

# **Connotative indexes of selected brand names. Study in semantics.**

Karolína Gabrišová

---

Bachelor Thesis  
2010



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

---

Univerzita Tomáše Bati ve Zlíně  
Fakulta humanitních studií  
Ústav anglistiky a amerikanistiky  
akademický rok: 2009/2010

# **ZADÁNÍ BAKALÁŘSKÉ PRÁCE**

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Karolína GABRIŠOVÁ**  
Studijní program: **B 7310 Filologie**  
Studijní obor: **Anglický jazyk pro manažerskou praxi**

Téma práce: **Index konotací vybraných značkových výrobků.  
Sémantická studijní analýza.**

Zásady pro vypracování:

**Úvod**  
**Teoretická část**  
**Definice sémantiky, sémantické analýzy**  
**Definice indexu konotací**  
**Praktická část**  
**Vymezení zkoumaných konotací u vybraných výrobků**  
**Rozbor vybraných konotací**  
**Popis zjištěného indexu konotací**  
**Závěr – Shrnutí a poučení**

Rozsah práce:

Rozsah příloh:

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

Seznam odborné literatury:

**Bignell, Jonathan. Media Semiotics: an introduction. Manchester; New York: Manchester University Press; 2nd Revised edition, 2002.**

**Cook, Guy . The Discourse of Advertising. New York: Routledge; 2nd editon, 2001**

**Kearns, Kate. Semantics. New York: St. Martin's Press, 2000.**

**Palmer, F. R. Semantics. Cambridge: Cambridge University Press, 2001**

**Ron Beasley, Marcel Danesi. Persuasive Signs: The Semiotics of Advertising. Berlin: Mouton de Gruyter, 2002**

Vedoucí bakalářské práce: **Mgr. Hana Atcheson**  
Ústav anglistiky a amerikanistiky

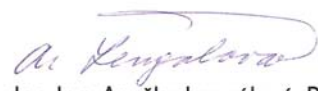
Datum zadání bakalářské práce: **12. ledna 2010**

Termín odevzdání bakalářské práce: **7. května 2010**

Ve Zlíně dne 12. ledna 2010



prof. PhDr. Vlastimil Švec, CSc.  
*děkan*



doc. Ing. Anežka Lengálová, Ph.D.  
*vedoucí katedry*

# PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby <sup>1)</sup>;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 <sup>2)</sup>;
- podle § 60 <sup>3)</sup> odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 <sup>3)</sup> odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako autor.

Ve Zlíně ..... 4.5.2010 .....

.....  
Karolína Gebriš

*1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:*

*(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.*

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlíádne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

## **ABSTRAKT**

Táto bakalárska práca s názvom Indexy konotácií vybraných značkových výrobkov je sémantickou analýzou konotačných reťazcov, ktoré sa tvoria na základe postupnosti jednotlivých konotácií. V teoretickej časti sa zaoberám lingvistickým prehľadom sémantiky a sémiotiky, ktoré sú prepojené s významom slova. V praktickej časti sú konotačné reťazce študované z odpovedí jednotlivých respondentov, ktorým sú prezentované reklamy na vybraný výrobok – nealkoholický nápoj značky Kofola.

**Kľúčové slová:** konotácia, konotačný index, konotačný reťazec, denotácia, sémantika, sémiotika, význam, slovo, symbol, znak, znakový systém, emócie, predstava, vzťah, koncept, textualita, kontext, reklama, spotrebiteľ, produkt, značka, Kofola.

## **ABSTRACT**

This bachelor thesis called Connotative indexes of selected brand names is a semantic analysis of connotative chains that are based on the sequence of the particular connotations. In the theoretical part I focus on the linguistic study of semantics and semiotics that are connected to the meaning of word. In the practical part there are connotative chains studied which come from answers of the respondents. They were shown commercials of selected product – soft drink Kofola.

**Keywords:** connotation, connotative index, connotative chain, denotation, semantics, semiotics, meaning, word, symbol, sign, signification system, emotion, notion, relationship, context, textuality, commercial, consumer, product, brand, Kofola.

## **ACKNOWLEDGEMENTS**

I would like to thank to the respondents who were willing to help me, although it was time and mind consuming activity. Also to my mother, who helps me with everything, from emotional to material matters.

Especially, I want to thank to my bachelor theses advisor Mgr. Hana Atcheson, who was really helpful, always in a good mood, and understanding towards my style of work.

# CONTENTS

<b>INTRODUCTION</b> .....	<b>10</b>
<b>I THEORY</b> .....	<b>11</b>
<b>1 SEMANTICS</b> .....	<b>12</b>
1.1 MEANING .....	12
1.1.1 DESCRIPTIVE VS. NON-DESCRIPTIVE MEANINGS .....	14
1.2 THE SCOPE OF SEMANTICS .....	15
1.3 THE IMPORTANCE OF CONTEXT .....	17
1.4 INFLUENCE OF OTHER DISCIPLINES ON SEMANTICS .....	19
<b>2 SEMIOTICS</b> .....	<b>21</b>
2.1 CHARACTERIZATION OF THE TERM.....	21
2.2 SEMIOTICS IN ADVERTISING .....	22
2.2.1 THE ROLE OF NOTIONS .....	23
2.3 PEIRCE'S SEMIOTICS .....	23
2.4 DECODING .....	25
<b>3 CONNOTATIONS</b> .....	<b>28</b>
3.1 DEFINITION OF CONNOTATIONS .....	28
3.2 CONNOTATIVE CHAINS.....	29
3.3 CONNOTATIVE INDEXES.....	29
<b>4 CONSUMER'S RELATIONSHIP TO A PRODUCT</b> .....	<b>30</b>
<b>II ANALYSIS</b> .....	<b>32</b>
<b>5 KOFOLA BACKGROUND</b> .....	<b>33</b>
<b>6 KOFOLA ADVERTISEMENTS</b> .....	<b>35</b>
6.1 SHORT DESCRIPTIONS OF THE SELECTED ADVERTISEMENTS .....	35
6.2 CONNOTATIVE CHAINS.....	37
<b>7 THE RESEARCH</b> .....	<b>41</b>
7.1 THE MOST FREQUENTED CONNOTATIVE CHAINS OF RESPONDENTS.....	41
7.2 NUMBER OF NEGATIVE CONNOTATIVE CHAINS .....	45
7.3 CONNOTATIVE INDEXES OF ADVERTISEMENTS.....	45
<b>8 THE RESULT</b> .....	<b>46</b>
<b>CONCLUSION</b> .....	<b>48</b>
<b>BIBLIOGRAPHY</b> .....	<b>49</b>
<b>CITED WORKS</b> .....	<b>50</b>



<b>APPENDICES .....</b>	<b>51</b>
-------------------------	-----------

## INTRODUCTION

Everybody knows commercials. Everybody knows traditional brand products that survived the socialist era, here in former Czechoslovakia. But everybody has a different relationship to them. There are either positive or negative connotations in peoples' mind. Or there is something between them. Positive connotative indexes of chosen brand products are developed from commercials and these are likeable to consumers out of habit and have popularity because of the tradition.

This research paper is here to find out how it actually is. How it actually is after many years, with changes in the market, where many new brand products have appeared during last 20 years of our political freedom. It is presupposed that consumers' relationship to old brands had changed and still have been changing. There are customers, who were born in deep totalism, who lived among traditional brands and still like to buy them, because of force of habit. However they could loose all love to them with the death of communist regime with planned economic system which restricted number of products on the market. On the other side there are younger people, who did not experience this era. What are their connotations of something that they might consider as old-school and outdated? Are they capable to be persuaded to choose these products by commercials and its connotations? Are those brands really that good and quality or is it pure nostalgia?

The first part of the paper is written with the purpose of defining terms like already mentioned connotations, its indexes, connotative chains and degrees of connotations. Next there is exploration of features of semantics, semiotics and semantic analysis. The second part is analysing actual connotative indexes of consumers in the Slovak and the Czech Republic. It consists of practical research of connotations, subsequent description of them and summarizing the explored results.

## **I. THEORY**

## 1 SEMANTICS

According to Palmer, semantics is the technical term used to refer to the study of meaning, and, since meaning is a part of language, semantics is a part of linguistics (Palmer, 2001). In literature it is usually stated that the term meaning is difficult to specify correctly, because of too many 'meanings of meaning' as is stated later by Ogden and Richards. Simply the term cannot be described exactly.

