can look to us as more personally appealing, and a font resembling a natural object can feel more natural to us etc. The last way is "via associations with abstract connotative dimensions." (Childers and Jass 2002, 104) These connotations are based on our experiences and may remind us of certain things, events or memories or their execution can make us feel a certain way without any further logical explanation.

In advertising it is important to pay attention to the way the text looks, because, as I mentioned, by the use of font we communicate not one, but two messages (one is the actual information and the other is the one that originates from the visual.) Childers and Jass made research that deals with these qualities of fonts, with interesting results regarding not only the processing of information but also the effects on the brand and for what the brand is remembered. (Childers and Jass 2002) According to this research, the visual features of words are processed before actual verbal information and therefore the message exists in our head in two versions. If these two components are not connected, or contradict each other, it can affect the processing and believability of the message.

3.3   Colours

Since sight is one of our most important senses, it is no surprise that colours play an important role in our lives. We do not pay attention and ascribe meaning to colours only in contemporary culture, but basically from the historical beginnings of mankind. Because colours in nature inform us whether and when some fruits are edible, but also warn us against danger. Even though the meaning that we ascribe to certain colour is not identical for every individual, because it is influenced by our life experience and also the culture we come from, in general we can say that society shares the basic knowledge of colours and their significance because of the very fact that it is based on their significance in nature. We know that a combination of contrasting colours calls upon us to pay attention and may represent danger; on the other hand we perceive some colours as soothing and calming.

This basic meaning of colours as learned from nature through historical development, is used internationally, for example on various types of signs, because as nonverbal communication it can be understood without the knowledge of language. Colours in advertising are also used for nonverbal communication; not only because they can convey certain feelings or evoke emotions, but because they can also resemble a company's identity or enhance a connection between elements in the advertising layout.

3.4   Elements and principles

When discussing the visual message and its execution it is inevitable to briefly discuss the basic elements and principles of art. Knowledge of these is important for understanding and the correct naming of observable features in advertising, as well as when dealing with the composition. The reader processes the visual message often without paying much attention

to it and his/her reaction is highly affected by these principles whether s/he knows them or not.

Any work with visual message be it painting or advertising, is dealing with most of the basic visual elements, which include dot, line, shape, texture, space, time and motion, value and colour, as already discussed. *Point* is the first elemental component. Each *line* starts with a point and both points and lines can be used to create whole pictures with different shading. If we look at some printed pictures, we find that they are composed from small dots and even various electronic devices use pixels – small dots – for displaying pictures. The orientation of the line can convey different meanings, since we associate horizontal lines with quiet and peaceful situations whereas vertical lines we can associate with action. (Pipes 2008, 24) When we connect a line, or few, we create *shape*. Shapes can have many forms, whereas they can also convey certain emotions – oval shapes will have different abstract connotations than angular ones. *Textures* represent objects from the real world, whereas *patterns* are usually based on symmetry that has a calming effect. *Space* is about creating depth when the three-dimensional real object is represented on flat, two-dimensional paper. (Pipes 2008, 80) There is the important term an concept of *perspective*, where the size of objects depends on whether they are in the background or foreground, based on the point of view. *Time* and *motion* is expressed in pictures in various form. Most frequently we can face an anticipated motion. This is type of movement is represented in a picture as a frozen moment, (one single image of running person) but our brain reads this as a movement to come. (Pipes 2008, 116) The last principle I will mention is *value*, which is the way a picture can communicate light and dark.

Basic principles or rules exist in art for a long time, and in general it is said that they should be respected even though they can sometimes be broken in order to attract attention. The general principles are considered to be: Unity and harmony, balance and symmetry, scale and proportion, contrast and rhythm. If we chose elements in advertising in a way, that they feel as they are one coherent whole, we can talk about *unity* (Landa 2010, 160) Artists strive to achieve this when they work, so that it doesn't feel chaotic and randomly put together. The term and human perception of unity involves the German theory of Gestalt according to which exist five laws of whole or unity: *proximity* (similar elements close to each other are perceived as if they belong together), *similarity* (elements that share certain features are seen to belong to the same group), *continuity* (similar even though not connected parts are perceived as continuous), *closure* (the ability of human brain to connect

