

A COMPARATIVE ANALYSIS OF ADVERTISEMENTS IN BRITISH AND CZECH LIFESTYLE MAGAZINES

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Bachelor Thesis
2009



Tomas Bata University in Zlín
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Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav anglistiky a amerikanistiky
akademický rok: 2008/2009

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: Michal ŠALDA
Studijní program: B 7310 Filologie
Studijní obor: Anglický jazyk pro manažerskou praxi

Téma práce: Srovnávací analýza inzerátů v britských a českých časopisech životního stylu

Zásady pro vypracování:

Teoretická část
Úvod do problematiky inzerce
Charakteristické rysy reklamního stylu
Lingvistické a stylistické prostředky inzerce
Extralingvistické prostředky využívané v inzerci
Praktická část
Vytvoření korpusu inzerátů
Srovnávací analýza lingvistických a sociolingvistických rysů
Vizuální aspekty inzerátů
Vyhodnocení analýzy a shrnutí výsledků výzkumu

Rozsah práce:

Rozsah příloh:

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

Seznam odborné literatury:

Cook, Guy. *The Discourse of Advertising*. London:Routledge, 1992.

Leech, Geoffrey. *English in Advertising*. London:Longman, 1966.

Goddard, Angela. *The Language of Advertising*. London:Routledge, 1998.

Čmereková, Světlá. *Reklama v češtině*. Praha:Leda, 2000.

Vyšekalová Jitka, and Jiří Mikeš. *Reklama*. Praha:Grada, 2007.

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Datum zadání bakalářské práce:

30. listopadu 2008

Termín odevzdání bakalářské práce:

15. května 2009

Ve Zlíně dne 11. února 2009



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ABSTRAKT

Tato studie se zabývá charakteristickými rysy inzerátů v českých a britských časopisech životního stylu a jejich rozluštěním v textové, vizuální a stylistické rovině. Studie zohledňuje lingvistické, paralingvistické a stylistické prostředky, které jsou využívány v inzerci. Jako základní prostředek v inzerci je považován jazyk v kontextu s vizuálními prostředky. Praktická část je věnována rozboru deseti inzerátů, z toho čtyřem podrobně. Samotný rozbor ukazuje, které lingvistické, paralingvistické a stylistické prostředky jsou využívány v inzerci a jak se od sebe liší české a britské inzeráty. Bylo rozhodnuto, že prostředky užívané v inzerci se liší jen částečně a že většinou nesou společné rysy.

Klíčová slova: reklama, text, kontext, význam, znak

ABSTRACT

The current study deals with the characteristic features of advertisements in Czech and British lifestyle magazines and their decoding in textual, visual and stylistic level. The study reflects linguistic, paralinguistic and stylistic devices, which are used in advertising. The language is considered to be a basic device in context with its visual aspects. The practical part is dedicated to analysis of ten advertisements and four of them in detail. The analysis indicates which linguistic, paralinguistic and stylistic devices are used in advertising and how they differ from each other in Czech and British magazines. It has been decided that the devices used in advertising differ only particularly and that they bring common features.

Keywords: advertisement, text, context, meaning, feature

ACKNOWLEDGEMENTS

I would like to thank above all to my family, who always supported me during my studies and during the time of writing the bachelor thesis. Furthermore I would like to thank to my employer Story-design, s.r.o, which gave me time to work on the bachelor thesis. Last but not least I would like to express my thanks to Mgr. Lenka Drábková, Phd. who spent her time to help me to find the right vision for the current thesis.

DECLARATION OF ORIGINALITY

I hereby declare that the work presented in this thesis is my own and certify that any secondary material used has been acknowledged in the text and listed in the bibliography.

May 10, 2009

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CONTENTS

INTRODUCTION	9
I THEORY	11
1 DISCOURSE OF ADVERTISING	12
1.1 Substance	12
1.2 Pictures in printed ads	12
1.3 Semiology, semiotics and paralanguage in ads	13
1.4 Meaning	14
1.4.1 Semantics	14
1.4.2 Pragmatics	14
1.5 Use of graphology	15
1.6 Intertextuality	16
2 TEXT	18
2.1 Prosody in ads	18
2.2 Slogan	19
2.3 Metaphor	19
2.4 Cohesive devices	19
2.5 Pronouns in ads	20
3 STYLE OF DISCOURSE	21
3.1 Style through genders	22
3.2 Personification	22
4 VISUAL PART	23
4.1 Layout	23
4.2 Colours as an important factor in ads	24
4.3 Scale	24
II ANALYSIS	26
5 ANALYSIS AND ITS PROCEDURE	27
6 THE NEW VOLKSWAGEN CC	28
6.1 Visual aspects of the ad	28
6.2 The language patterns and meaning	28
6.3 Style	29
6.4 Interpretation	29
7 DODGE JOURNEY	31

7.1	Visual aspects	31
7.2	Language patterns and meaning	31
7.3	Style	32
7.4	Interpretation	33
8	CADBURY CHOCOLATE	34
8.1	Visual aspects	34
8.2	Language patterns and meaning	34
8.3	Style	35
8.4	Interpretation	35
9	VODAFONE	36
9.1	Visual aspects	36
9.2	Language patterns and meaning	36
9.3	Style	37
9.4	Interpretation	37
10	FURTHER ANALISES	39
10.1	Estée Lauder ad	39
10.2	Vodka Stolichnaya	39
10.3	Silica	39
10.4	MBT	40
10.5	Moto Guzzi	40
10.6	World Class	40
11	EVALUATION OF THE ANALYSIS	41
12	CONCLUSION	42
13	BIBLIOGRAPHY	43
14	APPENDICES	44

INTRODUCTION

At the beginning of this bachelor thesis I would like to introduce advertising in general terms and I also would like to describe how this bachelor thesis will be written. Advertising is without any doubts one of the most aggressive genres of nowadays communication. Advertising appears almost in every corner of life, we live in. Whenever you would like to go from one end of the street to another one, you have to face many varieties of advertising. Advertisements are still with us and belong to our everyday life. When we turn on a television, browse the Internet or read a newspaper, we encounter it. Discourse of advertising is a mass discourse of modern society from which we have no possibility to escape. It is almost impossible to stay resistant against advertising and whenever someone declares that he is able to be insensitive to advertisements, it is a one big lie. Each of us knows at least one slogan, melody or image of some commercial.

The word 'advertisement' has roots in the Latin word 'advertere', which exactly means 'to move towards'. From this explanation is quite clear that adverts are texts written to get our attention, to make us turn towards them (Goddard 1998, 7). Advertising exists in human life for very long time, but we talk about advertising as a specific field since the beginning of 20th century. At the origin it existed only in a written form and then consequently spread to more varieties. Today we are used to perceive audiovisual form of advertisements.

Advertisements mainly serve to make a good image of concrete brand; to make a feeling that user of the product has something unique or substandard. But not only brand-name highlighting is used via advertisements. Advertisements also deal or highlight global problems such as starving in Africa or AIDS.

(Vysekalová and Jiří Mikeš, 2007, 20-25) Most people probably don't realize how the advertising works. The advertising is a very complex branch, which uses many devices how to reach people's attention. Sometimes the advertisements are very open and sometimes under the very strict rules. Advertisers must solve things like: pictures, music, language, participants, society, function, situation and many other aspects.

In the work I would like to describe advertising from visual, stylistic and linguistic point of view. To be more concrete, this bachelor thesis is focused on printing advertisements, where is the predominant factor language together with its style and image. Reader of this bachelor thesis should acknowledge the ways how an effective advertisement is created, which linguistic, extralinguistic and stylistic devices are employed in the advertising. The

aim is also to explain how an advertisement is created from the visual point of view (how the classical advertisement layout looks like).

I also would like to find the answer for the question, whether the advertisements in Czech and British lifestyle magazines differ or not.

I. THEORY

1 DISCOURSE OF ADVERTISING

Guy Cook (Cook, 1992, 4) describes the discourse of advertising as interaction of the text and the context together. The discourse mainly focuses on language, but it is not only the language what examines the discourse. Very important factor represents the context: substance, paralanguage, co-text, who are the participants of communication, which medium is used through the advertising, relationship of communicators, what is a certain situation where the communication proceeds and intertextuality. Context also deals with combination of pictures with language as well as symbols and other devices.

1.1 Substance

Guy Cook (Cook, 1992, 27-30) also explains the substance of the advertisement as a physical part of each advertisement. There are various kinds of substance according to type of media by which is the advertisement conveyed (television, internet, radio etc.). If we assume only printed advertising in the magazines, the substance is a paper on which is the particular advertisement printed. So the choice of right paper is very important. Although the printing advertisements are expensive, they have got very strong influence on consumers. Written message is stable and can be conveyed endlessly.

Another and more powerful weapon for choosing the right substance for printed advertisements is smell. For example, some pages in magazine can be perfumed what enables the consumer to sniff and watch it simultaneously.

1.2 Pictures in printed advertisements

Pictures used in advertising are not cheap method, because of main factors: space cost and provision of photograph or another “picture maker.” Pictures are not used in advertisements because they are nice or attractive. The main purpose of their usage is the profitability. Advertisers don't place pictures to advertisements because of our pleasure; they want to attract our attention with the vision that pictures are the good solution. With all other aspects, pictures make important factor in advertising.

