

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
Taras Shevchenko National University of Kyiv
Institute of Philology
Department of English Philology and Intercultural Communication

Master's thesis

**SEMIOTICS OF ADVERTISING DURING THE COVID-19
PANDEMIC**

Prochai Myroslava

2nd year student of
the Education Program
“English Communication Studies
and Translation and Two
Western European Languages”
Field of science: 03 “Humanities”
Specialty: 035 “Philology”

Supervised by:

Belova Alla

Doctor of Sciences (Linguistics), Full professor,

«Допущено до захисту»
Протокол засідання кафедри англійської філології
та міжкультурної комунікації
Протокол № 11 від 24.05.2021
Завідувач кафедри _____ д.філол.н., проф. Белова А.Д.

КИЇВ – 2021

CONTENTS

INTRODUCTION	4
1. SEMIOTIC APPROACHES TO ADVERTISING	7
1.1. Structural semiotic approach.....	7
1.1.1. Barthes’ semiological approach.....	7
1.1.2. Greimas’ generative trajectory of meaning.....	8
1.2. Social semiotic approach.....	13
1.2.1. Halliday’s systemic-functional theory.....	13
1.2.2. Generic Structure Potential of an advertisement.....	14
1.2.3. Visual social semiotics.....	16
1.3. Multimodality of advertising.....	18
Conclusion	19
2. THE DISCOURSES OF ADVERTISING DURING THE COVID-19 PANDEMIC	21
2.1. Commercial and non-commercial advertising during the COVID-19 pandemic.....	21
2.2. “Nurse Hero” Discourse.....	22
2.3. Reframing the Hero Discourse: The “Stay-home Hero”.....	28
2.4. “We’re all in this together” Discourse.....	35
Conclusion	42
3. SEMIO-NARRATIVE STRUCTURES IN COVID-RELATED COMMERCIALS AND PSAs	43
3.1. Dove commercial “Courage is beautiful”.....	44
3.1.1. Deep structural level: the semiotic square.....	44
3.1.2. Semio-narrative level: the actantial model and the canonical narrative schema.....	48

3.2. Burger King commercial “Stay Home of the Whopper”	51
3.2.1. Deep structural level: the semiotic square.....	54
3.2.2. Semio-narrative level: the actantial model and the canonical narrative schema.....	57
3.3. Facebook commercial “We're never lost if we can find each other”	59
3.3.1. Deep structural level: the semiotic square.....	62
3.3.2. Semio-narrative level: the actantial model and the canonical narrative schema.....	64
Conclusion	66
4. MULTIMODAL ANALYSIS OF COVID-RELATED ADVERTISEMENTS AND PSAs	69
4.1. The “Hero” theme in the NHS PSA.....	70
4.1.1. Generic Structure Potential of the NHS PSA.....	70
4.1.2. The metafunctions of the verbal and visual modes of the NHS PSA	72
4.2. The “Lockdown” theme in the LeYa advertisement.....	74
4.2.1. Generic Structure Potential of the LeYa advertisement.....	74
4.2.2. The metafunctions of the verbal and visual modes of the LeYa advertisement.....	76
4.3. The “Warning” theme in the Yellow PSA.....	77
4.3.1. Generic Structure Potential of the Yellow PSA.....	78
4.3.2. The metafunctions of the verbal and visual modes of the Yellow PSA.....	79
Conclusion	81
CONCLUSION	83
REFERENCES	86
АНОТАЦІЯ	94

INTRODUCTION

The COVID-19 pandemic has had a major influence on advertising. Both commercial and non-commercial (PSAs) advertisements have addressed this issue in order to keep up with the times, reflect the changes in social trends and be in line with consumers' needs. In fact, the strategies and themes used in advertisements (especially commercial) have considerably changed. Most of the ads abandoned the traditional practice of promoting a product or service and instead focused on conveying the message of reassurance and inspiration. In this sense, they came close to resemble public service announcements with their social appeals. However, the ads by for-profit companies take advantage of these emotional appeals and use them in order to promote the brand and create a positive brand image. Consumption, the fundamental idea of advertising, remains the implicit purpose of such adverts. In order to uncover the signs and meanings of this type of advertisements the semiotic approach together with the multimodal discourse analysis is used in this paper.

Thus, its **relevance** lies in the fact that it deals with the topic of great importance today, the coronavirus pandemic. The advertising that reflects this topic needs further analysis since it is a powerful tool of influence especially in the times of crisis.

The **aim** of the paper is to analyze the advertisements and PSAs related to the COVID-19 pandemic using semiotic approaches.

In order to reach the aim, the following **objectives** have been set:

- 1) to describe the discourses of COVID-19 pandemic in advertising of this period;
- 2) to analyze the COVID-related commercials in terms of the structural semiotic approach;
- 3) to interpret the COVID-related advertisements and PSAs in terms of the social semiotic approach and multimodal discourse analysis.

The **object** of research is advertising during the COVID-19 pandemic. The **subject** is the semio-narrative structure and multimodality of advertisements, commercials and PSAs related to COVID-19.

The research **methodology** includes the semiotic approaches (structural and social), Multimodal Discourse Analysis and Critical Discourse Analysis.

The **novelty** of the paper lies in the fact that it is the first attempt for an in-depth semiotic analysis of COVID-related advertising. The research outlines the main discourses of the COVID-19 pandemic as reflected in advertising of this period. The advertisements and PSAs connected to the discourse of the pandemic are interpreted in terms of the structural and social semiotic approaches for the first time. The semio-narrative structures in COVID-related commercials are interpreted. The place of the COVID-19 discourse in brands' narratives is identified. An attempt is made to reveal how the underlying brand values reflected in advertising are reconciled with the values dictated by the COVID-19 discourse.

The **practical significance** of the research is determined by the fact that it can contribute to further semiotic analysis of advertising, particularly from the perspective of structural and social semiotics as well as multimodality. The paper has important implications for the study of the COVID-19 discourse and how it is utilized by advertising.

The **materials** used in the research are the selected English-language ads (N = 62), commercials (N = 37) and PSAs (N = 23) from Ads of the World website (published from March to September 2020).

The **structure** of the paper. The paper consists of the introduction, four chapters, the conclusion and references.

The first chapter "Semiotic approaches to advertising" deals with the theoretical foundation of the research and outlines the structural and social semiotic approaches to advertising as well as the multimodal studies. The previous research on semiotics of advertising is overviewed.

The second chapter “The discourses of advertising during COVID-19” describes the three discourses of the COVID-19 pandemic used in advertisements, commercials and PSAs. The discourses are analyzed in terms of legitimation and frame theories.

The third chapter “Semio-narrative structures in COVID-related commercials and PSAs” demonstrates the analysis of three commercials that correspond to the three COVID-19 discourses in terms of Greimas’ generative trajectory of meaning.

The fourth chapter “Multimodal analysis of COVID-related advertisements and PSAs” suggests a detailed semiotic analysis of one advertisement and two PSAs from the social semiotic perspective. First, the generic structure potential of each ad and PSA is described and their main themes are interpreted. Second, each of them is analyzed according to the visual grammar theory and the three metafunctions they perform.

1. SEMIOTIC APPROACHES TO ADVERTISING

1.1. Structural semiotic approaches to advertising

The ideas of the Paris School of semiotics of the 1960s and 1970s are now referred to in terms of “semiology”. They applied the ideas of de Saussure (the ‘signifier’ and the ‘signified’, ‘arbitrary’ and ‘motivated’ signs) [75] to different semiotic modes such as photography (Barthes, Lindekens), cinema (Metz), music (Nattiez), painting etc. [8; 55; 60; 65]. Semiology now often also includes Peirce’s classification of signs in terms of ‘icons’, ‘indexes’ and ‘symbols’ [71].

1.1.1. Barthes’ semiological approach

With his works “*Eléments de sémiologie*” and “*Rhétorique de l’image*” Roland Barthes' was the first to show a semiological interest in advertising [10]. His theory involved the concepts of the code, the sign, and the difference between connotation and denotation. He sought to reinterpret Saussurian linguistic model and apply it to other signification systems, namely, the visual. He tried to compare the systems of signs in linguistics and in the visual mode based on the analysis of advertisements, since the meaning of their images is constructed intentionally, aiming to transmit it unambiguously [10].

Additionally, the publication of his seminal book “*Mythologies*” in 1957 caused a new branch of semiotics to emerge, which looked at how advertisements create their signification as well as while also ignited a societal discussion on the wider ethical and cultural issues posed by advertising as a discourse. Barthes coined the term “*neomania*” to describe the urge to acquire new goods. He criticized the way advertisements used

mythologizing techniques in order to add a lofty connotative meaning to the product similar to the religious one.

Barthes claimed that the meaning of a non-verbal semiotic mode, visual in particular, always depends on the verbal mode because images by themselves are too ambiguous and polysemous. A verbal element is one of the methods used to constrain this meaning [10]. He suggested that the image-text relation can be of two kinds: extension and elaboration. In comic books, for instance, speech balloons extend the meaning images; then this kind of relation can be called relay where a different or new meaning is attached to the message. This type of relation is not common. Elaboration presupposes that the same meaning is made more precise by restating it in a different mode, for example, when a caption explains the meaning of a picture. There are two types of elaboration – an illustration where the verbal mode is more important, and anchorage where the visual mode introduces the meaning and the verbal text concretizes it. This latter relation of anchorage has a repressive function since it constrains the signifieds of the visual mode and therefore, Barthes claims that the verbal mode is more important in terms of the “ideology and morality of a society” [10].

He also states that the image conveys two messages – denotative, literal, and connotative, symbolic. The denotative meaning “naturalizes the symbolic message”, while the connotative meaning acts as an artifice in the advertisement making its message “dense”. Barthes writes that the rhetoric of the image favors some figures more than others – metonymy and asyndeton are the most commonly used in advertising images.

Kress and van Leeuwen are critical of this theory, stating that the visual and verbal elements of the message are independent in terms of structure and meaning and only connected to each other [46].

1.1.2. Greimas' generative trajectory of meaning

Ever since its beginning, structural semiotics has paid much attention to studying narrative structures as suggested by Propp in his works [73]. Namely, Barthes (1966), Genette (1966), Todorov (1966), Metz (1968) and Bremond (1973) applied the principles of narrativity in their research [9; 31; 80; 62; 15].

Greimas in his works seeks to analyze the meaning of signs from a holistic perspective [32-36]. Among the concepts he introduced to semiotics are isotopy, the semiotic square, the actantial model and the narrative program. His approach can be described as pan-narrativity since he states that any text can be analyzed in terms of narrative structures. He views the signs in terms of a network involving three levels, each of them builds and elaborates the meaning created on the previous level. His theory is built on the methodological principle stating that the meaning of any sign is revealed in a generative trajectory, from the deepest, most basic and abstract to the most complex, concrete and superficial. This approach Greimas called the “generative trajectory of meaning” (*parcours generative*), it involves the deep structural level of the semiotic square, the semio-narrative, and the discursive level (figure 1.1).

Generative Trajectory			
		Syntactic Component	Semantic Component
Semiotic and Narrative Structures	<i>Deep Level</i>	<i>Fundamental Syntax</i> Operations and relations in the semiotic square	<i>Fundamental Semantics</i> Semantic investment of the semiotic square
	<i>Surface Level</i>	<i>Narrative Syntax</i> Narrative schema: actants and modalities	<i>Narrative Semantics</i> Semantic investment of the actants and the modalities
Discursive Structures		<i>Discursive Syntax</i> Discoursivisation <i>actorialisation</i> <i>temporalisation</i> <i>spatialisation</i>	<i>Discursive Semantics</i> Thematisation Figurativisation

Figure 1.1 The generative trajectory of meaning (adapted from Greimas & Courtés, 1982)

The deep level of the semiotic square structures the meaning in terms of the core values, or semes [34]. They are visually represented as a logical structure of an opposition [22]. Semiotic square involves the logical relations of contrariety, contradiction and implication (figure 1.2). Terms A, B, not-A and not-B are the primitive terms. These four terms can be combined to create metaterms, more complicated units of meaning. The relation of contrariety between the primary opposition at the top of the square (term A and term B) creates a complex metaterm. The left side of the square is a positive deixis that includes the implication of term A and terms not-B. Analogically, the right side is the negative deixis. The bottom part of the square is a neutral term that is generated from the contrariety of two negations – term not-A and term not-B. The semiotic square, as the basic system of meaning, exposes the fundamental prerequisites for the functioning of a notion, an individual or society [37].

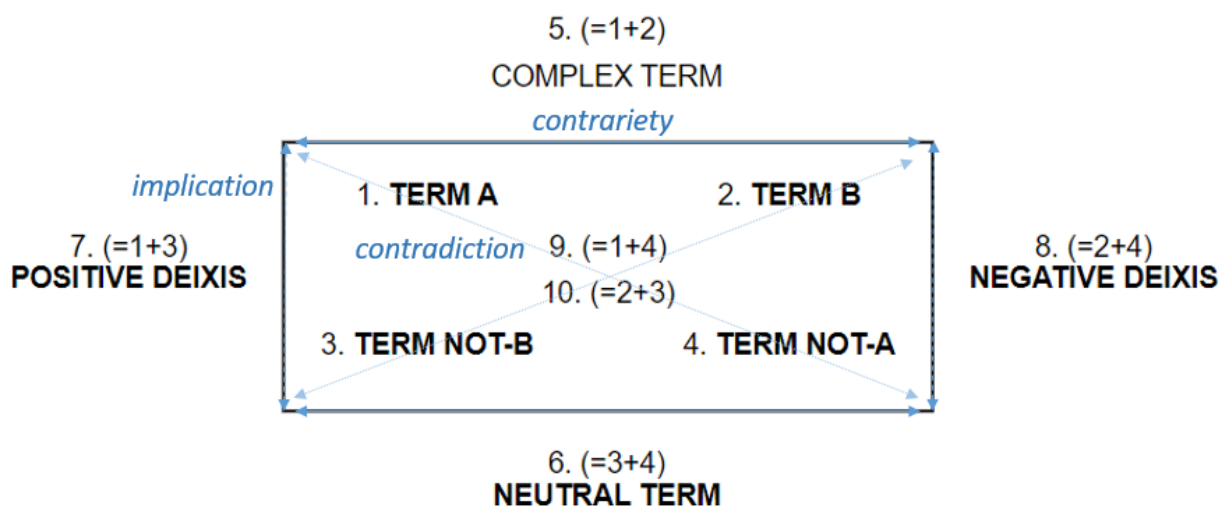


Figure 1.2 Structure of the semiotic square

According to Floch, as any heuristic device, the meaning produced by the semiotic square must be explicit and coherent, i.e. it must describe a homogeneous reality [27]. For instance, Courtés uses it to interpret the Bible, namely the passion of the Christ, and builds the semiotic square in terms of the opposition between Life and Death [22].

The use of the semiotic square in the analysis of advertising and branding is particularly useful. It overlays the dimensions of the culture or society onto the dimensions of the product category or the brand and opens new fields of signification, market niches and possibilities of brand positioning and differentiation from competitors. For example, Oswald superimposes the semiotic squares of “Man” versus “Machine” and “Emotion” versus “Logic” in order to compare the positioning of IBM and Apple brands and to demonstrate a possible new market space for Compaq computers [52].

The next level is semio-narrative where the signs are structured in terms of a narrative syntax and morphology. This level involves the actantial model and the canonical narrative schema [22; 36].

The actantial model consists of a set of stable, universal roles, which can be found in every narrative. Actants assume these syntactic positions – the Subject, the Object, the Sender, the Receiver, the Helper and the Opponent. They perform their assigned roles in accordance with the three axes (figure 1.3).

1) The axis of desire, including the Subject, which acts with the aim of obtaining the object.

2) The axis of power, including the Helper, the Subject and the Opponent. The Helper is anyone or anything that assists the Subject in obtaining the Object. The Opponent hinders the Subject in fulfilling its mission.

3) The axis of knowledge, including the Sender and the Receiver. The Sender assigns the task to the Subject, the beneficiary of which is the Receiver.

In the advertising discourse, the brand or the advertised product usually assume the position of the Sender or the Helper, and the consumer is most commonly the Subject or the Receiver. The Object role is usually assigned to the positively connotated value related to the brand or product. This suggestion will also be proven in the further analysis of the COVID-related advertisements.

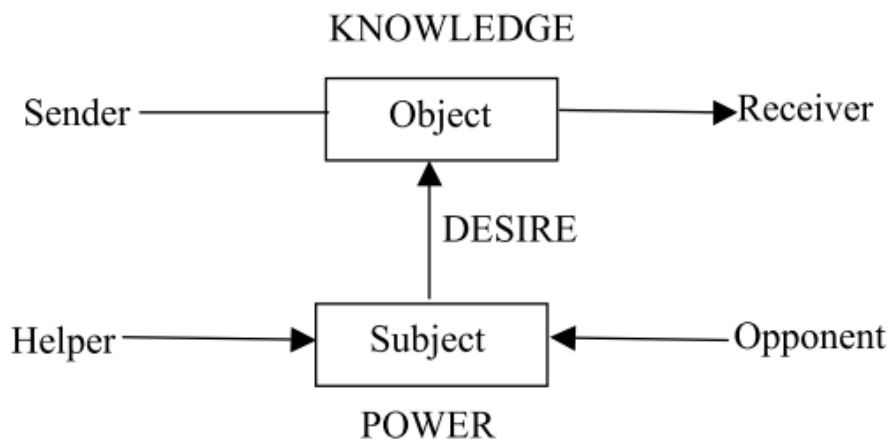


Figure 1.3 Greimas's actantial model

The canonical narrative schema represents the logical structure of the narrative, the actions and modalities. It includes four stages: contract (or manipulation), competence, performance and sanction. Different actants perform their roles at different stages.

1) Contract (Manipulation). The Sender assigns to the Subject a program, a mission to realize and obtain the Object.

2) Competence. The Subject acquires the means to carry out the mission in terms of modalities – wanting-to-do, knowing how to do, having-to-do and being able-to-do.

3) Performance. The Subject carries out the task, which is accomplished successfully (obtaining the Object) or ends in a failure.

4) Sanction. The Sender gives a positive or negative evaluation of the mission carried out by the Subject.

The final level is the discursive one. Here the narrative is concretized in terms of actors, actions, places, times, resources, manner, and presentation [84].

According to Greimas, narrativity is the core principle that makes discourses structurally coherent. It also plays an essential role in the brand communications, since this concept can be applied not only to temporally structured advertisements (TV commercials), but also to logos, slogans and other symbols of the brand.

Beasley and Danesi applied structural semiotics approach to advertising [11]. However, instead of turning to a semiotics-based analysis to understand themes, they put advertising in the perspective of a social discourse organized by codes. They also showed how to apply semiotics to marketing communication, from logos to advertising, in order to establish a distinct and idiosyncratic brand identity.

1.2. Social semiotic approach to advertising

1.2.1. Halliday's systemic-functional theory

Social semiotics emerged from the ideas of Michael Halliday's systemic-functional linguistics and was expanded with the important works on multimodal semiotic text analyses (Lemke, Wee, O'Halloran, Baldry) [53; 87; 68; 7]. It is now applied to semiotic studies of images (Kress & van Leeuwen, O'Toole), music (van Leeuwen), literature (Threadgold, Thibault) and other semiotic modes [46; 82; 78; 79].

In their “visual grammar”, Kress & van Leeuwen [46] criticize Saussurian semiology [75], Peircean classification of signs and the distinction between motivation and arbitrariness (Pierce, Dyer) [72; 24]. They state that signs are never arbitrary combinations of signifiers and signifieds. Instead, they are always motivated in terms of the sign-producer and the context of production.

Social semiotics draws on Halliday’s theory of three metafunctions of language, which can be applied to other semiotic modes. The ideational metafunction represents the world, experiences, people, actions, relationships, times and places of events. The interpersonal metafunction is for enacting social relationships, negotiating, instructing and forming bonds. The textual metafunction deals with structuring of the messages into coherent texts [40].

1.2.2. Generic Structure Potential of an advertisement

Cheong has proposed a systemic-functional model of creating meaning in advertisements [19]. It involves lexicogrammatical strategies for producing ideational, textual and interpersonal functions. In particular, the ideational meaning has been explored in terms of the four strategies: the Bidirectional Investment of meaning, Contextual Propensity, Interpretative Space, Semantic Effervescence and Visual Metaphor.

Cheong builds the following theory based on the previous model proposed by Hasan [42]. His generic model of an advertisement consists of the following elements: 'Capture^Focus^Justification'. The function of the Capture, which is expressed in the verbal mode through the visual layout, is to attract attention. The Focus puts the emphasis on the advertised product, although it is not mentioned if via verbal or visual means. The Justification element is also expressed in the visual mode to some degree, but similarly, it is not given a detailed description.

Cheong's model is a more detailed analysis of a generic structure of advertisements which claims to include all the possible obligatory and optional elements [40]. The model is the following (the elements in brackets are optional):

Lead^(Display)^Emblem^(Announcement)^(Enhancer)^(Tag)^(Call-and-Visit Information)

The visual and verbal components include:

The Lead is the most salient visual element and conveys a wide range of possible meanings. It comprises the Locus of Attention (LoA), which attracts the most attention and holds the main idea of the ad; and the Complements to the LoA (Comp.LoA) are less salient and serve to enhance the meaning of the LoA.

The Display demonstrates the advertised product or service. It can be explicit (showing a tangible product) or implicit (an intangible product is depicted in tangible form), congruent (the product is portrayed as a real object) or incongruent (the product is portrayed symbolically).

The Emblem can be expressed either visually (as a brand logo) or verbally (as a brand name). Its ideational meaning lies in confirming the product's authenticity and status.

The Announcement is the most prominent verbal element In terms of its color, size and font. Ideationally, it constrains the message of the Lead and specifies it.

