ENGLISH LANGUAGE OF SALES AND PERSUASIVE MESSAGES IN THE INTERNET AND PRESS ADVERTISING. THE MOST PERSUASIVE WORDS OF ENGLISH MARKETING. ASUMPTION: PEOPLE BUY ON EMOTIONS

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Praktická část --
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Specifika sledovaného jevu -- otázka konotací, asociací a verbální manipulace, využívání emocí
Sběr dat -- vytvoření souboru dostatečně rozmanitých příkladů
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ABSTRAKT

Tato studie se zabývá skrytými významy v reklamě a je zaměřena na jejich rozluštění ve verbální a vizuální rovině. Práce je založena na teorii o významu a zabývá se jím především z pohledu sémiotiky. V úvahu jsou brány také teorie pragmatiky, parajazyka a sémantiky. V této práci je znak považován za základní jednotku jazyka a jeho význam se skládá z konotací, denotací, signifikací a jiných přístupů, které ovlivňují význam. Praktická část uvádí čtyři druhy reklamy a na jejich základě se snaží poukázat na skryté a často na emocích postavené významy. Bylo navrhnuto, že spotřebitelé, kteří jsou si vědomi přesvědčovacích technik, jsou vystaveni menší nevědomé manipulaci v rozhodovacím procesu.

Klíčová slova: reklama, sémiotika, znak, význam

ABSTRACT

The current study deals with the hidden meanings in advertising and is aimed at its decoding in visual and verbal level. The work is based upon theory of meaning perceived mainly from the semiotic perspective. Other theories such as pragmatics, paralanguage and semantics are considered. In the current study sign is considered as a base unit of language and its meaning comprises of connotation, denotation, signification, and other approaches that affect its meaning. The analysis presents four advertising categories and on its bases tries to point out the hidden and often emotionally based meanings. Suggestion has been made that the more conscious of persuasive techniques the consumers are the less they are exposed to unconscious manipulation in the consumer decision making.

Keywords: advertising, semiotic perspective, sign, meaning

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INTRODUCTION

Advertising represents a daily discourse for most of the people living in the modern society. Our encounter with advertising is inevitable. When walking on the streets or driving the car advertisements capture our sight without even thinking about it. Advertising has established itself solidly in the modern culture and its surrounding became a matter of fact.

The relationship between the advertisers and consumers has changed throughout the time. Let's consider commercials in TV programmes. The roles of the participants are predefined where the consumer is a passive receiver of information. The consumer is forced to perceive the commercial without any active participation or possibility of choice. In better case the channel is changed to another one. The change of the relationship is also connected with development and modification of forms of advertising. Throughout the time, advertising had shifted its forms from street criers, posters, leaflets, catalogues, to more sophisticated such as the Internet advertising or TV commercials. The opposite example of relationship between the consumer and advertiser is represented by the Internet. The user is an active searcher of information and the choice of material perceived is only on the user's side.

At the beginning of this work the introduction to the study of advertising is presented with a variety of definitions, functions and purposes. There are different perspectives on the study of advertising depending on personality, social or ideological position. The section following the general overview presents several attitudes to advertising.

Advertising is a form of communication, part of language which constitutes of spoken, written, and signed symbols. Each symbol carries a meaning and that is the main concern of this thesis. The meaning of signs and symbols is very complex question and can be observed from different angles, even though the approaches often overlap each other.

The present work assumes that advertising works at different levels of persuasion and attempts to uncover its coded language. The semiotic approach serves as a good tool for decoding the hidden messages implemented in advertising. Words are often emotionally charged and their use in advertising often signifies some underlying meanings. De Saussure and Peirce C. S. suggested the theories of signification where the physical dimension of a sign is represented by signifier and the conceptual dimension by signified. The current study builds on their theories and puts them into the context of other linguistic theories. Kreidler (1998, 13) deals with the systematic study of meaning from the semantic point of

view. Linguistic semantics, as he defines, is "an attempt to explicate knowledge of any speaker of a language which allows that speaker to communicate facts, feelings, intentions and products of the imagination to other speakers and to understand what they communicate to him or her."

Pragmatics is another branch of linguistics which deals with meaning. Except the general knowledge that speakers have about their language they also know how to use this knowledge when they listen and read, when they speak and write – when they communicate. It is simply a person's ability to derive meanings from specific kinds of speech situations (Kreidler 1998, 18).

Advertising is a system of verbal and nonverbal signs that create meaning for a product or service by a systematic association of various signifiers such as brand name, logo, ad texts, etc. with implicit signifieds relating to personality, lifestyle, desires, etc. (Beasley 2001, 23). To pursue the right aim of advertising, which is to sell the product, different textual techniques are used. Those techniques use verbal devices, such as rhymes, alliteration, intentional omission, metaphor, etc. as well as graphical devices, such as visual images. The illustrations of people in advertisements, especially of their facial expression, are primary source of emotional communication. Eye contact, proximity, body gestures or different characters and cartoons also belong to this category.

The main concerns of present work have been outlined and the assumption can be made. What are the visual and verbal devices that enable advertisements to convey its message? Add to this, does consciousness of the persuasive techniques used in advertising help the consumers not to be manipulated? Our assumptions build on the theoretical part and are going to be proved or rebutted by the practical analysis.

I. THEORY

1 WHAT IS ADVERTISING?

It is generally known that advertisements usually involve language and graphics to promote and sell a product or service. Less known fact is that advertisements are carefully prepared artefacts where every detail is deliberately chosen serving predefined purpose and meaning. Due to different perspectives, sources and purposes the definition of the term advertising varies considerably and is summarized in Table 2. (see Appendix P I). Advertising in its simplest form means "drawing attention to something or notifying or informing somebody of something" (Dyer 1982, 2).

The term "advertising" stands in this work mostly for commercial consumer advertising which is directed towards a mass audience with the aim of promoting sales of a commercial product or service. Trade and technical advertisements; prestige, business and financial advertising; governmental and charity advertisements take place in the section of analysis, where each ad represents one of the mentioned category.

Advertising language is a part of "loaded language" that aims to change the will, opinions, or attitudes of its audience. It differs from other types of loaded language, such as political journalism and religious oratory in having a very precise material goal (Leech 1966, 25-26). According to Dyer (1982, 6), the central function of advertising is to create desires that previously did not exist. He adds, that advertising arouses our interests and emotions in favour of goods and more goods and thereby actually creates the desires it seeks to satisfy. In his point of view, it is not our own desires and wants, nor the needs of the society, but the demands of the production systems that create the consumer's wants. Therefore the main task of advertisers is to persuade rather than present reliable and factual information.

We have to ask a question: "How to understand the messages carried by advertisements without being manipulated and persuaded?"

1.1 Attitudes towards advertising

There have always been several attitudes to advertising depending on personality, or social and ideological position. The society is facing social and environmental problems and at the same time advertising is contrastively urging people to consume more. According to Cook (2001, 2), advertising is one of the most controversial of all contemporary genres, partly because it is relatively new, but also because it is closely associated with the values of the competitive high-growth global market economy in which it thrives.

Other critics, as Dyer (1982, 3), add to this argument that advertising in its current form create false wants and encourages the production and consumption of things that are incompatible with the fulfilment of genuine and urgent human needs. Consequently advertising is seen as an irrational system which appeals to our emotions and to anti-social feelings which have nothing to do with the goods on offer. One of the major criticisms of advertising is that it makes us too materialistic by persuading us, for instance, that we can achieve certain desirable goals in life through possessing thing in a cycle of continuous and conspicuous consumption.

On the other hand, Dyer claims that advertising contributes to society's wellbeing and raises people's standard of living by encouraging the sales of mass-produced goods, thus stimulating production and creating employment and prosperity. Arguments in favour of advertising are specified by Hermerén (1999, 27). He presents claims about advertising increasing the competition among firms because that encourages to produce both better and cheaper products. This claim is countered by opposition who point out that the large amount of expenditures on adverting is paid by consumers because the price of the product is higher. Another advantage, according to practitioners of advertising, is the number of jobs provided by advertising, both directly in the advertising agencies and indirectly as a reaction to increased demand for goods and services.

2 SEMIOTIC APPROACH TO ADVERTISING

The goal of semiotics in the study of advertising is, ultimately, to unmask the arrays of hidden meanings in the underlying level, which form what can be called *signification system* (Beasley 2002, 20). Two well known scientists established modern-day semiotic discipline, French linguist Ferdinand de Saussure (1857-1913) and American logician Charles S. Peirce (1857-1914). Different terms, "semiology" and "semiotics," were coined by the two scholars and it should be clarified what they stand for. The word "semiology" is associated with de Saussure and the word "semiotics" was used by Peirce. Both refer to the study of signs, but a difference is sometimes drawn between the approaches of these two leading theorists (See 2.2 and 2.3). It is also necessary to mention the historical origins of semiotics which grew out of the study by the ancient physicians of the Western world of the physiological symptoms produced by particular diseases. The term *semiotics* (spelled originally *semeiotics*), from Greek *semeion* "mark, sign," was coined by the founder of Western medical science, Hippocrates (460-377 BC).

The semiotic approach deals with theories that concern the meaning of signs from various perspectives. The nature of meaning can be studied from the philosophic, psychological and linguistic points of view. The linguistic meaning deals with semantics, pragmatics and other theories concerning graphemic and phonetic units. The signs are studied paradigmatically, in relation to one another, and syntagmatically, by the sequence of occurrence. Emotions and attitudes are conveyed by different substances of language and in the present work, studied from the perspective of paralanguage, connotations, textual techniques, etc.

