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«MULTIMODALITY IN ADVERTISING DISCOURSE»

Master's thesis

written by the student of the 2nd year of
studies of the Master's program
“English Communication Studies
and Translation and Two
Western European Languages”
Field of science: 03 “Humanities”
Specialty: 035 “Philology”

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«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 8 від 12.05.2020

Завідувач кафедри _____ д. філол. н., проф. Бєлова А.Д.

KYIV 2020

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INTRODUCTION

Today people encounter volumes of diverse information transmitted by various means of media: press, radio, television and the Internet that made them learn to perceive data and facts in verbal, visual and audial forms without experiencing any imposition. The variety of media lead to the actualization of such a notion as ‘multimodality’ that deals with the studying of verbal and non-verbal means of communication in their interaction. Multimodality of informational texts have been studied from different perspectives that resulted in formation of multimodal discourse analysis (due to Gunther Kress and Theo van Leeuwen [55], [56], [57]), the approach which allows to analyze various modes of communication and their interrelation for creating one complex semiotic unity.

Multimodal discourse analysis (MMDA) is especially effective when applied to advertising as it enables to look into the meaning of a particular ad through the research of the components that form its (visual, verbal and audial components). The abovementioned approach is used to prove that various modes depend on each other and form interdependent relations usually with prevailing of one or several modes over the others. Today MMDA is applied to advertising in different ways and most of them are aimed at establishing the role of modes’ interaction. The variety of MMDA techniques sparks an interest among researchers, precisely those working with linguistic aspects of verbal and nonverbal communication. The intent to study all the possible means of MMDA usage in advertising determines the **relevance** of our research. The latter is also driven by the possibility to set the pre-eminence of one mode over the other while analyzing diverse groups of print and video ads.

The **theoretical background** of research includes the analysis of classical scientific works as well as modern studies in advertising discourse (V.V. Alioshyna, 2014 [1], N.O. Burmakina, 2013 [3], G. Cook, 2001 [46], A. Goddard, 1998 [52], T.S. Harlytska, 2016 [12], R. Iedema, 2003 [54], Ye.V. Kulikova, 2008 [24], D.E. Rozental, 1981 [34], N. Vonk, 2005 [78], Ye. Yu. Zhdanova, 2015 [15]. The notions of multimodality and

multimodal discourse analysis have been analyzed in the scientific research of I. O. Andrieieva, 2016 [2], A.D. Belova, 2012 [5], Ch. Forceville, 1995, 2009 [49, 50], N. Ya. Hrad, 2014 [13], G. R. Kress, 1996, 2002, 2010, 2013 [55, 56, 57, 58], T. van Leeuwen, 1999, 2001, 2002 [59, 55, 56], E. E. Marsh, 2003 [63], S. Mazzali-Lurati, 2014 [64], R. O'Halloran, 2012, 2013 [67, 80], A. Oluwu, 2015 [68], L. Pan, 2015 [69], Ch. Pollaroli, 2014 [64], M. D. White, 2003 [63] etc.

The **goal** of the research is to determine the dependence of modes in print and video advertisements and to identify the verbal and non-verbal means used for that.

The goal of the research predicts the fulfillment of the following **tasks**:

- 1) to set up basic characteristic features, classifications and functions of ads in advertising discourse;
- 2) to identify the peculiarities of the language of advertising discourse;
- 3) to observe the notions of 'multimodality' and MMDA applied to advertising;
- 4) to define the communication between modes in print ads;
- 5) to specify the peculiarities of multimodal representation of video ads;
- 6) to single out the expressive means and stylistic devices of print and video ads.

The **object** of the research includes print and video advertisements from the English-speaking countries.

The **subject** of the research consists in the analysis of the specific nature of modes interaction in the English-language multimodal advertising discourse.

The **study material** comprises the English-language print and video advertisements. The choice of the material is predetermined by the wide spread of such ads around the world that allows analyzing various aspects within MMDA. The frame of the research includes 239 print ads and 84 video ads.

The choice of research methodology was determined by the specificity of the analyzed object and subject as well as the purpose of the master's paper, its tasks and study material. The methodology of the research was based on MMDA, while the **methods** to realize this analysis included general scientific methods (synthesis, analysis,

method of observation, induction / deduction, generalization) and special linguistic methods (method of definitions, method of comparative analysis, contextological method, method of linguo-stylistic analysis, quantitative method etc.)

The **scientific novelty** of the research is designated by the complex approach to the analysis of two largest groups of the advertising discourse, print and video ads, with the possibility to set the differences between them. One aspect of the research that made this work unique lay in the fact that the print and video ads MMDA gave a chance to define the functions of the images forming the visual mode of the ads and to identify close or distant ties between modes in such ads. In order to define the intensity of interaction between various modes, different expressive means and stylistic devices forming the textual tissue of the ads have been analyzed.

The **theoretical value** of the work lies in the fact that the results of the complex MMDA make it possible to highlight the peculiarities of functions of images of the ads' visual mode as well as to define the role of expressive means and stylistic devices in formation of the verbal mode. The main results and provisions of the research can be used in such disciplines as: Basics of Intercultural Communication, Discourse Analysis Studies and Stylistics.

The **practical value** of the master's paper is determined by the possibility to use the results of the research in practical courses of multimodal studies, intercultural communication and stylistics. The results can also be relevant for the further research of multimodality of advertising discourse, print and video ads, the verbal and non-verbal components of advertisements and their interaction.

The **structure** of the master's paper consists of Introduction, 4 Chapters, Bibliography and Annexes.

The *first chapter* 'THEORETICAL BACKGROUND OF ADVERTISING DISCOURSE RESEARCH' touches upon the characteristic features of advertising discourse, as well as the most widespread classifications of the ads and their functions.

One of the sections of the chapter are dedicated to the analysis of the ‘language’ precisely expressive means and stylistic devices used in advertising discourse.

The *second chapter* ‘THE NOTION OF MULTIMODALITY IN LINGUISTICS’ is devoted to the study of the notion of ‘multimodality’ in modern linguistics, the term ‘multimodal discourse analysis’ and its employment to advertising discourse.

The *third chapter* ‘MULTIMODALITY OF THE ENGLISH-LANGUAGE PRINT AND VIDEO ADVERTISEMENTS’ covers the analysis of the print and video advertisements, basing on the analysis of their background information, pragmatic effect, modes represented in them as well as the factions the images of the visual mode perform in relation to other ad elements.

The *fourth chapter* ‘EXPRESSIVE MEANS AND STYLISTIC DEVICES OF PRINT AND VIDEO ADVERTISEMENTS’ deals with the language means that form the textual component of print and video advertisements in order to attract the attention of the recipient and to opt for buying products, using services and considering some information.

1. THEORETICAL BACKGROUND OF ADVERTISING DISCOURSE RESEARCH

1.1 Basic features of advertising discourse in linguistics

Nowadays, advertising is considered to be an integral part of modern society. It is “determined as an essential characteristic of modern globalization processes” [24, c. 197]. Advertising should be explored not only as “an external way of communication, which is something separate or inconceivable to us, but as a part of our live” [46, p. 182] that “manifests a new concept into society – ‘the economy of attention’, implying the desire to attract attention with the possibility of its subsequent monetization” [5, p. 46].

The notion of advertising is defined in different ways. Thus, V.V. Uchenova claims that advertising is a type of mass media within which various informative, expressive, suggestive texts are created” [41, p. 8]. These texts are aimed at persuading people to make some decisions or choices as to this or that product or service. Therefore, it can be argued that advertising is always directed to achievement of commercial goals by disposing the audience to certain actions, getting the advantages of the products and services’ distribution, and sustaining the interest to them. E. Semino supports the abovementioned idea stating that “advertising is a genre where the setting up of vivid contexts and discourse situations is often crucial to the achievement of the text producers’ goals” [73, p. 53] Nevertheless, “effective advertisement must be interesting and easy for perception; it is simple and purposeful; it makes you think and feel” [78, p. 3]. In addition, the audience is motivated by the advertisement if the latter is relevant for them [60, p. 71]. Thus, it is essential to take in to account such factors as the desires of the audience, their age, gender, social status, etc.

Having various manifestations advertising has always attracted the attention of the researchers from various fields of human activity. One of the crucial issues in modern linguistics that presents inexhaustible material for research of its various aspects is the advertising discourse. In linguistics the advertising discourse has been studied from the

perspective of pragmatics (O. Yu. Areshenkova, I. P. Moyeseenko, G. Cook, T.A. van Dijk etc.), cognitive linguistics (I. V. Hroshev, O. V. Ivantsiv, V. I. Okhrimenko), structural specificity (O. N. Horbacheva, V. A. Kameneva, N. B. Kolesnikova) gender studies (A. O. Malyshenko, I. O. Velyka). The peculiarities of the language of advertising were analyzed in the works of A. Goddard, L. S. Kozub, K. V. Kulikova, D. E. Rosental, E. Semino, O. Yu. Zhadonova etc.). The studying of the advertising discourse bears a multidisciplinary character, thus, there are many aspects that require a more detailed analysis diachronically and synchronically.

Prior to the analysis of the characteristic features of the advertising discourse as in linguistics, it is essential to delve into some theoretical background concerning the notion of discourse. In modern linguistic studies, the term ‘discourse’ is usually connected with the language use in social context, meaning that discursive practices involve the scrutiny of the relationships between language and society, as well as everyday dialogic communication in the spoken or written modes [48, p. 2]. T. van Dijk views discourse as “structurally organized forms of knowledge” received via social practices, while a text refers to concrete written documents or oral utterances” [70, p. 6]. Discourse includes sound, visual and other semiotic forms which are a part of the multisemiotic character of texts [77, p. 148]. Thus, in a broad sense, discourse is understood as “a linguistic text in context that refers to expressing oneself using words in ways of knowing, valuing, and experiencing the world” [48, p. 4].

In this context, one should talk about the advertising discourse as a multidimensional linguistic, psychological and cultural fact of modern society, which is interpreted as a complex communicative phenomenon that is actualized in the corresponding media space with the help of the most effective linguistic and extralinguistic means including the socio-cultural context, as well as the corpus of a special type of texts [33, p. 23].

Studying the advertising discourse, researchers [8, p. 38] distinguish such its features as non-personal and non-standard presentation of information for attracting

consumers' attention; expressiveness (created with the help of different means of influence – graphic, linguistic, visual); emphasis on involuntary attention of the recipient, the existence of an advertising text and certain perlocutionary effect, which is aimed at certain actions of the addressee.

According to S. Matvienko, the advertising discourse is based on argumentation, which is focused on the common values and their hierarchies in the addresser-addressee system, i.e. on the logical argumentation. The main areas of argumentation in the text of the advertising discourse are evidence of the truth of the thesis, its assessment, the purpose as an appeal to use an advertising proposal [29, c. 10].

The advertising discourse is aimed at influencing the mindset of the buyers in order to motivate them to purchase a certain product. The main task of the advertisement is to persuade an addressee in truth of what has been written or said. Taking into account such a property of the advertising discourse, it must be noted that the latter is characterized by informative, figurative, expressive colouring achieved with the help of various linguistic means [35, c. 229].

However, one of the relevant studies of advertising discourse is offered by G. Cook, who puts an emphasis on the context of advertising [46, p. 1-2]. He states that context is characterized by the following features in advertising:

- 1) physical substance of the advertisement;
- 2) pictures and music;
- 3) paralinguistic means (gestures, size and type of letters, voice);
- 4) situation;
- 5) co-text (text before or after the analysis);
- 6) intertext (texts that affects the perception and interpretation of the participants)⁴
- 7) participants;
- 8) function.

Thus, it can be claimed that these components make advertising and each of them plays its critical role. In order to understand the basic features of a certain advertisement one can analyze one or several of its components.

In some studies, the term ‘advertising discourse’ is replaced by the term ‘advertising text’, basing on the fact that the text as a static phenomenon appears to be a fixed fragment of discourse, its codification; however, for the addressee who decodes the text, the latter serves as a dynamic entity and, therefore, becomes a discourse [14, p. 4]. Thus, it may be concluded that advertising texts are combined into advertising discourse, the former being interpreted as dynamic and modern that are perceived by the participants from the perspective of current developments.

Having delved upon the correlation between the advertising discourse and an advertising text, it is essential to continue by analyzing the critical components the text of advertisement.

A. Goddard suggests that “advertising texts are seen as potentially involving the active participation of the audience, where readers have to work hard to decode messages” [52, p. 10]. Moreover, the researcher states that an advertising text includes some extralingual components such as graphics, images, sounds, etc., the number of which depends on the intentions of the advertiser.

An advertising text is characterized by certain structure that consists of three main components: slogan (introductory part, header), main part and coda (conclusions). Slogans play an important role in the structure of the advertising. The former are defined as specific advertising components that briefly reflect the unique offer, and take into account both social and psychological aspects. Information placed at the beginning of the text, determines its thematic and intentional focus on the subject matter, therefore, giving the text its underlying rationale [33, p. 143]. According to L. S. Kozub, coda (musical term) is understood as “the final statement that persuades the consumer to make a final decision whether to buy or to use the product or service” [22, c. 214]. Coda may be direct and indirect. The direct coda is expressed in an inductive sentence, which lexical units are

called for the service to be used, to buy goods, to carry out some kind of action, profitable to the advertiser. The indirect coda, that suggest an idea to the addressee to carry out a certain action as to the subject of advertising, is expressed by means of affirmative sentences [ibid.].

K. V. Kulikova expands the abovementioned structure, adding that an advertising text being a complex semiotic unity, consists of such structural elements as slogan, heading, main text, echo-phrase, font, colour of the text and other graphic elements, illustrations, name of the company, logo, etc. that are all directed to performing its main task, in particular to influence the audience with the aim of receiving the desired effect [24, p. 202].

N. V. Aniskina and T. B. Koleshkina offer to distinguish such a model of an advertising text, which includes verbal, visual (image, graphic design of the text, logo), sound (sound of the text, music, noise effects) levels [3, c. 149].

L. H. Feshchenko singles out four levels of an advertising text: 1) formal features (presentation, components of the brand); 2) advertising headline, subtitle, introductory paragraph (lead), main advertising text, echo-phrase; 3) caption texts; 4) advertising requisites [42, p. 56].

In the structure of an advertising text V.L. Muzykant points out the subtext, the context and the outtext. According to the author, the subtext is “subjective information, combined with the speech intentions of the addressee; however, such information does not come from the objective content of the statement” The second component, the context, is defined as “the unity of phrases preceding and following the expression of a larger size, since it is “saturated” with a general content that is unique and coherent to the completed communicative act. The outtext includes external life conditions that are reflected in this text, as well as well as immaterial atmosphere of this text [31, c. 56].

V. O. Kameneva identifies six structural types of an advertising texts. The first group includes two obligatory elements: “title and illustrations”; “illustration + additional block”. The second group consists of three main elements: “title + illustration + additional

block”; “title + illustration + slogan”; “title + illustration + main text”; “title + illustration + logo”; “header + subtitle + illustration”. The third structural group combines four compulsory elements: “title + subtitle + illustration + main text”; “header + subtitle + illustration + add-on block”; “title + illustration + main text + logo”; “title + illustration + main text + add-on block”; “header + subtitle + illustration + logo”; “title + illustration + additional block + logo”; “title + illustration + additional block + slogan”. The fourth group includes five obligatory elements: “title + subtitle + illustration + main text + add-on block”; “header + subtitle + illustration + additional block + logo”; “title + subtitle + illustration + main text + logo”; “header + subtitle + illustration + main text + slogan”; “title + subtitle + illustration + slogan + add-on block”; “title + illustration + main text + slogan + add-on block”; “title + illustration + main text + slogan + logo”; “title + illustration + main text + additional block + logo”. The fifth group covers the following elements: “title + subtitle + illustration + main text + slogan + additional block”; “title + subtitle + illustration + main text + logo + additional block”; “title + subtitle + illustration + main text + slogan + logo”; “title + illustration + main text + slogan + logo + additional block”. The sixth group includes advertising texts that consist of seven elements, that are organized in the following general scheme: “title + subtitle + illustration + main text + slogan + additional block + logo” [20, c. 70-71]. This classification of advertising text is rather detailed with account of main structural types of the advertisement. However, it is based on the structural approach only and does not take into account functionality or pragmatic effect of the advertisements, thus, it cannot be relevant for our research.

K. Mortimer takes a wider look at advertisements basing her research on advertising message appeals [61, p. 104]. She states that a message strategy also known as appeal is ‘a general overall approach that the advertisement adopts’. The first type of appeal is a presentation of factual information in a straightforward way, characterized by objectivity, while the second type is of emotional nature and is associated with feelings. This approach correlates with the key functions that are peculiar to advertising in general and which will be analyzed further.

In general, we may draw a conclusion that modern advertising texts can be treated as a crucial objects of analysis of the advertising discourse. Being a dynamic phenomenon, an advertising text is characterized by a rigid structure, the main elements of which include the slogan, main part and coda, while each of this part may consist of additional components such as headlines, echo-phrases, advertising requisites, as well as various sound, visual and graphic effects. Today an advertising text is treated as a creolized [35], hybrid [15], polycode [26], multimodal [55, 56, 57, 58] notion. We rest upon the latter interpretation of an advertising text, as it unites the verbal component, visual representation (font, illustrations, general design) and audial specificity (sound effects of the advertisement). The effective communicative and pragmatic influence on the recipient is achieved due to the mentioned above semiotic codes, thus making the multimodality of an advertising text one of the essential notions in the studying of advertising in linguistics.

1.2 Classifications of advertising texts

There are many classifications of the advertising texts that are based on various approaches.

O. D. Makedonova distinguishes the advertising texts that are based on marketing and psychological criteria, as the fulfillment of the former cannot be achieved without the latter. The researcher singles out:

1) informative that are characterized by simplicity, the economy of words, stylistic homogeneity, absence of emotive and evaluative connotative meanings [25, p. 77-78]. Such types of advertisements are usually connected with the news or ways of applying some new goods or services. They lay emphasis on the price changes, explain the principles of work of the advertised objects or form a corresponding image of the firm;

2) argumentative advertisements that point out some advantages of the product, its value [25, p. 78]. Such ads are aimed at persuading the recipient to choose one product (company) rather than the other and had a desire to use a new product or service immediately;

3) suggestive advertisements that are concise in structure, are formed by using commands or hypnotic techniques (numerous repetitions of the product\service and its properties), impelling the addresser to certain actions;

4) manipulating advertisements that transmit implicit information due to the ability of the linguistic units to create associative and connotative meanings. The main function in such type of advertising is played by tropology [25, p. 78].

With the account of emotional influence, advertisements are divided into 1) rational or substantive (ads that appeal to the mind of a potential customer by giving convincing arguments); 2) emotional or associative (advertisements that appeal to the feelings and emotions of the customer). The latter employ such means of persuasion as artistic images: pictures, photographs, and illustrations, while the logical structure of the text plays an additional role. However, the advertisers usually use the combination of both types [26].

Ye. V. Romat distinguishes advertising according to the following principles:

- 1) the composition of the target audience (strongly, moderately and weakly segmented);
- 2) the target influence (commercial and non-commercial);
- 3) circulation (global, national, regional, local, etc.);
- 4) the method of transmission (printed, electronic, external);
- 5) the way of presentation (textual, visual, both textual and visual);
- 6) the way of appeal (impersonal and personified) [36, p. 98].

N. V. Kolesnikova states that “the advertising texts are distinguished by form and content; they may include a piece of advice or a joke, a convincing argument of a specialist and an emotional response from a customer, a call to action, or a well-used winged phrase, etc.” [23, c. 1]. According to the orientation of the advertising, the researcher identifies six types of advertisements: 1) appealing; 2) informative; 3) psychological; 4) expressive and evaluative; 5) associative; 6) containing a riddle [ibid.].

Thus, it must be concluded that despite the types of advertisements, the shared feature of the latter lies in general dependence on communicative and pragmatic aim to persuade the target audience to buy a certain product or to use some service.

1.3 Functions of advertising texts

To understand all the specificity of advertising, it is important to analyze its functions. Advertising informs the society about new goods and services, actively influences the formation of new values and demands, promotes some stereotypes of behavior. Moreover, advertising is considered to be a powerful means of shaping national identity [40, p. 7]. Being appeal-oriented texts, advertisements, according to K. Reiss [71, p. 38] introduce the information with particular purpose and from particular perspective, thus performing the function of persuasion as its key one. In commercial ads, for instance, the overall goal lies in ‘arousing consumers’ response’, persuading them to buy some goods or use some services.

G. Bernet distinguishes five types of functions depending on their purpose:

1) the informative function (mass distribution of information about a product or service, their nature, place of distribution, the distinction of a brand name, etc.);

2) the economic function (maintenance of the sale of goods (services) as well as investment deposits);

3) the educational function (involves promotion of various types of innovations in all spheres of production and consumption, healthy lifestyle, etc.);

4) the social function (aimed at the formation of public consciousness, strengthening of communicative relations and improvement of living conditions);

5) the aesthetic function (focused on shaping the tastes of consumers) [7, p. 43].

M. M. Davydova expends such classification by the following functions:

1) the function of commentary and evaluation (analysis and evaluation of the facts);

2) the function of influence (impact on the views and behavior of people);

3) the hedonistic function (when advertisements correspond to the aesthetic needs of the recipients);

4) the “agenda” function (selection of the most important and relevant events);

5) the function of maintaining social community (creation of community between participants of a certain speech act) [30, p. 233].

L. V. Minayeva singles out functions of advertising basing on the language functions distinguished by R. Jakobson:

1) the connotative function (directed to the addressee);

2) the emotive function (that focuses the attention of the recipient on the addresser and his emotional state);

3) the referential function (that characterizes a product or service);

4) the poetic function (when all the expressive means and stylistic devices are used with the aim of linguistic persuasion) [11, p. 6-7].

S. H. Solovyov also singles out the economic function of advertising that promotes the process of production and consumption, the social function (provides communication) and the ideological function (differentiates the demands of various strata of the population). Moreover, the researcher adds that advertising communicative technologies maintain the implementation of innovations into everyday life [38, p. 131].

K. Clow and D. Baack point out such functions of advertising: 1) to promote the awareness of the brand, 2) to inform, persuade and promote other marketing attempts: 3) inspire to act [45, p. 143–145]. P. Skorupa believes that “the main function of advertising is the informational/communicative function, as advertising has always been used primarily as a means of communication between the advertiser and the target audience” with the purpose to inform the latter [45, p. 109].

According to R. Mažeikaitė [75, p. 109], the advertising aim is to inform society. The researcher claims that typical information about the product, service, company, which produces or gives them, is conveyed to the consumer. The communicative function of

advertising is to accentuate certain social issues, causes, or the necessity to donate and participate in charities [45, p. 144].

Some researchers consider that in the context of investigating advertising texts, it is essential to note that regardless of the specific purpose of the advertisements, the latter are combined since they maintain the function of persuasion [30, p. 234]. However, we agree with P. Santilli who claims that “the central and correlative functions of advertising, that of informing and that of persuading consumers” [72, p. 27]. Both these functions do not act separately from each other, but are interrelated, as the consumers must be not only informed about the product, service, its quality, and distinctiveness but also persuaded to choose and to buy namely this product or service. The distinguished functions are closely connected with other secondary functions, mentioned above, for instance, emotive, hedonistic, function of evaluation, economic, social, ideological, etc.

In general, the actualization of both informative function and the function of persuasion is achieved with the help of various verbal and non-verbal means that together characterize an advertising text as a multimodal product. The notion of multimodality in advertising discourse will be discussed in the next chapter.

1.4 Peculiarities of the language of advertising

One of the important aspects of advertising is its language. D. Ye. Rosenthal and N. N. Kokhtev claim that “the language of advertising should fulfill two communicative functions, in particular, informative and persuasive. The language advertising must be correct and distinguished by specificity and expediency. Moreover, advertising must also be convincing, logical in form and content. An important feature of the language of advertising is its conciseness” [34].

The language of advertising affects directly the perception of the products by a customer. The language of advertising is “not just a combination of extra-linguistic and linguistic expressive means used in mass communication, but also a special linguistic structure that forms the comprehension of specific information by the recipient, taking

into account linguo-cultural, sociolinguistic and psycholinguistic peculiarities of the linguistic environment, in which the recipient lives” [15, c. 83].

Among the linguistic expressive means used in advertising H. I. Sydoruk singles out such expressive phonetic means as alliteration, assonance, onomatopoeia, for example, *Britain's best business bank* (repetition of the sound “b”), *money loves silence* (repeating the sound “s”). Lexico-semantic expressive means include epithets (*bright face, ridiculous excuses, valuable connections, amiable lady, sweet smile, deep feelings*), attributive phrases (*glowing skin, naturally-blushed cheeks, wondrous eyes, colourised lips, sun-kissed glow*), hyperboles (*sport utility vehicles have more seats than the Astrodome and can carry a 2,000-pound cheeseburger*). Among syntactic expressive means, the researcher distinguishes inductive constructions, climax / anticlimax, repetitions, antithesis [37, c. 257-259].

Among lexical expressive means used in advertising text, T.S. Garlytska points out the youth slang, corporate and professional jargon, colloquial expressions, taboo or swear words, occasionalisms and puns [12, c. 70-71].

N. O. Burmakina and Y. Yu. Volkova distinguishes such expressive means of the morphological level as diminutive suffixes, degrees of comparison, etc. The most common tropes in advertising are epithets, hyperboles, metaphors, metonymies, and personifications. At the syntactic level, one can encounter repetitions, antitheses, rhetorical questions, and parallelisms. Researchers also distinguish such speech figures, as objectivization, dubitation, parcellation and reduplication [9].

V. V. Alyoshyna explores the linguistic peculiarities of the advertising slogans. Among phono-stylistic figures of speech, she highlights the usage of rhythm and rhyme that is based on the regularity of repetitions. The researcher also underlines the essential role of alliteration and assonance, for example: *M&M's = Melts in your mouth; not in your hands; Philips = Sense and Simplicity; Nicorette, Nicorette, you can beat the cigarette, etc.* [1, p. 105].

As to the lexical specific features of advertising, the researcher states that the literary and colloquial vocabulary play a similarly important role. The choice depends on the advertiser's desire to convey the main idea to the reader / viewer, for example, (literal) *High Performance, Delivered = Accenture; Inspiration Comes Standard. = Chrysler;* (colloquial) *If you do not get it, you do not get it. = The Washington Post; It's not TV, it's HBO. – HBO; KFC = Finger-lickin 'good !; Nick is for kids. = Nickelodeon TV channel* [1, p. 105].

Among syntactic expressive means, V. V. Alyoshyna emphasizes different types of expressive sentences, syntactic repetitions, parcellated constructions [1, p. 106]. 70% of advertising slogans are nominative sentences, for example, *Levis. Original jeans. Original people; Power, Beauty and Soul. = Aston Martin; Like no other = Sony.* Special attention should be given to questions that perform the expressive function and include general questions: *Is it in you? = Gatorade; McDonald's = 1993 = Do you believe in magic?*, and special questions: *How Many Bars Do You Have? = AT & T Wireless and Split Questions: Feels good, does not it? = Glow* [ibid.].

Therefore, to influence and persuade the consumer to buy some goods or use certain services various expressive means of the phonetic, morphological, lexical and syntactic levels are used in the advertising texts. Therefore, having mentioned some basic features of advertising, it is essential to delve upon the notion of multimodality and its connection with the advertising discourse.

Conclusions

Nowadays it is almost impossible to imagine our living without advertising that has become an essential component of mass culture, penetrates the lives of every person and is perceived as a powerful means of influencing individual conscious. The advertising discourse more and more attracts the attention of linguists as it displays the most vivid reflections of human communication.

In modern linguistics, the advertising discourse is defined as a multidimensional linguistic, psychological and cultural fact of modern society, which is interpreted as a complex communicative phenomenon that is actualized in the corresponding media space with the help of the most effective linguistic and extralinguistic means including the socio-cultural context, as well as the corpus of a special type of texts.

Analyzing the advertising discourse, one should take into account the peculiarities of its manifestation, an advertising text. The latter is defined as a multimodal phenomenon uniting the verbal component, visual representation, and audial specificity. An advertising text is characterized by a rigid structure, the main elements of which include the slogan, main part, and coda, while each of this part may consist of additional components such as headlines, echo-phrases, advertising requisites, as well as various sound, visual and graphical effects.

The classifications of advertising texts are based on various principles, however, all of them are sharing a similar feature that lies in the persuasion of the target audience to buy a certain product or to use some service. One of the universal classifications that takes into account the pragmatic effect of the message and is widely supported in both national and foreign linguistics is based on the division of rational and emotional advertisements, while the former are aimed at delivering certain sort of information and the latter are targeted at the feeling of the recipient, thus persuading him / her to buy goods or use services.

The same can be said about the functions of the advertisements that are connected with informing the recipient about goods or services and persuading him/her to buy or use them. These functions are fulfilled with the help of various expressive verbal means, however, the role of non-verbal communication is also rather high in the multimodal advertising text, and it's going to be analyzed in the following chapter.

The language of advertising is characterized by the interplay of various expressive means and stylistic devices of different language levels. In general, the more expressive

the verbal component of the ad, the more likely that the latter will grab the attention of the receptor.

2. THE NOTION OF MULTIMODALITY IN LINGUISTICS

2.1 Multimodality as one of the basic notions of semiotics

In modern world there are volumes of diverse and complex data transmitted by the media: press, radio, television, the Internet, etc. Thus, a person perceives information via various modes, for instance, through texts (written or oral), images, audio means, which people are comfortable with even if these modes work together. The interrelation of various media and modes of communication resulted in actualization of such a notion as multimodality.

Multimodal means ‘having or involving several modes, modalities, or maxima’ [81]. Within linguistic studies multimodality is widely investigated abroad (J. Bateman, Ch. Forceville, W. Liebert, T. Metten, K. O’Halloran, B. A. Smith, J. Wildfeuer) and has been recently introduced into communication studies within domestic linguistics (I. Andryeyeva, I. Bekhta, O. Vorobyova, M. Karp, L. Makaruk, O. Marina, T. P. Semenyuk). It should be noted that there are a lot of synonyms to the word multimodality. Within East-Slavic scientific tradition, multimodal text is substituted for a polycode text (N. H. Komissarov, O. H. Sonin, O. I. Maksimenko), implying the interaction of various semiotic means for creation of a certain text. The polycode text replaced the term “creolized”. The notion “creolization” was firstly introduced into cultural studies. For instance, J. Sidbury defined creolization as “the process through which new African American cultures emerged in the New World” [74, p. 624-625]. Yu. O. Sorokin and Ye. F. Tarasov enlarged the meaning of “creolization” and considered that a creolized text was characterized by a texture formed of two heterogeneous constituents: verbal and non-verbal means (the latter belong to other semiotic systems, rather than the natural language) [39, p. 181]. However, the term “creolized text” has proved to be rather ambiguous for characterizing a combined of various modes text, as in general it was implied to mark deformed simplified structures of the language and culture [28, c. 97]. A. A. Bernatska considers the term a “polycode” or “polysemic” text to be the most suitable for referring

to the generic concept of heterogeneous, syncretic messages (texts) formed by a combination of elements of different semiotic systems under the conditions of their mutual synsemantics. To indicate the degree of the usage of the elements from different semiotic systems, the term “creolized” can be employed [6, c. 106]. In East-Slavic linguistics, there is also a notion of video-verbal text (T. H. Dobrosklonska, O. V. Poymanova) that is used mostly in a narrow meaning, being defined as “a combination of double nature signs (natural and iconic) united within logical context [32, p. 6]. One can also encounter such synonyms as visual narrative (M. Bal) and graphic narrative (L. Dong). However, the most widely-used term especially in foreign linguistics that also overruns in domestic studies is a term “multimodality”, where “multimodal” typically refers to the multiple modes (e.g. spoken, written, printed and digital media, embodied action, and 3-D material objects and sites) through which social semiosis takes place” [67, p. 3].

Multimodality as a term was firstly introduced in the works of G. Kress and T. van Leeuwen [56, 58]. The researchers define multimodal text as “a text that combines different semiotic systems interaction of which allows receiving a more detailed information” [66, p. 18]. Moreover, all the semiotic systems refer to formation of an integral structure and cannot be reduced to separate components.

Scientists distinguish such theoretical provisions of multimodality as:

1. Multimodality assumes that the representation and content of an utterance is always based on the interaction of modes, that is formed by the analysis and description of the full range of means for creating new meanings (visual, conversational, gestural, written, 3D, etc.) used by people in various contexts.

2. Multimodality suggests that there are various extra-linguistic, semiotically heterogeneous resources for achieving a specific goal.

3. It is assumed that norms and rules for creating new meanings are basic for choosing modes used to create such meanings [56, p. 77]

The methodological basis of multimodal studies includes the provisions of social semiotics and systemic-functional theory. The first one is connected with “the way people

use semiotic “resources” both to produce communicative artefacts and events and to interpret them in the context of specific social situations and practices” [39]. The above-mentioned approach relies upon Halliday’s systemic-functional theory that provides frameworks for conceptualizing a range of semiotic resources which used to create meaning (e.g. language, paralinguistic means, sound, visual objects, three dimensional objects, etc.) and ways for analyzing the meaning coming from the integrated use of those resources in communicative events. The word “semiotic resource” is substituted by the term “mode”. According to G. Kress, mode is determined as “socially shaped and culturally given semiotic resource for making images” [55, p. 79]. Both G. Kress and T. van Leeuwen believe that a mode is an abstract resource for semiosis, not a physical or material one. This definition is posited in contrast to that of ‘media’, which is defined by Kress and van Leeuwen as ‘[the] material resources used in the production of meaningful products or communicative events. ‘Media’ can be both materials and tools (e.g. airwaves and radio)’ [56, p. 21].

The multimodal texts are formed at least by four types of semiotic resources: rhythm, composition, coherence of information, dialogue [39, p. 180-267]. Rhythm provides coherence and logical structure of the events. It plays a crucial role in everyday communication as well as in such media as films, television, dance, music, etc. Rhythm is a biological category as all the human actions are encoded by it. Composition is important for space organization of the text and event. It is based on balance. On one hand, it is intuitive process (to put something somewhere). From the other hand, this balance is semiotic, as “the function of balance can be observed through the meaning which helps to make it visible” [43, p. 27]. Composition includes three elements: informational value, framing and salience. Coherence of information is considered as cognitive interconnections between elements of information organized both in certain space and time. The category of dialogue informs how the structure of communication can be used for studying the relations between semiotic resources used in multimodal texts and communicative events.

Within the framework of studying multimodality, it should be noted that most scholars take a discursive approach to the analysis of multimodal texts, “adapting a broad interpretation of discourse as a socially determined cognitive structure that is materially embodied in representative texts” [10, p. 5]. O. S. Issers emphasizes the relevance of studying various discursive phenomena that use several semiotic codes of different modalities [19, p. 247].

Within multimodal discourse analysis stylistic techniques of more than one semiotic mode of expression are used [65, p. 253]. It means that verbal interrelates with non-verbal means creating a new meaning in metaphoric and metonymic representations, that in their turn, characterize both action and thought [ibid.]. Thus, it can be concluded that such stylistic devices as metaphor and metonymy take an active part in encoding a multimodal text.

A multimodal discourse analysis (MMDA) is used to study multimodal texts. MMDA has been developed as an interdisciplinary theoretical and methodological approach based on social semiotics. In general, MMDA expands the scope of discourse analysis and even goes beyond it. Among these issues G. Kress and T. van Leeuwen single out the partiality of language, the logics and affordances of modes, with their effects on ontology and epistemology and in terms of rhetoric, selection and design, implicit meanings and the matter of recognition: recognition of semiotic work, both in terms of who does such work – the question of agency – and in terms of the means by which such work is done – the issue of modes [57, p. 38].

According to G. Kress, the textual ‘threads’ of the text that is woven into the discourse are many and they are materially diverse: *gesture, speech, image (still or moving), writing, music (on a website or in a film)*. These, as well as three-dimensional entities, can be drawn into one textual/semiotic whole. Text, in MMDA, is a multimodal semiotic entity in two, three or four dimensions. Texts, of whatever kind, are the result of the semiotic work of design, and of processes of composition and production. They result in ensemble composed of different modes, resting on the agentic semiotic work of the

maker of such texts. A text is coherent through the use of semiotic resources that establish cohesion both internally, among the elements of the text, and externally, with elements of the environment in which texts occur [57, p. 36].

As regards classifications of multimodal texts, one of the most dynamic is offered by O. Ye. Anisimova, who claims that basing on the connection between verbal part of the text and the image that goes with it, creolized texts into (multimodal texts) can be divided are divided into: 1) texts with zero creolization; 2) texts with partial creolization; 3) fully creolization texts [4, c. 34]. Text with zero creolization belong to “traditional” texts that are characterized by the usage of verbal means only. Partially creolized texts are formed on the basis of autosemantic relationships between verbal and non-verbal components, i.e. that verbal part is distinguished by autonomous nature, while non-verbal elements perform optional role. In fully creolized texts verbal component is inseparable from non-verbal, and both form synsematic relationships [ibid]. Taking into consideration the theoretic background reviewed above, it is essential to note that advertisement as a kind of multimodal text belongs to partially creolized texts, as usually verbal component is semantically supported by non-verbal in it.

Thus, having analyzed the notion of multimodality in connection with semiotic studies, one can conclude that this term deals with interaction of various modes of communication that work together for achieving certain communicative goals. Multimodal discourse analysis presupposes the confluence of discourse and technology and extends the study of the language itself to the study of the language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound. Advertising is considered to be multimodal that is characterized by interrelation of different verbal and non-verbal modes, which will be analyzed further.

2.2 Multimodality of advertising media

As have been noted in the previous section, advertising is characterized by multimodal nature and refers to the combination of various kinds of modes: written, oral,

audio, spatial, visual, etc. Being treated as “an interaction of elements” [46, p. 5], a single advertisement can be formed on the basis of usage of different communicative modes. There is a tendency to employ non-verbal modes even more than verbal and some outdoor advertisements depend primarily on visual elements rather than on linguistic ones.

As there are various types of advertising, there are different approaches to the analysis of verbal and non-verbal means used in ads. According to I. O. Andryeyeva, the studies of multimodal texts are based on the analysis of the research object, a certain semiotic mode or precisely the interaction between modes. Among such approaches, the researcher singles out: 1) the analysis of interaction of graphic mode with verbal; 2) the analysis of interaction of sound mode with verbal; 3) the analysis of interaction of graphic and sound modes with verbal one [2, c. 5].

Among the research work that is performed with the first approach of studying the interaction between graphic and verbal modes, it is essential to point out such trends: 1) the analysis of graphic images in modern media [56, 73]; 2) the analysis of colour code of graphic images [58]; 3) the analysis of typographic arrangements and illustrations in the texts of various genres [51, 77]; 4) the analysis of the Internet websites, thematic blogs, online advertisements, etc. [44;53]; 5) analysis of “multimodal puns” and “multimodal metaphors” [49], in which non-verbal means endow verbal means with additional connotations.

The analysis of interaction between sound and verbal modes involves the studying of prosodic models and patterns in oral speech with the account of their functionally discursive nature [21]. And the analysis of interaction between sound, graphic and verbal modes includes the studying of: 1) arrangement peculiarities and interaction of audio- and video-verbal information in films with the account of their various interpretations within conceptual scope of the film genre [79]; 2) analysis of music and sound effects in films [39]. In general, it should be noted that the message is transferred through all the communicative channels, which means that each mode is “a partial bearer of message’s

global meaning” [57, p. 6], and thus, it is inappropriate to talk of the central position of one of the modes and the marginal role of the others.

Apart from the mentioned above approaches to multimodality of advertising discourse, one should specify the studies that deal with particular manifestation of the interaction between various modes of communication. For instance, studying the printed advertisements, L. Pan suggests that the latter are characterized by the usage of a combination of words, illustrations, fonts and colours to send a message, and this mixing and melding of modalities represents multimodality. In communicating the messages and intentions of the advertisers, these varied yet integrated modes act interactively [69, p. 206]. Dealing with printed advertising, the trend towards a multimodal appreciation of meaning making centres around two issues: first, the de-centering of language as favoured meaning making; and second, the revisiting and blurring of traditional boundaries between the roles allocated to language, image, page layout, document design, etc. [54, p. 57].