The enhancer is usually of text which further details The meaning which arises from the interaction between the Lead and the Announcement. It's ideational function serves to provide arguments of the product's worthiness, While the interpersonal function aims to persuade the consumer Through attitudinal and affective language. If the advertisement contains two announcements, the most interpersonally salient is called the Primary announcement and the less prominent the Secondary announcement.

The Tag provides additional information not included in the Enhancer usually in the form of one line non-finite clauses in small-print.

The Call-and-visit information element is also non-salient and provides the information of how a consumer can purchase the advertised product or service.

The strategies for constructing ideational meaning include The following components. The Bidirectional investment of meaning deals with the mutual enhancement of meaning in the verbal Announcement and the visual Lead; the Contextualization potential demonstrates how the verbal elements in the advertisement contextualize the visual image; the Interpretative space refers to the number of possible interpretations obtained from the advertisement; and the Semantic effervescence refers to the ambiguity of the ad meaning. The Announcement contextualizes the Lead and as a result, narrows down the Interpretative Space and lowers the Semantic Effervescence of the image. Without the verbal element, the Lead is ambiguous, has a kaleidoscope of meaning and therefore, the advertisement has a low Contextualization potential. However, if it is high, the viewers can interpret the message as intended by the advertiser.

1.2.3. Visual social semiotics

Kress & van Leeuwen offer a framework for the social semiotic analysis of the visual mode [46]. They aimed to describe the ideational, interpersonal and textual functions of images or according to the authors, the representation, interaction and composition.

The participants of the visual act are of two kinds: interactive (the viewer/reader, the author) and represented (the objects depicted). The latter are portrayed in terms of the narrative or conceptual patterns. When an image includes a vector, it is represented as a narrative, which shows unfolding events, changes and spatial transitions. An action process includes an actor and goal (unidirectional or bi-directional and non-directional actions), while a reactional process - a Reacter and a Phenomenon (transactional and non-transactional reaction). Additionally, narrative representation includes speech, mental and conversion processes. Conceptual representation comprises classificational processes where the participants are the Subordinates and the Superordinate (covert and overt taxonomies); analytical processes with the Carrier and a number of Possessive attributes

(unstructured, exhaustive, inclusive, spatio-temporal); and symbolic processes with the Carrier and the Symbolic attribute (symbolic attributive and symbolic suggestive).

Interpersonally, there are three kinds of relations between participants in the visual mode: 1) relations between the representatives participants; 2) relations between the interactive participants; 3) relations between the represented and interactive participants. The related issue of “real” and “implied” author and reader has also been discussed in literary criticism in the works of Booth, Chatman, Rimmon-Kenan and Eco [14; 18; 74; 25]. Similarly to speech acts, Kress & van Leeuwen distinguish two kinds of image acts - “offer” (the represented participants are portrayed as objects for observation) and “demand”, (the represented participant’s gaze or hand gesture is directed towards the viewer demanding some action). The size of the frame suggests different social relations between the represented and interactive participants, which derives from the theory of proxemics, namely there are close, medium and long-distance shots. The perspective of the image implies an objective (central perspective) or subjective (not central perspective) representation. In terms of the horizontal angle, an image can have a frontal (involvement) or an oblique (detachment) point of view. The vertical angle determines power relations - a high angle suggests the interactive participants’ power over the represented participants and a low angle vice versa.

Additionally the interpersonal functioning is conveyed through modality - whether the image is a true statement about the world or not [43; 44]. In terms of photorealism high modality means that the image looks real, while low modality is conveyed through the image that looks “less” or “more than real”. Colour saturation, modulation and differentiation, contextualisation of the background and representation of detail, depth, illumination and brightness are the markers of modality. The naturalistic coding orientation there is also the technological, sensory and abstract orientations, which influence the perception of modality of the image [46].

The textual function of the image is realised through its composition, which involves the following systems: information value, salience and framing. Information value deals

with the spatial positioning of the elements on a page in terms of “given” and “new” (left and right), “real” and “ideal” (bottom and top), “centre” and “margin”. Salience structures the elements in terms of their importance, while framing can present them as separate or connected [46].

1.3. Multimodality of advertising

Advertising is one of the spheres, which uses several modes to produce a single complex text. Such texts have been called “creolized” since they combine two non-homogenous parts - verbal and non-verbal [5]. In a wide sense, creolized texts are understood as complex semiotic units based on a sign system of a natural language on one hand, and any other sign system on the other hand (images, music, dance, gestures, mimics etc.) [3]. Narrowly speaking, creolized texts are interpreted as a combination of linguistic and visual means that exert a single pragmatic influence on the viewer [1]. Semantically non-homogeneous texts can also be called “video-verbal”, since they are chains of signs, which belong to the two sign systems – natural language, and iconic, the signs of which should be perceived by visual receptors [4]. The perception of the multimodal text does not arise from the sum of components, but as a result of their interaction [2]. The semiotic approach to the analysis of advertising allows to identify the roles of different types of signs in the interaction of advertising and a potential client [6].

Nowadays, multimodal studies is largely based on Halliday’s social semiotic theory [39]. Multimodal discourse analysis (MDA) has been applied to the analysis of such creolized advertising texts. It deals with the interplay of various semiotic modes such as language, images, gestures, music and film in a text [57; 45; 67]. MDA has been applied to the analysis of various fields such as commercials (Nina-Pazarzi & Tsangaris), beauty product advertisements (Harrison), magazine advertisements (Bell & Milic), films (Maiorani) and surgical websites (Moran & Lee, 2013) [66; 41; 12; 58].

Conclusion

The theoretical framework for the analysis of advertising involves two approaches - structural and social semiotics. Both of them have been applied for the analysis of COVID-related advertisements in this paper.

The structural semiotic approach derives from the Paris School of semiotics (semiology) and is underpinned by the ideas of de Saussure. Barthes' semiological approach to advertising was pioneering in the field. He analyzed advertisements in terms of denotative and connotative meanings, image-text-relations and mythologies. However, his views on the dependence of visual elements on the verbal ones were critiqued social semiotics researchers.

Greimas' generative trajectory of meaning states that it is revealed on three levels – deep structural level of the semiotic square, the semio-narrative, and the discursive level. The semiotic square structures concepts in terms of the logical relations of contrariety, contradiction and implication. The semio-narrative level involves the actantial model and the canonical narrative schema. The discursive level concretizes the narrative in terms of actors, actions, places, times, resources etc. Greimas's theory has been applied to commercials, logos, packaging and brand communications in general.

The social semiotic approach draws on Halliday's systemic-functional linguistics. It has been widely applied to semiotic studies of various fields. One of his most important ideas is the introduction of metafunctions of semiotic modes – ideational, textual and interpersonal.

The Generic Structure Potential of an advertisement was developed by Cheong from Hasan's model. It is a systemic-functional model of creating meaning that involves lexicogrammatical strategies of the Bidirectional Investment of meaning, Contextual Propensity, Interpretative Space and Semantic Effervescence. The visual and verbal elements of an advertisement include the Lead, the Display, the Emblem, the

Announcement, the Enhancer, the Tag and the Call-and-Visit Information. The verbal elements contextualize the visual and make the meaning unambiguous.

The visual social semiotics of Kress and van Leeuwen explores the ideational, interpersonal and textual functions of images. Ideationally, representation involves the narrative and conceptual processes. Interpersonally, the relation between the represented and interactive participants is realized by image acts, perspective, size of the frame, angle as well as modality. Textually, the composition can be analyzed in terms of information value, salience and framing.

Multimodality of advertisements lies in the fact that they are creolized texts that combine verbal and non-verbal elements. Current approaches to the semiotics of advertising involve Halliday's social semiotic theory and Multimodal discourse analysis.

2. THE DISCOURSES OF ADVERTISING DURING THE COVID-19 PANDEMIC

2.1. Commercial and non-commercial advertising during the COVID-19 pandemic

The COVID-19 pandemic has led to a major decline in the advertising industry [85]. Many brands have either postponed their advertising campaigns (64%) or stopped them completely (44%), according to the Advertiser Perceptions report on Coronavirus Effect on Advertising [30].

Numerous companies developed new advertising campaigns in order to adapt their message to the worldwide health crisis, while other brands did not alter their approaches. According to the report on “Advertising perceptions after the onset of the COVID-19 outbreak”, the majority of consumers (74%) agree to receive messages from helpful brands and believe that companies have a social responsibility to offer help during the crisis [16]. They also mostly believe that COVID-related advertising should evoke the feelings of security and positivity (comfort, hope) [81].

During the pandemic, there appears to be a stronger emphasis on advertisements that use emotional appeals. The study on advertising strategies suggests that COVID-related advertising resorts to emotional and persuasive cues rather than the informational tactics in raising the virus prevention awareness [23]. Furthermore, advertising during the pandemic uses various corporate social responsibility (CSR) appeals, such as employee welfare, safety advice, charity donations and honoring healthcare workers [77].

Due to this fact, commercial advertising produced by for-profit companies came to closely resemble public service announcements (PSAs). It is therefore reasonable to distinguish between the two types of public communication.

Advertising is traditionally defined as a marketing communication for promotion of a product, service or brand [86]. It may include commercial as well as non-commercial public messages, as evidenced by the term “public service advertising” [76]. This term is used interchangeably with “public service announcement” (PSA), which seems to be more commonly used. As defined by the US Federal Communications Commission (FCC), PSA is issued free of charge by the state, government or non-profit organizations to serve community interests [26].

In their study on advertising strategies in COVID-related advertisements, the authors distinguish between public service announcements (PSAs) issued by the government or non-profit organizations and corporate advertisements that promote safe health practices [23]. The former are referred to as PSAs and the latter as advertisements or ads.

Following this example, we shall adopt a similar terminological approach. In our research, the public messages produced by for-profit companies and brands are referred to as “advertisements”, “ads” and “commercials”. These include the analyzed ads by Dove, Burger King, McDonald’s, Facebook, Mucinex, Hyundai, Jack Daniels and LeYa. These ads deviate from the traditional commercial product advertising and resemble PSAs because they aim to adapt to the current pandemic discourse and take into account consumer’s wishes for advertising content. It is one of the aims of this research to bring to light how commercial companies combine the seemingly “altruistic” PSA messages with brand or product promotion. On the other hand, “true” PSAs are the messages (image and video) issued by such non-profit entities as the UN, WHO and NHS (the UK and the USA), for example, the Healthcare Workers' Foundation (HEROES) PSA by NHS and the PSA by the Yellow advertising agency.

2.2. The “Nurse Hero” Discourse

In their analysis of the mass media, S. Mohammed, E. Peter T. Killackey et al. distinguish three main elements of the discourse that elevate medical workers to the level

of heroes: 1) “Nurses as a necessary sacrifice”; 2) “Nurses as ‘model citizens’; 3) “Heroism itself as a reward for nurses” [64]. The advertising related to COVID-19 also utilizes these themes in its messages.

The COVID-themed advertising, which shows appreciation of medical staff, often relies on religious ideas of sacrifice, altruism, selflessness and martyrdom, as well as on symbols of war and nationalism. The medical workers in such advertisements are often portrayed as warriors, martyrs or even saints, and are endowed with exceptional moral duty, which leaves their fears of personal safety behind. The images of doctors and nurses are thus construed as “model citizens” who obey public authority and are contented with their role of social defenders. The attribution of the “hero” label is the result of a transformative discursive process in public opinion as the pre-pandemic associations with nurses’ work changed from ordinary and mundane to exceptional and heroic. The following discourse originates from mass media, namely the coverage of the COVID-19 topic in the news and articles, where the nurses are described as “unsung” or “everyday” heroes and the new idols [56; 54; 21]. Some other articles use religious imagery and compare healthcare workers to angels or saints [88; 47].

To illustrate this point we should consider the advertising strategy of the popular skincare brand Dove (US) [70]. Their YouTube advertisement called “Courage is Beautiful” features the exhausted faces of medical workers with marks and bruises left from masks and personal protection equipment. Building on Peirce’s classification, the signs used in the video are of indexical nature – the marks on the faces (result) are the signifiers of hard and courageous work of saving lives (cause) [71]. The commercial consists only of 14 static photos of nurses that change every 2 seconds. The video is accompanied by a melancholic piano melody that enhances the atmosphere of appreciation, reverence and respect. It is worth noting here that out of 14 medical workers shown in the ad only 2 of them are men. This could signify two points. Firstly, the ad reflects the current gender distribution in medical sphere, namely the prevalence of women in the nursing profession. Secondly, with Dove being a brand, which targets

primarily females aged 18 to 35, adverts with predominant women representation would make them seem more relatable to the target audience by invoking the feeling of women solidarity and sisterhood.

The way of representing nurses in the ad calls in mind an association with veterans of war (figure 2.1). The ad connotes that medical workers with these “war marks” or “battle wounds” “fight in a war” with COVID-19 and therefore are brave heroes that deserve viewers’ respect and appreciation. According to Beasley and Danesi’s approach to semiotics [11], it is possible to build the following connotative chain:

Mask marks → war marks, battle wounds → war veterans → war heroes

Dove commercial “Courage is beautiful”



Afghanistan war veterans



Fig. 2.1 Comparison of the representation of nurses in COVID-related advertisements and of war veterans

Drawing on a poststructural perspective on the politics of knowledge and power suggested by Foucault, the discourse of “Nurse Hero” is not a neutral expression of gratitude but a social and political move to establish a “new normal” [28; 29]. It is accomplished by legitimizing work in high-risk conditions and extolling the idea of a model citizen while maintaining the existing power relations. The hero image of a medical worker is constructed through the legitimation of discourse. According to the Legitimation

Theory put forth by van Leeuwen in the process of recontextualization, social practices are transformed into discourses and then legitimized [83]. Van Leeuwen distinguishes four categories of legitimation: 1) authorization (referring to the authority of law, tradition, influential people such as celebrities, professionals, experts etc.); 2) moral evaluation (referring to value systems (implicitly or explicitly); 3) rationalization (referring to the purpose or uses of recontextualized social practices or to the common knowledge of a society); 4) mythopoesis (arising from narratives that reward legitimate actions).

In the COVID-related ads, the latter form of legitimation – mythopoesis – is the most commonly used. In van Leeuwen’s theory, it comes in two varieties – moral tales, in which the character is rewarded for legitimate actions, and cautionary tales, which warn against the consequences of not conforming to the social norms. The moral tale of the “Nurse Hero” discourse lies in the fact that the represented participants, doctors and nurses, are praised for being courageous, hardworking and selfless. In these ads explicit verbal and visual elements construct the image of a hero: expressions such as “war hero”, “#COVID19WarMarks”, “Working out is easy, saving lives is hard”, “The Brave With Gloves”, “The Lady Knight With FFP Helmet”, “The Night Shift Hero” etc. and photos of medical workers with “war marks” on their faces, presenting them as physically strong characters or even as religious figures.

Thus, in the "Nurse Hero" discourse we can distinguish two themes - WAR and RELIGION (table 2.1). The WAR theme is mainly expressed with verbal signifiers. Linguistically, we can speak of the conceptual metaphor “WAR WITH COVID-19”, which is seen in such expressions as “people on the front lines”, “salute their bravery”, “acknowledge their sacrifice” etc. [49]. The main visual signifier commonly exploited by the COVID-related ads is the face of a nurse with visible marks from protective equipment (association with battle wounds of soldiers), which signifies the heroism and hard work of healthcare workers. In some ads, the pictures of nurses (male and female) are drawn rather schematically – monochrome black undetailed muscular body with highly detailed

elements of protective equipment. Such an image represents them as physically strong defenders of society able to endure pain and long hours of toil. The images combine two degrees of modality: the low modality of the body (flat, unmodulated color, monochrome differentiation) and the high modality of the protective elements – masks and nurse's caps (modulated color, increased detail) – signal which distinct features are essential to the image of a medical worker [46].

In some other adverts, which use photos of real medical workers, the protective suits they wear evoke the connotation of soldier's suits. Here the metaphor “WAR WITH COVID-19” is represented visually. We can observe the transference of meaning from the source domain "War" with an image of a soldier (in a special suit on the battlefield) into the target domain "Healthcare" with the image of a nurse (in a protective suit at a hospital), thus constructing the image of “a nurse in a protective suit in the battlefield”. The real photos of medical workers en face with their names stated remind of the way the photos of war heroes and veterans are taken - in close up, en face and with a serious appearance (figure 2.1).

The RELIGION theme is largely expressed by visual elements. In the PSA campaign which represents medical workers as gods of different religions – Christianity, Hinduism and Buddhism – there is an interplay among the essential attributes of the two fields. The PSAs are made in the image of stained glass art typically seen at places of religious worship. Two of them bear resemblance to Christian icons with the depictions of Virgin Mary and of Jesus Christ, which are replaced with the images of a female and a male nurse. We can state that the images of nurses are fully "assimilated" with the overall style of the icon since they are drawn in the conventional Byzantine iconography technique – front angle, assuming the appropriate pose and hand gestures. The common elements of traditional icons are replaced with the realia of nowadays – instead of the Bible and the cross the attributes of these "modern saints" are the stethoscope and the pandemic curve chart. Some of the "COVID-19 icons" even feature such highly relevant objects as a hand sanitizer and a Zoom logo – the symbols of the pandemic and the quarantine. The same

can be said about the PSAs which represent other religions: a nurse depicted as a Hindu goddess with four arms holding the symbols of the pandemic in each hand; and a nurse-goddess of Chinese Buddhism clad in all white and displaying a hand sanitizer. It is worth noting that the halo around the god's head in the icon is replaced with the image of the virus. It may suggest a play on words – the similarity between a halo being "a crown of light rays" and the corona – "crown" – virus; it could also signify that the coronavirus as a symbol of the pandemic is the cause of martyrdom: the nurse becomes a martyr and saint "in light" of the coronavirus.

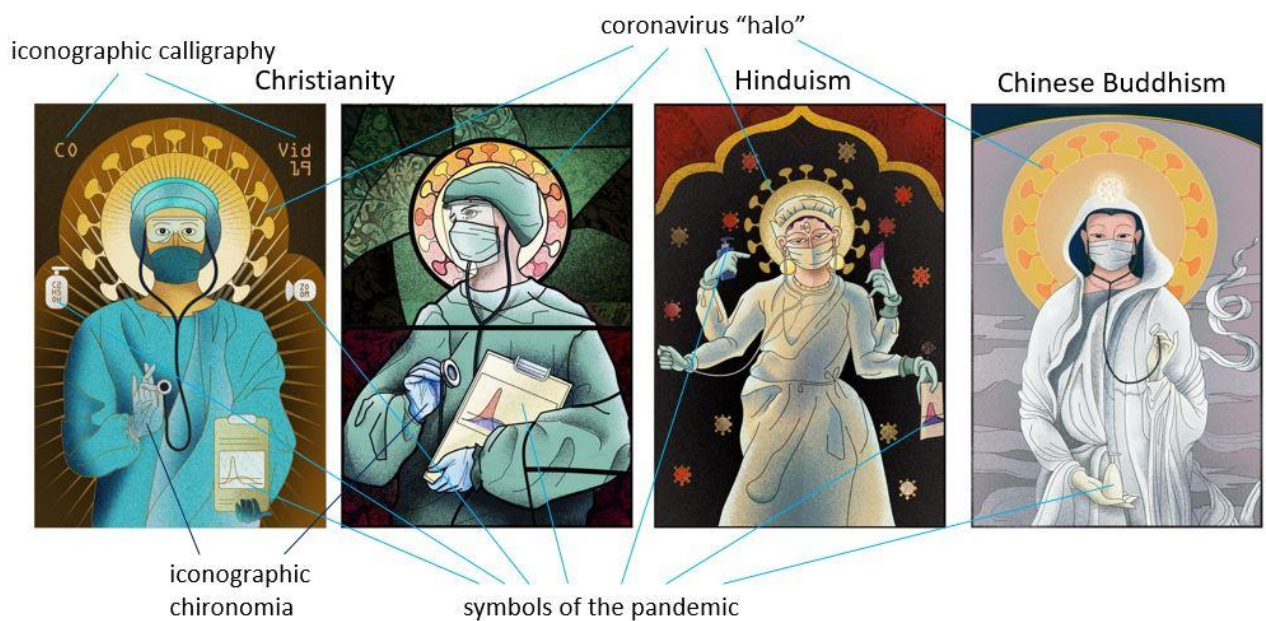


Fig. 2.2 Visual signifiers of the RELIGION theme in the PSA related to “Nurse Hero” discourse

The verbal and visual signifiers and signifieds that constitute the WAR and RELIGION themes are summarized in table 2.1.

Table 2.1 Verbal and visual signifiers in WAR and RELIGION themes of “Nurse Hero” discourse in COVID-related advertising

Themes	Signifiers		Signifieds
	Verbal	Visual	
War	front lines knight war hero battle armor defeat courage #COVID19WarMarks	marks from protective equipment strong, muscular body protective suits photos of real medical workers	battle wounds bravery, heroism medics are defenders medics are soldiers war heroes/veterans
Religion	“sacrifice” “selfless” “hope is a nurse” “unlimited care” “thank her a thousand times”	stained-glass-like style chironomia (hand gestures) typography third eye (chakra) multiple arms long robes colors front angle	religious worship of medical workers performing miracles alluding to Christian icons Hinduism Buddhism health workers are gods/martyrs/saints

2.3. Reframing the Hero Discourse: The “Stay-home Hero”

In his book “The Hero with a Thousand Faces” (1949) J. Campbell states that the hero myth exerts cultural power in that it creates a pattern of behavior for an ordinary person to act in a moral way [17]. Not only nurses and doctors are heroes in the COVID-19 ad world. Such advertisements elevate all essential workers as heroes as well – especially warehouse and grocery store employees. The two Amazon commercials of March and April 2020 depart from the company’s tradition of advertising the improved or newly implemented services to its customers. Instead, the company changes its target audience and addresses its own employees: *“To all of our Amazon retail heroes, on the*

floor, in the air, and behind the wheel, we want to thank you.” The brand reframes the discourse of the COVID-19 pandemic, which is usually a negative image of a global pandemic that claims the lives of people worldwide and is a massive setback for the economy. The new positive image is that it is merely a “problem” or a “challenge” for the company, that it can be solved while at the same time lifting the company’s spirit: *“We’re pretty good at solving problems. Covid-19 is the biggest challenge we’ve had to face: But challenges are what motivate us [...]”*.