2.1 Paralanguage

Language is usually carried by graphemic and phonetic units which make up written and spoken form. Cook (2001, 64) aptly summarizes the substances of the two mentioned forms of language. On the one hand, the substance is perceived as the sounds and letters that are studied by phonology and graphology. They form words and word combinations which are studied by morphology and grammar. The whole is perceived as meaningful and studied by semantics. On the other hand, apart from the verbal content, this substance carries also another kind of meaning, conveyed simultaneously by voice quality such as whispering, choice of script, letter size and other typographical elements. The latter kind of meaning, occurring together with linguistic meaning, is called *paralinguistic*. Its function is

to express attitudes and emotions, to regulate and establish social relations, to mediate between words and a particular situation.

Paralanguage is classified as non-verbal language and to this category also belong gestures and other physical postures and movements. Kreidler (1998, 36) describes gestures as "signs, which have a standard, shared meaning, and there are elements of appearance – 'body language' – which possibly create an effect on the observer and therefore on the interpretation of a spoken message." Important fact is that the visible signs have the same capacity to communicate as words, e.g. crossing one's fingers.

Paralanguage is a meaningful behaviour, which accompanies language, but does not carry it. In speech it can be, for example, tempo of speech, pitch of voice, gestures, or facial expressions. In writing it can be choice of typeface and letter sizes (Cook 2001, 4). This discipline was related to the work of the French linguist Ferdinand de Saussure and his theory is examined below.

2.2   Saussurean semiology

Ferdinand de Saussure is considered as founder of modern linguistics and structuralism. He is known, among many other studies, for distinguishing the diachronic (language as it changes through time) and synchronic (language at a given time) study of language. His work has influenced number of disciplines, especially cultural studies, literature, philosophy and semiotics (Sanders 2004).

De Saussure, in his theory of semiology (1974, 65-78), described a language as a "system of signs which have meaning by virtue of their relationships to each other. Each sign comprises a *signifier* (a word) and a *signified* (a concept). Each sign has meaning only by virtue of its place in the system, and the fact that this system is known and shared by its users."

De Saussure mostly deals with speech, treating the written form of language as derived from it. From speech, he derives two ways of creating meaning. The first is the *syntagm*. Kreidler (1998, 46-8) defines it as "the mutual association of two or more words in a sequence (not necessarily next to one another) so that the meaning of each is affected by the other(s) and together their meanings contribute to the meaning of the larger unit, the phrase or sentence."

Cook (2001, 65-6) explains his perspective on paradigm and syntagm by giving familiar examples and additionally extends the meaning to the pictures of advertising. The syntagmatic example is from the book *Alice's Adventures in Wonderland* where the Mad Hatter observes different meaning of a sentence by shifting the word order.

I see what I eat

I eat what I see

The second meaning creation is the *paradigm*. Again Cook explains it as a given sign which creates meaning by virtue of its relationship to other signs which might have occupied the same slot, but did not. It, contrastively, depends on the choice of words that are different one to another.

I love Pepsi

I love Coke

The paradigmatic and syntagmatic meaning may be extended, as aforesaid, to the pictures of advertising. If the chosen person is white, young, blond, blue eye woman it has a different paradigmatic meaning than if chosen an Asian child or black, old man. The same applies to syntagmatic meaning, which is dependent on the combination with other signs. Therefore different meaning implies for the woman driving Porsche on empty highway and the same woman driving a tractor in the middle of crop fields.

2.2.1   Natural and conventional signs

After defining the language as a system of signs, more specifically, two categories of signs exist. First category represents *natural signs*, i.e. signs produced by Nature. If we take an example of seeing a smoke in the distance it can be interpretable in terms of two dimensions. Namely the discernible smoke itself (with all its physical characteristics) and the indication of fire. This category can include such natural co-occurrences as dark clouds and impending rain, a symptom of a disease and probable condition it indicates, seed and plant it grows into, etc.

Second category represents signs, which have been produced by humans, e.g. words, gestures, symbols, etc. that can stand for things other than bodily conditions or the things of Nature. These are called *conventional signs*, since they are invented by human beings in cultural settings for conventionalized purposes (Beasley 2002, 21). Conventional signs, contrary to natural signs, have human senders as well as human receivers where each one has an intention and an interpretation (Kreidler 1998, Ch.2.2). We can divide this category, same as natural signs, into two dimensions:

(1) a physical dimension: e.g. the sounds or letters that make up a word such as "pen," the configuration made by the fingers in hand gesturing, etc.

(2) the entity, object, being, event, etc. that the physical part has been created to stand for, whether it be real or imagined.

Coming back to de Saussurean semiotics, the physical dimension (1) is called *signifier* and the conceptual dimension (2) is called *signified*.

2.2.2 Signification system

If we ask ourselves a question: "Why we remember the meanings of different signs?" The answer is quite simple. Because it allows humans to remember existing world! We do not have to experience the same thing over and over again without knowing the meaning. Due to conventional signs, which are divided into *verbal* and *nonverbal*, the meaning of the same sign can be recognized in all different situations. The verbal signs are of course words, expressions, phrases and other linguistic structures. Drawings, gestures, pictures etc. represent the nonverbal signs. All these signs are combined in the signification system which leads to the following definition:

Signification system in advertising is the set of meanings that are generated for a product by a systematic association of various signifiers (brand name, logo, ad texts, etc.) with implicit signifieds relating to personality, lifestyle, desires, etc. (Beasley 2001, 23)

2.3 Peircean semiotics

The semiotic theory of Charles Sanders Peirce defines a sign as follows:

> Something which stands to somebody for something else, in some respect or capacity. (Peirce 1931-58)

Peirce suggests further types of signs in the category that Saussure defined as natural signs, the signs produced by Nature. The index and the icon are particularly relevant in the study of advertising.

2.3.1 Index and icon

The summary of Peircean approach to index and icon is presented by Cook (2001, 74-75) who gives explanatory examples. Index is a sign which points to something else by virtue of a causal relationship. This category may include human footprint and the presence of a human being, etc. but it can also encompass more consciously controlled meanings. For example a wedding ring can serve as an index of marriage, due to the assumption that the wedding ring is put on during the wedding ceremony. Again, wearing of expensive clothes or jewellery is an index of wealth, as well as red cheeks while having a speech is an index of nervousness. The interpretation of indexical signs depends on the knowledge of existing world, and varies from one language-user to another.

"Icon is a sign which means by virtue of resemblance to what it signifies." Photographs are good example of icons. The case of photographs or maps also point out to the complexness of icons and draws attention to the limits of possible resemblance of this complexness. A black and white photograph does not entail that the depicted person is five centimetres tall and his surrounding is only two-coloured. The meaning is based on previously gained knowledge allowing to match the signifier with signified, e.g. to match the sign of a crossed ear with deaf people. That the resemblance is dependent on the knowledge of the recipient is especially true in case of onomatopoetic words. In Czech language the sound of a cock announcing the morning is *kikirikí*, in English *cock-a-doodle-doo*, and in Hungarian *kakaskukorékolás*. The meaning from the sound can be understood only by the members of each language group or the people who speak and understand the language.

2.4 Meaning

Study of meaning is a very complex question which can be divided into different disciplines that are concerned about study of meaning. According to Kreidler (1998, 2-3) three disciplines deal with systematic study of meaning in itself. These are philosophy, psychology and linguistics. Philosophy, for instance, studies how the human mind seeks meaning and works with them. Linguistics aims to understand how the language works, how the information is received and sent, how the speakers express intentions and feelings to one another, and how they relate new information to the information they already have. *Longman dictionary of contemporary English* (1995) defines meaning as "[1] the thing or idea that a word, expression, or sign represents; [2] the things or ideas that someone wants you to understand from what they say; [3] used to demand explanation." The interpretation of meaning depends on the context in which it occurs. Following examples were inspired by the Ogden and Richards study of meaning, to which is referred later in this chapter.

- I didn't mean any harm.   =   intend
- Lower costs mean lower prices.   =   indicate
- What does love mean to you?   =   convey
- Possessions mean nothing to him. =   have importance

Meaning in the semiotic discipline differentiates between "meaning" and "signification" (Beasley 2002, 43). The former stands for the broad dictionary definition mentioned above. The meaning as such is hard to define and cannot be explained in absolute terms. The term signification, as Beasley explains, is much more constrained by a series of factors, including conventional agreements as to what a sign means in specific contexts, the type of code to which it belongs, the nature of its referents, and so on.

Very influential and often quoted work by Ogden and Richards (1923) called *The Meaning of Meaning* extended the meaning by division of the meaningful utterances into two classes: *sense* and *reference*. Sense refers to relation between word or sign and concept. Mental picture is often formed when seeing or hearing sign or word. Reference, to quote Beasley (2002, 44), is "the process by which our sense reactions and thoughts are connected to reality through the use of signs within sign systems (or codes)."

2.4.1   Getting information

How the sign or information is processed in more details explains Kreidler (1998, 21-22) by the following three steps.

1. Perception - the sign and the observer share a context of place and time in which the sign attracts the observer's attention.