The term semantics was first officially mentioned in a paper called 'Reflected meanings: a point in semantics' which was introduced to the American Philological Association in 1894. The French term 'sémantique' had been coined from the Greek in the previous year by M. Bréal. Nor in America neither in France this term was not covering meaning, but it considered its development through the years. In 1900, M. Bréal treated semantics as the 'science' of meaning in his book *Semantics: studies in the science of meaning*. Preceding this, in the seventeenth century the word semantic was once stated with the meaning of 'divination' in the semantic philosophy phrase. To the English vocabulary, semantics as a term did not get that long time ago.

### 1.1 MEANING

As mentioned above, meaning is difficult to define exactly. Ogden and Richards in the work 'Meaning of meaning' state the following "representative list of the main definitions which reputable students of Meaning have favoured. Meaning is:

- An Intrinsic property.
- A unique unanalysable relation to other things.
- The other words annexed to a word in the dictionary.
- The connotation of a word.
- An essence.
- An activity projected into an object.
  - a. An event intended.
  - b. A volition.
- The place of anything in a system.
- The practical consequences of a thing in our future experience.
- The theoretical consequences involved in or implied by a statement.
- Emotion aroused by anything.
- That which is actually related to a sign by a chosen relation.

- a. The mnemonic effects of a stimulus. Associations acquired.
- b. Some other occurrence to which the mnemonic effects of any occurrence are appropriate.
- c. That which a sign is interpreted as being of.
- d. What anything suggests.
- That to which the user of a symbol ought to be referring.
- That to which the user of a symbol believes himself to be referring.
- That to which the interpreter of a symbol:
  - a. Refers.
  - b. Believes himself to be referring.
  - c. Believes the user to be referring.” (Ogden & Richards, 1985)

To quote Lyons' work: "According to what has long been the most widely accepted theory of semantics, meanings are ideas or concepts, which can be transferred from the mind of the speaker to the mind of the hearers by embodying them, as it were, in the forms of one language or another. The identification of meanings with concepts will not help to answer the question "What is meaning?", unless and until the term 'concept' is clearly defined. As it is commonly employed, it is too vague, or too general, to support the weight that is required by its role as the foundation-stone in the traditional conceptualist theory of meaning." (Lyons, 2004). If concepts were thought of as visual images of things that are seen in reality, what would be images of such words that do not stand for any image? There are words which have meaning in a language but people do not associate them with any visualisation. There are certain parts of speech which definitely can not be pictured in any way for example prepositions, conjunctions, several pronouns. Even nouns which are of abstract character, e.g. word name.

Another problem occurs as far as visual images are concerned. Everybody has slightly different perception and subsequent transformation of surrounding reality in their minds. The perception of reality consists of several details that can not be exactly described and are various and very personal. Despite these facts words are still perceived with the same meaning given by people. As Lyons continues: "There is no evidence to suggest that the visual images that we can undoubtedly call up, voluntarily or involuntarily, in association with particular words are an essential part of the meaning of those words or necessary to their everyday employment. In fact, there is no evidence to suggest that concepts, in any clearly defined sense of the term 'concept', are relevant to the construction of an

empirically justifiable theory of linguistic semantics.” (Lyons, 2004). He further comes to an idea that term ‘concept’ is useless in explanation of meaning as such because of its vagueness. There is further asserted that words have no meaning themselves, although it was universally believed that they had. Word gets its meaning by its user, people who applies and utilizes it as an instrument of their communication. It can virtually stand for anything, with the sense given by a thinker.

“But besides this referential use which for all reflective intellectual use of language should be paramount, words have other functions which may be grouped together as emotive.” (C.K.Ogden, 1985). These emotive aspects may appear as a problem in higher level communication where exact statements are in use. Emotive functions are considered as ‘non-symbolic’ influences to the communication, which might seem to be difficult because of the behaviour of words in a discussion. They can confuse communicants and complicate the understanding, but still have an importance in speech. When the senses of ‘meaning’ are examined it should not be cleaned from emotional, diplomatic or other disturbing effects because what is interesting is the indirectness of the relations between words and things. This interesting feature has not been noticed only by Ogden and Richards but it also includes Saussure’s later treated concept.

### **1.1.1 DESCRIPTIVE VS. NON-DESCRIPTIVE MEANINGS**

Meaning can be either descriptive or non-descriptive. This division is suggested by some philosophers who consider the differences among functions of expressions. There are evaluative or expressive functions of expressions that determine the non-descriptiveness of the meaning. A speaker or user gives the essentials to it. They express their feelings, reveal their personalities, values, beliefs. It is a kind of self-expression of persons. They may give to expressions particular meaning that is under the scope of specialists in the field of moral philosophy and literary criticism, called emotive or affective meaning. It shows their relationships to certain phenomena. For instance, saying that ‘the meal is delicious’. It is related to the person’s feelings about the concrete meal.

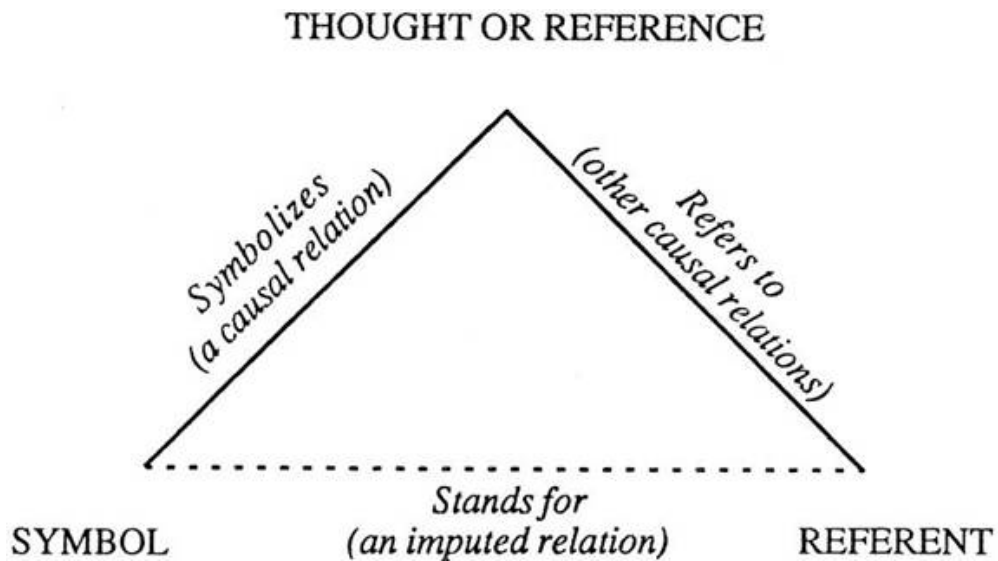
On the other hand, there is descriptive meaning that gives directly the objective characteristic of given phenomenon. It barely presents facts as they are without any evaluation either positive or negative. It is defined by truth conditions which are universally applied. For illustration, the previous example can be edited to the descriptive form. In the sentence ‘The meal is delicious’ evaluative word with emotive undertow

'delicious' can be substituted by generally true expression, 'The meal is cold'. It is something that can not be refuted.

## 1.2 THE SCOPE OF SEMANTICS

Semantics can be orientated on more targets. It can be focused either on naming of things, which may be criticised because of its simplifying approach. This view relates words and things directly. However there is more sophisticated target of semantics. Two of the best-known versions are the 'sign' theory of de Saussure and the 'semiotic triangle' of Ogden and Richards. They are the views that connect things and words through the "mediation of concepts of the mind". (Palmer, 2001).

Ogden and Richards elaborated the theory of the 'semiotic triangle', which is an indirect approach to relating things and words. There is the third element which creates the triangle called 'thought of reference'. The other ones are 'referent' which stands for the object in the world of experience and 'symbol' which stands for the words, linguistic elements. The added element is here as a concept, the association in people's minds. It is kind of image created in the brain while seeing or more generally said, perceiving the world of experience. This theory suggests that there is not any direct connection between language and the physical world. What creates the relation between these two, i.e. 'referent' and 'symbol' is 'thought of reference'. Here is the graphical depiction of the triangle:



Picture.1 The Ogden's and Richards' semiotic triangle (Hjørland, 2006)

Also the well-known expert in linguistics Ferdinand de Saussure did not see the reality of meaning in direct way. He evolved a theory of two items a signifier and a signified. Signifier means the word and signified stands for the object in physical world. "These are more strictly a sound image and a concept, both lined by a psychological 'associative' bond. Both the noises we make, that is to say, and the objects of the world that we talk about are mirrored in some way by conceptual entities. But, for what precisely is the 'associative' bond of de Saussure or the link between Ogden and Richards' symbol and concept?" (Palmer, 2001).