The employees are framed as heroes by brands and advertisers, which serves two purposes. First, although the aim to thank these workers is laudable, large corporations utilize it as a tactic of mitigating the risk of working in the conditions of the pandemic. The “hero” label is deleterious in a way that brands wish to gain recognition, customer loyalty and respect through extolling the workers’ jeopardization. Second, by portraying workers as public servers and heroes corporations dispel consumers’ doubts of benefitting from their products. Fareway, an American grocery store chain, addresses the customers in its commercial: *“We appreciate everything you, our customers, do to keep our communities safe. Thank you for your confidence in Fareway”*. Here the words “appreciate” and “thank you” serve a legitimatory function by evaluating the actions of consumers as “good”. Namely, through legitimation of mythopoesis the company frames the discourse in such a way as to reward the clients for their patronage [83].

It is worth noting that most of the analyzed ads do not directly feature the product or service but promote the idea of producing them. The visual signifiers of this idea are the images of manufacturing – cranes lifting cargo, packages on a conveyor belt and employees accomplishing their jobs. Thus, advertising shifts from selling the product to selling the idea of safety and certainty: *“We’re here for you providing certainty at a time when life is more uncertain than ever”* (Fareway commercial, March 2020). Even by not advertising the product directly, the ads perpetuate the idea of consumption: *“Right now, delivering the things people need has never been more important”* (Amazon commercial, March 2020).

The COVID-related advertising reframes the image of the consumer as well. Nurses and doctors are transformed into unintentional brand ambassadors, which reframes the idea of consumption as a social duty fulfilled by heroes and for heroes. For instance, the May 2020 McDonald's commercial features the photographs of medical workers who are clutching the food packages called "Thank You Meal" (a play on the famous "Happy Meal" menu) donated to them by the company. The montage of the video places the package strictly in the center of the frame, aligning the photographs around it. The composition makes it appear as if the package is the focal point of the ad, the single focus of attention and the nucleus of the message. Thus, we can speak of this element as the Centre and all the other represented participants (the images of medical workers, background details) as Margins. According to Kress and van Leeuwen's theory on grammar of visual design, "For something to be presented as Centre means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient. The Margins are these ancillary, dependent elements" [46]. The McDonald's commercial therefore uses the figures of medical workers to advance the brand's own interests – gain customer loyalty and promote the image of public service.

The COVID-related advertising successfully reframes the discourse of heroism and reinterprets the concept of a "hero". It broadens the horizons of "heroism" by applying it not only to the active performers of the public service but also to the passive citizens who endure "imprisonment" in their homes. Their sacrifice is entertainment and socializing, their contribution – courageously maintaining consumption habits. The ads frame the idea of anything that a person does at home during lockdown as a heroic feat that helps fight the disease.

For instance, the popular April 2020 Burger King commercial features ordinary people staying home during the lockdown, "imprisoned" on their couches. The background male voice states: *"Your country needs you to stay on your couch and order in. Do your part and we will do ours. Order through the Burger King app and the delivery fees are on us. So staying home doesn't just make us all safer, it makes you a couch*

potatriot [...]”. The visual narrative runs as following: a male character stays home → is lying on a couch → orders from Burger King → the couch shifts into a vertical position → the character is transformed into a “couch potatriot” giving a salute → the shot changes to show other people in the same position. The visual image of a hero is accompanied by an inspiring rising tune typically heard in superhero films. The message articulated by this ad is that by complying with the lockdown rules and continuing their consumption behavior citizens can become heroes as well.

Framing analysis can provide further exploration of the "Stay-home Hero" discourse. Benford & Snow introduced the concept of “frame alignment” which can explain the theory of social movement [13]. “The #StayHomeHeroes challenge” can indeed be interpreted as a social movement or a collective action since it mobilizes citizens to participate in a cause – stopping the spread of COVID-19 by taking the recommended course of action, namely, staying at home. The process of frame alignment occurs in successful mass movements when the projected frames align with the frames of participants to create resonance between the two parties. The key factors that determine the frame resonance are "relative salience" of the issue and efficacy. Collective action frames articulate some ideas as being more salient than other. One dimension of relative salience is centrality, which states that the more hierarchically significant the frame is within a belief system, the higher its mobilizing power. The frame needs to be linked to more than one core belief or value and be interrelated within a larger value system. The “Staying-home Hero” frame refers to such core values as patriotism (mainly in the USA), democracy, collective responsibility, moral duty and unitedness.

Another dimension is experiential commensurability or the relevance of the frame to the reality of the audience. Thus, the frame needs to be relevant to the personal experience of the participants and their everyday lives to produce resonance. The idea of having to stay at home during the quarantine period is all too familiar for the audience of the pandemic advertising. The images of everyday activities performed by the represented participants in such ads – lying on the sofa, watching television, ordering a Domino’s

pizza – make the audience instantly relate with these characters. Therefore, when they are positively evaluated in their actions and reframed as heroes, it is easier to accept the imposed behavior and follow their lead.

The concept of efficacy can explain why some frames manage to persuade an individual to enact the desired behavior and others fail. It works by evoking the feeling of self-efficacy. The more a participant believes their actions can make a difference, the more effective the frame. The pandemic advertising brings the idea of self-efficacy to the maximum by directly stating that “if you stay at home, you will save lives”. In a British COVID-related advertising campaign a series of ads show ordinary UK citizens who engage in various everyday activities, such as Sophie who “baked a sourdough loaf”, Bex who “watched her favourite tiger documentary” and Gemma who “helped her mum redecorate”. The mundaneness of these actions is contrasted with the next statements in the ads – “... and protected families across the UK”, “helped save the lives of families across the UK”, “protected citizens”, “protected the NHS”, “helped shield millions of citizens”. In such a way, these adverts appeal to the feeling of self-efficacy, the maximum level of which can be achieved by applying minimum effort.

According to Lakoff, frames operate on three levels – surface frames, issue-based frames and deep frames. He distinguishes them based on their scope and applicability. Surface frames are used to interpret concrete problems occurring at specific times and places. Issue-based frames generalize the problem and refer to a particular sphere or a social movement. Deep frames are the broadest and the most inclusive, “they characterize moral and political principles that are so deep they are part of your very identity” [50].

To illustrate the process of reframing the Hero discourse in COVID-related advertising we can identify the frames of each level that underlie the “Nurse Hero” and the “Stay-home Hero” discourses for comparison (figure 2.3). The deep frame that structures the interpretation of the image of medical workers and stay-home citizens is common for both categories – their actions are framed as heroism that involves risk or sacrifice for the common good. At the issue-based frame level, the two discourses diverge:

here we distinguish between “active” and “passive” heroism. Active heroes take actions in order to fight the pandemic, risking their health and lives, while passive heroes sacrifice their social lives and entertainment by staying inactive. Surface frames interpret the images of a medical worker as a hero who risks their life to fight the pandemic and of a “passive” citizen as a hero to their country who helps stop the pandemic.

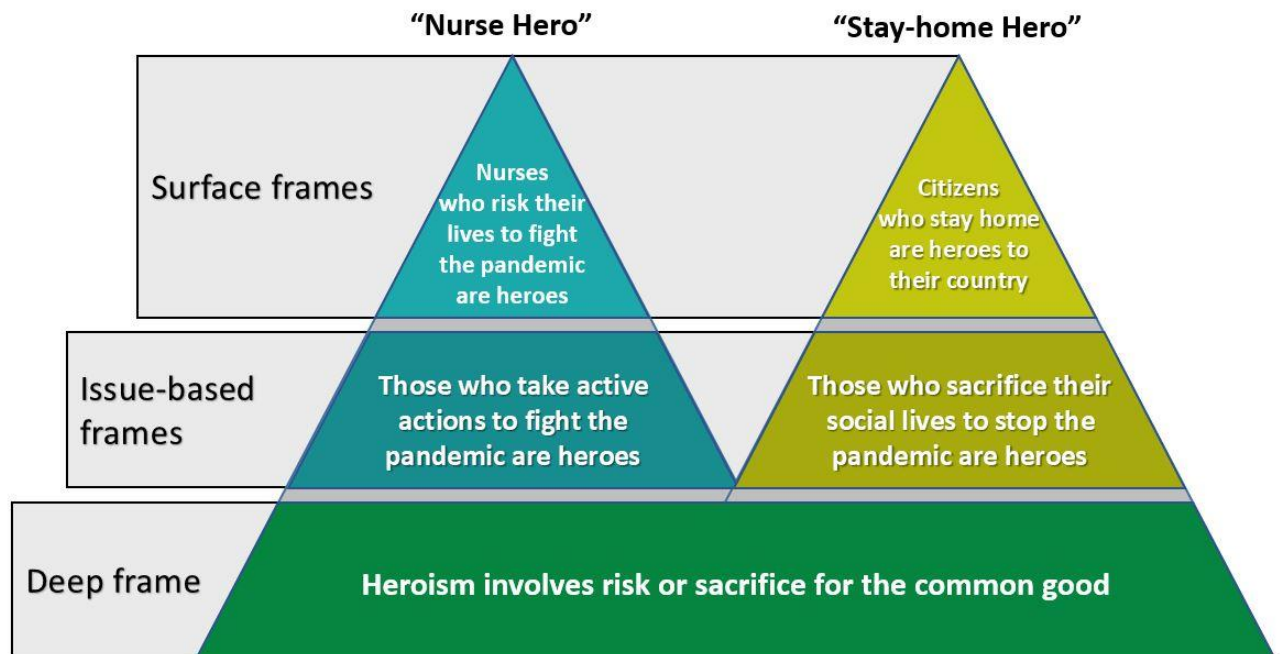


Fig. 2.3 Comparison of the frames in the “Nurse Hero” and “Stay-home Hero” discourses in COVID-related advertising

Therefore, the reframing occurs on the middle level where the image of an “active” hero who engages in the process of fighting “the evil” and performs feats of bravery switches to the “passive” hero whose heroism consists only of the act of sacrificing something valuable. In the case of “Stay-home hero”, this value lies in freedom to choose how, where and with whom to spend their time.

If we compare the semantic components of the traditional notion of “hero” with the “Nurse Hero” and the “Stay-home Hero” images, we can see how they diverge (table 2.2). The idea of a traditional hero is the following: it is a strong male character who takes action, which involves courage, risk and sacrifice that are not required by his duty or profession (amateur), which causes admiration. The “Nurse Hero” image slightly differs

in that it is usually a female, which is represented, and that the risk and courage are involved in their professional work (i.e. they are not “amateurs”). On the contrary, the “Stay-home Hero” is nearly the opposite of the traditional hero and shares only the components of “sacrifice” (though it is of a different nature) and of being an “amateur” in their heroic endeavors.

Table 2.2 Semantic components of the traditional notion of “hero” compared with the “Nurse Hero” and “Stay-home Hero” in COVID-related advertising

<i>Traditional hero</i>	<i>“Nurse Hero”</i>	<i>“Stay-home Hero”</i>
<i>Male</i>	-	-
<i>Strength</i>	+	-
<i>Action</i>	+	-
<i>Courage</i>	+	-
<i>Risk</i>	+	-
<i>Sacrifice</i>	+	+
<i>Amateur</i>	-	+
<i>Admiration</i>	+	-

Comparing the two images of heroes in COVID-related commercials, we can observe the differences in the modality of their representation. According to Kress and van Leeuwen's theory of visual grammar, modality can be expressed visually as well as verbally and it reflects the level of truth or validity of the representation [46]. Modality can be high, which means that the image is considered true or close to reality, or it can be low, in which case the image is viewed as unreal, a fantasy, a figment of imagination or a caricature.

In the case of the "Nurse Hero", most of the representations of medical workers appear in the form of photographs of real people in image ads and in commercials. They have natural color saturation, modulation, depth and a highly articulated background, among other things. These are the characteristics of naturalistic coding orientation in which they obtain high modality. From the perspective of naturalism, the more the image resembles what can be seen with a naked eye, the more real it appears, and therefore the higher the modality. We can reason that the advertisers construct the "Nurse Hero" image

as a true representation of reality. In this discourse, it legitimizes the perception of a medical worker as a hero and gives the audience an idea that it is a natural order of things.

In contrast with the high modality and realism of the "Nurse Hero" image, the "Stay-home Hero" representation has low modality, and hence, is not perceived as real. An example of such a representation is an ad campaign by an American healthcare brand Mucinex. The image advertisements in this campaign are cartoon-like illustrations that combine hero figures and ordinary people performing everyday actions. These ads are ambiguous images, optical illusions that first focus the eye on the close-up of the hero's head and then lead it to distinguish the second figure, which is hiding in the details of the hero's head (figure 2.4).



Fig. 2.4 Mucinex advertising campaign. The low naturalistic modality of the “Stay-home Hero” representation

2.4. “We’re all in this together” Discourse

Having analyzed the COVID-related commercials in the discourse of "We're all in this together" one cannot help but notice the generic structure of such ads. The advertisements share the common visual, verbal and audio signifiers that help to create

the melancholic or even depressing atmosphere, which throughout the length of the video changes to reassuring, inspirational and motivational tone (table 2.3).

The verbal elements of the commercials are often the derivative, cliché phrases that are repeated with little to no variation. The narrator speaks from the perspective of the brand directly addressing the consumer. The pronoun “we” is used to refer to the company itself (“*We’re here for you*”) as well as the humanity in general (“*We’ll get through this together*”), which creates the idea of the company and the consumer being on the same side and having the same goal. The pronoun “you” functions to shorten the distance between the brand and the audience even further while at the same time promising care and support. The verbal narrative of these commercial reminds of the frame structure. The opening words of the ad inform the viewers of how long the brand has been in business, though the idea is reframed to express how long the brand has cared for the customers (“*We’ve been here for you since 1926*” / “*for 75 years*” / “*for over 80 years*”). The closing message echoes the beginning, thus creating a frame structure – “we’ve been here for you since the beginning and continue to care for you even in these difficult times”. This repetition of the message enhances the reassuring effect of the advertisement and serves to build trust in the audience.

The visual signifiers displayed in the ads amplify the verbal narrative. The words such as "unprecedented times", "in these times of uncertainty" and "now more than ever" are accompanied by bleak, depressing, melancholic images of empty streets, parks, restaurants and other public places. Most of the commercials are constructed as a slideshow or a video montage showing public and work places, employees working and people performing everyday actions at home. Some of the ads utilize the technique of slow motion that helps to create the melancholic atmosphere. Since "slow" often signifies "sad", the slow motion in such commercials resonates with the verbal elements and dictates how the viewers should perceive the images and the words.

These advertisements are often peppered with static shot portraits of the workers gazing directly into the camera. According to Halliday, "the participant’s gaze demands

something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her" [40]. Kress and van Leeuwen refer to such way of representation as "demand" pictures. The opposite image is the "offer" where the represented participants do not look straight at the viewers [46]. They are detached from the audience and represented as objects for contemplation. Since most of the time the visual elements in such commercials are shown as the "offer", the "demand" portraits of the employees create a contrast and a stronger sense of connection with them. They have the effect of “humanizing” the brand, showing the real people behind the disembodied products and services provided by the company.

Table 2.3 Common signifiers in COVID-19 commercials

Verbal	Visual	Audio
Cliché phrases: <i>“since ... (year)”</i> <i>“for ... years”</i> <i>“we’ve always been there for you”</i> <i>“people”, “family”</i> <i>“especially now”, “now more than ever”</i> <i>“during these unprecedented / trying / difficult / challenging / troubled / uncertain times”</i> <i>“staying close even when we’re apart”</i> <i>“from home”</i> <i>“we’re here for you”</i> <i>“you can count on us”</i> <i>“together”</i>	Slow motion Slideshow montage Empty public places Working process Everyday actions Direct gaze into the camera Applauding	Somber piano music Melancholic tone of the narrator Melody rhythm acceleration

The audio mode in the commercials is represented with the somber piano music and the melancholic tone of the narrator. According to Kress and van Leeuwen they constitute so-called “sound acts” – similar to speech acts but realized through a different mode [46].

In the analyzed ads, the melodies tend to rise and accelerate at the end, which signifies the purpose of motivating people and uniting them for a common goal.

The theme of “Staying connected” reframes the traditional discourse of advertising and consumption. The surface frame of the latter presupposes that “buying a particular product/service can improve a consumer’s life” with the deep frame posing that “consumption is good for society”. It is evident that in this case the consumer is the one who supports the company by purchasing its products/services. The discourse of “We’re all in this together” upends the surface frame. On the contrary, it promulgates the idea that it is the company that supports its customers “in these times of uncertainty” by providing them with goods and services. The company does not sell the product to the consumers but supports and cares for them. Its role changes from the purely economic agent to that of a friend ready to offer a helping hand. Moreover, advertisers elevate the idea of consumption to the means of staying together and stopping the pandemic. The surface frame then changes to “buying a particular product/service can help consumers stay connected”.

“We’re all in this together” discourse of the COVID-19 pandemic transforms the reality into a version of this reality firstly by building on the social practice of consumption and then incorporating the purposes, evaluations and legitimations [84]. The elements necessary for a social practice (though not all included in discourse) are the following: actors, actions, manner, presentation, resources, times and spaces. It is possible to represent a discourse in terms of statements that are connected syntagmatically – the so-called “scenarios”, according to van Leeuwen. A scenario consists of several statements which can be arranged chronologically or, if a discourse is de-temporalized, arbitrarily in terms of time of events.

To understand which elements are included in the “Staying connected” discourse of COVID-related advertising we shall look at the examples of the scenarios found in three analyzed commercials.

The commercial of the American truck rental company Penske titled “We’re here for you” (April, 2020) addresses the consumers directly stating that although they are known for their trucks, in the times of the pandemic (“*today, more than ever*”) they are much more than just a delivery service. The ad follows with the enumeration of the positive evaluations: “*We are experience, reliability and persistence. We’re a lifeline, a steady hand, a guiding hand*”. These evaluations serve a legitimatory function, which explains why consumers can trust and rely on Penske (table 2.4).

Table 2.4 Penske commercial scenario

actor	action	recipient	resource	time	purpose	legitimation
“We” (Penske)	deliver to	“you” (consumers)	(goods)	“today, more than ever”		because “we’re experience, reliability and persistence”
Penske	advertises to	consumers	in a commercial	during COVID- 19	to reassure	because consumers can trust Penske

The Hyundai commercial “Humanity prevails” (April, 2020) takes on a different approach (table 2.5). The narrator speaks on behalf of the whole humanity, first commenting the disheartening images of the pandemic reality by stating, “*This is us being vulnerable, fragile. This is us being scared. This is us weak.*” The voice then goes on to negate the previous statements by questioning them while the video montage shows uplifting visuals and the melody rises and accelerates. The ad concludes by reassuring the viewers of the company’s support legitimizing it through moralization – appealing to the values of unitedness and trust.

Table 2.5 Hyundai commercial scenario

actor	action	recipient	resource	time	purpose	legitimation
Hyundai	shows	consumers	humanity's weaknesses	during COVID-19		
Hyundai	shows	consumers	humanity's unitedness	during COVID-19		
Hyundai	advertises to	consumers	in a commercial	during COVID-19	to reassure	"because we're in this together"

In contrast, the advertisement of Jack Daniels “With love, Jack” (March, 2020) does not include a voiceover narrating a reassuring story (table 2.6). The whole commercial (1 minute long) rather reminds of a music video – a man singing and accompanying himself on the piano while the visual sequence changes from one clip to another showing different people engaging in all sorts of social activities via online communication. This is the main idea of the ad – to show the new way of socializing in the times of social distancing. The medium, through which the videos are presented, namely the video calls, serves as an element of recognition and shared knowledge that makes the audience relate with the advertisement. The only verbal message used in the ad appears at the end in the form of a letter from the company addressed to its customers: “*Dear humanity, cheers to making social distancing, social. With love, Jack.*” The use of the first name and the informal style of the letter contribute to the humanization of the brand creating an impression of a casual correspondence between close friends. This technique further erases the distance between the brand and the audience and increases its likeability.

Table 2.6 Jack Daniels commercial scenario

actor	action	recipient	resource	time	place	purpose	legitimation
People	socialize		through gadgets and online tools	during COVID-19 lockdown	home	to stay connected	
Jack Daniels	sends	humanity	message	during COVID-19	(the USA)	to express gratitude for social distancing	because it is the only way to stay connected and stop the pandemic

In general, the statements of the discourse “We’re all in this together” can be summarized in the following scenario (not in a chronological order) (table 2.7). Since the analyzed commercials are of American brands, the implied place is the USA.