2. Identification – is a process where we match signs with previous experiences stored in our memory. When deriving some meaning from a perceiving sign, the observer must have seen a similar sign before. Thus the great effort of companies being identified and matched with intended image is more than clear, e.g. Nike's swoosh. There are two ways of identifying a new thing – as a phenomenon previously observed, or more often, as something that is "identical" with a phenomena we already know.

3. Interpretation - meanings derived from signs are dependent on individual point of view, thus meanings are often personal. The meaning of any sign is qualified by dependency on the space-time context in which we observe it.

2.4.2   Pragmatic meaning

Another branch of linguistics is concerned with meaning. Pragmatics studies the factors that govern our choice of language in social interaction and the effects of our choice on others. In addition to the semantic meaning there is also pragmatic meaning. It is a meaning of a word or utterance in a particular context (Cook 2001, 103). The context is formed by unconsciously followed social rules, norms of politeness and formality. Pragmatic factors always influence the grammatical construction, the sounds, and specific vocabulary from the resources of the language (Crystal 1987).

Pragmatics is not at present a coherent field of study. The choice of language in social interaction is governed by large number of factors that overlap each other. Those factors are briefly mentioned to show the interconnection of different linguistic fields that affect meaning.

- **Semantics** – pragmatic meaning is dependent on semantic meaning, deriving from the interaction of semantic meaning with context. They both take into account such notions as the intentions of the speaker, the implications that follow from expressing something in a certain way, and the knowledge, beliefs, and presuppositions about the world upon which speakers and listeners rely when they interact.

- **Stylistics and sociolinguistics** – these fields and pragmatics study the social relationships which exist between participants, and of the way extralinguistic setting, activity, and subject-matter can constrain the choice of linguistic features and varieties.

- **Psycholinguistics** – with pragmatics they investigate the psychological states and abilities of the participants that will have a major effect upon their performance, e.g. attention, memory, and personality.

- **Discourse analysis** – with pragmatics they both are centrally concerned with the analysis of conversation.

2.5 Primary and secondary meaning

Referring back to the work of Richards and Ogden (1923), which developed the so called "mentalistic theory" about meaning, we could think that every word in the language reveals some mental image. It would be difficult to imagine some mental picture of the words like *doubtful*, *difficulty*, or *faith*. Furthermore, the language would have to be shared, carried and understood by people with the same ideas and images. These are the obvious problems that reveal from this theory. Firstly, not every word is associated with mental image because some words have a range of meaning greater than any single association (sense). Secondly, people do not share the same mental images and at the same time such images are neither scientifically observable nor comparable (Kreidler 1998, 42-4). Despite the mentioned problems, lexicology offers solution in defining two kinds of meanings.

2.5.1 Denotation

Denotation is the sign's primary meaning. It is a potential of a word to enter into language expressions. From the semiotic point of view it is the meaning or referential connection established between signifier and signified (Beasley, 2002, 44).

Kreidler (1998, 42) connects denotation with reference, which he sees necessary for successful use of expressions. It is the way how speakers and hearers relate expressions such as *that dog*, *this flower*, *the door* and whatever the expression pertains to in a particular situation of language use, including what a speaker may imagine.

Under such circumstances, the advertising would consist only of pure description of products and events and their characterization. However, the language does not serve only the purpose of description and characterization, but it too, gives space for expressing opinions.

2.5.2 Connotation

Connotation refers to the personal aspect of meaning and expresses a wide range of attitudes. For example the word "pen" cannot be defined only by its purpose as a writing device. That embraces only its denotative meaning. Other part of its meaning is connotation which involves affective or emotional attitudes that derive from the word. In our example *pen* could be the tool of wisdom preservation. According to Beasley (2002, 103), connotation results from several cognitive processes, such as similarity, difference, contiguity, intensity, and association. It is obvious that not all the people share the same connotative images. That is dependent on experience of every individual, as Kreidler (1998, 45) states, but because some people share the same experience, some words have same connotation, for example "violin" and "fiddle." They both can be used for the same object in particular situation but they do not have the same meaning. "Violin" is formal and neutral term. "Fiddle" is informal and used for humorous purposes or to show luck of esteem. In short, some words may have the same denotation but they differ in the situation they are used. This is called connotation where the differences in the degree of formality, the style or flavour convey different attitudes.

2.6 Connotative chains

With respect to the semiotic theory of connotation, the point of how connotations reveal should be clarified. The variety of attitudes, emotions and culturally bound messages resulting to connotative meanings reveal from several cognitive processes, such as *similarity, difference, intensity, association, etc*. Human mind is predisposed to link meanings together in some way that has its own culture-specific logic (Beasley 2002, 103).

The way the effective advertising works is that it tries to imply as many interpretations as possible using different kinds of methods. As mentioned above, not all people share the same connotative meanings. Therefore the advertisers create a variety of implicit messages (signification systems) coded in the ads that diverse audience can decipher the meaning. It can be concluded that the more ambiguous the advertising is the more effective and powerful it is.

Meaning derivation is conditioned by the experience of the viewer with the symbolism employed in the ad. Each symbol (signifier) with its connotative meaning is then linked into a logical and successive order, in the form of *connotative chains*. It may start with depiction of blue sky which relives positive feeling, smile, levity, etc. This process is open-ended and leads to different interpretations due to different composition of connotative chains. In order to explain of what the connotative chains constitute, the levels of ad textuality should be mentioned.

2.6.1   Levels of ad textuality

Every ad consists of *surface* and *underlying* level. The former represents a particular style of which every ad or commercial has been created, e.g. jingles, slogans, etc. The latter, also known as *subtext*, carries the meaning which is implicit and constitutes the connotation chains. The best explanation offers the below presented figure.

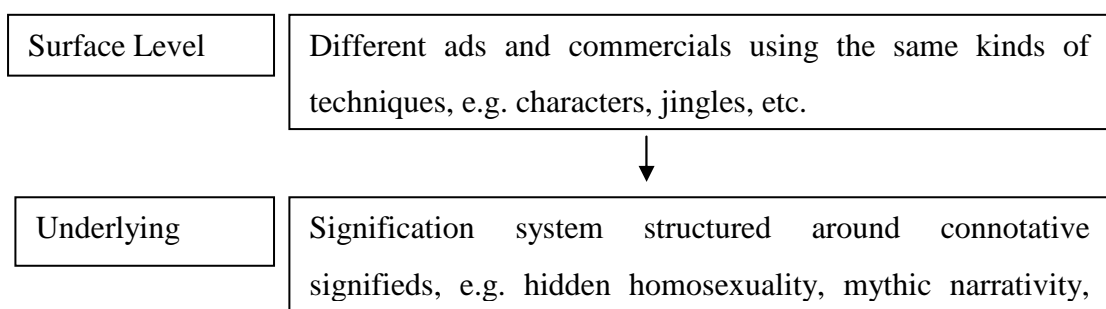| Surface Level	Different ads and commercials using the same kinds of techniques, e.g. characters, jingles, etc.
Underlying	Signification system structured around connotative signifieds, e.g. hidden homosexuality, mythic narrativity,

Figure 1. The surface and underlying levels of ad textuality (Beasley 2002, 96)

2.7   Connotative index

Different features of an ad producing number of connotative chains increase the level of connotative index. It was concluded by the research carried by Beasley, Danesi, and Perron (2000, 57) that the more interpretations are in the ad– i.e. the more connotative chains

brand names, logos, bottle designs, magazine ads, etc. generate in different individuals – the more likely is the product to appeal to subjects. They suggested a general principle as follows:

"The higher the number of connotative chains generated, the greater is the likelihood that the product will appeal to consumers." (Beasley 2002, 109)

Different connotative chains produced by product's or service's logo, slogan, textuality creates the ad's *connotative index* that can be measured according to three-point scale: *high, average,* and *low.*

The three indexes can be classified as follows:

- **High index** – in ads and commercials that promote the use of products associated with some aspect of lifestyle (perfumes, clothes, cigarettes, alcohol, automobiles, etc.)
- **Average index** – ads for products and services (insurance, detergents), in between of two extremes.
- **Low index** – ads from trade magazines announcing products and services in a straightforward "classified ad" manner, although pictures and various symbols may be used, e.g. ads in trade manuals. The purpose is simply to relay information.

The index rates correspond to the number of meanings and thoughts that appear in the viewer's mind after seeing an ad. The suggested number can be then transferred to connotative index scale, which is presented below.
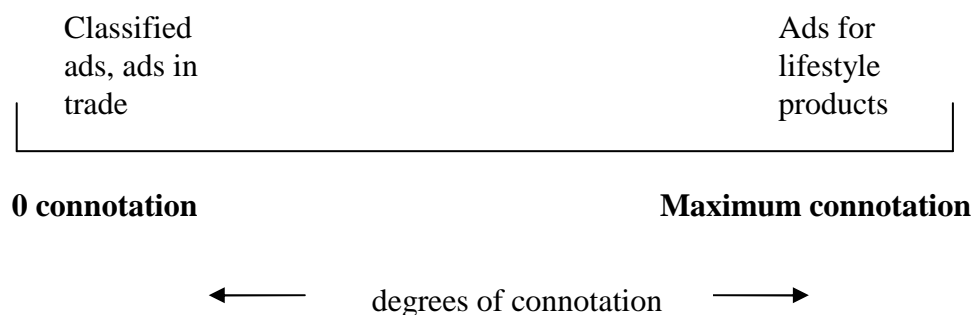
Classified   Ads for
ads, ads in   lifestyle
trade   products

0 connotation   **Maximum connotation**

⟵ degrees of connotation ⟶

Figure 2. Connotative index rate (Beasley 2002, 110)

2.8 Intertextuality

As was remarked above, the implicit meaning of the ad is represented by its subtext constituting connotative chains. If the ad has more than one subtext it is considered intertextual. This matter of seeing one text in terms of others builds on the storehouse of knowledge and ideas in the minds of the viewers. The interpretation of the ad depends on what the viewer knows and believes. Every text is bond with specific culture hence its understanding is dependent on the cultural context (Berger 1986, 9).