(Čmereková, 2000, 30-31) For instance, imagine a standard A4 Advertisement in a magazine which is tasked to promote some clothing. What convince us to buy this certain product? Except the clothing itself, the visual concept of man or woman who is wearing this clothing makes us convinced. In one way, we are a bit envious about this person, because of his/her perfection, but on the other way it evolves our interest. This person

should represent our idol. But portrayal of these “idols” has some rules. One rule is that the picture cannot be eccentric. People don't want to idolize a person who looks like Jasper. Another rule is that advertiser must respect seriousness of business and home. Making fun of business or family might have a different outcome, which might be serious threat for the advertiser. Colours also play important role in advertising. A good advertisement should show us the dreamt product in the best light, but whether the colours are not well balanced, it might cause that the certain product loss its seriousness and buyers' interest. Advertisers also use different colours in Advertisements directed for men than in Advertisements for women. Purple, pink, yellow dominate in women Advertisements whereas black, green, grey dominate in Advertisements of the opposite sex. The same situation is in the usage of shapes. Each sex inclines to particular shapes. Square shapes are used in men's advertisements and oval in women's Advertisements.

1.3 Semiology, semiotics and paralanguage in advertisements

The word “semiology” first appeared with the Swiss linguist Saussure. Semiology deals with language like with a system of signs. These signs have their own meaning and they are connected with each other. Guy Cook (Cook, 1992, 65) describes the signs as signifiers (words) and signified (a concept). In the advertisements, the text represents the signifiers and the images represent the signifieds. The usage of these images and text together, creates the already mentioned context. It exactly means that the linguistic units like sentences, the meaning is created by right choose of signs. There are two ways how to create a meaning. **Syntagm** – signs in syntagm create meaning by the relationship to the sign before after them – by their order: I see what I eat X I eat what I see (these two sentences, although very similar, have different meaning). **Paradigm** – creation of meaning is done by appealing relationship with other signs which could be the same, but are not. Here: I love Pepsi X I love Coke.

According to Saussure's view of semiology, each sign is identified by combination of phonemes and graphemes.

(Cook, 1992, 65) Semiotics is represented by American philosopher Ch. S. Pierce who defines sign as something what stands to somebody for something else, in respect of capacity. Pierce describes further types of signs: *index* and *icon*.

Index as a sign points to different thing, which has a relationship with the subject (smoke and fire, human footprint and the presence of a human being).

Icon is described as a sign, which means by virtue of similarity to what it signifies.

Paralanguage. The writing alone in advertising doesn't create high attention from the side of receivers, but with combination of pictures it creates a non-linguistic situation, simulating the paralanguage of face-to-face interaction. In the advertising it means, that the text is powerful with the image, which declares the statement of the text. Very typical for paralanguage is use of graphology.

1.4 Meaning

(Leech, 1966, 100) Meaning is a broad linguistic field, but generally said, the meaning is connected with **semantics** and **pragmatics**.

1.4.1 Semantics

Semantic meaning deals with the exact meaning of particular word, phrase or sentence. I have already mentioned above the Ferdinand Saussure, who studied semantics and semiotics. He also described that each word has its sense and reference. Example: "The CAR that will fulfill all Your dreams." In this case the car is the reference (point to which we should pay our attention) and the sense is us (we are the addressees to whom is the reference addressed).

1.4.2 Pragmatics

Geoffrey Leech (Leech, 1966, 103) explains pragmatic meaning like interplay of semantic meaning with context, what the words or phrases mean and do in particular context. He describes that word has own etymology, a diachronic history, connotations, collocations, transition equivalents, personal associations, metonymic and metaphorical uses, homonyms, association with certain genres, with images, with encyclopedic knowledge, and meanings which derive from the patterns it forms with the words around. it. E.g: the car (car as a single word - signifier) and the concept car (signified).

1.5 Use of graphology

Čmereková (Čmereková, 2000, 68 -77) in her book mentions kinds of graphical devices; acronym, iconity, size of letters and deformation of language.

- **Acronym**

Special method often used in advertising where the words of a message with its initial letters create another message. E.g.:

All **A**

Day **D**


I **I**

Dream **D**

About **A**

Sport **S**

- **Iconity**

Pictures might be used not only for purpose of diacritical sign, but also for substitution of certain letter to which is optically similar. And also can serve as a symbol of particular subject. E.g.: FLORA prospívá Vašemu 

- **Size of letters**

Advertisements use various combinations of letters, which multiply an effect of titles and slogans. Organization of links to the verses creates graphical rhythm of an advertisement, which is quite close to the sound rhythm. E.g.: McDonald's – Big Mac

still bigger

and bigger

and bigger

and bigger

This parallel message based on the use of the three same words and the three substantives, which are sensuously connected, is highlighted in the way, that the size of letters rises from the first line to the last and makes a sense gradation.

Some advertisements are simply created in the way that advertised product is highlighted by capital letters. E.g.: Pouze VAX má 5 V.

- **Graphical deformation of language**

Graphical deformation serves to make a sense of spoken message in the particular situation. It is often used in ads. E.g.: Drinka pinta milka day, Báte pldý dos?

- **Calligram**

Calligram is a hand-written text, which is written with aim to crate an intended picture. For example the text can be written to the shape of bottle. This graphical device is sometimes used in advertising.

1.6 Intertextuality

Goddard (Goddard, 1998, 69) explains the intertextuality as a way, when one text refers or points itself to another text. The intertextuality is widely used by advertisers and is considered as a powerful device of advertisements. The advantage of intertextuality is that a certain text, which is being referred to older text, doesn't have hard role, because the original text already left a trace on which the new text "parasites". On the other hand, intertextuality requires slight knowledge. Not everyone is able to recognize Shakespearian plot, or not everybody is able to recognize any older text, slogan which should have a connection with the new text. But when a person recognize the connection with famous text of various genre (and it doesn't matter whether he recognize it upon his knowledge of simply coincidentally), this person feels clever, because he found the teaser. As I have already mentioned, the most usual form used in the intertextuality are slogans. The slogans have been appearing in the advertising since 1950s and they it is natural that people are able to recognize some of them and some not. When advertisers want to address older generation, they use slogans from older times and otherwise. For younger generation there are taboo words, which are often used in slogans. That's because youngsters feel some rebellion against their parents and they like it.

The intertextuality might be also contrastive. It means that advertisements point more on the differences than on similarities. Goddard (Goddard, 1998, 69) shows nice example of this case; "A dog is for life, not for Christmas", Toys Aren't Us (NSPCA advert). It is also obvious that advertisements parasite on famous proverbs, statements etc. E.g.: Veni, Vidi, Video, Kooperativa; Kdo šetří, má za tři.

1.7 Targeting

Targeting is focusing on attention of certain group of people. To reach good results, advertisers must use proper devices how to attract attention of specific group. Generally, targeting is divided into 2 categories.

The first category belongs to certain products (it is single category) in certain category of people (customers). Customers want the product regardless its price because the product fulfills their need or desire (good example might be flying in the first class; although more expensive it offers better services, comfort, internet connection and other advantages).

Second category is directed for bigger group of people. Quality doesn't make so important role as price. This is called "mass marketing" because this strategy is aimed to address masses. (An example from the same field will be mentioned. Flying in economical class or with low-budget airlines doesn't bring so much comfort and pleasure, but it is more available for average people who are more price-oriented).

2 TEXT

The text in the advertising is very complex device. Advertisers often use prosody, which makes the text to be attractive for readers. Except of prosodic features, the advertisers use devices as slogans and metaphors. The sentences in the text of advertisements must fit together. This linkidness of the text uses cohesive devices, which will be mentioned bellow.

2.1 Prosody in advertisements

There are many language techniques how to create the text. Except of extralinguistic devices, which were mentioned above, advertising uses other techniques how to make the advertisement expressive and emotional. Some of them are rhyme and rhetorical devices. Čmereková (Čmereková, 2000, 37-60) gives an explanation of these devices with several examples of the text from the advertisements.

- Rhyme is a repetition of similar words (its ends, whole words or group of words). Very often used in advertising via many forms. E.g.: the cleanest *clean* it's ever *been*.
- Alliteration is a repetition of the same sounds at the beginning of two, or whole group of words. Alliteration is more common in British advertising, but in recent years it has been also appearing in the Czech advertising. E.g.: Gillette – the best a man can get, Moje parta, Moje Petra.
- Consonance is quite closed to alliteration. Consonance is a repetition of the same sounds In the middle of word. E.g. Sally sells the best cells.
- Assonance is a repetition of vowel sounds within words and phrases to create rhythm. Together with alliteration and consonance create a block of verse. E.g.: Me and You, love that Glue.
- Parallelism is a stylistic device used in poetry, where the same part of the verse is more or less repeated. E. g.: More comfort, more safety. Parallelism is used in advertising mainly, because it covers alliteration, assonance, consonance and rhyme together with graphical devices.
- Anaphora is similar to parallelism. Anaphora is a repetition of initial words at the beginning of verses. E.g.: Ford. Right people. Right components. Right prices.
- Epanaphora is a repetition of a word at the end of verse or repetition of a word at the beginning of the verse. E.g.: Nemusíte vždy do světa...svět může přijít k Vám.

- Epithet is a poetical attribute which evaluates quality and other properties of certain product (in advertising). Usually adjectives: beautiful, the most beautiful, the cleanest etc. G. Leech (Leech, 1966, 151, 152) mentions twenty most used adjectives in advertising in order of their frequency; new, good/better/best, free, fresh, delicious, full/sure, clean/wonderful, special, crisp, fine, big, great, real, easy/bright, extra/safe, rich”.

2.2 Slogan

Angela Goddard (Goddard, 1998, 87) describes the slogan as a phrase designed to be memorable, attaching to a product or service during a particular advertising campaign.