Table 2.7 “We’re all in this together” discourse scenario

actor	action	recipient	resource	time	place	purpose	legitimation
Company	advertises to	consumers	product/ service	during COVID- 19	(the USA)	to reassure	Because this way we can stay connected
Consumer	buys	-	product/ service	during COVID- 19	(the USA)	to support the brand	
Consumer	stays	-	-	during COVID- 19	home	to stop the pandemic	
Consumer	shops		via the Internet	during COVID- 19	(the USA)	to stop the pandemic	
Consumer	trusts	company	-	during COVID- 19	(the USA)	to “get through this”	because “we’re all in this together” and “you can count on us”

Conclusion

The “Nurse Hero” discourse in COVID-related advertising portrays healthcare workers using two themes – WAR and RELIGION. The WAR theme is most commonly expressed through verbal means as a conceptual metaphor "WAR WITH COVID-19". The typical visual means that signify the nurses' heroism are the demonstration of their faces with marks from protective equipment and the drawings that exaggerate their physical strength. The RELIGION theme is conveyed most often through visual signifiers that compare healthcare workers to gods, saints and martyrs of different world religions. The verbal elements refer to the selflessness and sacrifice of nurses and often include expressions of gratitude and hope. According to the Legitimation Theory, the “Nurse Hero” discourse is legitimized by mythopoesis. The moral tale added to the discourse rewards the healthcare workers by praising their courage, hard work and sacrifice.

The COVID-related advertising reframes the images of both the worker and the consumer, thus reframing the concept of "heroism" itself. It is applied not only to those who take active measures to stop the pandemic but also to the citizens who comply with the rules of the quarantine. The theory of "frame alignment" is used to explain the "Stay-home hero" discourse in terms of relative salience and efficacy. The relative salience of the analyzed frame involves the centrality of its values such as patriotism and moral duty in the belief system, as well as the experiential commensurability of the frame with consumers' personal experience. The frame maximizes the feeling of self-efficacy by exaggerating the impact of ordinary citizens on stopping the coronavirus. Lakoff's frame theory is also used to explain the reframing of heroism in the ads and to compare the deep, issue-based and surface frames of the "Nurse Hero" and the "Stay-home Hero" discourses. It has been discovered that the reframing occurs on the middle level. The two discourses are further compared in terms of the semantic components of the concept "hero". The "Stay-home Hero" is found to be nearly the opposite of the traditional "hero". The differences are also present in the modality of representation of the "Nurse Hero" and

"Stay-home Hero" images. The former is commonly portrayed in high naturalistic modality, while the latter – in low.

The discourse of "We're all in this together" includes the advertisements and PSAs with generic structure, most often commercials. The common signifiers in such ads are the cliché phrases, the visual means of slideshow montage and similar audio means. This discourse reframes the traditional view on advertising and consumption by changing the roles of the brand and the consumer. The "We're all in this together" discourse is further analyzed in terms of scenarios that involve actors, actions, manner, presentation, resources, times and spaces.

3. SEMIO-NARRATIVE STRUCTURES IN COVID-RELATED COMMERCIALS AND PSAs

3.1. Dove commercial “Courage is beautiful”

3.1.1. Deep structural level: the semiotic square

To understand the place of the Dove "Courage is beautiful" commercial in the "Nurse Hero" discourse of the COVID-19 pandemic we should look at Dove core values as a brand and its positioning on the market. Since 2004 Dove has run an advertising campaign "Real beauty", the aim of which is to show that beauty comes in different forms, help women realize their own beauty potential and develop a positive relationship with their appearance. Dove's core beliefs are: 1) beauty should be for everyone – age, weight or skin color do not matter; 2) beauty should be the source of confidence, not discomfort; 3) conventional standards hinder women from seeing their true beauty. Dove builds its advertising campaigns on these beliefs telling stories of women who discover and learn to embrace their beauty [70].

Therefore, the key value of Dove as a brand is real, natural beauty as compared to standard beauty dictated by social norms. This is the main opposition that underlies the brand narrative. If we map these values, or semes, on the semiotic square, we will receive the following logical relations [37].

a) Natural beauty (S1) and Standard beauty (S2), Not natural beauty (-S1) and Unconventional beauty (-S2) – the relations of contrariety;

b) Natural beauty (S1) and Not natural beauty (-S1), Standard beauty (S2) and Unconventional beauty (-S2) – the relations of contradiction;

c) Natural beauty (S1) and Unconventional beauty (-S2), Standard beauty (S2) and Not natural beauty (-S1) – the relations of implication.

Dove positions itself on the left side of the square, between Natural beauty and Unconventional beauty, thus expressing its brand message – women of all shapes, ages and races are beautiful, even if their appearance does not conform to the society standards.

To put it in perspective, we shall compare Dove's brand vision with other personal care and cosmetics brands such as Garnier, Maybelline New York and Nyx Professional Makeup. They are analyzed in terms of their representation of beauty and mapped accordingly on the semiotic square (figure 3.1).

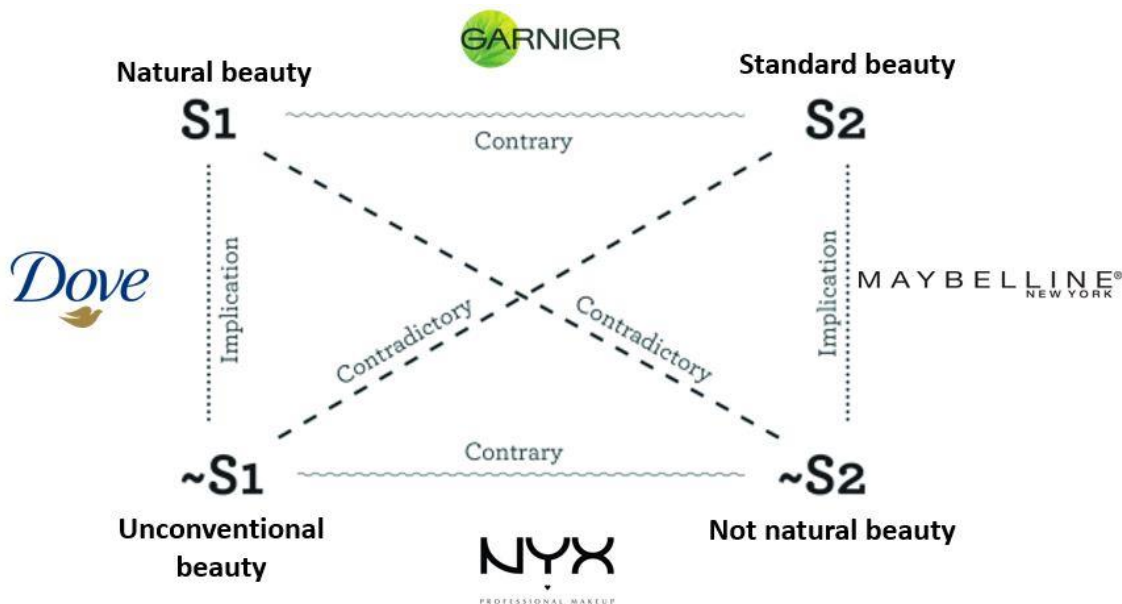


Fig. 3.1 The semiotic square of values underlying the four cosmetics brands

Garnier is the brand that claims to use natural ingredients in its products and creates an image of an energetic, young and active consumer. Its social mission is to help women (mostly) and men "feel more confident in their skin" [48]. Although Garnier's advertisements feature young or middle-aged models wearing little to no makeup, they are predominantly of Caucasian race, with conventionally attractive faces and slim physique. The color scheme utilized by the brand consists of the shades of green and yellow, which symbolize naturalness and organicity. Therefore, we can position the brand between two contrary values on the semiotic square - Natural beauty and Standard beauty.

The Standard and Not natural beauty semes are included in the brand image of Maybelline New York. As a leading American makeup company with a long history (founded in 1915), its extrinsic values are conformity – the desire to "fit in" with other people, and positive image – the need to appear attractive in terms of figure and clothing. The brand positions itself as a fashionable cosmetics company with reasonable prices. The advertisements by Maybelline display young women (models or celebrities) with the focus on the makeup they are wearing, which is quite noticeable. The messages such as "Be a hot thing in this city", "Maybe she's born with it... Maybe it's Maybelline", "Erase crow feet", "Erase age spots" signal conformity with the conventional female beauty standards – sexual appeal, attractive face features, young and smooth skin.

In contrast, Nyx Professional Makeup brand emphasizes its uniqueness and non-standard self-expression, stating that it is "*a fierce community of independent spirits*", and that they "*empower every proud makeup junkie to live, dream, and experiment at full volume*". The models featured in Nyx ads demonstrate a bold, untraditional way of wearing makeup – blue lipstick, multicolored eye shadow or artfully applied eyeliner. This creates the image of artificially enhanced beauty, which defies social norms. Thus, the brand's position on the semiotic square is between Not natural and Unconventional beauty.

The next step in the deep level analysis is to unearth the values that underlie the "Nurse Hero" discourse of COVID-related advertising as represented in Dove's commercial (figure 3.2). To accomplish this, we shall take into account the company's target audience, which is predominantly female, and the brand's vision as analyzed above. Thus, the key value of Courage (S1) is opposed not to cowardice, as traditionally thought, but to Fragility (S2). Such an opposition arises in the "Nurse Hero" discourse due to two reasons: firstly, the nurse is traditionally considered a female occupation, and secondly, the conventional view on femininity presupposes submission, tenderness and fragility. In this discourse, the nurse is an active hero who fights the pandemic; she is not fragile but strong and courageous. With this in mind, we shall place the "Nurse Hero" image on the left side of the semiotic square, between Courage and Not fragility. The contradictory

semes then constitute the neutral contrariety Not courage (-S1) and Not fragility (-S2) which opens a new field of possible identifications. The opposite of the "Nurse Hero" image is the traditional femininity, which includes the semes of Fragility and Not courage.

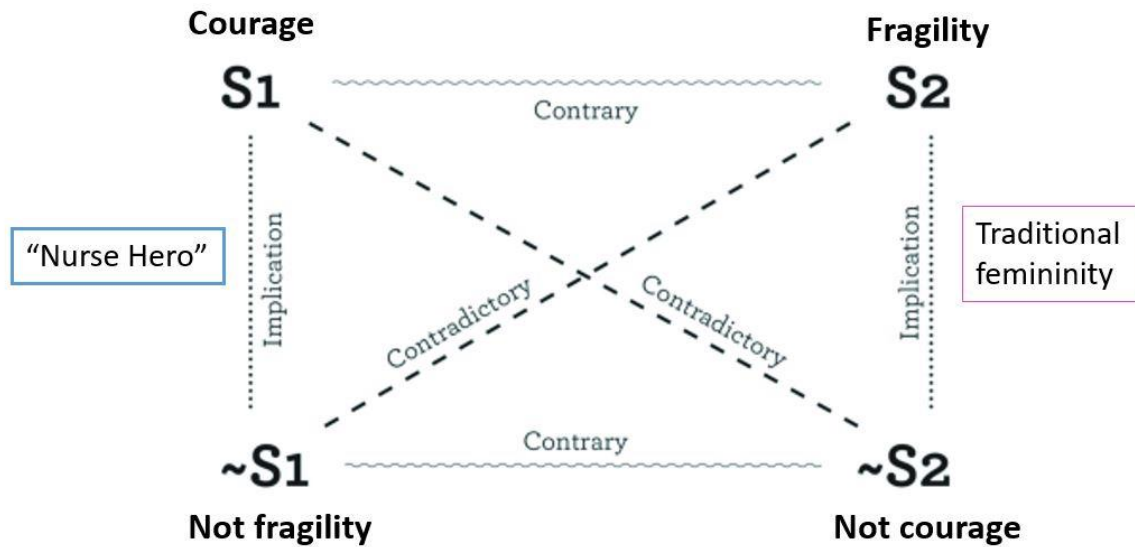


Fig. 3.2 The semiotic square of values underlying the "Nurse Hero" discourse

Finally, it is possible to determine how the discourse of the "Nurse Hero" is represented in Dove's commercial and how the new value, courage, fits in the brand's value system (figure 3.3). The "Courage is beautiful" commercial arises from the overlapping of two fields – Dove's view on beauty and the concept of courage in the "Nurse Hero" image. Thus, the advertisement includes the values of Courage and Unconventional beauty. It follows that the commercial identifies "courage" not simply as "beautiful" but unconventionally beautiful. Indeed, according to the standard view on beauty, scars, wounds, and injuries are not considered attractive and feminine but rather unappealing and masculine. Despite this fact, the advertisement proudly shows the nurses' faces with "battle wounds" – marks left from the protective masks – in order to defy another conventional standard. This message is perfectly in line with Dove's core belief that beauty comes in all shapes and types as well as brand's social mission to help women accept their true beauty.

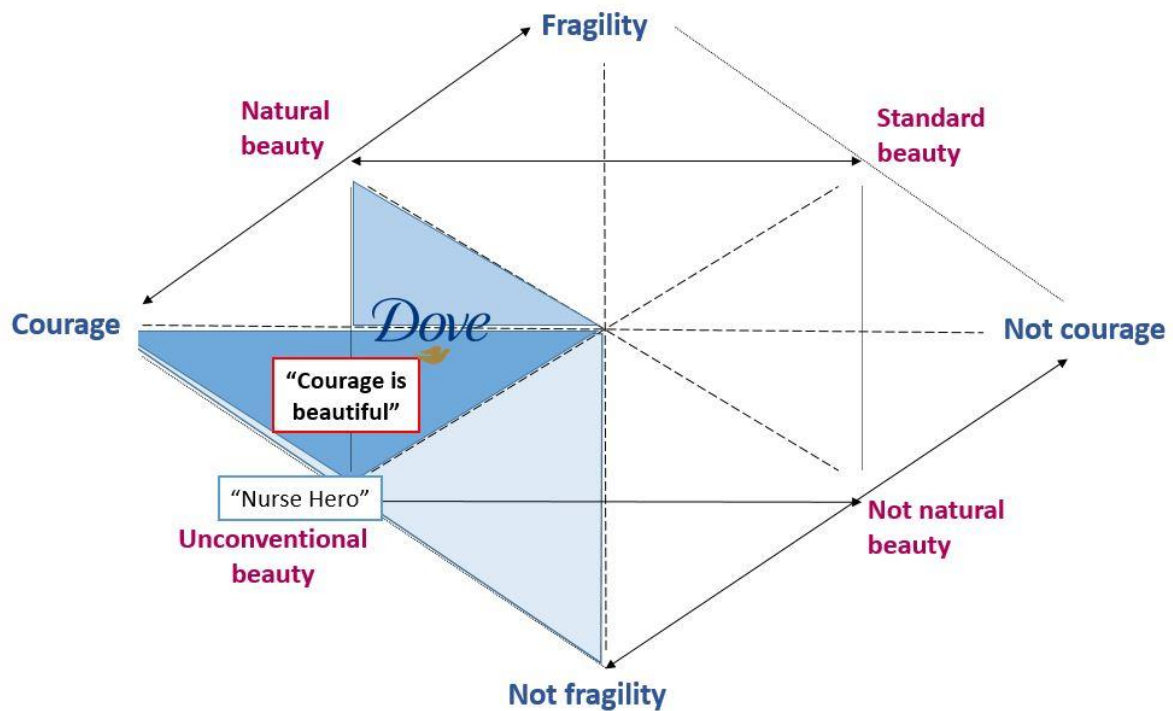


Fig. 3.3 The positioning of Dove's "Courage is beautiful" commercial

3.1.2. Semio-narrative level: the actantial model and the canonical narrative schema

Having analyzed Dove's commercial according to the actantial model, it is possible to distinguish six actants (present or implied): the Subject – the nurse, the Object – health, the Helper – Dove, the Opponent – COVID-19, the Sender - the state, and the Receiver – the people (figure 3.4) [35].

The actants perform their assigned roles in accordance with the three axes.

1) The axis of desire. It includes two actants, Subject, which acts with the goal of obtaining the object. In our case, the Subject's, nurse's, desire is to restore the Object, which is Health.

2) The axis of power. It comprises three actants – the Helper, the Subject and the Opponent. The Helper can be anyone or anything that assists the Subject in obtaining the Object and the Opponent is the actant that hinders the Subject in fulfilling its desire. In the "Nurse Hero" discourse as represented in Dove's advertising campaign, Dove assumes

the role of the Helper. It is evident from the ending of the commercial where the brand states, "As a thank you, Dove is donating care products to front-line healthcare workers". The opponent of the Subject is the pandemic, or the virus, which is the source of problems for the other actants.

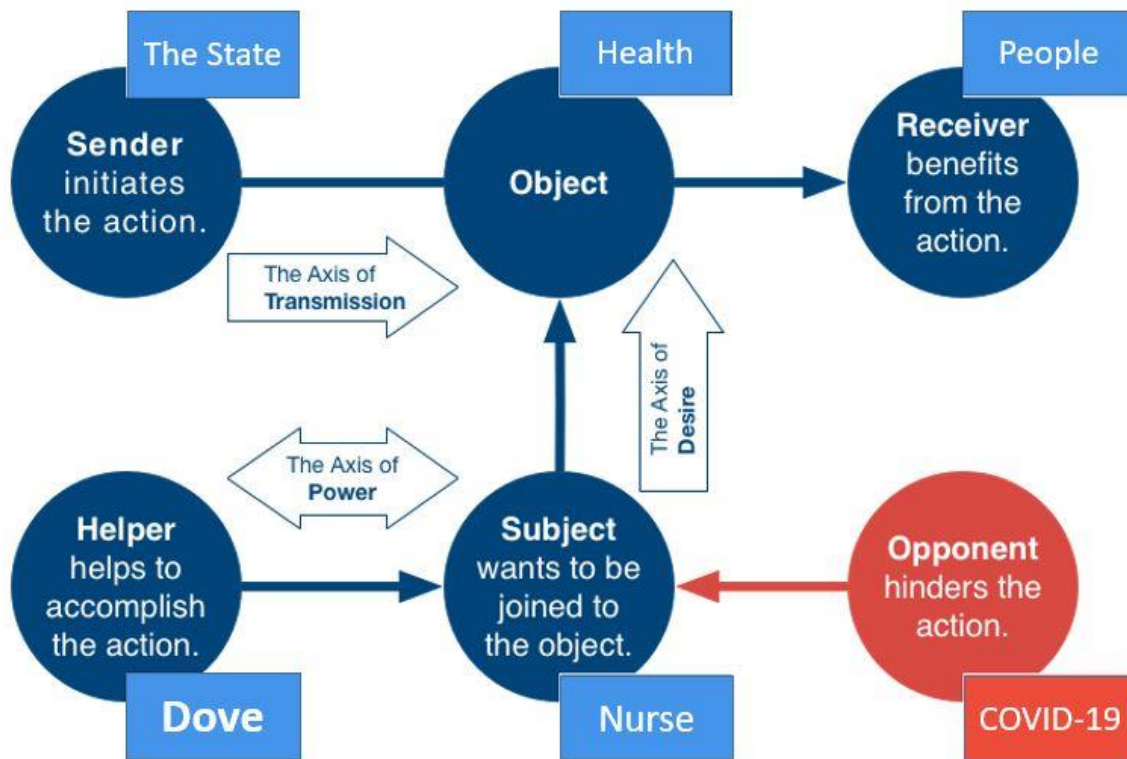


Fig. 3.4 The actantial model of Dove's "Courage is beautiful" commercial

3) The axis of knowledge. It is concerned with the Sender and the Receiver. The Sender, which is the state, or the government of the country, imposes the Subject with the task of restoring health, the beneficiary of which is the Receiver, or the people of that country.

The actants present in Dove's commercial are the Subject, which is embodied in the images of eight nurses, and the Helper, the brand itself.

The canonical narrative schema is the next step in Greimasian generative trajectory and it is directly related to the actantial model. The narrative includes four stages: contract, competence, performance and sanction.

The complete canonical narrative schema of Dove's commercial is analyzed below. However, it is important to note that not all the stages of the narrative are present in the advertisement, some of which are implied.

1) Contract (Manipulation). The Sender, the State, or the country, assigns the medical workers (Subject) the mission of saving people's lives. This phase is implied in the narrative as a given, and therefore omitted from the commercial.

2) Competence. The Subject acquires the means to carry out the mission in terms of modality – wanting, knowing, having to and being able to. The nurses in the ad are presented as already possessing the skills and motivation to fulfill the task. Because they are heroes, we never doubt their competence, level of commitment or desire to perform the feat.

3) Performance. The subject carries out the task or fails to do so. This stage is central to the narrative, and if completed successfully, the Subject fulfills the narrative program. This is the only phase present in the commercial. The photographs of the nurses' faces with the marks (which evokes the images of soldiers on a battlefield) and the concluding text in the present tense ("Dove is donating") indicate that the whole advertisement takes place at the Performance stage. However, the task is never completed and the "battle" continues.

4) Sanction. The Sender gives a positive or negative assessment of the mission performed by the Subject. This stage is absent from the ad's narrative as well, since the task is not yet finished.

Therefore, the role assumed by Dove in its "Courage is beautiful" commercial is that of the Helper. This role is consistent with the brand's positioning and can be traced in its other advertisements. The narrative of the "Real beauty" campaign can be summarized as following: Dove sends women on a quest of realizing their true beauty potential and assists them in completing it. The actants of the narrative are The Sender – Dove; the Subject – (women) consumers; the Object – the Subject's real beauty; the Receiver – (women)

consumers; the Helper – Dove, the Opponent – traditional beauty standards. In this advertising campaign, Dove positions itself in two roles – the Sender and the Helper.