This textual cohesion may also work at the unconscious level by embedding in the ad a mythic story (see analysis of Absolut Bling-bling). The gods and goddesses of Greek and Roman, the biblical mythology, good vs. evil theme, all these stories still live in modern culture and are purposefully embedded in advertisements (Beasley 2002, 110-12).

3 TEXTUAL TECHNIQUES

There are different textual methods and techniques creating endless chains of connotations, employing various branches of language disciplines that constitute the product imagery. Some techniques were outlined above, as the use of mythic stories, utilization of oppositions, and metaphorical structures. But the attention getting devices do not restrict themselves just on the aforementioned. Advertising employs variety of textual devices such as rhyme where it serves the same three functions as in poetry – rhythmic, euphonic (subcategory is onomatopoeia), and semantic function. Rhetorical devices such as alliteration, intentional omission, parallelism, and of course metaphor are often implemented in the ad's textuality.

Also the non-verbal techniques have to be mention because in some visually presented advertisements they play an inevitable role in understanding the underlying subtexts. Among those techniques belong facial expressions, which are the primary source of emotional communication, eye contact, proximity, or body gestures. Absolutely critical for the product textuality are the visual images, that are the most easy to be recognized. That is why the products or services are represented by different characters, cartoons, or inanimate things being depicted as animate, e.g. dancing detergent, talking car, etc.

Verbal and visual features blend together in the way that pictures stand for words and writing can also create larger textual shapes by means of different layout. As presented in one example in the analysis (Amnesty International), verbal language makes pictures of its own subject matter, which is close to the way concrete poetry works.

3.1 Characteristics of advertising text

The language of advertising, as mentioned above, differs from other "loaded languages" by having very precise material goal. The goal of advertising language is simply to make costumers buy the product or use the service rather than to appeal to the consumers' aesthetic experience. This goal is being strictly fulfilled, and even though the advertising implements such forms as poem, play, or narration, the aesthetics function plays rather secondary role. In advertising it is not considered as stylistic inadequacy when the styles overlap each other. It is not unusual to use scientific prose style for the description of the product and mix it with literary style, or administrative with popular scientific style, etc. They all can appear in one advertisement.

But how the advertisement composed of different styles, features and parts work on the recipient? Already at the turn of the twentieth century the advertising and marketing specialists developed the principle answering our question. AIDA is an acronym of the principle which explains the effects of advertising on costumer in four stages, as Crha and Křížek (1998, 13-5, my translation) present in their work:

1. Attention – recipient actively searches for information from different sources of information but advertising represents a distinct category. It has to call the attention of the recipient itself, and pull the recipient in the ad.

2. Interest – at this stage, the recipient starts to play an active role. The questions related to the perceived advertisement appear and want to be answered.

3. Decision (Desire) – the consumer needs to know the reasons why to buy the product and have the purpose for such action. This is the stage of persuasion, where rational and emotional appeals are employed trying to influence the consumer's behaviour. The rational argumentation offers reasonable answers but the advertising text may also appeal to emotions. The recipient feels a desire for the product without any rational explanation. The emotional and rational persuasion is usually combined depending on the type of product and the characteristics of the target group.

4. Action – when the consumer decides to buy the product it does not necessarily mean the action of going to the shop or transferring money to the seller's bank account. The advertising is considered successful after the product is bought.

3.2 Positioning, image-creation and corporate identity

The textuality of advertising, both visual and verbal, participates on the overall image creation of the whole company. It has been mentioned couple of times that advertising appeals either to rational mind or emotions of costumers and under such condition the advertising can be divided into two categories: *emotional* and *rational*. The former advertising uses connotation, intertextuality, paralanguage, etc. and aims to create product's personality or image. The latter advertising employs objectiveness as a mean of delivering the meaning that concentrates on the qualities, price, or function of the product.

Beasley (2001, 11-2) confirms that contemporary advertising appeals rather to the emotions than to the reasoning mind. Emotional advertising is characterized by two main techniques: *positioning* and *image creation*. The first stands for placing or targeting of a product for specific group of people. The second corresponds to creating a personality for a product with which a particular type of consumer can identify. The whole constitutes a character of a product or service, but also the image of the company as a whole. The image of the company is defined by the term corporate identity which includes name of the company, its logo, symbols, as well as, the corporate culture, its values and company pattern of behaviour (Crha and Křížek 1998, 33).

3.2.1 Slogans

Slogan is an essential part of the corporate image creation. The reason for this is that if the recipient does not acquire any other information from the ad, the slogan which accompanies the logo transmits the core information. Advertising professional Foster (2001) states several characteristics of what the slogan should or should not have.

1. **A slogan should be memorable**
   - ability of the line to be recalled unaided
   - brand heritage and the use of the line over the years
   - the line should pass into common parlance as would a catchphrase, e.g. "Beanz meanz Heinz"
   - alliteration, coined words, puns
2. **A slogan should recall the brand name**
   - the brand name should be included in the line, e.g. "My goodness, my Guinness!"
   - semiotic approach is used by some companies that do not depict their name and rely only on their visual logo, e.g. Nike's swoosh
   - rhyme is a powerful technique to implement the brand name into the slogan, e.g. "The flavour of a Quaver is never known to waver"
3. **A slogan should impart positive feelings for the brand**
   - the slogan should make the recipient feel better, e.g. Delta Airlines "You'll love the way we fly", Horlics "The key to a nice, relaxed evening"

- the negative slogans do not gain much attention and generally do not sell, e.g. Northern Ash "Lung cancer doesn't come in extra mild", Triumph TR 7 "It doesn't look like you can afford it"

Lastly, the advertising legend David Ogilvy suggested in his book *Confession of an Advertising Man* the list of "magical" words for creating an effective slogan. He suggested that these words have the ability to persuade the recipients of the ad the most. The most persuasive words are listed below in three columns:

suddenly	remarkable	easy
now	revolutionary	wanted
announcing	startling	challenge
introducing	miracle	compare
improvement	magic	bargain
amazing	offer	hurry
sensational	quick	

The words carry a strong emotive charge, such as "amazing," "sensational", create tension "suddenly," "hurry," and appeal mostly to the non-rational behaviour "wanted," "revolutionary," but at the same time try to affect the rational mind "improvement," "easy." The forms of the words appear in various modifications, in different paradigmatic or syntagmatic combinations, paraphrases, creating different effects. The meaning of the mentioned examples is dependent on the situational, ideological and cultural context.

II. ANALYSIS

4 APPROACH TO ANALYSES

The collected material was classified according to Dyer's (1982, 2-14) classification of advertising into four categories (the small ad category was omitted). One advertisement was chosen to represent each category. The first and largest is the commercial consumer advertising, which is directed towards mass audience and covers the most space, expenditures and professional skills than any other type. The second category represents the government and charity advertising that does not seek the profit but pursues an aim of affecting public or governmental opinion by usually similar persuasive techniques as commercial consumer advertising. The third category stands for prestige, business and financial advertising which serve the purpose of promoting public confidence and favourable business images, as well as offering financial products by banks, insurance companies or brokerage firms. The fourth and the last category is represented by trade and technical advertising. This category is confined to special interest magazines, aimed at specialists, hobbyist, experts, etc. and is characterized as useful and informative.

Every conventional sign created by human set in larger context caries a message, constitutes a meaning, and under such circumstances entails an interpretation. Despite the fact that every person is unique and perceives existing world differently, also the interpretation of a human made text varies. Therefore the interpretation of the chosen examples, relying on the theory, presents subjective observation analysis and may vary from the reader to reader.

The present study tries to answer the following questions:

- What is the context of the ad?
- Who is targeted?
- What are the signifiers employed?
- What the visual and verbal signs signify?
- What are the possible signification systems, connotation chains or connotative indexes?
- How many interpretations are possible under the researched circumstances?

5 ABSOLUT BLING-BLING

Before analyzing the Absolute ad it is important to highlight the source and information surrounding this advertisement. The Internet webpage of Absolute (www.absolut.com), where also our sample was found, is a rich source of information which is professionally designed but at the same time highly persuasive. The seriousness of the webpage content is signalled by the imposed age-limit restrictions on all visitors. You are allowed to enter under the condition of filling in your date of birth. This condition has a legal ground in the official drinking age limit but at the same time the possibility of the content misinterpretation or misunderstanding is very high.