Advertising slogan is a code or motto, which helps to raise an attention of the certain brand or its product. Slogans are mostly placed nearby the ads' headline or logo. The main purpose of the slogan is to create subconsciousness of specific brand. We might say that the slogan is similar to logo, but in textual form and enables to specify specific company or product. The Effective slogan should be brief, easily memorable and sententious. It is because the slogan should mirror the essence of the advertised product. (Examples of world famous slogans: Honda. The power of dreams; Loreal. Vy za to stojíte)

2.3 Metaphor

Attribute which is sometimes given to the offered product due to their similarity. It raises its readability and attractiveness. Geoffrey Leech (Leech, 1966, 140) expresses that metaphors are valuable in advertising language, because they can help to suggest the right kind of emotive associations for the product. Consumers see the connection between literal and figurative meaning of an item. (E.g.: experience The Silky, Smooth Feeling of Caress)

2.4 Cohesive devices

Cohesion means a linking of clauses with sentences in certain discourse. In advertising the text must fit together to keep the text readable for addressees. Connection of these sentences is described by Leech (Leech, 1966, 151), who mentions these cohesive devices:

- Repetition is a repeating of lexical items (HE is the man, who... HE found this new liquid. HE became to be....).

- Sense relations are relations between lexical items and phrases (HE found this new liquid. He was a SCIENTIST).
- Ellipsis is omitting of units, which are recoverable (Mr. Brown is the man. He found this new liquid).
- Conjunctions – words and phrases which indicate logical, temporal, causal or exemplifying relationships (Mr. Brown is the man *and* he found the new liquid).

2.5 Pronouns in advertisements

Pronouns are very distinctive feature in advertising. Leech (Leech, 1966, 157) describes that the third person might be either **endophoric** (“he”) or **exophoric** (“here he is”, for example, seeing someone who both sender and receiver are expecting). The first and the second person pronouns are usually exophoric (“I” as an addresser and “You” as an addressee). Advertising uses all these three pronouns, but in this way; “I” represents the person who gives an advice to audience (he is experienced and lead people to buy certain product on base of his experience), “We” pronoun represents the company or team of experts, who is the producer of certain product, “he/she” represents the person who usually doesn’t have experience with the product. Special task plays the “You” pronoun, which represents interplay of addresser and addressee. Addresser expresses knowledge of addressee (“Hey, I know what YOU need!).

3 STYLE OF ADVERTISEMENTS

Geoffrey Leech (Leech, 1966, 74) divides advertising discourse stylistics in 4 polarities; colloquial-formal, casual-ceremonial, personal-impersonal and simple-complex.

- Colloquial-formal – Generally said the colloquial style is attributed more to the public discourse on the contrary of formal style, which is attributed to public. G. Leech describes the formal style as adherent style, which makes the discourse pompous and various. Regardless this fact, formal language has been losing its grounds in public communication. Colloquial language becomes to be more popular among people. Regardless people's education, colloquial form of language overruled media of mass communication. It is natural that colloquial language is more favored in general public
- Casual-ceremonial is used in private discourse, but has its specific place in advertising. It depends on degree of intimacy between participants and superiority or inferiority. This style has wide use in targeting, because there appears slang and other kinds of jargons. Advertisers use this style when they want to attract certain group of people.
- Personal-impersonal – specific feature of personal style is use of the first person and the second person with forms of language (imperatives, questions, exclamations). On the contrary, impersonal style uses 3rd person and evades reference on the addressee. Indirect address gives anonymity of participants and keeps the discourse more formal. Generally said, advertisers use much more personal style than impersonal, because it is more popular among people. It is obvious that straight addressing is more persuasive than addressing on the 3rd person.
- Simple-complex – criterion for complex style is the status of consumer; age, education etc. On the contrary, the simple style doesn't reflect these attributes.

Angela Goddard (Goddard, 1998, 27) defines eight terms of people on the side of a text, like is an advertisement. There are these eight terms:

writer.....reader

sender.....receiver

producer.....consumer

addresser.....addressee

These terms are connected on the base of different academic domains, each of which has its own vocabulary to mirror the way they see the world. Angela Goddard also explains the ways of use of the pronouns. The “I” pronoun is used when the narrator/writer is a part of the story (message), which is being conveyed on consumers/receivers. “I” pronoun may sound exaggeratedly personal, because the narrator/writer plays the role of the person being described. It sounds selfish and it is seen as exaggeratedly manipulating. “We” pronoun makes a sense that the message is conveyed by the organization or some strong group. Although it sounds a bit authoritarian, it has big power on receivers.

3.1 Style through genders

It is not necessary to say that men and women have different attitudes toward emotions and feelings. Advertisers have to respect this fact and create advertisements in the way to attract both genders according their emotions.

Geoffrey Leech (Leech, 1966, 196-198) utters that men prefer advertisements where is no extravagant language. Men also like the advertisement which attempt to play on their feelings. Men like advertisements where the rhyme and the parallelism appear (e.g.: “A perfect tobacco. A tobacco with a teasing flavor”.)

Addressing female audience has completely different rules. Women like extravagant language, so neologisms are the best way how to attract women audience (double-wrap, butchershop-fresh...). Women are also highly oriented to fashion, so advertisers create “chick-style” or “whimsy “style, where they express the mystique of the fashion world.

3.2 Personification

(Čmereková, 2000, 102) The personification is giving the life attributes to the things. It exactly means that the thing is a narrator of the message, which is being conveyed on receivers. It is very often used method in advertising. E.g. We’re the jeans you will never want to take off.

4 VISUAL PART

In this part of the bachelor thesis will be described how the advertisement is composed from the visual point of view. There will be described typical advertisement's layout, colour scheme and proper scale. At the beginning of this bachelor thesis it has been already mentioned that the right advertisement is a structure of text with images what together creates the context of the advertisement. Visual aspects play very important role in advertising, because the image is the first thing, which will be perceived by addressee.

4.1 Layout

To create an effective advertisement, advertiser must think about the right composition (layout) of text and pictures (images) together with choice of its size. Advertising master David Ogilvy defined 5 steps how people look at advertisements according their order: visual, caption, headline, copy and signature. According these basic steps Jacii Howard Bear (Bear, 2009) defines these five layouts:

- Z layout straightly corresponds to the Ogilvy layout. The headline is on the top of the page (top of the Z), central position belongs to image and bottom of the page (Z) serves for company/brand signature.
- Single visual layout is very powerful weaponing for advertisers regardless its simplicity. This layout uses image together with short headline and short additional text.
- Illustrated layout is lately often used method for making an advertisement. It is created of full-page illustration or photo which serves to show the product or service which is being offered without additional text.
- Top heavy layout uses 2/3 of the layout by placing photo or another illustration (in upper position or left side), which is accompanied by strong headline and additional text.
- Upside down layout must keep one rule. It should be used only when the advertisement is designed well. Then it makes really good impression.

4.2 Colours

Colours have their own meaning in advertising and advertisers insist on them with creating the advertisement. According the online article (Colours of advertising, 2009), colours represents these qualities:

Black – represents death, grief, mystery or fear. It is associated with power, elegance and class.

White – represents purity, faith and virginity. This colour is very often used in ads of medical or hygiene genre.

Brown – symbol of home and planet.

Gray - is understood as a colour of firmness, security and conservativeness. It represents maturity, higher age and dignity.

Purple – nowadays largely used. It is a symbol of nobles, wealth, extravagance, wisdom, magic and arrogance.

Green – popular colour for many advertisers. The green colour symbolizes youth, fortune and vigor. It is also connected with jealousy, experience and money. The green colour is seen as sharp and is not very relaxing.

Orange – colour of enthusiasm, attractiveness, creativity and warmth. Serves as a symbol of autumn and harvest.

Blue – often used in banking, because it is a colour of depth and stability. This colour symbolize the freedom, wisdom, loyalty, cleanliness, technology and security. The colour is usually used in men advertisements.

Yellow – represents optimism, sunshine, joy, hope, impulsiveness and warmth. It is often used in contrast with black but always in foreground.

Red – Colour of danger, fire, energy and excitement. The red colour is also a symbol of violence. The red is used in many advertisements and is highly erotic.

4.3 Scale

Angela Goddard (Goddard, 1998, 60) speaks about the scale like about an important task, which is given to the size of certain picture and text. Some advertisers prefer large photos prior to large company logo and some on the contrary. General rule says that pictures should fill at least a half size of an advertisement. Picture should be placed on the top of an

advertisement. But receivers of an advertisement do not perceive only single pictures in isolation from the verbal text. The scale of verbal text might be various, but information, which advertisers would like to convey to the receivers, should be well readable (size from 18 to 32 points). The main information (verbal text) is usually placed above the image (on top), next to the image or right under the image, but never on the bottom (there is only detail information about the product or the company).

II. ANALYSIS

5 ANALYSIS AND ITS PROCEDURE

I would like to introduce you a system of the analysis in this chapter. To leave the whole analysis simple, I have decided to focus on two basic target groups which are often objects of addressers. Each target group will be presented in two analyzed advertisements (one Czech and one English), which will be subsequently analyzed. Then I have chosen another 6 advertisements of the same target groups, which will be analyzed only briefly (only the most characteristic patterns without interpretation and visual aspects).

The first target group is men. I am exactly talking about men, not boys, since the age of 30. Advertisements will be chosen from men lifestyle magazines like *Men'sHealth*, *Esquire*, *Maxim*, *For Men* and *Xman*. Men at this age create big, payable group and it is no wonder that they are object of advertisers' interest.

The second target group is women from the age of 25. Without any doubts, women create the biggest and the most interesting group for the investors. The most lifestyle magazines are focused on women who are well-off and willing to spend money. There are many women magazines, but my work will analyze advertisements in the most famous ones like *Vogue*, *Elle*, *Glamour*, *Harper's Bazar* and *InStyle*.

All these world famous magazines are published in both languages, Czech and English. And advertisements in these magazines of course differ.