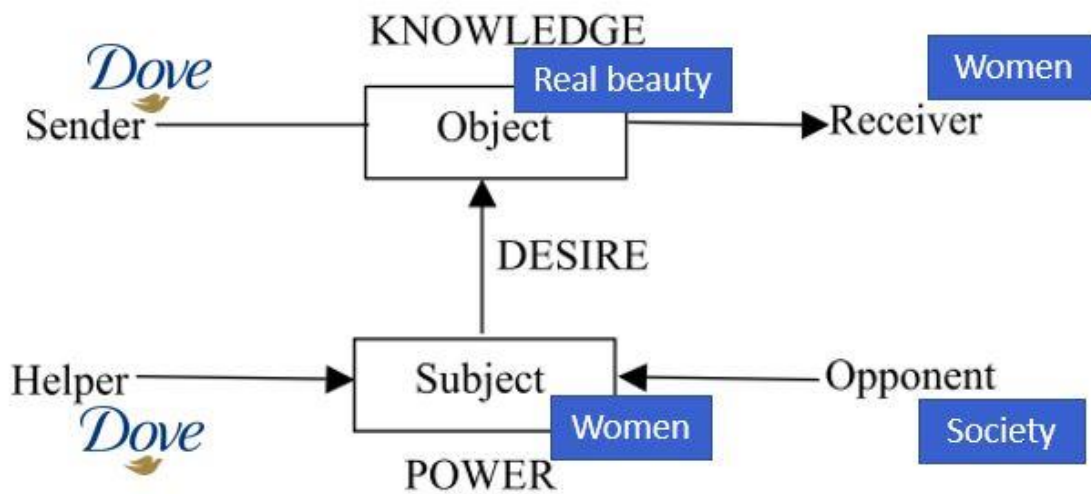


Fig. 3.5 The actantial model of Dove’s “Real Beauty” advertising campaign

In conclusion, it is evident then that the "Courage is beautiful" commercial dedicated to the COVID-19 discourse blends in smoothly with the brand's overall narrative not only in terms of the roles but also in terms of the values. As was shown in the semiotic square, Dove's core value is "natural beauty". That is why, from the brand's perspective, it is logical that this value recurs in the commercial addressing the social issue, which has little to do with beauty. Combining the two values, "courage" and "beauty", made it possible to create an advertisement in line with the brand's vision.

3.2. Burger King commercial “Stay Home of the Whopper”

Burger King is known for its humorous and original advertisements. The common theme in them is representing the core American values – patriotism, individualism freedom and equality – as well as entertaining the viewer with witty messages. While most of the companies during the pandemic focused on creating ads with a reassuring and

motivational tone, Burger King included humor and personal experience of the people who needed to adapt to the new reality.

The Burger King commercial was aired on April 9, 2020 on YouTube. The main message of the ad (as indicated in the description to the video) is “Health care workers stay at work for you, so #stayhome for them”. It aims to encourage people to stay home during the pandemic by offering a free delivery of their products. The company claims to contribute to society in “fighting” the virus and helping the “healthcare heroes” by donating their products to them. The ad encourages its audience to donate money to the American Nurses Foundation as well.

The whole commercial reminds of the recruiting advertisement for the army. It begins with a powerful message – “Your country needs you...” which is a verbal transcoding of the 1914 recruitment poster with the image of Kitchener pointing his finger at the viewer. The verbal and audio signifiers create an elevated tonality of the ad, which is contrasted with the visuals. The images are incongruent with the implied lofty atmosphere, thus producing a humorous effect.

The script of the commercial is given in the table 3.1 below.

Table 3.1 The script of the Burger King “Stay Home of the Whopper” commercial

Time	Frame	Text	Music
0:00-0:04	Medium long shot. Oblique, eye level angle. A man (1) is lying on a couch looking at his phone.	Voiceover: <i>“Your country needs you to stay on your couch...”</i>	Cinematic music, rising melody. Brass (trumpet) and percussion (cymbals) instruments.
0:04-0:05	Close shot of the phone with the Burger King app opened and the man’s finger tapping on “order delivery”.	<i>“...and order in.”</i>	
0:05-0:08	Close shot of the man’s face. High angle. The man is nodding.	<i>“Do your part and we’ll do ours. Order</i>	

		<i>through the Burger King app... ”</i>	
0:08-0:19	Long shot of the room. Oblique, eye level angle. Camera moves to a medium close shot of the man as he raises his hand to his head in a military salute.	<i>“...and the delivery fees are on us. So staying home doesn’t just make us all safer, it makes you a couch potatriot. And to help healthcare heroes...”</i>	The melody rises in pitch and volume. Choir voices can be distinguished.
0:19-0:21	Medium close shot of a woman (2) in the same position. Oblique, eye level angle.	<i>“...we are donating Whopper sandwiches to nurses.”</i>	
0:21-0:23	Medium close shot of a woman (3) in the same position. Frontal, eye level angle.	<i>“And we are also proudly supporting...”</i>	
0:23-0:25	Medium close shot of a man (4) in the same position. Oblique, eye level angle.	<i>“...the American Nurses Foundation.”</i>	
0:25-0:30	Informational image with the advertising campaign slogan “Stay home of the Whopper”. Call-to-action text.	<i>“Stay home of the Whopper.”</i>	Music fades.

It is notable that most of the shots in the ad are medium close and presented at eye level. According to Edward Hall’s view on proxemics of social interaction, social relations between the participants determine their distance between them in the physical space [38]. Kress and van Leeuwen apply it to the analysis of shots and frames as well [46]. The close-up shot indicates close personal distance (a person’s head and shoulders), medium close shot (up to the waist) – far personal distance, medium long shot (up to the knees) – close social distance, long shot (a human figure in full size occupying half of the frame) – far social distance, very long shot (a human figure occupying less than half of the frame) – public distance. Therefore, the medium close shots of the represented participants in the commercial signal far personal distance between them and the viewer. This is the distance of interaction between friends and it makes the audience relate to the characters establishing a personal connection with them.

3.2.1. Deep structural level: the semiotic square

Analyzing the deep semiotic level of the Burger King commercial, we can distinguish several semes that in the core of its narrative. They are presented in terms of the logical relations in the semiotic square [37]. Since the advertisement includes a number of semes, or values, it is useful to construct several models of the semiotic squares and then to compare the relations among them. Four models can be used to explain the deep structure of the commercial – Healthcare model, Ideology model, Economic model and Social model. The semes of each model of the semiotic square are referred to with different letters for convenience purposes (figure 3.6).

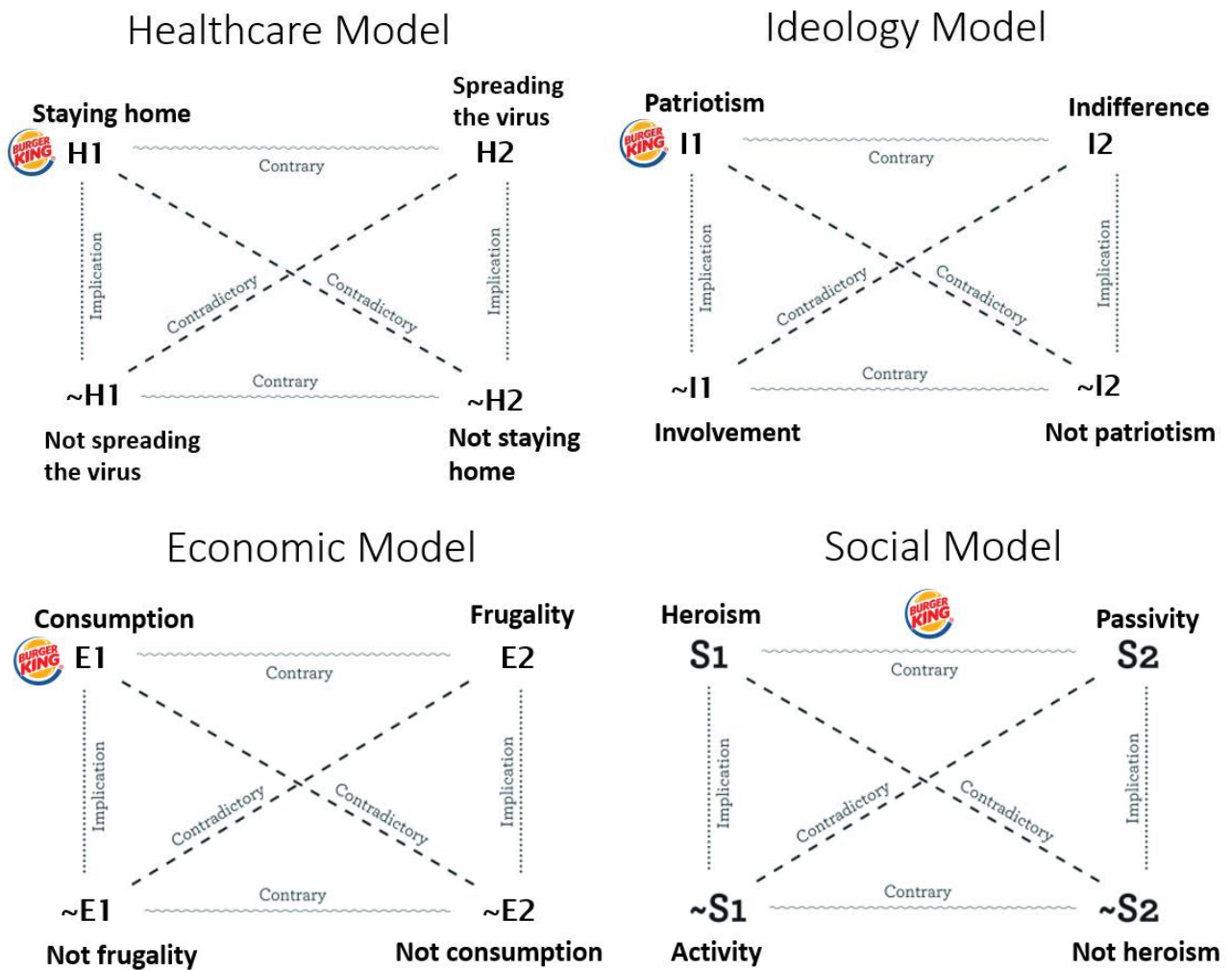


Fig. 3.6 The semiotic square models of the semes used in the Burger King commercial

The Healthcare model is relevant to the discourse of the COVID-19 pandemic and demonstrates how the brand positions itself in this discourse. With its anti-coronavirus commercial the company supports and promulgates the guidelines of healthcare institutions, namely, “Staying home” (H1). The contrary to it is “Spreading the virus” (H2), which is only implied with the statement that “*staying home doesn’t just make us all safer*”.

The Ideology model is based on the key value, which builds the foundation of the whole narrative in the commercial – Patriotism (I1). It is the core of the American value system and therefore appeals to the deeply ingrained beliefs of the American audience. It resonates with the viewers and evokes the feeling of patriotic duty. The opposite of Patriotism is not treachery but Indifference (I2) since both patriotism and treachery are similar in terms of implying action while indifference presupposes passivity.

The Economic model demonstrates the relations of the central value in the American economy – Consumption (E1). This value lies at the essence of any company including Burger King. It is the overarching idea of all advertisements and the core around which the narrative builds. In the commercial, the sense of Consumption is presented in the context of patriotism as a contribution to the “war” with the virus. Contrary to it is Frugality (E2), which is generally frowned upon in the advertising discourse.

The Social model connects the commercial with the “Stay-home Hero” discourse. Heroism (S1) in this context presupposes being actively involved in stopping the pandemic. Then the opposite is Passivity (S2), taking no actions. The reframed image of the “Stay-home Hero” equals the “Couch potatrot” image of the Burger King ad and finds itself between the two contrary senses S1 and S2.

It should be noted that the values of the Burger King commercial are mainly in the strong contrariety position on the right side of the semiotic square, which in our models is the positive side that implies desired behavior. Only the Social model shows the paradox of the “Couch potatrot” image, which is both heroic and passive. The commercial connects its underlying senses as following: H1 = I1 = E1 = S1. Thus, Staying home equals

Patriotism and Heroism, and because they are represented in a positive light they make the other value, Consumption, positive by analogy. Consumption becomes virtue similar to heroism and patriotism.

The general meaning of the commercial can be summarized as the sum of the values from each model: $H1 + I1 + E1 + (S1 + S2)$. These are also the values, which underlie the “Stay-Home Hero” discourse. To compare with the “Nurse Hero” image, the combination is the following: $-H1 + -I1 + (S1 + -S1)$.

Figure 3.7 shows the differences in values that stand behind the images of the “Nurse Hero” and the “Stay-home Hero”. Heroism is the common value for both images; the former also includes the semes of Involvement and Activity, in contrast to the latter, which is characterized by strong Patriotism and Passivity in taking action. Passivity is the key seme that is introduced through reframing of the hero discourse in “Stay-home Hero”. It contradicts the other positive values of the hero image and as a result creates a humorous effect of the advertisement in this discourse.

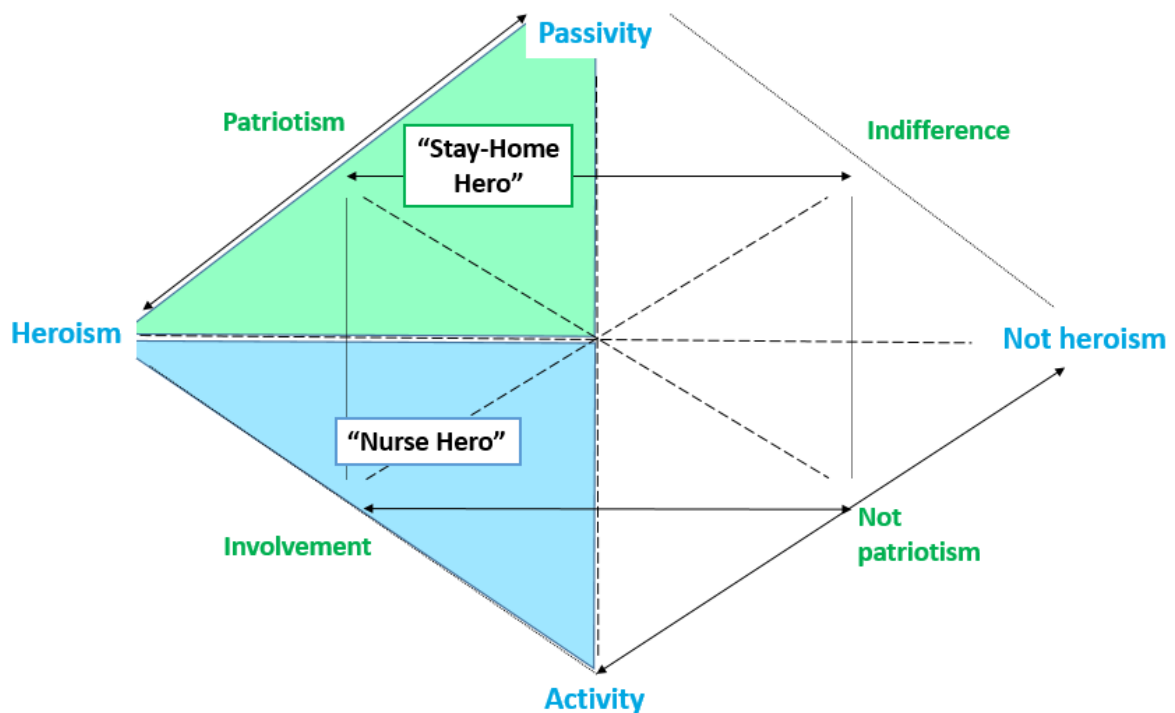


Fig. 3.7 Comparison of the “Nurse Hero” and the “Stay-home Hero” values in advertising during COVID-19

3.2.2. Semio-narrative level: the actantial model and the canonical narrative schema

The actants involved in the narrative of the Burger King “Stay Home of the Whopper” commercial are the Sender – Country, the Subject – Consumer, the Object – Safety, the Receiver – people, the Helper – Burger King, the Opponent – COVID-19 (figure 3.8) [35].

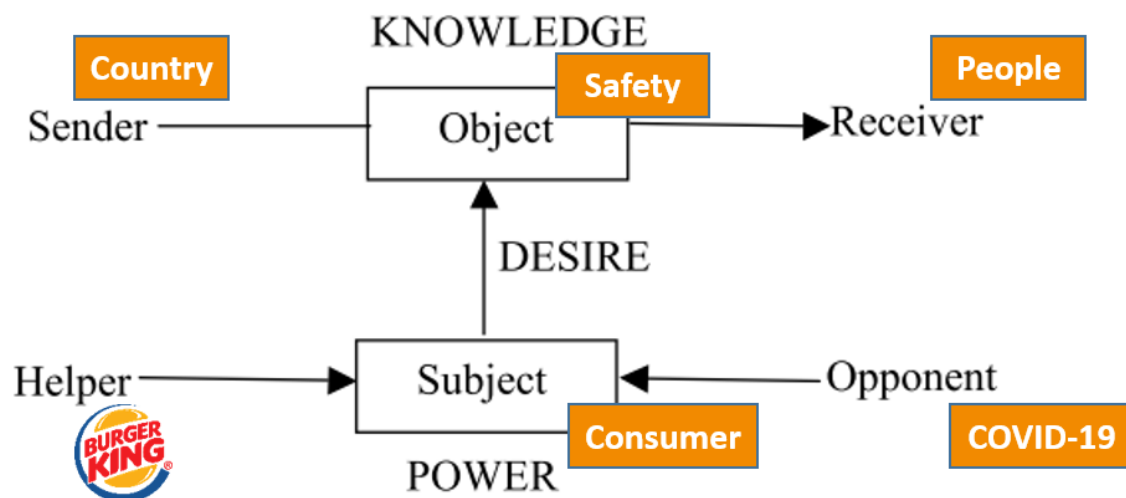


Fig. 3.8 The actantial model of the Burger King “Stay Home of the Whopper” commercial

The three axes of the narrative refer to the following actions.

1) The axis of desire. The consumer’s mission (Subject) is to stay home and thus maintain safety (Object) for themselves and the general population.

2) The axis of power. The Burger King company assumes the role of the Helper, which is portrayed more specifically through the brand’s mobile application. Abstractly, they represent the value of consumption. The Helper, Burger King app, assist the Subject, Consumer, in accomplishing their task of staying home and more abstractly, keeping the people safe. The Helper also assists in a secondary mission of helping “healthcare heroes”, which is relevant for the “Nurse Hero” discourse. The Opponent, the coronavirus, is not

mentioned but only implied. It acts as an invisible force that serves as a background which transforms a mundane or sometimes negative action into a patriotic and noble feat.

3) The axis of knowledge. The Burger King commercial places the responsibility of calling to action on the country, the Sender, and sends the message from its perspective (“*Your country needs you*”). Then the point of view changes and the brand addresses the consumer directly (“*Do your part, and we’ll do ours*”). The relations on this axis involves the Sender ensuring safety (Object) to the people (Receiver).

It should be noted that the Subject is partly included in the role of the Receiver, that is the consumer being a part of the general population also benefits from accomplishing the mission.

The canonical narrative schema of the commercial evolves chronologically and it is possible to distinguish all four stages.

1) Contract. “*Your country needs you*” statement identifies the mission that the Sender assigns to the Subject.

2) Competence. The subject assumes the obligation (“having to do”) of staying home and is seen as already possessing the ability (“being able to do”) and knowledge.

3) Performance. The central action is the ordering of food via the Burger King mobile application, which is given exaggerated importance. Thus, a simple tap on the phone screen becomes a heroic feat by the means of slow motion and dramatic music. More abstractly, the act of consumption is elevated to the level of heroism.

4) Sanction. The Sender gives a positive evaluation of the Subject’s action by honoring them with the title of “Couch potatriot”.

To summarize, the actantial model and the canonical narrative schema define the position of the brand in the discourse of the “Stay-home Hero” and provide structure to the narrative presented in the Burger King commercial. The main discovery of the deep and the semio-narrative level analyses is how consumption is integrated in the mythical narrative of the “war” with the virus. The advertisement succeeds in presenting consumption as a crucial means of achieving victory. On the discursive level, it manifests

in the form of legitimization by mythopoesis, which rewards desired behavior through narratives.

3.3. Facebook “We're never lost if we can find each other” commercial

The commercial “We're never lost if we can find each other” was posted by Facebook on Youtube on March 31, 2020. It is a representative of the “We're all in this together discourse”.

The shared visual features include sad images of empty streets and public places, employees and essential workers performing their jobs, nurses and doctors represented as individuals and heroes, people communication via video calls. The music is also characteristic of this type of advertisements – a gentle piano melody without a singing voice, with a slow rhythm and in minor key. The difference with the generic type of ads in this discourse is the verbal component. After featuring several shots of empty streets accompanied by the melody, the commercial continues with the voiceover by a woman with a clearly British accent. The female voice is reciting a poem, written in free verse. Although the genre of the text is different from the common type of the voiceover heard in the ads of the analyzed discourse, the main theme and message are the same. For instance, "Was that a pivotal historical moment we just went stumbling past?" refers to the "unprecedented" and "uncertain times"; "We're workin' every dread day that is given us" refers to the appreciation of essential workers and medical staff; "There is so much peace to be found in people's faces" refers to the idea of staying connected implying the help of Facebook.

The name of the company itself or its product are never mentioned in the commercial, except for the written element "Facebook" appearing in the last few seconds at the end. The only sign that establishes a connection between the discourse of the pandemic and the brand is the repetition of the word "faces" three times. Therefore, it serves as a signifier for Facebook. It is notable that the distributional pattern of the signifier "faces" includes

mainly the positively evaluated language: *"I start weeping at the train station 'cause I can see your faces. There is so much peace to be found in people's faces. I love people's faces."* Therefore, since "face" connotes "Facebook", the viewer assigns these positive characteristics to the brand by analogy.

The script of the commercial is summarized in table 3.2 below.