We have concentrated on Absolut Bling-bling (Appendix P II) campaign which consists of promotion of certain product's image and personality. Very interesting method used in this campaign was *mythologization*, in the form of offering a historical tour to the bling-bling culture. The video tour presents the origins of bling culture starting from the Stone Age, where "someone put stones on their wooden stick …," going through Egyptian Empire, Ming Dynasty, Renaissance, etc. This historical approach towards image building tries to give rational explanations (even it contains humorous expressions) but with the above cited historical eras is taking the image into something mythical with a long tradition. Therefore the image is built on the experience, proven and measured by history, leading to the conclusion that shiny and expensive things always were, and still are, natural for human kind.

5.1 Description

The present advertisement is based on the contrasts of black and golden colours. Black has different kinds of shadows thus we recognize the background which looks like a sound baffle board in a recording studio. Of course the biggest attention and prior place is given to the golden bottle of Absolut vodka. But before describing the bottle we notice three black Doberman dogs which lay or sit around the bottle as its guardians. They all wear golden and diamond dog collars that are chained with golden chains leading to the bottle. Two of the dogs are howling and one is muzzled by a golden bracelet. Contrast to the darkness brings the dogs' eyes, teeth and claws which are also golden. Focusing on the bottle we realize that it is standing on some kind of podium or stage. The bottle carries the brand name, followed by text, and on the bottom are detailed characteristics of this product.

5.2 Target group

One of the explanations may be found in the name of this campaign which is *bling-bling*. This term is a coinage of the nineties introduced by the rap artist Baby Gangsta (Duffy 2003). "Bling" resembles a sound of something shiny but it is still not considered as an onomatopoetic word. This would be the case if the word imitates nature, acoustically similar to the thing to which it refers, e.g. the "bow wow" of a dog or the sound made by the thing to which it refers, e.g. a *buzz saw*. The word "bling" is actually an ideophone, which belong to a type of symbolism and provides vivid representation of an object or image but does not inherent acoustic qualities. Other examples of ideophony would be "zig-zag" or "topsy-turvy" (Richards and Schmidt 2002).

The term "bling" can be found in the Oxford English Dictionary since 2003, where it is defined as "expensive, ostentatious jewellery or clothing, or the wearing of them." Consequently may be said, that the product of Absolut resembles the qualities of expensive jewellery or clothing, but not only that. The "bling-bling" culture, as mentioned by Duffy in the BBC article, is also the whole life style of certain social group, to which belong rappers and hip-hoppers. These artists celebrate their fame and success by conspicuous consumption and consequently presenting it in their video clips. They become icons that are followed by younger generations, representing fame, success, wealth, etc.

Thus the target group in this case is represented by people whose lifestyle is based on hip-hop culture, its values, rules, and traditions. The members of this group consume particular luxury commodities, celebrate materialistic way of life, and exhibit their fortune.

5.3 Signifiers employed

From the non-verbal signifiers can be mentioned the golden and diamond jewellery, the looking like Doberman dogs, their howl, the stage, the background of the ad, the lightening, etc. Conversely, the verbal signifiers are not so obvious but carry the same importance. See the text present on the bottle below:

> This precious vodka was distilled from grain *born* and *raised* in the *bling-blinging fields* of southern Sweden. Vodka has been *shining* under the *a.k.a.* of Absolut since

1879. This bottle is one of the few *to be dressed up for the party*. Unlike the threads the spirit inside is *the real thing*. (italics added)

Many language aspects can be highlighted that are participating on creation of signification system of this ad. To mention couple of phrases that are analyzed below: *born and raised*, *bling-blinging fields*, *shining under the a.k.a.*, *to be dressed up for the party*, *the real thing*.

5.4 Signifieds

The ad is based on contrasts between black and gold. This contrast may signify the border line between life and death, as black is the colour of sadness, mourning, or death in the western culture. On the opposite, the gold signifies the earthbound life in its material way. The contrast between life and death is supported by the appearance of the dog on the left hand side. Its appearance resembles the ancient Egyptian breed called Pharaoh hound. In the Egyptian mythology, it was personified dog-god Anubis, who was escorting the souls of the dead into the afterworld.

The golden jewellery with the diamond details signifies the fortune and wealth. Also its glitter and "bling" intensifies this effect.

The placement of the bottle on the stand or stage, being uplifted, may signify two things. Firstly, the importance of the bottle (on a certain scale) is very high therefore it has the prior right to be higher than the others. Secondly, the bottle signifies a personified artist who is standing on a stage giving a performance. The second statement is also supported by the significance of lightening. The background of the ad, as well as the dogs themselves, is without any lightening. The beam of light is aimed only at the centre of the bottle. This is particular for the artist's performance on the stage in front of the audience.

5.4.1   Verbal part

From the aforementioned textual part of the ad I would like to analyze some expressions which are necessary for comprehensive and complex understanding. What is not clearly obvious is the contrast between the colour of the letters and its background. The whole ad is represented by rather dark and dusky tones however, the typeface is contrastively white. White colour, in the context of modern western culture, implies purity, chastity, light, heaven, etc. Combining the oppositions works as an attention-getting device, and at the

same time, the whiteness of the text implies the aforementioned qualities of the bottle content.

The stylistic devices employed in the text are a good example of persuasive manipulation in the form of using the same code of language as the target group. The origins of the term "bling-bling" were explained as ideophonic word coined by the social group who was and still is using it as a form of social protest and way of life. Thus implementation of this term into this campaign, and on the text of the bottle is very strong persuasive device, using the emotions that are built on specific culture. Hence the expression "bling-bling fields" carries the connotation of shiny and golden like fields of grain. Also the personification of the grain by the use of "born and raised" expression instead of, e.g. "grown and planted" gives the core substance of vodka special and personified attributes. The sentence: "Vodka has been shinning under the a.k.a.…" supports the previous characterization and stands for expression, such as: "Vodka has been sold under the name since…." The abbreviated term "a.k.a." stands for "also known as." It is used when someone has another name, pseudonym, alias, nickname, pen name, etc. From the context and previous analysis this abbreviation may be decoded. Since the ad was set in two signification systems, royalty and hip hop, the abbreviated term may have two connotations. The former may stand for name of a king, the latter may stand for a rap artists' nickname. Evidently, the second option is supported by the two following expressions:

(1) …to be dressed up for the party.
(2) …the real thing.

The first one builds on the necessity of being well dressed for the party, connecting the golden design of the bottle with style and good looking. Additionally, it directly addresses the people who appreciate the social life, like parties and further highlights their uniqueness with the phrase "one of the few."

The second phrase has also many varieties of meanings. A play called The Real Thing by Tom Stoppard or a short story with the same name by Henry James may come to mind. Perhaps a slogan used by Coca-Cola Company "It's the real thing" may arouse recognition. The same phrase is also used by the rappers to express the right way how to make hip hop music, live in the right way, etc.

Briefly it can be concluded that two possible sets of signifieds were recognized in the text and these are shown in a Table 2. below:

One set of signifieds (Royalty)	Other set of signifieds (Hip hop values)
Throne	Stage
Pharaoh hound	Toughness
Anubis	Text
Treasure	Lightening
Background – pyramid	Background – studio

Table 1. Possible sets of signifieds associated with Absolute Bling-bling ad

5.5 Intertextuality

Besides the visual and textual aspects of the Absolut campaign there were mentioned couple of times certain conditions under which a different meaning could be derived. It means, for example, the ad's layout is very similar to the format of the video clips produced by hip hop stars. The same signifiers appear in the video clips, e.g. wealth, conspicuous consumption, high status, unusual animals, demanded respect, darkness, etc. The knowledge of the Egyptian mythology also helps to uncover and decode some underlying meanings of the ad. The text on the bottle is also carefully prepared which evokes different interpretations, depending on the previous knowledge of the viewer, e.g. Coca Cola slogan, Tom Stoppard's play, etc.

5.6 Possible interpretations

The whole ad may be interpreted at least in two possible ways. The first one may be, that the bottle is personified rapper, standing on the podium in the light of reflectors and exhibiting his or hers toughness and wealth. The toughness, roughness, or coolness is expressed by the steadiness of the "bottle". Even the viewer personifies the bottle into a rapper, there are no expressions, nor emotions. Hence there steadily and proudly stands a bottle/rapper, in the middle of pack of Doberman dogs without any nervousness or fear.

The wealth is obviously represented by the golden design of the bottle as well as by the golden and diamond dog collars. The stylistic devices employed in the textual section clearly indicate the style and expressions used in hip-hop culture, e.g. *a.k.a.*, *bling*, *the real thing*, etc.

The second possible interpretation may be, again, hidden in the underlying subtext, that the bottle is personified king. The king is protected by its guardians of whom he has obvious dominance. This dominance is presented by the golden chains leading to the "bottle." Also the way the dogs sit or crouch around the "bottle" resembles the way royal dogs used to crouch under the kings' feet. More precisely, when talking about kings, the unique shapes of the dogs' heads, their colouring, and jewellery evokes image of the ancient Egypt Empire and its king. Especially the dog on the left hand side resembles the Pharaoh hound. This breed was used in Egyptian mythology as representation of the dog-god Anubis, whose task was to escort the souls of the dead into the afterworld.