unfinished lines to create closure), *common fate* (objects that are moving in the same direction are seen as one compact group) and *continuing line* (if the line breaks, the human brain finds the connection, and perceives this line as continuous). (Landa 2010, 165) In creation of unity it is also important that the elements communicate well together and are well balanced. "Balance in design aims to distribute the visual weight of elements so that they appear to be in equilibrium." (Pipes 2008, 192) The basic compositional forms of balance are symmetry and asymmetry. In *symmetrical* composition one half of the format mirrors the other. On the other hand *asymmetrical* composition is the opposite, where the weight of elements is not distributed evenly, even though it doesn't necessarily have to be unbalanced. If we create unity, where all the elements are balanced and communicate well together, it can be considered as *harmonic* unity. Scale and proportions are terms used for the description of size relations. *Proportions* describe the size relationship between displayed objects and the whole, whereas *scale* refers to the size ratio between objects and also the whole format. In contemporary advertising the proportions of displayed women are most often discussed. Only those, whose figure corresponds with the concept of an ideal body are depicted, and if they do not correspond, they are simply not used or are photoshopped. The figure of woman in advertising can be depicted as a black silhouette on a white background, which would be a good example of *contrast*. It doesn't have to be based only on colour, but it can be the use of any contrasting qualities, such as shape, size or other features. Contrast is used in advertising to create dynamics and visual variety (Landa 2010, 168) *Rhythm* is used in advertising in similar manner to music, creating a pattern of repetition in various elements in a way that may feel to the reader as either disturbing or as calming and soothing.

3.5 Layout/composition

"In the design process, composition gives form to content" (Landa 2010, 162) The way the advertisement is structured and composed is again, as anything else in advertising, based on what we communicate, who our intended reader is, and what we want to highlight in our message. Apart from this general rule, the layout should take into account the format on which the advertisement is going to be displayed and the typeface should communicate with other visuals in a way that would support the intended communicated meaning (Samara 2007, 200)

Basic rules that affect how the layout appeals to us are in general based on graphic elements and principles. They take into account the format, balance, visual hierarchy, unity, contrast and dynamics, rhythm, harmony, proportions, point of view, spatial depth and illusion of movement. (Landa 2010, 156-179) Somewhat interesting is the need for *visual hierarchy*, which makes it easier for the reader to orientate throughout the material, but, maybe more importantly, it navigates him through the text in the way the advertisers wish him to.

Composition in advertising is often created with the help of a grid. That is kind of matrix in different types, mostly columns, which we fill with text or pictures. Nevertheless these are mostly used for the creation of complex work, such as whole magazines. For our purposes it is sufficient to mention two basic types of composition, that are based on where the emphasis is. These types are *type-driven* composition and *image-driven* compositions. (Landa 2010, 155) As these names suggest, the first is based on the fact that the text is given more prominence than pictures that are less important. In the latter case, images have more emphasis whereas text has less. Our choice is based on how we want to communicate, since we already know that pictures carry more information but are very ambiguous, whereas text is good at precise communication but is not as easy to process and remember.

II.   ANALYSIS

4 ANALYSIS OF ADVERTISING

In the preceding theoretical part of my work I have mentioned that, even though not many critics of advertising focus on both the visual and lexical part of advertising, this "dual approach" should be more appropriate. Pieces of advertising have to be analyzed as complex units, because the meaning of the visual is dependent on the verbal part and vice versa. Analyzing only one of these units at a time will not enable us to see and understand advertisements as a reader in real life does. If the reader comes across an advertisement, he does not read the verbal message or the visual message only, but perceives the advertisement as a whole. Another slightly different but a bit more obvious example might be the TV. We cannot get the full meaning of a broadcasted program if we see only the visual without the sound or hear the sound without the visual. The two parts are almost never perceived or processed in isolation, and so the analysis of their meaning should be neither.

4.1 The chosen approach and objective

In this practical part I am going to use and apply the described terms and findings from the theoretical part. The approach used for the practical part is qualitative and will be carried out in form of three analyses. I have chosen this approach over the quantitative one, because while it would be possible to classify the most frequently appearing features of the visual and lexical units, it would be difficult to prove whether they support each other. The qualitative analysis might not be so extensive, but the discussed features can be properly described and compared to assess, whether they both communicate the same message the advertiser intended to project or not, right on the individual examples.

The objective of the analytical part is to show if the visual and lexical units support each other. I have chosen examples of advertising that contain a visual rhetorical figure over the "ordinary" advertisements. Reason for this is the fact that unlike "plain" visuals the figure contains complex message which allows us to thoroughly analyze its meaning with the help of the semiotics. Than it is much easier to compare the visual and lexical messages and decide whether they support each other. First I am going to describe the structure of each advertisement and its visual execution. Then I will describe the depicted visual rhetorical figure (with the help of the semiotic approach) and the meaning of the lexical part and the way these two correspond. Each analysis will include little conclusion.