The advertisements which will be analyzed will be chosen form both the Czech and the English magazines. The analysis will contain these parts, which will be analyzed in detail:

- visual aspects of an advertisement
- semiotic and linguistic patterns and their meaning
- stylistics
- possible interpretation

6 THE NEW VOLKSWAGEN CC

The present advertisement was chosen to represent luxury, exclusiveness and attractiveness, especially for men. The advertisement, which appears in *Esquire* (Esquire, March, 2009 – see appendix 1), shows the new model of Volkswagen CC. The present ad is really broad and shows many signs, motives and language patterns, which I have decided to analyze.

6.1 Visual aspects of the advertisement

The current advertisement is double-paged and more than two-thirds of the layout is created by picture. Bottom part contains text, slogan on the left side and technical description with logo on the right side. This layout represents typical Ogilvy “top heavy layout”, which is often used kind for advertisers. The slogan is written in bold, which people force to look at it and read it. Most shapes which appear in the picture are square which can advice us, that this advertisement is focused mainly on men. That the mentioned advertisement is for men is also visible from the choice of colours. The entire picture is dark and as I already mentioned, the black colour represents power, elegance and class, which is exactly intended in this advertisement.

6.2 The language patterns and meaning

Let’s start with the text on the left side. The slogan “*Sexy.*” “*Stealthy.*” “*Fuel-Sippy.*” represents typical example of rhyme used in advertisements. In this case, it’s consonance, where the same sounds are repeated in the words. The text written bellow “*Meet the all-new CC. The most critically acclaimed Volkswagen ever*”, contains words, which are typical for many advertisements. Especially words like; “*all-new*” and “*the most*”. Most advertisers bet on these words, which never fail.

I also have to mention the text written right in the picture “*What? I’m not envious.*” This is a kind of personification, where the attributed speech is given to the car, which exactly cannot talk.

Now we will talk about the text on the right side. The text describes the technical properties and price of the new Volkswagen and it is written in very specific form. These technical properties are also aimed to raise a desire in addressee through the attractive and non-standard attributes given to the car. Usual device for this text are compounds like pulse-pounding or pump-sipping. The text is highly cohesive and includes several specific

forms of connection of sentences. The text refers to people and sentences start with the “*The people want..... They want....They want....The people want....*” This connection of sentences is an example of repetition (they, they..) and sense relationship (people, they, people, they...). All these attributes of the car are summarized by the last sentence “*It’s what the people want*”, which refers to previous sentences, which started with the mentioned “*they*” and “*people.*” This sentence, as an important factor of describing people’s need, is highlighted by bold font to increase its memorability.

The last point, which hasn’t been mentioned yet, is the logo of Volkswagen. It is placed in the right corner on the bottom as a signature of the author. In this case it is a logo with a slogan “*Das Auto*”, which the most famous brands use in all advertisements. The task of these slogans is simply memorability.

6.3 Style

Very specific thing of this advertisement is that the addresser is unknown. Reader of the text doesn’t know whether the message is conveyed by the company which is the producer of this car, the car itself or another 3rd person. This makes the ad quite mysterious and attractive. On the other hand, the addressee is obvious. In this case, the addressees are people. It is not personal, because the advertisement is not addressed directly for me or you, but it’s just directed for people. The only exception is the sentence “*What? I’m not envious*”, which uses the “I” pronoun, which is personal.

The text is written in formal form to leave the ad serious. This car is directed for men who would like to be representative and serious. Use of jargon or another kind of colloquial language wouldn’t make the right impression. On the other hand the text is not formal overly, because the ad must respect current style and not to be so much conservative.

From the text is obvious that the advertisement is directed for man. Although the text is written to be attractive, there are no extravagant devices employed, which are typical for female advertisements. It is the mysticism, rhyme, feeling, firmness what appear in the advertisement and which are typical for male advertisements.

6.4 Interpretation

The possible interpretation of this advertisement is that the car represents something like lion in the jungle. The new Volkswagen is a predator which evolves respect among others.

The car is going through dark world and others rather hide in the dark corner with respect. These “others” are represented by old VW Beetle which is hidden in the corner and proclaims that he is not envious. In the real world, this should make sense, that when the driver will cross the streets, he will be seen by other drivers, who don't have such luck to drive a new VW CC. Exactly; the driver of the VW will be admired for the car, which will raise a desire among others. As I already mentioned at the beginning. This car represents luxury, attractiveness and originality.

7 DODGE JOURNEY

This advertisement was chosen to represent convenience, preciseness and trend. The advertisement is also designed for men. Current advertisement was chosen from the *Maxim* magazine (Maxim, Duben, 2009 – see appendix 2) and introduces the car Dodge Journey. The reason for choosing this advertisement is the number of visual and language patterns, which appear in the advertisement.

7.1 Visual aspects

The advertisement covers one whole page in the magazine where the main picture creates 1/3 of the whole page. This main picture of the car is accompanied by 5 other additional pictures, which serve to represent car's main properties/advantages. Pictures together create classical 2/3 of the ad layout, which is designed according Ogilvy's "top heavy layout". Colour of background is white, what is not often used colour for car advertisements. But the white colour is compensated by the red colour of the car, which represents excitement. Shapes are also mostly square to be sure, that this car is for "real" men. The headline is written in bold among the main picture and the rest five pictures, which makes it well visible.

7.2 Language patterns and meaning

To make the language analysis sequenced, let's start with from the top to the bottom. The first and the main text is the slogan in the centre of whole page. It says "*Dodge Journey. Stvořen pro vás všechny*". Right from the first sight it's visible that the slogan rhymes. The rhyme is created by the same words at the end of each sentence (jourNEY – všeCHNY). Except of rhyme, there also appears alliteration. Exactly in the second sentence "*Stvořen pro Vás všechny*", where the similar sounds are repeated (STV Vás VŠE).

Now skip on the 5 texts below the headline and pictures. The signifiers don't have any special quality alone, but in combination with the pictures, they create adhesive meaning. In this situation, we talk about signifieds.

Signifieds employed in the five images with the text.

- The first of the five mentioned texts demonstrate space, which the car offers. The text itself says or prompts to enjoy the space. The picture above highlights this fact

by the visualization of a man, head of the family, who provides to his family comfort traveling with a lot of space.

- The second text informs about perfect shifting system. This text interplays with the picture, where is a dancing couple. This dancing couple represents perfect harmony. In this case, harmony of riding the car with reliable shifting system.
- The third text describes the possibility of gradual ordering of seats. In this case, this ordering is described to be ideal for a music band. This statement is supported by the picture above, where is a guitar player, symbol of the band.
- The fourth text also describes good space possibilities of the car. The text says that there is a space enough for your sport instruments. This text is supported by the sportsman holding his surf, which will be easily stored in the car.
- The last text informs the reader about possibility of connection of I-pod to the car. This situation is represented by the picture of man wearing his I-pod.

Hereby I mentioned the connection of text with another signs (in this case images) what creates the context of the ad.

Bottom section of the ad is dedicated to additional maintenance service, price of the car and company logo. On the left side is round inscription “*Free service 7 let/120000 km*”. Peculiar is the use of foreign word “*free*” in the Czech advertisement. In this case the advertiser bet on the reader knowledge or experience. The inscription “free” is written by huge font and is highlighted by green colour. The reason is that customers always hear for something what is free/zdarma. The rest of information from the round inscription is written again in the bottom of whole ad to emphasize the non-standard service. The central position of the bottom part is dedicated to technical description of the car and is written in smaller font. Only the price is highlighted by bigger font, but not so big to catch the eye contact on the first sight. The last right position is traditionally dedicated to company logo, at this situation without any motto/slogan.

7.3 Style

The whole text is written in second person (pro Vás, užijte si, navštivte...) what exactly means that “We” are the addressees of the message. From this statement we can easily recognize that this ad is personal. On the other hand we cannot be sure about the fact, who

is an addressor. We can only assume that the addressor is the producer of the car, but it is not unambiguously done. There is no “we” or “I” pronoun.

All the parts of the texts which appear in the ad are written in formal form. The intention of the ad is to address a broad group of people, not a specific one. Because of this fact, choice of colloquial genre would be really harmful for such an ad. No extraordinary language such as neologisms, deformation of language etc. is used so it is quite obvious that the advertisement is intended more, but not unambiguously, to men receivers.

7.4 Interpretation

This advertisement is in its meaning quite clear and doesn't convey so much hidden messages like the previous advertisement on VW. The intended message is that this is a big, technically developed and universal car for many people. It doesn't matter whether you are a rocker, surfer, businessman or just a normal stylish man. This car is designed for people who are looking for space and style. This interpretation also supports the headline together with the 5 people who demonstrate a broad spectrum of people of various styles. An important fact is also that the addressor wants to attract people on non-standard service (“Just buy this car and you don't have to take care of it for whole 7 years”).

8 CADBURY CHOCOLATE

Current advertisement represents sweet temptation or innocent sin by means of chocolate. The advertisement appears in *Glamour* magazine (Glamour No 97, April, 2009 – see appendix 3) and shows chocolate dessert with mini eggs on the side. Current advertisement was chosen because of the quantity of visual as well as textual aspects, which come through the advertisement.

8.1 Visual aspects

This advertisement is quite different because of its layout. Picture crates only small part of the advertisement and main “eye-catcher” is the headline. On the other hand, the headline is graphically illustrated so serves similarly to picture. The layout responds to the Ogilvy’s “Z layout”, but with the difference that the company logo is on top of the page. Colour composition is quite clear in this ad. Background represents the company internal colour and the colour of the headline assimilates the colour of chocolate and coloured eggs. Another aspect is shapes, which are mostly round. This information may advice us that this advertisement is directed more for women consumers.

