

# **Verbal Humour in Advertisements: British Culture Specifics**

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Bachelor Thesis  
2014



**Tomas Bata University in Zlín**  
Faculty of Humanities

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Univerzita Tomáše Bati ve Zlíně  
Fakulta humanitních studií  
Ústav moderních jazyků a literatur  
akademický rok: 2013/2014

## **ZADÁNÍ BAKALÁŘSKÉ PRÁCE**

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Zdeňka Tomisová**  
Osobní číslo: **H11454**  
Studijní program: **B7310 Filologie**  
Studijní obor: **Anglický jazyk pro manažerskou praxi**  
Forma studia: **prezenční**

Téma práce: **Slovní humor v reklamách: Specifika britské kultury**

Zásady pro vypracování:

**Studium odborné literatury z oblasti sémantiky, pragmatiky a slovního humoru**  
**Formulace hypotézy**  
**Sběr výzkumného materiálu specifických ukázek diskurzu**  
**Analýza vybraného diskurzu**  
**Potvrzení nebo vyvrácení hypotézy**  
**Závěr**

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Cook, Guy. 2001. *The Discourse of Advertising*. 2nd ed. London: Routledge.

Cruse, Alan. 2004. *Meaning in Language: An Introduction to Semantics and Pragmatics*. 2nd ed. Oxford: Oxford University Press.

Goatly, Andrew. 2012. *Meaning and Humour: Key Topics in Semantics and Pragmatics*. Cambridge: Cambridge University Press.

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Warren, John T., and Deanna L. Fassett. 2011. *Communication: A Critical/Cultural Introduction*. Thousand Oaks: Sage Publications.

Vedoucí bakalářské práce:

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Centrum jazykového vzdělávání

Datum zadání bakalářské práce:

**29. listopadu 2013**

Termín odevzdání bakalářské práce:

**2. května 2014**

Ve Zlíně dne 22. ledna 2014



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## **ABSTRAKT**

Tato bakalářská práce se zabývá třemi reklamami, které jsou určeny britské kultuře a ve kterých se objevuje zejména verbální humor. Teoretická část popisuje diskurs a jazykové prostředky reklamních sdělení, dále se zabývá vlivem humoru na efektivitu reklamy a také uvádí jednotlivé typy humorů, které se v reklamách používají. Poslední částí teoretické části je britská kultura a její vnímání humoru. Jsou zde demonstrovány rozdíly jednotlivých národů britské kultury a jejich porozumění humoru.

Cílem praktické části je analýza diskursu vybraných reklamních sdělení. Analýza je soustředěna zejména na vliv verbálního humoru v reklamách a jeho působení na britskou kulturu. Z poznatků zjištěných v praktické části je vyvozen závěr.

**Klíčová slova:** diskurs, jazyk, reklama, humor, Britská kultura

## **ABSTRACT**

This bachelor thesis deals with three advertisements which are determined to British culture and in which especially verbal humour appears. The theoretical part describes the discourse and language features of advertisements, then deals with the influence of humour on the effectiveness of the advertisement and also states the particular types of humour which are used in advertisements. The last part of the theoretical part is the British culture and its perceiving of humour. There are demonstrated the differences among the individual nations of the British culture and their understanding of humour.

The aim of the practical part is the analysis of chosen advertisements. The analysis is particularly focused on the effectiveness of verbal humour in advertisements and its specific aspects within the British culture. From the findings, there is conclusion deduced.

**Keywords:** discourse, language, advertisement, humour, British culture

## **ACKNOWLEDGEMENTS**

I would like to thank my bachelor thesis supervisor Mgr. Hana Atcheson for her time devoted to me, for her constructive and helpful advice. I would also like to thank my parents who supported me during my studies and my friend Ian who helped me to improve my English skills and to understand all about the British culture and “Englishness”.

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## INTRODUCTION

Although humour in advertising nowadays appears more frequently than before, the effectiveness of humour as a communication tool is still the subject of debate. The theorists argue that on one hand humour can create positive feelings and attitudes towards the product or brand being advertised. On the other hand, humour might reduce the credibility of the product or reduce persuasive means. For these reasons, this thesis is going to focus on the analysis of humour in advertisements and its positive or negative aspects.

The theoretical part will be devoted to the discourse of the advertisements in order to understand from which point of view an advertisement can be taken and how it could be analysed. Then the language, which is typical for advertising, will be described. The next section of this theoretical part will concern the effects of humour on advertisements, the principles of defining and creating humour and the suitability of the particular style of humour to the target customer. In addition, the particular types of humour often used in advertising will also be examined. The last section is focused on the understanding of humour by the individual nations that are globally understood as British culture. Although the Irish are not officially considered as British, they are discussed in this section too.

In the practical part, there is the analysis of three advertisements. These advertisements have verbal humour in common, that is why the emphasis will be put on the analysis of language features. Analysis of the humour employed will also be undertaken in order to explore which type of humour is appropriate for the British culture. At the end of the analysis of the each advertisement there will be the final evaluation where the strengths and weaknesses will be examined.

## **I. THEORY**

## 1 ADVERTISING AS DISCOURSE

Analysing advertising as discourse is a complex work, because there are many components of adverts which can be examined. It is challenging to undertake the analysis of an advertisement. According to Cook (Cook 2001, 5) many studies concentrate on one or a few elements of ads, and do not deal with the others.

The purpose of this thesis is to analyse verbal discourse of humorous advertisements. Therefore the main focus of the discourse analysis will be on language. But it does not mean that discourse analysis deals with language alone. The aim of discourse analysis is to study all the parts of context and examine the relationship between text and context. For instance, the discourse analysis might study the context of communication such as interaction between people, their relationships to each other, where and in what situation they are, etc. If music and pictures appear, we have to consider these means of communication in discourse analysis as well. (Cook 2001, 3)

In view of the fact that language is always in context, it is important to take context in consideration, there is a necessity to explain this term in detail in the following chapter. (Cook 2001, 5)

### 1.1 Context

Language is a complex system, which needs to be used in certain conditions that are shared and understandable by both addresser and addressee. These conditions are known as the context. Clearly, the participants of the communication need to share a common knowledge to be able to understand each other. *“In these cases, people make sense of what is said by making a connection between the language and the physical context of utterance.”* (Widdowson 2007, 20) The meaning of linguistic expressions varies within each context. For instance, the expression *red wine* which indicates a red colour is different from the red colour indicated by expression *redhead*. (Cruse 2004, 13)

In communication, people make use not only of language, but also of paralinguistics, which is the behaviour accompanying language; such as body posture, gestures, pitch of voice, facial expressions, etc. Except from paralinguistics, context also includes participants, setting, co-text and intertextuality. (Cook 2001, 4)

In the case of analysing the discourse of the advertisement, the important part of the context are participants. They are significant to advertising discourse because of their knowledge, beliefs, feelings, attitudes which affect whole message of the advertisement.