The description and division of Visual rhetorical figures in my work is based on the approach used in the work of McQuarrie and Mick (1999), simplified for the purposes of my work. For easier understanding and finding, the rhetorical figures are described in a table. The following table (Tab. 1) includes short description of the visual rhetorical figures from the three chosen advertisements. First comes the Ad stimulus, which is the name of the product being advertised or the advertising's theme. After that comes a short description of the rhetorical mode, which contains the name of the rhetorical figure and a brief description of how this figure is depicted. In the last column, titled Semiotic relations among key elements are briefly described iconic, indexical and symbolic relations.

Ad stimulus	Description of rhetorical mode	Semiotic relations among key elements
Breast protection device	Visual metaphor portray hand as device	*Iconic relation* between hand and sticker used for labelling of goods to sell *Indexical relation* between hand and performing various tasks/touching *Symbolic relation* between hands and taking care
Ariel – On your marks	Visual antithesis – juxtaposition of dirty and clean tank with box of washing tabs in the middle	*Iconic relation* shows contrast between clean and dirty tank *Indexical relation* between ability of washing tabs to clean clothes *Symbolic relation* between crumpled dirty clothes as beginning and clean white clothes as the finish, bad vs. good
Bold washing gel	Visual metaphor depicts a sachet of washing gel as a jewellery	*Iconic relation* between sachet and gemstone jewel *Indexical relation* between flowers and real gemstones and nice scent and purity *Symbolic* relation between gemstones jewellery and luxury

Tab. 1 Analysis of Visual Rhetorical Figures

4.2   Ariel advertisement (pic. 1)

The first advertisement I am will analyze is advertisement for Ariel washing Excel Tabs. Washing powders and similar detergents are, together with cereals, one of the very often advertised products. They are all basically the same in their function, and in most cases they perform similarly, so the consumer's pick is usually caused by the persuasive qualities of the

advertising. The reason that washing powders and similar detergents are so heavily advertised is the fact that it is something that everybody in civilized society needs. The advertising serves as mode of differentiation from other similar products, and aims at persuading us that this product is surely the best pick in that it performs perfectly, so that we start using it on everyday basis. This piece of advertisement itself is example of consumer advertising, where the advertised product are the tabs.

This advertisement consists of linguistic signs in the form of a body text and three headlines. Each of these headlines accompanies one iconic sign, so there are three (one picture of the dirty t-shirt, box of the washing tabs and a picture of the clean t-shirt). There are also two symbolic signs in the form of a logo with a short caption. This advertisement is again example of quite distinctive composition. We can say that the text and pictures have almost the same prominence in this composition, but the pictures are made a slightly more prominent. This has been achieved by the use of different colours that cause the pictures to catch our attention at first glance. The text (even though it is quite big) is not so outstanding, and it functions as an accompaniment to the pictures. The composition is not symmetrical, even though it may feel as if it is, horizontally. All the pictures are situated on the right side of the format. The box of tabs is in the middle, and the t-shirts are the same distance from it. However, the accompanying text is almost in a shape of a triangle, creating a diagonal between the top left and lower right hand corner but this seems more like a coincidence than an intention. The first text on the top of the format is the longest, whereas the last and lowest positioned text is the shortest of these three. The whole composition may feel a bit unbalanced, because the lower left site is almost empty. This is balanced by the copy written in white colour in a shape of a rectangle that probably should create feeling of a brick or a ground that is heavier than the rest of the elements. The most commonly used colours in this layout are white, blue and green. T-shirts are white, because the ability of detergents is usually displayed on this colour. The reason for this is that on this colour the effectiveness is easily visible, and because it has connotations of purity and cleanliness. People may seem a bit obsessed with the colour white in contemporary society, because they want to have not only perfectly white clothes, but also teeth and, in some eastern cultures, even perfectly pale skin. The use of blue as a background should probably create the connotation of water or a clear blue sky, suggesting once again purity and freshness. It has a gradient, going from lighter blue on top to a darker blue bottom. This should contrast not only the copy text, so that it is legible, but also the clean white T-shirt, so that its purity

is evident. The three headlines are in the same dark green as the colour of the box and the tabs in it. This can create the connotation of green grass, adding to the image of freshness. The logos in the lower right hand corner are dark blue. The logo of Ariel on the box is quite outstanding, because it is the only red coloured element in the whole layout and it is known that this colour creates the impression of being in the foreground. The font used in this ad is a simple, sans-serif. Emphasis is put on the last third headline, which is written in capital letters. The overall feeling of the advertisement reminds us of nature, with connotations of cleanliness and freshness, which the advertiser wants us to associate with the advertised product.