8.2 Language patterns and meaning

We will start with description of the main part of this advertisement, the headline. The headline “*What comes first. The chocolate or the egg?*” hides several language patterns, graphical as well as textual. We all know the famous rhetorical question “*What comes first. The hen or the egg?*” In this case we can acknowledge that the advertisement’s version assimilates this famous rhetorical question, so it is an example of intertextuality in advertisements. Another aspect is graphology. The headline’s shape reminds us a plate, in this case the dish of the dessert. This kind of graphology is the already mentioned calligram. Except of the version with the famous rhetorical question, the headline also offers us another interpretation. The other interpretation is “*What I will eat first. The chocolate or the egg?*”. We can say that the headline is a signified of the ad, it gives us the basic textual information which let us to think about it and find out another meaning (context).

Now we will skip to the text below the picture of the dessert. The text “*A thick and creamy chilled chocolate dessert with Cadbury Mini Eggs on the side*” is a signifier of the

advertisement. It doesn't have any another context and simply gives us the information about the dessert. But this text is not so ordinary, because of its wordplay. This sentence also contains slight alliteration (CREAmy + CHILLed + CHOColate), what makes it nicely readable and memorable.

At the bottom of whole advertisement is a website address, which serves to both, company signature (this signature is also shown in left top corner of the advertisement) and reference to company websites.

The last thing is the right top corner of the advertisement. There is and inscription "*Limited Edition*", which tells the people that this product won't be in shops for a long time, so they should buy it ASAP.

8.3 Style

This advertisement is characteristic that it uses 3rd person for addressing readers. The narrator of the advertisement is not given so it's on our imagination to think about who is the addressor of this message. From this statement is clear that style of this advertisement is impersonal. It speaks to wide public without specification of any group. The interaction between reader and narrator is done by mean of the rhetorical question in the headline.

Although the text is not overly polite, the style of this advertisement is more formal than colloquial.

8.4 Interpretation

Current advertisement is designed to attract our taste sense. At the first sight we perceive a chocolate inscription which gradually melts in, what irritate our senses. On the other hand, the advertisement is not intended to be serious. It should be entertaining and invoke a joy in us. This is quite visible from infantile inscription, which is more funny than serious. While eating this dessert, the consumer should forget his cares and enjoy the taste of the dessert. The advertisement prompts us to have a short joy while eating the chocolate dessert.

9 VODAFONE

Current advertisement represents advantages for calling and sms-writing with Vodafone together with a very special price. The advertisement is taken from the *Harper's Bazar* magazine (Harper's Bazar, duben, 2009 – see appendix 4) and reflects an offer for special pack by the Vodafone, which will save your money. Number of text and context devices was the main reason for analyzing this advertisement.

9.1 Visual aspects

This advertisement is special in its layout because the headline and picture together. In this case the headline is a part of the picture itself and the whole advertisement is conceived in style of discotheque. The layout reminds Ogilvy's "top heavy layout", where the image creates 2/3 of all advertisement. Picture is placed mainly on left sight but infiltrates to the whole advertisement. Colours at in this case play more contextual than emotional role. The black layout in this advertisement doesn't have a tendency to show mystery or something like that, but simply represents the dark with the lights of discotheque. The only colour which is clear is red, which represents the brand colour of the Vodafone.

9.2 Language patterns and meaning

Our description will start with the strong headline "*Mocná SIMča natahuje volání a SMS*". There are many signifieds employed in this text, which cover almost whole right upper corner. The first word "*mocná*" (powerful in translation) gives an attributes to the SIM card, which is being offered. The word "*powerful*" is an adjective which serves to raise the quality of the offered product, but doesn't have any contextual meaning. The different situation is with the word "*SIMča*". In the headline, this word means a female name, but it has a contextual meaning. This word is graphically demonstrated by the girl on the left side and represents a SIM card, which is the offered product. The girl and the word "*SIMča*" create a parallel which has one meaning. This thesis is also demonstrated graphically on the girl's belly, where is a chip (exactly the SIM card). In semiotics the girl represents an icon and the text index.

Another kind of parallel is right in the next verb "*natahuje*", what in its semantic meaning means that the SIM card allows you to call and write longer/more than before and for the same price. But this verb has also a contextual/pragmatic meaning. The girl is stretching a

spring what demonstrates the exact verb. In semiotics it means the same like above, the spring is an icon and the word is an index.

Now we will shortly talk about the text in the red box. The first sentence addresses us to obtain 2520 CZK to the good. Addresses always hear the sentences, where the price appears. It is very powerful and often used device for all advertisers. This sentence is also highlighted by bigger and bold font. The information below informs us about the advantages of this special offer.

The text below informs us about the advantages of this special offer and contains many numbers, which demonstrates the special offer. Neither any special language features nor stylistic devices are employed in this text.

The last thing is a slogan written under the contact details. The slogan “*Jde to i jinak*” is present in all advertisements and commercials by Vodafone.

9.3 Style

This advertisement is very specific in its style. The headline is created in the 3rd person and evades the reference of addressee. We can say that the headline is written in impersonal style and omits the presence of addressee. Also the style is colloquial, although it is intended to address masses.

Another situation is in the text in the red box, where are clear addressees. The message speaks directly to us (Získejte, Uvidíte, Své výdaje si ohlídáte). On these bases we can say that this text is personal. This text is on the contrary of the first one more formal, but not overly. Also the addressor is not unknown in this text. We can recognize that the narrator is the company, which presents its offer (od NÁS dostanete, s NAŠIMI kontrolními nástroji). It might sound a little bit authoritarian, but on the other hand, the customer feels the presence of some strong organization, which stands behind its offer what raises its trust.

The intense of this ad is not to be somehow ceremonial, so according Leech’ stylistic polarities, this style are casual and address younger audience up to 40 years.

9.4 Interpretation

The possible interpretation of the advertisement is an imagination that the whole story takes part in discotheque or rather in some TV show. The young and pretty girl is a celebrity and admired person who is standing on the stage. This girl represents an authority

that shows us our incredible options of advantageous calling. Her endeavor is supported by the panel which acknowledges her speech. The text in the red box seems to be like words she utters. The reader of the ad plays in this situation role of the audience, which perceives her show. Whole situation is quite grotesque, but evokes joy for readers.

10 FURTHER ANALISES

This part will cover another 6 advertisements which will be analyzed. Because I didn't want to make the analysis of all advertisements unnecessarily wide, my decision was to mention only language and stylistic patterns in the advertisement without its description, visual aspects and interpretation. The analysis will discover only the basic and the most characteristic features, which are used in the shown advertisements.

10.1 Estée Lauder advertisement

Very specific pattern used in the Estée Lauder advertisement is the use of compounds as Skin-loving, healthy-looking or super-potent. This pattern is often used in women's advertisements. Another aspect is a repetition, "This make-up looks good. Feels good. Is good. The whole text is highly cohesive and uses short sentences without conjunctions. Style of the advertisement is formal and impersonal.

10.2 Vodka Stolichnaya

This advertisement rely more on its visual aspects than on language. The reason for choosing this advertisement to the corpus is a metaphor, which is used in the advertisement. The metaphor is "Smooth like an alibi" and creates great parallelism among the picture and text. This advertisement is also impersonal and more formal.

10.3 Silica

This advertisement is very specific for its language and stylistic features. The current advertisement uses a bigger size of words, which are intended to emphasize; "*Lesklé, zdravá, silné*". The advertisement presents the tablets for hair, skin and nails. These three things are signifiers in the text and signifieds in the context, which is in this case visualizing of Miss Poland, who posses all the three attributes; "*Lesklé vlasy, zdravá pleť, silné nehty*". Whole text is written in personal style and the narrators of the message in the advertisement are women. The style of this advertisement uses often "We" pronoun. The direct speech also appears in the advertisement. In this case the direct speech is presented by Miss Poland, who speaks about the Silica and the perfect results, which appeared after she had tried the tablets.

10.4 MBT

The current advertisement is very nontraditional. The main “eye-catcher” in this advertisement is not the image as usual, but the text itself. The text uses negation, which in this case represents the exceptionality of the offered product (We’re anti shoe....). Each sentence begins with “*We’re anti*”, what is an example of repetition. The whole text is highly cohesive. The other specific feature of this advertisement is the personification. The shoes which are being offered are the narrator of the message. From this point we can also find that the whole text is personal. The text is also casual and colloquial.

10.5 Motto Guzzi

This advertisement was chosen mainly because of the metaphor, which appears in the advertisement. The metaphor sounds “*S námi dostanete křídla*”, which a little bit parasites on the famous advertisements by Red Bull, which uses the same metaphor. Other textual messages that appear in the advertisement have only informative purpose and don’t show somehow creative language. Style of the advertisement is formal and style of the metaphor is direct. We (the readers) are the addressees of the message and the manufacturer is the narrator.

10.6 World Class health academy

This advertisement is interesting because of interplay of the text with the image. The text sounds “*We create shapes*”, what is a signifier in the textual form. The image is a signified of the advertisement and together with the text they create the context of the current advertisement. The image exactly signifies the shapes by visualizing of parts of well-built bodies, their shapes. The text is formal and the headline “*We create shapes*” is personal.

11. EVALUATION OF THE ANALYSIS

The current analysis showed us many features which are used in the printed advertisements. There have been analyzed 10 various advertisements, five from the Czech magazines and five from the British magazines. Before the analysis, I had a vision that the advertisement will be different from many points of view.

After the analysis I found that there are some differentiations in the advertisements in Czech and British lifestyle magazines, but the absolute majority of the language, stylistic and visual aspects are almost the same.