Palmer offers an unsatisfactory answer to this as he says a 'naive question'. It might be the psychological aspect that determines the relation between language and world. "That when we think of a name we think of the concept and vice versa, i.e. that meaning consists of our ability and indeed our practice of associating one with the other, of remembering that *chair* refers to the concept 'chair'." (Palmer, 2001).

It can be claimed that when it is spoken about various entities, it is automatically pictured in our brains. This is obviously not the truth. It is impossible to speak and view images in minds simultaneously. There is another conception, which should be taken into account. The link exists between two entities in the brain or minds permanently and is recalled when needed.

On the contrary there is proved existence of so-called synesthesia. It is a neurological anomaly that is indicated by applying more senses concurrently. To be more precise, a



perception of one stimulus with the certain sense arouses reaction of another sense. Then interesting thing happens. For example, there are people who perceive numbers or letters and associate them with various colours. There are more combinations of senses possible not just hearing and sight, but smell connected to touch, feel or sight. These people are called synesthetes, but they are not the same. Their perception depends on their individualities. It can be inherited; more likely to this anomaly are women and left-handed persons.

It is necessary to bring out another problematic point. Our language partially determines our world we see. According to Malinowski who explored primitive languages of certain primitive people, they use words for such entities in the world that are necessary for them. Entities which they use for everyday life thus restrict a number of words in their vocabulary. Other parts of their world are somehow not defined, undifferentiated. Our language is in a certain way defined and dependent on our experience in the physical world. What we do not know we cannot describe with any name and cannot create any conceptual visualisation. That means relating the language and the external world is restricted and cannot be judged objectively. The learning process of the reality and the learning of language are impossible to separate. But life can bring us unbelievable situations. Contradictory to mentioned before there is the story of Helen Keller who achieved to learn to write and to speak despite the fact that she lost her visual and hearing sense as baby.

### **1.3 THE IMPORTANCE OF CONTEXT**

For the beginning there is an answer for the question – What is context? According to Guy Cook's book *Discourse of Advertising* published in 2001, in context following segments meet:

First it is 'substance' which means the physical part of external world which carries text. Then there are 'music and pictures' which create the contextual sphere. Third is 'paralanguage' since language is accompanied by various supplements that carry meaning. It is more or less part of non-verbal communication. For instance, in speech there are body gestures, voice intonation, facial gestures and touch. In writing there can be observed choice of typeface and letter sizes. Associated to the text are the features, properties of people and objects. These substances create another part of context called situation, which

is perceived by participants of the concrete 'situation'. Since context is connected to certain given text, participants tend to perceive so called 'co-text' as the whole of the discourse. Co-text precedes or follows concrete text and affects the participants' perception. Next there is similarly sounding 'intertext'. The difference between these two, co-text and intertext, is that participants find it as belonging to other discourse not that concrete given one. However, their interpretation is associated and affected by this text. It might be external knowledge gained in previous experience. The last but one are 'participants'. To spell them out there belong usually used terms 'sender and receiver'. What influences the context is partially their culture, i.e. their beliefs, attitudes, behaviour, experience. Then there are their psychological facilities, knowledge, intentions, interpretation of circumstances. Each participant observes and forms context at the same time. This example, stated in Cook's book, explains the difference between sender/receiver and addresser/addressee. "The sender of a message is not always the same as the addresser, however, the person who relays it. In a television ad, for example, the addresser may be an actor, though the sender is an advertising agency. Neither is the receiver always the addressee, the person for whom it is intended. The addressees may be a specific target group, but the receiver is anyone who sees the ad." (Cook, 2001). The last one is the 'function' i.e. the intentions of the text of how to be applied by senders and addressers or how is perceived by receivers and addressees.

F.R. Palmer devotes himself with this topic. As he says there are linguists who explicitly or implicitly ignore the effect and weight of its activity in analysing the meaning in language and its total effect on semantics. There are several reasons for such behaviour. Usual reason for not doing something is the inability to generate an activity if it brings problems and causes difficulties. Certainly the analysis and handling context do so. "But reasons other than these are often given. First, it is argued that the meaning of a sentence, or the fact that it is ambiguous or anomalous, can be known in isolation from any context, and that as speakers of a language we must know the meaning of a sentence before we can use it in any given context, meaning is thus shown to be independent of context and linguists can, and must, study it without reference to context. A second and, at first sight, rather more plausible argument is that the world of experience must of necessity include the sum of human knowledge. If this is so, and if semantics is defined in terms of context, the scope of semantics will be infinite." (Palmer, 2001).

It is sufficient to explain the anomaly and ambiguity. Because without exact knowing the facts, science is not able to move further with carrying out researches required. Katz and Fodor (1963) help to clarify these points: “It will be remembered that part of the aim of semantics according to them was to ‘account for the number of readings of a sentence’. An example they used was *The bill is large*. This is clearly ambiguous – it has two ‘readings’ resulting from the two meanings of *bill*. The sentence can, however, be ‘disambiguated’, i.e. one or other of its two readings can be established, if we extend it with... *but need not to be paid*. This extension is, of course, possible only with one of the meanings of *bill*. We can always invent extensions to sentences to deal with any kind of ‘meaning’ relating to any kind of information that may be relevant. If this is so, and if the use of such extensions is a valid method of establishing sense relations, it follows that any kind of information can be the basis of a sense relation and that sense, no less than reference, ultimately involves the whole of human knowledge. Whether the sentence of fact is judged to be anomalous can be determined only by what we know about the given instances. The anomaly depends, that is to say, on knowledge of the world. It is also perfectly reasonable to take a methodological decision to restrict one’s attention, for a time, to sense relations.” (Palmer, 2001).

However, it should not be judged in such a strict way. It is obvious that the human knowledge has its limits on the basis that sense relations, definitions that offer dictionaries are restricted as well. Thus, it cannot be put in into the foreground of the interest of semantics.

Another point is that, even speaker does not differentiate between the semantic reality and the physical world. So it can be said that language and world are mutually connected and cannot be separated in a direct, clear way.

#### **1.4 INFLUENCE OF OTHER DISCIPLINES ON SEMANTICS**

Semantics is possible to be viewed from more points, not only the linguistic one. There are different influences on semantics from different fields of science and vice versa semantics has an effect on other fields of science.

Between significant pieces of work in linguistics, concretely in semantics, belongs the already mentioned Ogden’s and Richard’s work called *The Meaning of Meaning* firstly published in 1923. It covers aspects that have an influence on semantics from the socio-

psychological, psychiatric, neurological, linguistic, anthropological, and aesthetic fields, which have an importance on the development of semantics. Their book indicates basic scheme of reference – Richard's Triangle, differentiates emotive, referential or intellectual use of language and makes important the emotional and aesthetic affect of words. (Tondl, 2006).

Semantics has been noticeably affected by other disciplines and this has led to a development of subject called Psycholinguistics. "Essentially the psychological approach to language lies in the attempt to understand how we process language both in its production and reception. Sadly, we are still very ignorant about many aspects of this, especially in relation to meaning. Nevertheless, it can be said that the role of meaning seems far more important, even in dealing with grammatical issues, than one would have guessed from reading most linguistic works on the subject." (Palmer, 2001).