N. Woods [68, p. 166-167] describes television advertising as the form of multimodal communication par excellence (i.e. communication through various and multiple semiotic modes and resources). It establishes a double communicative connection: one between the people represented in the advert, called represented participants, and one between the sender, that is the advertisement makers or copywriters, and the receiver (the viewer) of the advertising message.

Analyzing the new ways of actualization of multimedia content that is characterized by a fast change of traditional format and genres, and structural organization of media platforms, I. L. Ilicheva and M. N. Karpiyevich offer a new term for the Internet multimodal texts, “net megahybrids” [17, c. 24]. Such a kind of text is distinguished by the following properties: 1) mode character (the usage of verbal as well as non-verbal means of communication); 2) convergence (the interaction of such means, for instance the usage of orthographic, punctuation and lexical means together with avatars, emoticons, memes, various prints); 3) non-linear character (hypertextuality as the main tool of multimodal media text); 4) genre diffusion (the usage of markers of different discourse

types); 5) the possibility of instant interaction and feedback [17, c. 24-25]. Thus, Internet communication is marked by the interaction of the wide range of modes, and a newly coined term, “a net megahybrid” reveals that a multimodal text in the web includes various media structures of verbal, visual, sound modes that suggest the coherence of the text and its overall comprehension.

Analyzing advertising discourse, in particular one of the advertisement’s structural elements, logotype, L. L. Makaruk states that among various graphic means, which make the former look unique, are fonts, diacritic signs and the elements of graphic game (quotations, parenthesis, merging, etc.). [27, c. 126]. The researcher claims that font is not just a technical tool and an integral typographic element, as it also performs the function of paralinguistic means, which is characterized by a wide palette allowing various manipulations with the graphics of the text and satisfying the most creative and demanding communicators. In advertising discourse, diacritics together with punctuation marks often have a meaning that goes beyond their traditional purpose. They are combined with letters and other paralinguistic signs in order to have an influence on the target audience and make the promotional texts vivid and unique. Parentheses is characterized by unusual usage of brackets; quotation is correspondingly deals with unique employment of quotation marks. One more graphic means, hyphenation, is aimed at combining numbers as well as other paralinguistic signs with letters using hyphens. Another kind of graphic game is the construction of the text and its location. There are three ways of constructing the text: vertical, horizontal and diagonal (“crossword puzzle principle”) [18, c. 93]. One can also add the cross and situational placement, deliberate corrections and strikethroughs, etc. Ambigrams and graphons are also often used to emphasize some information in the advertising and attract the attention of the recipient [27, c. 126-123].

Therefore, taking into account all the above-mentioned information about multimodality in advertising discourse, it is essential to emphasize the relevant research that is used as the background for our investigation. We consider that a taxonomy of relationships between images and text offered by E.E. Marsh and M. Domas White [63]

are meaningful for our research as, according to the words of researchers, it ‘can be applicable to all subject areas’, including ‘advertising, education, journalism, and information studies, etc.’ [63, p. 674-648]. The relationships between image and text are based on the functions the former performs in a particular representation of certain subject area. The researchers base their studies on Hancher’s semantic analysis of relationship types of dependence, independence, and interdependence as well as David’s three-pronged notion of decorative, representative, and organizing functions marked as A, B, C groups [63, p. 653]. Against this background the researchers single out three groups of image functions: A) functions expressing little relation to the text (A1 – Decorate; A2 – Elicit emotion; A3 – Control); B) functions expressing close relation to the text (B1 – Reiterate; B2 – Organize; B3 – Relate; B4 – Condense; B5 – Explain); C) functions that go beyond the text (C1 – Interpret; C2 – Develop; C3 – Transform) [ibid.]. In general, it should be noted that these functions of image in relation to the text underline the illocutionary power of print advertisements. However, before interpreting the relationships between image and texts in ads, one must provide the background information of the latter. For this purpose, one more research can form the basis of our own investigation. Mazzali-Lurati and Pollaroli [64] offer to use Congruity Theory for analyzing print advertisements. They single out the so-called advertising (abstract) connective predicate that ‘takes as arguments the speaker (Spk), the hearer (Hr) and the text (T). Thus, the ‘Advertising Connective’ includes the above-mentioned components as well as LU1 (visual component), LU2 (logo), GLU3 (body copy) and GLU4 (pack shot, which is more peculiar for video ads rather than print ads); the ‘Presupposition’ covers the information on functions these components have in ad; ‘Pragmatic effect’ reflects what result is expected to be from the interaction of the components.

Thus, with all this in mind, it is essential to conclude that multimodal discourse analysis of advertising is aimed at a detailed consideration of the visual / audio and linguistic features, which create a semiotic whole [47, p. 109]. Thus, it is important to analyze verbal means (lexical, grammatical, syntactical and stylistic peculiarities of the

text) as well as non-verbal that include colour, images, typography, sound effects, etc. One should also take into consideration extralinguistic information analyzing the company / organization that creates a certain advertisement, the aim of the latter and its target audience.

Conclusions

Today the notion of multimodality is all over the various linguistic investigations. It is studied by the researchers from different fields of knowledge and is rather relevant for the analysis of a number of discourse types. A multimodal approach assumes that language, whether oral or written, is one means among many available for representation and making the meaning. In modern linguistics there are different synonyms that are widely used to term that variety of modes peculiar to media. Within East-Slavic scientific tradition, multimodal text is substituted for a polycode text, implying the interaction of various semiotic means for creation of a certain text. One more term used in East-Slavic linguistics is a “creolized text”, but it has proved to be rather ambiguous for characterizing a combined of various modes text, as in general it was implied to mark deformed simplified structures of the language and culture. One can also encounter such synonyms as visual narrative and graphic narrative. In our research we use ‘multimodality’ as a working definition as it refers to the multiple modes through which social semiosis takes place.

Multimodality generally presupposes the interaction of various modes of communication represented by a range of semiotic codes and systems. Multimodal understanding of information is interdependent as all the communication components are interpreted in interaction and recursively. In addition to verbal means, non-verbal components also play an important role in the process of transmitting and perceiving the information. The audio / visual component is a catalyst for the full reception of the transmitted information by the recipient. In order to investigate all these modes a specific approach has been worked out by G. Kress and T. van Leeuwen, who singled out the

partiality of language, the logics and affordances of modes, with their effects on ontology and epistemology and in terms of rhetoric, selection and design, implicit meanings and the matter of recognition as the components of MMDA. In general, multimodal discourse analysis is connected with the investigation of verbal and non-verbal components of certain discourse their close synergy.

Advertising discourse is distinguished by a variety of modes combined within in order to achieve a certain pragmatic effect on the recipient. Advertising discourse is characterized by interrelation of sound component with verbal, graphic component with verbal, and graphic and sound components with verbal. Multimodal discourse analysis of advertising is aimed at revealing the peculiarities of verbal level of advertisement (lexical, grammatical, syntactical and stylistic components of the text), non-verbal (graphics, sound effects) as well as other extralinguistic factors that influence the effective transmitting of the message.

3. MULTIMODALITY OF THE ENGLISH-LANGUAGE PRINT AND VIDEO ADVERTISEMENTS

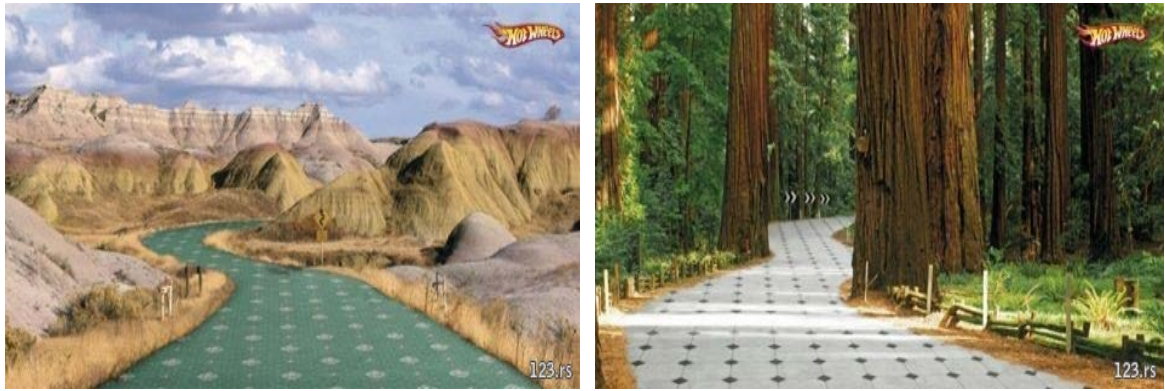
3.1 Print ads: verbal and non-verbal means of multimodality

It is critical to restate that print ads should be analyzed basing on the relationships between image and text. Therefore, basing on the research of E.E. Marsh and M. Domas White [63] who single out three groups of image functions: A) functions expressing little relation to the text; B) functions expressing close relation to the text; C) functions that go beyond the text, and studies of Mazzali-Lurati and Pollaroli [64] who offer to use Congruity Theory for analyzing print advertisements, we provide our research on functions of the images in relations to text taking into account background information about a print advertisement. Thus, this basic scheme of the ad analysis corresponds to the tasks of our research. Next sections will be dedicated to the analysis of three groups of print advertisements with account of functions the image perform in relation to the text.

3.1.1 Control group: print advertisements without textual component

This group of print advertisement includes print advertisements where image performs its own functions without relations to the text, as there is no verbal component in the ad. Singling out this group we are aimed at emphasizing that images can alone fulfil informative and persuasive functions, as well as other functions that make the viewer buy the product or use the services. Here we are going to analyses several examples that correspond to this group.

Some of the *Hot Wheels* ads [83] depict the ring fences for cars made from different things: shoes, tiles, dogs, abates, carpets etc.:



Hot Wheels Connective includes Spk, Hr, LU1 and LU2. *Presupposition* covers the information about the brand and analyzed ads. *Hot Wheels* is a brand of die-cast toy cars introduced by American toy maker Mattel in 1968. The brand produces the scale models of the real cars that are popular not only with the children and young adults, but collectors. The ads of the analyzed campaign are created by Ogilvy & Mather-London agency in 2009. Spk (Hot Wheels) believes that LU1 (visual part) can make the Hr (recipient) buy the cars and various tracks of the brand. *Pragmatic effect* presupposes that by depicting unusual scenes as a kind of new car tracks Hot Wheels expresses the point that Hr benefits from buying its products. Thus, the function of image here is to inspire the recipient to try new options offered by the company.

One of the unusual examples of print ads where illustration is the manipulative tool of the company, is an ad of *Dabur* company [84]. The recipient sees a man with a large tromba inside. This creates an illusion that you see a gastroenteric tract:



Dabur Gastrina Ad Connective includes as all the ads of this group Spk, Hr, LU1 and LU2. Presupposition: Dabur is one of the India's largest Ayurvedic medicine and natural consumer products manufacturer. The ad of the analyzed campaign advertises natural dietary supplement. Spk believes that LU1 can make the Hr buy this product for ones' health. Pragmatic effect: Dabur expresses the point that Hr benefits from buying its product as it can improve digestion processes and not to feel as if you have 'a trombone' inside. The function of image here is the same as in a previous ad – to emphasize the feelings one may have in case of problems with digestion and by LU2 show the solution for gastroenterological problems. Thus, the picture itself represents the idea that 'the work of your GIT must sound as music'.

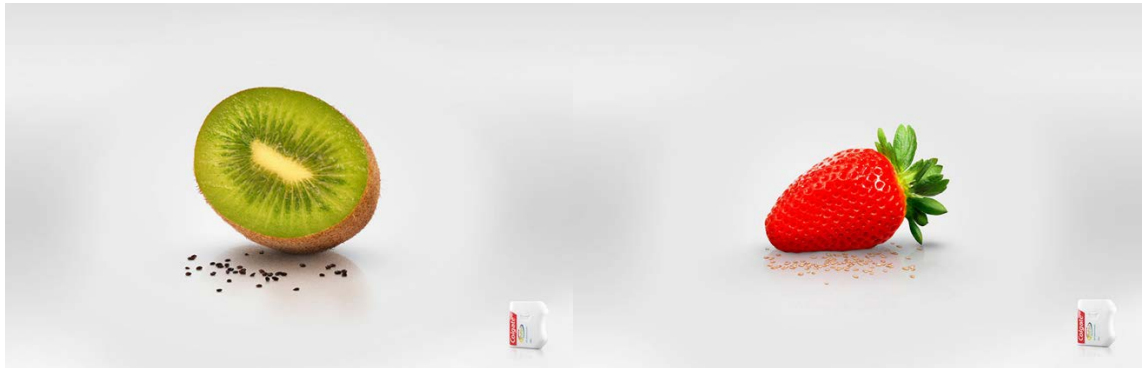
The *WeightWatchers* company manipulates by the size of the doors depicted on one of their ads [85]. The ad shows two doors, one of which is broad with 'Entrance' sign, while another is narrow with 'Exit' sign:



WeightWatchers' Ad Connective includes Spk, Hr, LU1 and LU2. Presupposition: *WeightWatchers* is a losing weight program that helps people to control one's weight. The ad of the analyzed campaign advertises the services the program offers. Spk considers that LU1 can make the Hr choose the program to benefit one's body. Pragmatic effect: *WeightWatchers* expresses the idea that there are always ways in and ways out, especially

dealing with weight problems and this program can help you to find your way out. The function of image is to contrast two things that present opposing sides of the problem.

Colgate, advertising its floss, uses the power of illustration. For that the company has chosen fruits with seeds [85]. For instance, *Colgate* shows kiwi or strawberry with their seeds lying beside the fruit:



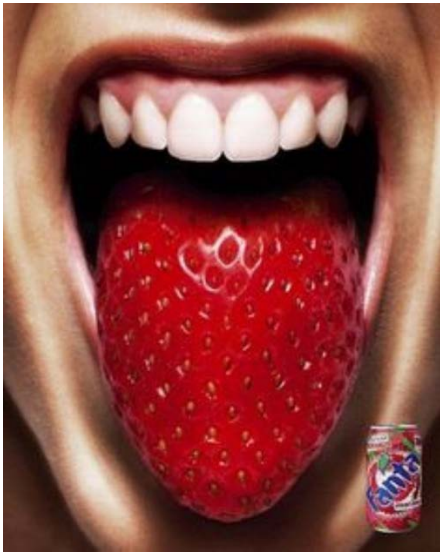
Colgate Ad Connective includes Spk, Hr, LU1 and LU2. *Presupposition*: *Colgate-Palmolive Company* is an American multinational consumer that specializes in the production, distribution and provision of household, health care, personal care and veterinary products. The ads of the analyzed campaign were created by Y&R Agency network in 2011. Spk considers that LU1 can make the Hr the company's products to protect one's teeth. *Pragmatic effect*: *Colgate-Palmolive Company* expresses the idea that its floss is able to clean even hard-to-get spots. The function of image is to emphasize the effect the product may have when properly used.

FedEx also uses creative idea to advertise its service [85]. Here below in the picture the viewer sees two people, one of whom hands a package to another.



FedEx Ad Connective includes Spk, Hr, LU1 and LU2. *Presupposition: FedEx Corporation* is an American multinational delivery services company. The ad was created by DDB Brazil agency and comprises three pictures that are the same as the one illustrated above. Spk considers that LU1 can make the Hr choose the service for one's own convenience. *Pragmatic effect: FedEx* expresses the point that Hr may benefit from using its services due to its vast network and the ability to deliver anything across the globe. The function of image is to point out the possibilities of the delivery company to send and receive packages from abroad, uniting continents and ensuring global connection.

Performing the analysis of print ads where images perform their sole functions in print ads without text, it should be emphasized that most of the companies who advertise their goods try to influence the recipient by using one or several of their distinguishing features. For instance, such companies as *Fanta* or *Curtis*, headlining their products, try to make an emphasis on taste [87]:



Ads Connectives of both ads include the same components for this group – Spk, Hr, LU1 and LU2. *Presupposition*: Fanta is a brand of fruit-flavoured carbonated drinks created by Coca-Cola. Curtis is a manufacturer of iced tea and equipment for brewing tea and coffee. *Pragmatic effect*: Both brands consider that Hr may benefit from their new products as they have a specific taste. As to the functions of the images here one can state that the latter are aimed at concretizing visually the exact taste of the products.

Sony ad appeals to the abilities of its technological products [87]:



Sony Ad Connective includes Spk, Hr, LU1 and LU2. *Presupposition*: *Sony Corporation* is a Japanese multinational conglomerate that specializes on consumer and professional electronics, gaming, entertainment and financial services. The ad was created by the company in 2005. Spk considers that LU1 can make the Hr use the services of the brand due to its modern technologists. *Pragmatic effect*: *Sony* expresses the idea that Hr

may benefit from using Sony flash cards due to their ability to store large volumes of data and this can save place at home. The function of image is to model cognitive process as the recipient has to imagine the transformation of CDs into small flash card. However, one can assume that function of contrast can also be performed by this ad, as the receptor is shown the contrast between past and present.

Therefore, having performed the analysis of print ads where the key role for attracting the attention of the recipient is played by image, it can be concluded that such ads are aimed at the imagination and cognition of the consumer, making the latter interpret their sense only be visual representation. Thus, the main functions of the images in this group of print ads is to emphasize and contrast.

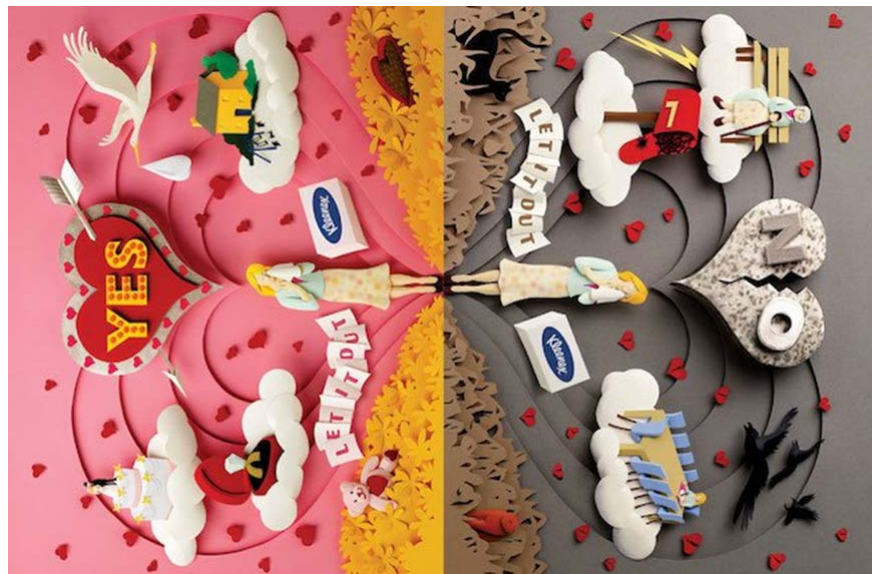
However, the information that can be rendered by the image only is limited and not all the print advertisements can clearly diver their message with images only. One among the powerful tools that can make the ad more meaningful and at the same time expressive is the text. When the recipient perceives the image and text together, there is a higher chance to get the desired pragmatic effect. The next section is dedicated to MMDA of print advertisements where image and text stand in close relations to each other, and the former performs certain functions against the text.

3.1.2 Functions of the image expressing close relations to the text

It is critical to point out that this group of advertisements includes print ads where illustration cannot be adequately interpreted without text to it. Among the functions of the images that correspond to this group of print advertisements, one should mention B1 Reiterate (subfunctions – B1.1 Concretize; B1.2 Humanize; B1.3 Common referent; B1.4 Describe; B1.5 Graph; B1.6 Exemplify; B1.7 Translate), B2 Organize (subfunctions – B2.1 Isolate; B2.2 Contain; B2.3 Locate; B2.4 Induce perspective), B3 Relate (subfunctions – B3.1 Compare; B3.2 Contrast; B3.3 Parallel), B4 Condense (subfunctions – B4.1 Concentrate; B4.2 Compact), B5 Explain (subfunctions – B5.1 Define; B5.2 Complement). Taking into account the subject filed we use for the analysis, precisely

advertising, it may be assumed that one image may have several functions in relation to the text in this group.

Kleenex, advertising its handkerchiefs, uses two pictures, one of a broken heart with 'No' written inside and another of a heart run through by an arrow with 'Yes' inscription [83]:



In the middle of both pictures that are bonded together, one can see a woman with a handkerchief. The verbal component of the ad is represented by the words 'Yes' or 'No' as have been mentioned above and the phrase 'let it out', meaning that in various life situations whether they are sad or happy, *Kleenex* is always ready to help. The visual mode is realized through a nice match of colours and symbols that actualize happiness and sadness. Thus, the picture featuring joy is in pink colour with a stork carrying a baby, a wedding ceremony and a wedding ring and a house where a happy family can live. The colour itself and the objects depicted symbolize woman's happiness. While the opposite picture contains images such as a black cat, ravens, empty family table, no letters. All they actualize loneliness and sadness. Gray colour also underpins the general symbolism of the picture. Interplay of opposite colours, symbols and a short but meaningful similar phrase on both pictures make this ad unforgettable and eye-catching.

Resorting to the Congruity Theory one must state that *Kleenex Ad Connective* includes Spk, Hr, LU1, LU2 and GLU3 (body text). *Presupposition*: Kleenex is a brand name for a variety of paper-based products such as facial tissue, bathroom tissue, paper towels, tampons, and diapers. The ad was created by the JWT Advertising Network in 2010. Spk considers that LU1 together with GLU3 expressed in two opposite words ‘yes’ and ‘no’, and in ‘*letitout*’ composite can make the Hr pay attention to the vast possibilities to use the product. *Pragmatic effect*: Kleenex expresses the idea that Hr may benefit from using its products due to opportunity to employ its handkerchiefs for sad and happy moments. There may be two interrelated functions of the image in this ad – B1 Reiterate (B1.3 Common referent) and B3 Relate (B3.2 Contrast) as the image that consists of two different LU1 refers to the same referent and contrasts two realities. And, as have been mentioned in description to the ad, this contrast catches the attention of the recipient.

Volkswagen is also distinguished by its unusual print ads. One of them shows a porcupine that is ‘parked’ between the pack with water and fish in it. The text on the ad is ‘precision parking’ [84]:



Volkswagen Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Volkswagen is a German automaker founded in 1937 by the German Labour Front; it is known to be one of the largest automakers by worldwide sales. The ad was created by the DDB Advertising Network in 2012. Spk considers that LU1 and GLU3

expressed in words ‘Precision Parking’ and ‘Park Assist by Volkswagen’ can make the Hr to buy the cars of the brand. *Pragmatic effect*: Volkswagen expresses the point that Hr may benefit from buying brand’s cars due to the capability of the latter to park easily and ‘precisely’. The key function of the image is B1 Reiterate (B1.6 Exemplify), thus, laying over the intentions of the ad designers to show what ‘precise parking’ is. Thus, the picture reveals the meaning of the phrase, comparing a hedgehog having sharp prickles with a Volkswagen car and showing its mastership in doing everything accurately. Words without illustration would not be perceived adequately by the recipient; the same can be said about the picture alone. Analyzing the expressive power of verbal means in this ad, it is important to note that its creators used *alliteration* in repeating letter ‘p’ to lay an emphasis on the rhythmic sounding of the phrase, thus making it quickly memorable.

Guinness is one of the companies that fascinates by its print as well as video advertisements. Here is an example of a print ad [84]:



Analyzing this print ads depicting the pile of mobile phones that reminds a glass of beer, one can point out its creativity due to the interplay of colours (the bottom and the middle of the pile is black, while the top is white resembling the beer head) and the form (the bottom and the middle are narrower, while the top is broader). *Guinness Ad Connective* has Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Guinness brand originated

in the brewery of Arthur Guinness at St. James's Gate, Dublin, Ireland, in 1759. It is one of the most successful beer brands worldwide. The ad was created by the DDB Madrid Advertising Agency in 2014. Spk believes that LU1 and GLU3 expressed in words ‘Enjoy Responsibility. Phones Down, please’ make the Hr to consider brand’s beer for buying. *Pragmatic effect:* Guinness suggests that Hr may benefit from consuming its beer due to its straight aim to promote life interaction between people. The function of the image here is B1 Reiterate (B1.6 Exemplify), showing what is meant under the words GLU3. This ad also delves into one of the current issues connected with real-life interaction, as people spend more time looking at their bright screens rather than enjoying face time. So, the company emphasizes this problem and shows that their product is meant to bring some changes and call for the responsibility.

The ad of *Nivea* night cream [83] shows the tub of the cream that is half opened. The recipient can see the white cream inside. The background of the picture and the tub itself are of blue colour. So, it is an illusion that you see not an opened tub, but a moon in the sky:



Nivea Connective includes Spk, Hr, LU1, LU2 and GLU3. *Presupposition:* Nivea is a German personal care brand founded in 1882 that specializes in body-care. The ad of the analyzed campaign is named ‘Crescent Moon’ and was aired in 2006. Spk believes that LU1 together with GLU3 realized in one word ‘night’ can make the Hr buy the cream due to its unusual decision to associate night cream with the Moon by the interplay of colours. *Pragmatic effect:* Nivea expresses the point that Hr benefits from buying its night

cream. The function of image here is to reiterate (B1 Reiterate (B1.3 Common referent) the connection between the characteristic features of the product (*night* cream) and the time of its being employed. It is possible to claim that the text on the cream's cover 'night' coincides with the image of moon that can be interpreted as a symbol of night, which is supplemented by the interplay of blue and white colours. Thus, the image of moon leans towards the verbal referent 'night'.

A well-known brand *Chupa Chups* also sticks to the usage of print ads where illustration is related to the words to it. For instance, one of its advertisements depicts a formation of ants who keeps away from a *Chupa Chups* candy [85]:



Chupa Chups Ad Connective consists of Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Chupa Chups is a Spanish brand of lollipop and other confectionery founded in 1958. The ad was created by DDB in 2016. Spk considers that LU1 and GLU3 expressed in words 'It's sugar free' make the Hr to consider brand's sweet product for a specific quality. *Pragmatic effect*: Chupa Chups expresses the idea that Hr may benefit from consuming its product due to the absence of sugar in it. To support this effect, the image of the ad performs the function of description (B1 Reiterate; B1.4 Describe), thus, showing the recipient what 'sugar free' in GLU3 means.

One of social campaigns in the USA called *Moms Demand Action!* advocates the unreasonableness of some laws in the country [85]. The print ads produced within this

campaign are aimed at showing that some things banned in the country are not so dangerous as those that are still allowed:



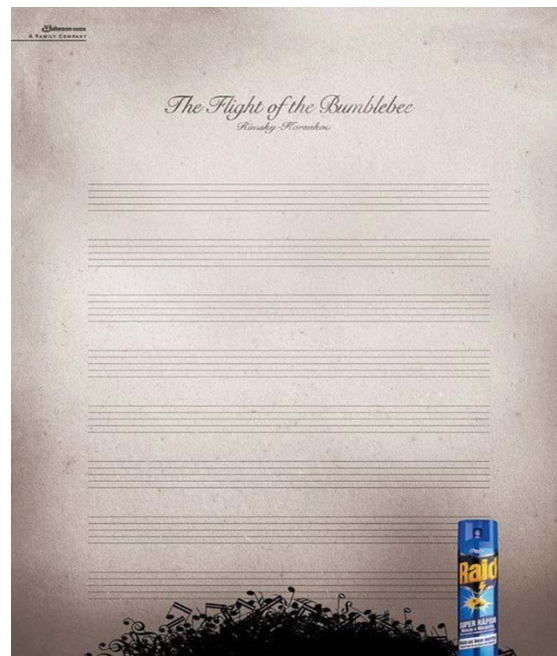
Moms Demand Action Ad Connective consists of Spk, Hr, LU1, LU2 and GLU3. The latter is represented by several inscriptions. The first one is the same for the number of ads within this campaign. It says ‘*One child is holding something that’s been banned in America to protect them. Guess which one.*’ Then the answer is given below – ‘*We ban the game dodgeball because it’s viewed as being too violent. Why not assault weapons?*’ / ‘*We won’t sell Kinder chocolate eggs in the interest of child safety. Why not assault weapons?*’ / ‘*We keep ‘Little Red Riding Hood’ out of schools because of the bottle of wine in her basket. Why not assault weapons?*’ *Presupposition* oms Demand Action is a grassroots movement of Americans fighting for public safety measures that can protect people from gun violence. The ads were created by Grey Advertising Agency in 2013. Spk considers that LU1 and GLU3 expressed in words mentioned make the Hr to consider the gun sense issue in America. *Pragmatic effect*: Moms Demand Action expresses the idea that Hr may pay attention to the things happening around and get on in the act. Again there are two functions of the ads – B1 Reiterate (B1.1 Concretize) and B3 Relate (B3.2 Contrast). Moreover, apart from the interplay of colours – white and red (the latter for visual effect to grab the recipients’ attention) and the decision to show children of various nationalities (revealing that this problem concerns everyone), one should mention the usage of *rhetorical questions*. The first ‘*Guess which one*’ addresses the specific recipient who looks at the picture, while the second one – ‘*Why not assault weapons?*’ – addresses the whole nation and its influence on adoption of ‘wrong’ or ‘right’ laws.

One of the examples of live visual print ads is presented by *Frontline* products, precisely by *Flea & Tick Spray* [86]:



From the first sight, the recipient observes an ordinary picture of a dog, until people start walking at it. If you look at this picture from above, you can see that people resemble fleas jumping at the dog. *Frontline Ad Connective* consists of Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Frontline is a brand that delivers fast acting flea and tick protection. The ad was created by Saatchi & Saatchi in 2009. Spk considers that LU1 and GLU3 expressed in words ‘Get them off your dog’ make the Hr to consider brand’s qualities. *Pragmatic effect*: Frontline expresses the idea that Hr may benefit from buying its products for his / her dogs to save them from various parasites. The function of the image is to locate people in such a way so that the recipient could perceive them as fleas (B2 Organize; B2.3 Locate). We claim that this ad should be considered as a live one because it can be comprehended adequately only in case if people are walking at the picture.

One of the funniest print ads of this group belongs to *Raid* as it appeals to the background knowledge of the audience. It features a note pattern with all the black notes at the bottom of the picture together with the name of the product [87]:



At the top of the ad we can see the name of the composition – ‘*The Flight of the Bumblebee*’. Thus, all the notes were perceived by *Raid* as small bumblebees and the

product successfully accomplished its function by ‘killing’ all of them. *Raid Ad Connective* consists of Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Raid is a US company that deals with killing various parasites. The ad was created by Johnson Wax Family Company in 2007. Spk considers that LU1 and GLU3 make the Hr consider company’s products. *Pragmatic effect*: Frontline expresses the idea that Hr may benefit from buying its products as they are used for killing all kinds of parasites, even those that look like notes. The function of the image is B1 Reiterate (B1.6 Exemplify) as it shows how the product works. One should also mention such a literary device that is used here as intertextuality that makes use of a textual reference within some body of text, which reflects again the text used as a reference. Here the designers use a famous N. Rimsky-Korsakov’s interlude to the opera *The Tale of Tsar Saltan* that makes the connection between text (the name of the composition) and image (the fall of the notes) closer.

In general, there is a large number of print ads with images expressing close relations to the text by performing mostly the functions of reiteration (B1.6 Exemplify and B1.1 Concretize) and relation (B3.2 Contrast). According to MMDA of this group of ads, one should conclude that this type of ads is more likely to grab the attention of the audience than the previous one as it is possible to use visual and verbal components in their interaction. Visual mode is supplemented by colours, forms or even tastes’ interplay, while verbal part is actualized through the usage of different expressive means and stylistic devices.

3.1.3 Functions expressing little relation to the text

There some print ads where illustration and text may function separately each performing its role in manipulating the recipient. This group differs from the previous one by the absence of tight bound between illustration and text on the ad picture. Thus, we may assume that image expresses little relation to the text and perform its own functions apart from it. This group of advertisements contain images that may perform three foregrounding functions: A1 Decorate (A1.1 Change pace; A1.2 Match style); A2 Elicit

emotions (A2.1 Alienate; A2.2 Express poetically); A3 Control (A3.1 Engage; A3.2 Motivate) [63, p. 653]. And again some images in the ads may perform more than function.

One of the decisions to make one's brand recognizable is to use some expressive visual means. *Fanta* sticks to various advertising trends. One of its ads contains only words (the description of a drink) [88], but these words are written with different fonts on an orange background (brand's trademark):



Here we can observe the same components proper to the Congruity Theory as in the previous group. *Fanta Ad Connective* consists of Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Fanta is a brand of fruit-flavoured carbonated drinks created by Coca-Cola. The ad was created by Ogilvy in 2013. Spk considers that LU1 and GLU3 make the Hr consider company's products. GLU3 is intended to evoke a sense of happiness as it is written with the help of contemporary and playful typefaces. LU1 is supported by the orange colour that also represents happiness and the association with the product as well as icons that maintain reader's interest. *Pragmatic effect*: Fanta expresses the idea that Hr may benefit from buying its products not only due to the happiness it can bring, but y the

possibility to taste the ad, as it is edible. The function of the image itself is to change pace (A1 Decorate), thus, to make Hr feel warm sensation of the orange colour. Analyzing the textual level, one can notice that *graphons* are used here as expressive means that complement the image of the text and engage the recipient to try the piece of edible paper. However, we can resume that the colour of the picture, icons and various fonts are the elements of the image that catch the attention and the text does not perform this function.

One more example of the ads where images have little relation to the text is an advertisement of *the Shock and Soul* store, which advertises its vintage clothes collection [83]:



Shock and Soul Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Shock and Soul is a store located in London that offers vintage and second hand, as well as accessories. Spk believes that LU1 and partly GLU3 make the Hr try company's products. *Pragmatic effect*: Shock and Soul develops the idea that Hr may benefit from buying its products as they are cheap and vintage. The function of the image itself is A3 Control (A3.1 Engage) involving to make a receptor buy unusual and off-price clothes. I should be noted that text on the ad plays its own function. If we look at the text to the ad – 'Checked Shirt; In store 2-6 months' – as well as to the brand's name, we

understand that these refer to the sale of clothes, precisely checked shirt. And this is the main idea of the text to inform the receptor about vintage shirts. Then, if we look at the picture that shows an elderly man with a stick sitting over a glass of beer in a checked shirt, and take into account again the name of the store and its collection, we can also easily comprehend what this shop sells. Word combinations in a tagline – ‘in store’ and ‘checked’ – can bound both picture and text due to *polysemy*, as the first can refer both to ‘clothes that is available in a store’ and ‘clothes with room to grow’ (thus, for all ages and of all sizes), while the second means ‘to inspect, examine, or look at appraisingly or appreciatively’ and ‘a type of print on the clothes’.

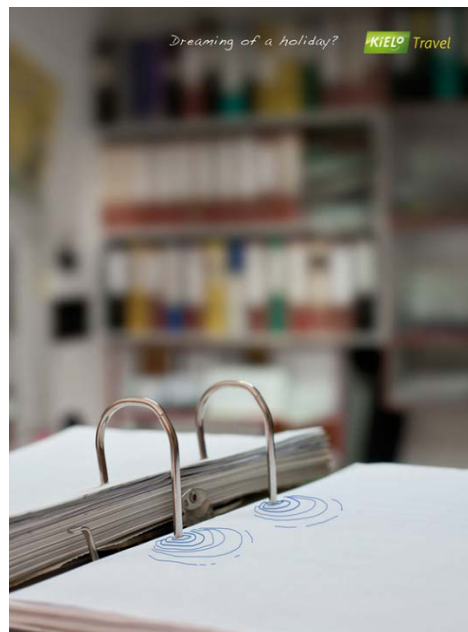
The Roy Castle Lung Cancer Foundation appeals to humans’ common sense by advertising the negative effects of second hand smoking [83]:



The Roy Castle Lung Cancer Foundation Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Roy Castle Lung Cancer Foundation is the only UK lung cancer charity dedicated to helping everyone affected by the disease. The ads under campaign were designed by CHI & Partners in 2008. Spk believes that LU1 makes the Hr consider the issue. *Pragmatic effect*: The Roy Castle Lung Cancer Foundation expresses the point that Hr may benefit from observing this ad as he / she may start reconsidering one’s bad habits and their influence on other people, especially children. The function of the images is again A3 Control (A3.2 Motivate) as these pictures are aimed at evoking

sense of understanding the seriousness of the issue. It can be said that these images also perform another function – A2 Elicit emotions (A2.1 Alienate) as the picture must evoke negative feelings as to things shown. The tagline to the ad is ‘Second hand smoke in the home hospitalises 17,000 UK children a year’. The text conveys the same idea as it is depicted on the picture, particularly that ‘a cigarette in the hands of adults have a direct harmful influence on their children’. Both image and text appeal to smokers’ understanding of the result of their bad habit. Thus, it can be said that picture and words to it can function separately delivering similar message. However, we may say that illustration has a more powerful effect on the receptor by its creative idea to ‘combine’ parts of the human body.

Kielo Travel agency also puts an emphasis on the visual effects of their advertisement [85]:



Kielo Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Kielo Travels is a Finnish travel agency concentrating in premium, educational and theme products in Finland and the other Nordic countries. The ad is created by Y&R Newmoment in 2012. Spk thinks that LU1 makes the Hr consider that it is time to have a rest. *Pragmatic effect*: Kielo Travels develops the idea that Hr may benefit from using the services of the company. The function of the image here is A1Decorate (A1.1 Change

pace), so to imagine yourself at the seaside and relax. Thus, looking at the water rings for a long time, it strikes that ‘water’ is moving. This creates a real impression that makes a person think about a vacation. If we just simply read a tagline – ‘Dreaming of a holiday?’ – and the name of the travel agency, we can easily comprehend that this refers to vacation, but image itself expresses the same idea. *Rhetorical question* in tagline also appeals to some thoughts about having a rest.

One more campaign of print ads, where illustrations together with the name of the brand reveal the message of the whole advertisement is *Oral-B Stages: Babies* [90]:



Oral-B Ad Connective includes Spk, Hr, LU1, LU2 and GLU3. *Presupposition*: Oral-B is an American brand of oral hygiene products, including toothpastes, toothbrushes, electric toothbrushes, and mouthwashes. The ads are created by Publicis in 2012. Spk thinks that LU1 makes the Hr consider the importance of teeth brushing starting from early ages. *Pragmatic effect*: Oral-B expresses the idea that Hr may benefit from buying toothbrushes for small ones to protect their teeth from decay. The function of the image here is A3Control (A3.2 Motivate), thus, to make parents take care of their

children's' oral cavity. The headline to the ad – 'Oral – B Stages. For you to brush your baby's teeth' – delivers the message verbally without picture added to it. However, the effect of the picture is more potent as the visual part motivates people to think and act.

Having performed the MMDA of the abovementioned group of print ads, it should be concluded that most of the functions performed by images include A1 Decorate and A3 Motivate, each of them with the focus on results – making people use or buy products and services. Nevertheless, images and text in such ads can function separately, in general, they supplement each other and form a complete picture of the ad that is perceived better by the audience. While looking at a picture, the recipient uses all possible senses for comprehending the meaning of it and its pragmatic effect. The image itself convey certain meaning that can evoke various feelings and emotions and even can be perceived differently from the intentions of the creators. If the text is added, it makes the perception easier and clearer. Moreover, such a combination of image and text gives more space for expressiveness of the ad itself and the more expressive the ad, the more likely it attracts the audience.

Overall analysis of print ads suggests that there are two primary groups of functions of the images – those having close relation to the text and those with little connection to the verbal component. We have also singled out a control group of images in print ads where no text is given in order to show that images themselves can fulfill the functions, which inveigle the recipient to certain actions.

The first group of print advertisements that was analyzed in this section includes images that have close relation to the text. In general, images perform mostly the function of reiteration (B1 Reiterate – (B1.6 Exemplify and B1.1 Concretize) and relation (B3.2 Contrast). Thus, we claim that image in such group is used mostly for unpacking the message of the ad hidden in its textual tissue. It means that both image and text are similarly important for the print ad and its message.