Both Czech and British advertisements often use the prosodic features, especially alliteration and consonance. The interplay of signifiers and signifieds is created also very similarly. Czech and British advertisements lay stress on the sign, which usually creates the whole context and meaning of the advertisement. Other common features are graphology and its devices. The style of advertisements is usually formal, impersonal and casual. But there also appeared personal and colloquial style in the Czech and the British advertisements. The slogans, metaphors and the same cohesive devices are used in both British and Czech advertisements. Visual aspects of the advertisements are also almost the same, both Czech and British advertisements keep the rules of shapes, use the same layout composition and use the same colours in particular situation

The foreign language often appears in Czech advertisement. This is probably the biggest difference between Czech and British advertisements in lifestyle magazines.

Although I am quite surprised with the result of the analysis I must say, that I am satisfied with the analysis. I have found the information which I wanted to find and especially I found the answer for the question, whether the advertisement in Czech and British lifestyle magazines differ or not.

11 CONCLUSION

The current study showed us how the printed advertisement is composed and which language devices are used to reach its aim (to be attractive). There have been presented linguistic, stylistic and visual devices in the thesis, which the advertisers usually use in their advertisements. It has been found that some of these devices are used more often; some less often and some of them rarely appear in the advertisements.

It has been also found that the text itself is not so powerful weapon of the advertisements, but together with visual aspects creates the context of whole advertisement. The whole context is what creates the advertisement effective, because the context forces readers of the advertisement to think about the intended meaning of the advertisement.

The other result of the current study also discovered that the advertisements differ according to gender for which the particular advertisement is intended. On the other hand, it has been discovered that the advertisements don't differ in their language patterns. Both Czech and British advertisements often use the same devices, which create the text effective.

The whole study fulfilled the intended purpose and compared the advertisements in both Czech and British lifestyle magazines. Although the result of the analysis was quite surprising, the study discovered and cleared my vision of the printed advertisements in magazines.

My private evaluation of the printed advertising in magazines is that this kind of advertising is well-elaborated way how to reach reader's attention and force him to buy the certain product.

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13 APPENDICES

P I Volkswagen CC

P II Dodge Journey

P II Cadbury Chocolate

PIV Vodafone

PV Estée Lauder

PVI Vodka Stolichnaya

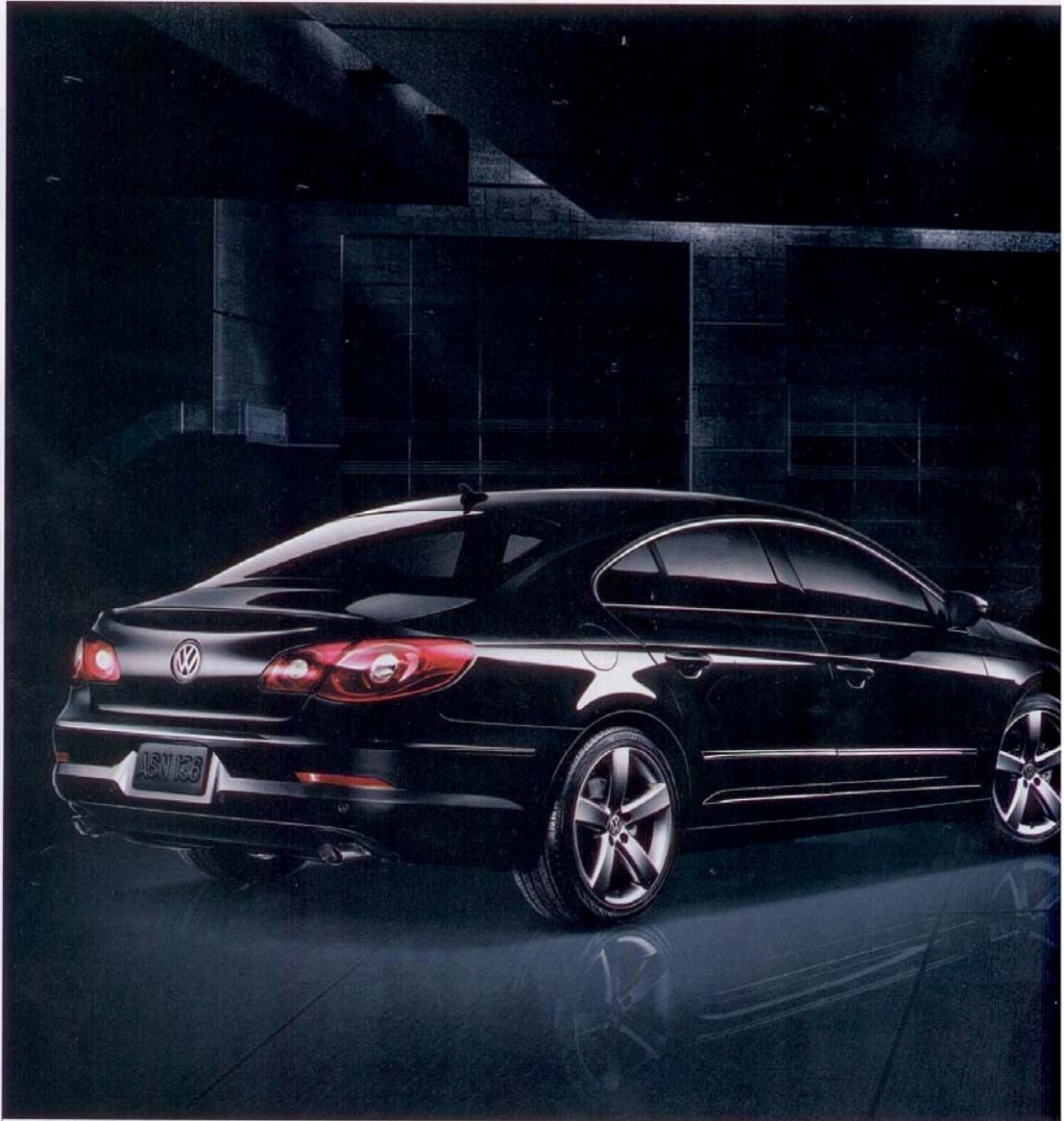
PVII Silica

PVIII MBT

PIX Moto Guzzi

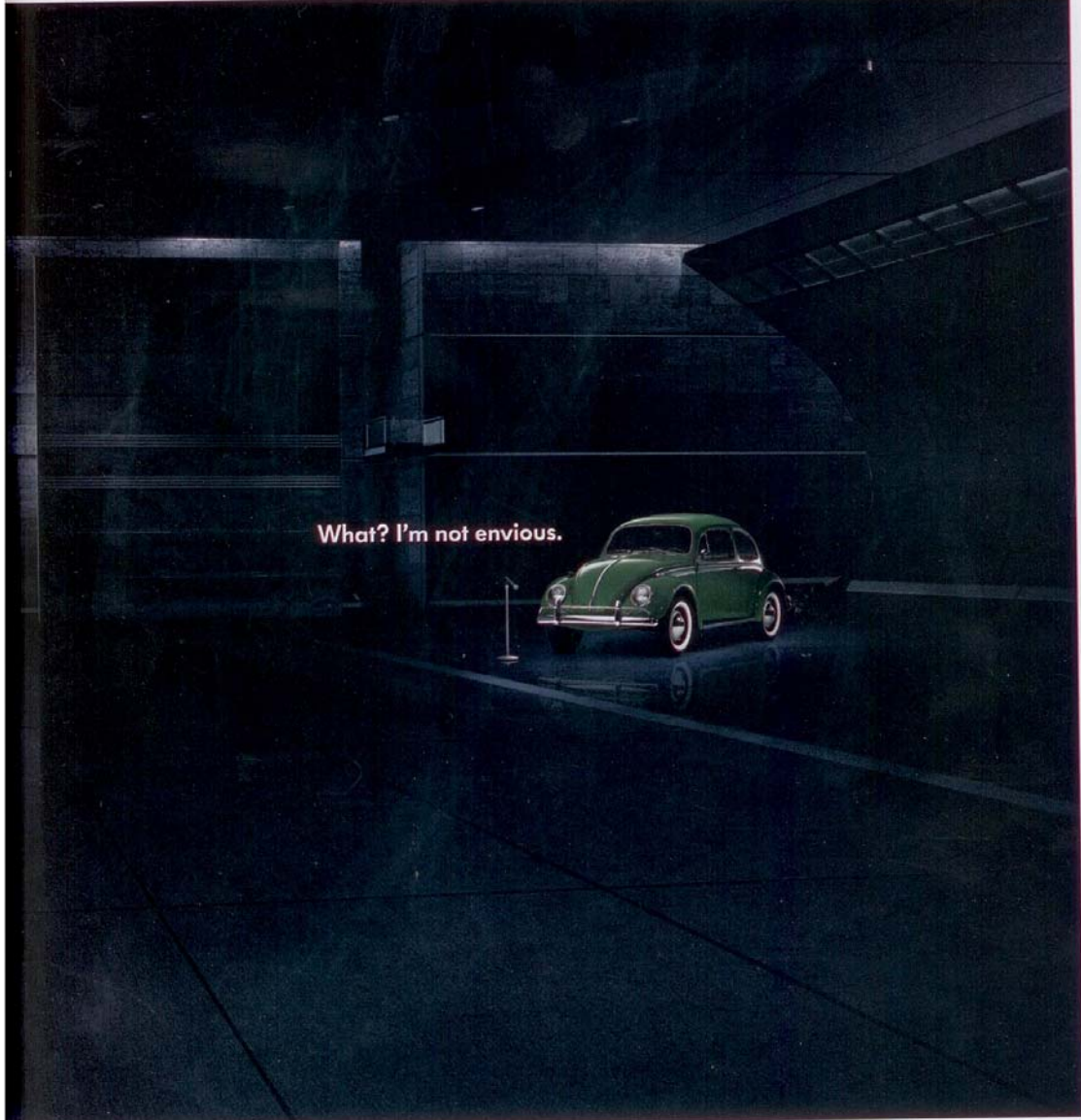
PX World Class

APPENDIX P I: VOLKSWAGEN CC



“Sexy.” “Stealthy.” “Fuel-Sippy.”
Meet the all-new CC. The most critically acclaimed Volkswagen ever.