Participants of the advert are senders and receivers. The sender is not always the same person as the addresser. The sender is an advertising agency and the addresser may be, in a TV media, an actor. Although the advertising agency's goal is to affect certain target group to the greatest extent, the receiver is considered to be anyone who sees the advertisement. (Cook 2001, 4)

## 1.2 Coherence vs. Cohesion

It is especially important in the advertising industry that a text should be written, or said, in the way that is understandable for the reader or the listener. This comprehensibility of the text provides cohesion and coherence. Halliday and Hasan (Halliday and Hasan 1976) claim that cohesion is a part of a language system and creates meaningful links between sentences. These links define what we call a text. The main function of the cohesion is to help the reader to connect the sentences together and ensure the comprehensibility of a text. For that purpose, there are cohesive devices which will be elaborated in chapter 2.1.

Coherence creates the general unity and meaning of the specific text. (Cook 2001, 153) In other words, if the text is coherent, the reader or listener understands it. Although coherence is almost always accompanied by cohesion, which actually makes it possible to derive a coherent discourse, it is not true that every cohesive text must be also coherent. (Widdowson 2007, 49-50) Cohesive but not coherent text can be seen on this example:

*Her dress is gold. Gold rush started in California. California is one of the states in the United States. The United States claimed that the economic situation is bad. Bad things sometimes happen.*

Even though the sentences are linked by the same words repeating at the end of one sentence and at the beginning of the other (see 2.1 – repetition of lexical items), the text itself is incoherent. It does not have any meaning and the reader does not understand what the purpose of the text is.

## 1.3 Intertextuality

In chapter 1.1, the term intertextuality was mentioned as a part of a discourse context. It is one of the important parts in advertising communication and it is this fact that prompts a more thorough explanation.

According to Goddard (Goddard 2002, 51) “the term *intertextuality* refers to the way one text can point to or base itself on another.” In the case of advertising it means that the

hearer of an advertisement text perceives it as belonging to another discourse. For instance, as belonging to other advertisement, film, book, etc. The effect of the intertextuality might positively affect the hearer. He/she might feel clever if he/she gets the connection of both texts. (Goddard 2002, 52)

But it is necessary to point out that it is also crucial for the hearer to share a specific cultural background or knowledge to be able to create this association. A good example of intertextuality is a printed advertisement promoting suits for men. The photo depicts the man sitting in the good-looking suit. Next to him stands the slogan *Legends of the Fall*. Every receiver of this ad will probably realise that *Fall* represents that these suits are designed for the fall season. But what he/she might not realize is the fact that *Legends of the Fall* is simultaneously referring to a dramatic film. This intertext will appear just by those people who share the knowledge of knowing and remembering that film. In addition, the term *Fall* for autumn, has context only within American, rather than traditional English, so a Briton would not necessarily be expected to understand this. On the other hand someone may take a risk that the Briton is aware of the phrase, even though it is not common currency in the UK, the gain would be the cleverness connection outlined in the previous paragraph.

#### 1.4 Semantic Meaning vs. Pragmatic Meaning

When people communicate, it is their choice to use certain words rather than others. The choice of speaker's words varies according to context. The speaker might change his/her vocabulary according to some occasion, knowledge of other's background, his/her current physical or social situation, culture, education, etc. This is the nature of pragmatic meaning (pragmatics). In other words, pragmatics studies "...how speakers and hearers interpret meanings in particular contexts." (Goddard 2011, 17) It may happen that the speaker's statement is ambiguous without knowing the specific context. If a newspaper headline says that "*The passerby helped dog bite victim*", it is unclear whether the passerby is helping a dog to bite someone or is helping a person bitten by a dog.

The advertising agencies play with the pragmatic meaning a great deal. A good example is the expression *sugar free* which is often very striking on the packaging of certain products. The semantic, i.e. precise, meaning shows that there is no sugar in the product and, pragmatically it implies that the product is good for your health and therefore

that you should buy it. That is a strategy that advertisers employ to try to change our purchasing behaviour in “an invisible” and “subliminal” way.

Pragmatics usually contrasts with semantics, which is the study of the word's meaning. The semantic meaning is actual meaning of the word, which can be found in the dictionary. We might specify semantics into two categories – lexical semantics and grammatical semantics. Lexical semantics focuses on content of words like *shamrock*, *giraffe*, *irresponsible* rather than grammatical words like *in*, *the*, *to* etc. The words, which are studied by lexical semantics, are easy to understand and it's obvious what they mean. And “*Grammatical semantics studies aspects of meaning which have direct relevance to syntax.*” (Cruse 2004, 14). A good example is the meaning of word *yellow*. In the sentence *He wears a beautiful yellow coat*, *yellow* acts as an adjective, whereas in the sentence *The leaves yellow quickly in autumn*, *yellow* is a verb in this position. *Yellow* varies its meaning according to distribution in the sentence. (Cruse 2004)

To sum up: semantics deals with words that are usually clear and easy to understand, whereas pragmatics deals with words that can vary according to the speaker or hearer and the specific occasion (Goddard 2011, 17), i.e. the context.

#### **1.4.1 Humour in Semantics and Pragmatics**

Both Cruse and Goatly perceive semantics and pragmatics as disciplines that mingle and influence each other. Goatly works with humour and its interpretations in semantic and pragmatic meaning. Goatly (Goatly 2012) states that “*Understanding a joke involves knowledge of the language code (a matter mostly of semantics) and background knowledge necessary for making the inferences to get the joke (a matter of pragmatics).*” The purpose of this chapter is to show how humour is created and is interpreted in various meanings.

Humour is dependent on the defeated expectations of the receiver. For an understanding of humour, it is crucial to create such expectations which semantically and pragmatically vary through context and co-text. The main attribute which defeats expectations and create a humorous context is incongruity. (Goatly 2012, 23) The theory of incongruity is further elaborated in chapter 3.2 concerning principles of humorous advertising.

Regarding the pragmatic meaning of humour, the usage of humour has a function to create social and interpersonal relationship. Humour causes the emotions which lead to

laughter. Therefore, humour might generate the feeling of intimacy and rapport. On the other hand, humour can have a hostile function in the case that the conversation is mildly aggressive or over assertive, overly demeaning to the subject or mocking. The hostile function also appears when the intimacy between the teller and the receiver is destroyed. This might be caused by not getting the joke by the receiver or receiver's choice not to laugh at the joke. Briefly, the use of humour opens the possibility for the creation of a closer relationship, as well as the distance between the teller(s) and receiver(s). (Goatly 2012, 130-131) Therefore it can be said that humour is able to promote one's (in this case the advertisers) identity within the consciousness of the receiver, forming a bond.



## 2 THE LANGUAGE OF ADVERTISING

Before we start an examination of the language features of advertising itself, it is necessary to mention what cohesive devices are and what functions they have, because these are important aspects for understanding how language works and is used in practise.