Table 3.2 The script of the Facebook “We're never lost if we can find each other” commercial

Time	Frame	Text	Music
0:00-0:12	Long shots of empty streets and public places.	-	Soft piano melody, only the chords. Monophonic texture, slow rhythm, low pitch, minor key.
0:12-0:19	↓	Voiceover (a British woman's voice): <i>"Was that a pivotal historical moment we just went stumbling past? Well here we are, dancing..."</i>	↓
0:19-0:20	Medium close shot of a person walking on a sidewalk, high angle – the frame only includes the person's feet and shadow. Nighttime.	<i>"...in the rumbling dark."</i>	
0:20-0:22	Close shot of a sign saying "Love", eye level angle. The street is in the background. Nighttime.	<i>"So, come a little closer..."</i>	
0:22-0:24	Medium close shot of empty shelves in a supermarket; eye level angle.	<i>"...give me something to grasp."</i>	
0:24-0:25	Close shot, eye level angle. A picture of the food on a shelf and a sign "Please take what you need during this time for kids, elderly, any..."	<i>Gimme your beautiful..."</i>	
0:25-0:26	Long shot of a person crying, eye level angle. Public place.	<i>"...crumbling..."</i>	

0:27-0:28	Close-up of a person's eyes, a tear is running down the face. High angle. Hospital.	"...heart."	
0:29-0:38	Several long shots of essential workers and medical staff doing their jobs.	"We're workin' every dread day that is given us, feeling like the person people meet really isn't us..."	
0:38-0:42	Several close shots of people crying.	"...like any minute now, the struggle's going to finish us."	
0:42:0:44	A screenshot of a text message: "Veronica Espinoza: Are we going to be ok? 11:48 AM"	-	
0:44-0:51	Medium close shots of people smiling.	"And then we smile at all our friends."	
0:51-0:55	Medium close shots of people embracing or keeping distance.	"Even when I'm weak and I'm breakin', I start weeping at the train station..."	
0:55-0:58	Medium long shots of medical workers dancing.	"...'cause I can't see your faces."	
0:58-0:59	Long shot of apartment buildings, high angle. Nighttime.	-	
0:59-1:06	Several close shots of people communicating via video calls.	"There is so much peace to be found in people's faces."	
1:06-1:07	Long shot of police officers dancing in the street. High angle.	-	
1:07-1:08	Long shot of people on their balconies applauding. Low angle.	-	
1:08-1:14	Several close shots of people communicating via video calls.	-	
1:14-1:18	Images of several Facebook posts.	-	
1:18-1:30	White background. Text appears slowly: "We're never lost if we can find each other. – If you need help or can offer it – facebook.com/covidsupport – Facebook"	-	Music slows down and fades.

3.3.1. Deep structural level: the semiotic square

The semiotic square of “We’re all in this together” discourse seeks to reconcile the two contradictory ideas – the new pandemic and quarantine rules of keeping distance, avoiding gatherings of people and self-isolation – and the need of social interaction and support from other people. The key opposition underlying this discourse is the contrariety relation between the values “Together” (S1) and “Apart” (S2) (figure 3.9) [37].

“Together” stands for social interaction among people, support and unitedness. It is an absolute positive value and does not depend on a discourse to be positively marked. “Apart” presupposes physical distance among people; it is a relative value, which can have either a positive or a negative connotation depending on the context. In the discourse of the COVID-19 pandemic, it assumes the former since staying apart is a prescribed rule to follow. Therefore, the combination of these two positive values produces a positively marked idea – obeying the lockdown rules and staying connected with people at the same time. In their advertisements during the pandemic period, brands offer two ways of using this solution: 1) receiving support from the brand by continuing the consumption habits, namely, ordering products online; 2) using online tools such as video conferences, messengers and social media for work or socializing. While the Burger King commercial relies on the first strategy, the ad by Facebook utilizes the second one.

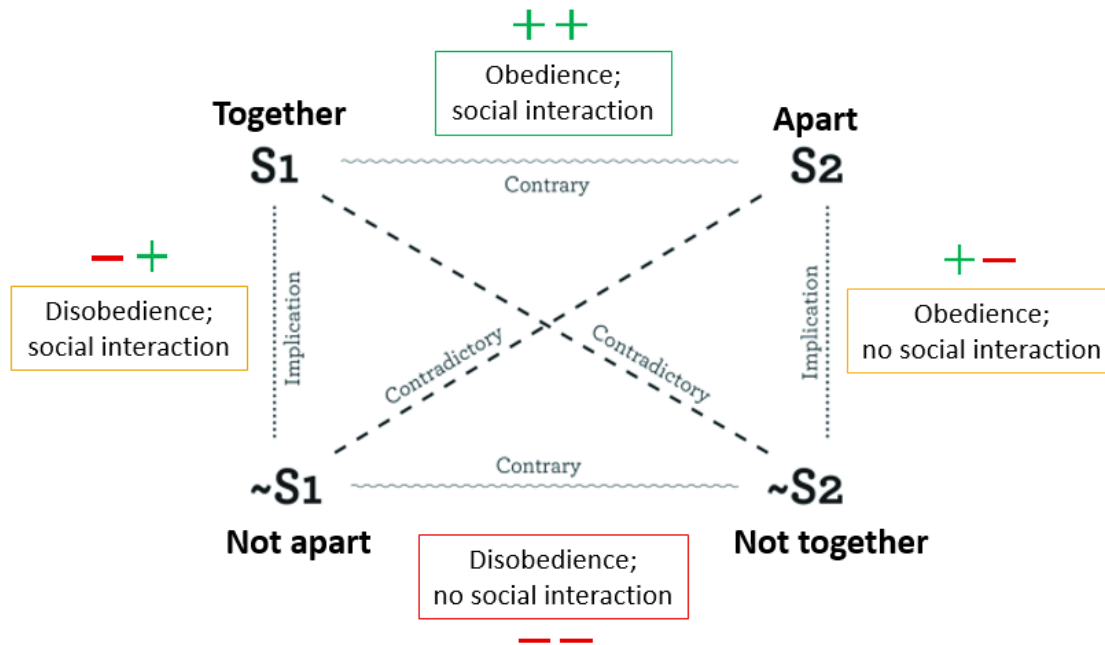


Fig. 3.9 The semiotic square of “We’re all in this together” discourse

The other possible states provide partly or fully negative solutions. “Apart” and “Not together” imply obedience with the quarantine rules but no social interaction with other people. It has become a major problem in the pandemic discourse and a new potential pain point in the advertising during the COVID-19 pandemic. It also creates an image of a “model citizen” who sacrifices their social lives in order to keep themselves and other people safe. “Together” and “Not apart” produce the opposite image – rebellious (usually) young people who disregard lockdown regulations and put themselves as well as others at risk by continuing their socializing habits. “Not apart” and “Not together” is the absolute negative behavior since it does not benefit society as well as the individual. It may refer to the non-essential workers who do not have the possibility and/or desire for staying home or working remotely.

In order to analyze the place of the Facebook commercial in the discourse of “We’re all in this together” we shall introduce another semiotic square (Online – Offline) and overlay the two of them to produce intermediary values (figure 3.10). The semes “Together” and “Offline” represent a preferred way of social interaction. However, the pandemic and the lockdown rules render it impossible. As we noted above, the semes

“Together” and “Apart” both have positive connotations and include benefits for the society (obedience with the rules of quarantine) and for the individual (social interaction). Facebook commercial (as well as several others in the analyzed discourse) offers a way of reconciling the two behaviors – staying connected with people by means of online communication.

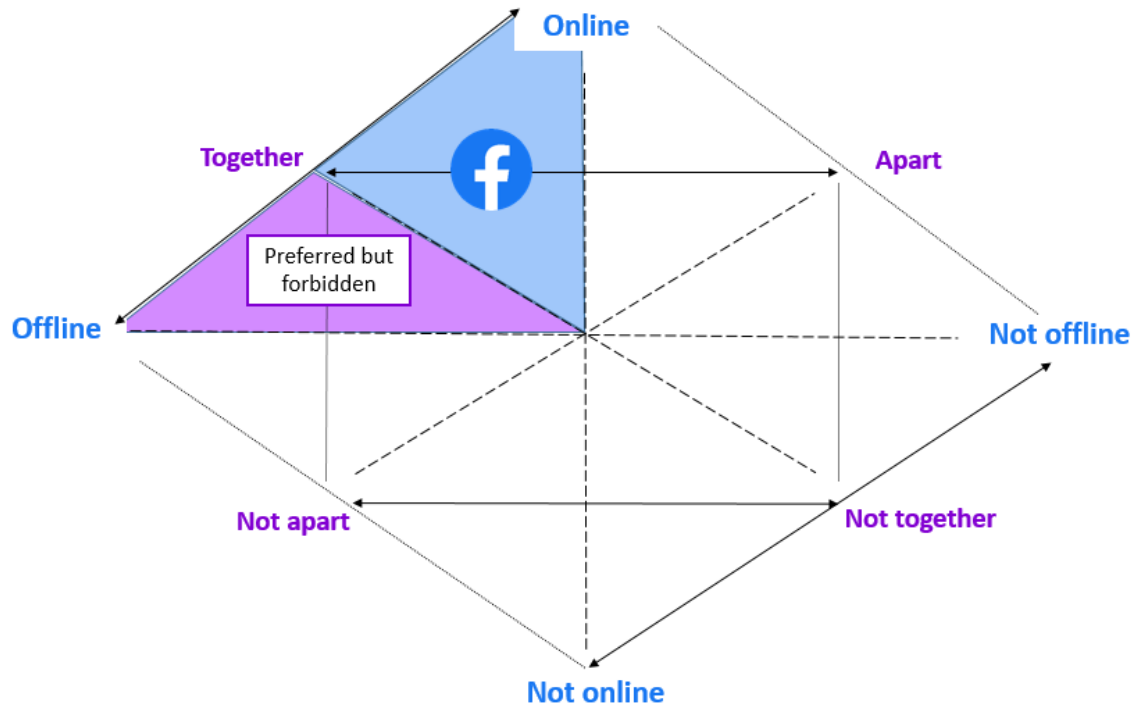


Fig. 3.10 The semiotic square of “We’re all in this together” discourse

3.3.2. Semio-narrative level: the actantial model and the canonical narrative schema

The Facebook commercial “We’re never lost if we can find each other” lacks a distinct narrative structure compared to the Burger King commercial. The free verse poem serves as a means of artistic expression of emotions a person might feel during the times of the quarantine restrictions. The tone of the commercial is melancholic and nostalgic instilling in the viewers the feeling of longing for the pre-pandemic times. The narrator

addresses the audience from the perspective of the whole humanity, thus making the message relatable to the mass audience.

The actants involved on the semio-narrative level are the following: the Sender – Facebook, the Subject – people, the Object – staying connected, the Receiver – people, the Helper – Facebook, the Opponent – COVID-19 (figure 3.11) [35]. Facebook acts in the two roles of the Sender and the Helper, since it is the issuer of the advertisement promising people the ability to stay connected as well as the tool which assist them in this activity.

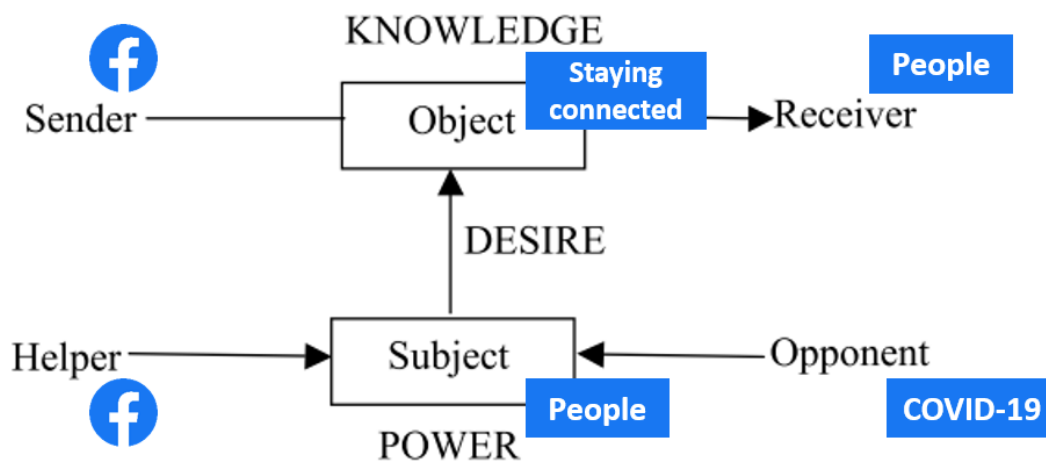


Fig. 3.11 The actantial model of the Facebook commercial “We're never lost if we can find each other”

The axes of the narrative structure involve the following.

1) The axis of desire. The mission of the people (Subject) is to stay connected and find a way to interact with others (Object).

2) The axis of power. Facebook acts in the role of the Helper, providing a tool for the people to socializing online. The Opponent, COVID-19, is the obstacle preventing people from communicating in the physical world.

3) The axis of knowledge. Facebook issues the advertisement (the Sender) to the audience with the purpose of promoting a positive image of the company supporting and encouraging its customers.

The semio-narrative structure of the ad reminds of the “novel of ordeal” where the main character needs to overcome hardships in order to receive a reward. Therefore, we can distinguish the following stages of the commercial narrative:

1) Contract. The Subject, people, is facing an internal (loneliness, the struggle to stay connected with other people) and external (the danger of the pandemic) ordeals: *“like we're going to buckle underneath the trouble, like any minute now, the struggle's going to finish us”*.

2) Competence. The advert encourages people to find the strength to continue leading a “normal” life (as before the coronavirus). It lend the Subject the modalities of obligation (*“We're workin' every dread day that is given us”*), ability (*“I start weeping at the train station 'cause I can see your faces”*) and desire (*“I love people's faces”*).

3) Performance. The Sender, Facebook, demonstrates a way of overcoming the Subject’s ordeal by socializing online – through video calls and the Facebook app itself. With the help of this tool (Facebook in role of the Helper) the Subject accomplishes the task of staying connected with people.

4) Sanction. The Sender rewards the desired behavior of the Subject by showing positive images of smiling people interacting with each other despite the restrictions of the lockdown.

In conclusion, the Facebook commercial avoids directly advertising its product and resorts to only implying its commercial nature. Instead of mentioning the name of the brand, the ad alludes to the similarity between “Facebook” and “people’s faces” creating a link with the discourse of the pandemic.

Conclusion

In this chapter the commercials of Dove, Burger King and Facebook related to the three aforementioned discourses are analyzed according to the Greimasian theory of the

generative trajectory of meaning. Firstly, on the deep level the values underlying the discourses and the commercials are structured according to the semiotic square and their relation is identified. Secondly, on the semio-narrative level the commercials are analyzed according to the actantial model and the canonical narrative schema.

The analysis of the Dove commercial “Courage is beautiful” begins with identifying the brand's general positioning in terms of its core value of Natural beauty and its comparison with other brands of the same market sector. Next, the semes of the "Nurse Hero" discourse are mapped on the semiotic square, the main contrariety being between Courage and Fragility. Then the two semiotic squares are combined to show how the Dove commercial fits in the value system of the "Nurse Hero" discourse. It has been found that the advertisement includes the values of both the brand and the discourse, namely Courage and Unconventional beauty. The actantial model of the commercial demonstrates that Dove takes on the role of the Helper; the nurse is the Subject while the coronavirus is the opponent. The canonical narrative schema of the ad suggests that only the Performance stage is explicitly represented. The actantial model of Dove's advertising campaign shows that the commercial dedicated to the COVID-19 discourse fits in the brand's overall narrative in terms of roles as well as values.

The Burger King “Stay Home of the Whopper” commercial is analyzed on the deep level in terms of four models of the semiotic squares - the Healthcare, Ideology, Economic and Social models. The combination of them allows us to structure the core semes underlying the ad message: Staying home, Patriotism, Consumption and Heroism + Passivity. The Social model shows the “paradox” of the “Stay-home Hero”, who is both heroic and passive. The Consumption seme is represented as positive by analogy with the other positive values. Then the semiotic square is used to compare the images of the "Nurse Hero" and the "Stay-home Hero" demonstrating that the latter involves passivity as the key seme produced by reframing. It contradicts the other positive values of the hero image and creates a humorous effect. The actantial model of the commercial shows that the consumer is assigned the role of the Subject whose desire is safety, while the brand is

the Helper and COVID-19 is the Opponent. The canonical narrative schema in the ad is presented chronologically and the Performance stage is emphasized. Additionally, the analysis shows how the commercial frames consumption as a crucial means of achieving victory in the “war” with the virus.

The Facebook commercial is a representative of “We’re all in this together” discourse, which seeks to reconcile the two contradictory ideas of staying connected and staying apart. The semiotic square suggests that the contrary values of Together and Apart become positive in the COVID-19 discourse. In combination, they produce the meaning of obedience with the rules and the possibility of social interaction. The Facebook commercial also includes the semes of Online and Offline. The overlapping of the two squares allows us to determine Facebook's offered solution to the problem of socializing during the lockdown. The actantial model of the commercial suggests that the Subject is the audience; Facebook is both the Sender and the Helper, while COVID-19 is the Opponent. The semio-narrative structure of the ad reminds of the “novel of ordeal”.

4. MULTIMODAL ANALYSIS OF COVID-RELATED ADVERTISEMENTS AND PSAs

Commercials and print advertisements related to the general discourse of the COVID-19 pandemic have some commonalities and differences in the way they address this discourse (table 4.1). Both genres represent the three discourses analyzed above, the "Nurse Hero", the "Stay-home Hero" and "We're all in this together", using the means available to them within the confines of the genre. The features in common include the expression of gratitude to "heroes" – medical and essential workers, the appeal to stay together, the reminder to wear a mask, keep distance and stay home, innovative ideas on socializing and entertainment during lockdown and the extensive use of hashtags. The features found predominantly in commercials are the widespread use of the pronoun "we" when addressing consumers, appeal to emotions (sad melodies, people shown crying or smiling, poetic style), video call format and a simple slideshow montage. On the other hand, print ads & PSAs often address the viewer with the imperative mood and the pronoun "you", use simple, matter-of-fact style, often feature advice or a warning and sometimes alter the brand name, logo or slogan to make them relevant to the call of the times.

Table 4.1. Commonalities and differences in commercials and print advertisements in the discourse of the COVID-19 pandemic

Common	Different	
	Commercial	Print advertisement & PSAs
Gratitude to heroes Appeal to stay together Appeal to stay home Appeal to wear a mask Lockdown theme Appeal to patriotism Hashtags	“We” Emotion Reassurance, motivation Video call format Slideshow video	“You” Logic Advice, warning Play with brand names, slogans, logos

We shall analyze three print ads and PSAs related to the discourse of the COVID-19 pandemic according to Cheong's Generic Structure Potential (GSP) and Halliday's and Kress & van Leeuwen's views on three metafunctions – ideational, interpersonal and textual [20; 39; 46].

4.1. The “Hero” theme in the NHS PSA

The NHS public campaign promoting a charity by Healthcare Workers' Foundation (HEROES) was launched in the spring of 2020 in the UK. It includes a series of PSAs featuring images of ordinary British citizens performing everyday actions, although the verbal messages elevate them to the level of heroes.

4.1.1. Generic Structure Potential of the NHS PSA

The elements present in the PSA are the following (figure 4.1) [20]:

Lead^Emblem^Announcement^Call-and-Visit Information

The Lead is the most salient element of the PSA. It conveys visual information and includes the Locus of Attention (LoA) and the Complements to the Locus of Attention (Comp.LoA). The LoA of the PSA is a woman standing in the kitchen wearing an apron and holding a loaf of bread. She is the primary focus of attention, which is achieved due to her position in the center, the use of contrasting colors (red and white) and the size relative to the whole image. Her pose reminds of a statue of a Greek hero or a poster of a superhero movie: her proudly raised head and her hand on her hip signaling confidence. An attentive observer can even notice the traces of flour on her cheeks that signify the paint marks warriors applied on their faces to prepare for a battle. The complements of the LoA are the bread the woman is holding in her hand and her apron with cooking utensils, which evoke in mind the royal attributes - sword, scepter and orb. Another

Comp.LoA is the dimly lit background, as if in smoke, that serves to further emphasize the LoA.



Fig. 4.1 Generic Structure of the NHS PSA

The most salient verbal element is the primary Announcement, which according to O'Toole, is prominent due to its size, scale, font and color [69]. It framed in a symbol of a shield and located in the top right corner, saying "Coronavirus. Stay home. Save lives. Protect the NHS" (without punctuation marks). In the ideational and interpersonal meaning, this is the main message of the PSA that the authors wish to bring to the audience's attention. The primary Announcement enhances the Lead and dictates how it should be interpreted. In Barthes terms, the verbal text elaborates the visual producing the

image-text relation of anchorage (the image is of major importance while the text clarifies it) [10]. The secondary Announcement serves the ideational meaning and provides the detailed description of the Lead, placing it in the middle of a narrative. The ordinary action of baking bread is interpreted as a heroic feat and reframed not as contrasting to it but as equal. Such reframing resonates with the image of the Lead, which also demonstrates the woman in an ordinary environment, while her pose, gaze and framing suggest a contrasting, hero image.

The PSA also features the Emblem of the charity foundation and the Call-and-Visit Information. The elements not present are the Display (since the PSA does not offer products/services but demands action), Enhancer and Tag.

4.1.2. The metafunctions of the verbal and visual modes of the NHS PSA

Ideational metafunction

In the NHS PSA, the ideational metafunction is visually realized by the conceptual representation of a symbolic process. To specify, it is a symbolic suggestive process, which includes the woman as the Carrier, the only represented participant. It should be distinguished from the action, reaction or analytical processes since there is no vector that forms a narrative and the details are not in the focus of attention, instead, creating a general “mood”. Thus, the symbolic suggestive process pictures the woman as if her heroic quality comes from within, not attributed to any other represented participants in the PSA.

In contrast, the ideational meaning of the verbal mode comes from the one- and two-participant material processes – they involve an Actor (the audience, Sophie), a Goal (the NHS, families across the UK) [40]. Visually they correspond to the narrative representation of transactional and non-transactional action processes.

Interpersonal metafunction

In terms of the visual mode, this function is realized by the image act, which comes in the form of a “demand” or an “offer” picture. The woman does not direct her gaze or

point at the viewer but present herself as the object of looking. In this case, the Lead is an “offer”. On the contrary, the primary Announcement is a speech act that, according to Halliday (1985), “demands goods-and-services”; it is a command that is realized by the imperative mood (“*Stay home*”).