6   AMNESTY INTERNATIONAL

This advertisement was chosen to represent the category of organisations that advertise certain vision, message, or endeavour instead of a product. The present ad was created by executive creative director Nick Worthington from agency Public Mojo, Auckland (Appendix P III). Amnesty International is a world known non-governmental organisation which participates in human rights movement. The human rights organisations, social movement or volunteer groups advertise their messages in the same way as any other commercial organisations, but what techniques are they using to deliver the intended image? This example was purposefully chosen to stand for this category which highly employs emotions, both positive, but rather negative. In this aspect the commercial organisations differ from the presented category. The positive emotions used for commercial products and services are generally more effective, in the form of product recognizability or salability, than the negative emotions. The use of negative emotions, such as fear, has questionable results on the respondent. In this analysis, the purpose is not to prove if the negative emotions improve or worsen the product/service image, but to analyse the visual and verbal methods that evoke these emotions, to describe these emotions, interpret them and find out the hidden persuasiveness in the presented sample.

6.1 Description

The central theme of the advertisement is a young boy who is depicted from the waist to toes. The boy is darker skinned, wears modest grey-brown shorts and is bare footed. At the first sight it is recognizable that the boy's left leg is missing and is replaced by writings that follow the shape of the missing leg. The writing starts with the sentence: "When you lose a leg you don't just lose a leg" and is followed by listed activities that cannot be done in this state, for example: "You lose playing basketball," "You lose climbing trees and being Tarzan," "Dipping your toes in the freezing water," etc. The font of the letters is as hand written, different sized, and black coloured. The background of the ad is white. Bellow the picture on the right hand side is the title: "Help us with the fight for complete ban of landmines" which is followed by the web address and the logo of Amnesty International.

6.2 Target group

The purpose of campaigns dedicated to promotion of equal rights, freedom of speech, gender equality, etc. is to draw attention to human rights abuses, take legal actions and to mobilize general public opinion. Amnesty International targets governmental and non-governmental bodies as well as private individuals. The organisation presents itself as strong and influential group to which *you* can join. The term *you* is chosen deliberately to point out the direct and general voice talking to the reader through the text, especially from the bottom line using the imperatives, "help us" and "go to."

The use of general pronoun "we" in the object form "us" to present the organisation may have two implications. The first implication suggests, and this would have to be proved on longer text sample, that the reader deals with organisation that is authoritarian. However this sounds peculiar, producing an ideal and only right image to follow for an NGO may produce a reverse reaction, e.g. "We have this idea, we are telling you what it is and you can join us." Secondly, the use of "we" has connotations of territoriality and group definition thus the involved subjects are somehow restricted. This should not be an intended image that a human rights organisation would want to project. Rather it should involve the idea of general society than with the organisation itself.

6.3 Signifiers employed

There are many signifiers in this ad that constitute its physical dimension. The specific feature of this ad is that the layout of the verbal language creates a graphical meaning of its own subject matter. The words standing for a picture create highly iconic sign that is directly linked to its referent. Generally, there are many reasons to explain the use of different typefaces that constitute the typographical features of an ad. Firstly, there is no need for the reader to spend much effort to understand the ad. It is very attractive and draws attention due to its iconicity. It is possible for the viewer to establish a connection between the original and its representation on the basis of similarity. This takes us to the second point, where the iconicity of the ad links the message (threat of the landmines) with the product/service/person (the boy's lost of possibilities). The shaping of the message into the form of a leg serves as a visual summary of the main point of the Amnesty International ad, acting as an attention-getting device and as a mnemonic token for the receiver of the message. So the real leg and the imagined leg made of simple sentences are different

signifiers but are interconnected. Different nonverbal signifiers appear such as the colour of the boy's skin, the shorts he is wearing, his bare footedness, or the background of the ad.

6.4 Signifieds

6.4.1 Typeface

In respect to the typeface of the ad different signifieds come to the foreground. From the handwritten style of the text it is likely to suggest the type of author. The slanted writing and its handwritten font is pointing at an author, most probably a school aged child. This meaning interacts with the presented picture surrounding the text, supporting this presumption and reciprocally connects the text with the picture. Moreover, each of these signifiers would be able to stand alone and still carry the same message. The possible author of the text could be identified without the picture, as well as, the picture could function without the text, which represents an imagined state. However, the perfect symbiosis of the two that complement each other enhances very strong image, creates personality and attitude of this ad.

In addition, the hand written font of writing signifies highly personalized approach. In every culture, even in the one full of electronic correspondence and depersonalized communication, hand written notes, letters, or messages are comprehended as personal, thus emotional. High emotional charge carries the whole concept of supplementation of the real leg for the icon of it. The viewers ascribe a strong connotation to different visual effects of typographical presentation. Therefore the use of typographical devices to resemble an icon at the same time is highly persuasive. The appeal to readers' emotions has been proved on the visual level and if same appears on the textual level is discussed below.

6.4.2 Verbal part

The most significant message is presented on the top of the imaginary leg, in the location of thigh, which says: "When you lose a leg you don't just lose a leg." The prior importance of the sentence is indicated by the largest font size, by hefty spacing of lines, and by the top position in the text. The three mentioned aspects make from this sentence the headline. The message, in the position of headline, receives highest attention thus the chance to be conveyed is most probable. Again, the complemented representation of text and illustration

– heading and illustration, uses the two most important strands of the advertising at the same time. These are illustration and headline, as the advertising professional Ogilvy (1983, 88-89) confirms: "Readers look first at the illustration, then at the headline, then at the copy."

The heading, in our example, has many stylistic and syntactic features. First of all, the sentence is constructed of two opposing utterances, "when you lose" vs. "you don't lose." They are not subject to any conditional, e.g. *if, unless, in case,* but introduced by a conjunction "when," which stands for "considering the fact that" (Cambridge Dictionaries Online). To make the reader consider the fact that he/she loses a leg involves intense imagination of being directly affected by the presented state. The advertisers have built an image based on direct affection of the readers who imagine themselves or their children in similar condition.

The involvement of the reader is further emphasised by the repetitive use of the pronoun "you," e.g. "You lose playing cricket with mates," "You lose going ice skating," etc. On the contrary, not all the lost activities listed in the copy are introduced by the pronoun "you." Some of them just anaphorically refer back to the "you lose" clause, e.g. "Playing hopscotch in the school yard," "Rock hopping with my brother," etc.

The verbal and visual levels of the ad, as discussed above, are interconnected and undermentioned paragraph discusses another case of this phenomena. Some words in the ad, except their semantic meaning, carry another meaning related to the place of the words' depiction. The latter meaning is created by relation of the semantic meaning to the location and layout of the illustration. The imaginary leg, as any other leg, consists of heel, toes, instep, thigh, etc. When the name of such part appears in the place of its physical location, it serves the purpose of comprehension enhancement. In our example it appears in the case of the toes, where the sentence says: "Dropping a hammer on your big toe" and this being depicted in the area of big toe. Another case is presented on the middle toe: "Having your toe nails painted by your big sister." The relation of words (toe nail, big toe) to the illustration (toes) represents a symbolic meaning which, repeatedly said, complement the verbal and visual aspects and enhance the understanding of the ad.

6.4.3 Visual part

There are other visual signifiers that accompany the ad which carry relevant and important sources of information. The background of the ad is white. In advertising language, the colours work as an unconscious symbols that are built on culture specific connotations. White colour symbolises purity, chastity, innocence, goodness, etc. (Beasley 2002, 41). The background of the ad thus correlates with the image of a young and innocent boy. This image is intensified by the boy's bare footedness which signifies the spontaneity, naturalness, close to nature relationship, etc. Last but not least, the question which could arise at the beginning of the analysis: "Why is the boy depicted from waist to toes?" There are several reasons and at least one of them is that most readers of the add, if it is a casual individual, governmental representative, or advertising specialist, all can supplement the rest of the image themselves. This purposeful omission builds on individual knowledge and identification of every reader.

6.5 Possible interpretation

Different groups who may be targeted by this ad were identified as governmental representatives, state institutions, general public and individuals. The purpose is to raise attention on land mines and their destructive effects. A boy without one leg is depicted to stand as a representation of the effects of such practices. The ad is perceived highly persuasive due to its iconicity and symbolism employed. The imaginary leg constituted of a head line and anaphorically related sentences represents important symbol which carries emotional charge. Emotions such as regret, sorrow, sense of injustice arouse, fear, sadness, etc. The ad is built on syntagmatic relations where different signifiers combine and create the intended signification system. The visual aspects are interconnected with the textual ones where both complement and mutually refer to each other.

7 BANK OF SCOTLAND

The present ad was chosen to represent the category of prestige, business and financial advertising. The corporate subdivision of Bank of Scotland advertises its service for the industrial and corporate clients offering a new business account with promise of significantly higher returns. The ad was present in the Britain's newspaper Daily Telegraph (April 5, 2008, see Appendix P IV) in the business section. The ad's complexness and diversity offers an extensive approach to the analysis. The variety of signs, different layouts and graphics appear in a similar manner as in the commercial consumer advertising with differences that are analyzed below.

7.1 Description

The ad is clearly divided into seven sections, as follows - heading, subheading, copy, contact info, slogan, logo, and supplementary information. The heading takes about one third of the whole ad and consists of only three words "AN INDUSTRY FIRST." Each word, counting the article "an," takes independent line and increases its font consecutively. Before describing the subheading an important indicator of the logical structure and text coherence have to be mentioned. It is represented by a bullet point represented as a first sign of the whole text indicating the beginning of the text. The subheading is indented from the main heading and copy by graphical device looking like a closing square bracket which servers in typography the purpose of highlighting an important part of a text. The text of the subheading contrasts by its lighter letter colour with the bold black font of the heading. The name of the product "Asset Saver" stands first in the subheading and the font is bold. Subsequently follows the copy of the text that directs the audience and offers the advantages of the product. The copy is accompanied by illustration on the left hand side. A picture of a woman's head profile looking to the distance is depicted. A sporadic hair style having a look of a mechanical appliance indicates the character and image of the offered product. The main bodies of the ad are accompanied by highlighted phone number, slogan which says "Look at things differently" and the name of the company and its logo. As supplementary information is presented the Internet address of the company, the group name where the Bank of Scotland belongs to, and a small text explaining the conditions of the offer in more detail.