*17mpg city/25mpg highway (3.6L automatic transmission). EPA estimates only. Your fuel consumption may vary. **The Volkswagen Carefree Maintenance Program covers the CC's 10K, 20K, and 30K scheduled maintenance intervals, during the term of the new vehicle limited warranty at no additional charge. See dealer or vehicle maintenance program booklet for details. †Base MSRP for model equipped with manual transmission. MSRP for the VR6 4MOTION model shown is \$39,300, and includes 6-speed automatic Tiptronic™ transmission and 18" Daytona Wheels. Prices exclude taxes, title, transportation, other options and dealer charges. ©2008 Volkswagen of America, Inc.



What? I'm not envious.

The people want a car that commands attention. And garners rave reviews. They want curb appeal. And sex appeal. They want high design. And a low drag coefficient to enhance efficiency. The people want to slip through the air. And stick to the curves. They want 280 pulse-pounding horses, and 25 pump-sipping miles-per-gallon! They want the peace of mind of a Carefree Maintenance™ Program.** And they want it all to start at just \$26,790! A feat of German engineering that's a work of art. **It's what the people want.**



Das Auto.

APPENDIX PII: DODGE JOURNEY



DODGE JOURNEY. STVOŘEN PRO VÁS VŠECHNY.



Počet sedadel 5+2

Užijte si dostatek místa při cestách s celou vaší rodinou.



Systém transaxle s dvojitou spojkou

Taneční ladnost a preciznost nyní i na silnici.



Stupňovité uspořádání sedadel

Veďte kapelu na cesty – stylově.



Třídílná podlaha

Využijte místa pro vaše sportovní vybavení.



MyGIG®

Stačí se připojit a můžete vyrazit s celou svou sbírkou oblíbené hudby.



Cena Dodge Journey od 629 200 Kč vč. DPH*

Navštivte Dodge dealera nebo dodge.cz, abyste si vyzkoušeli, jak vám Journey padne.

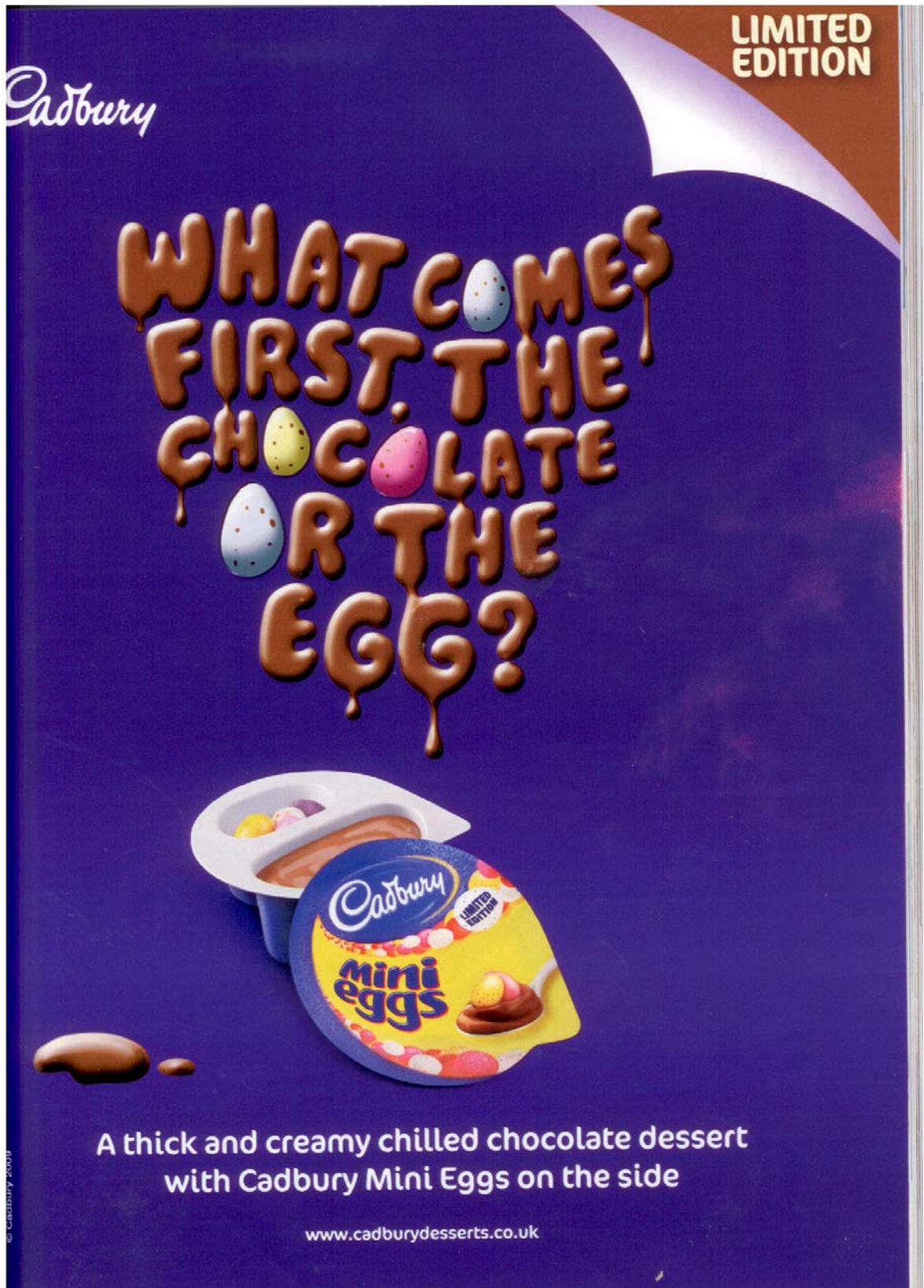
možnost
odpočtu **DPH**

Kombinovaná spotřeba 6,5–10,3 l/100 km, emise CO₂ 202–246 g/km.
*Ceny jsou počítány v kurzu 26,00 CZK / 1,00 EUR



Nyní pro všechny vozy Dodge na 7 let / 120 000 km servisní prohlídky zdarma!

APPENDIX PIII: CADBURY CHOCOLATE



LIMITED EDITION

Cadbury

WHAT COMES FIRST, THE CHOCOLATE OR THE EGG?

A thick and creamy chilled chocolate dessert with Cadbury Mini Eggs on the side

www.cadburydesserts.co.uk

© Cadbury 2007

The advertisement features a dark purple background with a white and brown curved corner in the top right. The central text is rendered in a bubbly, chocolate-like font with colorful speckled eggs integrated into the letters. Below the text, a white bowl of chocolate dessert is shown next to a yellow and blue package of Cadbury Mini Eggs. A small chocolate egg and a puddle of chocolate are also visible at the bottom left.

APPENDIX PIV: VODAFONE



Získejte navíc 2 520 Kč

Uvidíte, jak budou všichni koukat, kolik volání a SMS jste od nás dostali navíc. S balíčkem Vodafone extra a novým tarifem Nabito 700 to dělá 2 520 Kč na rok. Stačí si měsíčně připlatit pouze 10 % z vašeho tarifu. A s našimi kontrolními nástroji si své výdaje snadno ohlídáte.

Nabídka platí pro nefiremní zákazníky.

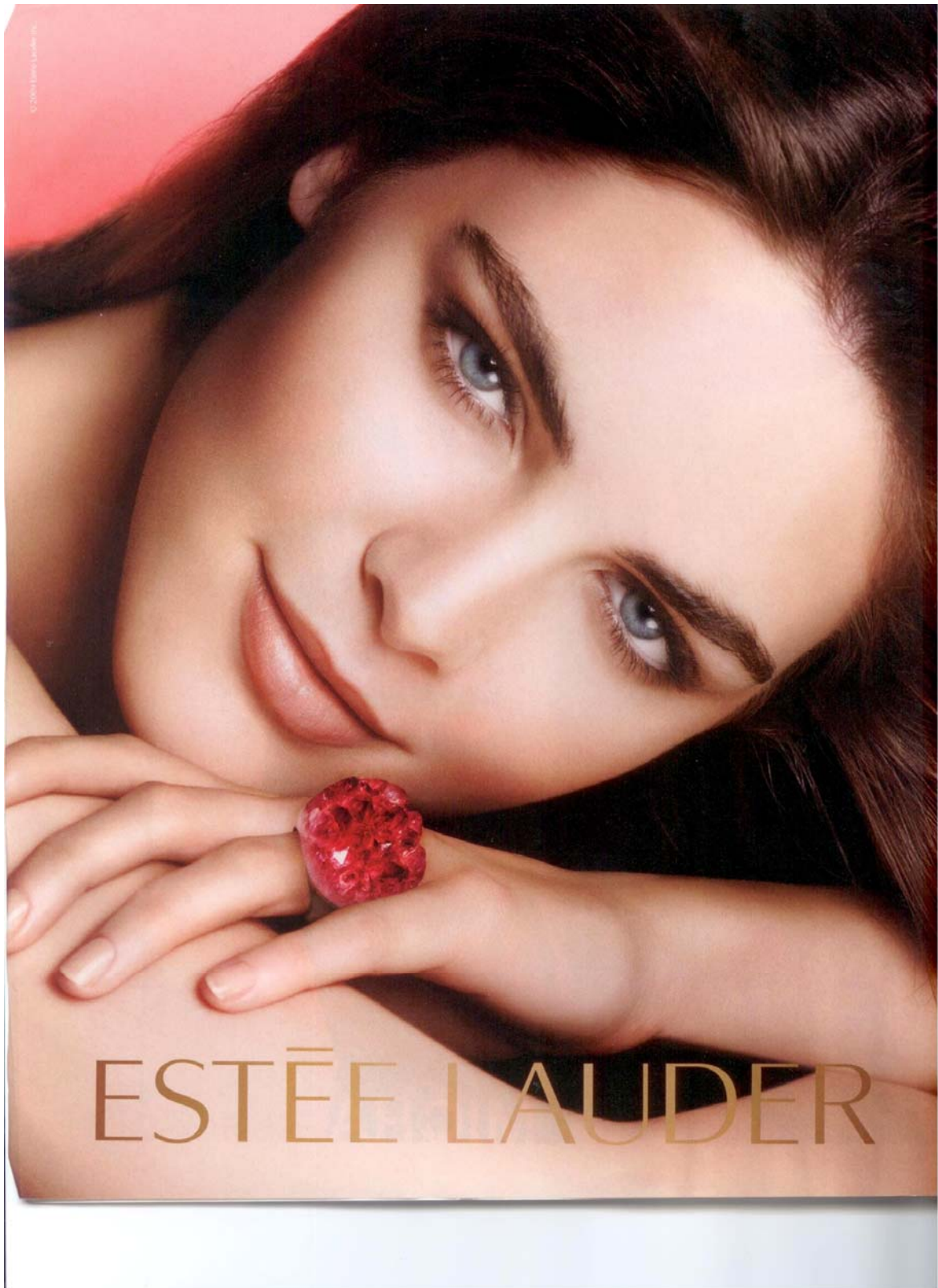
Více informací na 800 777 766
nebo na www.vodafone.cz/extra