## 2 SEMIOTICS

### 2.1 CHARACTERIZATION OF THE TERM

Semiotics is in current use to refer to the theory of signs, or of signalling systems, in general. Language may, therefore, be seen as a semiotic system. From the historical point of view on semiotics, figure Hippocrates should be mentioned here. He was the founder of Western medical science. It was him who coined the term semiotics originally from Greek 'semeion' that stands for 'mark, sign'. The origin of semiotics was given thanks to the study of the ancient physicians of The Western world of the particular diseases and its physiological symptoms

According to C. Morris and his work *Signification and Significance*, in 1964, people are interpreters of signs. Signs have three factors that guide interpretation: The DESIGNATIVE aspect directs to interpreter to a particular object. The APPRAISIVE aspect highlights object qualities, enabling evaluation. The PRESCRIPTIVE aspect directs one to respond in specific ways. (Chandler, 2009)

Other important authors in semiotics

- Ferdinand de Saussure (founder of linguistics and semiotics) (1857-1913)
- Charles Sanders Peirce (American philosopher) (1839-1914)
- Jacques Lacan (psychoanalyst) (1901-1981)
- Claude Lévi-Strauss (anthropologist) (1908-1990)
- Roland Barthes (semiotic theorist) (1915-1980)
- Umberto Eco (literary author) (1932- )
- Julia Kristeva (1941- )

To go back to the term 'semeion', it is known that this is a natural sign. The nature provides the world almost infinite number of signs that can be found in flora, fauna, etc. People have their own signs which are produced originally by them and which are not on the basis of external physical world. There belong symbols, gestures, words and others. These are designated as conventional signs, because humans gave them the meaning, and interpret them according to the habits and their culture.

There are two dimensions according to which signs can be divided, or consisted of. The physical dimension, that represents all material signs, from words that are vocalized,

gestures that have its meaning, miscellaneous objects, beings, entities, whether it is real or imagined. And on the other hand, there is the conceptual dimension that is representing the non-material perception of the world. The point is already mentioned concept which is created in mind or brain, and stands for concrete physical element.

To apply these dimensions on semiotic theories of linguists Saussure and Peirce the physical dimension is the signifier according to Saussure's theory. Peircean semiotics uses the term representamen. The conceptual dimension is grounded on Saussure's signified and Peirce's object. The particular kinds of meanings that the association of a signifier with a signified (or set of signifieds) generates in social situations is called signification.

In the book 'Persuasive Signs' by Beasley and Danesi there is an example concerning semeion using the analogy of sore throat. Parallel to that there can be given another evidence of semeion. The diagnosis of the meaning of a bruised elbow can be used to show how semioticians go about conducting their investigations. First, the semiotician/doctor would see it instantly as a semeion, because it is something physically recognizable standing for something other than itself. The particular term used to designate the physical part of the semeion itself – which in this case can be characterized as an observable "blueness" producing an evident pain – is the signifier. Next the semiotician/doctor would consider the context or location of the blueness (in this case the elbow). This determines, or at least constrains, the potential condition that it identifies- pain in other parts of the body, would, in fact, indicate different medical conditions. This is the signified. Through previous experience, doctors can safely predict, in most cases, that bruised elbows are caused by hitting the location. This is called the signification system to which the semeion is ascribed. The term interpretation is sometimes used instead of signification – although this has many other meanings in semiotics.

## 2.2 SEMIOTICS IN ADVERTISING

The goal of semiotics in the study of advertising is to reveal the mass of hidden meanings in the underlying level of the perception of adverts. These hidden meanings form 'signification systems', which can be analyzed. "A signification system in advertising can thus be defined as the set of meanings that are generated for a product by a systematic association of various signifiers (brand name, logo, ad texts, etc.) with implicit signifieds relating to personality, lifestyle, desires, etc." (Ron Beasley, 2002). Such signification systems are open-ended, i.e. have almost boundless number, depending on peoples' usage

and subsequent interpretation. These systems can be designated as 'connotative chains' which will be analyzed in following chapters.

### 2.2.1 THE ROLE OF NOTIONS

The dictionary meaning of the word notion is a 'general understanding; vague or imperfect conception or idea of something, an opinion, view, or belief'. As Bell (1990) has observed, the semiotic notions used in the study of advertising are powerful because they allow bringing the surface of the hidden meanings of advertising texts. Meaning creates the essentials of advertising industry. Marketing research is concerned with the "message take out" that can be derived from advertisements. It is interested in the consumers' relations to what they see, what affect it has on their behaviour. Otherwise said what the consumer can perceive from the commercial, what he understands, what meaning it has. More important than these questions is how it means. How it actually affects peoples' consumers' behaviour. Does it force them to buy the item, to create a relationship to it or on the contrary it makes them feel uncomfortable with the product. To conclude product creates notions in consumers' minds which are determining their behaviour. Therefore is important for advertisers to hide positive meanings in their texts.

### 2.3 PEIRCE'S SEMIOTICS

Especially beneficial in the semiotic analysis of advertising are the notions introduced by Charles Peirce. Peirce related the connection between signifier and signified (representamen and object) to the different moods of the human interpreter, his caprices. Peirce's approach involves more or less infiniteness in interpretation of a sign. This aspect of the sign was called the 'interpretant' by him. To give further explanation, he thought that there is no definite convention in the interpretation of signs and their subsequent application. It is always possible to find other new meanings in some contexts for the sign. To analyze the text of an advertisement means to seek for and sum up the register of found interpretants which constitute a system. There are many of them since they tend to differ from individual to individual, depending on context, given situation and circumstances, etc.

Another Peirce's contribution to standard lexicon semiotic theory and practice is his triadic typology of a sign. Signs representing the external world and somehow perceived

by humans he divided into the primary groups and called them 'icons', 'indexes' and 'symbols'.

An icon is a sign that can be defined as resembling the substance or referent in a way of common features. That means that the reality is depicted quite vividly with the characteristic features. To use Saussure terms, the signified – the given reality is depicted into the signifier – the sign in a way to look or sound very similarly. Advertising gains a lot from the icon's features. Its strategy can be taken from the iconicity. Iconic techniques used to create signification systems for products might be onomatopoeic words and suggestive shapes. Example given for illustration by Beasley is the golden arches of McDonalds' company that are icons of city arches. It may represent the welcoming greetings and the feeling of winning while entering the restaurant. Brand names and various logos of companies are frequently based on icons.

“An index is a sign then encodes spatio-temporal or cause-and-effect relations. Smoke is an index of fire. The most typical manifestation of indexicality in advertising is the arrangement of the elements of the surface text of an ad so as to indicate either the centrality of the product in the scheme of things or to juxtapose it in relation to the other elements in the text.” (Ron Beasley, 2001). To simplify this approach, individual existence is connected with the individual object.

A symbol is a sign that has an arbitrary or conventional relation to some existence in the world. Words in general are symbolic signs. Symbols do not have any logical given meaning from the nature or the given physical world. Property arbitrariness bears the meaning of a random match of the symbol to the existence and conventionality expresses the human intention in the usage, human habit. In advertising industry, symbols are ubiquitous. It is efficient to use them because of ability to hide the meaning, not to attack the consumer explicitly. The symbols constituting the underlying signification systems eventually evoke the decoding process of themselves, e.g. type of a plant, or clothes which indicate certain meaning. “There is a difference between symbolicity and symbolism. The former is used to refer simply to the employment of symbols in representation; the later is used to refer instead to the kinds of culture-specific meanings that symbols generate which are always connotative. Here is a list of a few culture-specific colour connotations that show how symbolism works at an unconscious level:

White = purity, innocence, virtuous, chastity, goodness, decency.

Black = evil, impurity, guilt, vice, sinfulness, indecency, immorality



Yellow = liveliness, sunshine, happiness, tranquillity, peacefulness

Brown = earthiness, naturalness, constancy“ (Ron Beasley, 2001).

Advertising has gained the role in the society of manipulative medium, which can affect people's behaviour, what is to profit of retail business sphere, the part of the market which is trying to persuade consumers, that they offer what the consumer needs and has to own, not vice versa that they are need to sell and increase their profit figures. Semiotics has in this process its position. Since advertisers are able to manipulate with people's intentions, their notions, it is necessary to be capable of the defence against their offensive practices. It has becoming the cultural trend to bombard people with persuasive marketing strategies. Semiotics allows us to filter the signs which are put into adverts on purpose to have a stimulative effect on consumers' behaviour. To use hyperbole, it creates a sort of immunization before becoming victims of their everyday offense. But if we are able to understand what the signs mean we can realize their intention and we can avoid it.

In ads it is the text that maintains a high position in importance between other constituents of adverts. The text is formed from a complex sign of miscellaneous signifiers or representamens fitting in thematically in the surface structure of the ad. This complex sign's function is to weave the hidden meaning, to relate the signifiers to signifieds or objects. Other used concepts in this process are already mentioned iconicity, indexicality and symbolicity. Added to this list might be another means such as combination, opposition and code. Concrete signifiers, for instance are the structure of the verbal signifiers, the background of the ad, other elements such as models/actors performing, their physical appearance, the orientation of their bodies, used colours of elements which may be connected to the product and thus affect on the consumer.