In the second group where images have little relation to the text, the former tend to fulfill two prevailing functions: A1 Decorate and A3 Control. In case of the first function,

image is used for the purpose to make the print ad brighter and catchy, while in the case of the second one the main function of the image is to motivate the recipient to do some actions as to the product / service / information. Therefore, this group contains images that can both be as additional means to the text, or vice versa play the critical role for delivering the message of the ad. In general, it can be concluded that both image and text are significant elements of the ad, but usually one of them take on the primary role, while the other is an additional component.

3.2 Video ads: the interaction of modes

In the framework of MMDA, video advertisements comprise a variety of modes that interact together and are perceived as a whole unity. Visual mode is extended due to a change of moving stills and verbal mode apart of headline includes the text on the video as well as an audio track. The interplay of these components is aimed at manipulating the recipient. The more closely and coherently these components interact, the more likely they achieve the intended outcome. Therefore, it is difficult to say, which mode prevails over which and in order to determine this, one should look into all the details of video advertising analyzing each shot separately and their interaction. Basing on the theories we have chosen for our analysis, precisely the Congruity Theory for identifying the pragmatic effects of the video, and functional approach basing on the functions images perform in ads, we are going to analyze several of the video ads in order to define what role key images play in the ads and how they interact with other modes. In order to make our analysis more systemic, we decided to divide ads into several thematic groups: social, political and commercial ads.

3.2.1 Specificity of social video ads

On the video ad called '*On Your Child's Life' Fire Kills, 2013*, the recipient sees the burnt house where the boy in dirty clothes and in smoke, who probably died in a house fire, wanders through the rooms and recites the text [82]:



The UK government sponsored the creation of this social advertisement. *Ad Connective* includes Spk, Hr, LU1, LU2, GLU3 and GLU4. *Presupposition*: The ad was supported by Ministry of Housing, Communities & Local Government and The Rt Hon Brandon Lewis MP and was designed in 2013. Spk believes that LU1 represented by the variety of shots makes the Hr consider the issue. *Pragmatic effect*: The UK government expresses the point that Hr may benefit from observing this ad as he / she may start reconsidering one's habits and check the alarm in the house.

Analyzing the visual side of the ad, one should emphasize that everything is depicted in gray and black colours that are proper to the colours of burnt things. The audial mode of the ad includes only the boy's words: *'Last year in England, fifteen children died*

in house fires. Children like yours. So parents, I'd like you to make promise, repeat after me: I swear on my child's life to test my smoke alarm on 'Clock Change' day', to give my family the best chance of surviving a house fire. You did promise, didn't you? Because you can't turn back time.' The image of the boy and his voice make the advertisement rather powerful for adequate perception and further action. The verbal mode of the ad consists of the words of the boy and a headline to the ad: *'When you change your clock, test your smoke alarm. Fire Kills – You Can Prevent It.'* The audial component makes the ad memorable due to some critical points – the usage of the proper name – 'Clock Change' day' – which calls forth for action, and *rhetorical question* – 'You did promise, didn't you?' – with emphasis on the central word of this question 'to promise'. Among other important *pie-d-a-terre* are dates and numbers. Thus, it can be concluded that this video ad attracts the attention by the child as the main character, interplay of dark colours and appeal to the audience through bold facts.

Thus, we assume that the main image of the ad is a boy, who is in ashes and dirty clothes, and is wandering in gray burnt room. We may say that images express close relation to the text expressed in the audial mode and by GLU3 at the right bottom corner of the ad. The functions of the images are B4 Condense (B4.1 Concentrate) and B5 Explain (B5.2 Complement), thus to show the consequences of neglect and concentrate upon the actions that may help to prevent the accidents.

Transport for London chooses rather realistic and at the same time scaring image for their ad. They show how the dead man is taking [82]:





Transport for London Ad Connective consists of Spk, Hr, LU1, LU2, GLU3 and GLU4. *Presupposition*: The ad is made by M&C Saatchi in 2013. Spk considers that LU1 represented by the variety of shots makes the Hr take into account all the factors of fast riding. *Pragmatic effect*: Transport for London presupposes that Hr may benefit from observing this ad as it can save his / her life.

The visual component includes the detailed shots of a man, ambulance medical stuff and scared people on the background. The audial mode is represented by both man's voice and noise around him. The audial component comprises the words the man pronounces: *'I could be at home now, watching telly with the kids. Or I was feeling about going for a pint instead I've punctured my lung, and they're slowly filling up with blood. I'm going into cardiac arrest now...silly place to overtake, really. Still, you live and learn, don't you?'* He expresses his feelings at the moment. At the end of his speech he uses a *rhetorical question* that makes the others to consider the situation. The rhetorical question is supported by the emphatic GLU3 – *Think! Don't ride too fast*, and GLU4 *Mayor of London – Transport for London*. Audial (the words of main character) and visual (when the man is provided with first aid) modes are the most powerful components of this social ad.

It is possible to claim that visual component has close relation to GLU3 and CLU4. We may assume that the functions of the visual component here are the same as in the previous ad – to complement and concentrate. The words spoken complement the image of a lying man and explain what has happened and is happening at the moment, while

final pack shot on black background and word 'think' depicted as if it pulls up make the person concentrate on his / her way of riding any fast vehicle.

An unusual social advertisement is offered by *Barnardo's*, 2013. The ad is called 'Life Story'. A young man comes to the therapist on session, and starts telling her about his new life [82]:



It doesn't have to end
like it began.

Join us to fight
for a child's future.

Believe in
children
Barnardo's
barnardos.org.uk  

Registered Charity No. 249401 and 262296

Barnardo's Ad Connective comprises Spk, Hr, LU1, LU2, GLU3 and GLU4. *Presupposition:* Barnardo's supports and protects children and young people facing a wide range of issues, from drug misuse to disability, from sexual abuse to domestic violence. The ad is created by BBH in 2011. Spk considers that LU1 represented by the variety of shots makes the Hr to consider the issue. *Pragmatic effect:* Barnardo's expresses the point that Hr may benefit from observing this ad and think about child's abuse.

Considering the modes represented in the ad, we claim that the audial mode includes only the conversation between two people. The visual mode also consists only of one guy who answers the questions, wanders about the room, sits on the chair and so on. However, while talking the first man changes into another, a bit younger man, then the latter changes into teenager, who becomes a boy, and that boy changes into a small kid aged 4-5 years. Thus, the viewer experiences the changes of male faces and voices. As to the verbal component within audial mode, there are a lot of *colloquial speech patterns* and *words* such as 'nick the stuff', 'to be thick', 'everyone else can just 'do one'', the usage of *ellipses* and plenty of *repetitions*, one of which is central and critical for the whole ad, the repetition of the word 'trust'. The designers strike the eye by the changes mentioned above, by the intensity of communication that each time becomes more strained and by the last words said by the small boy – 'I'm scared...'. The slogan of the video is '*It doesn't have to end like it began. Join us to fight for a child's future: Believe in children. Barnardo's*'. It contains *parallel construction* with words to end and to begin appealing to emotions and thoughts of the audience, and stating that there is always a chance to help and to stop children's abuse. From the perspective of analyzing the modes of the video ad

it can be stated that images, precisely the presence of one guy who changes faces and voices and tells about his life have close relation to the text within audial mode and their function is to relate (B3.2 Contrast), thus to show the reversed life span of one person who experiences psychological problems that start from the childhood.

Thus, having preformed MMDA of social ads, it can be affirmed that the main functions of images in video ads are to relate to certain issues, to concentrate upon them and to complement the text and audio. Moreover, it can be added that the more realistic the visual mode and the more expressive the verbal part, the higher the possibility that the ad will achieve its goal.

3.2.2 Characteristic features of political ads within MMDA

Political ads resonate with social advertisements as they are also targeted at making people think and act to prevent or vice versa promote something. Political ads are characterized by diversity of subjects that are often chosen to appeal to person's emotions. Political ads are especially expressive during election campaign, when the candidates try to highlight the main arguments of their programs.

Usually political campaigns involve true stories so people could think that something happens around them and not just in a far neighbourhood. For instance, the ad in support of Hilary Clinton called 'Captain Khan' tells about the story of one soldier who died in 2004 in Iraq defending his country, the USA, though being an Indian Muslim [94]:





The father of the dead soldier tells the story about his heroic son who saved the whole unit of soldiers just by approaching a suicide bomber and covering him with his body. *The Clinton Campaign Ad Connective* comprises Spk, Hr, LU1 and GLU3, while there is no pack shot in the video. *Presupposition*: The Clinton election campaign in 2016 was aimed at highlighting some principles of Hilary Clinton's programme. Spk considers that LU1 represented by the variety of shots makes the Hr to consider his / her choice in elections. *Pragmatic effect*: Barnardo's expresses the point that Hr, especially those who belong to minorities, may benefit from observing this ad in order to make the right choice during 2016 elections.

The visual component is represented by the father of the perished soldier, who tells about the deeds of his son and shows how he and his wife are mourning. The visual side also contains a lot of elements that show the connection with American Army. As to the verbal component, the video ends with direct and at the same time *rhetorical question* to Donald Trump – 'Would my son have a place in your America?'. Thus, the ad is targeted against the ban of other nationalities become the resident of the States. The audial mode is represented by background music the intensity of which accrues at the end of the ad.

The real emotions of the farther also play one of the crucial roles in getting the influence on the audience and making them vote for Hilary Clinton.

Taking into account all these interrelated components, we may assume that visual component is in close relation with the text to the ad expressed audibly. The functions of the images in visual component are B1 Reiterate (B1.6 Exemplify) and B5 Explain (B5.2 Complement), as the aim of the ad is to show an example of a life of one Indian soldier who stood for the country he lived in, as well as to support the rhetorical question asked at the end of the ad.

There also campaigns that bear social character but are closely connected with political context. For example, *Save the Children* campaign of 2014 designed *If London Was Syria* ad [82]:



JUST BECAUSE IT
ISN'T HAPPENING HERE

JUST BECAUSE IT
ISN'T HAPPENING HERE
DOESN'T MEAN IT
ISN'T HAPPENING

#SAVESYRIASCHILDREN



The video starts with a little girl celebrating her birthday. Then the scenes start changing very quickly describing the life of the girl in shots. The critical moment of the video is when the girl after being chased together with her family gets to the hospital and her mother is singing again ‘Happy Birthday to you! Make a wish, darling.’.

Save The Children UK Ad Connective comprises Spk, Hr, LU1, GLU3 and GLU4 while LU1 is represented by a variety of shots. *Presupposition:* Save The Children UK Ad was established in the United Kingdom in 1919 to improve the lives of children through better education, health care, and economic opportunities, as well as providing emergency aid in natural disasters, war, and other conflicts. The ad was created by *Don't Panic London* in 2014. Spk considers that LU1 represented by the variety of shots makes the Hr to consider his attitude to the events happening around and the conditions children have to live in when there are conflicts and war. *Pragmatic effect:* *Save The Children UK* expresses the point that Hr may benefit from observing this ad as the latter may urge him / her to help and support hapless children. The GLU3 is ‘Just because it isn’t happening here, doesn’t mean it isn’t happening’. The ad is targeted at the political leaders to mind the situation that is happening in the neighbouring states and at the common people to show that life is not the bed of roses for some people who are in need of help. Here the

interplay of all components is more important than each mode separately. We may state that the functions of images here are the same as in the previous ad – B1 Reiterate (B1.6 Exemplify) and B3 (B3.2 Contrast).

Therefore, having analyzed two political advertisements with all the modes prevailing in them, one should emphasize with regard to functions of images in political video ads, it can be claimed that they will always be aimed at exemplifying the actions, deeds of people and complementing the words of the video, as text is a stronger tool of influence in such ads.

3.2.3 Commercial advertising and its peculiarities

Commercial ads are probably the largest group among all the advertisements ever created. Some of them offer services, the others advertise products. There are various commercial ads of cars, but one of the most creative ad where visual and audial modes play the crucial role is *Honda Accord 2003* [92]. Honda is rolling out “Cog”, a Rube Goldberg chain reaction in which a single cog sends into motion a selection of 85 brand new Honda Accord components:

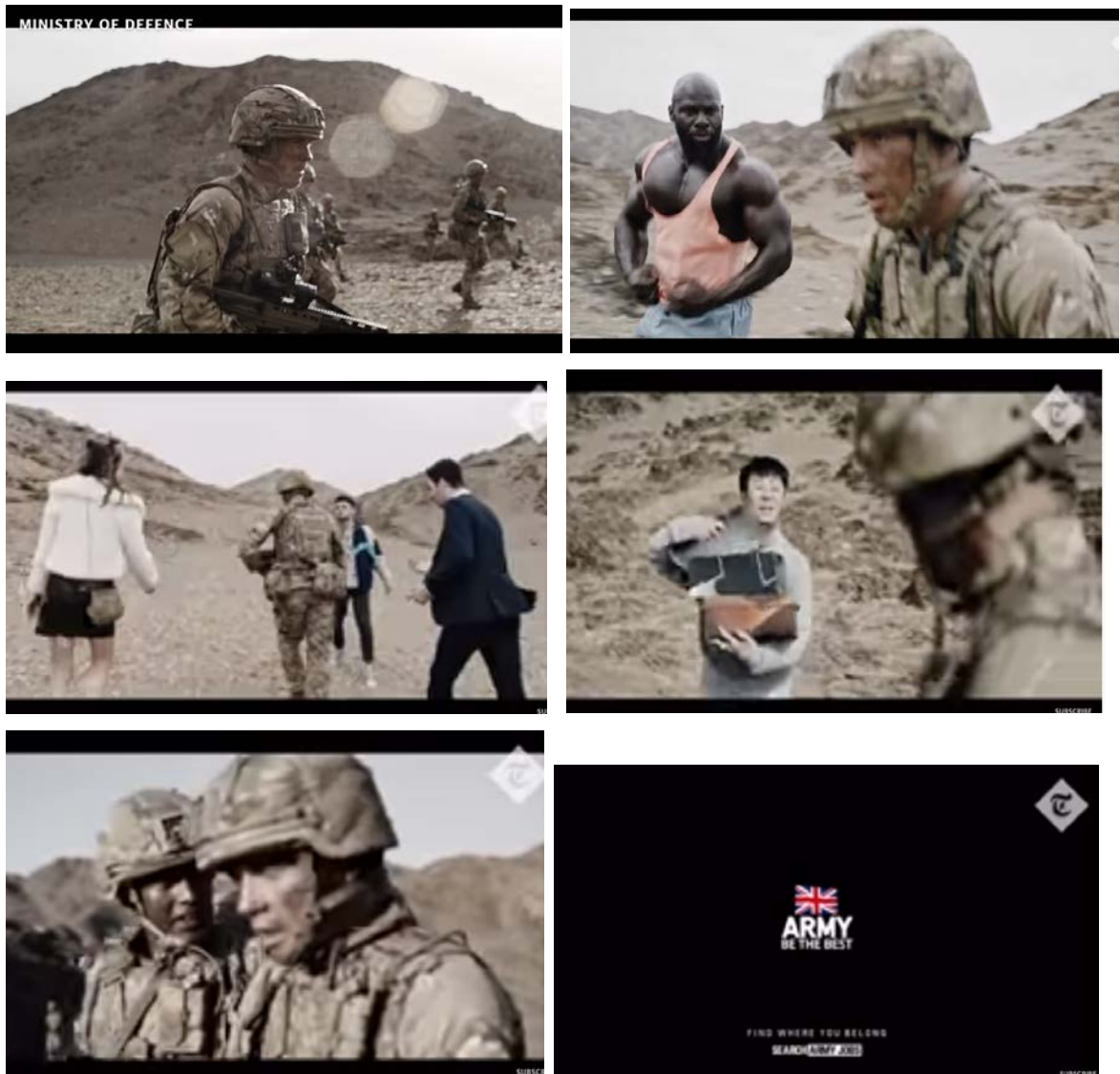




Honda Accord Ad Connective comprises Spk, Hr, LU1, GLU3 and GLU4. *Presupposition:* Honda Motor Company, Ltd. is a Japanese public multinational conglomerate corporation primarily known as a manufacturer of automobiles, motorcycles, and power equipment. The Honda Accord ad was created by Wieden and Kennedy in 2005. Spk considers that LU1 represented by the variety of shots makes the Hr to observe an unusual chain reaction created with the help of various car details. *Pragmatic effect:* Honda Motor Company expresses the idea that Hr may benefit from buying products of the company due to the precision in design and details.

It should be mentioned that there's not one human in the ad, which means of course that it can be shown anywhere in the world where Honda Accords are sold. The music used in the Honda Cog spot is "Rapper's Delight", performed by American hip hop trio SugarHill Gang as a single in 1979. Although the words of the song do not coincide with what is happening on the screen, still it creates a certain rhythmic structure to the reaction that is reflected. Nevertheless, it can be claimed that images here are in little relation to the text. Their function is to A1 Decorate (A1.2 Match style), thus to attract the attention by vivid presentation of the car.

Although car commercials take up a leading role among all the advertisements of this type, there are still some other brands that advertise their services and goods in a peculiar way. For instance, *British Army* made rather an encouraging video, which 'advertise' confidence that military can offer [89]. The video ad starts with military officers walking in a mountainous area:



British Army Ad Connective comprises Spk, Hr, LU1, GLU3 and GLU4. *Presupposition:* British army ad was created by Karmarama in 2020. Spk considers that LU1 represented by the variety of shots makes the Hr to see how the notion of confidence is perceived in British Army. *Pragmatic effect:* British Army expresses the idea that Hr may benefit from getting familiar with the realities of British Army and the confidence that is one of the underlying stones of its existence.

The verbal component is unwinding within audios sequence when the main character is thinking about various things putting *rhetorical questions* with *epithets* to himself: *Where is confidence come from? How you look?* (the muscled black man runs nearby telling the man that it is possible to pump up such muscles in a six-month period);

Queer kinds? (rich teenagers appear offering to have a drink tonight and meet at the party); *Fast fashion?* (a Chinese appears offering to buy some modern white shoes); *Insta likes?* (the military officer hears some clicking sounds of the telephone). Suddenly one of the other military officers lumps the guy at his nape telling: ‘Common, we’re nearly there’. The GLU3 consists of the phrase: ‘Lots of things can give the confidence for the world. But confidence that lasts a lifetime is one place you find that’. The visual mode is one of the most important here, because it reflects the thoughts of the guy, something that cannot be seen in real. The significance of verbal component is seen in the final words to the ad, which reveal the essence of the word confidence and define that for British army soldiers, the notion of confidence is something that cannot be exchanged for modern things and trends. Taking that into account, it should be noted that images are closely connected with verbal mode and perform the functions of exemplifying and complementing the text within audio sequence (B1 Reiterate (B1.6 Exemplify) and B5 Explain (B5.2 Complement)).

Some of the advertisements’ designers try intentionally concentrate the attention of the audience on the visual mode of the ad. For example, *Burger King* advertises their new burger by showing various pictures of it on the billboards, videos, double deckers and asking the recipients to guess what it is all about [89]:





Burger King Ad Connective includes Spk, Hr, LU1, GLU3 and GLU4. *Presupposition:* Burger King is a hamburger chain in the world founded in 1954. The ad is created by BBH in 2019. Spk considers that LU1 represented by the variety of shots makes the Hr to evaluate the difference between services provided by McDonald's fast food chain. *Pragmatic effect:* Burger King expresses the point that Hr may benefit from buying its hamburger as it is not only tasty but larger than some other hamburgers.

The visual mode of the ad is represented by shots of the hamburger's ad that are later are changed on the shots where Burger King's hamburger is compared with McDonald's sandwich. The audial mode is represented by funny music playing on the background showing that it is a kind of game on the video. Here, we can say that again visual mode takes up a leading role, while verbal and audial just supplement it. We can assume that images are connected with the text because each shot is accompanied by some

words. The functions of the images here are B1 Reiterate (B1.4 Describe) and B3 Relate (B3.2 Contrast).

The commercial ads especially of food or services are represented by a wide range of videos each distinguished by its specific realization through visual, verbal and audial modes. However, it is possible to conclude that usually visual component plays the leading role in such ads, appealing to people's senses and performing the functions of exemplifying, decorating and complementing other modes.

Conclusions

The central idea of this chapter was in performing multimodal discourse analysis of two major groups of ads: print and video ads. While the first type of advertisements comprised two modes, visual and verbal, the second one was supplemented by audial mode.

The analysis of print ads permitted to assume that visual and verbal modes can play unequal part in sending over the message to the recipient. Basing on the interrelation we decided to single out the functions that images can perform in print ads dividing the latter into two major groups: A) functions expressing little relation to the text and B) functions expressing close relation to the text. Among the functions that prevail in the first group are B1 – Reiterate (B1.6 Exemplify and B1.1. Contrast), while the second group is represented by A1 Decorate (A1.2 Match style) and A3 Control (A3.2 Motivate). With this in mind, one can conclude that text itself also becomes a graphical means of delivering message in advertising and thus, it forms a tight connection with semiotics, making it a separate means of transmitting information. We have also singled out a control group of images in print ads where no text is given in order to show that images themselves can fulfill the functions, which inveigle the recipient to certain actions.

The multimodality of video ads is extended due to audial mode that makes the analysis of these advertisements more complex. It must be claimed that it is hard to classify video ads to the same principles as print ads while all video ads are unique by its

content. Some of them may have verbal and visual modes prevailing over audial, or audial, especially its verbal component prevailing over text on the video. Nevertheless, we extrapolated the research on print ads done in the first sub-section to the analysis of print ads, as video ads are also formed with the help of visual and verbal components amid the ways of their representations, and visual mode continues to play the foregrounding role in this type of advertisements. One of our underlying tasks of our investigation included the analysis of functions that the images comprising visual mode performed in video ads. It should be noted that most of the images formed close relations to the text. Depending on the type of video ads (political, social, commercial), the images performed mostly the functions of exemplifying and complementing, however, several of them pose a vivid description to the verbal and audial modes. To be more precise, the images in political and social video ads performed such functions as B5 2. Complement, B4.1 Concentrate and B3.2 Contrast that is explained by the fact that the designers of the ads want to make the audience think and consider the importance of the issue and in order to do that its essential to supplement the text with appropriate image that can visualize the verbal component. In case of commercial ads, the main emphasize is made on expressiveness of the ad. The latter can be achieved by vivid image, audial support and various expressive means and stylistic devices used within verbal mode.

4. EXPRESSIVE MEANS AND STYLISTIC DEVICES OF PRINT AND VIDEO ADVERTISEMENTS

4.1 Expressive means and stylistic devices of print ads

We have already analyzed some of the expressive means (EM) and stylistic devices (SD) within previous sections while considering the modes of multimodal discourse prevailing in them. Nevertheless, our understanding is that these verbal components of the print ads require a thorough research that will be given further.

The first and foremost figure of speech that is often used in print ads is *metaphor*. Print ads are often formed on the basis of virtual metaphors that are pure semiotic entities. Visual metaphors appeal to person's empirical knowledge and have three-structure nature: juxtaposition, fusion, and replacement. *Juxtaposition* images present both source and target as separate, but often interacting, entities (a house cat is related to a lion as they interact directly). *Fusion* images present both but as a manipulated single entity (milk is related to a superhero's cape through an impossible cape-of-milk). *Replacement* images omit either source or target, implying an absent entity through context (strong fingernails are related to a can opener by virtue of a fingernail cutting through a can's lid). In each case, the reader must recognize that source and target are being compared, and determine which entity is which [62, p. 3].

However, we are inclined to analyze those metaphors that are coined as multimodal metaphors and defined as 'metaphors whose target and source are each represented exclusively or predominantly in different modes' [50, p. 384]. Here we can talk about metaphors that include verbal and virtual inputs that may be actualized together or separately in a certain print ad. To support this statement, let us analyze several examples.

Print advertisements created by *Jung von Matt* within the campaign for health products advertise moisturizer for active age. The ads depict the wrinkles on man's face made by various things and even people including a child (a girl), a car or a house [84]:



The tagline to the ad says ‘because life make wrinkles’. Thus, we may assume that visual metaphor is represented by *replacement* of one image by another when life is replaced by a child, a car or a house. However, we have verbal input on the ad that is introduced by the headline and dispose that source image ‘life’ that is not reflected on the pictures of the ads. Regarding this, we can state that here we have examples of multimodal metaphors where visual and verbal components convey the figurative content to the recipient.

Harley Davidson also sticks to the usage of metaphors in their print ads. “Build your’ campaign was provided by American graphic designer Brock Davis who offered to arrange shattered motorcycle parts to form amazing people portraits [85]:



It is possible to talk about visual metaphor here implying that every *Harley Davidson* motorcycle is created with an individual artistic touch.

Plant-for-the-Planet campaign also finds a unique decision for advertising the ideas through metaphors. The image of the green leaf with scissored out plants blowing off CO₂ is actualized by visual metaphor [85]:



The verbal component is reflected through the headline to the ad – ‘Every leaf traps CO₂’. Thus, the verb ‘trap’ is figuratively featured inside the leaf. Here we can also talk about multimodal metaphor.

A unique example of visual metaphor is presented by *Parit* company that deals with reducing acid production by employing cooling effect [90]:



The ad is intended on the audience that have problems with stomach acidity. Thus, this information is depicted visually through the image of a chilly made of ice. The verbal component just supports the message conveyed by the company through the visual metaphor.

As to other stylistic devices, they are used less often than various types of metaphors. One can encounter *epithets*, as Casio company, depicting a mixed image of

lipstick and a camera with the headline, containing epithet – your *millisecond makeover*'. The latter is used to attract the attention to its occasionality [83]:



Other advertisement designers may combine several stylistic devices together in order to achieve the highest level of expressiveness. For example, *dixons.co.uk* online shop sticking to advertisements where verbal component prevails over virtual, use the description of the merits of their online department store. In the text of the shop's ads one can encounter long *epithets* such as '*year's must-have plasma courtesy*', '*awfully well brought up young man*' [83]:

Step into middle England's best loved department store, stroll through haberdashery to the audio visual department where an awfully well brought up young man will bend over backwards to find the right TV for you then go to dixons.co.uk and buy it.


Dixons.co.uk
The last place you want to go

Get off at the fashionable end of Oxford Street, drift into the achingly cool technology hall of London's most happening department store and view this year's must-have plasma courtesy of the sound and vision technologist in the Marc Jacobs sandals then go to dixons.co.uk and buy it.

Dixons.co.uk
The last place you want to go

The first ad also includes *oxymoron* in '*awfully well*' aimed at emphasizing the attention of the recipient on the details.

Among other stylistic devices the leading position is taken by *repetitions* that are used quite often in print ads in order to concentrate the attention of the recipient on certain words or phrases. *The Samaritans*, a charity organization aimed at providing emotional support to those who need it, has created an advertisement with text prevailing over illustration [83]:



**Why you should think
more seriously
about killing yourself.**

We wouldn't want to alarm or shock unnecessarily.

But it is alarming that every year over 200,000 people in this country try to kill themselves.

And it is shocking because only a very few of them really want to die.

Over 95% of these people who try to kill themselves and survive are glad that they survived.

Out of those who didn't survive there will sadly be many who didn't really want to die because in most cases, an attempt at suicide is first and foremost a cry for help.

So is a call to the Samaritans.

The difference is that it's a cry that will always be answered.

That's exactly why a call to the Samaritans is a serious alternative.

This isn't to say that you have to be about to kill yourself to call the Samaritans.

We hope that people will call long before they reach that point.

The Samaritans are there to listen to anyone who needs someone to talk to. No reason for calling is ever too trivial.

A Samaritan will never censure, criticise or pass judgement.

All conversations, whether face to face or over the telephone are conducted in absolute confidence.

Samaritans are on call for 24 hours a day and 365 days a year. Anywhere in the country.

And there are daytime centres you can visit in nearly 200 cities and towns so there is bound to be one near you.

Anyone who does try to commit suicide and succeeds will never have the chance to change his or her mind.

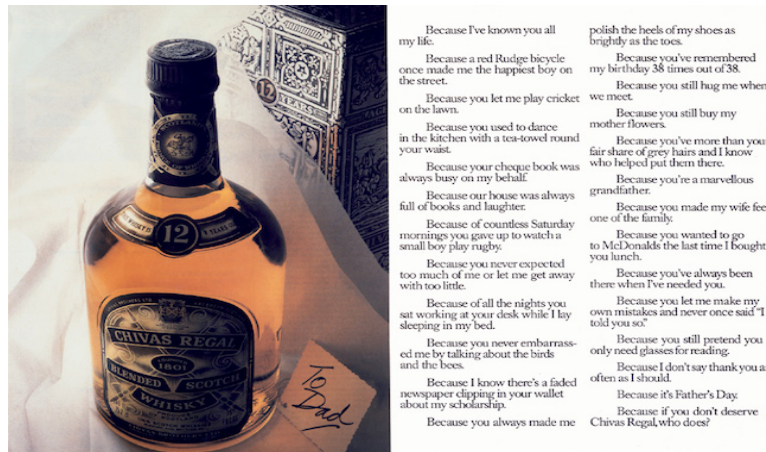
That's why everyone should think more seriously about taking the easy way out and call the Samaritans.

Please.

The Samaritans.

This ad contains a long text where the organization explains what they can do for people experiencing emotional problems. They repeat the name of their organization several times in the ad for emphasizing it and making people request assistance.

The Chivas Regal whiskey is advertised through image of the bottle of whiskey with table 'to Dad' beside it and text containing the reasoning for presenting this gift to such a special person [83]:



This reasoning contains 24 points starting with the same word. This type of repetition is called *anaphora* and is used not only to lay an emphasis on the word, but to create rhythm while reading this text, thus, the latter will be perceived better.

Biopark uses both *polysemy* and *repetition* in order to catch interest of the recipient. They advertise two potatoes being as high as a kite [90]:



The tagline to the ad is ‘not all veggies are clean veggies’. Here we have the repetition of the word ‘veggies’ and a polysemantic word ‘clean’.

Some companies stick to *parallel constructions* to advertise their products or services. For instance, *City of Buenos Aires* uses such headline to their as ‘tell everyone you have nice legs without being the guy that tells everyone you have nice legs’ [87] revealing the contradictory nature of phrase. Or *Sea Shepherd* employs the headline to their ad stating “You eat what they eat. Plastic trash is flooding our oceans – Help us to

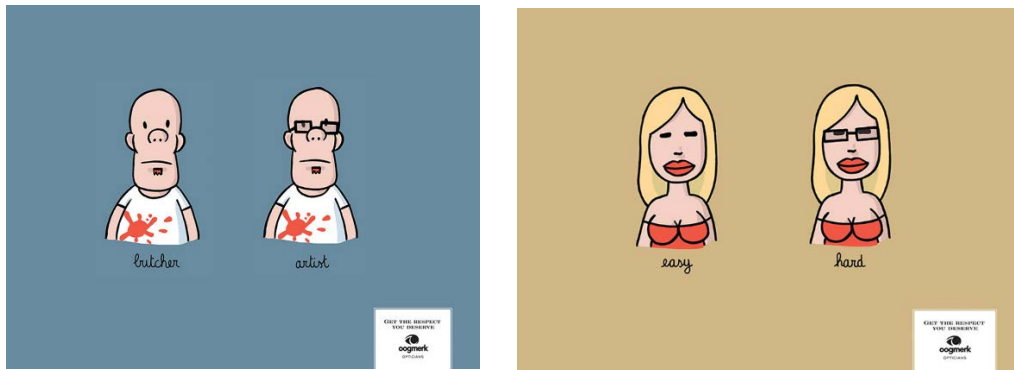
clean up!” and trying to lay an emphasis on the importance of world’s oceans conservation and protection [86]:



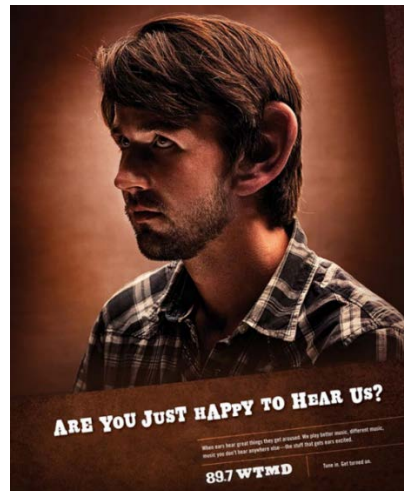
As to the expressive means one must mention *antonyms* the usage of which implies that a person has to make a choice. For instance, *Marmite Snacks* uses the headline ‘You either love them, or hate them’ writing them in reverse order and in opposite colours [83]. *Vancouver Aquarium* also employs antonyms in the headline to the ad ‘Goodbye tail, hello legs’ for describing what is depicted on the picture [90]:



One can also speak about visual antonyms. *Oogmerk* advertising their glasses wearing them on one of two similar animated people on their ads [85]. Thus, it shows the difference between the perception of those who wear such glasses and those who do not.



One of the widely used figures of speech of stylistic syntax is *rhetorical questions* which imply that the consumer should answer the question personally with or without some clues. *WTMD* radio uses *rhetorical question* in its headline ‘Are you just happy to hear us?’ [90]:



Though the answer should be given by each listener of it, one of such answers is featured on the picture of the ad. *Albany life*, a life insurance company, makes an expressive headline to their ad, which is sure to grab the recipients’ attention – ‘are you making plans for your wife’s death?’ – it makes some people flare, and the others laugh, but in both cases this ad leads all those people read the whole advertisement and the company achieve its main goal [83]:



There are also expressive means of various levels, including morphological, phonological and graphical. Thus, one may encounter *degrees of comparison* that are used to point at the distance that separates some things or people, as in *talkaboutautism.org* ad – ‘The longer a child with autism goes without help, the harder they are to reach’ [83]:



There are examples of *rhyme* used to make the headline memorable as in *Vantage Tomato Ketchup's* headline – ‘Stained in a dash, gone in a flash’, where the last words of the lines are rhymed [90]:



And, of course, there are a lot of examples of graphical means. We have already mentioned *graphon* as the key graphical expressive means of almost all print ads, however, the ad designers can employ other means, for instance, orthographical mistakes that offend the eye, but attract the attention by its daring challenge, for example, *L'Etudiant* sticks to such a decision using together graphons and orphographical mistakes, rhetorical question that asks whether it's good to become a writer with so many mistakes made in the text [90]:



Therefore, having analyzed the expressive means and stylistic devices that are used in print ads in various groups singled out by us, it is critical to conclude that they play an essential role for making the ads complete, readable and memorable, however, they are only a part of such a complex phenomenon as advertisement which combines various modes and means to grab the attention of the audience. The percentage ration of various stylistic devices and expressive means employed in print ads is reflected in Annex A.

4.2 Expressive means and stylistic devices of video ads

One of the most wide-spread expressive means that are used in video advertisements is *repetition*. We have already analyzed several of the examples in previous sections, however, in order to emphasize the number of cases where repetition is used, let us look through other examples. *Wall's* is advertising its product, sausages, using repetition in its verbal part of audial mode in the video [92]. The viewer sees a woman who fries the sausages, serves them to the man, he smiles, lights the candle and gives the woman a wedding ring box, but there she sees a bulldog, who starts saying: 'Thank you. Thank you. Food and meat, and sausages. Thank you for all the vows. You so wonderful. You're the best wife in the whole world.' Thus, here the audial mode, precisely its verbal part, prevails over visual. However, visual mode should not be taken aside, because the main character, dog, grabs the attention of the audience. In the text to the video one should single out repetition of the phrase 'thank you' that lays an emphasis on the nucleus of the verbal part. It is also important to mention one more expressive means of phonological level, *alliteration*, in other words, repetition of the one and the same sound in different words. Here we have the repetition of the consonant 'w', resembling the barking of the dog'. It is used mostly for humorous effect.

There are cases when repetition creates a rhythmic pattern in the ad appealing to people to memorize it. For instance, *Guinness*, a company that is distinguished by its unique advertisement, offers 'Surfer' video ad of 1999, where correspondingly, a surfer is shown [92]. He is waiting to meet a huge wave. The words of a third person in the video are; 'He waits... That's what he does... And I'll tell you what; *tick followed tock followed tick followed tock followed tick*'. The repetition of the last words creates an illusion of clock sound and the sense of awaiting.

One more phonological expressive means that is also used quite often is *violation of pronunciation* of the words. This is used in order to attract the attention of the audience to what is being said. The *CompareTheMarket.com* service chooses an unusual animal to advertise their products, a sloth named Alexander [92]. The recipient observes a sloth in

a dress coat who introduces himself: ‘I am Aleksandr. The founder of CompareTheMarket.com [komper de meerkat dot com]. There we compare markets [komper meerkats], besides hobbies, you know. (the viewer sees the notebook screen with sloth’s hobbies: scubakat). But let leave it. We get many people looking for car insurance. I cannot find you cheap car insurance. For Compare Meerkats lets come to CompareTheMeerkats.com. For easy way to save on car insurance, please, go to CompareTheMarkets.com. Simples (makes a distinct animal sound). From one side, this ad is quite unrealistic, as it is obvious that animals cannot use language fluently, from the other side the sloth looks like a foreigner and his accent should correspond to this.

Car commercials are also characterized by employment of various expressive means and stylistic devices. For instance, *Honda*, advertises a new diesel of the car by inventing a funny song with overplaying the word ‘hate’ [83]. The song includes *repetitions, assonance, alliteration and parallel constructions*, as in the phrases: ‘*Can hate be good, can hate be great; Can hate be good, can hate be great; Can hate the something we don’t hate*’, ‘*Thrum and hum and bum and clad and clapped*’. When a new, shining, silver and soundless diesel comes out, the word hate changes into something that is liked. Thus, verbal and visual parts are both important in this ad, while music of audial mode complements two above-mentioned.

There is one specific example of a video ad where *antonyms* and *intertextuality* are used. *Doritos vs Mountain Dew* as is the result of this competition and the reason that all these happen are the new spicy Doritos (spicy Blaze chips) and the Mountain Dew’s clear Ice drink [93]. Peter Dinklage is rapping “Look At Me Now,” from Chris Brown, Lil Wayne and Busta Rhymes in a room full of fire. At the end he sends a fire blow from his mouth. The slogan of the ad: *Doritos Blaze: a bowl of flavor that brings the heat*. In response, Morgan Freeman opens and drinks Mountain Dew. After that he starts singing Missy Elliot’s “Get Your Freak On” while walking through a room of ice and freezing everything on his way. Missy Elliot and Busta Rhymes are also featured for short cameos in the commercial, backing up the actors as they perform their hits. The slogan of the ad:

New Mountain Dew “Ice”: a clear refreshing lemonade dew. Then Morgan Freeman sends ice into Peter Dinklage on his shoulder, the latter melts it, and thus, we may talk about visual antonyms here.

The ad contains *visual intertextuality* as there is a reference to the most popular TV series of our generation, *Game of Thrones*, but talking about verbal mode and its representation with expressive means and stylistic devices, one must mention antonyms. The producers lay an emphasis on contrast between two products and that difference is underlined by the antonyms used in slogans in the names of the products – *blaze* vs *ice*.

Some designers use *antonyms* in their slogans to emphasize the gradation between bad and good. For instance, *John West* advertises their products using bears that catch fish in the river [92]. The text of the video is the following: ‘At the river mouth the bears catch only the tastiest, most tender salmon. (*suddenly a man runs out from the forest, jumps at the bear and starts fighting with it; the bear is fighting like a man; then the man says to the bear “oh, look, an eagle” and fights back taking the salmon with him*), which is exactly we at John West want’. Then the slogan goes ‘John West endures the worst to bring you the best’. The text of the video includes *epithet* ‘the tastiest, most tender salmon’ in order to describe in the most expressive way the products offered by the company, while the slogan contains antonyms (worst vs best), the usage of which corresponds with the visual mode of the ad, meaning that in order to the ‘best’ one should do sometimes the ‘worst’ sometimes strange things. And this company is ready to their best to offer top-of-the-line products to their consumers.

British Telecom also sticks to the usage of some expressive means in their ad of 1986 [92]. First of all, there is a dialogue between a grandma and her grandson where *ellipses* are employed in order to describe a real-life communication. Secondly there are repetitions of the words ‘failed’, ‘pottery’, ‘ology’ which become the central words of the communication. Thirdly, the slogan to the ad contains *contextual antonyms* in the words ‘well done’ / ‘hard luck’, which reveals the essence of services offered – doesn’t matter what news you want tell, the telephone service will make them sound in the ‘proper’ way.