Jde to i jinak



vodafone

Appendix V: ESTÉE LAUNDER



Skin-loving mineral makeup.
Powered by pomegranate.

New. Nutritious Vita-Mineral Makeup

Healthy-looking. Natural. Radiant.
The only mineral makeup perfected by Estée Lauder
skincare. Infused with nutrient-rich minerals,
vitamins and the protective power of pomegranate—
known as a super-potent antioxidant.
This makeup looks good. Feels good. Is good.
In loose powder SPF 15 and liquid SPF 10, the newest
way to get your minerals.

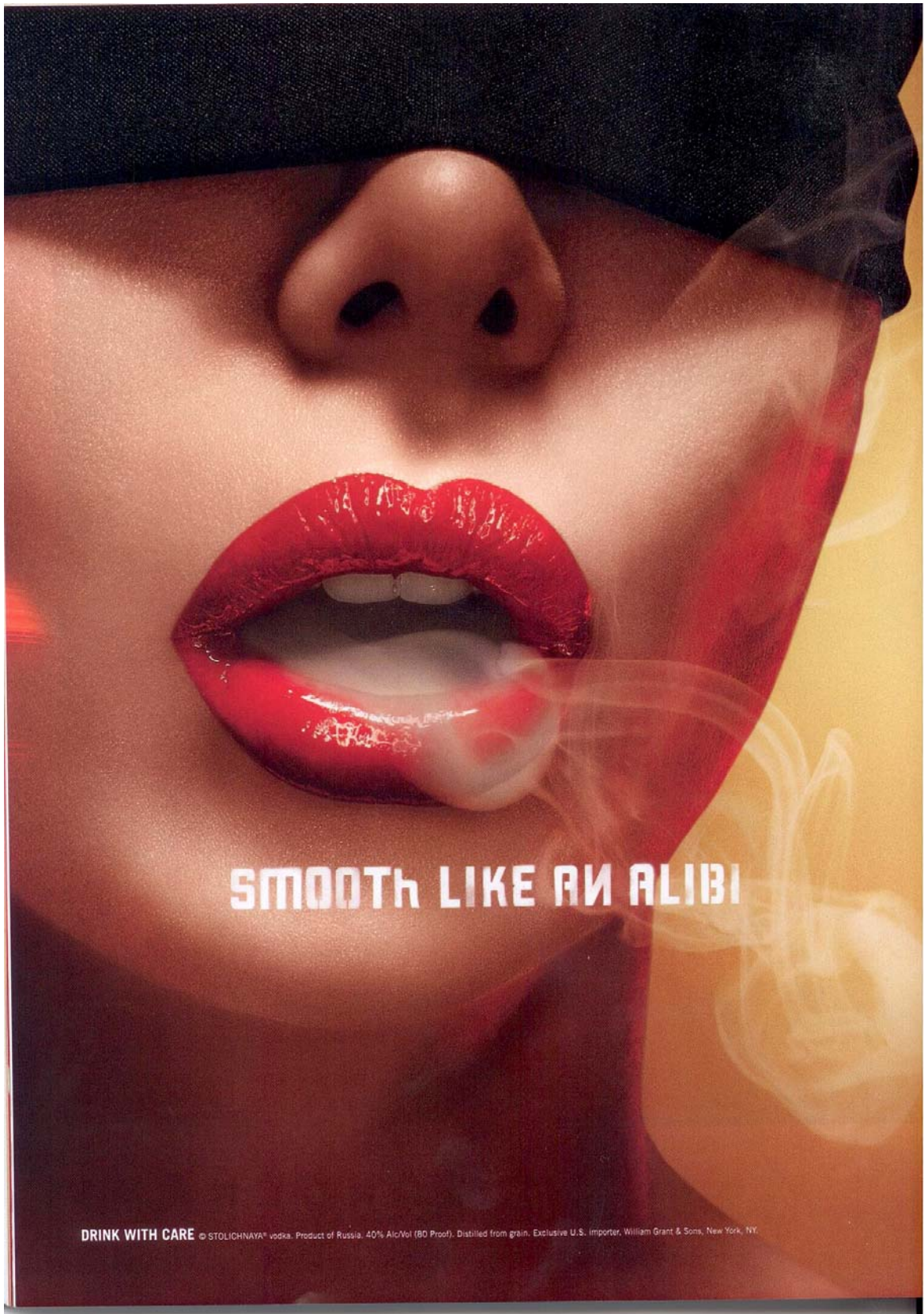
Shop now at esteelauder.com/nutritious

Try New Nutritious Powder Makeup in a 4-piece
sample set with purchase (plus Free Shipping).
Enter Offer Code NUTRITIOUS at checkout.*

*Sample set is yours with a \$50 esteelauder.com purchase, through June 30, 2009
or while supplies last. Includes Free Standard Shipping. Exclusively online.
Other restrictions may apply. Enter Offer Code at checkout for set details.



APPENDIX VI: VODKA STOLICHNAYA



SMOOTH LIKE AN ALIBI

DRINK WITH CARE © STOLICHNAYA® vodka. Product of Russia. 40% Alc/Vol (80 Proof). Distilled from grain. Exclusive U.S. Importer, William Grant & Sons, New York, NY.



www.Stoli.com

APPENDIX VII: SILICA



Pro každou z nás je důležitý krásný vzhled.

Lesklé
vlasy,
zdravá
pleť,
silné
nehty

to jsou symboly naší ženskosti.

OD TÉ DOBY, KDY UŽÍVÁM PŘÍPRAVEK SILICA NATURELL,
JSEM SE SVÝM VZHLEDEM NAPROSTO SPOKOJENÁ.

- VLASY SE NELÁMOU A NEVYPADÁVAJÍ,
- PLEŤ JE HEBKÁ A HEDVÁBNÁ,
- SILNÉ A ZDRAVÉ NEHTY JSOU OZDOBOU MÝCH DLANI.

MISS POLÓNIA '07

Barbara Tatara
Miss Polska
2007

SILICA Naturell
100 tablet

SILICA Naturell
PRÍZNIVÉ PŮSOBÍ NA POKOŽKU,
REGENEROUJE VLASY A NEHTY.
50 tablet
DOPLNĚK STRAVY
20 kapslí

Naturell
zdravý styl života

Výrobce: AB Naturell Švédsko

www.naturell.cz
Výhradní dovozce do ČR: Biomen s.r.o.
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Silica Naturell - přírodní bohatství plné vitamínů, minerálů,
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Doplněk stravy je k dostání ve vašich lékárnách.

**We're anti-shoe.
We're anti-boot. We're anti-sandal.
And we're definitely anti-flip flop.
In fact, we're anti anything that doesn't
defend your back against the corrosive power
of hard, flat surfaces. We're anti anything that
doesn't improve your posture. We're anti anything
that doesn't protect your knees or tone your muscles just
by standing there. Actually, we're anti anything that doesn't
change your life for the better. But something you can wear
on your feet that can do all of that? Now that we can get behind.**



theantishoe.com
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The anti-shoe.

APPENDIX IX: MOTO GUZZI



**S námi
dostanete
křídla...**



Stelvio NTX 1200/ABS

- » V 90° Twin, 105HP, 113 Nm *charakteristika upravena pro off road*
- » Bezúdržbový převod kardanem
- » NTX výbava - kufry, padací rámy, přídavná světla, hliníkový kryt motoru, kryty rukou, zadní ráfek 4,25x17
- » Volitelný systém ABS nejnovější generace



A navíc možnost výhodného financování včetně varianty s nulovým navýšením

APPENDIX X: HEALTH ACCADEMY

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Shapes™



- Otevřeno 365 dní v roce ● 140 špičkových strojů ● Prostorná kardio zóna ●
- Osobní trénink ● Bazén a vířivka ● Masáže ● Sauna a pára ● Solárium ●
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