## 2.4 DECODING

To reveal the hidden, underlying meaning in a text of advertisement is called decoding. This process in advertising is developed from classical approach of demonstrating the communication process.

Communication is based on three levels. The discourse level, the message level and the text level. On one side there is a speaker on the second side there is a hearer. The discourse level consists from context – participants, spatio-temporal setting. The message level bears the main idea of the discourse. Then there is the text level where the appropriate language

appears. The speaker encodes the message into the language and the hearer decodes the message from the language. After that, if the communication between the two goes on, the hearer becomes the speaker and vice versa.

Each process of communication involves system of communication means formed from the language in its general sense, in case of communication using language. This seems to be the system consisting of particular differentiable expressions that are transferred by certain communication channels. It is essential for communication means to have the possibility of this condition - transmissibility, without this condition it has no point.

This uncovering process complies with the need of the identification of the codes that are employed in adverts' significations systems. The more codes the advert includes the more effective it can be on consumer. By this technique there is created not just one way of interpretation of signs or codes but more meanings can be generated. Usage of the group of codes is called intercodality. The mutual action of several codes is positive for the metaphorical richness in adverts. This forms the adverts' subtext which brings it the psychological richness. This creates the partnership of advertising with psychology. Advertising can utilize the knowledge of the human psychology for its own benefit. Signification systems for products employ the use of intentional intercodality.

It is advantageous for advertiser to work with product that possesses effective and creative logos and assigning names made up for it, because it results to the signification system that the ad can be composed of. The specific mode making adverts on the principle of creative signification systems that are deliberately embedded into them is called the 'textuality'. Textuality is generated by commercials, which is one of the essential methods of the advertising. It is the complex of product meanings embedded into ads and commercials. Also slogans and jingles can emphasize the textuality of an ad. Thanks to textuality, the connotative signifieds that are connected to the product gain the durability and permanent usage.

Several meanings arise from advertisements. The reason for this fact that visual images applied in adverts are polysemous. Thus the advert does not affect on viewer in only one stream but can create more interpretations. Texts of ads are based on more signifiers that imply open-ended chain of signifieds. These signifieds are dependent on the viewer's personality. That means that it is the viewer who makes selection process of signifiers which can be associated to signifieds. Not all viewers have the same observation or perception therefore created signification systems depend on the interpreter's point of

view. According to modern theory of texts the hidden meaning that resides under the text is called its 'subtext'. As well as the codes can form intercodality, texts have the property of the intertextuality. If in one text is cited or alluded another text and it brings an idea known in given culture, then it can be referred to as intertextuality.

### 3 CONNOTATIONS

#### 3.1 DEFINITION OF CONNOTATIONS

To be able to express the essence of connotations, firstly, should be said something more about its background. What is opposite to the connotation is the denotation. This stands for the primary meaning of an object, word, sign, etc. Denotation links the signifier and the signified. It is the literal, dictionary meaning. The meaning of denotation can be easily extended to other areas of reference. This extensive process is called connotation. Cook explains the term connotation as: “The vague association which a word may have for a whole speech community or for groups or individuals within it. Connotations are both variable and imprecise.”

As is stated in Ogden and Richard’ work – “The connotation is a selection of properties or adjectives, but properties are not to be found by themselves anywhere, they are fictitious or nominal entities which we are led to feign through the influence of the bad analogy by which we treat certain parts of our symbols.” (C.K.Ogden, 1985).

Thus he implies that people usually do the mistake of bad analogy, that adjectives are treated as if they were nouns. The physical world is consisting of individual elements which are „propertyed things which are only symbolically distinguishable into properties and things.” (C.K.Ogden, 1985). It relies on humans which nominal entities would create the connotations of the words. Method used for this decision in linguistics might be according to the work of Mr. Johnson named ‘Logic’, who says that if someone want to know the usage of language as such, automatically must be familiarized with the meaning of a phrase. If this is strictly followed, then the connotation of word could not be separable from its meaning. However, there is another applicable method of selecting the sets nominal entities for connotations. This method leads to consideration of the artificial property of connotations that means that it is unnaturally created by humans. It also points at the fact that the science of linguistics or semantics should not put a lot of reliance on them. “The relation of denotation to connotation has been conveniently summed up as follows: The connotation of a word determines its denotation which in turn determines its comprehension, i.e., the properties common to the things to which it can be applied. The term connotation is however, often used with the same sense as comprehension.” (C.K.Ogden, 1985).

Semiologist Barthes came to conclusion that the advertising is from the semiotic point of view “the art and science of connotation.” (Ron Beasley, 2002) From this emerges the viewpoint that to analyze advertisements means the exploration its connotations. According to Beasley, connotation results from several cognitive processes: similarity, difference, contiguity, intensity and association.

### **3.2 CONNOTATIVE CHAINS**

These chains are made from connotations, elicited in a viewer’s mind. Adverts use signifiers that have an ambiguous character, there are more explanations possible. That creates the power of an advert; the more ambiguous the more viewers can perceive it in various ways. It also depends on their previous experience, whether they know the signifier and its signified. The connotative chains create the underlying level of adverts’ textuality, which is convenient for the advert. The more underlying meanings it has the more connotations it gains and the more interesting and appealing is an ad.

### **3.3 CONNOTATIVE INDEXES**

There are certain features of advertisements that produce endless chains of connotations. These subsequently produce the bigger connotative index. The index is the number of connotative chains that product is capable to form. It can depend on its logo, slogans, name, textuality and so on. There are three levels according to which the index can be rated. It is either ‘high’, ‘average’ or ‘low’ connotative index. It can also vary from zero connotation to the maximum connotation that an ad can achieve. According to experiments the maximum connotation can be achieved by lifestyle adverts, e.g. for perfumes, clothes, cars, etc. Classified ads or ads in trade have the zero connotation.

#### 4 CONSUMER'S RELATIONSHIP TO A PRODUCT

Consumers' relationship to products they buy depends on several aspects. It is the frequency of buying, the favourite and the necessity of the product.

The frequency of buying can divide products into two main categories. Firstly, there are products of a common use that are bought by consumer daily or at least several times per week. Secondly, in the consumer's basket, a product of an occasional use takes its important place. It is generally perceived that consumer has the relationship of higher quality to the product that cannot be paid for on daily bases. It brings the feeling of exceptionality and luxury and thus the consumer gains the added value to his purchase. For example cars, jewels, more expensive cosmetics, clothes, simply things that bring more pleasure to a person than buying a common product of daily use, for example bread and milk. The importance of the product and the feeling of exceptionality the brand of the product can also create. On the market there are brands recognized by society as those more expensive and luxurious. Wearer of such brand is taken in as the person of higher position in the society.

From sociological and psychological sciences it is arisen that man needs to feel that he is a part of something. It is the primary need to be accepted by the society. Humans need to create bonds between each other for their standard development and maturation. Everybody looks for the person that could be his or her other half, with whom he could share his live. It is mankind's natural behaviour. Probably, there can also be seen similarities in the animal world, but that is a digression from the topic.

One way how to join the society is to accept it and to adapt to the conditions within which the certain society lives. To be similar in such matters as the social behaviour, the appearance, the habits of spending time. People try to be as good as others. They try to have the same as others. This is called conformity. It means to be influenced by the surrounding and act within certain frame. On the other hand there is non-conformity that is the opposite of the behaviour that is affected by other people. It is the effort to be different. The third state is when people are trying that much to be unlike the rest that they actually act according to the society but in the opposite way.

There are products that have the ability to join people into the society. People buy them because of having the connection to each other. It makes them to feel united. There are societies where the products and its brands mean really a lot. It brings the person the recognition, the status in the group. Their relationship to the products is highly evolved,

because it is an important part of their lives. What they buy and use is making them to be someone.

Certain group of consumers exists. They are probably of higher age, which went through several periods of their lives that affected them. The products they used then are reminding them the era they experienced when they buy those items nowadays. Nostalgia plays its important role here and some sort of sentimentalism. The goods do not have to be quality enough or cheaper than newer products but they still mean a lot for the consumer. They can have certain unshakeable relationship to it, and they are still convinced that the product is the best what they can have. It is some kind of obstinacy in their shopping habits.