### 2.1 Cohesive devices

As stated in the previous chapter; cohesive devices link sentences. Various linking devices are visible on this text:

- 1) *This woman<sup>1</sup> grew up in foster homes. Firstly, she<sup>2</sup> became a model<sup>3</sup>. Later on, she<sup>4</sup> became an actress<sup>5</sup>. This woman<sup>6</sup> became a sex symbol and world-known star in the 1950s. But<sup>7</sup> she<sup>8</sup> did not enjoy her<sup>9</sup> fame long. She<sup>10</sup> died young. Her<sup>11</sup> name is Marilyn<sup>12</sup>.*

The statement *This woman* is repeated in 1 and 6. This device is called **repetition of lexical items**, because both items have the same lexical meaning and are directly related to each other. The relation between 3 and 5 is known as **a sense relation**. Words *actress* and *model* are semantically related by the meaning *human*. The next cohesive device recognisable in the text is **anaphora** which is implied in the relationship between 1 and 2. The unit *This woman* refers to another unit *She* in the following sentence. **Cataphora** is similar to anaphora, just with the difference that cataphora refers backwards. Number 12 refers back to the possessive pronoun 11. **Ellipsis** is an omission of some unit which appears in the previous sentence. In this text it is *world-known star*. In front of this unit is missing the phrase *this woman became*, which is already mentioned in the previous phrase and there is therefore no need to repeat it. The last cohesive device are **conjunctions**. In our case it is number 7, conjunction *but* which links sentences together and gives them a meaning.

### 2.2 Features and Techniques of Advertising Language

Although the contemporary advertising focuses on the visual aspects and image of product, it is not correct to claim that language in advertisements is not important. Actually, the language of adverts is in some cases even more important than the visual elements and is the crucial part of advertising message. (Dyer 1990, 139)

The advertisers indeed may decide not to use language at all. But they can create such language that is interesting to the listener and an advert benefits from its use. They may

decide to use bizarre and controversial language or a straightforward one. They can play with words, distort their meaning, create new ones or use them totally out of a context. A good example of this kind of language are the Nissan Micra adverts from the mid-late 2000s. The word *simpology* frequently appears there and it is a blending of the words simple and technology. All the above mentioned techniques are used in order to attract customer's attention and imagination. (Dyer 1990, 139)

However, when attracting attention it is necessary “to force” a customer to remember the slogan, the name of a product, or at least a brand. For that purpose it is convenient to use catch-phrases, rhythm, rhyme, alliteration, humour and so forth. (Dyer 1990, 140)

Each advertising agency should decide according to the type of product, target demographic or specific culture, which language is convenient to use. But in general and in most cases, the advertisers use colloquial language in order to appeal to ordinary people. On the other hand, the advertising language does not have to be just simple and understandable. It is not so rare to use the scientific terms and related statements such as *laboratory tests show...* or *Bifidus Actiregularis*. Although the receiver of the advert might not know what it means, it is generally known that these terms impress audience and support product credibility. (Dyer 1990, 146)

It is also possible to use a foreign language or accent, for instance French, to signify “Frenchness” and to show that this wine is a French product. It will also give a hint that this product is of high quality. And it does not matter that a receiver of the advert does not understand a word. He/she is able to recognise the French language and that is the most significant aspect of the advert. (Dyer 1990, 140) The receiver is able to make associations without any other explanation or translation of the message.

The next typical language features in advertising are short sentences and abbreviations, especially in TV commercials where it is necessary to use time effectively. The most effective short sentences are created from imperatives, neologisms, syntactic parallelisms or metaphors. (Dyer 1990, 144) These aspects make message catchy and interesting.

The advert can be based on a monologue of one person who promotes the product. If the person is furthermore famous and recognized by a society, the effect is even greater. The usage of a dialogue is common for promoting medicine, various types of cleaners, or washing powders. The dialogue often takes place in the domestic environment and is played by ordinary people representing everyday life. (Dyer 1990, 145) Then the viewer can easily imagine herself/himself in the position which is depicted in the advert. The main

goal of this type of advert is to persuade the viewer that if she/he buys the product, the same pleasant situation will happen to him/her.

### 2.3 Figurative Language in Advertisements

As discussed above, advertising language is full of interesting language features, the purpose of which is to attract attention. If the advertiser decides to break the rules of the language and use unorthodox language features, we call this language figurative. Actually, figurative language is used in every day communication and we do not even realise it. We all know, the metaphor *I will eat my words*. Even though there is no semantic meaning, speaker is able to transfer the word *eat* in the context of food to another appropriate context. And nobody takes this phrase word-for-word, it is just a figurative use of language.

*“Copywriters like metaphors, because they allow the right kind of emotive associations to be linked to a product.”* (Dyer 1990, 152) In the slogan for candy products *It's what comfort tastes like* the purpose of the **metaphor** is to give us the good feeling about eating these candies. We believe that this candy can ensure us the relaxing moment in every day stress and therefore provides us the comfort. (Chron 2014) The other method of creating figurative language is to use **metonymy**. Metonymy is based on contiguity between the contextual and dictionary meaning. It means that the word or phrase has some kind of association to another word or phrase. A typical metonymical phrase is e. g. *crown for a king*. In advertising, McDonald's Corporation uses metonymy in its logo symbolizing golden arches. This kind of metonymy is a figure called **synecdoche**. It is a figure where a part is representing the whole. So in the sentence *This tragedy influenced the whole of Hollywood*, by *Hollywood* is meant the whole U.S. film industry. **Homonymy** is very often used because of the ambiguity that can provoke attention or give the message humorous properties. An ambiguous statement using homonymy is created by using the same word with the same graphological and phonological form but creates more lexical meanings. For instance, the advert for cigarettes which are called More, the name *More* has two meanings. One of them marks the quantity and another one signalises that the product is in some way more developed, have a new image or quality. Simply we can expect more from these cigarettes. (Dyer 1990, 152-153)

## 2.4 Parts of Speech Frequently Used in Advertisements

The key parts of speech in advertising industry are adjectives and adverbs. The advertisers use them to evoke the senses of the product such as smell, look, taste or sound. If we use words *sheer, charming, flowery* fragrance, it is much easier for customer to match the properties to the specific product and imagine it in a favourable light. The most frequently used adjectives in advertising in general are *best, wonderful, greatest*, in connection with food are applied words such as *delicious, fresh, tasty*, in connection with cleaners *special, fine, strong* etc. The most favoured adjective, which appears with all kinds of goods is *new*. It shows the customer that the product is better than the other products or is somehow improved from the previous one, so they should buy it and try it. The product may be bigger, nicer, have a better content, can work more effectively. *New* simply pique customer's curiosity and people more likely buy this product. (Dyer 1990, 150)

Despite the familiar adjectives and adverbs, less common ones can appear. These are not used in standard English and are created just for the specific occasion and the specific product. E.g. *strawberryful, the bananamostes, cookability* and so on. Even though they cannot be found in the vocabulary, every speaker can easily imagine their meaning. It is also possible to create adjectival compounds phrases like *radiantly-glowing skin, the go-anywhere dress, show stopping pink, hand food* and so forth. These adjectival compounds are creative, appealing and give the uniqueness to the product and the advertising message. (Dyer 1990, 150)

The other device, which can create uniqueness and attract attention is to spell words wrongly. A popular example is the slogan of the Heinz Beans which is written like *Heinz Meanz Beanz* or the names of the related products like *Welsh Rarebeanz*. (Dyer 1990, 150) By spelling wrongly, we can also play with the phonological aspect of the word. If we label a nail polish as *Reddy to Go*, it is obvious that the word *Reddy* symbolises the red colour of the nail polish and in connection with *to Go* gives us an information that this nail polish is quick-drying and you are *ready* to go almost immediately.