The three headlines are an example of intertextuality. They refer to phrases used in sport when starting a race. Their alteration here serves as "instruction" for the detergent, because it is supposed to find the marks (stains), get set and then be gone together with the marks. This is supported by the copy text that informs us that dirty clothes are not something that should stop us from delivering the best performance; the technology of this advertised Ariel product is supposedly able to clean also the sports clothes in depth. The text ends by saying, that it is "brrrilliant" again supporting the idea of perfectly clean clothes. One of the logos in the bottom right corner represents the company that produces Ariel (Procter and Gamble); the other logo features the Olympic circles and there is a small notation underneath them saying: "worldwide partner." Without this the advertisement might feel a bit incomplete. The reason for this is the fact that it was published in the British magazine Best (September 2011), a publication that is aimed at women. There would be nothing wrong with the fact that there is connection with sport, because women usually do the laundry for the rest of the family, and they might have a husband or son, so the connection with sport should not be any surprise. Moreover women can of course do some sports themselves. But if we take into account the context (Olympic Games will take place in London in summer 2012) the message is much clearer, because the games were probably discussed in England already in the September of 2011. So the company producing the washing tabs is not only a proud sponsor of the Olympic Games, but with this advertisement they also benefit from the situation and the fact that the sport event is probably quite widely discussed. Therefore the reader might decide to buy these washing tabs over others, because they may seem more appealing, since they are up to date and reflect current events. Another explanation might be with the use of the advertising mirror theory. Based on this theory, people might get the feeling that according to this advertisement, many people need to wash

their sport clothes (because otherwise it wouldn't be advertised like that), so they themselves should do sports and/or wash their sport clothes with Ariel.

The visual *Rhetorical figure* represented in this advertisement is one example of the antithesis, which is based on the juxtaposition of elements. The *iconic relation* is based on the juxtaposition and comparison of the two depicted T-shirts and the contrast of their qualities. One of the tops is crumpled and with a brown stain, probably from mud. The other one does not seem crumpled at all, but is bright white, almost glowing clean. "The clash or juxtaposition of opposites is a certain way of gaining a spectator's attention." (Dyer 1990, 165) Certainly if we come over this advertisement, we would be intrigued by this comparison and we would like to find out, the reason for it, or what caused the change between the two depicted elements. In this case it is suggested by the surrounding elements, that these are not two tops, but one.

This leads us to the *Indexical relation,* which shows the ability of the washing tabs to perfectly wash the dirty tank top. We assume that this change from dirty to clean top is caused by the washing tabs, which is suggested by the fact that it is in between the two pictures of the tank top. After this we are able to recognize that the pictures represent the process of washing clothes. Its depiction serves as an example and proof that the Ariel's tabs are able to perform very well, and this should convince us to buy this detergent. Such a method of comparison between how the product looked before and how it looks after the use of a certain product is used frequently for the advertisement of detergents and similar products. People tend to believe these advertisements even though now the advertisers have the means to alter the objects to look to us as believable and real even if it might not be the case. This advertisement is no exception. The pictures might truthfully capture the process of washing a t-shirt, but in the end the result is supported by manipulation of the picture. In the last picture the tank top is really clean, but the picture itself is much more, we can say, unrealistically brighter, than the first dirty one, which should represent the great performance of the washing tabs. Even if we are not able to realize the fact that the pictures visualize the process of cleaning one shirt, the text should help with that. It also consists of three steps that are part of one process and in here it serves as "instruction" for the washing tabs. Without the connection with the Olympic Games, the connection with washing clothes and sport, mainly the connection with the phrase used for starting races, might create a feeling that the process of washing clothes is something that should be quickly finished. This would most definitely fit into the concept of the way of living in contemporary society,

where "time is money" and everything must be done quickly - but with good results, like in the race.

The last *symbolic relation* is based again on the contrast between two pictures of the same top. Not only might the dirty one represent the beginning and the clean one the end of the washing process, but there is also this notion of comparing the good with the bad. In this view the washing tabs are depicted as the strong fighter who are able to "defeat" the stains and leave behind only pure clothes.

To conclude this advertisement I would say that it is a very good example of cooperation between the visual and lexical part. The text supports the visual part which would be difficult to understand without a textual presence. On top of that the overall concept of this advertisement and its use of intertextuality is very well chosen with regards to current events, and it adequately supports the fact that the producer of these washing tabs is a partner of the Olympic Games in 2012.

4.3   Bold advertisement (pic. 2)

The second advertisement I will be dealing with in my work is also a piece of consumer advertising, and even promotes a similar kind of detergent but from different point of view. [1] It is not trying to look smart, it does not care about current events, but instead of that it tries to appeal to the basic female preferences for looking good, jewellery, and flowers. I am going to use different terms for description of the detergent according to the name used by the company.