Division of relationships can continue with the aspect of tradition which is associated to the mentioned above. The habit is what makes consumer to pick out the particular items. People often say they like the change but actually they are most satisfied and they feel safe when they have conditions which they are familiar with. Buying approved products makes them feel that way. It is the task of the marketing to persuade customers and push them to the change of their common selection. Sometimes people try the product but it does not have any further follow-up. It is the marketing one-off effect. The achievement of the commercials lies in the persuasion of the consumers to buy the product for longer time. Another group of consumers arises. There are included mostly young people who desire for the latest, up-to-date products that recently appeared in the market. It is exciting for them to own something new, what others can not gain that easily. Of course, it is not meant to be new brand of butter or the new flavour of the yoghurt. It is more the expensive products like electronics than the products of common use. Today among others there is the company Apple that tries to pull young people on the best design of the laptops, mobile phones and mp3 players. The Apple brand makes the user to feel extraordinary and to look like the consumer with the good taste in the product selection. It is the matter of fashion and current trend that are consumers conforming to.

Still not mentioned, but apparently relevant point is that consumers might have the negative relationship to products. It can be related to their bad experience with concrete product or ordinary aversion to some feature of the product. In addition, there is a possibility of consumers' indifference to products. When they even do not know that the thing exists, or by no using it at all, they could have not created any attitude, hardly relationship to it.

## **II. ANALYSIS**



## 5 KOFOLA BACKGROUND

Kofola is a well-known brand of a non-alcoholic drink in the Czech and the Slovak republic. It has long history and tradition that is based on and connected to the socialist era in former Czechoslovakia. This drink is similar with the taste and the colour to the most famous cola flavour drink – American Coca-Cola. Since this kind of flavour is favourite among consumers, there are more cola products that are almost the same but there may be some difference, at least at the brand name. For instance, there is the biggest competitor Coca-Cola, Pepsi, RC Cola, and to compete to them was the aim of Kofola in the Czechoslovakian market. And still it is.

However, now there is no socialism, and no Czechoslovakia. But Kofola remained. It survived the rough times of restricted production and almost prohibited import. Consumers still like and buy this drink. It is maybe because of nostalgia and sentiment, people, who lived in 1970's and experienced Kofola then, are now adults who are working, earning, and so they are able to buy what they desire. They may have nice memories to those times, their childhood, which Kofola symbolizes for sure. These memories are the notion to buy Kofola. It can bring back the pleasant, happy-go-lucky time spent during the holidays.

History of Kofola is connected to the company SPOFA that means united pharmaceutical factories. Production of the drink Kofola got started in the middle of the 20<sup>th</sup> century when scientists from SPOFA were ordered by government that ruled then to find a beverage that could be alternative to those western imperialistic drinks. Great success can be attributed to man called Zdeněk Blažek and his team. They achieved to make a mixture called 'KOFO' syrup by blending herbal and fruit extracts with caffeine. After that many producers began to use the syrup to mix Kofola.

It achieved great success, became really demanded on the poor socialist market with all its drawbacks, let me mention the lack of basic groceries that were sold in a small number. If people wanted to buy anything they certainly had to come earlier, or they had to know when the goods is supposed to come, or they had to have connections to the sellers who hold the goods for them. Otherwise it ended like in the old joke, that when Czechs and Slovaks see the row, firstly, they stand in there and only after that, they ask what is the row for. Funny, isn't it? For sure now it is, then it was ordinary phenomenon.

Back to the Kofola sale, it went on very well thanks to the uniqueness of such a product on the Czechoslovakian market, and there were many pubs, inns and restaurants throughout the whole state that were preparing the drink. So it spread easily among

common people, who desired to taste it. Probably, it was giving them the feeling of western freedom that could be connected to that. They could have something that was similar to 'forbidden fruit' - Coke.

However, what was forbidden became pushed forward. After the revolution when the market got opened, there was a great wave of new brands, unknown to consumers, the only case of knowing was that they had some connections to the west and the products appeared somehow in a top secret information. Kofola was moved into a shadow either of cheaper fake cola drinks that became popular or grand brands mentioned earlier.

Everything started to go well with coming of new millennium. Kofola was produced by Czech company 'Santa drinks.' and it could be seen in the shelves of retailers again. After 2000, to be more exact in 2001 started big marketing campaign, with the aim to pull the consumer back to this drink. It achieved success which has endured till present days. Santa drinks changed its official name to Kofola Company. It joined the big Polish soft drink producer Hoop, which was positive step towards markets abroad. Now the owner is of Greek origin, but it stays in the Czech Republic.

The marketing campaign for the last years is standing on the slogan originally in Czech: "Když ji miluješ, není co řešit". English translation is "If you love her, there is nothing to care about". Kofola belongs to companies that are active in the marketing, they are creative, up-to-date, and they know how to pull the consumer. They have brought also the citrus flavour, sugar free and during Christmas there are special editions such as cinnamon flavour. In the Slovak republic has started a campaign against fake Kofola drinks that some owners of restaurants or pubs offer as original Kofola, but it is obvious imitation that does not have with the drink a lot in common. They chose rather controversial way of how to warn and draw attention to such 'non-Kofola' products. Campaign uses the Slovak vulgarism, changed one of the letters so that there appears the stem of the word Kofola 'Kofó', to name the fake drinks. Customers are motivated to report such pubs or businesses that do not use original Kofola but its imitations.

The ad that can be determined as the catchiest, the most famous and very popular for customers, is the one that was launched on Christmas in 2006. This ad has the name 'Christmas Piggie'. It uses local Christmas tradition, is very nice and also funny. It is obvious that the marketing department of Kofola is not goofing off but is really hard-working.

## 6 KOFOLA ADVERTISEMENTS

### 6.1 SHORT DESCRIPTIONS OF THE SELECTED ADVERTISEMENTS

(for the videos see the added DVD)

#### 1. THE COUPLE IN RESTAURANT

A young nice couple comes to an obviously luxurious restaurant, they look very dressy. During the ad a pleasurable music can be heard. He is a man of good manners, helps her to sit down. A waiter comes, pours Kofola in glasses, brings a soup with seafood, she catches the plate into her hands and drinks the soup right from it. The soup is pouring down on her, she really enjoys it and he looks surprised. Then she plays with the meal, she has pieces of it all over her hair. People around are He intends to give her a ring, she spits out water on him over the table, he starts to be nervous. Desert is eaten by her without hands. The end scene is Kofola on the table with the slogan 'if you love her there is nothing to care about'.

#### 2. THE NUDE BEACH

Two boys are waiting on a bus station with the aim to ride somewhere, but they see a beautiful young girl going to the natural swimming pool. They know her, her name is Nad'a. One of them immediately runs for her, another follows him. They put down their stuff on the beach watching her putting off her clothes and they follow her, because she asks a man for a direction. They are surprised because they find a nude beach, where is a booth with refreshments. They can come in there only without their swimwear. They order two draught Kofolas. Suddenly Nad'a appears, but she wears her swimwear. She greets one of boys and looks at them with a smile. She asks him if he gave her to taste his drink, with which he covers intimate part of his body. He also with a smile passes her the Kofola glass. It ends with whole black screen but a heart is in the middle, the slogan 'if you love her there is nothing to care about' is stated under.

#### 3. ALOFOK PART 1 + PART 2

All happens in a local pub in some village. There are two barmen and they see an appealing young girl sitting by a table. There is a lot of people. Obviously it is summer

season. One of barmen really fancies the girl, and would like to gain her. The other one gives him an advice how to achieve that, despite the fact that a man called 'Bimbo' wants her as well. He has to mix the Kofola glass then to drink it and the girl will be his. The barman is really grateful for the advice. He tries the trick but it does not work. Suddenly a Kofola faucet tells him to say "alofok". He says it, drinks Kofola and immediately disappears but a Kofola glass with human ears appears among other glasses. One customer sees it and tries to stop the second barman to take it with other Kofolas. The barman brings eared glass to the girl, as she drinks it, the glass changes to the first barman and they kiss each other. That makes Bimbo angry and wants to hit him but other guys are trying to stop him. Also the traditional slogan appears.

#### 4. THE LIBRARY

A couple is kissing in a big room with bookshelves from the floor to the ceiling all around. A shot broadens so it is able to see their whole bodies. He stands on books to be tall enough so she can kiss him comfortably, since she is taller than him. There is the slogan 'if you love her there is nothing to care about' and a bottle of Kofola appears.