## 2.5 Brand Names – Humorous Failures

When it comes to naming the company or the product, the word or words promoter chooses should reflect the nature, properties and features of the product. It is very important to create a name that is easy to pronounce, remember and is unique and simple. The main task

of the product or brand name is to bring right associations to the customer's mind and identify the product. This will help to create the right image of a product and sell it.

If the advertiser is planning to expand abroad it is necessary to check the name associations when translated into foreign languages. There are numerous instances of product failure as a result of a negative connotations associated with the name in a different language. In better cases, the inappropriate brand naming created a humorous situation, whereas in the worst ones, the customers were even afraid to buy the product. This kind of failure was experienced the Ford motor company during its introduction of a car called Ford Pinto in South America. People hesitated to buy this car because of the reason that the word Pinto in Brazilian slang means tiny males genitals. (HubPages 2014) Therefore it is perhaps not surprising that in order to avoid such unpleasant situation, producers are willing to engage expensive brand name consultants. (Goddard 2002, 61)

It is also important to check the right placement of the advertisement. People may sometimes spot two advertisements next to each other or the ad in the wrong position creating a humorous situation even without intention of the advertiser to do so. The examples of inappropriate advertisement's placement see Appendices IV, V and VI.

Although these advertisers did not intend to create such a humorous situation, many of their colleagues put a significant effort to create as humorous message as possible. The reasons why the advertisers decide to use humour in their advertisements are elaborated in the following chapter.

### 3 HUMOUR IN ADVERTISING

Humour in advertisements appears all over the world, some cultures are more sensitive to humour and perceive it more positively than the others. Humour affects us from our TV screens every day. The joke may sometimes seem really inappropriate, on other occasions may amuse us a lot, but is there any negative effect on the brand and our purchase intentions if the humour is bad? Does the positive thinking about the brand and product appear if the humorous advert is really amusing? These questions will be answered in this chapter, which tries to find out what the effect of humour used in advertising campaigns is like.

#### 3.1 The Effects of Humour in Advertising

The aim of advertising agencies is to attract customers to their product. Humour attracts customers perfectly. Product managers assume that humour enhances effectiveness of the advert and many of the most memorable ad campaigns are funny. (Experience 2013) The most successful advertisements using humour tend to be more effective in TV media than in the print. This is caused by the television's ability to use visual effects and sound simultaneously.

According to a survey from 1989, approximately one out of five TV ads contains humour. The exact proportion in the United States is 24,4 % and in the United Kingdom even 35,5 %. (Alden, Hoyer, and Lee 1993, 65) Print adverts are not so popular for the humorous advertising because the impact of humour can be neutralised through the selective process of the customer. (Eisend 2008, 193) In other words, in print media it is very difficult to achieve the understanding of humour by the right target customer.

If the humorous message is presented in the right way and the recipient decodes the message correctly, it has been proven that humorous adverts significantly support customer's attention, enhances source liking, increase memorability and affect positively. Increase the intensity of humour causes a higher positive impact on advertisement. (Eisend 2008, 191-192)

On the other hand, humour does not have just positive effects mentioned above. Humour might reduce source credibility, which reduces persuasion effects as well. Despite the fact that these adverts are most liked, it does not automatically mean they are effective in terms of influencing brand attitudes and purchase behaviour. The reason is that the respondents usually pay attention to the humorous part of the message and therefore are

preoccupied with the humour. The recipients result in being less attentive to other parts of the message such as properties of the product or the brand name. (Eisend 2008, 193-198)

### **3.2 Principles of Humorous Advertisements**

Eisend claims that the sufficient condition to produce humour is an incongruity. *“To comprehend humor, it is necessary to revisit the story and to transform an incongruous situation into a funny, congruous one.”* (Eisend 2008, 193)

Goatly (Goatly 2012, 22) introduces the creation of humour in more detail and takes the incongruity as a part of a joke structure. The simplest structure of a joke is a set-up, an incongruity and a resolution. The essential part of the structure is also a disjunctive. The disjunctive is a textual element which forces to switch from the set-up to the incongruity. The last part of the joke's structure is a connector which has a function of a bridge between those parts and leads to the resolution of the joke.

The authors (Alden, Hoyer, and Lee 1993, 66) also point out that jokes produce response by including contrasts between expected and unexpected situation. The greater unexpected deviation means the greater humour effect. The other important criteria for the production of a funny advertisement is assuring the humour is appropriate to the customer and relevant to the product.

Very strong humour can be a weakness of the company to make a serious argument for their brand. That is why the funny ads are more often used with products that customers have to think the least about. These products are usually cheap, quickly consumed FMCGs (Fast moving consumer goods) and the customers tend to buy these products quite often without searching any detailed information about them. In this group of products we can include for example alcohol, entertainment goods, tobacco or food. (Experience 2013) Naturally, it is really rare to find a humorous ad which promotes some luxurious good such as a watch or a high-class car.

### **3.3 Humour and Target Customer**

The important criteria for advertisers to consider when using humour is that the funny message does not have to be funny for everybody. Different things and situations are funny to different people. The marketers have to consider target market, potential model of customer and his/her different cognitive abilities every time when are creating a new advert. (Experience 2013) If advertisers do not focus on customer's expectations, the final

effect of the advert may be unsatisfactory. Marketers have to consider many facts influencing the perception of the ads by the different people; their culture, gender, age, needs, attitudes, religion and many others.