This piece of advertising consists of linguistic signs in the form of a headline, body of text, and a symbolic sign in form of the logo of the product. There are also iconic signs in the form of pictures (a necklace on some kind of pedestal, flowers, gemstones, a box of infusions and something that looks like a smaller version of the poster used in shops for advertisement of the product). If we look at the advertisement in its entire format we can definitely say that it is 'picture prominent', because the main picture is quite big and it occupies most of the format. The main picture is the closest to symmetrical from all the three discussed advertisements. There is a pedestal in the middle of the format which displays a completely symmetrical necklace with a satchel of washing infusion in place of

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[1] It would be appropriate to mention that it is also taken from a British magazine but from autumn 2008.

the main gemstone. Right under it on the bottom of the pedestal the logo of the company is displayed. At the foot of the pedestal five roses and few gemstones lie randomly distributed, spoiling the overall symmetry. In the bottom right hand corner is the box of washing infusions with a small picture of the poster next to it. The copy text with its headline goes from the bottom left corner and ends right next to the box. Both the copy text with the headline and the box with the poster are under the big picture of the pedestal and occupy quite small a place on the format so that the main picture has the prominence it should have, displaying an expensive and luxurious jewel (which is how Bold wants us to perceive their infusion like). We can say that even though the composition is not entirely symmetrical, it is quite balanced. It is by no means overflowing with text, but neither does it feel empty or overly spacious. Similarly to the the first advertisement, the colours here are used quite distinctively. They are mainly white and various shades of pink and purple. The reason for this is not only the fact that the ad is aimed at women but rather the specific type of infusions (there are also different fragrances). The colours used are quite light and soft, only the gemstones and the box with the poster are more prominent. This use of colour conveys feelings of cleanness and softness. The headline is written in an upper-case serif font and the rest of the text is written with the same font but in lower-case and italics. This type of font has quite luxurious connotations, because the headline in upper-case does not feel too expressive or marked, but rather like something solid and permanent and the text in italics resembles hand written calligraphy. If we look at the work as a whole, the used objects, colours, fonts and composition put emphasis on the satchel of the infusion in the optical middle of the picture, and convey feelings of cleanness and luxury.

The headline expresses a command: "Indulge yourself in luxury". That should motivate us to buy this product, as it appeals to the need of every human being to be pampered. The copy text informs us that the infusion depicted is the Amethyst Rose, with a luxurious fragrance and from a new collection. The last sentence connects us with the theme of clothes-care, saying "Part of the fabric of life". As for the logo of the company producing the infusions - Bold, depicted on the pedestal, it states "2 in 1" after the company's name. After a detailed reading of the poster we find that it refers to the fact that the infusion consists of detergent and softener. This is also represented by the shape of the logo and its division, resembling the ying-yang symbol. This piece of intertextuality suggests that the ratio should be balanced, but if we look carefully we find that the purple part (representing a

softener) is a bit smaller. This sizing puts emphasis on the detergent and therefore the purity and the product's ability to wash properly.

The *Rhetorical figure* depicted in this advertising is the above mentioned visual metaphor that depicts a sachet of Infusion as jewelry; as the main gemstone on the necklace. The *iconic relation* lies right in this depiction, achieved not only by the positioning of the sachet in the necklace, but by the overall prominence that it takes. It is depicted almost in the middle of the picture, and at the feet of the pedestal are not only roses but also actual Amethyst gemstones used only as decoration to suggest that the sachet on the necklace must be something even more luxurious. It is also suggested by the fact that it has a similar colour to the amethyst itself.

The *indexical relation* could be based on the relation between the objects at the feet of the pedestal with the nice scent of the infusion, but also the purity it brings. Roses, and above all theirs blossoms, are a symbol of these qualities, and its presence assigns them to the advertised product. Gemstones, irrespective of their kind, are also sometimes connected with purity, based on their clean shape and transparency. The fact that the quality of this kind of stone cannot deteriorate, and that its value also remains the same, represents permanence and perseverance. These attributes support the claim of longevity in the fragrance mentioned on the poster which says: "Gradual fragrance release throughout the day."

The *symbolic relation* is simply based on the connection between jewelry, gemstones and luxury. If someone that does not come from our culture were to see this advertisement s/he probably would not be able to understand the meaning of it, because gemstones might not be anything special to the person. He might not ascribe any value to it, he might not find it interesting at all, or he might like it only because of its appearance, for example, in terms of shape or colour. Symbolic can also be the way the whole necklace is depicted. We might be accustomed to this way of presenting valuable necklaces, that is, being displayed on this type of pedestal. Therefore when we see something displayed like this, we may immediately create the connection with expensive jewellery.