There are a lot of video commercials to be analyzed with consideration of the expressive means and stylistic devices used in them, however, the general tendency reveals that the verbal mode of such ads is often formed with the help of stylistic syntax including repetitions, rhetorical questions, ellipses and various expressive means such as antonyms, violation of pronunciation, etc. Nevertheless, it should be pointed one more time that visual mode is often more important in video ads than the verbal one, that is why the amount of stylistic devices and expressive means declines in them in comparison with print ads.

Conclusions

Having analyzed the expressive means and stylistic devices of print ads, we have drawn the conclusion that the two groups of print ads studied within the framework of image functionality, precisely the group with images having close relation to the text and the group where images are in little relation to the verbal mode, one must say that the latter is represented by various expressive means and stylistic devices. Usually the verbal part of these ads is actualized through such figures of speech as metaphors and epithets and through stylistic syntax represented by repetitions and parallel constructions. Among expressive means antonyms and graphons are distinguished in print ads. Other SD and EM are used rarely as shown in Annex.

As to the textual tissue of video ads, it should be mentioned that among the stylistic devices that are actualized in them are repetitions, ellipses, epithets, rhetorical questions while various expressive means consist mostly of antonyms, violation of pronunciation and plenty of colloquial words and phrases. However, taking into account the analysis of visual and partly audial mode represented by music, it is possible to assume that images usually play the foregrounding role in video ad exemplifying the text and concretizing the text. The recipient is more likely to concentrate upon the visual part of the ad rather than the text itself.

According to the percentage rating stylistic devices such as metaphors (18%), epithets (14%), repetitions (10%) and rhetorical questions (11%) are among the highly used in print advertising. Expressive means in print ads are antonyms (6%) and graphons (9%). The textual component of video ads is mostly formed with the help of stylistic syntactical devices including repetitions (20%), rhetorical questions (13%), ellipses (15%) and various expressive means such as colloquial speech (14%), violation of pronunciation (4%) and antonyms (5%), etc. Most of the expressive means are aimed at grabbing the attention of the recipient and making him / her perceive the message and choose this or that product / service.

CONCLUSIONS

Modern technically advanced world is formed on the basis of digitization and automatization, which imply the usage of the WWW and a wide range of its resources in everyday life. Advertisers set sight on modern technologies to remain up-to-date with evolving technology and to catch the attention of as many recipients as possible. From the perspective of linguistic studies, advising is one of the most popular spheres to analyze as its verbal and non-verbal components and their interaction pose a challenge for researchers. The studying of advertisements prior components allows defining the factors that influence the achievement of certain pragmatic effect. One of the most effective approaches to the studying of advertisements is the usage of multimodal discourse analysis, with the help of which one can analyze semiotics of particular ads.

As the goal of our research was to determine the dependence of modes in print and video advertisements and to identify the verbal and non-verbal means used for that, the following results have been attained:

1) Advertising discourse is a specific kind of discourse that is aimed at influencing the recipients with the help of various linguistic and extralinguistic media means. The main object of advertising discourse for linguistic research is advertisement. The latter is defined as a dynamic phenomenon and is characterized by a rigid structure, the main elements of which include the slogan, main part and coda, while each of this part may consist of additional components such as headlines, echo-phrases, advertising requisites, as well as various sound, visual and graphic effects.

2) There are various classifications of advertising texts, but all of them are usually based on general dependence on communicative and pragmatic aim to persuade the target audience to buy a certain product or to use some service. The main functions of advertising text include informative function and function of persuasion. The actualization of both informative function and the function of persuasion is achieved with the help of various verbal and non-verbal means that together characterize an advertising text as a multimodal

product. In order to influence and persuade the consumer to buy some goods or use certain services various expressive means of the phonetic, morphological, lexical and syntactic levels are used in the advertising texts.

3) Multimodality deals with interaction of various modes of communication that work together for achieving certain communicative goals. The main approach to the analysis of the modes of advertising text is MMDA. Multimodal discourse analysis covers the study of the language of the advertisement in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound. In general, it is essential to note that multimodal discourse analysis of advertising is aimed at a detailed consideration of the visual / audio and linguistic features, which create a semiotic whole. One should also take into consideration extralinguistic information analyzing the company / organization that creates a certain advertisement, the aim of the latter and its target audience.

4) The analysis of print and video advertisements in our work presupposed the employment of the Congruity Theory that gave an opportunity to identify the background information of a particular ad, thus, defining its ad connective, presupposition and pragmatic affect. Moreover, one of the effective means of analyzing modes' interaction appeared to be functional approach that gave an opportunity to determine the functions that images of the visual mode perform in relation to other modes of the advertisement. Thus, among the functions that were used as a basis for the analysis were: A) functions expressing little relation to the text (A1 – Decorate; A2 – Elicit emotion; A3 – Control); B) functions expressing close relation to the text (B1 – Reiterate; B2 – Organize; B3 – Relate; B4 – Condense; B5 – Explain). The most spread functions included A1, B1, B3, while the others were not peculiar to the analyzed print ads. As to the video ads, we have concluded that among the functions that prevail in such ads are B1 and B5. Some images in video ads do not pose close relations to the audial and textual modes, thus they perform function A1. It should be added that we have allocated the control group of advertisements

that contained only image and logo. This group was allotted to show that images are able to create certain pragmatic effect and thus deliver a specific message of the print ad.

5) Advertising discourse is characterized by specific language that forms the verbal mode of the advertisement. Stylistic devices such as metaphors (18%), epithets (14%), repetitions (10%) and rhetorical questions (11%) are prevailing in print ads. Among expressive means antonyms (6%) and graphons (9%) are distinguished. The verbal mode of video ads is mostly formed with the help of stylistic syntax including repetitions (20%), rhetorical questions (13%), ellipses (15%) and various expressive means such as colloquial speech (14%), violation of pronunciation (4%) and antonyms (5%), etc.

Multimodal discourse analysis is an effective and perspective means of the studying different aspects of various types of advertisements. The analysis treated by us forms the background for the exploring interconnection between modes of the advertisements as well as for the investigating the expressive means and stylistic devices and their role in attaining the function of persuasion. Our research has provided only a sketch look at video advertisements, however, their analysis demands a more detailed consideration emphasizing not only a complex visual mode consisting of a number of shots, but of the main body and even pack shots that also play a crucial role in ad formation.

SUMMARY

Advertising is a part and parcel of modern life that plays a crucial role in consumerist society. The latter presupposes that people are manipulated by various means in order to embed in their mind an idea of considering some information and making certain actions with regard to this. For achieving a clear cut pragmatic effect, advertisers resort to various semiotic modes and their interaction which point at multimodality of advertising discourse. With application of multimodal discourse analysis one can determine the critical role of every mode in communicative situation. The variety of multimodal discourse analysis techniques sparks an interest among researchers, precisely those working with linguistic aspects of verbal and nonverbal communication. The decision to study all the possible means of multimodal discourse analysis in advertising determines the relevance of our research. The latter is also driven by the possibility to set the pre-eminence of one mode over the other while analyzing diverse groups of print and video ads.

The theoretical background of research includes the analysis of classical scientific works as well as modern studies in advertising discourse. Among them one should single out the theoretical and practical explorations: V.V. Alioshyna, 2014; N.O. Burmakina, 2013; G. Cook, 2001; A. Goddard, 1998; T.S. Harlytska, 2016; R. Iedema, 2003; Ye.V. Kulikova, 2008; D.E. Rozental, 1981; N. Vonk, 2005; Ye. Yu. Zhdanova, 2015. The notions of multimodality and multimodal discourse analysis have been analyzed in the scientific research of I. O. Andrieieva, 2016; A.D. Belova, 2012; Ch. Forceville, 1995, 2009; N. Ya. Hrad, 2014; G. R. Kress, 1996, 2002, 2010, 2013; T. van Leeuwen, 1999, 2001, 2002; E. E. Marsh, 2003; S. Mazzali-Lurati, 2014; R. O'Halloran, 2012, 2013; A. Oluwu, 2015; L. Pan, 2015; Ch. Pollaroli, 2014; M. D. White, 2003, etc.

The goal of the research is to determine the dependence of modes in print and video advertisements and to identify the verbal and non-verbal means used for that.

The goal of the research predicts the fulfillment of the following tasks:

- 1) to set up basic characteristic features, classifications and functions of ads in advertising discourse;
- 2) to identify the peculiarities of the language of advertising discourse;
- 3) to observe the notions of ‘multimodality’ and multimodal discourse analysis applied to advertising;
- 4) to define the communication between modes in print ads;
- 5) to specify the peculiarities of multimodal representation of video ads;
- 6) to single out the expressive means and stylistic devices of print and video ads.

The object of the research includes print and video advertisements from the English-speaking countries.

The subject of the research consists in the analysis of the specific nature of modes interaction in the English-language multimodal advertising discourse.

The study material comprises the English-language print and video advertisements. The choice of the material is predetermined by the wide spread of such ads around the world that allows analyzing various aspects within multimodal discourse analysis (MMDA). The frame of the research includes 239 print ads and 84 video ads.

The choice of research methodology was determined by the specificity of the analyzed object and subject as well as the purpose of the master’s paper, its tasks and study material. The methodology of the research was based on MMDA, while the methods to realize this analysis included general scientific methods (synthesis, analysis, method of observation, induction / deduction, generalization) and special linguistic methods (method of definitions, method of comparative analysis, contextological method, method of linguo-stylistic analysis, quantitative method etc.)

The scientific novelty of the research is designated by the complex approach to the analysis of two largest groups of the advertising discourse, print and video ads, with the possibility to set the differences between them. One aspect of the research that made this work unique lay in the fact that the print and video ads MMDA gave a chance to define the functions of the images forming the visual mode of the ads and to identify close or

distant ties between modes in such ads. In order to define the intensity of interaction between various modes, different expressive means and stylistic devices forming the textual tissue of the ads have been analyzed.

The theoretical value of the work lies in the fact that the results of the complex MMDA make it possible to highlight the peculiarities of functions of images of the ads' visual mode as well as to define the role of expressive means and stylistic devices in formation of the verbal mode. The main results and provisions of the research can be used in such disciplines as: Basics of Intercultural Communication, Discourse Analysis Studies and Stylistics.

The practical value of the master's paper is determined by the possibility to use the results of the research in practical courses of multimodal studies, intercultural communication and stylistics. The results can also be relevant for the further research of multimodality of advertising discourse, print and video ads, the verbal and non-verbal components of advertisements and their interaction.

With the account of the set goal and tasks, the results of the conducted analysis are the following:

1) Advertising discourse is a specific kind of discourse that is aimed at influencing the recipients with the help of various linguistic and extralinguistic media means. The main object of advertising discourse for linguistic research is advertisement. The latter is defined as a dynamic phenomenon and is characterized by a rigid structure, the main elements of which include the slogan, main part and coda, while each of this part may consist of additional components such as headlines, echo-phrases, advertising requisites, as well as various sound, visual and graphic effects.

2) There are various classifications of advertising texts, but all of them are usually based on general dependence on communicative and pragmatic aim to persuade the target audience to buy a certain product or to use some service. The main functions of advertising text include informative function and function of persuasion. The actualization of both informative function and the function of persuasion is achieved with the help of various

verbal and non-verbal means that together characterize an advertising text as a multimodal product. In order to influence and persuade the consumer to buy some goods or use certain services various expressive means of the phonetic, morphological, lexical and syntactic levels are used in the advertising texts.

3) Multimodality deals with interaction of various modes of communication that work together for achieving certain communicative goals. The main approach to the analysis of the modes of advertising text is MMDA. Multimodal discourse analysis covers the study of the language of the advertisement in combination with other resources, such as images, music, sound, gestures, etc. In general, it is essential to note that multimodal discourse analysis of advertising is aimed at a detailed consideration of the visual / audio and linguistic features, which create a semiotic wholeness. One should also take into consideration extralinguistic information analyzing the company / organization that creates a certain advertisement, the aim of the latter and its target audience.

4) The analysis of print and video advertisements in our work presupposed the employment of the Congruity Theory that gave an opportunity to identify the background information of a particular ad, thus, defining its ad connective, presupposition and pragmatic affect. Moreover, one of the effective means of analyzing modes' interaction appeared to be functional approach that gave an opportunity to determine the functions that images of the visual mode perform in relation to other modes of the advertisement. Thus, among the functions that were used as a basis for the analysis were: A) functions expressing little relation to the text (A1 – Decorate; A2 – Elicit emotion; A3 – Control); B) functions expressing close relation to the text (B1 – Reiterate; B2 – Organize; B3 – Relate; B4 – Condense; B5 – Explain). The most spread functions included A1, B1, B3, while the others were not peculiar to the analyzed print ads. As to the video ads, we have concluded that among the functions that prevail in such ads are B1 and B5. Some images in video ads do not pose close relations to the audial and textual modes, thus they perform function A1. It should be added that we have allocated the control group of advertisements

that contained only image and logo. This group was allotted to show that images are able to create certain pragmatic effect and thus deliver a specific message of the print ad.

5) Advertising discourse is characterized by specific language that forms the verbal mode of the advertisement. Stylistic devices such as metaphors (18%), epithets (14%), repetitions (10%) and rhetorical questions (11%) are prevailing in print ads. Among expressive means antonyms (6%) and graphons (9%) are distinguished. The verbal mode of video ads is mostly formed with the help of stylistic syntax including repetitions (20%), rhetorical questions (13%), ellipses (15%) and various expressive means such as colloquial speech (14%), violation of pronunciation (4%) and antonyms (5%), etc.

The analysis of advertising discourse is one of the one of the perspective linguistic investigations nowadays. With the help of multimodal discourse analysis one can identify the interaction of various semiotic modes and determine whether this or that mode prevails or whether all of the modes are equally important for creating certain pragmatic effect. The analysis conducted by us forms the background for the exploring interconnection between modes of the print and video advertisements as well as for the investigating the expressive means and stylistic devices and their role in attaining the informative function and function of persuasion. The further analysis may include the research of multimodality of video or print ads of a certain brand as well as the investigation of the role of some expressive means and stylistic devices in various types of advertisements.

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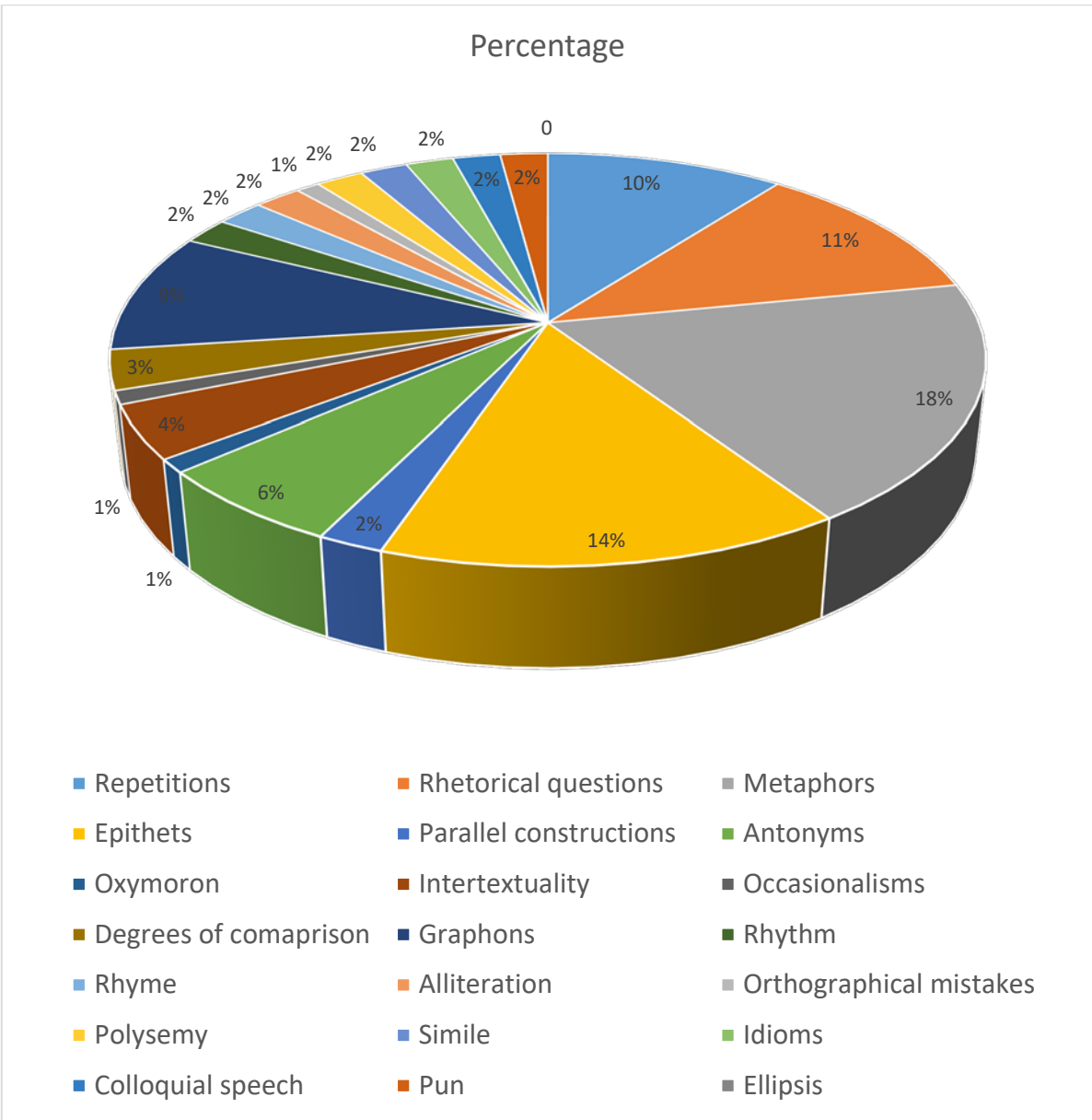
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ANNEXES

Annex A. Expressive means and stylistic devices in print ads

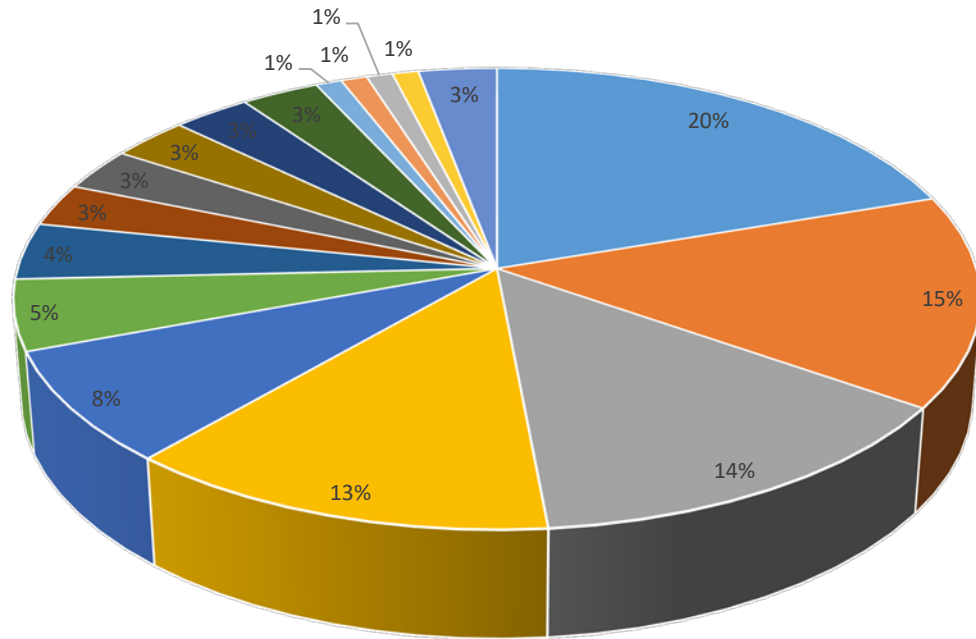
<i>Expressive means and stylistic devices</i>	<i>Amount</i>	<i>Percentage</i>
Metaphors	18	18%
Epithets	14	14%
Rhetorical questions	11	11%
Repetitions	10	10%
Graphons	9	9%
Antonyms	6	6%
Intertextuality	4	4%
Degrees of comparison	3	3%
Idioms	3	3%
Pun	3	3%
Polysemy	3	3%
Rhythm	2	2%
Rhyme	2	2%
Alliteration	2	2%
Parallel constructions	2	2%
Simile	2	2%
Colloquial speech	2	2%
Oxymoron	1	1%
Orthographical errors	1	1%
Occasionalisms	1	1%
Ellipsis	1	1%
Total:	100	100%



Annex B. Expressive means and stylistic devices in video ads

<i>Expressive means and stylistic devices</i>	<i>Amount</i>	<i>Percentage</i>
Repetitions	16	20%
Ellipses	12	15%
Colloquial speech	11	14%
Rhetorical questions	10	13%
Epithets	7	8%
Antonyms	5	5%
Phonological errors	3	4%
Metaphors	2	3%
Assonance	2	3%
Intertextuality	2	3%
Idioms	2	3%
Alliteration	2	3%
Occasionalisms	2	3%
Climax	1	1%
Parallel constructions	1	1%
Rhythm	1	1%
Rhyme	1	1%
Total:	80	100%

Percentage



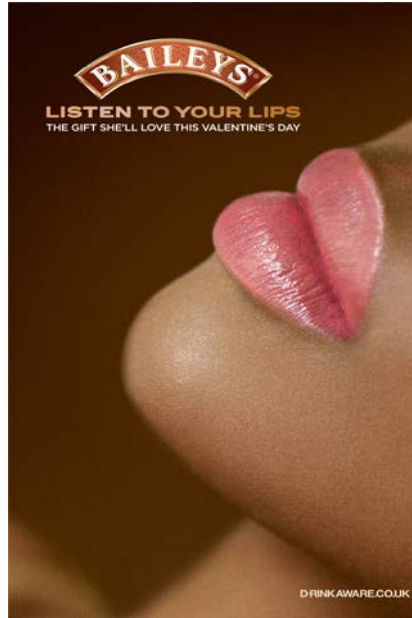
- Repetitions
- Ellipses
- Colloquial speech
- Rhetorical questions
- Epithets
- Antonyms
- Phonological errors
- Metaphors
- Assonance
- Idioms
- Alliteration
- Occasionalisms
- Climax
- Parallel constructions
- Rhythm
- Rhyme
- Intertextuality

Annex C. English-language print and video advertisements

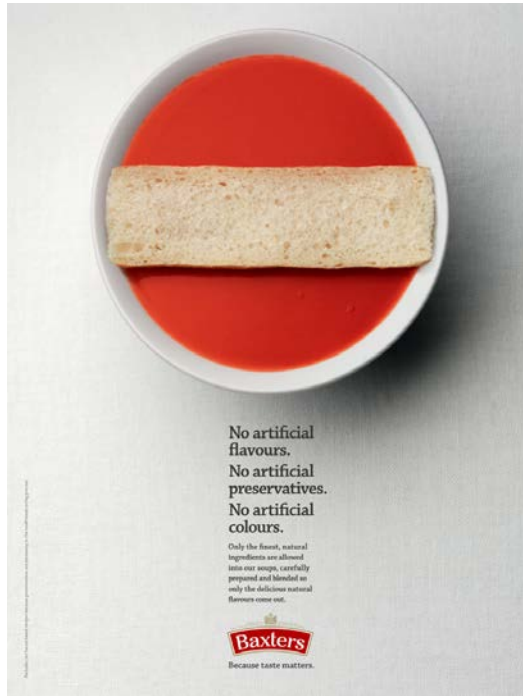
45 print ads from UK: then & now

<https://bhatnaturally.com/2010/09/12/45-print-ads-from-uk-then-now/>

1.



2.



3.



4.

5.

Get off at the fashionable end of Oxford Street, drift into the achingly cool technology hall of London's most happening department store and view this year's must-have plasma courtesy of the sound and vision technologist in the Marc Jacobs sandals then go to dixons.co.uk and buy it.

Dixons.co.uk
The last place you want to go

Step into middle England's best loved department store, stroll through haberdashery to the audio visual department where an awfully well brought up young man will bend over backwards to find the right TV for you then go to dixons.co.uk and buy it.

Dixons.co.uk
The last place you want to go

6.




7.



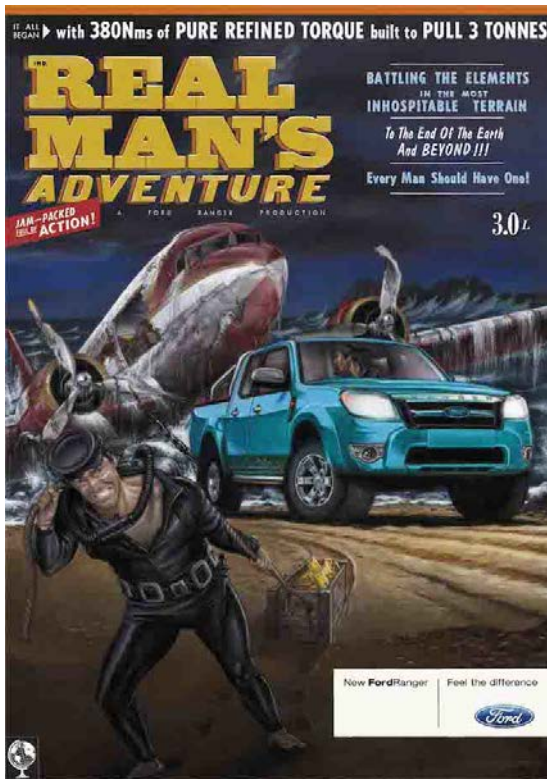
8.

This is what happens when a fly lands on your food.
Flies can't eat solid food, so to soften it up they vomit on it.
Then they stomp the vomit in until it's a liquid, usually stamping in a few germs for good measure.
Then when it's good and runny they suck it all back again, probably dropping some excrement at the same time.
And then, when they've finished eating, it's your turn.

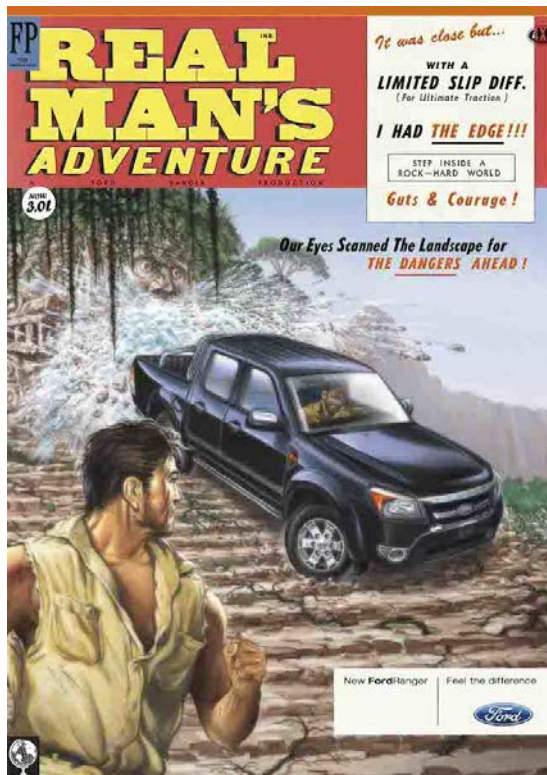


Cover food. Cover eating and drinking utensils. Cover dustbins.

9.



10.



11.



12.



13.



14.



**Switching to a cigarette
with tobacco substitute is like jumping from
the 36th floor instead of the 39th.**

You may have got the idea that the new tobacco substitutes will make your cigarette much safer.

Not so. The dangers of smoking won't go away so easily.


In the first place, most of these new cigarettes contain only 25% tobacco substitute – the rest is all tobacco.

And secondly, tobacco substitute itself produces a certain amount of tar.

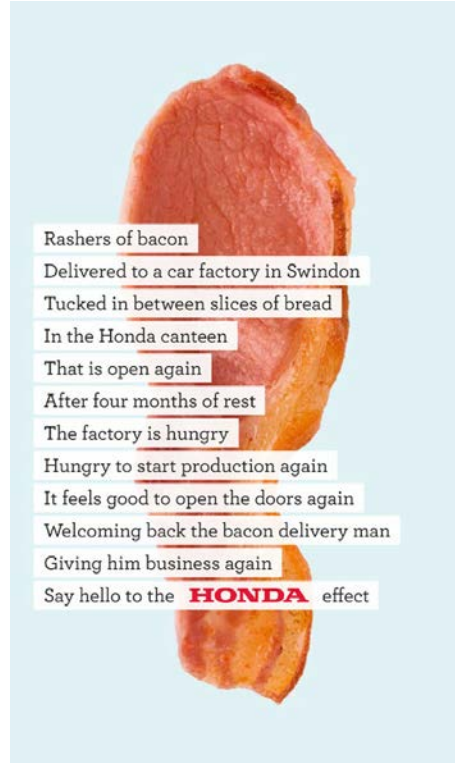
Some of these new cigarettes – in the low to middle tar group – have a higher tar yield than some existing cigarettes.

That means the risk of getting lung cancer, heart disease, bronchitis and emphysema from smoking them could be greater than from smoking a low tar cigarette without tobacco substitute.

The truth is that the only safe substitute for tobacco is no tobacco.

 **The Health Education Council.**
78 New Oxford Street, London WC1A 1AH.


15.



16.



21.



Look after them and they'll last a lifetime. We believe the same is true of our customers.

That's why we offer free, impartial, expert advice. It's all part of being **Never Knowingly Undersold**.

Never Knowingly Undersold on quality | on price | on service

John Lewis

22.



23.

There are two difficult conversations to have with your parents.

One's about birds and bees, the other's about apples and pears.

Even in the closest of families some things aren't easy to talk about. At Stannah we know that discussing stairlifts can be tricky. But we also know that fitting one can avoid stress and discomfort for your loved ones. To find out more call one of our experienced advisors on 0800 715 462 and we'll tell you everything you need to know. Don't worry. It won't be an awkward conversation.

Call 0800 715 462 ext.5581

www.stannahstairlifts.co.uk



Stannah
The Stairlift People

24.



be prepared this festive season
LYNX
BULLET



25.



26.



27.

34  Thursday, September 17, 2009

"Dad, I know you read The Sun, so I thought it would be a good place to say, stop smoking or you might die. And I don't want you to die."



Your smoking affects your loved ones more than you think.
For help quitting call 0800 066 5816 or visit nhs.uk/smokefree

28.

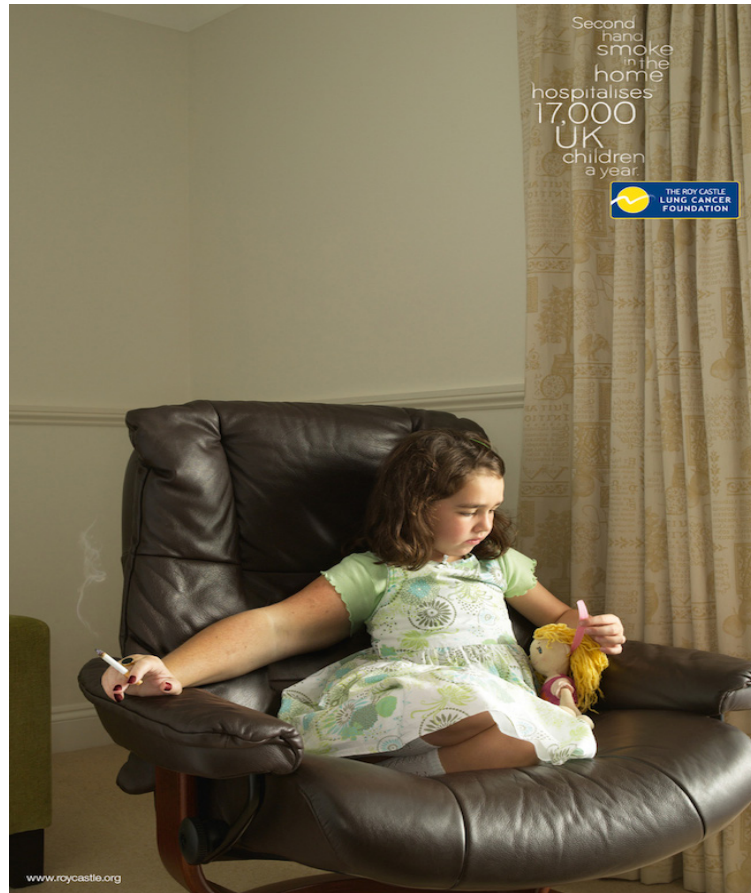


IN EVERY SERIES OF ADVERTISEMENTS THERE IS ALWAYS ONE THAT APPEARS LESS INTERESTING THAN THE OTHERS. THIS IS THAT ADVERTISEMENT.

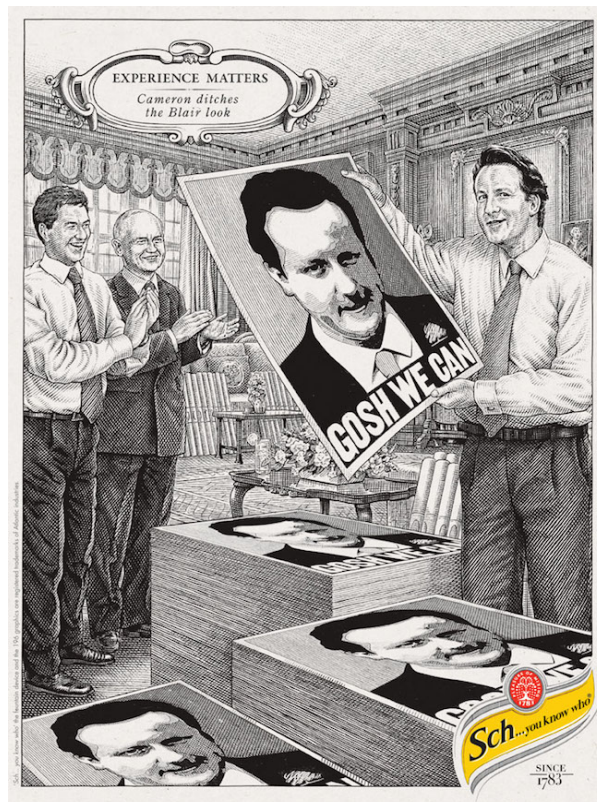
Glass is glass is glass is glass is glass.
No matter how many times you say it.
Used, that is, you say it six million four hundred and thirteen thousand times.
That is the number of square metres of glass Pilkington produces around the world in just 24 hours.
Pilkington, a British company based in St. Helens, is the largest producer of flat glass in the world and accounts for over 20% of the world's output.
You will also find the Pilkington glass making process in operation in any of 29 countries including the USA, the USSR, Sweden, Japan and most recently, China.
All over the world you will find Pilkington toughening, laminating, coating and decorating flat glass for a million different applications.
No other manufacturer of glass makes such a large range of products from common or garden glass.
A windscreen that won't lacrate on impact.
A window that lets heat in, but very little heat out.
A bullet resistant glass that helps bank employees feel safer in their jobs.
Even a glass that is designed to resist radiation.
Pilkington's flat and safety glass companies have a worldwide turnover of over £1,600,000,000 a year.
Wherever you are in the world you will see flat glass, so much so that we all tend to take it for granted.
But when you see the world's biggest producer, you tend to see it in a different light.
Business is business is business is business is business is business.

The world's leading glass company.

29.



30.



31.



Why you should think more seriously about killing yourself.

We wouldn't want to alarm or shock unnecessarily.

But it is alarming that every year over 200,000 people in this country try to kill themselves.

And it is shocking because only a very few of them really want to die.

Over 95% of these people who try to kill themselves and survive are glad that they survived.

Out of those who didn't survive there will sadly be many who didn't really want to die because in most cases, an attempt at suicide is first and foremost a cry for help.

So is a call to the Samaritans.

The difference is that it's a cry that will always be answered.

That's exactly why a call to the Samaritans is a serious alternative.

This isn't to say that you have to be about to kill yourself to call the Samaritans.

We hope that people will call long before they reach that point.

The Samaritans are there to listen to anyone who needs someone to talk to. No reason for calling is ever too trivial.

A Samaritan will never censure, criticise or pass judgement.

All conversations, whether face to face or over the telephone are conducted in absolute confidence.

Samaritans are on call for 24 hours a day and 365 days a year. Anywhere in the country.

And there are daytime centres you can visit in nearly 200 cities and towns so there is bound to be one near you.

Anyone who does try to commit suicide and succeeds will never have the chance to change his or her mind.

That's why everyone should think more seriously about taking the easy way out and call the Samaritans.

Please.

The Samaritans.

32.



33.



34.

IN ONE AMERICAN STATE, THE PENALTY FOR EXPOSING YOURSELF IS DEATH.

In the winter of 1968, Mount Washington in New Hampshire was the unlikely recipient of 566 inches of snowfall. Or to put it another way, that's just a little over forty-seven feet.

Snowstorms with winds in excess of a hundred miles an hour are not uncommon. Which makes the wind-chill factor too cold to measure with existing instruments.

The weatherman simply warns that as times like these, exposed flesh freezes instantly.

Some of the old folks in the state can recall the time in '34, when the Mountain was the site of the strongest wind gust ever recorded on earth: 231 mph.

They can recite articles from the local paper, The Littleton Courier, about hikers freezing to death up there in the middle of summer.

And they'll tell you, in no uncertain terms, that it's less important to dress according to the latest fashion than it is to dress according to the latest weather report. It is this almost inbred respect for nature's wrath that compels the people at Timberland in Hampton, New Hampshire to design their outdoor clothing the way they do.

This clothing is ideal for people who venture outdoors regardless of the forecast and who pride themselves on being ready for the worst.

Take, for example, our Timberland leather coats. The leather is the best you can find, because it's the best we can find. To get hides that meet our standards, we travel the world looking for sources of supply. A search made more difficult by our insistence on hides from animals raised on the open range. While that may sound perruickety, you'll never see scarring from barbed wire on a Timberland coat.

But we're not just concerned about how our hides are treated while they're raised. We also give them special treatment once we get them back to our workshops.

All the leathers used by Timberland get a dunking in chemical agents for water repellency. Then, to keep them looking new in any kind of weather, we give them special finishes that will never wear off.

When we use Split Suede, for instance, we give it a light-resistant finish to avoid fading. So it's not only rainproof, but sunproof, as well.

As for our Weatherguard Newbuck leather, it's given a unique chrome-tan finish so it stays supple throughout its life.

Partial as Timberland is to leathers like



Newbuck and Split Suede, we realize that man cannot live by leather alone.

Which is why in some Timberland outerwear we use Gore-Tex, a man-made fabric with over nine billion pores per square inch. These microscopic openings are too small to let water in, yet large enough for perspiration molecules to get out.

Once we have the right materials in place, we start sewing coats that will last year after year after year.

On the coat you see here, we double stitch the seams that will be exposed to the heavens wear. We run a pull cord through the waist of the coat to keep cold air from creeping up underneath. And we fit zippers of solid brass, so they'll never rust.

Since people who wear Timberland coats often venture off the beaten path, we've also taken special care that the pockets won't get torn in heavy brush. Each one is closed up with a thick leather cover and secured by buttons made from brass and bone.

And to make sure you never end up looking for those buttons in the woods (worse than looking for a needle in a hay stack), we use heavy cord thread and reinforce each one on the backside with quarter-inch guards.

The finished product is a coat that will protect you from cold, wet and, on one of its more hospitable days, perhaps even the Mountain itself.

But it's not just outerwear that Timberland makes to last. Our clothing range also includes the kind of things you might wear when the temperature soars to above freezing.

Starting with staples like wool, denim, canvas and cotton, Timberland makes a range that's always at home in the wild. Sweaters, trousers, jackets and shirts, even the duffle bags to carry them in.

Each item designed to withstand the twin tests of weather and time.

Of course, if you own a pair of our boots or shoes, you're already familiar with the unique way Timberland's hold together.

What you may not know is why they do.

We tape seal the seams of some of our boots with laces to make sure water can't get through to your feet.

We impregnate our shoe and boot leather with silicone, to give it a longer life. We sew in doubleknot pearl stitching that won't come undone even if it's accidentally cut. We use self oiling laces that won't rot, and solid brass eyelets that won't rust.

The list, like the winters up on Mount Washington, goes on and on.