The Lead image is a medium shot of the woman suggesting close social distance between the represented participant and the viewer, which corresponds to that of acquaintances [38]. It is also the means of objective representation in contrast to close-ups, for instance, which indicate an intimate relationship and deal with feelings. The central perspective also contributes to objectivity and involvement of the viewer, and the high angle is the key means that lends power to depicted woman, thus making her look like a hero. Verbally, the objectivity is enhanced by the secondary Announcement, which is an “offer of information” presented in indicative mood.

Textual metafunction

The information value of the top part of the PSA, which includes the primary Announcement and the Emblem refers to the “Ideal” – information presented as idealized. Indeed, the appeal to “Save lives” and the salient typography of the Emblem “HEROES” convey a higher-mission, ideological message. The raised head position of the woman and her gaze also refer to the “Ideal” – her role as a hero. On the contrary, the bottom part of the PSA is the “Real”, it refers to the everyday actions performed by the woman and displays her in ordinary clothes and holding bread.

In summary, the verbal and visual modes interact and elaborate the meaning of each other. The metafunctions expressed by the PSA specifically demonstrate how this meaning is realized by different elements. Together they create an image of “Stay-home Hero” – an ordinary citizen doing everyday actions at home and at the same time helping to stop the pandemic.

4.2. The “Lockdown” theme in the LeYa advertisement

LeYa is an online bookstore company that issued its advertising campaign in May of 2020. It comprises three print advertisements created in one style portraying a room with an open window that leads to a scene from a well-known book (“The Little Prince”, “Don Quixote” and “Alice in Wonderland”). The analysis given below concerns “The Little Prince” advert.

4.2.1. Generic Structure Potential of the LeYa advertisement

The elements present in the advertisement are the following (figure 4.2) [20]:
Lead^Display^Emblem^Announcement^Call-and-Visit Information

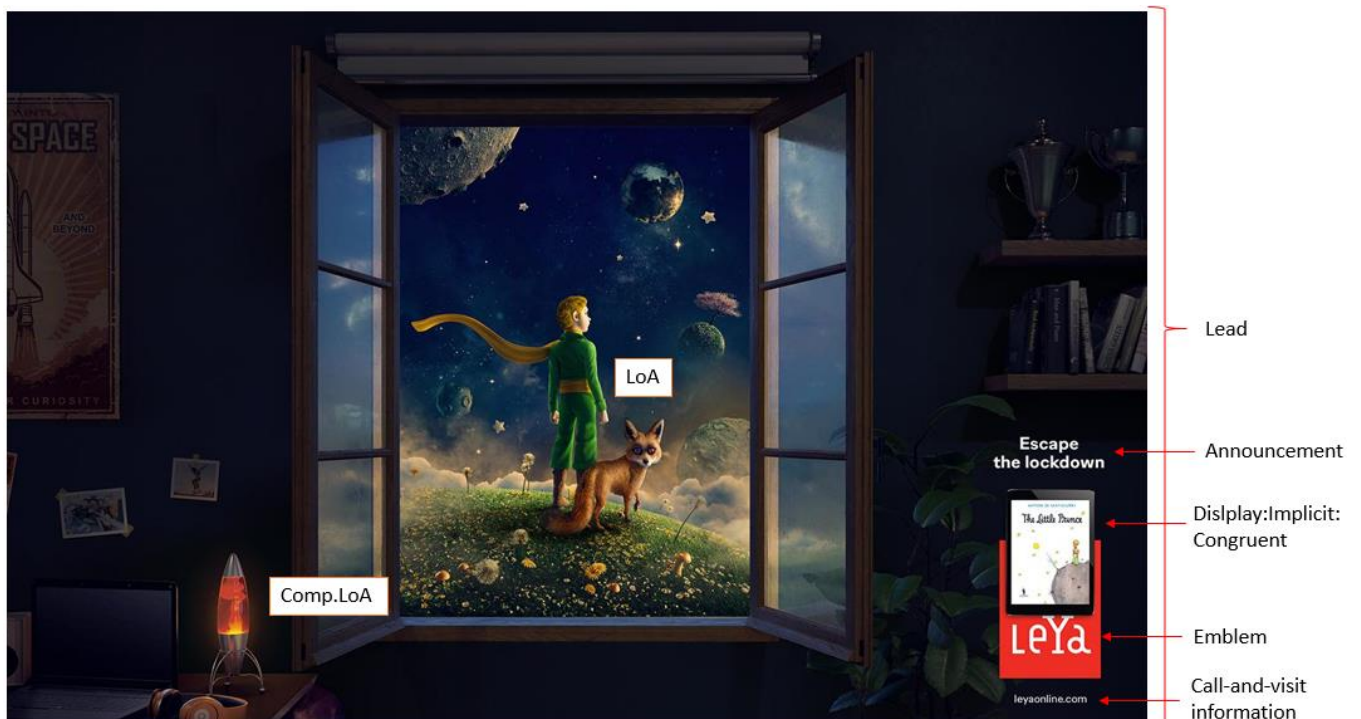


Fig. 4.2 Generic Structure of the LeYa advertisement

The Lead takes up the whole advertisement space and serves as a background for all the other elements. The image is not a realistic photograph but a cartoon-like scene that features a room with an open window that leads to a fantasy world. The room possibly

belongs to a child or a teenager, which is signified by the poster and photographs on the wall, the lamp, the trophies and most evidently, the choice of the advertised book (“The Little Prince”). Ideationally, the Lead represents the “narrative of the lockdown”: the problem of having to stay home, which often leads to boredom and loneliness, and the proposed solution of this problem – “Escape the lockdown” by reading the advertised book. The Locus of attention is focused on the two figures of a boy and a fox, characters from the book. Compositionally, they are given the greatest salience by being depicted in the center and illuminated the most. Interpersonally, they invite the viewer to join their universe. The Complementary locus of attention is on the objects of the real world – the lamp, the laptop and the photographs. They act as a contrast to the imaginary world in the window.

The Announcement has a rather small font and white color, which does not arrest much attention and does not distract from the main element of the ad, the Lead. The Announcement is followed by the Display of the advertised service. According to Cheong [20], Display can be explicit (showing a tangible product) or implicit (an intangible product is depicted in tangible form), congruent (the product is portrayed as a real object) or incongruent (the product is portrayed symbolically). The LeYa advert features an electronic book with “The Little Prince” opened on the device. Therefore, the Display is implicit and congruent since the product, the intangible e-book, is represented through a physical device with no symbolism involved. The Emblem creates a backdrop for the Product and has even more salience than the Announcement due to its relatively large font and red color framing. The Call-and-visit information element, just the website address of the bookstore, is the most unnoticeable and does not subtract from the overall fantasy “mood” of the ad. For the same reason the other optional elements such as Enhancer and Tag are absent from the advertisement.

4.2.2. The metafunctions of the verbal and visual modes of the LeYa advertisement

Ideational metafunction

The Lead image is a conceptual representation involving several processes. Firstly, the unstructured analytical process, which shows the Possessive attributes of the Carrier but does not include the Carrier itself. We notice different parts of the room but the whole room. Secondly, the symbolic attributive process, which features the boy as the Carrier together with the fox and the planets as Symbolic Attributes. This process does not show the prince and the fox as engaged in an action; they stand in the center of the frame as if posing for the viewer. It is a symbolic process since the attributive represented participants – the fox and the planets – look out of place in relation to the room. These two processes indicate that the image represents two worlds – the real world of the lockdown and the imaginary world of the book.

Interpersonal metafunction

In terms of the two image acts, we can distinguish both the “offer” and the “demand” in the Lead. The depiction of the room and its objects as well as the figure of the boy constitute an “offer” – the prince’s gaze is directed towards his fantasy world, offering the viewer to contemplate it as well. In contrast, the fox’s gaze is on the viewer, which constitutes the “demand”. According to Kress and van Leeuwen [46], the represented participant who look at the viewer can be human or animal. The latter should appear anthropomorphized, as in the case of the fox, the eyes of which are depicted in high detail and remind that of a human. The “demand” comes from the fox inviting the viewer to join them in their fantasy universe. The verbal mode resonates with the visual, since the Announcement is also a “demand” – a command in the imperative mood to “Escape the lockdown”. The frontal perspective of the image suggests involvement of the viewer with the represented participants, which can also be interpreted as a temptation to join them. The eye level angle signals that there are no power relations involved. In terms of

naturalistic coding orientation, the modality of the Lead is lowered since it reminds of an illustration or a cartoon rather than a photograph. It is explained by the fact that the world presented in the window is the world of the book; it is imaginary, not real. However, from the perspective of the sensory coding orientation, the modality of the ad is high as it actively uses vibrant colors.

Textual metafunction

The information value of the advertisement can be analyzed in terms of “Given” and “New” [46]. The photographs on the wall on the left of the ad represent the “Given”, since they show the life before the lockdown. The “New” is the advertised product on the right that represents the “new normal” – having to stay home and find alternative ways of entertainment. It also represents the “Real” together with the objects in the room, in contrast to the “Ideal” – the planets in the fantasy world. The framing of the ad created by the window also makes it possible to separate the two worlds – real and imaginary. However, they are at the same time connected – the vectors formed by the rocket lamp, the rocket on the poster and the trophy in the top right corner all point upward, to the “Ideal”, the fantasy world of the book.

To conclude, the verbal mode “anchors” the visual representation to make the meaning narrower and connect it with the discourse of the pandemic. The analysis of the three metafunctions of the advert specifically demonstrates how this meaning is produced. The “Lockdown” theme addresses the current pain point of the consumers. It is used to make the product relevant to those who need to obey the quarantine restrictions.

4.3. The “Warning” theme in the Yellow PSA

The “Warning” theme runs through all three analyzed discourses as a reminder to wear a mask, stay home and keep distance or a demonstration of the danger of the virus. This is by far the most common theme of the COVID-19 discourse used by advertisers.

The ads and PSAs with this theme usually have a serious tone or even use fear to maximize the effect of the ad on the viewers.

The PSA analyzed below is a part of the campaign launched by “Yellow”, an Indian advertising agency, in the spring of 2020. The series of images feature ordinary people engaged in everyday actions, unaware of the carriers of the virus in front of them.

4.3.1. Generic Structure Potential of the Yellow PSA

The elements present in the PSA are the following (figure 4.3) [20]:
Lead^Emblem^Announcement

The Enhancer, Tag, Call-and-visit information and the Display elements are absent from the image since its aim is not to advertise a product but to raise awareness of the danger of the coronavirus.

Similarly to the LeYa ad, the whole PSA is mainly comprised of the Lead image. It features a playground in the city, a seesaw, a girl and an icon of the coronavirus. The whole image uses predominantly purple and pink colors, which symbolize mystery, dreams and magic. However, combined with blue and orange, they create a feeling of uneasiness, disquiet and apprehension. The Locus of attention is captured primarily by the iconic representation of the virus – quite schematic, enlarged and cartoon-like. This sign is two-fold: on one hand, it is an icon that signifies the virus itself, and on the other hand, it is an index, a metonymic representation of a carrier of the disease. In this way, the PSA reduces the person infected with the virus to their single property – being the transmitter, and excludes all the other characteristics that people possess. The Complementary locus of attention is on the girl who is unaware of the danger of the virus. She is depicted rather schematically, with only hints of the eyes and no details of the bottom part of her face. This could signify her typicalness – anyone could be on her place. The announcement states, “*You don't know what you're playing with*” and acts as an anchor to the Lead as it elaborates on the meaning produced by the image. The text can be interpreted in two ways

– the denotative meaning simply transcodes what is already understood from the visual mode; the connotation refers to the hidden danger and calls to mind the expression “to play with fire”. The secondary announcement is a clear, matter-of-fact command, a warning that follows as a conclusion of the narrative created by the Lead and the Announcement.

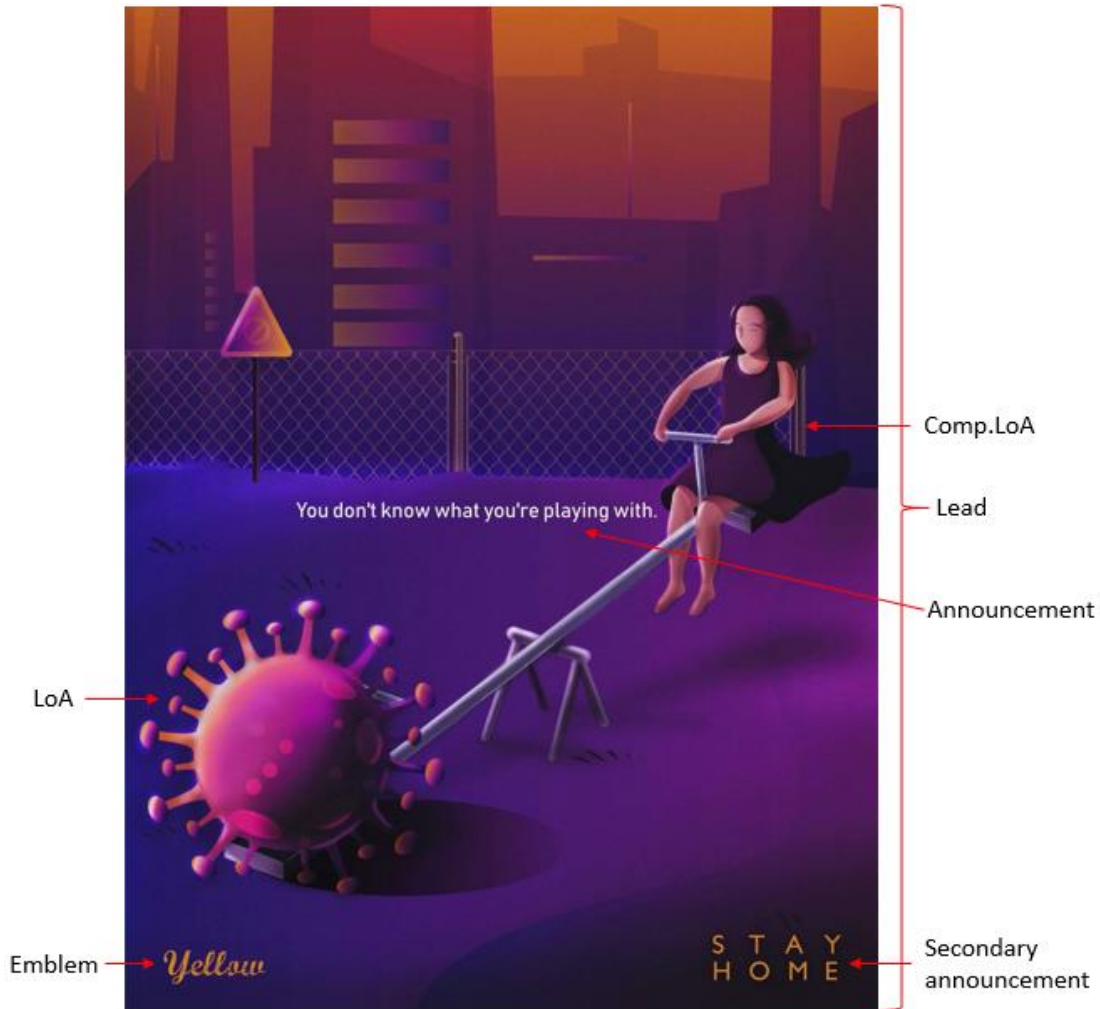


Fig. 4.3 Generic Structure of the Yellow PSA

4.3.2. The metafunctions of the verbal and visual modes of the Yellow PSA

Ideational metafunction

The PSA deals with the narrative representation of the girl and the virus. It is a non-transactional action process, since these two represented participants are both Actors without any Goals – the relation between them is that of accompaniment, not subordination (“the girl is playing *with* the virus”). Here we can speak of the virus as a Circumstance, a secondary participant [40]. Then the relation between the two represented participants is a circumstance of accompaniment. On the other hand, in the verbal mode the Announcer is a mental process of cognition, which includes a Senser (“you”) and a Phenomenon, the full clause that comprises the action process of the image (“what you’re playing with”). The circumstance of accompaniment is translated in the verbal mode as the indirect object of the action. Therefore, the verbal element specifies the image and lends connotative meaning to the PSA.

Interpersonal metafunction

The image act of the PSA is an “offer” – the represented participants do not address the viewer directly and are shown as objects for contemplation. On the contrary, the Announcement is an implicit demand, an indirect speech act realized by the indicative mood. The utterance consists of two parts, one of which is a presupposition “you are playing with it” implying that the addressee is not careful enough or takes unnecessary risk, and the other one is a claim “you don’t know about it” stating that the person is unaware of how dangerous the virus is. Combined, they express the meaning “what you are playing with is dangerous”, which is the illocutionary act of warning. Thus, the verbal and the visual modes elaborate on each other: without the Announcement, the Interpretative Space of the Lead would be too wide and the Semantic Effervescence too high [20]. The verbal element makes the ambiguous meaning constrained and explicit.

In terms of naturalistic coding orientation, the PSA is low in modality since the colors are plain, unmodulated but highly saturated and the details are not fully represented (e.g., the girl is depicted schematically).

Textual metafunction

The icon of the coronavirus has the greatest salience since it is placed in the foreground and given additional illumination. It is also located in the lower left part of the PSA, which corresponds to the “Real” and “Given” information value. The virus is represented as a real danger already accepted and familiar. The girl is shown as the “New” information signifying her careless behavior. The translation into the verbal mode may be the following: “The virus is real but people are still not careful about it”.

The image uses another symbol – a seesaw, which also bears resemblance to the scales, a symbol of equality and balance. On the opposite sides of the scales are the virus, which represents the pandemic, and the girl who represents humanity in general. Then the possible interpretation is that the coronavirus currently “outbalances” the humanity in its power, it is “winning the war”, spreads its authority over people and sets its own rules.

In conclusion, the “Warning” theme in the Yellow PSA is represented by the visual and verbal means that specify each other. The latter contextualize the ambiguous meaning of the Lead making the message of the PSA stable and explicit.

Conclusion

The social semiotic analysis of the three print ads and PSAs related to the discourse of the COVID-19 pandemic is conducted using the Generic Structure Potential model and the visual grammar theory.

The "Hero" theme of the NHS PSA is conveyed through the verbal and visual modes that interact and elaborate the meaning of each other. The result is the image of “Stay-home Hero” who is an ordinary citizen doing everyday actions at home, which helps to stop the pandemic. The PSA includes the Lead, the Emblem, the primary and secondary Announcements and the Call-and-Visit Information. The ideational metafunction is visually realized by the symbolic suggestive process, and verbally by the one- and two-participant material processes. The interpersonal metafunction in the visual mode is the

image act of "offer", while in the verbal mode it is a command. The "hero" meaning is constructed by the high angle of the representation. The textual metafunction is expressed by the information value of the "New", "Given", Ideal" and "Real".

The “Lockdown” theme in the LeYa advertisement is represented by contrasting the real and imaginary worlds depicted in the ad. The GSP involves the Lead, the Display, the Emblem, the Announcement and Call-and-Visit Information. Ideationally, the Lead image is a conceptual representation involving an unstructured analytical process and a symbolic attributive process. Interpersonally, the advert features two image acts relating to the two represented worlds – an "offer" of the real world and a "demand" of the imaginary world, realized by the gaze of the represented participant. The naturalistic coding orientation suggests that the modality of the Lead image is lowered because it depicts a fantasy world but according to the sensory coding orientation, the modality is high. Textually, the advert clearly represents the elements in terms of the "Given" and the "New" referring to the life before and during the lockdown; the use of framing separates the real and imaginary worlds.

The “Warning” theme in the Yellow PSA is expressed verbally and visually as well. The GSP elements include the Lead, the Announcement and the Emblem. The Lead conveys the warning using the icon of the virus while the Announcement utters and implicit warning through the illocutionary act. Ideationally, the Lead features a non-transactional action process with a circumstance of accompaniment, which is specified in the verbal mode. Interpersonally, the visual mode is an "offer", while the verbal is an implicit "demand". Textually, the icon of the virus has the most salience and the information value of the "Real" and "Given".

The analysis has shown how the interaction of the visual and verbal modes creates an unambiguous and constrained meaning of the key theme.

CONCLUSION

Advertising during the COVID-19 pandemic changed in order to adapt to the needs of the time. Most advertisers abandoned their traditional creative persuasion practices and reflected in their ads and PSAs different aspects of the COVID-19 discourse. Many commercials of this period (especially in the beginning of the quarantine) look and sound alike, have generic structure, common themes and clichés. The three discourses most often found in COVID-related advertising are the “Nurse Hero”, the “Stay-Home Hero” and “We're All In This Together”.

The “Nurse Hero” discourse involves the themes of WAR and RELIGION and portrays healthcare workers using verbal and visual means. The WAR theme is mainly expressed verbally through the conceptual metaphor “WAR WITH COVID-19” and visually through the pictures of medical workers’ faces with marks from protective equipment. The religion theme is most commonly conveyed through the visual means that compare nurses to gods, saints and martyrs. The verbal means praise them for selflessness and sacrifice and include expressions of gratitude and hope. It is suggested that the legitimation of the “Nurse Hero” discourse by mythopoesis may entail negative consequences for the work conditions of healthcare workers.

The traditional concept of heroism is reframed in the COVID-related advertising when it comes to the image of the consumer. The “Stay-Home Hero” discourse arises from the process of reframing. It is explained in terms of the frame alignment theory, which suggests that the “hero” frame has a high mobilizing power due to its relative salience and efficacy. Lakoff's frame theory is used to compare the deep, issue-based and surface frames of the “Nurse Hero” and the “Stay-Home Hero” discourses. It demonstrated that the reframing of the latter occurs on the middle level. The comparison of the semantic components of both discourses with the traditional hero image showed that the "Stay-home Hero" is nearly the opposite of the traditional "hero". Moreover, the

naturalistic modality of representation of the “Nurse Hero” is high, in contrast to the “Stay-Home Hero”, which is low.