“*Comprehension of humor requires cognitive abilities, which vary over stages of cognitive development and therefore depend on age as well as on education.*” (Eisend 2008, 193) Demographic statistics testify that the humour works best for younger and well-educated people, especially for men. (Eisend 2008, 193) This opinion can be explained by the different understanding of humour between genders. According to the content of the advertisements, men prefer an aggressive and sexual humour while women prefer the nonsensical ones. (Kadlčíková 2003, 25)

### 3.4 Types of Humour in Advertising

Humour in advertising can be divided into two types, according to the content elements and according to the technical elements. In terms of the content, humour can be classified into these categories: aggressive, sexual or nonsense. (Kadlčíková 2003, 24)

Humorous technical elements contain:

- 1) **Pun** is based on the reference of two well-known interpretations of a word. Example of the pun is used in McDonald's advertising slogan *Beware of pickpockets*. Word *pickpockets* is connected to the packet of French fries in the picture and it simultaneously refers to *the pickpockets*. So the final message is trying to say that you should beware of your packet of fries and make sure nobody steals them. (see Appendix I.)
- 2) **Sarcasm** is using someone's faults against her/him in a mildly contemptuous way. It means that the speaker says the complete opposite of what he/she has in mind. The sarcastic slogan in advertising might be the statement *Don't buy it*.
- 3) **Juxtaposition** is a technique when two or more elements are placed side by side to create the comparison, which produces humorous message. The advert which promotes paper towel uses juxtaposition in the slogan (see Appendix II.) which says: *Cleans surfaces and faces*.
- 4) **Personification** is a technique when someone assigns the qualities of a person to something that is not human, has no human personality or even to something that is not alive. The successful humorous advert based on personification was made by Evian, promoting water. This TV ad shows babies and personifies them into active



young people. As a result, the personification creates positive association between youth and the product. The printed Evian advertisement is placed in Appendix III.

5) **Exaggeration** or hyperbole: here the aim is to intensify some features of the object. Hyperbole often appears in advertising pictures where the things or people appear in an abnormal size. The case of exaggeration we can register also in slogans such as *The best in the universe, Army size packet etc.*

6) **Shock** can either be positive in the form of a surprise or in the unpleasant form of an unexpected situation. Many advertisers use the shock to create product association – buy this product and avoid this unpleasant situation. (Like a Film Star 2013)

Each type of humour influences each recipient differently. Each culture prefers different type of humour and that is why there is not just one type of humour which has generally positive or negative effect. Furthermore, more types of humour can be combined together within one advertising message.

## 4 BRITISH CULTURE AND ITS UNDERSTANDING OF HUMOUR

According to Warren and Fassett (Warren, Fassett 2011, 7) “*Culture ... is a system of shared meanings and assumptions that draws people together within a social context of shared power.*” This rule is not so valid for British culture. Of course, there is a shared identity shaped by history, but in comparison to other cultures the British one is not so unified as it may seem at first sight. Although 'the world' often comment on the British sense of humour, we cannot definitely say that English, Northern Irish, Welsh and Scots, who are considered as one culture, use humour totally in the same way and understand it completely identically.

The word *British* was just artificially invented for the purpose of unifying these nations into one country. You will never hear: “*I am British.*” Every Englishman or woman is proud to be English, although would not admit to it as this is “*not British, or rather English, thing to do*” and not, for example, Scottish. Every Scotsman emphasises he/she is Scottish and that he/she has a different social context than the other members of the wider British culture.

Even though the British humour is globally perceived as the same, I have decided to analyse perceiving humour by British culture because of the differences among their members. The following chapter will present how differently the English, Scotch and Irish use humour.

### 4.1 English Humour

English humour is pervasive and a typical feature of Englishness. Not just other cultures perceive British humour as being different, even the English themselves believe that their humour is unique and in a way superior to everybody else's. The English put value on their specific humour, which is integral to their culture and social life. Other cultures perceive humour as a separate kind of communication, there is a specific time for humour. On the contrary, English takes humour as a pervasive part of their every day communication. The English can barely have a conversation without using any irony, mockery or understatement. They do not take themselves or others too seriously and are able to laugh at themselves. “*For the English, the rules of humour are the cultural equivalent of natural laws – we obey them automatically, rather in the way we obey the law of gravity.*” (Fox 2004, 61 – 62)

The English do not understand and actually deride American pompous, solemn, heart-breaking speeches often made by politicians. They watch them with amusement and cannot figure out why the crowds believe this kind of nonsense. But to be clear, it is not just the American culture which seems cynical to English. All the nations who are deadly earnest and sentimentally patriotic are treated with disdain by the British. (Fox 2004, 62)

In simple terms, if you want to understand English communication you have to be able to recognise the difference between seriousness and solemnity and the difference between sincerity and earnestness. If you are not able to understand the difference between these words (which might be a real problem for some cultures), you will never feel comfortable in conversation with the English, even if your English is fluent. (Fox 2004, 62)

An inseparable part of the English humour is irony and its forms; understatement and self-deprecation. Irony is a top ingredient of English humour, it is not just some addition in the language, it is a pervasive element which is matter of quantity. Ever-present irony is for many foreigners very frustrating because they never know whether English are serious or joking. The English are always prepared for possibility to use the irony. When you ask them "*How is your brother?*", they are prepared for a forward reply "*He is fine, thanks.*", or they go for an ironic answer "*He is great: helpful, honest.*" (Fox 2004, 65-66)

The English ban on earnestness requires the use of understatement. Instead of saying "*it was terrible experience*" they rather use "*well, not my cup of tea*" or instead "*there it was freezing*" they say "*a bit cold for me*". Understatement is not laugh-out-loud funny (not funny for other cultures at all), but it raises a slight smile. The other type of irony, which is rather subtle and imperceptible than extremely funny, is self-deprecation. Its presence in language require the English rules for modesty. In everyday life, it works like this: John works as a plastic surgeon. If you ask him why he had chosen this profession, he might reply that he had firstly studied law, but then he found it is not a field for him so he decided to do something less difficult. Well, you might not find John's response modest (rather false modest). But you cannot blame him, he was just being English. (Fox 2004, 69)

You might meditate if the type of humour varies according to social class. Unlike the language, humour is understood and accepted in the same way in all sorts of classes and overlap all class barriers. On the one hand the English humour is classless, but on the other it is full of class issues, their funny habits, embarrassing social climbers and class system in general. (Fox 2004, 71-72)

## 4.2 Scottish Humour

As well as the English, Scots use humour is an ordinary part of their everyday life. Although Scots have the equal tradition of English comedy, there are still big differences between what these two nations consider funny. The basis of English humour is evidently middle class whereas the Scottish humour is focused on working class and its difficulties to fit in. In contrary to English, Scots have not involved the vulgar or racial humour, possibly because of lower number of immigrants. If they start to laugh at one another it is not on racial lines but on sectarian ones. (The Guardian 2007)

The other feature which made Scottish humour different is the Scottish feeling of an underdog and subordinate nation to England. That is why their humour is self-deprecating and self-declaring that they are outsiders. Scottish humour is dry and often told in their native dialect for the purpose of distinction from the “superior” England which influences them a lot. (The Guardian 2007)

## 4.3 Irish Humour

Despite the fact that the Irish from Republic of Ireland are not part of the United Kingdom and therefore they should not be considered as a part of British culture, I have decided to include Irish in this chapter as well. They are separated just politically, culturally are actually very close to the nations of the United Kingdom.