#### 5. BY THE LAKE

The setting is a beach by the lake, in summer and obviously it is in the past, like 60's or 70's. Small boys are coming there on old big bicycles. They stand in a circle and spin old traditional knife in the shape of fish. It points at one of them and he must go and buy drinks. He sadly comes to the booth, others laugh at him. He greets a woman in the booth. She is really appealing, blond, and then there is a close shot on her big neckline. She asks him what he would like to take. He answers that Kofola. She is nice to him. He runs away with the bottle happily to other boys. They are all sitting and laughing on a pier with Kofola bottles all around.

#### 6. CHRISTMAS PIGGIE

Father goes with his daughter in the winter wood, he pulls sledge, they wear warm brown clothes. He tells her that if she could not to eat till the evening she would see the golden piggie. Father saws a small Christmas conifer. Daughter asks him: "And Daddy?" he answers what and she goes on: "And will it be having big teeth bent upwards?" He answers: "You have to hold on and there will be the teeth, too". Her respond is: "No, no, I

don't, I can already see it!" Father turns around, throws away the handsaw, catches daughter and runs away. Big wild boar hunts them. At the end a voice wishes to enjoy the traditional Christmas. And slogan is "if you love them, there is nothing to care about".

## 7. THE CONTRASTS

A young couple around 15 enters old and dusty house. They think of their common dream home. She speaks Slovak and he speaks Czech. He is more enthusiastic about the space than her. They are cleaning up the mess there together. They express their opposite thinking about each other, like what makes them mad about each other. He says she was awful. She says he was terrible. Then he helps her to open the bottle of Kofola. After that he realizes that she is awfully pretty, and she that he is terribly cute. They kiss each other. The voice says that the contrasts suit to love. On screen is stated that 'if you love her, there is nothing to care about.'

## 6.2 CONNOTATIVE CHAINS

Here is the list of connotative chains to stated advertisements created by me:

### 1. THE COUPLE IN RESTAURANT

*Restaurant* – formal - high society – privileged – richness – money

*Pretty young woman* – liveliness - likeliness – beauty – luxury - money – higher society – manners – habits - tradition

*Handsome man* – attractiveness – maturity – brave – strong - manhood – good manners – higher society – money – luxury

*Seafood soup* – meal - extraordinary - luxury – higher society - manners – nobility – privileged

*Play with food* – childish – infantile – bad manners – rudeness - stupidity – misbehaviour - indulgence – weakness – protection – care – fancy – love – relationship – sex

*One high-heeled shoe* – enjoying – naturalness – passion – sex – love

*Ring* – wedding – honeymoon - love – sex - marriage – infinite love – children – common life – concern

*Breast touching* – sex – appeal – passion – excitement – sin

*Dessert* - extraordinary – delicious – hunger – desire – dream – satisfaction – sex – love  
*Kofola bottle* – thirst – satisfaction – comfort – home – tradition

## 2. THE NUDE BEACH

*Bus station* – travel – adventure – risk – experience – memories – souvenir

*Boys* – youth – life – excitement – life expectations – finding love – women – beauty – richness – money

*Beach* – summer – sun – sunshades – sun-tan – chocolate – sweet – attractiveness – affection – love – hot – flames – passion – fruit – apple – sin – hell – evil

*Girl in swimsuit* – model – perfection – appeal – charm – likeliness – cute – child – innocence – whiteness – purity – nature – green – life

*Naked people* – shame – unpleasant – weirdness – extraordinary – show

*Naked people* – naturalness – common thing – detail – minute – beetle- animal – instinct – survive – island – Robinson – literature – art – paintings – Picasso – Citroën – transport

## 3. ALOFOK PART 1 + ALOFOK PART 2

*Pub* – local people – drunk – village – summer – young people – atmosphere – cigarettes – lemonade – fresh

*Barmen* – handsome – attractive – complaisant – service – pub – draught Kofola – draught beer – thirst

*Bimbo* – stupid – no brain – muscles – chain – training – power – violence – crime – police – supervision

*Trick* – magic – superstition – witch – broom – black cat – unlucky

*Batik T-shirt* – ridiculous – old-fashioned – art – creativity – activity – childhood – old times - communism – rough regime – submission – sexuality

*Kofola glass* – caffeine – fresh – bubbles – sweet – child – childhood – memories – sports – local pubs – beer – drunk men – fun

*Girl in pink* – cute – nice – ideal – dream – desire – passion – love – sex – excitement

*Man in striped T-shirt with straw hat- field* – countryside – yellow – sun – summer – water – lake – chill – thrill – adrenaline – excitement – love

*Eared Kofola glass* – unreal – fairy tale – childhood – good night tales – bed – home – cosy – warm – fur – bear – wood – countryside – grandfathers – holidays – adventure

*Kiss* – love – sex-appeal – satisfaction – free – to fly – feather – light – carefree

#### 4. THE LIBRARY

*Kiss* – love – sex-appeal – satisfaction – free – to fly – feather – light – carefree

*Bookshelves with books* – wisdom – wise man – history – tradition – folklore – village – celebrations

*Smaller boy* – submissive – adaptive – loving – loyalty – knight – romance – happy end – love forever – fairy tale

#### 5. BY THE LAKE

*Old bicycles* – old good times – memories – childhood – holidays – grandparents – care – love

*Knife* – communism – uniformity – restriction – past – childhood – holidays – experiences – adventure – freedom

*Blond woman* – hot – sex appeal – loving – idol – angel – kindness

*Red dress* – fashion – tradition – 60's – music

*Pier* – lake – water – relax – refreshment – fun – joy – children

*Small boys* – innocence – childhood – unspoiled – nice – drollery – fun

*Bottle of Kofola* – traditional – summer – relax – cool – holiday – water – swimming – fun – activity – not bored

#### 6. CHRISTMAS PIGGIE

*Woollen clothes* – winter – warm – comfort – tradition – knitting – grandmother – fireplace – evenings – Christmas Eve – happiness – love – home

*Snowy wood* – whiteness – purity – naturalness – virtue – fairy tale – princess – castle – history

*Golden piggie* – hunger – symbol – tradition – Christmas – cosiness – home

*Handsaw* – work – old style – village – wood – fire – warm – heating – winter – skiing – family

*Hunting by wild boar* – scare – running – sports- fun – nature – hunting – my boyfriend – experiences – sunrise – early morning – lack of sleep

## 7. CONTRASTS

*Boy* – young – child – immature – stupidity – infatuation – ideals – life – future

*Mess* – history – uncomfortable – dust – spiders – scare – tension

*Bass guitar* – music – band – freedom – maturity – responsibility

*Girl in summer clothes* – likeliness – cute – sweet – childish – spoiled – bringing up – worries

*Storm* – nature – element – fear – horror – protection – care – love

*Rocking* – summer – siesta – sun – sunbathing – contentment – satisfaction – relax

*Washing machine* – housework – maturity – responsibility – duty

*Kissing* – love – forgiveness – kindness – decent



## 7 THE RESEARCH

My task was to choose commercials of Kofola and to show them to the respondents, who would have to determine their connotative chains following from commercials. I chose eleven of them, they are of different age, education, and background. Two of them are of the Czech nationality because of comparison the relationship of Slovaks and Czechs to Kofola. Commercials I chose were from different setting e.g. winter nature, summer swimming pool, pub or library. There were also actors of varied age and personality.

I had to explain the task to the respondents in detail, because they were not familiar with it at all. I showed them an example how I had done it and mostly they understood. There were many of asked who were not willing to do it, because of lack of time or they found it little difficult. I tried not to affect them or influence them somehow. They could write as many chains and connotations as they wanted. They wrote them in Slovak or Czech except one respondent who did it in English, so I had to translate them. All of their answers are quoted in the supplement, because in the practical part it would be too annoying and uselessly taking place. So there are the most frequented answers, the results of connotative indexes of each advert and graphical illustration of the frequency of repeating of connotations.