7.2 Target group

The ad addresses the target audience by signs which are recognizable in all parts of the ad, from the headline and copy to the illustration and claim. To start with, the headline "an industry first" claims that the prior concern is given to the industrial clientele. This priority is indicated by the composition of words which bring the subject "an industry" to the foreground by the use of the adverbial form of "first." Thus it can be presumed that the general public individual is out of interest and omitted from this ad.

Furthermore, we recognize that the advertising is not intended for laymen by the professional terms that appear through out the copy. Uninitiated person is not familiar with financial terms such as "credit balance, hire purchase, or trading account." Moreover, the third paragraph highlights the parties involved by listing and naming these as "Manufacturing, Wholesaling, Transport & Logistics, Construction or Business Services."

The indication of the intended audience is clear in every part of the ad, also in the name of the company's subdivision "corporate" and in a certain claim that "the bank entrepreneurs head for…Bank of Scotland." The words "corporate" and "entrepreneurs" captivate the attention of the reader. The illustration serves the supplementary purpose of identification with the industrial and corporate audience. The geometrical hair style of the depicted woman's head is the indicator of the mentioned claim.

The participants of the discourse have been identified and the analysis may continue to the next step where the carriers of meaning are identified.

7.3 Signifiers employed

The ad employs variety of signifiers that constitute the overall textuality. In this section we describe the physical dimension of the signs, their primary and denotative meaning. Their connotative and underlying meanings are explained in consequential section.

The present ad is peculiar in its aspiration to represent a highly cohesive text. This aspiration is indicated by the use of graphical symbolicity in the form of bullet point and, as mentioned above, in the form of highlighting symbol shaped as a square bracket. To start with the headline as a whole, its consecutive word enlargement indicates the priority of words and their chronological order. The vocabulary of the ad is a significant marker of professionalisms used in financial advertising. Many terms are unfamiliar to the uninitiated reader hence the understanding of the ad is limited. Signifiers of the mentioned

professional context are word phrases such as credit balance, hire purchase, cash flow, etc. The subheading is to the surrounding text contrastive by lighter letter colour. This contrast creates paradigmatic meaning where oppositions are utilized in order to generate a signification system. Carriers of the surface structure of the ad are undoubtedly various kinds of fonts, letter sizes, capitalization, bold lettering and other typographical devices.

The illustration of the woman is noteworthy signifier for its placement in the ad, for creating contrast and tension in the ad. The slogan in the ad is an independent signifier representing the company attitude while leaving its message in the minds of the target group.

7.4 Signifieds

In the following section the underlying level of the aforementioned signifiers that create the connotative chains are analyzed and explained. Firstly, we discuss the verbal part of the text and then we approach to question of visual signifieds.

7.4.1   Verbal part

The first two sections of the ad, the heading and subheading, work as a fast points to orientate in the text. The heading is a catchy phrase made of a noun and an adverb. These two linguistic units represent the two most important characteristics of the ad:

1. It directly addresses the target audience or the subject = *an industry*
2. Uses the attention getting word and increases the effect by enlarging its font = *first*

The subheading or it can be referred to as abstract contrasts with other parts of the text because of two reasons. Firstly, the text is very compact conveying large amount of information in small space. Such feature of a dense text is typical for scientific styles where many technical terms are used, e.g. credit balance, trading account, etc. The difference is in involvement of the reader. The present text is emotional where the reader is involved in the text, e.g. *your* trading account, *your* HP, etc.

Secondly, the subheading is significantly distinguished by the lighter text colour which contrasts with the rest of the ad. The contrast intensifies the visuality of the text and thus is more easily perceived. The text is additionally brought to the foreground by the symbol depicted on the right which represents the logical mark for highlighting the main ideas.

The verbal aspect of the copy and actually of the whole ad is interestingly complex and has a specific feature. The text is using similar devices as are used in the technical texts. The ad is using the noun phrases, which serve the purpose of precision and exactness but on the other hand hinder the understanding, e.g. standard business current account. Yet another device appears and that is verbosity. Just the first sentence takes half of the whole paragraph and is represented by a conditional case. Last argument that supports the idea of technical text signification is the technical vocabulary. To understand what the ad offers it is essential to know the terms. For better understanding some terms are presented from the BusinessDictionary.com (Luthra 2008) bellow:

Trading account - that part of an income statement which shows how the gross (operating) profit was generated through the firm's trading activities

Hire-purchase - sales promotion device that creates customers' purchasing power in the form of a fixed cost, fixed period instalment loan, secured by a lien on the purchased item as the collateral.

Cash flow - incomings and outgoings of cash, representing the trading (operating) activities of a firm

On the other hand, many of the expressions are emotionally tinged. For example the expression "revolutionary way" uses highly persuasive word *revolution* which has the connotation of an important change for something recognizably better. Another emotive appeal to the consumer is through evaluative or evocative words, such as "saver, significantly higher, major boost, harder, etc." Additionally, the pronoun *you* and its variation is overused and just in the copy has appeared seven times. This signifies the intention of the advertisers to embody the consumer into the text, to make him concern and thus appeal to the emotions of such kind as togetherness, caring, interest, participation, etc.

7.4.2   Visual part

The illustration of the depicted portrait carries at least three possibly significations. Firstly, the woman is gazing steadily between the end line of the copy and the phone number. Hence she directly drives sight of the reader at the two mentioned signifiers. At the stage when the reader's attention is called by identifying himself with industry and corporate

clientele, after his questions have been answered by the copy, comes the stage where the decision should be made. In this chronological order, also indicated by the AIDA principle, the advertiser tries to persuade the reader to make the decision and act - call the bank, open the account, etc. Secondly, the staring look of the woman underlines the implemented slogan in the last line of the copy, which carries the same sentence as the slogan below, saying "Look at things differently." We know or the advertiser wants us to know that the depicted woman is different. This is signified by her unusual hair style representing a symbol of industrial machinery associated with the target group. Moreover, unmistakable detail of the illustration is the woman's beauty. The combination of beauty and machinery is unusual and creates highly contrastive text and at the same time new meaning. The utilization of contrasts is a major device constituting the connotative chains. In this case, the text unites the oppositions and gives a new dimension to the text and says "Industry is beautiful." Thirdly, the intent look in the woman's face signifies the clear vision and strategy of the company.

From the above analysis of possible signifieds, two kinds of connotative chains are suggested:

Enlarging letters in the headline = growth = industry = production = assets = asset borrowing = boost for the cash flow = opportunities = problem solving = solution = phone number = etc.

Unusual layout = framing parenthesis = giving structure = security = vision = new look = different look = image of the differently looking woman = look at things differently = etc.

7.5 Possible interpretation

The ad may be interpreted in an uncountable manner depending on personal, social or ideological position. The selected advertisement tried to be analyzed by the outlined theory and the two interpretations are suggested. The former interpretation is affected mainly by the surface structure of the text. The text was identified as highly cohesive by the use of different visual and verbal devices. Under such circumstances the ad may be seen as representative of traditional values that are trustworthy, reliable and solid for the corporate clientele. The professional and sovereign behaviour is represented by the grammatical,

verbal and vocabulary structure of the text. The latter interpretation is affected by the different approach of the ad towards typographical and visual layout. The verbal part hides under the surface structure means of manipulation in the form of deliberate choice of vocabulary, its repeating and other textual editing. The visual part in the latter interpretation takes an important position due to its interconnectedness with the whole text. The hairstyle of the portrayed woman, facial expression, visage, look, etc. all these signifiers convey an emotionally charged messages and their interpretation is on the side of every recipient.

8 THE PIONEER MUSIC CENTRE

The present ad is derived from the Internet storage for old advertisements (www.old-ads.com, see Appendix P V) and represents the category of technical and trade advertising. This category is dedicated to specialists, hobbyists, and experts providing them with useful, demonstrative, practical and instructive information. Such ads are present in the special interest magazines, in our case in high technology electronics magazine set in the time of 70s of the last century. The product advertised is an all-in-one hi-fi system promoting its unique qualities, functions and components.

8.1 Description

The centre place of the advertisement is evidently devoted to illustration of the product which is preceded by the headline "The Pioneer music centre." The headline serves two purposes in the current depiction. Firstly, it stands as a classical part of the surface structure of an ad, as a headline. Second purpose is purely descriptive, where the headline simply describes the presented object. The illustration depicts the hi-fi system in the stand-by position which is indicated by the red control light, lit displays and inserted tape in the cassette deck. Below the illustration are two columns that are headlined "What the hi-fi experts say" and "What do they actually mean." The columns actually represent the copy of the text, the information and statement about the product. The information takes form of direct entries of experts presenting their technical findings. However, the text presented as technical includes emotionally tinged expressions, such as "looks good," "wow," "flutter," "remarkable," "superb," etc. The text is logically structured by indentation of every entry, introduced by quotation marks. In the bottom line of both columns is incorporated same sentence "It's all together a superb piece of equipment" that stands for slogan in this ad. Both columns are divided by thin line that ends in the middle of the Pioneer brand name, accompanied by the logo.