Suffice to say that at Timberland, making outdoor clothing and boots is not just a way of life. It's a way of living.

Timberland (UK) Limited, Unit Four, St. Anthony's Way, Feltham, Middlesex, TW14 0NH. Telephone 081 890 6116.



Timberland

35.



36.

**WE BUILD
THINGS TO LAST.
MAYBE WE
SHOULD START
A BANK.**

Available at Timberland Regent Street,
John Lewis and House of Fraser.

TAKE IT ALL ON™
Timberland

37.

**HOW
REVOLUTIONARY.
A JACKET THAT
CAN KEEP TWO
PEOPLE DRY.**

Get a 20% discount in store when you give us any old
Timberland item. All gear will go to TRAD charity stores,
so someone else can wear them.
Available at Timberland Westfield.



TAKE IT ALL ON™
Timberland 

38.


virgin.com/value

page 507

LISTEN LOVE, I'M NOT BOTHERED.
TO BE HONEST, I COULDN'T GIVE A MONKEY'S.
DO I LOOK LIKE I CARE?
WHATEVER, LOSER.

FRANKLY MY DEAR, I DON'T GIVE A DAMN.

Valuable thinking time


Love every second

41.

TODAY
DOESN'T
HAVE
TO BE
PANCAKE
DAY.



wonderbra

42.

Are you making plans for your wife's death?

Come on now, own up. The thought hasn't so much as crossed your mind, has it? All along, you've blithely assumed that you'll be the first to go. That your wife will be the one who will need the financial looking-after. That yours is the life that should be insured, not hers. Noble and worthy sentiments indeed. But, if we may say so, short sighted ones, too. There's no guaranteeing that your wife will outlive you. (According to statistics, little more than a 60% chance in fact). So have you ever thought what would happen to you if the unthinkable happened to her?

Not in the dim distant future. But tomorrow, Friday, 24th June 1983? Could you cope? On the purely practical front, think of the cooking, the washing, the hours of housework

they need and deserve? The nightly bedtime stories? Helping them out with their maths homework? Teaching them what's what in the big wide world? Heaven knows, you'd need help. Lots of it. And like everything else nowadays, that sort of help doesn't come cheap. According to a recent survey, the average mother of three ploughs through eighty hours of housework a week. Eighty hours, mind. At £2.50 an hour, that comes to a staggering £10,400 a year. Where on earth are you going to get hold of that sort of money? Well, you could start at the bottom right hand corner of this page.

For as little as £15.00 a month, Albany Life can provide cover worth over £50,000 tax free. If you prefer, we can even draw up a combined 'Husband and Wife' policy that pays out in the event of either of you dying. If you'd like to discuss things further with us, post off the coupon straight away. Planning for a wife's death may be no pleasant matter for a husband. But for a father, it's a very necessary duty.

To learn more about our plans, send the coupon to Peter Kelly, Albany Life Assurance, FREEPOST, Peterslee, Essex.

Name: _____ Address: _____ Tel: _____ Name of your Life Assurance Broker (if any) _____

Albany Life

HOUSEHOLD BLEACH 500 ml.

Who'll play nursemaid if the bids all fail?

Could you afford £2,000 a year for a family cook?

Could you be an executive by day and a chambermaid by night?

that you'd have to put in. More importantly, there's the children to consider. Could you ever devote the sort of time to them

After hours of office work, could you face hours of housework?

Could you ever thought what would happen to you if the unthinkable happened to her?

Not in the dim distant future. But tomorrow, Friday, 24th June 1983? Could you cope?

On the purely practical front, think of the cooking, the washing, the hours of housework

they need and deserve? The nightly bedtime stories? Helping them out with their maths homework? Teaching them what's what in the big wide world? Heaven knows, you'd need help. Lots of it. And like everything else nowadays, that sort of help doesn't come cheap. According to a recent survey, the average mother of three ploughs through eighty hours of housework a week. Eighty hours, mind. At £2.50 an hour, that comes to a staggering £10,400 a year. Where on earth are you going to get hold of that sort of money? Well, you could start at the bottom right hand corner of this page.

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Albany Life

45.



Because I've known you all my life.

Because a red Rudge bicycle once made me the happiest boy on the street.

Because you let me play cricket on the lawn.

Because you used to dance in the kitchen with a tea-towel round your waist.

Because your cheque book was always busy on my behalf.

Because our house was always full of books and laughter.

Because of countless Saturday mornings you gave up to watch a small boy play rugby.

Because you never expected too much of me or let me get away with too little.

Because of all the nights you sat working at your desk while I lay sleeping in my bed.

Because you never embarrassed me by talking about the birds and the bees.

Because I know there's a faded newspaper clipping in your wallet about my scholarship.

Because you always made me

polish the heels of my shoes as brightly as the toes.

Because you've remembered my birthday 38 times out of 38.

Because you still hug me when we meet.

Because you still buy my mother flowers.

Because you've more than your fair share of grey hairs and I know who helped put them there.

Because you're a marvellous grandfather.

Because you made my wife feel one of the family.

Because you wanted to go to McDonalds the last time I bought you lunch.

Because you've always been there when I've needed you.

Because you let me make my own mistakes and never once said "I told you so."

Because you still pretend you only need glasses for reading.

Because I don't say thank you as often as I should.

Because it's Father's Day.

Because if you don't deserve Chivas Regal, who does?

16 ad examples that prove print isn't dead

<https://econsultancy.com/16-ad-examples-that-prove-print-isn-t-dead/>

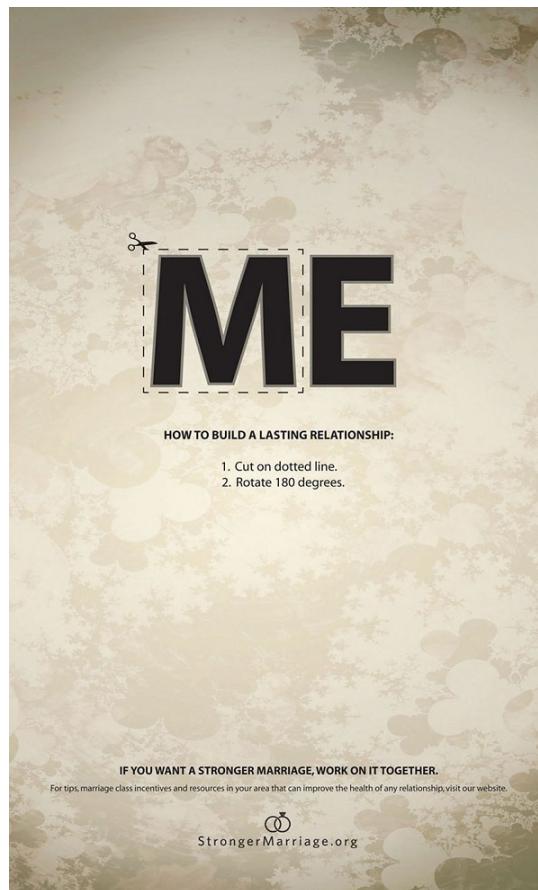
46.



47.



48.



49.



0

50.

A L O S T M U S E
S O U L M A T E S

She lives in T O K Y O
He lives in K Y O T O

She's a skilled C A B D R I V E R
He's an expert C R A B D I V E R

Lately, she's been thinking she might be F O R E V E R A L O N E
As he feels as lonely and cold as A V E N E E R F L O O R

She longs to hear her ex's W A R M V O I C E calling her.
Whilst he stares at the M I C R O W A V E remembering his ex's lasagne.

Tired of her failed dates, she buys a S T U N N I N G B R A
As he questions his lonesome existence by B U R N I N G A N T S

They both try therapy. She visits Doctor K O Y S H I R O
While he visits Doctor O Y O R K I S H

Until one day, D O L L Y D Y L A N invites her to a costume party.
Dolly is a friend of L Y N D A L L O Y D, who in turn invites him.

Just like the year before, she dressed up as A N A P P L E P I E
Whilst he put on A P I N E A P P L E costume.

And at the exact moment she stepped onto that N A S T Y O L D T R A I N
He drives his scooter down a T I N Y S L A N T R O A D

Once at the party, she walked away from a creepy guy trying to N E G O T I A T E M O T H S
And while doing so, she bumped into a guy who was going to get S O M E T H I N G T O E A T

- Hi, I'm A G O S T I N A
- S A N T I A G O. Nice to meet you.

SCRABBLE
There's magic in words.

51.



52.



53.



54.



55.



56.



57.



58.



59.



60.

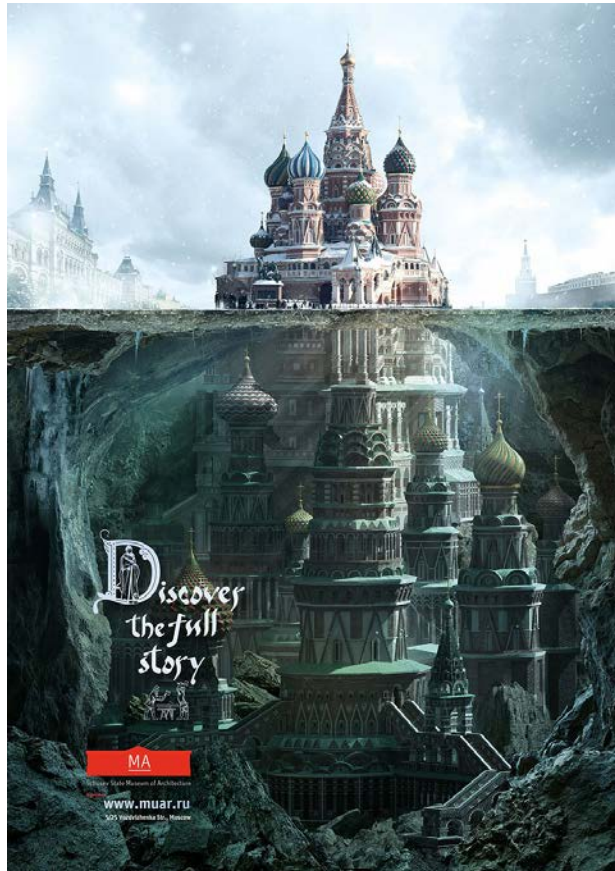


33 Powerful And Creative Print Ads That'll Make You Look Twice
(https://www.boredpanda.com/creative-print-ads/?utm_source=google&utm_medium=organic&utm_campaign=organic)

61.



62.



63.



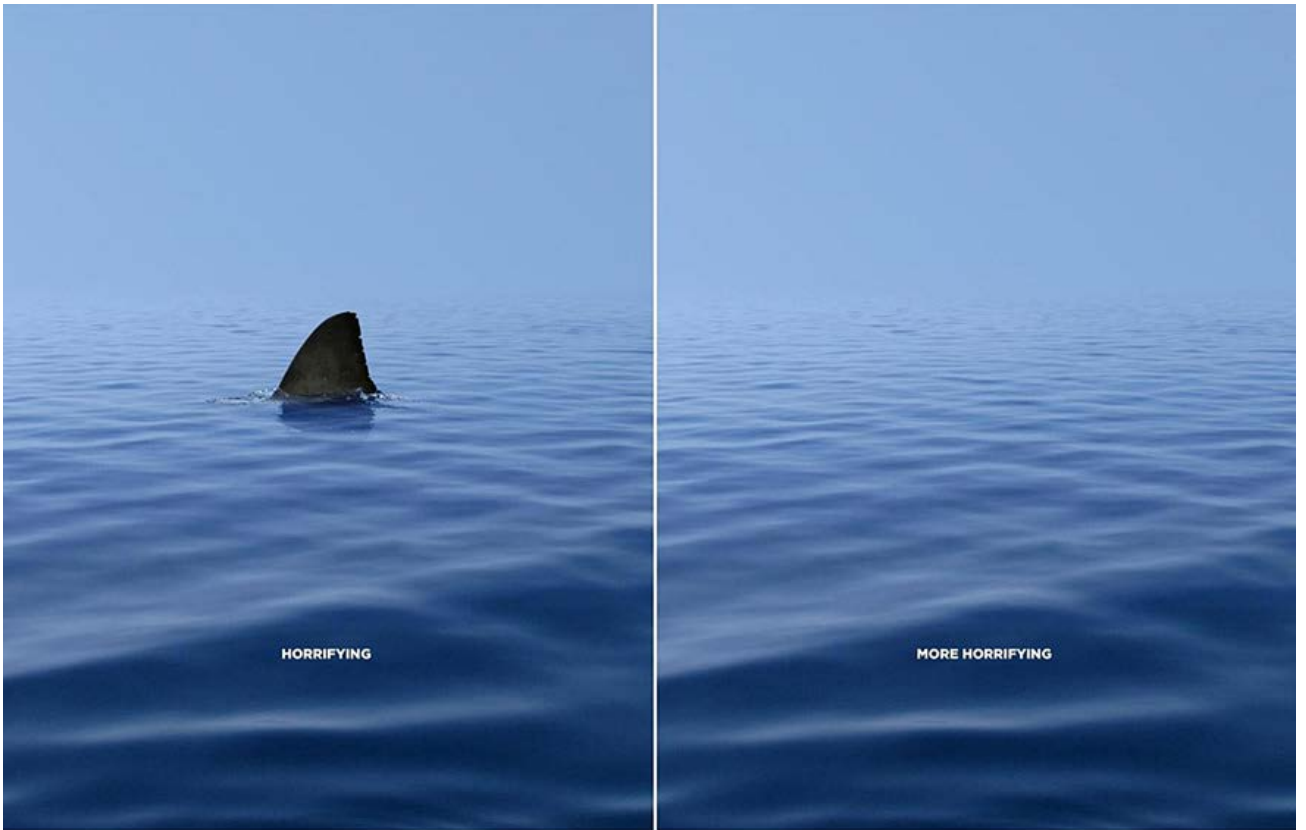
64.



65.



66.



67.



68.



69.





71.



72.



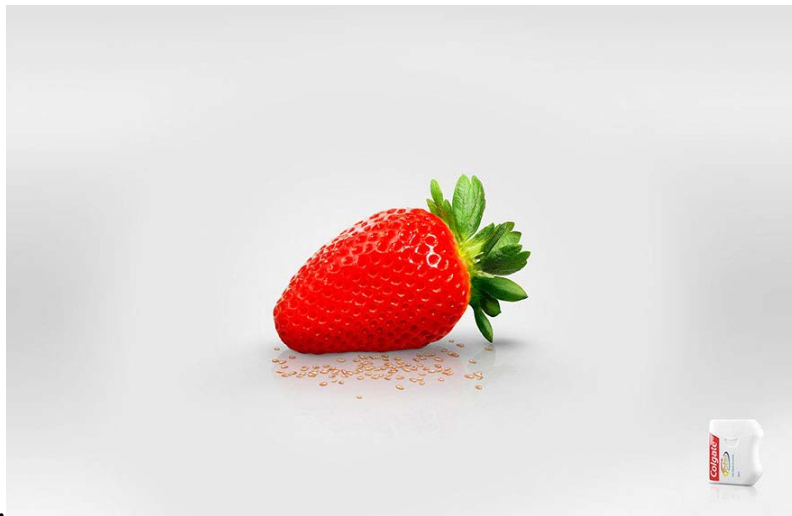
73.



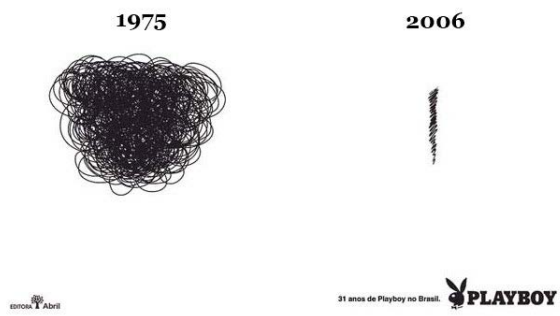
74.



75.



76.



77.



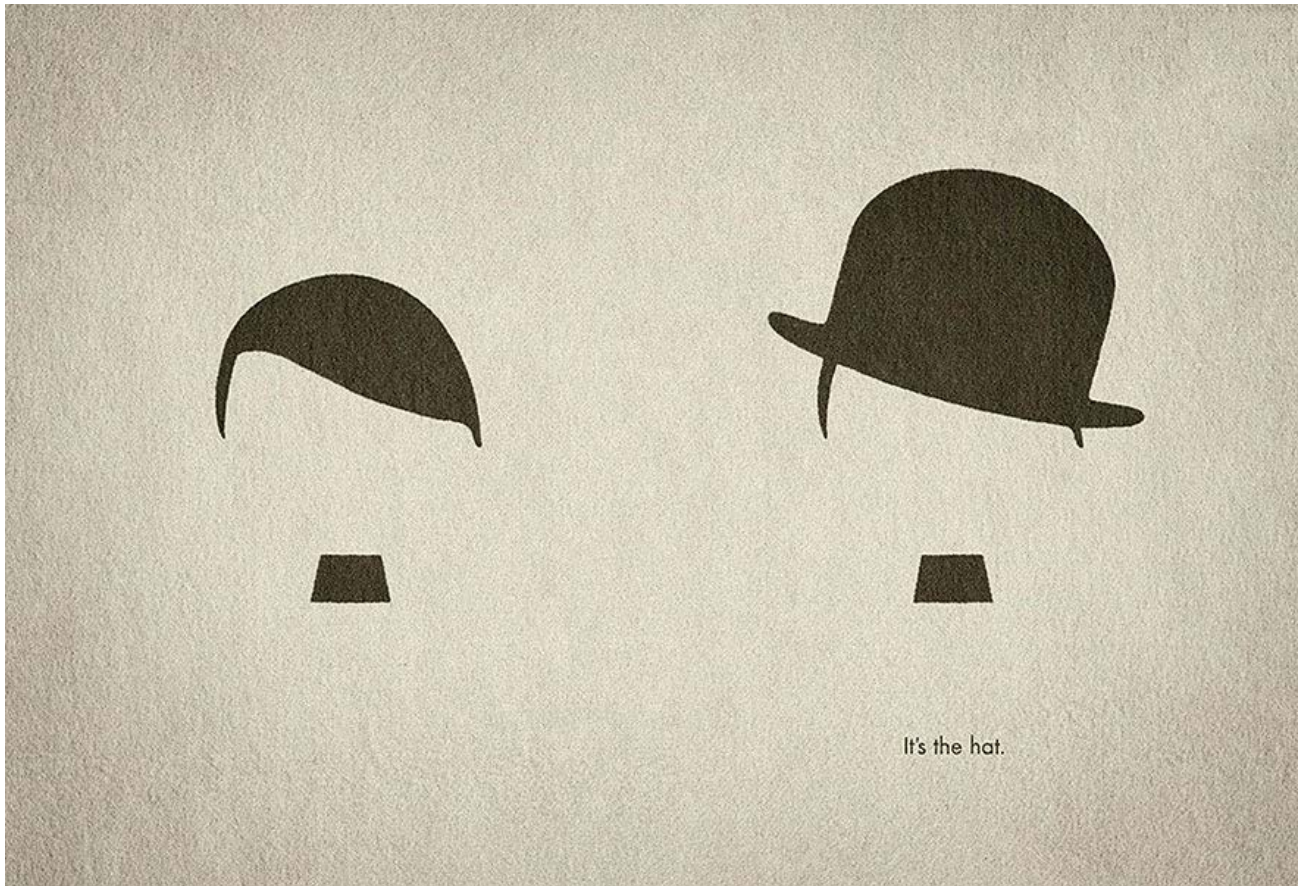
78.



79.



80.



81.

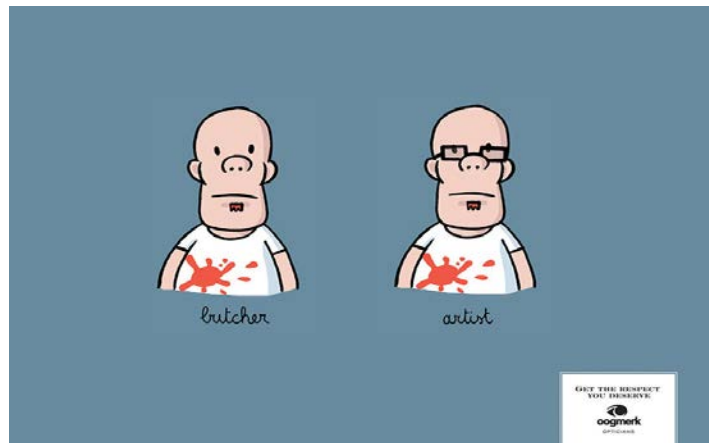


82.

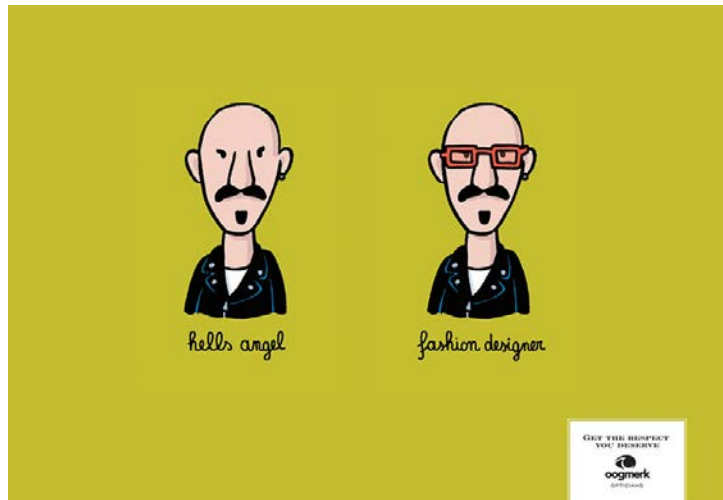
Disconnected for a while. Read a book. [Tomcat](#) [Sfarms](#)



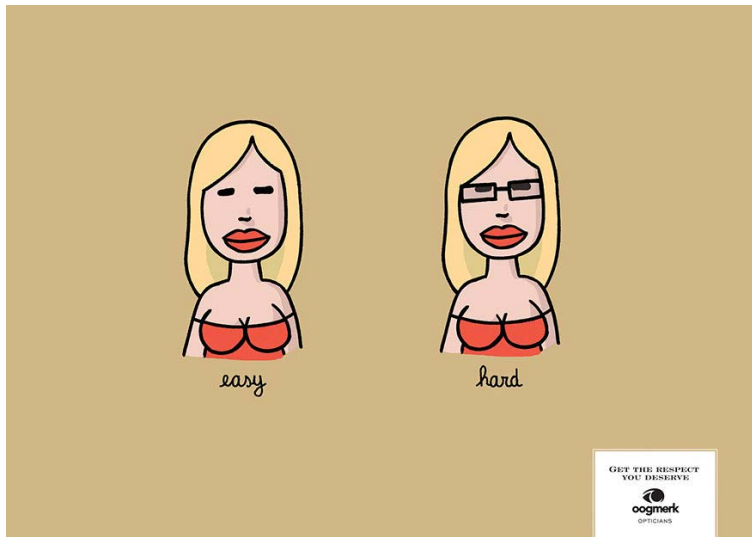
83.



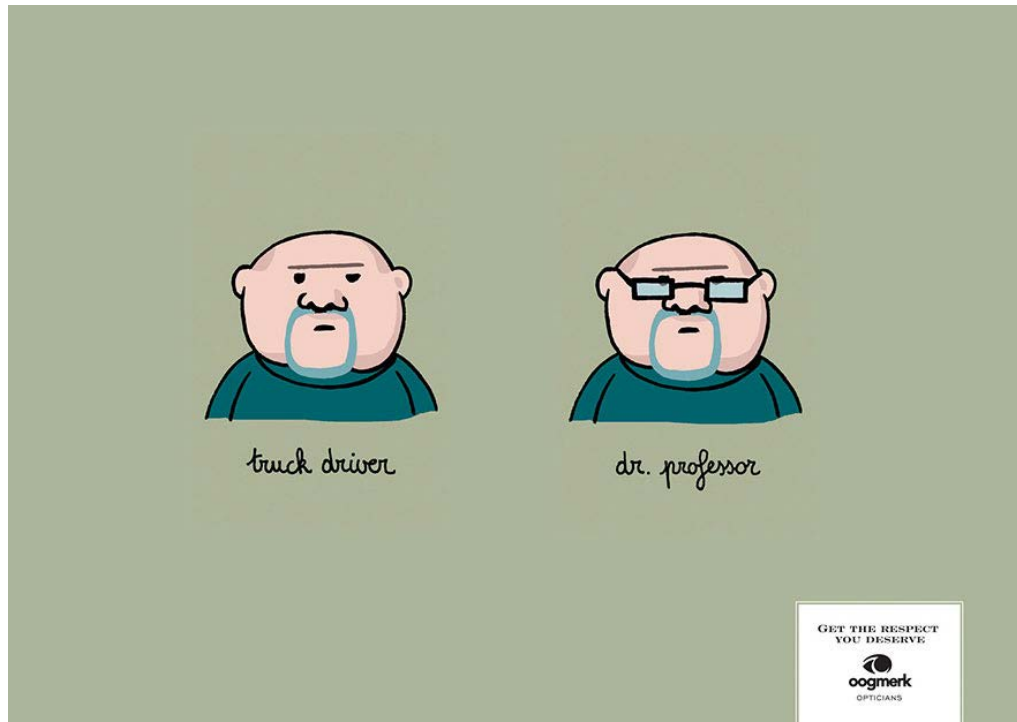
84.



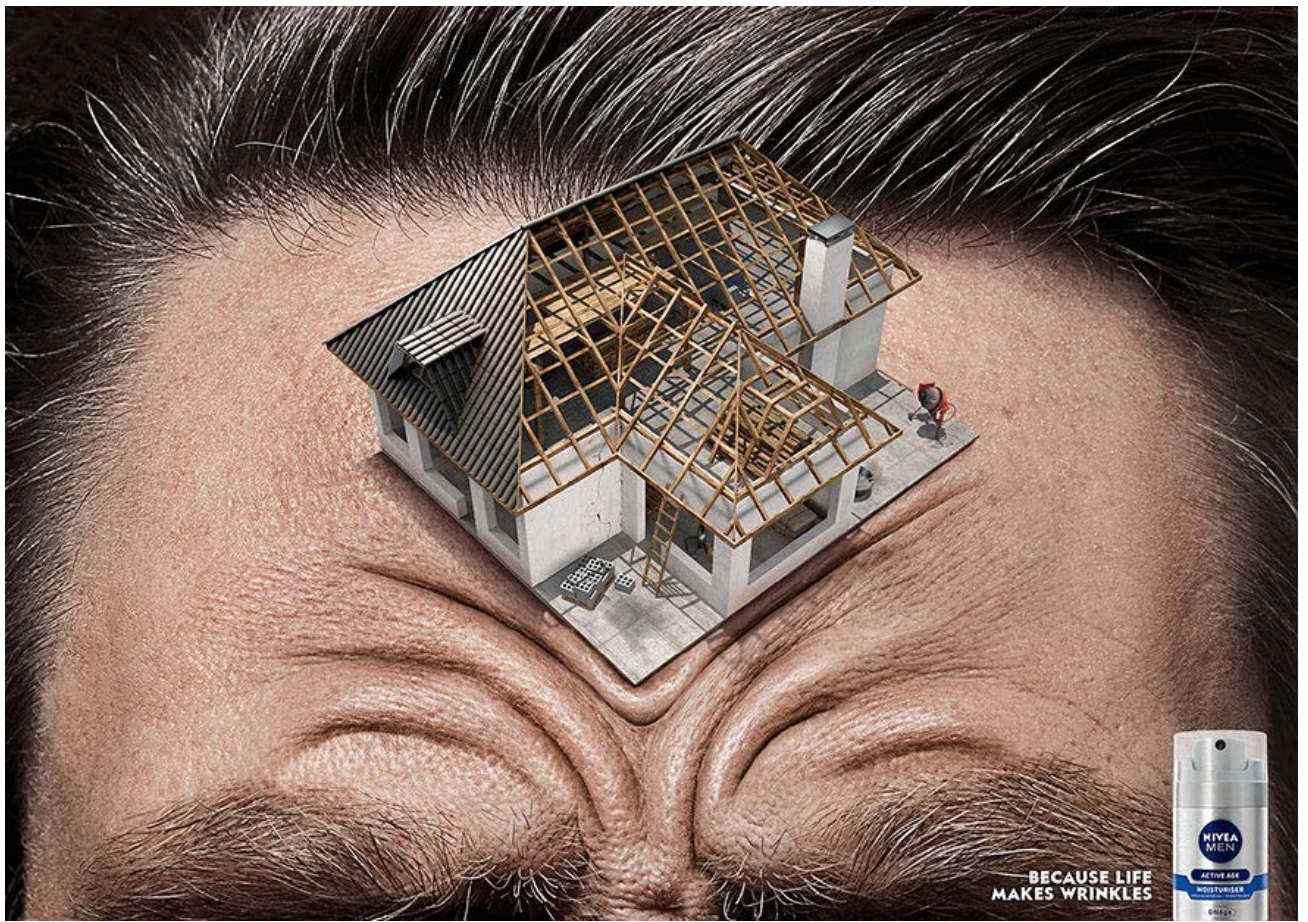
85.



86.



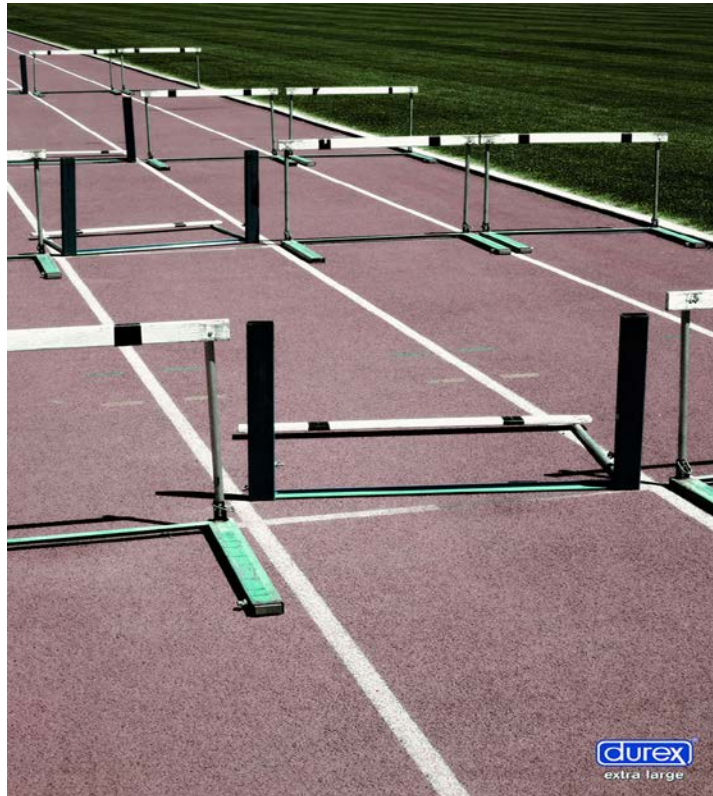
87.



88.



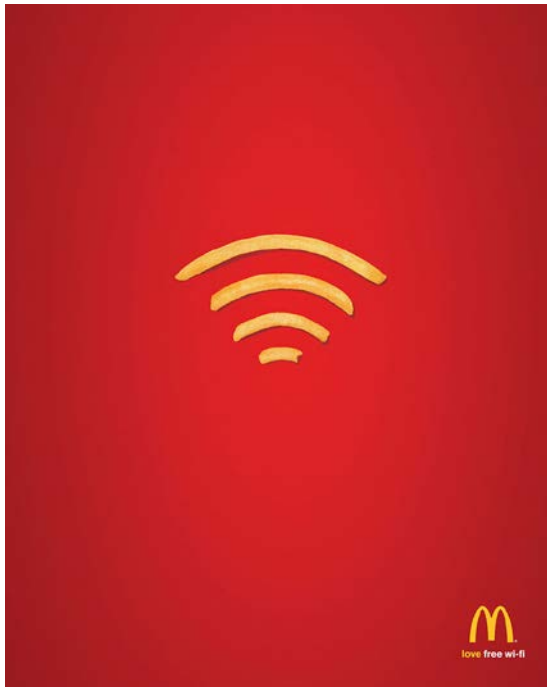
89.



90.



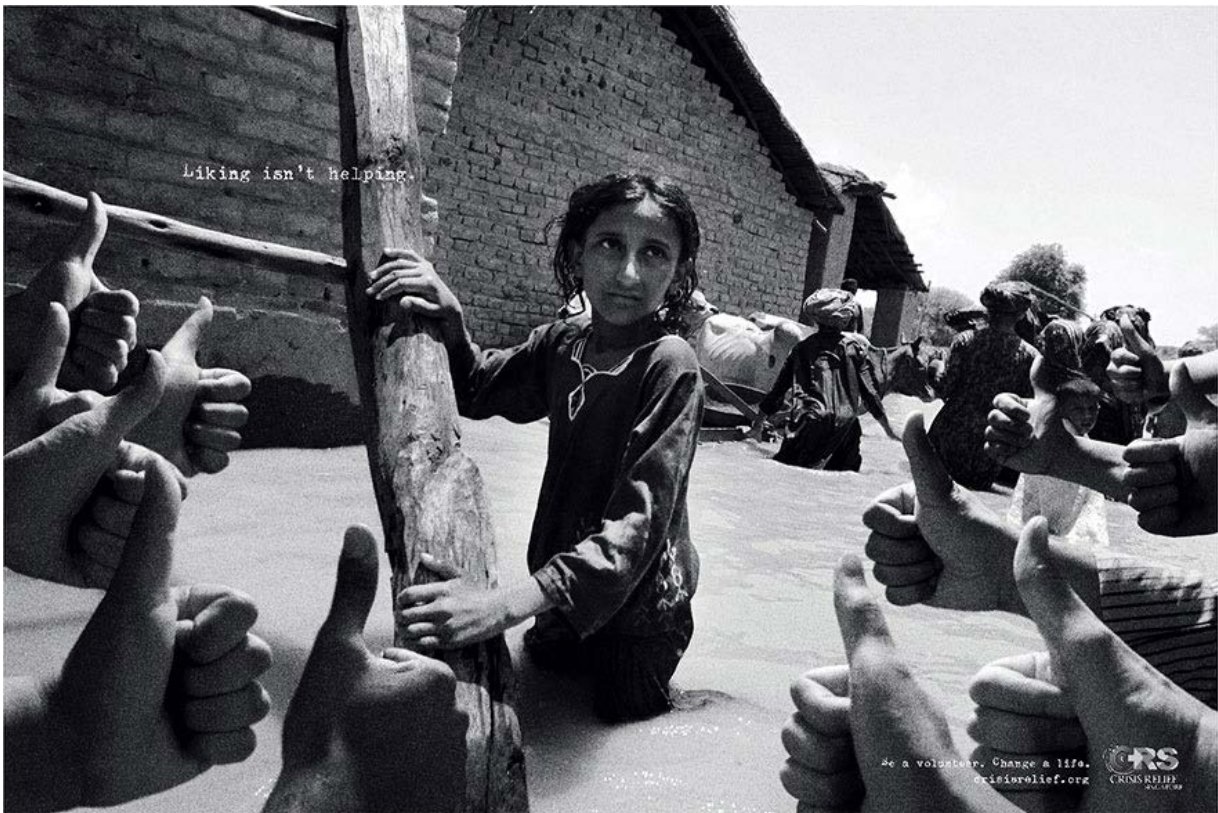
91.



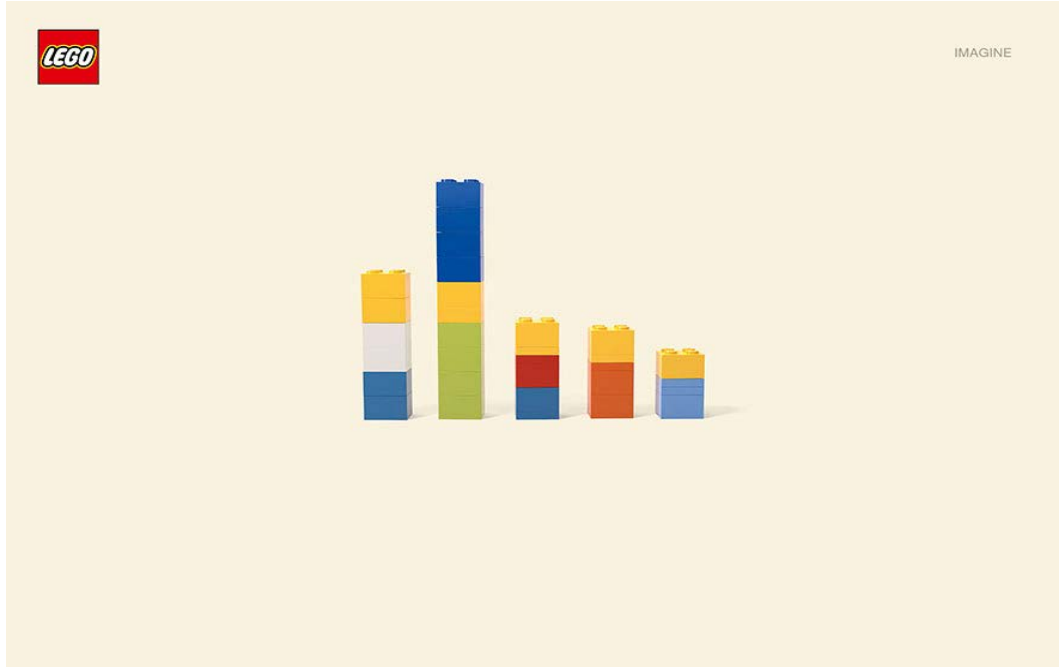
92.



93.



94.



95.



96.



97.



98.



99.



100.



101.



102.



.103



25 Brilliantly Clever Print Ads

[\(https://justcreative.com/2019/06/20/clever-advertising-ads/\)](https://justcreative.com/2019/06/20/clever-advertising-ads/)

104. “Hulk Have Boo-Boo”



105. “Shhhhhhhh”



106. "On Your Left"



107. – Fleas off, please!



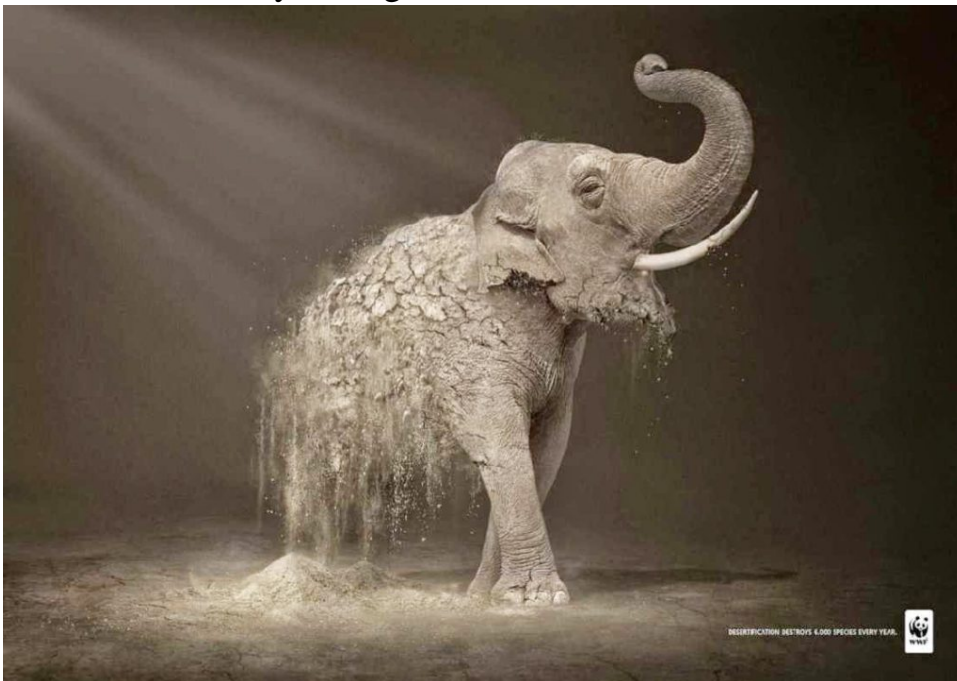
108. "We are made of Rock"



109. Finger Lickin' Good!



110. – What if they were gone?