Malone (Malone 2012) claims that Irish wit has lack of logic, charm of lunacy, is frequently prickly with a sprinkle of darkness. These features sometimes lead to the joke's ambiguity. Like many colonised nations, Irish humour rebels against established beliefs and institutions, criticises political situation and also other walks of life. The traditional Irish jokes were gentler but nowadays have a speck of cruelty and maliciousness in them (Irish enjoy laughing at someone who slips on a banana skin). The Irish humour is simply not so moral. The Irish enjoy the sort of jokes which are not concerning them. The other contemporary Irish joke's trend is the usage of sexual motifs. The example of typical Irish sexual joke which was used in the ad is listed in Appendix X.

Malone (Malone 2012) states “...that the main difference between Irish and British humour is that Irish humour is in the telling whereas the British prioritize the punchline.” It shows that not just the content of the jokes is different, but also the whole concept of narrating them.

Even though the nations analysed above have slightly different content and understanding of humour, there is one thing which they have in common. They make fun on one another. English might laugh at Irish, Scots may have fun at English expense. By using these jokes they are trying to prove their superiority and national identity. It is very unlikely that this rivalry will be changed one day and we will be able to consider British culture as totally unified.

The theoretical part explains in detail the important aspects of advertising discourse, advertising language, humour in advertising, British culture and its perceiving of humour. All these aspects are elaborated in order to create a basis for the practical part where the advertisements will be analysed.

## **II. ANALYSIS**

## 5 FOSTER'S GOLD – DAN AND BRAD UK PARTY

For the purpose of the analysis of verbal humour in advertisements only TV and online advertisements are examined. These adverts are mainly targeted to people who share British cultural background and should prefer and understand the same type of humour. Therefore the chosen adverts appear in the television screens across the UK.

The other advertisement I have seen and did not decide to analyse differed in many ways. The well-done ones, where the advertisers used humour appropriate for the British (the British commented on them positively), were mostly printed or not verbal. There was no dialogue, just the actors or animals played the role and created a funny situation by their acting. The adverts also differed in the type of humour used. It happened many times that advertisers tried to be humorous, but they did not manage to be funny enough. Then, people commented the whole advertisement as a silly, not good at all or a failure. After the extensive research, the advertisements concerned by the British as the funniest ones, were chosen and analysed. One of them is Foster's Gold advert, to which is devoted this chapter.

This online advertisement promotes Foster's Gold which is a beer brand brewed in the UK since 1888. Although it has been produced by English, internationally it is known as the Australian brand. Ironically, this beer is not successful in Australia nowadays and is widely promoted in the UK. All the Foster's adverts carry humour and in most cases show the embarrassing situations when the two cultures do not understand each other. The beer itself is mostly “just” an accessory in the advertisement's spots and the focus on the beer is shown at the end of each spot. The picture of the beer at the end of the ad is almost always accompanied by the slogan “*Foster's – Good Call*” which has more intertextual meanings. Firstly, the slogan refers to the content of the advertisement. In every Foster's ad there is somebody who calls to Australian guy(s) for the advice. Secondly, *a good call* is considered by British culture as a good decision. It is also a metaphor in sport. Umpires make *calls* on play.

I have chosen “Foster's Gold – Dan and Brad UK Party” advertisement because British type of humour is showed there. We can also observe cultural clash between Australian and English culture, their (lack of) mutual understanding, their stereotypical reactions to features of each other's culture and last, but not least their different use of language. The website link to this advertisement is listed in Appendix VII.

## 5.1 The Content of the Advertisement

The advertisement depicts the party hosted by some sort of English lord who is obviously rich and snobbish. The basis of the ad is the dialogue between the host and his Australian guest Brad and the dialogue between Brad and his Australian friend Dan. Brad is calling Dan, who is currently barbecuing in Australia, and is telling him about his confusion. Brad does not understand why the food is so poor while the beer is great. He is just confused by the lack of money spent on the food because it is obvious that the host can afford it. His friend on the phone reassures him that the food is so poor because the English friend has obviously put all his money into buying Foster's beer. That is why, at the end of the story, Brad becomes very happy with his English host and considers him a great person because of this.

## 5.2 Humorous Contextual and Linguistic Features of the Advertisement

The aspect which carries humour is the clash between the Australian and British culture. It is given by the fact that the Australian friends do not share the knowledge that the cucumber sandwiches are typical upper class English food for high tea. The Australian culture, depicted by the barbecuing Dan, eats mainly meat at the parties and therefore they understand cucumber sandwiches as a means to save the money for the beer. This advert undoubtedly shows the prejudice of Brits toward the Australians. According to Brits, the Australians would not understand because they are uncivilised in the terms of ethics.

The next main bearer of the humour is language, especially different accent and vocabulary between British English and Australian English. Although the English and the Australians officially speak the same language there are significant differences between them. The Australians use highly colloquial language with a strong Australian accent, which serves to emphasise the differences between the two cultures. For example, the Australians use instead of *sandwich*, the dialectal word *sanger*. Other dialectal words are *ripper* or *mate* which are also stereotypical for Australian English.

After analysing the language aspect of the advert, it is obvious, that this advert is aimed at British culture or native English speakers. Only to them the Australian English can sound funny and they can feel the difference. In the case of the word *sangers*, even some native British speakers just guess from the context what this word means. Therefore, non-native English speakers would probably not understand this humour in terms of



language. They could understand it in terms of the contrary depiction of the cultures, but only if they know the historical background and the manners of both countries.

The next important component of this advert is geographical and climate difference between these two countries. The appearance of the Australian girls in bikini by the sea on the one hand and the men in the suits on the other, adds to the ad the feeling of an even greater diversity of these cultures.

### **5.3 The Final Evaluation of the Advertisement**

All the aspects discussed above form an effective and humorous story which perfectly catches viewer's attention and shows that the Foster's Gold beer is good enough for upper class society and is also affordable for not so wealthy people who are planning to have e. g. a barbecue by the sea.

It is difficult to say without any research if the receivers of the ad remember the product. According to the fact that the product was mentioned in the dialogue and presented in the spot as well as pictured at the end of the advert, we can assume that the product has sufficient attributes to be memorable by the receivers. Its disposition to be memorable undoubtedly supports the name of the product itself. The name Foster's Gold works well for the product as well as for the company. Firstly, there is a mention of the company *Foster's* so if the customer spots their different product in the shop, he/she knows that this product will be probably the same quality as the Foster's beer. That's why this advert might work also for other products of the company. Secondly, *Gold* refers to the golden colour of a beer and might recall the feeling that this beer is something scarce and/or valuable as real gold is.

In the theoretical part in section 3.2, it was discussed that the humorous context can be a weakness for the brand, because the company is not able to make a serious argument for the product. It is not definitely the case of this advert. It is actually the other way around. All alcoholic drinks have the same effect on people, except of flavour and age of alcohol, it is very difficult for advertisers to highlight purchasing advantages in adverts. Therefore, using humour for promoting alcoholic drinks is a time-proven and in most cases successful strategy, which worked well also in promoting Foster's beer.