“We're All In This Together” discourse includes advertisements, PSAs and commercials with a generic structure and common themes. The common signifiers in such ads are the cliché phrases, the visual means of slideshow montage and similar melancholic melodies. It was found that this discourse reframes the traditional view on consumption by switching the roles of the brand and the consumer, i.e. it is the brand that supports and helps the consumer. Three commercials are analyzed in terms of discourse scenarios. The general scenario of “We're All In This Together” discourse is suggested, which includes the elements of the social practice (actors, actions, times, places etc.) together with legitimations and purposes.

Greimas’ theory of the generative trajectory of meaning was used to analyze the semio-narrative structures of Dove, Burger King and Facebook commercials that belong to the three discourses mentioned above. The analysis was performed in two steps – on the deep level using the semiotic square and on the semio-narrative level using the actantial model and the canonical narrative schema. Dove’s COVID-related commercial “Courage is beautiful” is found to be in line with the value system of the brand’s advertising campaign. It was demonstrated by first identifying the brand’s core values and comparing them with the brands of the same market sector. Then the semes of the “Nurse Hero” discourse were determined and the two semiotic squares were combined to show how the Dove’s commercial fits in the value system of the "Nurse Hero" discourse. The actantial model and the canonical narrative schema of Dove's “Real beauty” advertising campaign and the COVID-related commercial show that the latter fits in the brand's overall narrative in terms of roles and values.

The Burger King “Stay Home of the Whopper” commercial is analyzed on the deep level in terms of four models of the semiotic squares – Healthcare, Ideology, Economic and Social models. They are used to demonstrate the “paradox” of the “Stay-home Hero”

discourse that combines the values of Heroism and Passivity. It also elevates consumption to the act of heroism and a crucial means of achieving victory in the “war” with the virus.

The Facebook commercial represents “We’re all in this together” discourse, which seeks to reconcile the two contradictory ideas of staying connected and staying apart. The two contrary values of Together and Apart become positive in the COVID-19 discourse by combining the meaning of obedience with the rules of the quarantine and the possibility of social interaction online. The Facebook commercial promotes this idea and offers a solution to the problem of socializing during the lockdown.

The actantial models of the three commercials identify the role of the brand as the Helper or Sender; the consumer is usually the Subject, while COVID-19 assumes the role of the opponent. This finding is in line with the previous research.

The multimodal social semiotic analysis of two PSAs and one advertisement is conducted according to the Generic Structure Potential model and the visual grammar theory. The analysis shows how the visual and verbal modes interact with and specify each other in order to express the main themes of the ads – the “Hero”, the “Lockdown” and the “Warning”. It was also demonstrated how Halliday’s metafunctions are realized visually and verbally in the ads and PSAs.

REFERENCES

1. Анисимова Е. Е. Креолизованные тексты – тексты XXI века? Взаимодействие вербального и паралингвистического в тексте : учебное пособие по интерпретации текста / Е. Е. Анисимова. – Воронеж, 1999. – 148 с.
2. Белова А. Д. Видеориторика в современном коммуникативном пространстве. // Лінгвістика XXI століття: нові дослідження і перспективи. – НАНУ, ЦНДВІМ. – К.: 2010. – С. 22 – 34.
3. Зирка В. В. Манипулятивные игры в рекламе: лингвистический аспект : [монография] / В. В. Зирка. – Днепропетровск : ДНУ, 2004. – 291 с.
4. Пойманова О. В. Семантическое пространство видеовербального текста : дис. ... канд. филол. Наук : 10.02.19 / Пойманова О. В.. – М., 1997. – 237 с.
5. Сорокин Ю. А. Креолизованные тексты и их коммуникативная функция / // Оптимизация речевого воздействия / Ю.А. Сорокин, Е.Ф. Тарасов. – М., 1990. – С. 180–186.
6. Федорова 2019 – Федорова Л. Л. Семиотика рекламы: функционально-коммуникативный анализ // Вестник НГУ. Серия: История, филология. 2019. Т. 18. № 6: Журналистика. С. 199–211.
7. Baldry A. Multi-modality and Multimediality in the Distance Learning Age / A. Baldry. – Italy: Palladino Editore., 2000. – 388 с.
8. Barthes R. Camera Lucida / R. Barthes. – London: Fontana, 1984.
9. Barthes R. An Introduction to the Structural Analysis of Narrative / R. Barthes, L. Duisit. // New Literary History. – 1966. – С. pp. 237–272.
10. Barthes R. Image-music-text / R. Barthes. – London: Macmillan, 1977. – 220 с.
11. Beasley R. Persuasive Signs: The Semiotics of Advertising (Approaches to Applied Semiotics) / R. Beasley, M. Danesi. – Berlin: Mouton de Gruyter, 2002. – 208 с.

12. Bell P. Goffman's Gender Advertisements Revisited: combining content analysis with semiotic analysis / P. Bell, M. Milic. // *Visual Communication*. – 2001. – №1. – C. 203 – 222.
13. Benford R. Framing processes and social movements: An overview and assessment / R. Benford, A. David. // *Annual review of sociology*. – 2000. – №26.1. – C. 611–639.
14. Booth W. *The Rhetoric of Fiction* / W. Booth. – Chicago: University of Chicago Press, 1983. – 572 c.
15. Brémond C. *Logique du récit* / C. Brémond. – Paris: Cambridge University Press, 1973. – 350 c.
16. Burnstine A. Advertising perceptions after the onset of the COVID-19 outbreak / A. Burnstine, E. Grodzki, S. Powers // *Language, Culture & Politics Association (LCPA) : 12th Annual International Conference, Kraków, 5 June 2021*.
17. Campbell J. *The hero with a thousand faces* / Joseph Campbell. – 2nd ed. – Princeton, N.J : Princeton University Press, 1968. – 416 p.
18. Chatman S. B. *Story and discourse: Narrative structure in fiction and film* / Seymour Benjamin Chatman. – Ithaca, N.Y : Cornell University Press, 1978. – 277 p.
19. Cheong Y. *Construing meaning in multi-semiotic texts – a systemic linguistics perspective : masters thesis.* / Y. Cheong. – Singapore, 1999.
20. Cheong Y. *The Construal of Ideational Meaning in Print Advertisements* / Y. Cheong. // *Multimodal Discourse Analysis*. – 2004. – C. 163–195.
21. Corbella L. *Corbella: Sports idols have been replaced by health heroes – for now* [Electronic resource] / L. Corbella // *calgaryherald*. – Mode of access: <https://calgaryherald.com/opinion/corbella-sports-idols-have-been-replaced-by-health-heroes-for-now>. – Title from screen.
22. Courtés J. *Analyse sémiotique du discours* / J. Courtés. – Hachette, 1991. – 300 p.
23. Deng T. *Global COVID-19 Advertisements: Use of Informational, Transformational and Narrative Advertising Strategies* [Electronic resource] / Tao Deng, Daradirek

- Ekachai, James Pokrywczynski // *Health Communication*. – 2020. – P. 1–9. – Mode of access: <https://doi.org/10.1080/10410236.2020.1859725> (date of access: 01.05.2021). – Title from screen.
24. Dyer G. *Advertising as communication* / Gillian Dyer. – London : Routledge, 1982. – 230 p.
 25. Eco U. *The role of the reader: Explorations in the semiotics of texts* / Umberto Eco. – Bloomington : Indiana University Press, 1979. – 273 p.
 26. FCC. *Public service announcements : order of 25.09.1980 no. 78-251*.
 27. Floch J.-M. *Petites Mythologies De L'Oeil Et De L'Esprit: Pour Une Semiotique Plastique (Actes Semiotiques)* / Jean-Marie Floch. – [S. l.] : John Benjamins Pub Co, 1985. – 227 p.
 28. Foucault M. *The archaeology of knowledge* / Michel Foucault // *Social Science Information*. – 1970. – Vol. 9, no. 1. – P. 175–185.
 29. Foucault M. *Power/knowledge: Selected interviews and other writings, 1972-1977* / Michel Foucault. – New York : Pantheon Books, 1980. – 270 p.
 30. Fromm J. *Coronavirus Effect on Advertising Report [Electronic resource]* / J. Fromm // *Advertiser Perceptions*. – Mode of access: https://www.advertiserperceptions.com/solutions/coronavirus_report/. – Title from screen.
 31. Genette G. *Frontières du récit* / Gérard Genette // *Communications*. – 1966. – Vol. 8, no. 1. – P. 152–163.
 32. Greimas A. J. *Figurative Semiotics and the Semiotics of the Plastic Arts* / Algirdas Julien Greimas, Frank Collins, Paul Perron // *New Literary History*. – 1989. – Vol. 20, no. 3. – P. 627.
 33. Greimas A. J. *On Meaning* / Algirdas Julien Greimas, Paul Perron, Frank Collins // *New Literary History*. – 1989. – Vol. 20, no. 3. – P. 539.
 34. Greimas A. J. *Semiotics and language: An analytical dictionary* / Algirdas Julien Greimas. – Bloomington : Indiana University Press, 1982. – 409 p.

35. Greimas A. J. *Structural Semantics: An Attempt at a Method* / Algirdas Julien Greimas : University of Nebraska Press, 1984. – 325 p.
36. Greimas A. J. *The Cognitive Dimension of Narrative Discourse* / Algirdas Julien Greimas, Joseph Courtes, Michael Rengstorf // *New Literary History*. – 1989. – Vol. 20, no. 3. – P. 563.
37. Greimas A. J. *The Interaction of Semiotic Constraints* / A. J. Greimas, Francois Rastier // *Yale French Studies*. – 1968. – No. 41. – P. 86.
38. Hall E. T. *The hidden dimension* / E. T. Hall. – Garden City, N.Y : Doubleday, 1966. – 201 p.
39. Halliday M. A. K. *Language as social semiotic: The social interpretation of language and meaning* / M. Halliday. – Baltimore : University Park Press, 1978. – 256 p.
40. Halliday M. A. K. *An introduction to functional grammar* / M. A. K. Halliday. – London : E. Arnold, 1985. – 387 p.
41. Harrison C. *Real men do wear mascara: advertising discourse and masculine identity* / Claire Harrison // *Critical Discourse Studies*. – 2008. – Vol. 5, no. 1. – P. 55–74.
42. Hasan, R. *What's going on: a dynamic view of context in language.* / R. Hasan // *Ways of Saying: Ways of Meaning*. London: Gassell, 1996. – 37-50.
43. Hodge B., Kress, G. *Social semiotics* / B. Hodge, G. Kress. – Cambridge, UK : Polity Press in association with Basil Blackwell, Oxford, UK, 1988. – 285 p.
44. Hodge B., Kress, G. *Language as ideology* / B. Hodge, G. Kress. – 2nd ed. – London : Routledge, 1993. – 230 p.
45. Jewitt C. *A Handbook of Multimodal Analysis* / Carey Jewitt. – London : Routledge, 2009.
46. Kress G., Van Leeuwen, T. *Reading Images: The Grammar of Visual Design* / G. Kress, T. Van Leeuwen – : Routledge, 2006. – 291 p.
47. Kuper S. *How Health Workers Replaced Soldiers as Society's Heroes* [Electronic resource] / S. Kuper // *Financial Times*. – 2020. – Mode of access: <https://www.ft.com/content/03b82e0c-6e37-11ea-9bca-bf503995cd6f>.

48. Garnier - L'Oréal Group - Consumer Products Division [Electronic resource] // L'Oréal. – Mode of access: <https://www.loreal.com/en/consumer-products-division/garnier/>. – Title from screen.
49. Lakoff G. *Metaphors we live by* / George Lakoff. – Chicago : University of Chicago Press, 1980. – 242 p.
50. Lakoff G. *Simple Framing* [Electronic resource] / George Lakoff // Rockridge Institute Writings. – 2006. – Mode of access: <https://georgelakoff.com/writings/rockridge-institute/>. – Title from screen.
51. The Lancet Infectious Diseases. *The COVID-19 infodemic* [Electronic resource] / The Lancet Infectious Diseases // The Lancet Infectious Diseases. – 2020. – Vol. 20, no. 8. – P. 875. – Mode of access: [https://doi.org/10.1016/s1473-3099\(20\)30565-x](https://doi.org/10.1016/s1473-3099(20)30565-x) (date of access: 01.05.2021). – Title from screen.
52. Oswald L. R. *The structural semiotics paradigm for marketing research: Theory, methodology, and case analysis* / Laura R. Oswald // *Semiotica*. – 2015. – Vol. 2015, no. 205. – P. 115–148.
53. Lemke J. L. *Resources for attitudinal meaning* / Jay L. Lemke // *Functions of Language*. – 1998. – Vol. 5, no. 1. – P. 33–56.
54. Leung V. 'Nurses are everyday heroes,' says Trudeau [Electronic resource] / V. Leung // *Richmond News*. – 2020. – Mode of access: <https://www.richmond-news.com/news/nurses-are-everyday-heroes-says-trudeau-1.24133531>. – Title from screen.
55. Lindekens R. *Éléments pour une s'emiotique de la photographie*. / René Lindekens. – Bruxelles : A.I.M.A.V., (bd de l'Empereur, 4), 1971. – 280 c.
56. Logan C. *COVID-19: Vancouver Island nurse honoured as 'Unsung Hero' by Canucks, BC Hockey - Tofino-Ucluelet Westerly News* [Electronic resource] / Cloe Logan // *Tofino-Ucluelet Westerly News*. – Mode of access: <https://www.westerlynews.ca/news/covid-19-vancouver-island-nurse-honoured-as-unsung-hero-by-canucks-bc-hockey/>. – Title from screen.

57. Machin D. Introduction to multimodal analysis / David Machin. – London : Hodder Arnold, 2007. – 206 p.
58. Maiorani A. ‘Reloading’ movies into commercial reality: A multimodal analysis of The Matrix trilogy's promotional posters / Arianna Maiorani // *Semiotica*. – 2007. – Vol. 2007, no. 166.
59. Martin J. R. English text: System and structure / J. R. Martin. – Philadelphia : John Benjamins Pub. Co., 1992. – 620 p.
60. Metz C. Film language: A semiotics of the cinema. / C. Metz. – New York : Oxford University Press, 1974. – 268 p.
61. Metz C. Language and cinema. / C. Metz. – The Hague : Mouton, 1974. – 303 p.
62. Metz C. Essais sur la signification au cinéma. / C. Metz. – Paris : Klincksieck, 1968.
63. Moran C. Selling genital cosmetic surgery to healthy women: a multimodal discourse analysis of Australian surgical websites / Claire Moran, Christina Lee // *Critical Discourse Studies*. – 2013. – Vol. 10, no. 4. – P. 373–391.
64. Mohammed S. The “nurse as hero” discourse in the COVID-19 pandemic: A poststructural discourse analysis / S. Mohammed, E. Peter // *International Journal of Nursing Studies*. – 2021. – Vol. 117.
65. Nattiez J. J. Fondements d'une sémiologie de la musique / Jean Jacques Nattiez. – Paris : Union générale d'éditions, 1976. – 448 p.
66. Nina–Pazarzi E. Constructing Women's Image in TV Commercials / E. Nina–Pazarzi, M. Tsangaris // *Indian Journal of Gender Studies*. – 2008. – Vol. 15, no. 1. – P. 29–50.
67. O'Halloran K. Multimodal Discourse Analysis / K. O'Halloran // *Companion to Discourse Analysis* / ed. by K. Hyland. – London, 2011. – P. 120–137.
68. O'Halloran K. L. Interdependence, interaction and metaphor in multisemiotic texts / Kay L. O'Halloran // *Social Semiotics*. – 1999. – Vol. 9, no. 3. – P. 317–354.
69. O'Toole M. The language of displayed art / Michael O'Toole. – London, U.K : Leicester University Press, 1994. – 295 p.

70. Our vision [Electronic resource] // Dove US. – 2021. – Mode of access: <https://www.dove.com/us/en/stories/about-dove/our-vision.html>. – Title from screen.
71. Peirce C. S. Collected papers of Charles Sanders Peirce / Charles Sanders Peirce. – Cambridge, Mass : Harvard University Press, 1931.
72. Pierce J. R. Communication / John R. Pierce // *Scientific American*. – 1972. – Vol. 227, no. 3. – P. 30–41.
73. Propp V. I. Morphology of the folktale / V. Propp. – 2nd ed. – Austin : University of Texas Press, 1968. – 158 p.
74. Rimmon-Kenan S. Narrative fiction: Contemporary poetics / S. Rimmon-Kenan. – London : Methuen, 1983. – 173 p.
75. Saussure F. d. Course in general linguistics / Ferdinand de Saussure. – London : Fontana, 1974. – 240 p.
76. Suresh K. Public Service Advertising: Some Issues and Campaigns / K. Suresh. – ICFAI University Press, 2008. – 244 p.
77. Taylor C. How Brands Can Successfully Engage With Consumers Quarantined Due To COVID-19 [Electronic resource] / Charles Taylor // *Forbes*. – Mode of access: <https://www.forbes.com/sites/charlesrtaylor/2020/04/01/how-brands-can-successfully-engage-with-consumers-quarantined-due-to-covid-19/?sh=1ddb6bd3fc2>. – Title from screen.
78. Thibault P. J. Social semiotics as praxis: Text, social meaning making, and Nabokov's *Invitation to a Beheading* / Paul J. Thibault. – Minneapolis : University of Minnesota Press, 1991. – 303 p.
79. Threadgold T. Stories of race and gender: an unbounded discourse / T. Threadgold // *Functions of style*. – 1988. – P. 168–204.
80. Todorov T. Les catégories du récit littéraire / Tzvetan Todorov // *Communications*. – 1966. – Vol. 8, no. 1. – P. 125–151.
81. U.S. consumer views on advertising effect on feelings due to COVID-19. – 2020 | Statista [Electronic resource] // Statista. – Mode of access:

- <https://www.statista.com/statistics/1110169/us-consumer-views-on-advertising-effect-on-feelings-due-to-covid-19/>. – Title from screen
82. Van Leeuwen T. Music and ideology: Notes toward a sociosemiotics of mass media music / Theo van Leeuwen // *Popular Music and Society*. – 1998. – Vol. 22, no. 4. – P. 25–54.
83. Van Leeuwen T. Legitimation in discourse and communication / Theo Van Leeuwen // *Discourse & Communication*. – 2007. – Vol. 1, no. 1. – P. 91–112.
84. Van Leeuwen T. *Introducing social semiotics* / Theo Van Leeuwen. – New York : Routledge, 2005.
85. Vorhaus M. COVID-19 Represents The Biggest Challenge To Media Advertising Expenditures Ever [Electronic resource] / Mike Vorhaus // *Forbes*. – Mode of access: <https://www.forbes.com/sites/mikevorhaus/2020/04/27/covid-19-represents-the-biggest-challenge-to-media-advertising-expenditures-ever/#5b207e357398>. – Title from screen.
86. Warshaw R. *Fundamentals of Marketing* / R. Warshaw // *Journal of Marketing*. – 1964. – P. 117.
87. Wee G. *A systemic-functional approach to multi-semiotic texts : Unpublished honours thesis* / Wee G. – Singapore, 1999.
88. Winfield N. Pope hails Italy virus doctors, nurses as heroes at Vatican [Electronic resource] / N. Winfield // *ABC News*. – Mode of access: <https://abcnews.go.com/Health/wireStory/pope-hails-italy-virus-doctors-nurses-heroes-vatican-71359672>. – Title from screen.

АНОТАЦІЯ

Прочай М.В. Semiotics of advertising during the COVID-19 pandemic.

Дипломна робота на здобуття освітнього ступеня «магістра» зі спеціальності 035 Філологія. Сучасна англomовна комунікація та переклад і дві західноєвропейські мови. – Київський національний університет імені Тараса Шевченка. – Київ, 2021. – 94 с.

Англomовна реклама за часів пандемії коронавірусу COVID-19 зазнала значних змін. Більшість рекламодавців відмовилися від традиційних рекламних прийомів і натомість почали використовувати тему пандемії та апелювати до емоцій споживачів, аби забезпечити позитивний імідж бренда. Це зумовлює актуальність дослідження, спрямоване на інтерпретацію знаків у рекламі під час пандемії за допомогою семіотичного та мультимодального дискурсивного аналізу. Метою роботи є аналіз комерційної та некомерційної англomовної реклами, пов'язаної з темою COVID-19.

Дипломна магістерська робота складається зі вступу, чотирьох розділів, висновків та списку використаних джерел із 88 найменувань. Загальний обсяг роботи становить 94 стор., на яких розміщено 18 рисунків та 21 таблиця.

У першому розділі розглядаються теоретичні положення семіотичного та мультимодального підходу до аналізу реклами а також попередні дослідження з обраної теми.

У другому розділі описано три різновиди дискурсу пандемії COVID-19, відображені в комерційній та некомерційній англomовній рекламі. Ці дискурси розглянуто з точки зору теорії фреймів та легітимації.

У третьому розділі проаналізовано семіо-нарративні структури трьох рекламних роликів, пов'язаних із вищезазначеними дискурсами, відповідно до семіотичної теорії Греймаса, а саме генеративної траскторії значення.

У четвертому розділі запропоновано семіотичний аналіз креолізованих рекламних текстів за допомогою моделі загального структурного потенціалу реклами, теорії візуальної граматики та метафункцій мультимодального тексту.

Ключові слова: семіотика реклами, реклама під час пандемії COVID-19, креолізований текст, мультимодальність, семіо-нарративні структури, візуальна граMATика.