111. – You eat what they eat



You eat what they eat.

Plastic trash is flooding
our oceans - help us to clean up!
Donate at www.seashepherd.org



112. – You either see one or the other



113. – Fireworks!



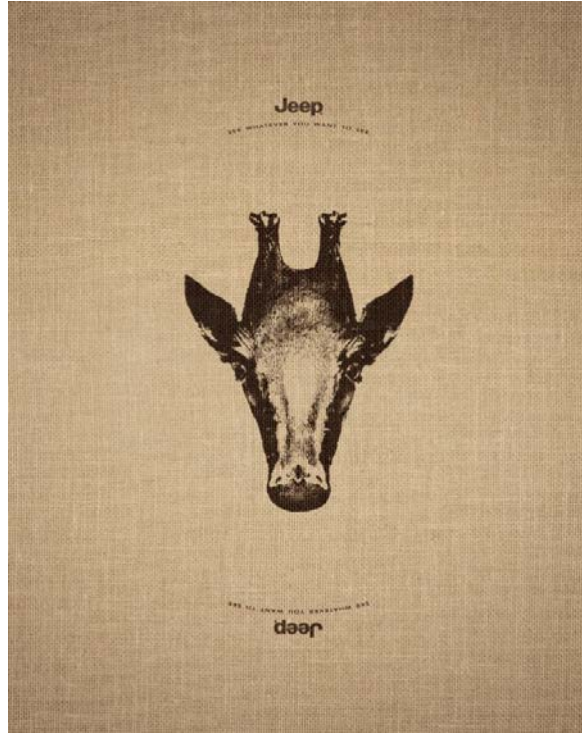
114. – Go on a run



115. – Even a superhero drives one



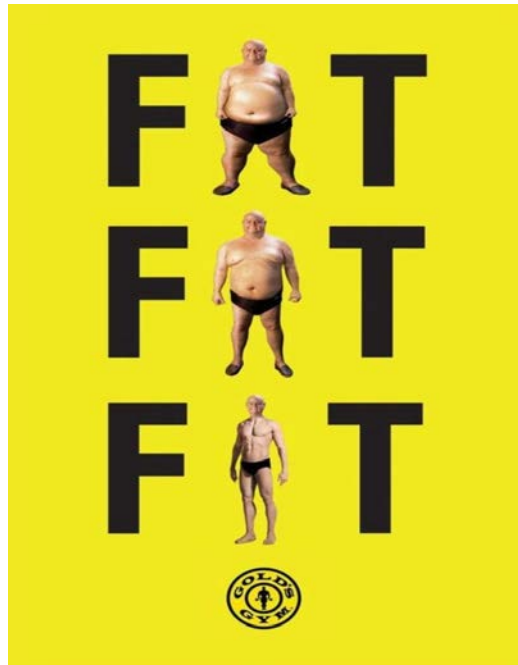
116. – Choose your adventure



117. – Nature Doesn't Need Tattoos



118. Head to the Gym



119. Like sucking on a tailpipe



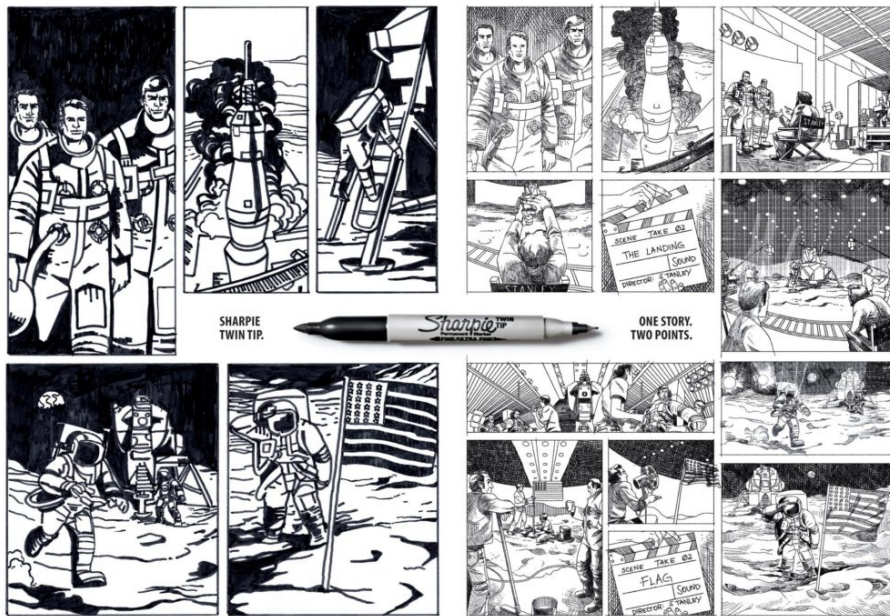
120. Pee with a purpose



121. Here Kitty Kitty



122. One Story. Two Points



123. The Only Limit is Your Imagination



50 genius print ads with brilliant design techniques
[\(https://www.canva.com/learn/print-advertising-ideas/\)](https://www.canva.com/learn/print-advertising-ideas/)

124. Use the fold



125. Make your audience look twice




126. Use animals to send an important message



127. Remind your audience of what other people live with

Today is World Alzheimer's Day.
Today is World Alzheimer's Day.
Today is World Alzheimer's Day.
Today is World Alzheimer's Day.
Today is World Alzheimer's Day.
Today is World Alzheimer's Day.
Today is World Alzheimer's Day.



Support the cause at
alzheimersday2012.org

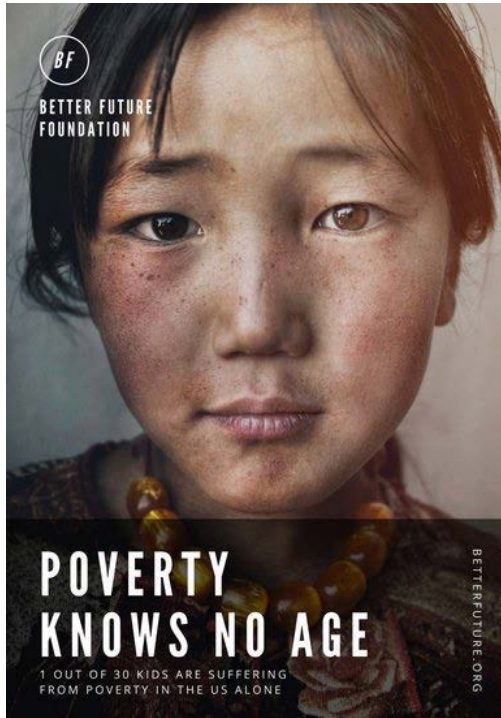
128.

**This is the
inside of
someone's
home**

IN 2015, 564,708 PEOPLE
IN THE U.S ARE HOMELESS

HELP MAKE A CHANGE TODAY
ENDHOMELESSNESS.COM/DONATE

129.



metaphor

130. Play with the magazine format



131.



132. Make use of newspaper columns



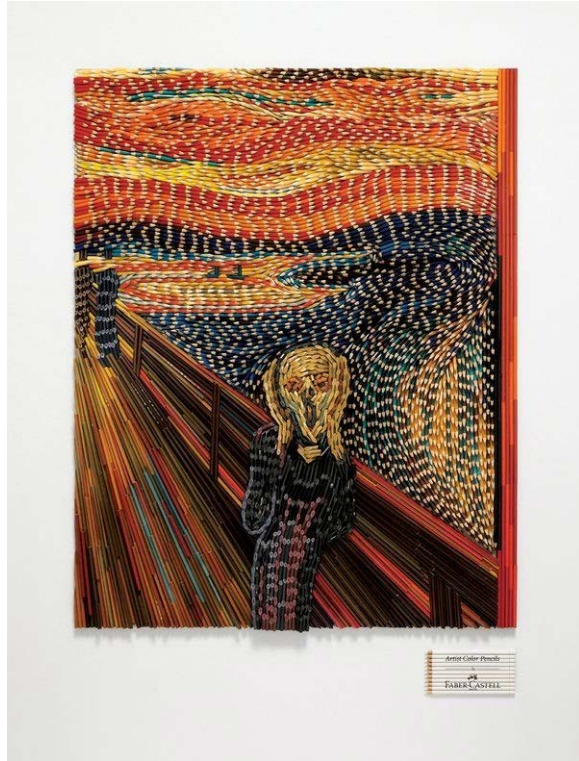
133. Transform objects into parts of the body



134. Turn the brand name into an adjective



135. Reinterpret a famous image



136. Have fun with famous logos



137. Depict a feeling people can relate to



138. Make color part of your message



139. Appeal to people's tastebuds



140. Depict inspiration



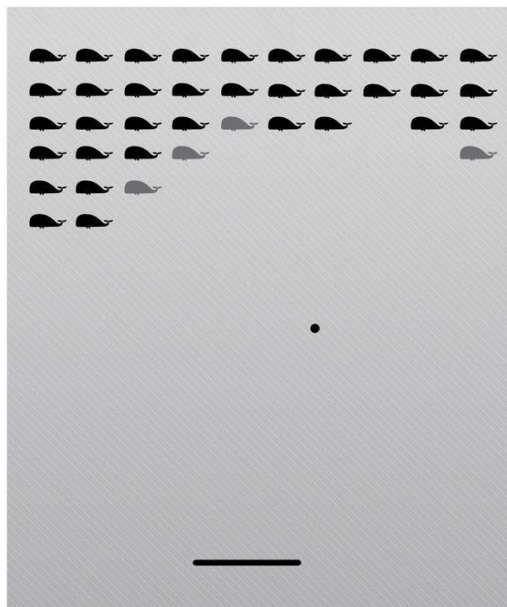
141. Act on a once-in-a-lifetime moment



142. Use humour



143. Be thought-provoking



its not a game anymore

* 90 percent of all large fishes have disappeared from the world's oceans in the past half century™

www.re-winder.com

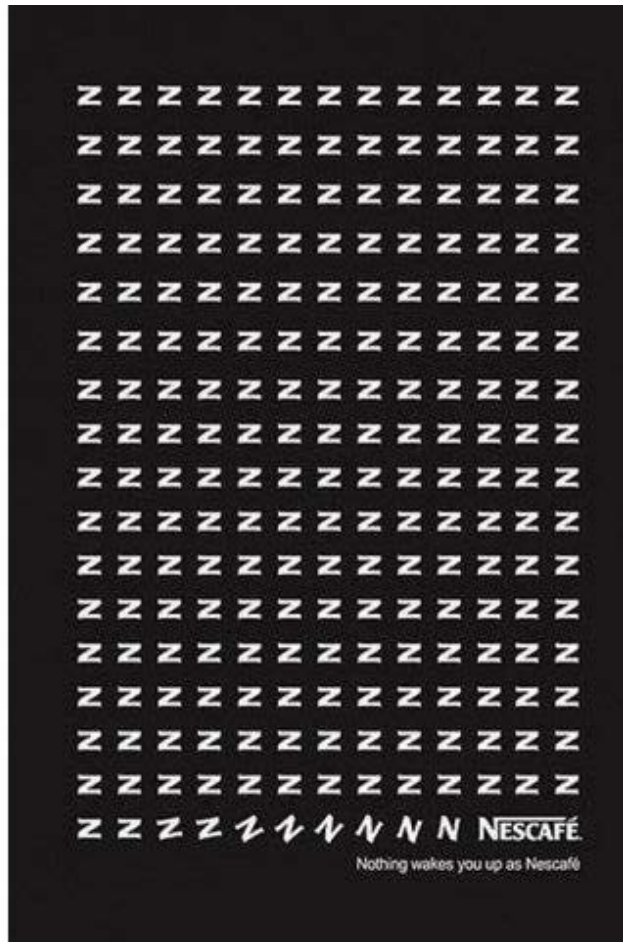
144. Transform a recognizable icon



145. Show don't tell



146. Give letters life



147. Use a visual metaphor



148. Use bold colors



148. Exaggerate the product's ability



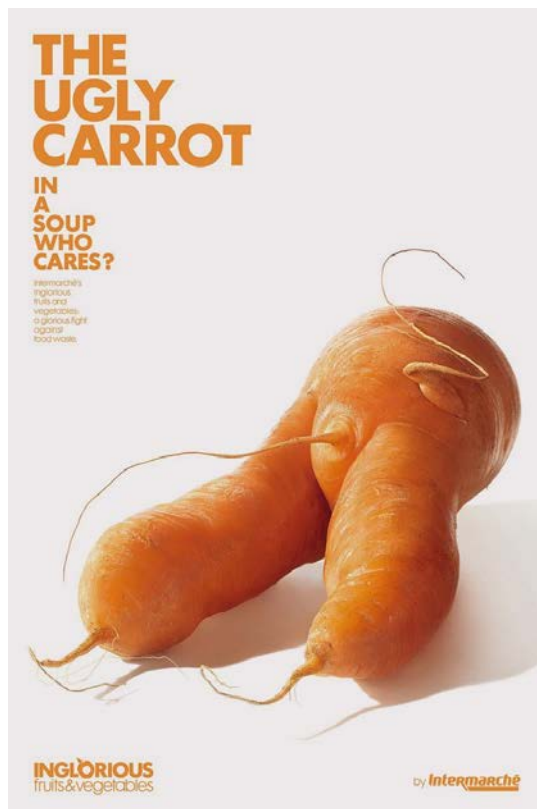
150. Play on words



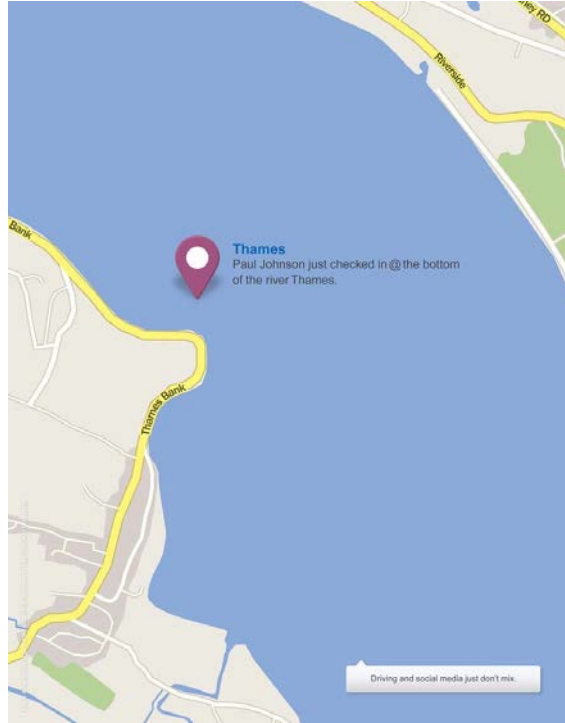
151. Arouse the taste buds



152. Draw attention to imperfections



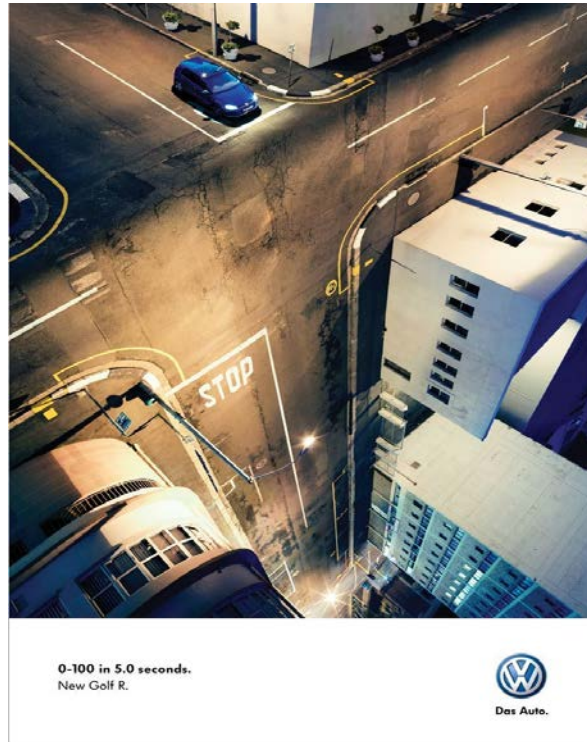
153. Highlight dangerous behavior



154. Amplify the product's ingredients



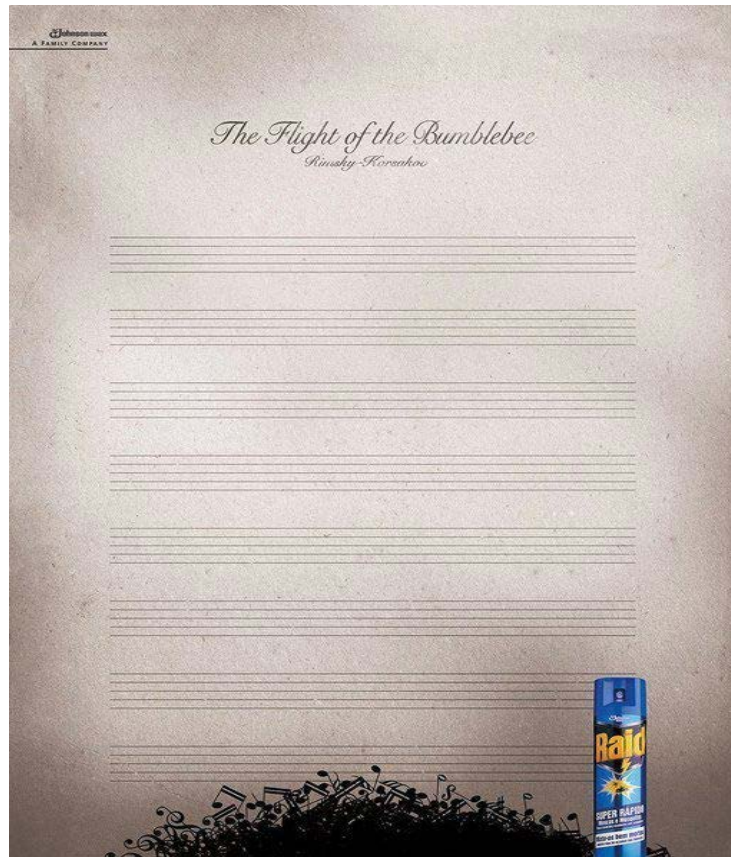
155. Trick the eye



156. Go for an extreme close up



157. Be inspired by music



158. Create a sense of taste and aroma



159. Unearth some fun facts



160. Make comparisons

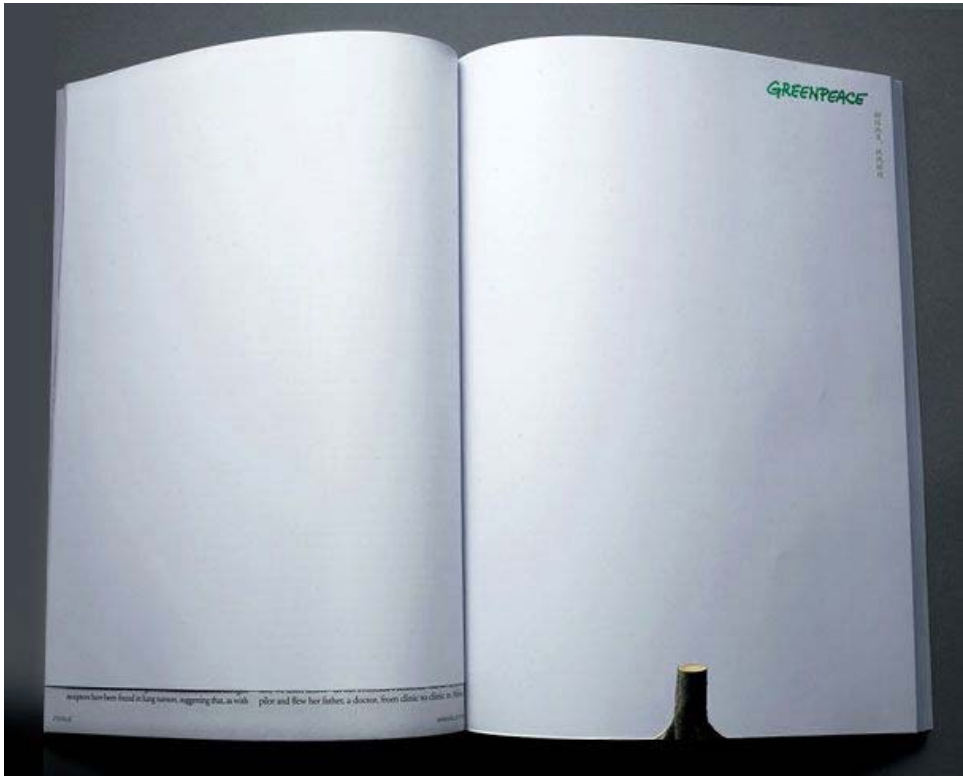


161. Create a sense of movement

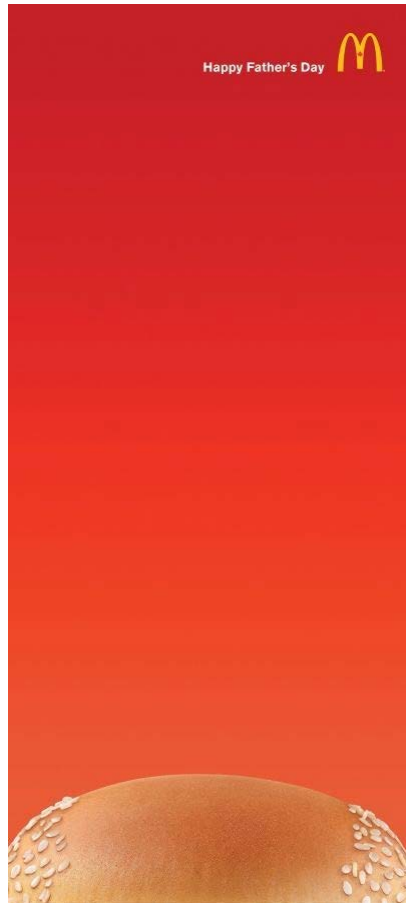


162. Create a sense of loss

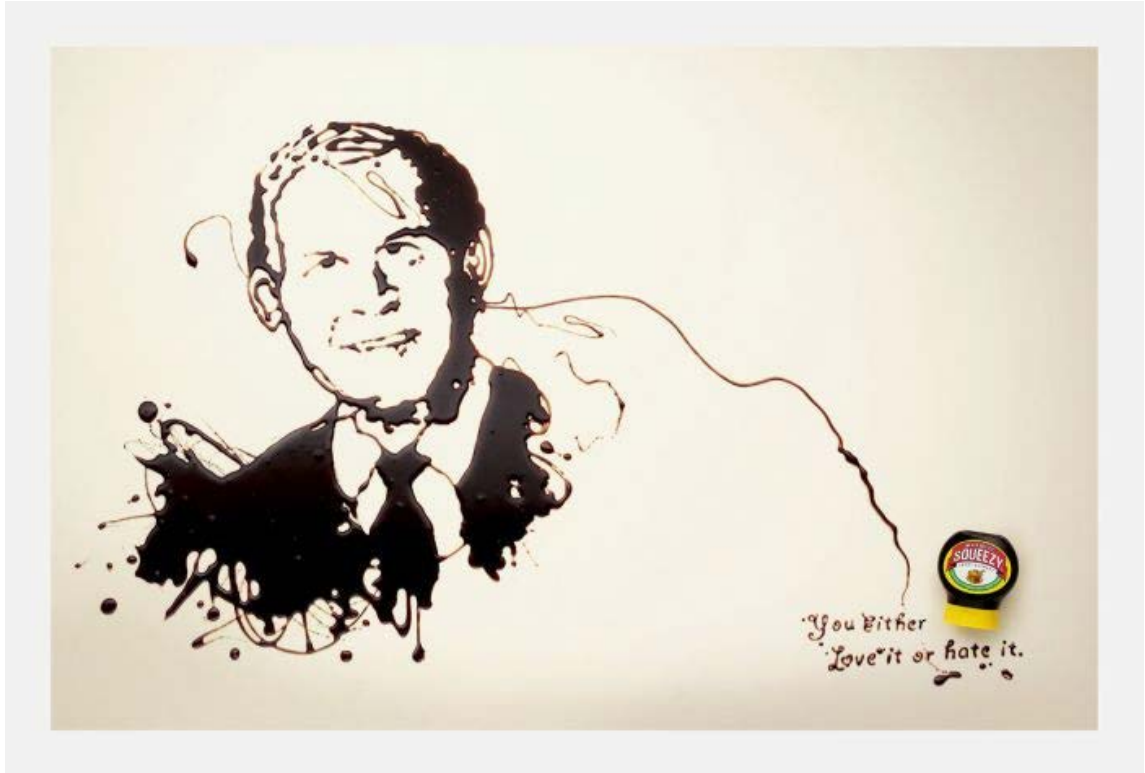




163. Play with perception



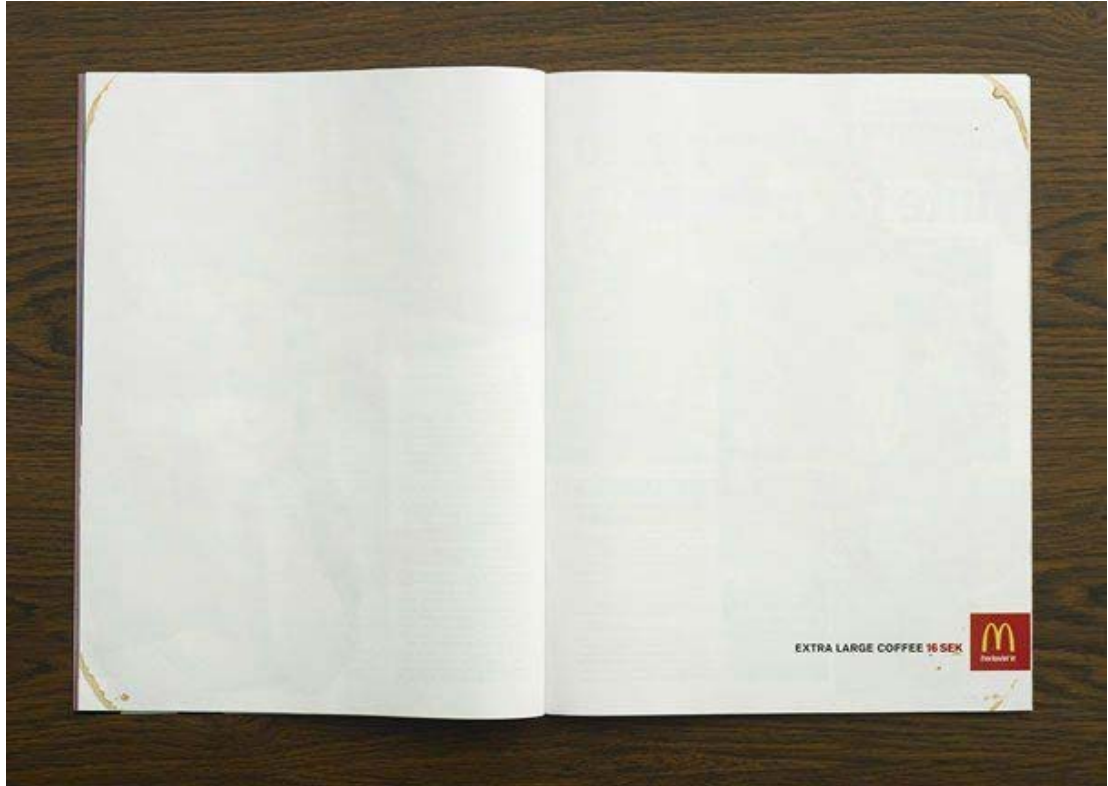
164. Acknowledge audience opinion



165. Connect the tagline and image



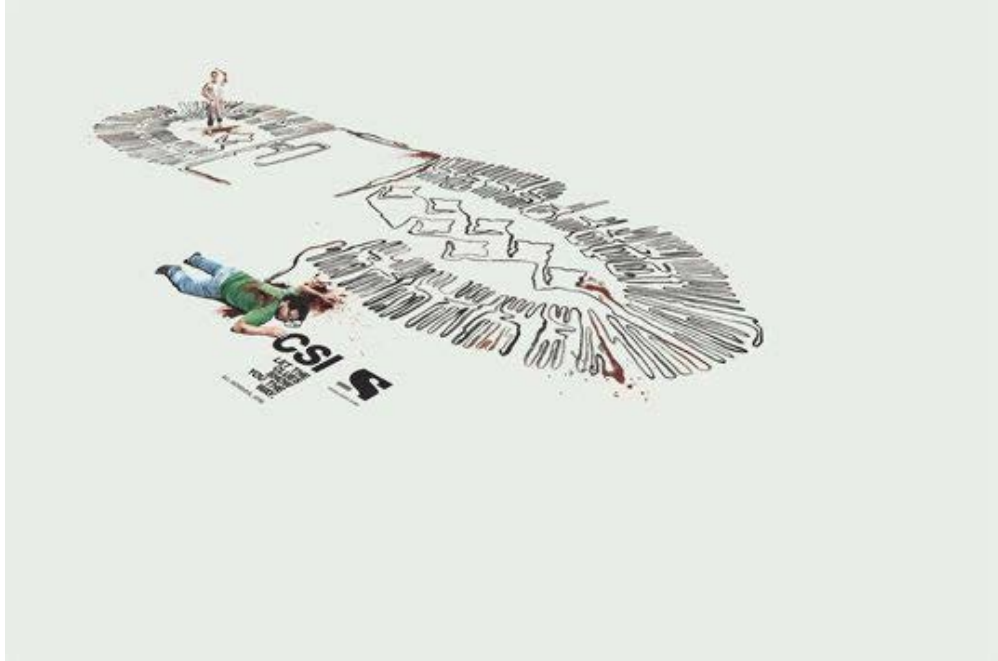
166. Take advantage of a white page



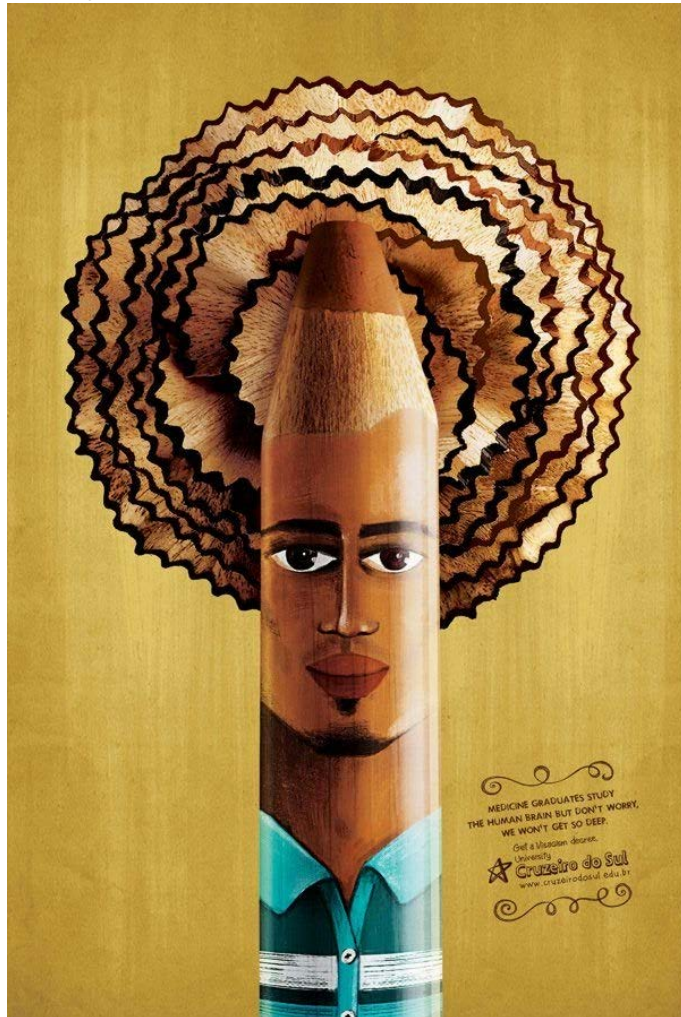
167. Create a mood



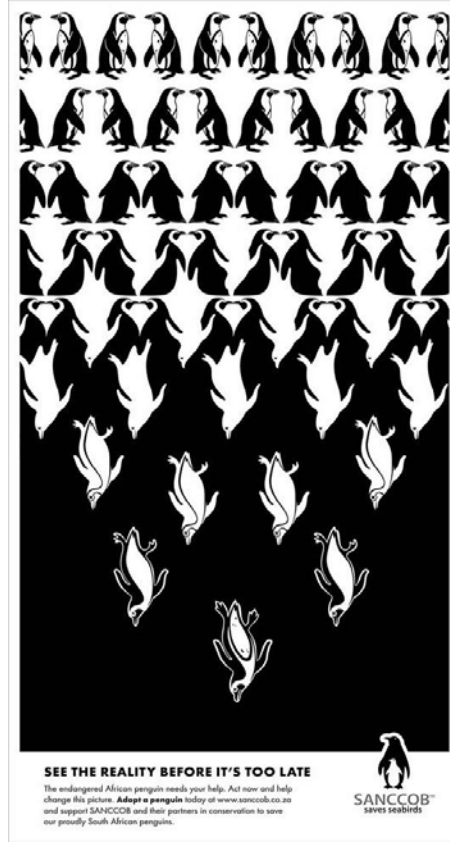
168. Appeal to fans



169. Animate inanimate objects



170. Use optical illusions



171. Contrast technology



172. Create an image with the product



173. Break a pattern



A bad part affects the entire system.
Volkswagen original parts.



TOP 10 PRINT ADS OF 2018

[\(https://anerdsworld.com/print-advertising-in-2018/\)](https://anerdsworld.com/print-advertising-in-2018/)

174.



175.





176.



177.

Fanta LIKE A BURST OF SUNSHINE
 through a cool wisp of wind,
 IT'S SWEET AND TANGY, *SURPRISING AND JUICY.
 IT TICKLES LIKE A DELICIOUS SECRET THAT YOU CANNOT BEAR TO SHARE.
 AND HOW LUSH IT FEELS AT EVERY SP like an instant whiff of a fresh bouquet of flowers in spring!
 With a quick, sharp jolt of tart and a sudden burst of sugdry-citrusy-sweetness,
 IT LEAVES YOUR TONGUE TITILLATING PLEASANTLY.
 THEN, IT CURLS DELICIOUSLY AROUND YOUR TASTE BUDS,
 TANTALIZING YOUR IMAGINATION & PIPPLES HAPPILY DOWN YOUR SPINE.
 ARE YOU STILL WITH US? GREAT!
 CAUSE WE WOULD LIKE YOU TO TRY FANTA'S NEW TASTE, DELICIOUSLY ORANGE. YES, RIGHT NOW!
JUST TEAR OFF A PIECE OF THIS PAGE
POP IN YOUR MOUTH
& ENJOY A FANTA BY TASTING THIS AD!

Fanta is a registered trademark of The Coca-Cola Company. This white paper contains potato starch, wheat flour, cross-linked starch, flavoring, food coloring, artificial sweeteners, saccharin and food-safe ink.

5

Ads of the World (United Kingdom)

(https://www.adsoftheworld.com/media/outdoor/bbc_shadow_art)

178. BBC



178. FCB Christmas Colours



3. Video: Confidence that lasts a lifetime (British Army)

(https://www.adsoftheworld.com/media/film/british_army_confidence_that_last_a_lifetime)

(the military officers are walking in a mountainous area. One of them starts thinking about...)

The text of the video: Where is confidence come from? How you look? *(the muscled black man runs nearby telling the man that it is possible to pump up such muscles in a six-month period)*; Queer kinds? *(rich teenagers appear offering to have a drink tonight and meet at the party)*; Fast fashion? *(a Chinese appears offering to buy some modern white shoes)*; Insta likes? *(the military officer hears some clicking sounds of the telephone).*

(suddenly one of the other military officers lumps the guy at his nape telling: “Common, we’re nearly there”)

The text of the video: Lots of things can give the confidence for the world. But confidence that lasts a lifetime is one place you find that.

4. Butlin's

#ReadyToButlins

(https://www.adsoftheworld.com/media/film/butlins_ready_to_butlins)

Text on the video: Before we do this, I need to know you're with me. Cos this is the home of getting stuck in. So let's jump in, feet first. And swim 'til we're wrinkly. There's no waiting on the sidelines, I'm looking at you, gran. Let's go on in. And never back out. And this my friends, is where it starts. Are you ready to Butlin's?
(*Children are about to enjoy various holiday seaside attractions*).

5. Greenpeace. Stand for the Trees_Last Christmas

(https://www.adsoftheworld.com/media/film/greenpeace_stand_for_the_trees)

(*the sad song with a woman singing it is playing*)

(*The boy is running in the forest hugging the trees, touching the snags. Suddenly he sees the tree-cutters. He is disappointed. Then the boy is at home sadly looking at Christmas Tree. He takes the toy-bird off the Tree. His sister is watching him out of the stairs. The boy runs to the forest again taking the toy-bird with him. He puts it on one of trees. Some woman with a dog sees that. She brings the tree-toy with her and does the same. Then some other people repeats the same action, decorating the forest trees*).

The text on the video: Over 100 ancient woodlands are set to be destroyed by HS2. (*the woman's voice:* Don't let that be their last Christmas. It's time to stand for the tree. (*the words on the screen:* StandForTheTrees.org; #ReThinkHS2).

6. Burger King

A Whopper of a Secret

(https://www.adsoftheworld.com/media/integrated/burger_king_a_whopper_of_a_secret)

(*funny music is playing*)

The text on the video: At Burger King, we have a confession to make. Then the photo:



You see, throughout 2019 we were keeping a bit of secret.



Actually, a Whopper of a secret. Everybody knows our burger is more generous than the other burger. (the word other changes into italics *other*).

So we thought we'd prove it by hiding a 'Big' Mac behind every Whopper we photographed.

That's right. There was a 'Big' Mav in every single Whopper advert in the UK in 2019.

Such a shame you couldn't see it. So there you are. Confession made. Our secret's out.

Thank you Maccy D's for having our back in 2019.





9. Lincoln

Warm Escape

(https://www.adsoftheworld.com/media/film/lincoln_warm_escape)

The sound of the wind blowing. The viewer sees the mountains. Some guy in a Lincoln car a switching on the radio. With an icebreaker and a borer, thee guy comes at the middle of the frozen water pool. The guy makes a sling, and we see cold water inside of it. The guy sets the nets and returns back to his car. Then he put off the hood and the viewer can see that the main character of the ad is an actor, Matthew McConaughey. He takes a rest and a warm in the opened boot of Lincoln. Then he draws mountains and looks at some fish-catching schemes (the wolf's howling can be heard; the fog is coming). The actor starts whistling a song and watches the fishing trap in his binoculars. The small flag on the fishing tackle raises straight. Then we see the logo.





10. IKEA

The IKEA Winter Sale

(https://www.adsoftheworld.com/media/film/ikea_the_ikea_winter_sale)



Text of the video:

Male: This is IKEA Winter Sale.

Female: IKEA Winter Sale: is out 50% off already in low prices. SALE.

Male: IKEA Winter Sale: we can touch everything before we buy it. SALE.

Boy: IKEA Winter Sale: I can't believe you drag me here I never wanna leave here. SALE.

Female: IKEA Winter Sale: if I never get out of here it was nice knowing all of you.

Boy: IKEA Winter Sale: I'm rethinking my position....

Male: IKEA Winter Sale: All the saving we can do...

(the voices mix up)

The old man: What? Here, meatballs, meatballs.

Text on the video: Call it whatever you want. It's the IKEA Winter Sale.

11. Texas Lottery

Texas Lottery Holiday

(https://www.adsoftheworld.com/media/film/texas_lottery_texas_lottery_holiday)



(Music is playing. Time goes back)

Text on the video: It all starts with a scratch.