The type of humour chosen is appropriate for the understanding of humour specific to wider British culture. The success of the humour is given by the fact that the funniness is hidden in the whole plot of the advertisement, not just in the particular joke. Humour is not

noticeable at the first moment, it is created by many elements which perfectly work together and produce an efficient message. In addition, since it contrasts upper class English stereotypes, it is accessible to all aspects of British culture.

## 6 SCHNEIDER ELECTRIC WISER – A VERY HOT AFTERNOON

This humorous advert is focused on the promotion of the Wiser heater controller. This product is being sold by the global company Schneider Electric which has a long tradition on the market and is specialised in energy management. In other words, the company focuses on applications and building's equipment which ensures saving the electric energy.

All their advertisements carry humour and have similar structure of the plot. The plot is always set in the family house and its surrounding and actors are children and their mother(s). To watch the chosen advertisement, see Appendix VIII.

### 6.1 The Content of the Advertisement

A teenage boy is surprised and obviously very pleased by his new attractive maths tutor who comes to his house. During the tutoring he is getting more nervous when that appealing woman starts to take her clothes off because of the heat in the house. Surprisingly, later it is revealed that he is controlling the heat in the house by the Wiser application which is hidden in his tablet under the table. Later on, he is telling the story to his friend and emphasising that he used this great application for his advantage. In the closure of the spot there is a picture of the Wiser application and its related gadget. There is also a written slogan Wiser – Empower your home's energy and the spoken slogan *“It's never been easier to control the heat”*. At the very beginning, the logo of the company is displayed.

### 6.2 Humorous Contextual and Linguistic Features of the Advertisement

The carrier of the humour in this advertisement is sexual humour. The funny situation comes from a reaction of the boy to his attractive tutor. The boy's discomfort, curiosity, distraction from studying, interest in the tutor's “hot” body and platonic love create humorous situation. The boy's pleasurable feelings are emphasised by his silly facial expressions. The boy's acting and behaviour is accompanied by music, which is chosen in a way to underline his actual feelings. When watching this advert, every man can probably imagine himself in a similar situation when he was at that age and was so inquisitive about women and acting the same way as the boy in the ad. That is what makes this advert so funny, especially for men.

The joke is also produced by the unexpected situation which is revealed to the spectator later. In the case of this advertisement, the unexpected situation creates the fact that the tutor is not taking her clothes off because of the natural temperature in the house but because of the intentional raising of the temperature by the boy.

In contrast to the previous advertisement, this one does not carry type of humour determined just for the British culture. Sexual type of humour and humour created by the unexpected situation is more or less suitable for all the cultures all over the world. If the receiver of the advert can speak English, we might assume that the advert is coherent and understood internationally. This is probably given by the fact that the company offers its products and services globally.

Regarding the spoken language, there are no deviations from the Standard English. The target customer is British upper middle class. This argument works on the presumption that the actors speak with the British English accent and live in the house which is typical for this social class. The advertiser also bear in mind the statistics that women are nowadays key decision makers about the purchases into the household. That is probably why in this advert and other adverts from this company women play the significant role as wives and heads of families. So the advert is not just trying to catch men's attention thanks to a sexual humour, but also women's attention thanks to their role in the advertisement.

Although there are no special features in the spoken language, we can spot an interesting feature in the written title which appears at the beginning of the advert. The title is written as *Watt a family!* which leads to the ambiguous lexical meaning created by the homophone *Watt*. So the reader can interpret the meaning into the exclamation *What a family!* *Watt* can be also interpreted as a unit of power which refers to the electric management in which the company is doing its business. And the last interpretation might refer to the surname of the family – Watt family. We might also notice a connection between the word *Watt* and the name of the product – *Wiser*. Both have the same initial. Furthermore, the name of the product refers to the word *wise* and creates a perfect association and idea about the “cleverness” of the product.

### **6.3 The Final Evaluation of the Advertisement**

In all detail considered elements of this advert compose an effective message that persuades the customer about the product's advantages, not just in saving electric energy in your house. On the other hand, there is one weakness in the advertisement. The whole

product is displayed just once at the end of the spot. It is quite unclear and difficult to imagine how this product works, if the customer needs to possess his/her own tablet which is shown in the advert or if it is the part of the product. There is no sufficient information how the product works in practise. Advertisers might argue that there is no space for that kind of information in the advert and if the customers are interested in the product they will find the sufficient information by their own research. That might be true, but any company's contact such as websites or telephone number is missing. It is almost impossible to find any information about the Wiser product without any hint information in the advert.

To sum up, the advertisement is definitely very inventive and catchy but it is uncertain if the advertisement ensured the aimed result – higher customer's demand and purchases.

## 7 HARVEY NICHOLS – SORRY, I SPENT IT ON MYSELF

Harvey Nichols is a luxury department store chain, which was founded in 1831 and its base is in London. Harvey Nichols business activity is selling fashion for women and men, accessories, cosmetics, wine and food. They sell internationally known brands such as Saint Laurent, Lanvin, Versace, Marc Jacobs, Valentino etc. Harvey Nichols runs also several restaurants and bars. They focus on European markets and Asian markets.

Harvey Nichols regularly advertises at Christmas and as a result of the fact that they sell luxurious goods we would expect that their adverts will be serious. Surprisingly, all of Harvey Nichols's adverts are humorous and do not focus on advertising of certain products, but on the advertising of their brand. The analysed advertisement is listed in Appendix IX.

### 7.1 The Content of the Advertisement

The advert spot opens with a black family, which is sitting together and unwrapping their Christmas presents. The father opens his present and finds elastic bands. He is very disappointed because these elastic bands have zero value for him. His daughter smiles and thinks that it is a present which her father always wanted. She is obviously so happy because of her new luxurious court shoes. After the black family comes the white family. Again, the family is sitting by the Christmas tree and is opening presents. When grandma is opening her present, she thinks it will be something expensive. When she finds the paperclips in the present, she is trying to cover her disappointment by reminding herself that her present is from Harvey Nichols store and therefore, it is something special. The next disappointed person in this advert is a young man. His girlfriend gave him toothpicks. She assures him that he loves toothpicks and that is why she bought them. It is obvious, however, that she bought them in order to save money for her new handbag. In the last family depicted in the advertisement, a small boy opens his present and finds a sink plug. He does not even pretend his disappointment and his mother does not even try to explain to him why he got just a sink plug. She is busy with her new dress. The slogan Harvey Nichols, sorry I spent it on myself, the picture of a gift collection and the saying “*A little something for them, a bigger something for you*” closes the whole advert.