To conclude this advertisement I would say that the figure of visual rhetoric is obvious and easily understandable for the people from our culture. But as I mentioned in the last paragraph, some people from different cultures might not be able to make the connection between gemstones and luxury or wealth, and they would not understand why the infusion should be so special. In this case the text would help with comprehension of the

advertisement, because the reader would learn that some of the depicted objects are considered luxurious, yet he might not make the connection right with the infusion. For members of our culture the text serves only as a simple support of the visual message. Apart from the imperative sentence, which might be quite powerful, text only gives us some additional information (there exist certain a collection of the products) and maybe provides the reader with clarification that the picture might lack.

4.4   Avon advertisement (pic. 3)

The last advertisement I am going to analyze is an advertisement of Avon Company, which find very interesting, even though it is not piece of a consumer advertising. It raises awareness about breast cancer, educates women about this matter, tells them to check themselves and gives instructions on how to do it. What is interesting about this ad is the fact that, even though it is not consumer advertising, it actually mimics it in advertising a certain "product". At the same time it is a form of prestige advertisement, because it informs us about the company's foundation anniversary and it also shows that the company cares about their customers and their health, not only about sales and profits.

This advertisement consists of linguistic signs in the form of a headline and two body texts, three symbolic signs (logos) and one iconic sign (photography of a hand). If we look at the advertisement as a whole, the first thing we are likely to notice is the distinctive use of colours and work with space. As for the composition we can say that it is picture-prominent, because the emphasis is put on the photo of the hand, since it occupies a relatively large proportion of the format. The ad does not overflow with text; rather, the opposite, and so feels quite spacious. All elements are well balanced in this format. Text and logos are almost symmetrically distributed in diagonal corners; a white sticker balances the "heaviness" of the hand. The colour scheme in this ad is simple but very effective. Only the photography is polychromatically printed (in full colour), the rest of the ad is working only with black and magenta. The latter seems to be used on areas that should have certain prominence. Use of these two colours creates a contrasting and dynamic unit within the otherwise simple, clean and almost symmetrical layout. The fuchsia colour is - as any other pinkish shade - associated with girls and women, as it is the favourite colour for many of them. Use of this colour aims at the target group – women - and communicates to others, that this is women-only matter. The fonts used in this advertisement are sans-serif, clean, easy to read, without any embellishments. Upper case is once again used for words that

should be emphasised. If we consider all the discussed elements, we can notice that they create a certain mood. The layout is simple and spacious with prevailing white colour, the text is harmonically balanced, and written in simple and clean font – even if the text was randomly written without any meaning, we would probably be able to note the cleanness of the ad, which might remind us of the visuals used in connection with medication or health matters.

The headline of the ad is in upper-case letters, and informs us about the matter, that is about to be discussed and advertised - the breast protection device. The first copy right under the headline encourages women to use their hands regularly to check themselves, because the earlier a cancer is found, the better, since there is a bigger chance of beating it. In the top right corner is a logo that serves for the prestige advertisement mentioned at the beginning of this analysis; it informs us, that the Avon Company has existed for one hundred and twenty five years, which suggest that it is a well established and credible company. It functions as a signature and makes this advertisement likewise credible, because we know who one of the senders is; even though some official medical authority would be more credible without any doubt. In the bottom left corner there are two logos – the first is for the Avon's Breast Cancer Crusade and features the symbol of a ribbon, used worldwide in connection with breast cancer. Next to it is a logo of Breakthrough Breast Cancer, UK based charity "dedicated to saving lives by finding the causes of breast cancer, improving detection, diagnosis, treatment and services." (Breakthrough Breast Cancer) This serves as another "signature" that increases the credibility of the information given by the advertisement. The sticker on the hand features information that is taken from the charity's webpage. The logo of this charity might also serve as inspiration for the colour scheme of this advertisement, because it is originally in the same fuchsia shade as the one used in this advertisement.

The *Rhetorical figure* represented in this advertisement is a visual metaphor that consists of a hand being depicted and referred to by the text as a *breast protection device*. The *iconic relation* in this metaphor is based on the relation of a hand that has attached a sticker used for the labelling of goods to sell in shops. The reason why we know that this sticker is used for labelling of goods – products in shop, is the overall look, structure and incorporation of elements that are well-known for most individuals in our consumer based culture, since we shop very often. The first thing we came across, when reading this type of sticker is basic information and instructions about how to use the product. This sticker is no