60 Best Print Advertising Campaigns

[\(http://graphicdesignjunction.com/2012/06/60-best-print-advertising-campaigns/\)](http://graphicdesignjunction.com/2012/06/60-best-print-advertising-campaigns/)

182. Red Balloon: Machine UK



183. Goodyear: City



184. LG LCF8000N: Boombox



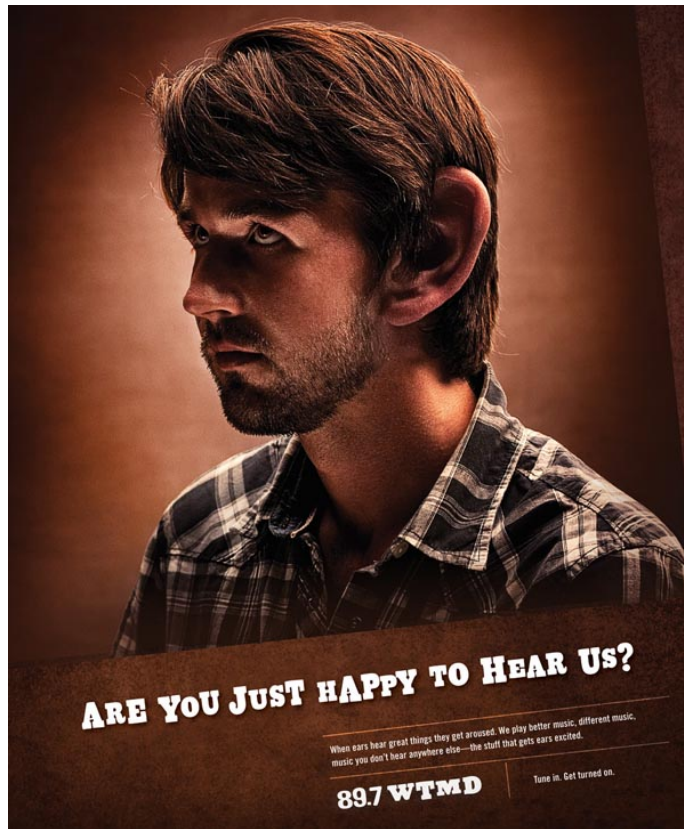
185. Kalnapilis: Mouse



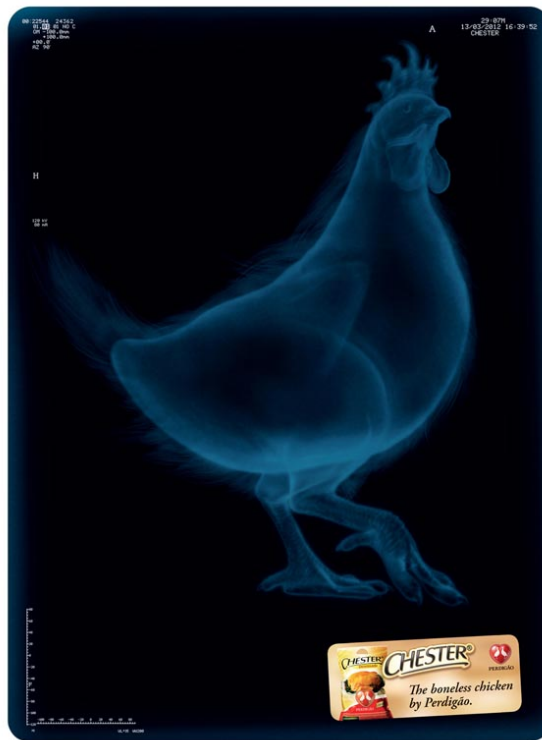
186. Glyde.com: Idiot



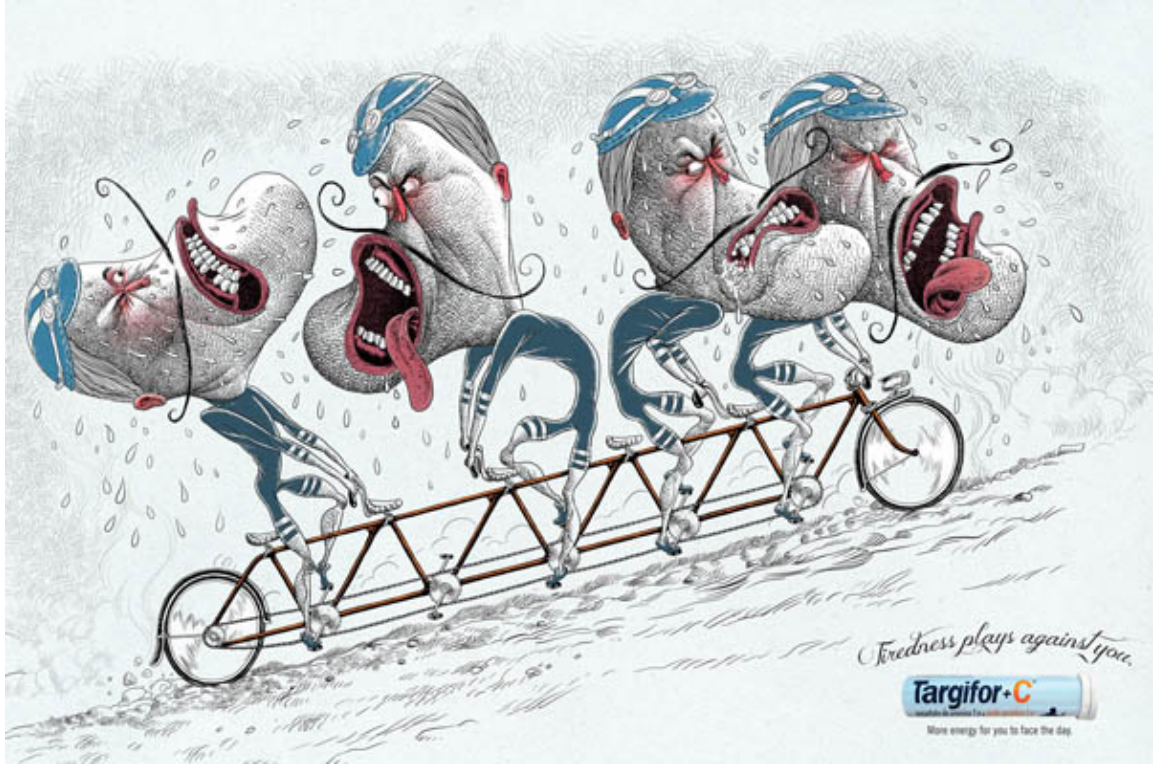
187. 89.7 WTMD Radio: Guy



188. The Boneless Chicken



189. Sanofi Targifor: Bicycle



190. Vodol: Nose



191. L'Etudiant: Writer



192. Renault: Flies, Broken arms



193. Biopark: Tomatoes



194. Vantage: Ketchup



195. TAC: Confusion, Metropolitan



196. Oral-B Stages: Babies



197. Glad Forceflex: First-time cook



198. Abbott, Ensure Active M2



199. Land Rover Defender: Night Eyes, Lion



200. Big Foote Music & Sound: Tsunami



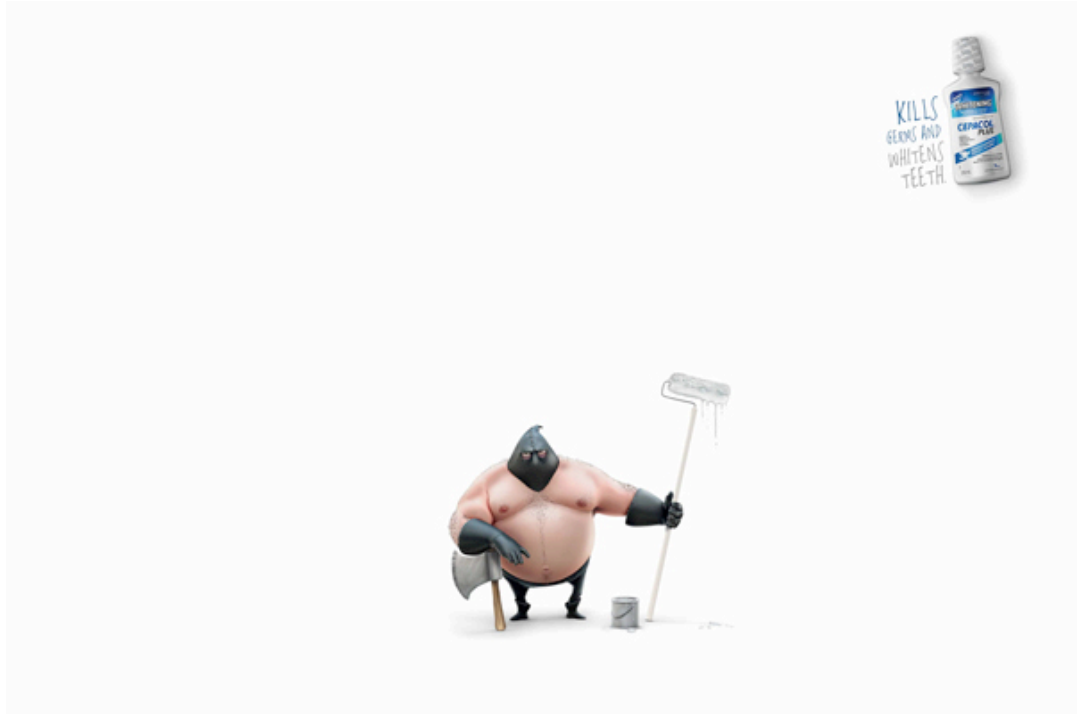
201. Sooruz: Wake’N’Country



202. Waterloo Gin: Punch



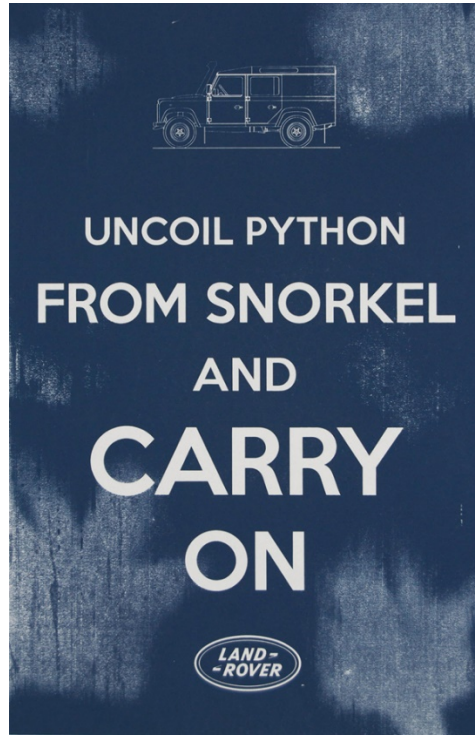
203. Cepacol Plus Whitening: Executioner



204. CO-OP Financial Services: Ex



205. Land Rover Defender: Snorkel



206. Berocca: Bike



207. Tama Group: capTAMAmerica



208. Audi: Support



209. Samusocial: Stop the Nightmare



210. Eno anti-acid: Lobster



211. Super Sônica Sound Design



212. Dunkin' Donuts Coffee Shop



213. Mentos: Share if you can



214. Goodyear Ultra Grip Tyres



215. Piano Media: Homosexuals

A stylized yellow face with a rainbow-colored outline, set against a purple background. The face has a simple black mustache. The background is a solid purple color.

Does your grandmother really think that all long haired men are homosexuals?

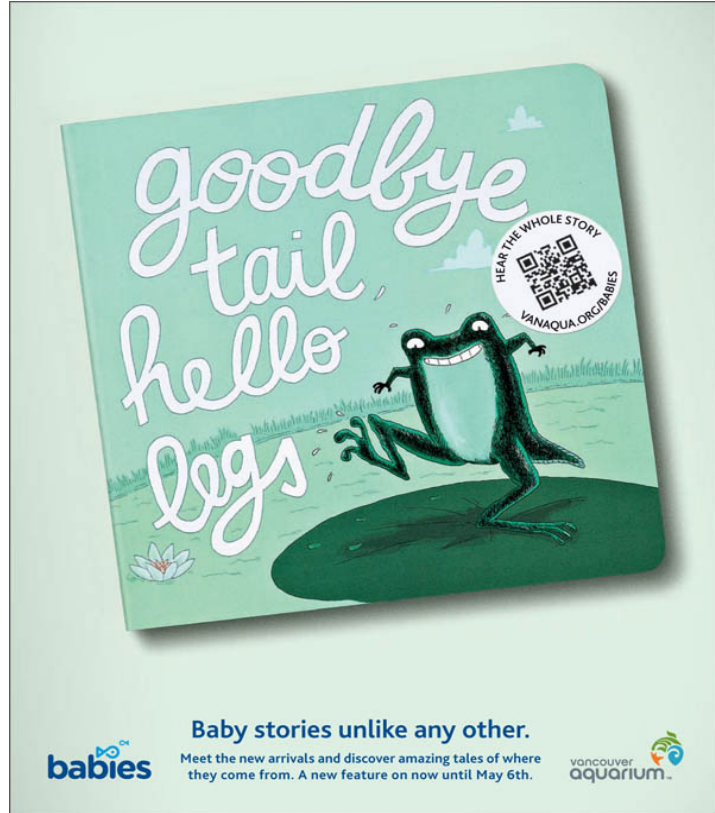
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216. Vancouver Aquarium: Frog



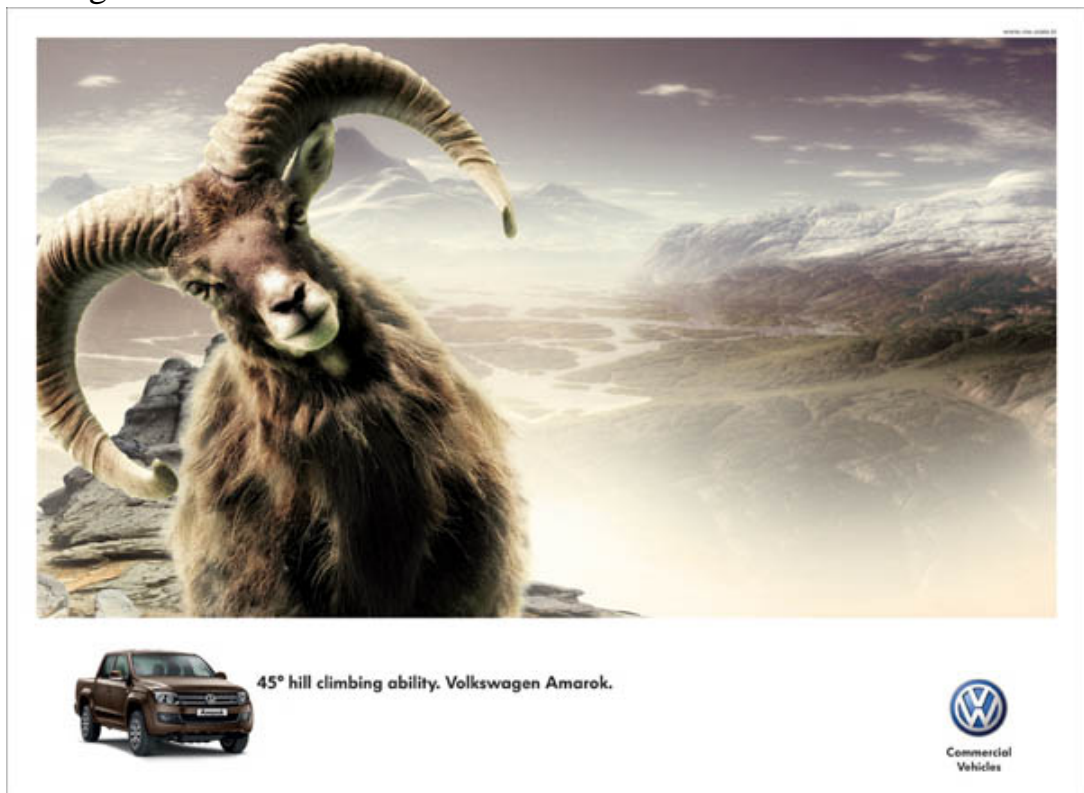
217. Perdigão Boneless Turkey: Sad whippet



218. Halls XS: Ceo



219. Volkswagen Amarok: Goat



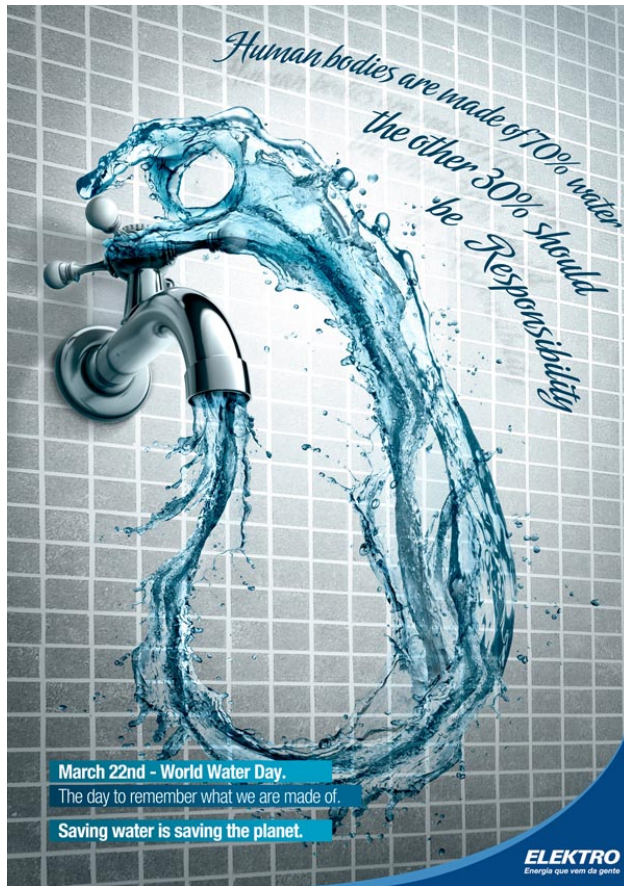
220. Nissan Navara: Motorbike



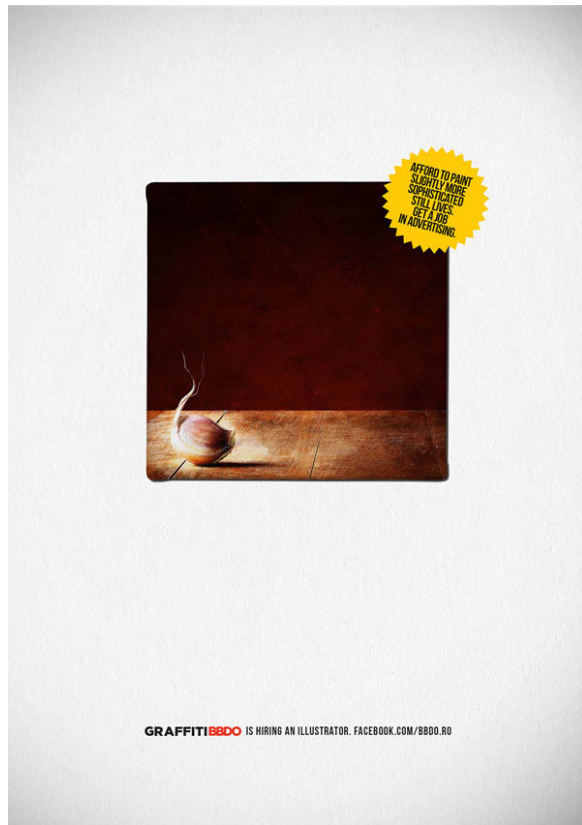
221. Gorila.sk Book Store: Terrorist



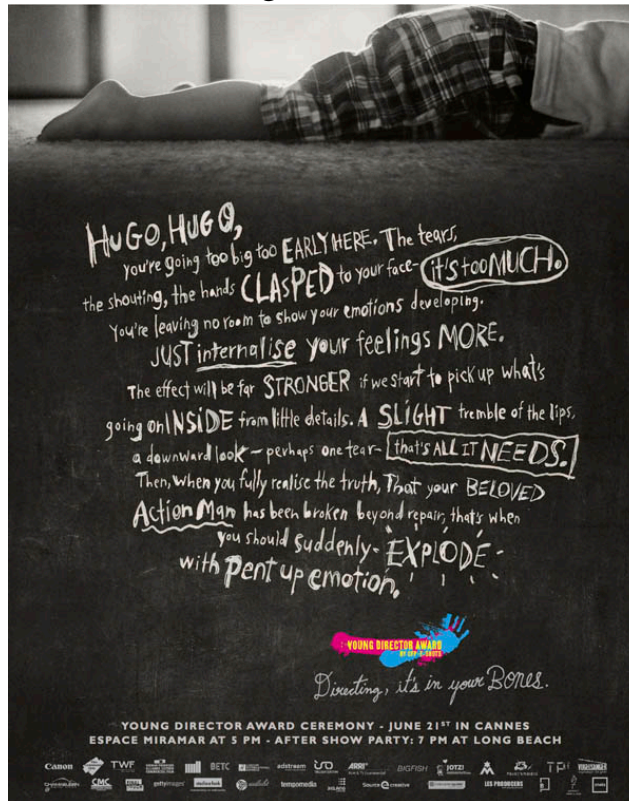
222. Elektro: Tap



223. Graffiti BBDO: Garlic



224. Young Director Award (YDA): Hugo



225. Tok&Stok: Scratched Floor



226. Burger King: Bags



227. End of The World



228. No Bite No Info



229. Small Cakes Big Occasions



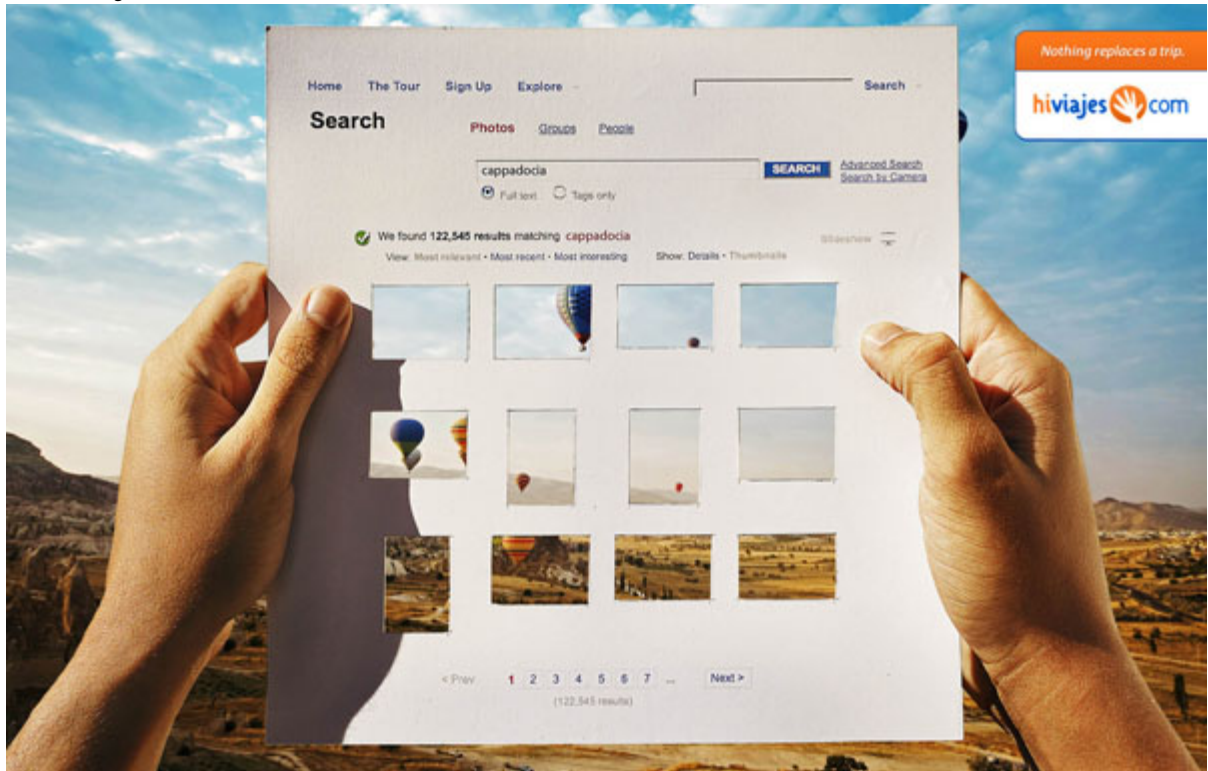
230. Reebok Sports Club



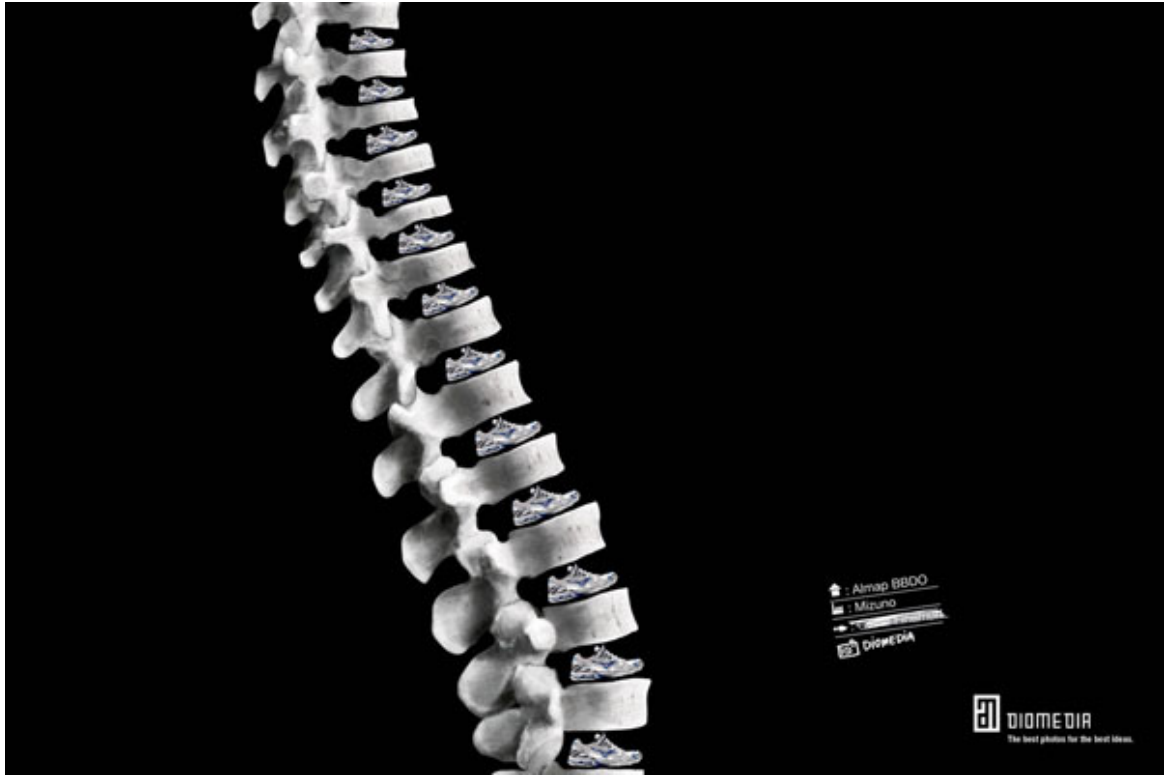
231. McDonald's: GoMcDo



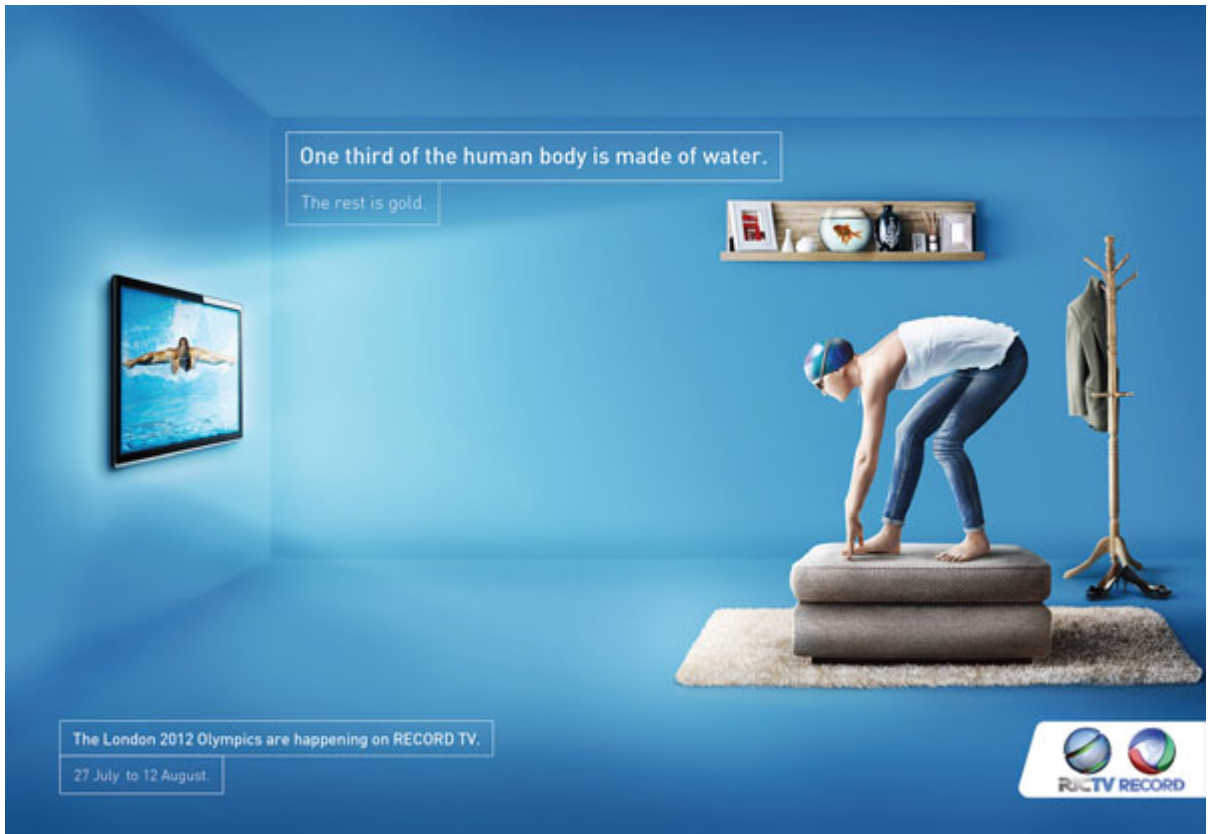
232. Hi Viajes: Flickr



233. Diomedia Stock Images: BBDO/Mizuno



234. RICTV Record: Swimmer



235. Minas Gerais Government: Fire



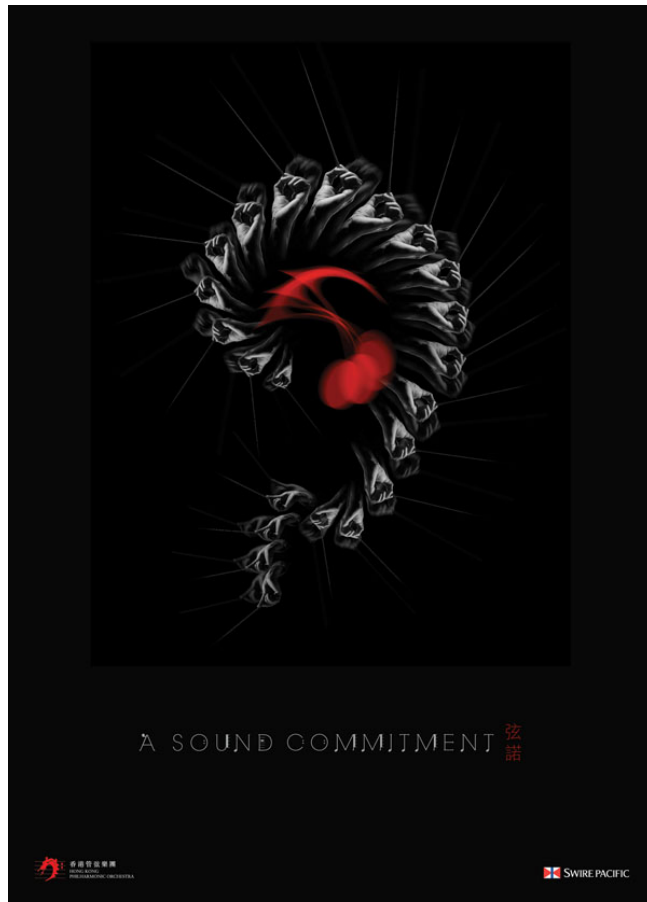
236. Las Vegas Wedding Agency: Solitaire



237. Nissan: Home



238. Swire Pacific: Ear



239. Patit: Chili



10 Famous Funny Commercials

(<https://www.youtube.com/watch?v=HE9nLWFZ6ac>)

1. (A couple comes out of the restaurant and goes to a valet driver. The viewer sees John Fishburne III from Matrix)

Fishburne III: The world of luxury has been pulled over your eyes to blind you from the truth (metaphor)

Male: We just want to get our car.

Fishburne III: If you take the blue key, you'll go to the luxury you know. If you take the red key, and you'd never look at luxury the same again.

(the man chooses the red key and a new Kia K900 appears).

Male: This is unreal (driving the car).

Fishburne III: It's very real. This is what luxury really looks like (showing the car inside).

And this is what it sounds like (playing a kind of mouthorgan).

(Then Fishburne III starts singing some opera in Italian and all cars around start flying, all street lamps start breaking).

Text on the video: Challenge the luxury you know. Introducing K900.

An old man in the hospital is nearing his end. The whole family is gathered around. The doctor is allowed to switch the patient from the life-supporting appliance. Suddenly a warrior from the game. He pushes away the doctor and says something in his language to the dying man. (the sad music is playing). The picture changes and we see the same dying man, but young, cleaning the leaves from the roof and falling down. Fortunately, the same strange warrior catches him. Again the man is young and he chocks in the café. The same warrior saves his life.

The viewer sees the dying patient in his teenage years playing the computer game. The screen shows two warriors fighting against each other. And that one who constantly saves the life of a man, falls down, and the man says to him: "Not today, Rick! Not today". And then the headband:

3. *Badger-dogs covered with hand-made sausage and two small loaves on both sides are running in the field (Mariah Carey's song "Without you" is playing (man singing). The men and women in ketchup and tomato costumes (Heinz) are waiting for them.*

The text of the video: It is harder existing a great taste. Meet the ketchups. Heinz 1969.
#MeetTheKetchup

4. *The boy in Dark Vader's costume is going along the corridor (the music from the introduction to Star Wars is playing). The boy comes to an exercise machine and tries to move it, then he tries to move a table and a dog, washing machines, a doll, a dog again.*

Being upset, he doesn't want to eat a sandwich his mother gives. Then the father returns back home. The boy tries to move Volkswagen. Suddenly a car makes a roaring sound (father secretly pushes the button). The boy is happy and parents are bowing to him. At the end the boy can even reach the doll up.



5. *Liam Neeson is playing some kind of strategy game and being defeated by another online player and looking at the menu offering to revenge, says (severe music and menacing look):*

Liam: I don't know your Big Buffy Boy 5, but if you think you can humiliate me and my gold, think again. Well, I'm coming for you with lots of barbarians and dragons. I can't wait to destroy your village. Want you beg for mercy. But you'll get no mercy. I will have my revenge.

Waiter: Liam [laiem]. Here's scone for Liam.

Liam: Over here (coming to a waiter). It's a Liam [liem]. (continue talking with a phone) You'll regret the day you crossed Angry Neeson 52. (he pushes the button of revenge with a clicking sound).

The warriors from the game are shown running to the enemy's village. The men are singing: "Angry Neeson, Angry Nesson 52).

6. *The man in a white suit comes out of a swamp, saying: "Danger excites me, but I can't fully enjoy it when I feel like fear-embodied. So I prepare myself with the manly scent of Old Spices Danger Zone. (he crosses the jungle road and is hit by a car). He comes from the trees with a snake on his shoulder and a piece of wood stuck from another shoulder, saying: "Because, even if something bad does happen to a Danger Zone (a crocodile beats his leg), I want smell like something bad happened. (starts drowning in a lake), because the secret ... And when you smell like Old Spice Danger Zone, (comes out from the lake with only bones left instead of everything lower his waist; he brings a tray with fruits and*

Old Spice on it for a girl sitting on the rocks). trust me, you smell like you have nothing to worry about.

Female: You smell like you look amazing.

Male: Amazing, I know.

Text of the video: Introducing Old Spice Danger Zone with all-day-order protection.

7. A chef at a restaurant creates his WIX profile, putting the earphones. Jason Statham and Gal Gadot are enjoying their food in the hall. Suddenly some bad guys come inside and the fight begins. When everything is ruined down, the chef puts away his earphones and is astonished to see what's happened. (In the dim and dusty room, Gal asks to take away her dessert "Can I have *this to go*" – a kind of a joke). The same chef hires a truck and prepares his dishes there. Suddenly Statham and Gadot appears again, steal the truck together with the chef and the pursuit is started.

The text of the video: To succeed in a disruptive world, WIX makes it easy to create your own stuff

Advertisements! | British VS American
(<https://www.youtube.com/watch?v=AjjK-rQMNDU>)

1. “Pearl Diver” (Cheltenham & Gloucester, 2000)

A boy is in a boat and drops a pearl into the water. He dives to find it and sees a house under water.

Text of the video: (a kind of Indian music is playing): Cheltenham & Gloucester can open a door to all kinds of homes. We can even find the mortgage to suit you. Whatever your idea of a dream home is, it’s our job to make it a reality.

The boy is swimming inside the house, playing the piano and at last finds the pearl. He wakes up in a boat with a pearl in his hand.

Slogan: Cheltenham & Gloucester – Looking out for your best interest (*at the end of the video*).

2. “Tom & Jerry” (Ford – Mondeo, 2003)

Tom tries to eat a mouse in the TV-set. The mouse gets out of it and starts running away in the house. The cat breaks the TV-set and runs after the mouse. They ran at the street where Ford – Mondeo is. The mouse gets inside the car.

Text of the video: The num lock Ford-Mondeo – one of the safest places to be.

The dog comes out of the house and runs after the cat.

3. “Waterslide” (Barclays-Barclaycard, 2008)

All the workers from the office are going home. One of them starts undressing. He goes to the stockroom, where the waterslide is (the country-music starts playing). He slides down the building through various offices, then through the trade center, where he takes a banana and pays for it with Barclaycard. In the library he got stuck (the music stops playing), but then moves forward. Then he gets to the subway in the slide, uses his card again. And at last he gets home.

Text of the video: Payment has never been too simple.

Slogan: Barclaycard – Slide with us.

(*words on the background*) – Could you give me a towel?

4. “Be More Dog” (O2, 2013).

The viewer sees a red cat, who starts saying:

The cat: I used to be a cat. (*lying on the sofa*). Every day is the same. (*lying on the floor*). I’d be aloft to lunch (*sitting on the window*). Then coldly indifferent after (*sitting on the table*). To me everything was just: mew (*somebody is trying to play with the cat offering colourful feathers*). Then it hit me (*sitting on the sofa the cat looks in camera*).

Why be so cat? (*starts running to the flap door*) Why not be a bit more a dog? (*Queen is playing; the cat plays with a ball, runs after his tail, tears the papers, runs in yard, digs the holes*). I mean, look at the world today. It’s amazing. Running is amazing. Chasing cars is amazing. Sticks – amazing. Carpe diem (French) – it means, grab the freeze bee. May be we should all be a bit more a dog?

Slogan: Be more dog. Start now a bemoredog.com. O2

5. “Hide and Seek” (Vauxhall – Corsa, 2005)

The text on the video: One, two, three, four...

(*The cars cannot park. Then the viewer sees cars driving forward and backward in the streets, in shops, to the litter stands, on their sides, etc.*)

Slogan: Put the fun back into driving.

6. “Kitchen” (Walls – Sausages, 2011)

The woman fries the sausages, serves them to the man, he smiles, lights the candle and gives the woman a wedding ring box, but there she sees a bulldog, who starts saying:

The dog: (the dog switches the music). Thank you. Thank you. Food and meat, and sausages. Thank you for all the vows. You so wonderful. You’re the best wife in the whole world.

6. “Aleksandr” (CompareTheMarket.com, 2009)

A sloth in a dress coat introduces himself:

I am Aleksandr. The founder of CompareTheMarket.com [komper de meerkat dot com]. There we compare markets [komper meerkats], besides hobbies, you know. (*the viewer sees the notebook screen with sloth’s hobbies: scubakat*). But let leave it. We get many people looking for car insurance. I cannot find you cheap car insurance. For Compare

Meerkats lets com to CompareTheMeerkats.com. For easy way to save on car insurance, please, go to CompareTheMarkets.com. Simple (makes a distinct sound).