8.2 Target group

To find the group that the advertisement tries to reach the participants of the discourse have to be identified. In the copy we recognize that the two columns contain direct speech utterances denoted by quotation marks. The two columns are divided into the speeches of

experts on the one side and explanations of the complicated text on the other. This division gives us a clue of the possible audience. On the one hand, these are initiated experts that understand the technical language, different abbreviations and measuring units used especially in electronics. On the other hand, there is uninitiated audience that needs an explanation of the technical terms, simple and easy presentation of the product. However, the two columns are linked together by different stylistic and graphical devices which bond the text together. This bond or system of relations unites the two possible groups, experts and laymen, into one target where each group derives its own meaning.

8.3 Signifiers employed

The ad is compiled in a manner that it persuades the viewer to go through every part of the ad if the message wants to be understood. The parts are interlinked and refer to each other in a consecutive manner. Firstly, the viewer identifies the product as "The Pioneer hi-fi centre." Just by perceiving the headline the two most important signifiers have been identified: the brand name and the product. Secondly, the abstract headline is directly confronted with the physical representation of the product. The term "physical representation" should be understood in its iconic level represented by the illustration.

Thirdly, the columns are organised in the manner that makes the reader to go firstly from the left column, to the right column therefore go through the whole text. This effect is achieved by the anaphoric reference of the second column heading "What *they* actually mean" to the subject "experts" from the first column heading. This indicates that the reader should start with the known subject from the left column, read the experts' statements and first become familiar with the technical data. Subsequently the reader can move to the right column where the known, summarized and easily understandable information is presented. The right column serves the same purpose as a summary where the most important facts are digestedly listed. The fact that both columns end with the same line "It's all together a superb piece of equipment" is also important signifier and along with the logo, brand name, and other mentioned signifiers tries to be interpreted in the consecutive chapter.

8.4 Signifieds

The Pioneer brand name embeds in its meaning the quality of being first. Therefore when combined with the product name, e.g. "The Pioneer music centre" it simultaneously gives this quality to the product. Enhanced by the company tradition "Since 1938" and brand recognizability the brand name signifies following:

Tradition = experience = number one producer of hi-fi systems = best quality = trust = etc.

The illustration of the equipment depicted in the stand-by position demonstrates the readers some of the functions and gives them image of the equipment in real use. The picture is clear and detailed without any extra shading that provides readers with reliable image. This approach is built on the qualities and functions of the product rather than on creating some mythical or unclear image for the product.

The division of the copy into two columns signifies various meanings. Firstly and most importantly, the division signifies balance between the high technology and user friendliness. The former is represented by the technical terms "3-band turner/amp," abbreviations "WRMS," and units of measurement "30Hz-15kHz." The latter simplifies the more complicated counterparts "all in one box." The columns are not equally spaced in the layout which could signify domination of the technology over the user friendliness. However, the cutting line leads us to the brand name which at the bottom ends in the middle of the two syllable word Pioneer. This sign rebuts the previous doubts about unbalanced distribution and unites the both sides, columns in the brand name.

Secondly, as outlined in the abovementioned chapter, the columns hang together conceptually as well as lexically and grammatically. Conceptually in the way, that the right column presenting the simplified and more direct information is actually interpreting what have been said in the opposite column. Even though the columns can stand independently the same meaning would not be delivered if the expert column would not be present. The grammatical cohesion is expressed by the anaphoric expression in the second column headline "they" referring to the subject "experts" from the first column headline. This grammatical and contextual interconnectedness signifies the balance between the form and concept.

8.5 Possible interpretation

The present ad is perceived as equally balanced text, where all the parts, such as brand name, heading, illustration, etc. cohere together conceptually, grammatically and lexically. This linkage entails the text to be perceived in consecutive sequences forcing the reader to go through the whole text to reach the meaning. The ad provides useful, reliable and practical information signified by the technical and other specialized terms. However, the technical style of half of the copy is filled with emotionally charged expressions that lower the reliability. The other half of the copy organizes the discourse into a summarized and easily recognized form that helps the reader to orientate in the text.

CONCLUSION

The current study was aimed at demonstrating the complexness of print and Internet advertising and its interconnectedness with different scientific areas. The semiotic approach served us as a pivotal discipline in uncovering and understanding the meanings of signs embedded in advertising. The diverse perspective on meaning from pragmatic, paralinguistic, semantic and of course semiotic point of view provided a complex and consistent approach to the study of advertising. On the basis of mentioned disciplines the theories were applied to the analysis and samples examined.

From the carried analysis it can be concluded that in the present classification of ads, i.e. commercial consumer, charity, financial and technical advertising, similar manipulative techniques appear in all. This was proved mainly by recognition of emotionally charged expressions, evaluative or evocative words, mythologization, metaphors, etc. in most of the advertisements. Another important similarity recognized was the implementation of visual and stylistic devices that built on the knowledge of the target audience. The campaign of Absolut used the cultural background, i.e. language, values, social position, etc. to promote its product. Yet again, in the advertisements of Pioneer and Bank of Scotland the specific and professional dictionary was used that addresses and is recognized by the right target group. The visual aspects in all ads also facilitated the understanding, especially in the ad of Amnesty International, which used typographical devices and iconicity to deliver its emotionally charged and highly persuasive advertisement.

The differences among the classification of ads were found between the level of image creation and presentation of factual information. On the one hand, the commercial consumer advertising representative created various signification systems and interpretations hence the product was more likely to appeal to the consumers. The ad of Absolut represents a highly ambiguous text that builds on mental images, intertextuality and emotionality. On the other hand, the ads in the category of financial and technical ads represented text that was dedicated to the initiated audience and required a previous knowledge of the issue. The Pioneer ad combined the two approaches where the professional terminology was at the same time simplified for the general audience.

The contribution of the current study should be mainly in helping the consumers recognize the hidden meanings of the advertising, which is ubiquitous, and thus offer a protection against possible manipulation. If the text is analyzed, the meaning gets decoded and

consumer becomes familiar with different aspects of the ad then he or she has a possibility to make a rational decision rather then act on unconscious and emotional impulses.

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APPENDIX P I: THE CHARACTERISTICS OF ADVERTISING

Source	INFO	PERS	SPONS	PAID	MEDIA
COD	x	x			x
LDBE	x	x			x
PDE	x	x		x	
King	x	x		x	
K & A		x	x	x	

Table 2. The characteristics of advertising (Hermerén 1999, 4)

The labels arranged horizontally should be understood in the following way:

INFO – Information (price, weight, duration, etc.)

PERS – Persuasion (an attempt to make someone do or believe something)

SPONS - Identified Sponsor (individual, organization, political party, etc.)

PAID – the message has been paid for (print media, television and radio charge fixed rates)

MEDIA – the message is conveyed through one or more of the mass media (print media, television, radio)

The labels arranged vertically refer to the following sources:

COD – *The Concise Oxford Dictionary*, 9th ed. 1995

LDBE – *Longman Dictionary of Business English*, 2nd ed. 1989

PDE – *The Penguin Dictionary of Economics*, 5th ed. 1992

King – King, S. *Pocket Guide to Advertising,* 1989

K & A – Kotler, P. and G. Armstrong, *Marketing,* 1990

APPENDIX P II: ABSOLUT BLING-BLING

APPENDIX P IV: BANK OF SCOTLAND

APPENDIX P V: THE PIONEER MUSIC CENTRE

The Pioneer music centre.

What the hi-fi experts say.

"With the advent of the Pioneer M 6500 we have an integrated audio system that adds up to no-compromise hi-fi."

"The quality of the various components i.e. the belt-driven turntable, cassette deck 3-band tuner/amp, is equal to that of Pioneer's separate units, so respected in the hi-fi enthusiast's opinion."

"The auto-return belt-driven turntable, with 4-pole synchronised motor, looks good. Wow and flutter <0.08%, rumble >63dB WRMS (DIN B). Remarkable. Nice to see a PC 135 cartridge as well."

"Very versatile cassette deck. Excellent wow and flutter of <0.13%, signal to noise ratio >48dB.
CRO2 tape frequency response 30Hz-15kHz, LH tape frequency response 30Hz-12.5kHz. The tape selector and counter are useful too."

"Superb tuner/amp. FM particularly impressive, with 35dB for stereo separation (1kHz), capture ratio 1.5dB and selectivity (± 400kHz) 60dB.
I liked the frequency response too, 30Hz-15kHz.
MW and LW also incorporated. Very low harmonic distortion, <0.1%.
Output is ample with 2 x 18 watts per channel RMS 4 ohms."

"Since 1938, we've been treated to every hi-fi innovation imaginable from Pioneer. Their number of high-performance best-sellers is quite astonishing."

"It's altogether a superb piece of equipment."

What they actually mean.

"It's a hi-fi system all in one box."

"The turntable, cassette deck and tuner/amp are made to Pioneer's exacting specifications."

"Your records will sound marvellous."

"So will your tapes."

"The radio's superb."

"Pioneer have been making the best in hi-fi for almost 40 years."

"It's altogether a superb piece of equipment."

⨁ PIONEER