exception – it has an instruction concerning the usage written in a simple and understandable, user-friendly manner. The whole process is named TLC as an acronym of the three verbs that characterise each of the three steps the instructions consists of. [2] The steps have almost identical form. First comes an imperative sentence, with the verb in first place written in uppercase letters, so that the acronym TLC can be immediately decoded. The first two steps also consist of additional questions that should make the point clear and tell women what to focus on.[3] Another reason why we identify this sticker as one used for products, and thus the whole hand as a product, is the fact that nowadays a lot of cosmetic products have stickers like this, that consist a of little sign saying *peel back* and a small arrow. Most of the stickers contain only basic info about the product on the outer side and the *peel back* sign informs us, that the rest of the information about the product (most often ingredients) is inside, and we have to "open" the sticker. There may be a couple of reasons for this. First, there would be too much text and some products are simply not big enough to contain the text on one side of the sticker. Other reasons might be purely aesthetical, or the producer simply doesn't want us to see the ingredients at first sight, so he hides them inside and hopes that most people would not pay much attention to them. Most women, who are the target group of this advertisement, use cosmetic products, so they might quickly associate this *peel back* sign with the stickers used on products in shops. But apart from the structure (consisting of instructions on how to use the product and the *peel back* sign with an arrow) one of the most important signs denoting that this is a sticker from product that is sold somewhere is the presence of a barcode. Nowadays it is quite common that each product has an individual barcode to be scanned at the checkout when paying for the whole purchase. Since we live in a consumer based society, knowledge of this sign is something taken almost for granted. But even if the reader does not possess the knowledge of this type of sticker and the elements that it contains, this metaphor would still be understandable, since it is accompanied by text. The headline "Breast protection device" provides us with the topic of this ad and also serves as a caption to the picture. The connection between these two elements is supported by the colour, which matches the nail polish. The connection is further supported by the Gestalt principle of similarity (objects

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[2] The verbs are touch, look and check
[3] „Can you feel anything unusual?" and „Is there any difference in shape or texture?"

sharing similar features belong to the same group/are perceived as somehow connected). Even if this would not be decoded, the copy further says: "Use your hand for regular checks." This repetition of information should help the reader create and understand the connection with hand being referred to as a device.

Indexical relation in this visual metaphor is based on the fact that hands are used for performing various tasks. In fact they are the most precious "devices" of any single individual, and are meant to be used in many ways. In very simplistic terms we can say that hands are used to do things; they are meant to be used in certain processes and these processes will create change. How we perform these processes does not matter, because it will always comprise of movement and touch. If we watch someone's hands, they are moving or touching all the time, be it intentionally or not. Similarly, if we look at the picture of the hand in this advertisement, we are likely to somehow anticipate some action or movement. Therefore to use the hands in a certain way, that comprises touch in the way this ad encourages us to, is nothing unnatural to us, since we constantly use hands in similar tasks.

Symbolic relation here is based on the fact, that hands are connected to the concept of care. They are used for the action of caring of others, or, as in this case, of oneself. But the symbolic power lies more in the action of showing the care. A myth of feminine beauty is connected with women, and they are sometimes considered as objects that ought to be beautiful. The parts of a woman's body, that are considered to be beautiful or taken care of are mostly hair, skin and hands. They may be beautiful naturally without effort, but it is mostly the case that they have to be taken care of. It is said that women should have nice hands and if they do not care about them, it is easily noticeable. It is a sign of the fact that they are not very neat or do not care about themselves much. The woman's hand in this pictures looks very well groomed, smooth and taken care of. Well-shaped nails with decent nail polish are in our culture often perceived as part of this neat look.

To conclude this analysis, I would say that the visual and the verbal message cooperate well with each other in this case. The overall visual layout meaningfully supports the advertised matter. The visual rhetorical figure, in the form of metaphor (being also supported by the text) can be easily understood in consumer-based cultures, because most people go shopping and are familiar with how a sticker on product looks like and what its features are.

CONCLUSION

In contemporary culture we are surrounded by advertising at our every step. In fact it has become something like a phenomenon of our time. Many people deal with the meanings of advertisements, yet are concerned in most cases only with the lexical message. But as I pointed out, there exists a need to analyze pieces of advertising as complex units, because only then we can get the full meaning. The aim of my work has been to analyze the visual and lexical components of advertising to see how they cooperate together and whether they support each other.

I divided the theoretical part in two main units – the lexical and the visual. I described the terminology needed for an understanding of the whole issue and especially the practical part of my work. I briefly discussed the notion of advertising and its types in the beginning. Then I described the communication of advertising, the language of advertising and semiotics – the study of words and their meaning, but also pictures. Then I dealt with the visual message. I discussed the term image and other elements like colours, font and composition, which also affect the meaning conveyed by an ad.

The practical part of my work was in the form of a qualitative analysis. I chose a qualitative over a quantitative approach, because this way is more suitable for describing and discussing the individual elements of the visual and lexical parts of each of the chosen advertisements. Most importantly, it allowed a direct comparison between the two parts for which a quantitative approach would not be suitable. I have analyzed three pieces of advertising containing visual rhetorical figures. The reason for this is the fact that the presence of a figure makes the visual message much more complex and more suitable to compare with the lexical part of an advertisement. I have first described the visual execution of each advertisement, then the rhetorical figure, the lexical message and, in conclusion, whether they support each other and to what extent.