## **7.2 Humorous Contextual and Linguistic Features of the Advertisement**

The main bearer of humour is behaviour of people in the unexpected situation. It is definitely meant to give the people, whom you obviously love, something valueless. What is also funny is that the gift-givers are trying hard to be so sincere and generous and do not admit that they bought a cheap present because they wanted something expensive for themselves. That is exactly what makes the ad cool and funny. It is a mean behaviour of the gift-givers. And that is also why especially the British like it. They love to be mean to somebody. They enjoy if someone makes fun on somebody's account. To be precise, according to the theoretical part, the mean type of humour is preferred and liked by the Irish the most.

Concerning the verbal part of the advertisement, there is nothing exceptional. There are some slight differences between the accents of each family but the social class of all the people is very similar and that is why we cannot observe any big differences in the pronunciation or the vocabulary they use.

There is quiet and soft Christmas music in the background, which supports the creation of a traditional Christmas atmosphere. From the setting of the each room, it is obvious that the target customers are people who celebrate Christmas. They would not definitely use this advert also for the promotion of their stores in Saudi Arabia, China or United Arab Emirates where Harvey Nichols has stores too.

## **7.3 The Final Evaluation of the Advertisement**

The positive thing about this advert is the fact that the actors are also black people. They are even the very first people you spot in this ad. This definitely gives the good impression of the company. The presence of the black people will positively influence those customers who are non-native British or British with a different skin colour.

The advertisement cleverly hides the promotion of their brand. Although they advertise the certain product in the ad, they do not intend to sell this particular product in profusion. What Harvey Nichols actually does, is the branding. They just came up with some valueless product, promoted it in a humorous way, and mentioned their store and they got the customer's attention.

On contrary to the Schneider Electric Wiser advertisement, Harvey Nichols clearly reports where the customer can find and buy the product. The information that the gift

collection “*Sorry – I spent it on myself*” is available in store and online cleverly leads potential customers to see other goods which Harvey Nichols sells. In other words, the purpose of the gift collection campaign is to increase the purchases of the other much more expensive goods in Harvey Nichols fashion stores, restaurants etc.

What might be a small disadvantage of this advert is its length. Even though it is just the small percentage of viewer's comments, there are some who complain that the video is too long (almost 2 minutes) and therefore they get bored at the end. If the advertisers excluded one of the families, the advert would not lose any important information and would be in a desired length.

It is obvious that Harvey Nichols's advertisement was specifically created for the British. Not just because of Christmas, primarily because of the type of used humour. Nobody can enjoy a dark sense of humour better than the British. This kind of mean humour would not probably work in other cultures so well. For other cultures, this type of humour might be even cruel or offensive. According to viewer's comments under the video might be concluded that especially Chinese do not like this humour. They report that this makes them feel bad or sad.

All in all, this advertisement definitely came up the expectations of the advertisers. Harvey Nichols has proven that even the luxurious goods can be promoted in the funny way and catch the desired customer's attention.



## CONCLUSION

The present work proved that humour might be the strength of the advertisement and can positively influence the perceiving of product or the brand. On the other hand, there are a lot of factors that advertisers must bear in mind to create really successful advertisements. This research showed that nowadays it is very difficult to produce a quality, funny advertisement which would make people laugh, especially make the British laugh.

The analysed advertisements have in common the fact that they are specifically created for the British culture. But each of them works with totally different type of humour and has different features.

The Foster's Gold advertisement works with the cultural clash between the Australians and British. Especially the different language and values of each culture make this advertisement funny. As a result of the specific features of the British and Australian cultures, which are probably best understood by these two cultures alone, this type of humour works just for the British (alternatively for the Australians) to whom this advert is targeted. In contrast, Schneider Electric Wiser advertisement uses such a type of humour that might work and be understood globally. The advertisers chose a sexual humour, which especially men will appreciate. They also used humour that is created by the unexpected situation and works globally. The humour based on the difference between expected and unexpected situation is also used by Harvey Nichols, but because of the fact that the humour based on the unexpected situation is also accompanied by the "mean" humour, it cannot be said that this advertisement will work globally too. This "mean" humour is unacceptable for instance by the Chinese culture. Therefore, the advertisement using this combination of humours should be targeted just for the British culture or the culture which likes the dark sense of humour too.

Although the theory claims that the humour is mostly used in such advertisements which promote the goods or services which are FMCGs, this is not the case of Schneider Electric Wiser or Harvey Nichols advertisement. Both promote an expensive products, although in the Harvey Nichols advertisement is the promotion of the luxurious goods hidden behind the promotion of the cheap goods. That is also the main difference between the Harvey Nichols and the other two adverts. The Foster's company and the Schneider Electric company advertise the particular product, while Harvey Nichols company promotes their brand name.

From these findings can be assumed that it is not possible to write a universal manual on how to create an effective and humorous advert for the advertisers. Each product, service or brand needs an individual approach to how it is going to be advertised. However, we can deduce two key points which the advertiser needs to take into consideration when creating an advert. First one is the creation of such a type of humour which is suitable for the product and the second one is the choice of a type of humour which is relevant to the certain target group.

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## APPENDICES

- P I PUN – BEWARE OF PICKPACKETS
- P II JUXTAPOSITION – CLEANS SURFACES AND FACES
- P III PERSONIFICATION – EVIAN
- P IV ADVERTISING PLACEMENT FAILS – STARBUCKS
- P V ADVERTISING PLACEMENT FAILS – WHERE IS DADDY?
- P VI ADVERTISING PLACEMENT FAILS – TURKISH AIRLINES
- P VII FOSTER'S GOLD
- P VIII SCHNEIDER ELECTRIC WISER
- P IX HARVEY NICHOLS
- P X IRISH JOKE USED IN ADVERTISEMENT

**APPENDIX P I: PUN**



**APPENDIX P II: JUXTAPOSITION**



**APPENDIX P III: PERSONIFICATION**



**APPENDIX P IV: ADVERTISING PLACEMENT FAILS –  
STARBUCKS**



**APPENDIX P V: ADVERTISING PLACEMENT FAILS – WHERE'S DADDY?**



**APPENDIX P VI: ADVERTISING PLACEMENT FAILS – TURKISH AIRLINES**



**APPENDIX P VII: FOSTER'S GOLD**

<http://www.youtube.com/watch?v=6xEu9twBsfo>



**APPENDIX P VIII: SCHNEIDER ELECTRIC WISER**

[http://adsoftheworld.com/media/tv/schneider\\_electric\\_wiser\\_watt\\_a\\_family\\_a\\_very\\_hot\\_afternoon](http://adsoftheworld.com/media/tv/schneider_electric_wiser_watt_a_family_a_very_hot_afternoon)

**APPENDIX P IX: HARVEY NICHOLS**

<http://www.harveynichols.com/womens-1/categories.html?page=2>

**APPENDIX P X: IRISH JOKE USED IN ADVERTISEMENT**

Gentleman requires first-class accommodation, full board, in quiet guesthouse, in seaside resort where he can put up with his wife for the first two weeks in August.