7. “Cats with Thumbs” (Cravendale, 2011)

The man is pouring milk to the bowl of corn balls. The cat is staring at him.

The text of the video: Why do cats stare when you are pouring milk? It’s like they know it’s in their metric time? (*the man turns out the cat*). The anything between them and the of the beans of their palms. (*the cat is playing with a ball and keeps it in its palm*). Imagine that (*another black cat chips its nails; another cat sews; another cat reads the book “The Art of Military Strategy”; the man eats his breakfast*). Cats with thumbs. The more they get up together, gangs of cats with thumbs, they can organize an army with one thing on their minds – Cravendale (*the cats enter the house on their back hindpaws*). Jug on, kitties!

8. “Baking of...” (Skoda – Fabia, 2007)

The texts of the video: (the song and the words of Julie Andrews “My favorite Things”

(the cookers are cooking a pie and put them together in the form of a car Skoda – Fabia)

Raindrops on roses

And whiskers on kittens

Bright copper kettles and warm woolen mittens
 Brown paper packages tied up with strings
 These are a few of my favorite things,

Cream-colored ponies and crisp apple strudels
 Doorbells and sleigh bells
 And schnitzel with noodles
 Wild geese that fly with the moon on their wings
 These are a few of my favorite things

Girls in white dresses with blue satin sashes
 Snowflakes that stay on my nose and eyelashes
 Silver-white winters that melt into springs
 These are a few of my favorite things

When the dog bites
 When the bee stings
 When I'm feeling sad
 I simply remember my favorite things
 And then I don't feel so bad

9. "Diving" (John Smith's, 2004)

The professional divers (the viewer sees the sign with Darren Croll, Aus written on the screen) are jumping from the deck at the International Dive Masters competition. Then the viewer sees the results of the jump. Then J-P Petit, Can, makes his jump, and the results again. Then the third man, "the favourite of the audience", not in a good physical shape comes to the deck; John Smith, GBR. He makes a bomb jump splashing the judges

with water and gets the highest results. “Top bombing” the commentator says. Then the viewer sees the picture:

10. “Passing Lanes” (Mitsubishi – Colt, 2004).

The girl in Mitsubishi-Colt takes advantage over the space ship under water.



11. “Tell them about the honey, mummy!”
(Quaker – Sugar Puffs, 1976)

The text of the video: *(a kind of television program; a man is talking):* I'd like to introduce you to Honey Monster! *A sand-coloured monster standing beside the man says in a creepy voice:* Mummy!

The man: I'm not his mummy! To help a Honey Monster in the morning I give him breakfast including Sugar Puffs and milk.

Monster: Tell them about the honey, mummy!

The man: Pieces of natural wheat puffed up and tasting of honey!

The monster is singing: Hey, the Taste of Honey, I love my Honey, I love my Mummy, *and he breaks the table.*

So, if anyone asks, why Sugar Puffs taste so good, remember, "Tell'em about the honey, Mummy!"

12. "End Marmite Neglect" (Marmite, 2013)

The text of the video: It an early start for the rescue team as their visit a house in West London.

The invented rescue team is in search of old and expired jars of jam, treating them like animate objects. The rescue time comes to a house; the man opens the door.

Rescue Team: We have a couple of reports of the neglect to this address. What we gonna do is a little glance to covers. The team's only option is to move the stricken jars. Soon a more delicate case is called in. We wanna to come to have a check.

The Man: Yeah.

Rescue Team: Promise you will be good from now.

The Man: I'm sorry.

Across 10, Lucy is dealing with a different call. It doesn't take long before a team finds another jar in a **shocking state**. For those newers such things of neglect can be dramatic. After the emotional day the team drop off the rescued jars onto the reforming center where a proud family welcomes its new edition.

13. "Grrr"
(Honda, 2005)

A beautiful fairy land, the word HATE is mown in a lawn. The word HATE is printed on the tale of a pheasant.

Here is a little song for everyone who's ever hated it
 When a key of "Grrr" (*the car diesel is flying as a bird*)
 Can hate be good, can hate be great
 Can hate be good, can hate be great
 Can hate the something we don't hate (*a lot of diesels are flying*)
 We'd like to know why is it so
 That certain diesels must fly slow
 Thrum and hum and bum and clad and clapped
 Hate something
 Change something
 Hate something, change something, hate something better

Isn't it a good news when a diesel goes just like this (*a new, shining, silver and soundless diesel comes out*)

14. "Airplane"

(Cinzano – Bianco, 1983)

The airplane. The stewardess comes to the seats: "Your Cinzano Bianco, Seniora.

The woman: Thank you.

The man: Gracias.

The stewardess to a man: A du?

The man: No, no, no. I would like Cinzano as well. Oh, that's better. Oh, can't it just smell of Italian wines?! So fused with herbs and spices from four continents (*pronounce it together with the woman*).

The man unintentionally pushes the button and the chair where the woman sits, flings back. The woman spills wine over herself.

The man: Getting your head down, sweetie.

The text of the ad: From the house of Cinzano. Cinzano Bianco.

15. "Dance"

(T-Mobile, 2009)

The hall of the railway station. The woman in the crowd starts singing and dancing. Then she is joined by the others. Then more and more people starts dancing until the whole hall starts dancing as a flashmob activity. Then waltz starts playing and people dance in pairs. After the music ends, all people go their own ways, as if nothing happened.

16. “Balls”

(Sony – Bravia, 2005)

A lot of bright balls are jumping down the street (the music is playing (José Gonzalez – Heartbeats)).

17. “Velcro”

(Tango – Apple, 2004)

The words of the video: There is the bath and the trampoline. They got him up there (*the man is stuck to the ceiling*). But the train, I have to say, is late. Oh, now there (*the train is coming behind the window*). Could she be the one? (*the man starts getting unstuck*). I think this young man is ok. Yeah, he is down (*the man gets into the bathroom with green water*).

These words are pronounced

18. “Irn-Bru 32”

(Irn-Bru, 2006)

The library. The watchwoman is affixing the seals in the books. One guy sits in the library thinking about something. Suddenly the library stands crush and a man in a costume of a parrot appears.

The bird says something in broken English and gives the guy the drink (Irn-Bru 32). Then the woman comes and shows to be quite.

19. "Eyebrows"

(Cadbury – Milk Chocolate, 2009)

The plan puts children (a boy and a girl) in front of the camera. Then the telephone rings and the man goes away. The boy sets the clock. It starts playing a song (electronic music) and the children make their brows dance. *(the girl makes some sounds with the balloon)*

20. “Photobooth”
(Hamlet Cigars, 1987)

The man is sitting in a photobooth, with strange haircut, and starts brushing his thin hair. Puts the coin into the photocamera and waits, making smiling face. But nothing happens. He becomes nervous and checks whether is everything ok. At that moment camera makes a photo. The situation repeats. Then the chair breaks and he half-fell. The man starts smoking in a booth.

Slogan: Happiness is the Cigar called Hamlet. The Mild Cigar.

21. “Bears”
(John West, 2000)

(the bears are wandering near the frozen river)

The text of the video: At the river mouth the bears catch only the tastiest, most tender salmon. *(suddenly a man runs out from the forest, jumps at the bear and starts fighting with it; the bear is fighting like a man; then the man says to the bear “oh, look, an eagle” and fights back taking the salmon with him)*, which is exactly we at John West want.

Slogan: John West endures the worst to bring you the best.

22. “Alive with Technology”
(Citroen – C4, 2005)

Citroen transforms into transformer and dances

The words from the picture below are pronounced in a robotic voice:

23. "Pilot"

(Stella Artois, 2004)

(The Nazi soldier stands at the battle field, looks at the sky where the battle continues. The British war plane is hiding away from the German; the pilot flights straight at the German soldiers at the ground; the German soldier tries to kill him from his rifle, but the pilot remains alive and crushes the ground. He gets out of the plane and runs away. He comes to the local French pub. They hide them away. The Nazi come to the pub and start searching for the British soldier. At the moment the glass of beer is filled to the brim. And in order not to lose even the bits of beer, the barman tells where they hid the British soldier. At the moment one of the Nazi soldiers drinks the whole glass of beer without paying for it).

24. "Secret Lemonade Drinker"

(R. Whites, 1973)

The man comes down the stairs. The music starts playing...

I'm a secret lemonade drinker! (R. White's! R. White's!)

I've been tryin' to give it up, but it's one of those nights! (R. White's! R. White's!)

R. White's Lemona-a-ade!

I'm a secret lemonade drinker! (R. White's! R. White's!)

R. White's Lemona-a-ade! (R. White's! R. White's! R. White's! R. White's! R. White's!

R. White's! R. White's! R. White's! R. White's!...)

The man takes the R. Whites Lemonade from the refrigerator, pours it to the glass and drinks it; suddenly his wife enters and he says to her "R. White's Lemonade.

25. "The Journey"

(John Lewis, 2012)

(the romantic music starts playing). The girl and the boy are building a snow-man and a snow-woman. Then their mother calls them inside. The night comes. Next morning the girl opens the shutters and sees that there is no snow-man there. The latter started a journey through the forests and rivers, fields and mountains; he comes to the top of the mountain and looks down at the city. Then he travels at the roads and city bridges, looks at people playing snowballs. The next morning, he comes back with a present for a snow-woman (a hat, a scarf and gloves and they are holding hands.

26. "Dog, Cat & Mouse"
(Real Coal Fires, 1988)

(country music is playing) The dog enters to room with the fireplace, and lies in front of it; then the cat comes and lies beside the dog; a small mouse also comes and runs to the cat. Then the picture...

27. "Changes"
(Volkswagen – Golf, 1988)

(Alan Price song is playing)

Everyone is going through changes
No one knows what's going on.
And everybody changes places-
But the world still carries on.
Love must always change to sorrow
And everyone must play the game,
Here today and gone tomorrow-
But the world goes on the same.
Everyone is going through changes...
Now love must always change to sorrow...
Everyone is going through changes...
Now love must always change to sorrow...
Everyone is going through changes
But the world still carries on.

(The woman comes out of the house in a fur coat. Through a wedding ring through the hole in the doors; breaks the necklace and throws it into the litter bin, throws away the

brooch and her coat; wants to throw the keys, but suddenly stops; mounts the Volkswagen car and drives)

28. “Athlete”
(Boddingtons, 1997)

The athlete runs out of the fire and running through the desert, tries to overrun the car driving beside; he jumps at the rocks, over large streams. He overtakes the car, and the viewer finds out that it is an ice-cream van where the beer is sold. The athlete dreams the cold beer. Malanie Sykes 9a famous British model asks the guy: “Do you want flakes in that, luv?. The runner answers “Ta”, looking askance at the camera. Then the picture comes after:



29. “Three little pigs”
(The Guardian, 2012)

A huge bowl is boiled at the open fire (the magical music is playing). Then the viewer sees the headlines:

The armed policemen surround the house and cry three times “Little Pig, Little Pig, Little Pig”. The police break down the doors, the pig tries to hide

The woman-reporter says: The three little pigs have now been taken into custody. *Another woman is watching the news about that on the computer. She starts writing the comments that are printed on the screen:*

This isn't right. The three little pigs are the victims.

Another post (another woman's voice): The wolf blew down the houses, he got what he deserved.

The post of a man: You have every right to defend your property.

Then the posts from around the world appear.

Then it is found out that the wolf had an asthma and could not blow the houses.

Then it comes out that the motive of pigs was financial as they struggled to keep up the mortgage payments.

Due to this, demonstrations begin.

30. “Devi’s Island”
(Stella Artois, 2002)

The slaves during the war are taken to the ship, where the fight begins between slaves and Nazi soldiers. During the fight, one of the peaceful slaves gets a bottle of Stella Artois by chance. He hides it. Then all other slaves hunt them for that bottle. In order to drink it, the slave intentionally rebels and is put to isolation cell.

29. “Globe”
(British airways, 1989)

The women-swimmers swim in red costumes in the sea. They come out at the shore forming the figure of lips. Then they move in different famous places. Then Indian women, men and girls dressed in blue and black move about the town forming an eye. Then people in white move in the field forming an ear. Afterwards, all figures met at some sandy area and hug each other. All they form the face where lips start to smile and eye winks. Then the picture of the globe appears.

The final tagline: British airline. The world’s favourite airline (*the sound of the airplane engine*)

30. “Photo Messaging – Muck About”
(Orange, 2002)

The optics holograms appear everywhere with some kind of text on the background.

The final tagline: Go on. Muck about with free photo messaging.

31. “The Sculptor”
(Peugeot – 206, 2003)

The Indian guy is looking at his car and then suddenly comes to it and starts driving. First he crashes the wall, then makes a reverse drive and crashes another wall with car’s back. Afterwards he continues to break it into pieces, using an elephant, a hammer, a weldment. He takes the car’s manual and the viewer sees that he tried to make Peugeot 206 out of his old car. He calls his friends (the Indian music is playing) and they drive together in a car that looks almost as Peugeot 206.

32. “Snowman”
(Irn-Bru, 2006).

Drawn images become alive. The boy is decorating the snowman in his back yard. As the boy takes a swig from his can of IRN BRU the snowman turns around, grabs his hand and leaps into the air. Together they fly over Scotland, looking at the Falkirk Wheel, the Forth Bridge, Glasgow’s Buchanan St, the Princes St Gardens Ice Rink, the Loch Ness monster, a red deer, the Glenfinnan viaduct, Eilean Donan Castle, and Glasgow’s Royal Concert Hall. When the boy refuses to share his IRN BRU with the snowman he’s dropped off in George Square in Glasgow. The snowman flies off drinking the IRN BRU, discarding his carrot nose. George Square is lit up with the tagline, “Have a Phenomenal Christmas”.

The ad finishes with a link to itsphenomenal.co.uk Click on the image below to play the video.

(the music of Nightwish - Walking in the Air is playing, but with other words).

We're walking in the air
 I'm sipping on an IRN-BRU
 My chilly snowman mate said
 that he would like some too
 I tell him, get your own
 He looks like he is going to cry
 I tell him once again that the IRN-BRU is mine
 Now I'm falling through the air
 I wonder where I'm going to land
 He nicked my IRN-BRU and let go of my hand.

33. "noitulovE"
 (Guinness, 2005)

Evolution is panned out backwards in "noitulovE", the latest television commercial from [Guinness](#). noitulovE starts at the end, as it were, with three men in a bar raising their pints and enjoying their first sip of Guinness. As an orchestral introduction finishes and the song 'Rhythm of Life' (from 'Sweet Charity') kicks in, the men move in backwards-motion out of the bar and into the street. We follow them a few paces, noticing that their clothing has already become Edwardian, and that the buildings around them appear to be deconstructing themselves. Cutting to a wide shot of a city (London, in fact) shot from above, we see the city itself rapidly disassembling, diminishing to a Saxon settlement in a couple of seconds. Cutting back to our heroes, we find them still walking backwards, clad in Bronze Age garb through a devolving rural landscape. They are swiftly surrounded by a fast-paced glacier, and there is a slight pause as an Ice Age flashes by. As they emerge from the big freeze, our heroes, now moving with a distinctly simian gait, find their clothes whisked off them, leaving animal skin loincloths. A quick glimpse of a Grand Canyon like scene forming itself, and we are back with the guys who have taken to the trees in the form of three chimps. Continuing down the evolutionary chain, the three chimps become, in quick succession, flying squirrels, furry mammals, aquatic mammals, fishes, prehistoric flightless bird creatures, tiny dinosaurs, and – finally – mudskippers. Grouped around a puddle in a primeval mud hole, the three companions take a sip from the puddle – starting back at the taste of it. We conclude with a close-up of one of the mudskippers, registering his feelings about the taste of the available brew with a "Pweugh!" of disgust."



34. "Paint"

(Sony – Bravia, 2006)

The ad begins with a drum roll and a series of blue paint explosion. Plumes of colour shoot out from the ground in Glasgow's Toryglen Estate. Two buildings explode in a plethora of colour, outside and inside. Columns of paint are thrown into the air where they burst like fireworks. The music pauses momentarily as a clown in a black and white suit and red shoes runs for it – towards or away from the paint? All of a sudden there's a final frenzy of colour as a spectrum of colours is unleashed from the sides of the building. More geysers of paint erupt from the ground. Finally the explosions and the music end. There's just the sound of falling paint. Music is from Rossini's "Thieving Magpie".

The final tagline: "Sony Bravia. Color Like No Other".

35. "J.R. Hartley"

(Yellow Pages, 1983)

A man in a library asks a librarian about a book:

The man: I don't suppose you have a copy of J.R. Harper "Fly Fishing". It is rather old. *The librarian nods negatively. Then the man goes to another library with the same question and the answer is similar. The situation repeats several times.*

The daughter soothes him at home: No luck, dad? Never mind. This is just right

The man: Good idea "Yellow pages". They not only help in nasty things in life like to block rain, but have nice things too.

At last the man finds a library with the book he wants due to the Yellow Pages directory.

The man: Wonderful! Can you keep it for me? My name is J.R. Hartley.

36. "1984"
(Apple – Macintosh, 1983)

Apple's famous "1984" television ad was aired on January 22, 1984, during the third quarter of the Super Bowl XVIII between the Los Angeles Raiders and Washington Redskins.

The rows of men are marching in some kind of tube to a large screen where a man in large glasses tells them about ideology. Some girl wearing a sports gear runs with the hammer along those tubes. The special military troops are running after her. She at last appears in front of the screen, throws the hammer and breaks it. A bright light comes out of it. Then the text appears on the screen (and is pronounced by the man):

37. “Go on Lad”
(Hovis, 2008)

Hovis Bread in the UK is presented as the bread that lasts through the ages in “Go On Lad”, a TV advert connecting the 19th, 20th and 21st centuries. The spot starts with a boy buying a loaf of bread from a late 19th century bakery. He takes this little brown loaf home to his mum in the modern day, and his journey takes him through defining moments in modern history – the suffragette movement, both World Wars, the coronation, the mini-skirted sixties, the 1966 World Cup, the miners’ strike and the millennium. The boy reaches home with a wry smile and a title fades up: ‘As good today as it’s always been.’

Music is by Working for a Nuclear Free City, licensed via Leland Music.

38. “Dancing Woman”
(Glade – Shake N’Vac, 1980)

This advert for a powdered carpet freshener first aired in 1980 after the product launched in the UK in 1979.

In the advert, actress Jenny Logan sings and dances around a living room in high heels as she sprays the powder onto a thick green carpet, before vaccuuming it up. The advert became well known because of the 'dancing woman' and was voted one of the most popular in Britain.

39. “Ice Skating Priests”
(Stella Artois”, 2005)

The film shows a mass of priests, who, taking time out from the monastery, go ice skating on a nearby lake. Under the watchful eye of the cardinal, they despatch an eager novice to purloin a crate of the reassuringly expensive lager. On returning to the frozen rink, he races proudly towards the thirsty group. As he holds the crate up the thin ice cracks, sending him and the beer bottles into the cold depths. The thirsty crowd run toward the younger man who has been swept by the current to another gap in the ice. Expecting the others to help him out of the water, he eventually understands that the clerics are more concerned for their favourite beer which is sinking before their eyes. Finally out of the water, the novice turns to see the ring leader gesturing him to dive for the reassuringly expensive beer.

The music for the Stella Artois Ice Skating Priests ad is Hungarian Rhapsody No. 2 by Liszt.

40. “Singin’ In The Rain”
(Volkswagen – Golf GTI, 2005)

The ‘Singing In The Rain’ spot features the famous scene from the 1952 musical movie, “Singing In The Rain“, in which Gene Kelly’s character, Don Lockwood ecstatically celebrates his love for Debbie Reynold’s character, Kathy Seldon, dancing through the street, playing with the rain. As the ad progresses we realize that this is somehow upbeat. Kelly’s voice is provided by Mint Royale. Instead of tap dancing Kelly break dances through the saturated set. The spot finishes with Don Lockwood dancing up to a Volkswagen Golf GTi. The voiceover: “The new Golf GTi, the original, updated”.

41. “Ology”
(British Telecom, 1986)

The woman is talking on the phone.

The guy’s voice: Hello?

The woman: Antony. Congratulations on your exam results!

The guy’s voice: Grandma, I failed.

The woman: You failed? What you mean, you failed?

The guy: I mean, I failed Math, English, Physics, Geography, German, Woodwork, Art. I failed (*the woman is looking at the cake she prepared to her grandson picturing the diploma and the word “Congratulations”*; *she takes away the clot*)

The woman: You didn't pass anything?

The guy: Pottery.

The woman: Pottery? Very useful. Antony, people will always need plates (*puts the clot away*). Anything else?

The guy: and Sociology?

The woman: An ology? He gets an ology and says, he failed!!! You get an ology; you are a scientist! You are one of the most brilliant boys. Maybe the teachers were wrong and they can't mark, all long, they can't see.

The words of the video: Whether it's well-done or hard-luck, a phone call says a lot.

42. “Gorilla”

(Cadbury – Milk Chocolate, 2007)

An advert for Dairy Milk chocolate starred little-known US actor Garon Michael as the giant ape bashing along to Phil Collins's In The Air Tonight.



43. “Water in Majorca”
(Heineken, 1985)

Information

Reference | [HAT2/1/3/48](#)

Description: Begins with an office door with a sign that read 'School of Street Credibility - Est 1985'. We see a man at a desk and a woman with a plummy accent reading 'The water in Majorca don't taste like what it ought to'. The man gets frustrated that she is still pronouncing the words properly and shows her how it should be done. He calls through to his assistant for refreshments. The assistant brings through cans of Heineken. The woman takes a sip of Heineken immediately loses her accent and starts talking the way she has been taught. The assistant also takes a sip and loses his natural accent and takes on a posh voice. Voiceover says 'Heineken refreshes the parts wot other beers cannot reach'.

Voiceover: Male

44. “The Pony”
(Three, 2013)

A television commercial, Dancing Pony, introduces the public to a horse that dances to impress the other ponies (when the tractor moves along, pony stops), along with the slogan, “Silly stuff. It matters”. In the spirit of sharing on social media, fans can create their own version of the ad on a web-based app hosted on YouTube, ponymixer.com. “Never underestimate the power of a plucky little pony. Make someone’s day with your own pony mashup.

Music is "Everywhere" by Fleetwood Mac.

45. "Martians"
(Cadbury – Smash, 1979)

The spots featured the creatures chortling as they heard how the "Earth people" peeled their own potatoes, "boiled them for 20 of their minutes," then "smashed them all to bits" - instead of using Smash instant mash. The Martians call Earth people : "a most primitive people" and laugh.

The voice of the video is singing: For mash get Smash.

46. "Cog"
(Honda, 2003)

Honda is rolling out “Cog”, a Rube Goldberg chain reaction in which a single cog sends into motion a selection of 85 brand new Honda Accord components. The 2003 ad that still shows on our television screens, is promoting the Honda Accord. “Isn’t it nice when things just... work”, we’re told. There’s not one human in the ad, which means of course that it can be shown anywhere in the world where Honda Accords are sold. The music used in the Honda Cog spot is “Rapper’s Delight”, performed by American hip hop trio SugarHill Gang as a single in 1979.

47. “Surfer”
(Guinness, 1999)

‘Surfer’ starts with a full-face shot of a man looking past the camera into the distance.

One senses that he is both nervous and in awe simultaneously as the wind blows the longish hair on his face. Then we see him and three friends grab their surfboards, run down the sandy beach, dive into the surf and start paddling out, from what appears to be a high-cliffed cove. Meeting some huge waves, they dive through them for a beautiful under-water shot. At the same time we hear the voice-over; ‘He waits... That’s what he does... And I’ll tell you what; tick followed tock followed tick followed tock followed tick’

As we see the images of the sea, we glimpse a horse's hoof here and there, then four small surfers heading towards a fifty foot wave and a thumping, pounding drumbeat starts to grow on the soundtrack. The surfers, gasping and exhilarated, turn and jump on their boards just as the monumental wave hits them and drives them on. We see snapshots of wild stallions' eyes and flexing muscles, before the aerial shot reveals the giant white horses jumping at the head of the wave, seemingly part of the wave itself.

The voice-over continues;

'Ahab says "I don't care who you are, here's to your dream". The old sailors return to the bar.'

<cackles and laughter>

'"Here's to you, Ahab"' and the phat drummer hit the beat with all his heart' <sip, gasp, noise of glass on table>

Meanwhile the surfers are mingling with the horses. One falls and disappears, his board flying off behind the wave. Then another falls and the third manages to enter the tube before being engulfed. Now only our friend from the opening shot is left surfing and enters the wave. There's a great shot through the tube of his perfect negotiation of it and then it's over. He is left riding high on top of the water after the wave break, arms held high in triumph. The film pauses on that frame for a second and the pounding soundtrack suddenly stops. Then there is a celebration, with the victors running from the surf with board held high, then his friends wrestling him to the ground, pausing for a second on his face. Then they run back to the water cheering and shouting and the film pauses again on the image of our hero's face in profile, with an expression of total ecstatic joy, all played silently, except for the final commentary;

'Here's to waiting...'

The ad ends with a shot of a pint of Guinness settling in close-up, which suddenly enlarges for a moment, then returns to initial size, accompanied by the pumping drums and the tagline 'Good thing come to those who...'

10 Best Super Bowl Commercials 2018

(<https://www.youtube.com/watch?v=XPt3uMaqG7c>)

1. Doritos vs Mountain Dew

The advertisement is the result of this competition and the reason that all these happen are the new spicy Doritos (spicy Blaze chips) and the Mountain Dew's clear Ice drink. Peter Dinklage is rapping "Look At Me Now," from Chris Brown, Lil Wayne and Busta Rhymes in a room full of fire. At the end he sends a fire blow from his mouth.

The slogan of the ad: *Doritos Blaze: a bowl of flavor that brings the heat.*

In response, Morgan Freeman opens and drinks Mountain Dew. After that he starts singing Missy Elliot's "Get Your Freak On" while walking through a room of ice and freezing everything on his way. Missy Elliot and Busta Rhymes are also featured for short cameos in the commercial, backing up the actors as they perform their hits.

The slogan of the ad: *New Mountain Dew "Ice": a clear refreshing lemonade dew.* (Morgan sends ice into Peter on his shoulder, the latter melts it).

Not only does the ad feature the actors and singers that everyone in the audience knows and loves but makes a reference to the most popular TV series of our generation, **Game of Thrones**. The actors are engaging in a rap battle and have a showoff between fire, representing Doritos' "Blaze" flavor, and ice, representing Mountain Dew "Ice" and, in the end, they meet in the middle of the two elements. This is pretty much what happens in the Game of Thrones. The **Starks** from the **ice cold North** and the **Targaryens** from the **hot south**, bring an end to their rivalry and join their forces against the Night King.

2. M&M's commercial

The spot begins with two animated M&M's walking down the street complaining about people trying to eat them. "I had three people trying to eat me today. Oh, lucky penny! Anyway, sometimes I wish I were human," the red M&M says. The candy man then magically turns into a flesh-and-blood human, played by Danny DeVito, saying: "Look at me!"

DeVito stops various people on a busy street asking, “Do you want to eat me?” But it turns out that nobody’s interested. The human M&M walks into the middle of traffic to proclaim that he’s the luckiest candy in the world and gets hit by a garbage truck, mid-sentence. The crash sends Candy DeVito flying into a bunch of produce crates outside a grocery store. “You dropped your lucky penny,” his pal the brown M&M says to DeVito as he lies among the rubble.

Afterwards:

Danny DeVito: “Man, I look good!

Brown friend: You are so sure being bold?

3. Tourism Australia's Crocodile Dundee Super Bowl

The ad features Danny McBride and the Hemsworth brothers, and the Crocodile Dundee himself, Paul Hogan. The ad begins as if we watch a movie trailer. Then when the characters dine at a restaurant, the music stops and

Hogan says: This isn’t a movie?

Hemsworth: No.

Hogan: This is tourism ad for Australia?

Hemsworth: Yes. But you are the best Crocodile Dundee among Best Crocodile Dundee.

Hogan: Really?

Hemsworth: Yes, really. And we had the best trip ever, didn’t we?

Hogan: It was pretty sweet.



4. Budweiser (Stand by you)

At 3:42 the phone rings, the man picks it saying: “I’ll be right there”. He washes his face, kisses his wife and drives his car. The radio says: “The storm has been affected thousands of families. People still in desperate need of aid”

The man comes to the Budweiser brewery. He appears to be the General Manager of Cartersville Brewery. The brewery stops producing beer and starts producing water that is sent to those who are in need. The video shows the states where the water is delivered.



WE’LL STAND BY YOU

ENJOY RESPONSIBLY. ©2018 ANHEUSER-BUSCH. BUDWEISER® LAGER BEER. ST. LOUIS, MO

Skylar Grey “stand by me”

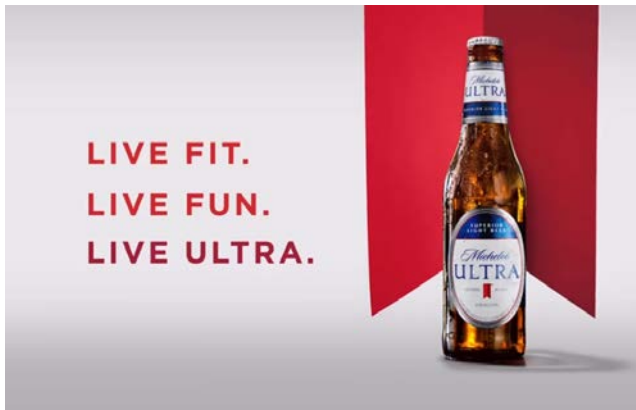
5. Jeep “Jurassic Park”

Jeff Goldblum drives away from a dinosaur in a jeep. Suddenly he finds himself in car saloon and the woman asks hem: *Would you like to take a free test drive?* He answers: *I just had.*



6. Michelob ultra The Perfect Fit

The spot chronicles Chris Pratt's journey to prepare for his first ever TV commercial – and it just so happens to be for Super Bowl LII. Chris Pratt finally learns he got the part in Michelob Ultra's Super Bowl LII commercial, which means one thing: training. He hits the gym, goes running and, most importantly, does some 12-ounce curls to keep his bottle arm strong. Throw in some flexing in front of the mirror and telling everyone who will listen about his upcoming role, and you've got one disappointed actor when it turns out he's just an extra.



7. Dodge Ram “The Icelandic Vikings”

The Vikings (actors from the TV series) are driving in a car singing “We’ll, we’ll rock you” having a ship as a trailer. Then they are sailing in a ship with a dodge as a trailer. Then they come to Minneapolis. Then they see a table on the car screen:



They turn the car and go back with the same route.

The slogan of the video: *The all new Ram 1500. Build for the unexpected.*



8. Kia ‘Feel something again’

Steven Tyler dress a sports car gear. He sits in a car and starts a reverse drive. He stops at a finishing line. He is young again and the fans are running to him for signature.



9. NFL “Dirty Dancing”

Eli Manning and Odell Beckham Jr. played in an ad in a spot-on parody of the Patrick Swayze-Jennifer Grey dance scene from the 1987 movie Dirty Dancing. The commercial — set to the song (I’ve Had) The Time of My Life — was filmed in one day a couple of weeks ago at the Giants practice facility.



10. Toyota “One Team”

Toyota’s 60-second ad, “One Team,” features a narrative illustrating how people from diverse backgrounds (all priests) unite to celebrate the shared passion of sports. One priest drives the car to church, where another priest finishes his office. With the words: *“This is a great question. I gotta go. To cut a long story short: You all be fine”*, he gets into the car. Then they pick up two more priests and comes to a football match, where other clergy people meet them.



11. Tide “It’s a Tide ad”

David Harbour is driving a car saying: *“Yeahh, it is just a typical Super Bowl Car Ad. Right? Or a hilarious Beer Ad (siting with friends in a bar). Or whatever ad this is? (standing in a white suit inside a shell and advertising some perfume). But it’s a Tide ad (wearing cowboy suit).*

At the car repairing service, a man asks: *“What makes it a Tide ad?”. Harbour answers: There are no stains. Look at those clean clothes (pointing at the clothes of the service man). What else this could be an ad for?*

Diamond? A gift that would last for a...

Harbour: No. Tide.

All other cameos are supported by words: *No. Tide ad.*

Harbour (the slogan of the video): So this makes every Super Bowl Ad Tide ad. I think it does. Watch and see.



Top 10: Most Effective British Adverts

(<https://www.youtube.com/watch?v=MKvKXGMDc5E>)

1) “On Your Child’s Life” Fire Kills 2013

The boy: Last year in England, fifteen children died in house fires. Children like yours. So parents, I’d like you to make promise, repeat after me: I swear on my child’s life to test my smoke alarm on ‘Clock Change’ day’, to give my family the best chance of surviving a house fire. You did promise, didn’t you?

Because you can’t turn back time.

The text on video advert: When you change your clock, test your smoke alarm. Fire Kills – You Can Prevent It.

(The scene is a burned down house. The boy in dirty clothes and in smoke, who probably died in a house fire, wanders through the rooms and recites the text).

2) “Tree” St. John Ambulance 2013

Boy: Erm, a new scooter?

Male: On yeah?

Boy: You know those ones where...

Male: Hold on, I have to get this, buddy.

(on the phone) Hello Martin. Wasn’t expecting to hear you today. Wasn’t Steve supposed to be sorting that out on Friday?

Voiceover: Alice is one of thousands of John Ambulance volunteers. She’s fully trained in first aid and knows what to do in any situation.

Male: Say something, buddy!

Voiceover: She can be the difference between life and death. But what she can’t do...is be there every time.

Male: Breathe man. Help!

The text on video advert: You can be the difference between life and death

(A woman washes dishes and watches outside the window. Then the viewer is shown the male and his son playing football in the yard. It seems that the woman watches

them playing. After that the father of the boy turns back to talk on the phone, while the boy climbs the tree. The boy falls down from the height and dies. Then the viewer sees the woman again who suddenly rushes out of the house. However, the recipients find out that the woman and the male are in different places).

3) **“Dead Man Talking” Transport for London 2013**

The dead man: I could be at home now, watching telly with the kids. Or I was feeling about going for a pint instead I’ve punctured my lung, and they’re slowly filling up with blood. I’m going into cardiac arrest now...silly place to overtake, really. Still, you live and learn, don’t you?

The text on video advert: Think!

Don’t ride too fast. Mayor of London – Transport for London.

(A man is lying on the ground with first aid being provided. The viewer can see a motorbike near the man and a lot of scared people walking around)

4) **“Sarah’s Story” Motor Neurone Disease Association 2009.**

(A girl walks into a spacious empty room with a special medical chair inside it. Suddenly the doors are closed. The girl is astonished and scared. She starts walking to them, but out of nowhere some force pins her down and starts strangling her. The same force takes her clothes away and begins breaking her body. Then the lights go off. After that the viewer sees the same girl sitting on the floor in the same dim room. The force puts on in the chair. The girl’s face changes: it is exhausted, lacks any emotions and senses).

Voiceover: Now you know how it feels to get Motor Neurone Disease. Help us fight back.

The text on video advert: Motor Neurone Disease Association.

5) **“Life Story” Bernardo’s 2013**

Female: Do you want to just come through, take a seat... Do you want tea, or coffee, or anything?

Male: I’m alright for the time being, thank you.

Female: You look really well.

Male: Yeah.

Female: What you been up to?

Male: Lots of rock climbing – lots.

Female: That sounds good. So, how’s life these days?

Male: Yeah, things are good: got a job got a girlfriend, got a little boy!

I’ll never let him go through what I went through.

Still having the nightmares, though.

(The viewer sees another guy that resembles the first one) My anger's under control. I trust people more! I'm getting a bit better now. You know, it's like I can see a way out. That woman from Barnardo's is alright. We talk a lot, and I trust her. Everyone else can just 'do one'.

(The third guy similar to the previous two appears). The woman from Barnardo's doesn't give up! Keeps asking why I 'nick' (steal) stuff, do drugs, hit people – I told her where to go, I told my foster parents where to go. Just like the last ones...I don't trust no-one, I ain't changing ever!

(The boy appears instead of men). They laughed at me at the bus stop, said I was 'thick'. They won't say that again.

(Another boy). Mummy's boyfriend hits me. I try to hide, but...he always finds me.

(One more boy). I'm scared...

The text on video advert: It doesn't have to end like it began.

Join us to fight for a child's future: Believe in children. Barnardo's

(A man comes to therapist on session, and starts telling about his life. As intensity grows, the man gets younger until he becomes a small boy).

6. "I am a Crisis" British Red Cross – 2012

The girl: I am the fire that leaves you homeless, a heart attack in aisle six, the prescription you cannot collect. I am the boiled sweet stuck in your child's throat, the motorway pile-up that leaves you traumatized, the food shopping you cannot do. I'm the reason you need a wheelchair, the flood that leaves you stranded, the empty house when you return from hospital. I am a crisis. And I don't care who you are...

The text on video advert: A crisis can happen to anyone. Every year the British Red Cross helps over a million people in the UK, as well as abroad. With help in emergencies, care in the home and first aid training. British red Cross: Refusing to ignore people in crisis.

(A girl in dark clothes and a hood wanders together with a dog through the city).

7. "Helpless" St. John Ambulance 2012

(The people are sitting in the room being treated of cancer and taking chemotherapeutic agents. A man comes from the session with the doctor who announces him a diagnosis. Being dumpy, he comes home. The next morning, he talks to his wife)

Male: I've got a cancer.

Then his wife helps him to go through this: she shaves his head. The man also starts getting chemotherapy, he feels sick. Then he agrees upon the operation.

Afterwards, he starts a new life, does a lot of training, meets with friends, spends a lot of time with his daughter.

At the party he eats some food.

Female: I think he's chocking! You need to try and cough it up! How long are they gonna be?

Male: They'll here in five minutes.

Female: They need to be here now! Tell them to hurry up! Somebody please do something!

The text on video advert: First aid could help prevent up to 140,000 deaths every year. The same number of people that die from cancer. Be the difference. Text 'HELP' to 81456 for a free first aid guide.

8. 'Break The Cycle' Barnardo's – 2008.

(Two women are fighting outside the café...)

Female: Give me the money...Come on! Give me your money! Come on!

(The woman is taken to jail)

Before that...

Male: Ah, they let you out again, have they? You're worthless little cow!

(the man slaps her)

Before that ...

Male classmate: You can't read?

Female: I don't... I don't know what it says, alright?

Male: You okay? Here, here – twenty 'guid' (GBP)"

(The scenes are repeated at increasing speed, emphasizing the sound of the slaps and the girl's sobbing)

The text on video advert: For thousands of children in the UK the story will keep repeating itself, until someone stops it. Believe in children. Barnardo's. See the difference we make at barnardos.org.uk

9. "Torture By Any Other Name" Helen Bamber Association 2007.

Female: Elena didn't think anyone would hurt her. Elena trusted everyone. Maria doesn't trust anyone. Elena wanted to learn English. Maria gets beaten if she says 'no'. Elena worked in a market to support her family. Maria works for nothing. Elena wanted to help people, and be a nurse. Maria services up to 40 men a day. Elena used to cry when her father was cross with her. Maria doesn't feel anything anymore. Elena's family think she's dead. Help me!

I was Elena...I am Maria.... Help me... I'm here.

The text on video advert: Women enslaved by sex trafficking lose more than just their names. Trafficking is Torture.

10. “If London Was Syria” Save The Children 2014

(constant changes of the scenes)

People singing: “Happy birthday to you!”

Mother: Make a wish!

Mother: Have you done your homework?

Radio Announcer: ”... for a General strike...”

News Reporter: “Violent clashes with Bit-“

Radio Announcer: “...live ammunition against...”

Father: ...deserve to get shot!

Newspaper: “Government declares Martial Law”

News Reporter: “...air strikes on rebel position...”

Farther: “We are going to stay”

The ending: the girl after being chased and saving her life together with her family gets to the hospital and her mother is singing again “Happy Birthday to you! Make a wish, darling”

The text on video advert: Just because it isn’t happening here, doesn’t mean it isn’t happening.

#SaveSyriasChildren