In all three examples of advertising analyzed, it is visible that the visual and lexical parts supported each other, but to varying degrees. The appropriate use of intertextuallity can significantly add to the power of a lexical message and therefore also to the overall meaning of the whole advertisement. If the text is not very well crafted, it may serve only as clarification for the visual message, failing to create a well-balanced complex advertisement which might be desirable, so that the message can be easily remembered.

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Avon, "Breast Protection Device" advertisement, *Look*, October 2011, 110

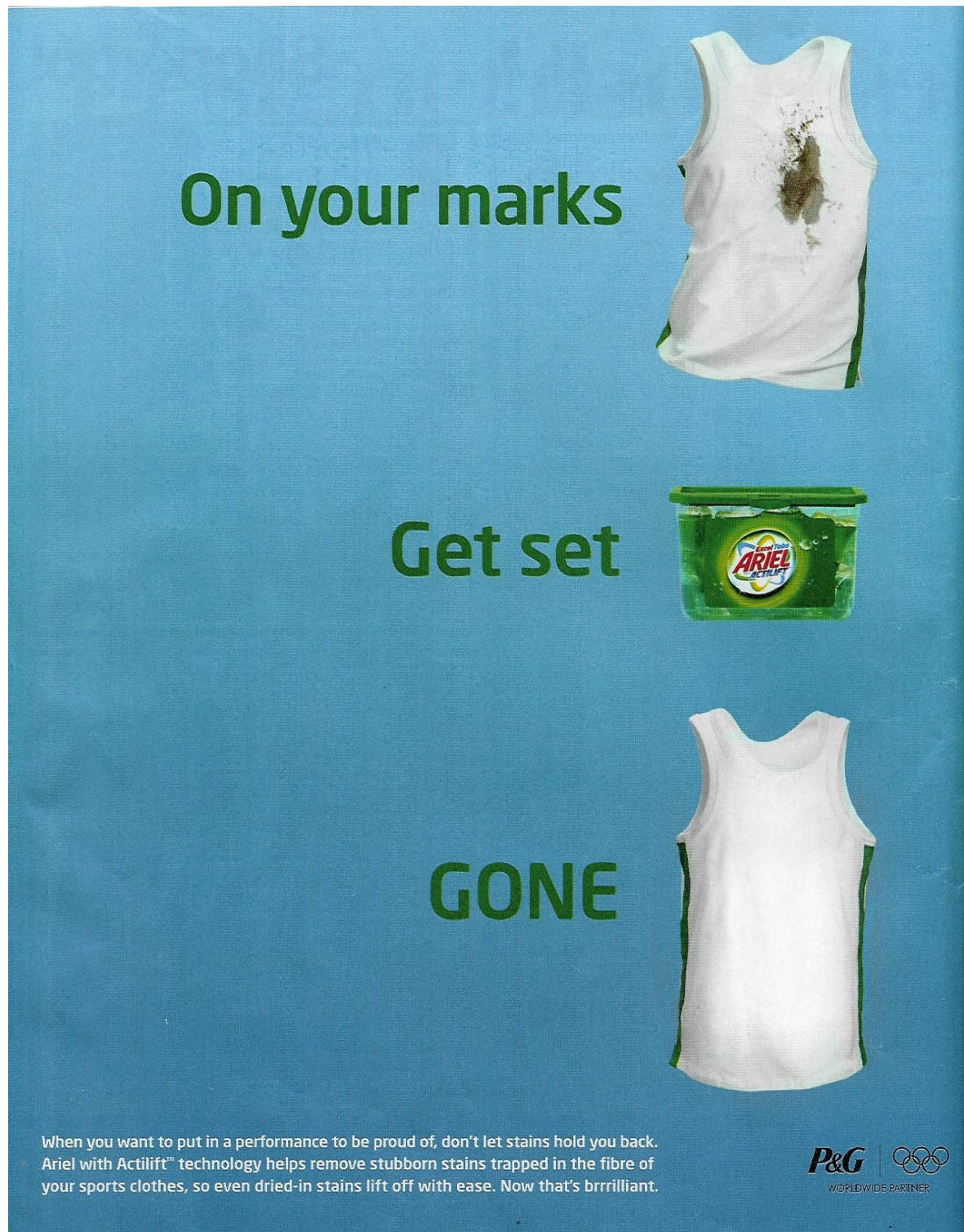Bold, "2 in 1 Amethyst Rose Infusions" advertisement, *OK!,* issue 648, November 2008, 117

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APPENDICES

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Pic. 2

Pic.3