### 7.1 THE MOST FREQUENTED CONNOTATIVE CHAINS OF RESPONDENTS

#### 1. THE COUPLE IN RESTAURANT

*Restaurant* – meal – taste – tongue – full mouth – full belly

*Restaurant* – dinner – luxury – date – couple

*Restaurant* – luxury – comfort – expensive

*Restaurant* – couple – dinner – good meal – service – luxury – bill – Money

*Restaurant* – expensive – luxury – romantic – wanted – privacy – special

*Restaurant* – luxurious – nice atmosphere – beautiful environment – ease – romance

*Restaurant* – luxury – sumptuousness – expensive wine – good meal – taste

*Luxurious restaurant* – high class – expensive – rich people – success

“Piggie” – cote – manger

*Her* – rude – lame – childish – badly-behaved – “cow”

“*Lady*” – outrage – behaviour

*Nice girl* – passion – relationship – attractiveness – unconventional – instinct – animal – taste

*Woman* – fun – light-mindedness – offense

*Girl pig* – naughty – vulgar – lame – alone

## 2. THE NUDE BEACH

*Friends* – childhood – holidays – bike – accident

*Mates* – ladies – nude beach – idea of sex – adaptation to surroundings – refusal – disappointment – going home

*Mates* - relationship – bond – inseparable – infinity – space – planet – prince – fairy tale – victory

*Boys* – pubescence – to enjoy- carefree

*Boys* – students – young – free

*Boys* – girls – attractiveness – summer – water – games – thirst – Kofola

*Nude beach* – naked people

*Nude beach* – problem – inhibitions

*Naked* – two bodies – connection – brain – to think – intellect – wisdom – old man – life experiences – age

*Nudity* – man – summer – intimacy

*Naked asses* – funny people – anti-sexy – laugh

## 3. ALOFOK PART 1 + ALOFOK PART 2

*Pub* – beer parlor – beer - ‘Chrumky’ - hunger

*Pub* – beer – smoke – dusk

*Pub* – group of people – ease – beer – relax

*Pub* – glass – friendship – nice woman – attractiveness – kiss

*Pub* – young waiters – new ideas – fun – vision of new relationships – meeting of youth – common time - friendship

*Pub* – alcohol – guys – ease – indecent jokes – obscenity – boredom

*Czech pub* – beer – old guys – rummy/drun kard – disgusting

*Trick* – hat – rabbit – Italy

*Tricks* – PC – Internet – games

*Magic* – tricks – be in love

*Magic* – tricks – wizard – lie – distrust – faithless – alienation – Money – richness – luxury  
– emotionless

*Magic* – fairytale – children – childish – boring

*Girl* – youth – beauty - inaccessibility

*Girl* – longed for – gained

*Woman* – admiration – beauty – interest – effort to gain

*Woman* – flirting

*Brunette* – young and attractive – wanted and sexy – arrogant

#### 4. THE LIBRARY

*Kiss* – sex – bed

*Kiss* – love – passion – romance

*Kiss* – passion – appetite – sex – love – partners

*Kiss* – passionate – French – animal – never-ending

*Kiss* – passion – intimate relationship – dependence – lack of freedom – prison – crime –  
anger – fury – outburst - flame

Feeling from kiss – tenderness – awesome taste – desire

*Kiss* – love – relationship – fancy

*Kissing* – passion – erotic – excitement – sex – satisfaction

#### 5. BY THE LAKE

*Boys* – holidays – free time – bicycling – summer games

*Boys* – boredom – pubescence

*Boys* – first love – summer – bet – courage – attractiveness

*Boys* – bicycling – relax – holidays – games – laugh – foolery – fear

*Boys* – typical amusement – mischief – new discovery – view on woman

*Children* – mischief – friendship – fun

*Small boys* – games and playing – childhood – carefree

*Summer* – nice weather – ease – peace – relax – water

*Summer* – holidays – bicycling – drawing lots – courage

*Summer* – warm- children – games – bathing – to devise – boy's ideas of woman's body – idea of sex – shy - disappointment

*Summer day* – sun – yellow – lemon – sour – bitterness – unhappy – sadness

## 6. CHRISTMAS PIGGIE

*Father and daughter* – relationship – bond – confidence – closeness

*Father and daughter* – nice relationship – joy from common work – younger wins

*Caring father* – support – love – happy – smile – lips – cherry – tree – green – pastels – masterpiece - art

*Father's love and care of daughter* – magic of Christmas – home comfort – common preparations for Christmas – joy – love – family happiness – happy family

*Father and daughter* – trip – snow – winter – Christmas – superstition – tradition

*Father* – loving – caring

*Winter* – snow – sleet – boots

*Winter* – snow – snowboard – fun – sport – active relax

*Snow* – winter – Christmas

*Winter* – snow – Christmas – Christmas tree – expectation – presents – joy – contentment

*Snow* – white – lovely – cold – walk – wade in snow – tracks in snow

*Falling snow* – purity – arranged – beauty – perfect – diamond – jewel – to engage – relationship – passion - erotic

*Winter* – snow – Christmas preparation – beautiful snowy nature

*Snow* – winter – cold – Christmas – snowflakes – presents – peace – silence

*Snow* – winter – skiing – cottage – group of people – fun

## 7. CONTRASTS

*New accommodation* – worries – fear – spider – spider web – mess – tiding – thirst – Kofola – love

*New apartment* – room – childhood – game – reincarnation – mystery – brain teaser – solution

*New apartment* – own accommodation – joy from decoration – lot of problems – final contentment

*New accommodation* – young couple – to accommodate – leaving parents – contentment – joy

## **7.2 NUMBER OF NEGATIVE CONNOTATIVE CHAINS**

As far as positivity or negativity of connotative chains is concerned, in commercials of Kofola overrule the positive ones that mean those which end up with the positive connotation. Altogether respondents stated 250 of connotative chains. There are 38 of them that are of negative character. The highest numbers of negative connotative chains have two commercials, Alofok Part 1 + Alofok Part 2 and The Contrasts. The commercial with the smallest number is The Christmas Piggie. (See Appendix I)

## **7.3 CONNOTATIVE INDEXES OF ADVERTISEMENTS**

The advertisement with the biggest connotative index is the one that can produce the biggest number of different connotative chains. Since this attribute is based on the individuality of respondents, although their connotative chains may begin with the similar or the same connotation, it can never be identical. Advertisement in the research reached these indexes of connotations:

1. 39

2. 40

3. 37

4. 28

5. 32

6. 40

7. 34

## 8 THE RESULT

The biggest index of connotative chains reached two advertisements; the first one is The Nude Beach another is The Christmas Piggie. These two commercials were very popular among the viewers and I think that this is the reason for the biggest index. If people like something, have positive feelings about it and also if the ad can entertain them, then it can be marked as a successful advert. Successful advert that is able to pull the customer and make him to think about the product.

Other advertisements for Kofola reached almost the same number of connotative chains, but there were certain differences. My opinion is that the index increased depending on the familiarity and popularity of the advertisement. The lowest index was gained by shorter, less known commercial, which does not demonstrate much of typical features of Kofola's adverts. By these features I mean firstly the humour, secondly the picture of summer that is full of water, sun and fun. That is the image that Kofola creates in consumers' minds. They like Kofola because of its taste, its coldness that can refresh them in the hot summer.

Although, the ad with the smallest index of connotative chains depicts young couple in love and little humour by using shorter boy than girl standing on books, yet it is not the typical image that consumers are mad about. The environment is the library, which according to the respondents' connotations associates more boredom, studying and problems than fun. An element that influences consumers in a positive way is the kiss of the couple. Several respondents stated it in their answers and had positive connotations from it. For example, love, passion, sex or relationship.

The winning advertisement that captures a Christmas atmosphere is corresponding with my expectations. This ad has all the features that a really good ad has to have. It depicts Christmas, a part of peoples' lives that is favourite with them. Worthily, it is called the greatest time of the year. Also winter and snow creates positive connotations connected to Christmas. People in the Czech and the Slovak republic still respect the Christmas traditions, know them and are symbolical for their lives. A symbol of a golden piggie is connected to a Christian tradition of fasting that should be held during the Christmas day, before the dinner. If someone can achieve this he should see a golden piggie. Christmas is also connected to family tradition, people who do not see each other during the year meet by common table. It complies with the slogan which strongly attacks the theme of love.

People react on this element. Relationship between cute daughter and caring father is very nice and very appealing on viewer.

Another feature of successful advert is the humorous side of it. Usually are viewers bothered and annoyed by commercials. But if it can make them laugh there is no reason why to switch canals. Only if it is broadcasted more times a day and it can start to get on their nerves. But simply fun cannot spoil anything. And this marketing of Kofola knows. They know how to do a witty advert that has the point. Most frequented connotations there are happiness, joy, smile, beautiful nature, love and presents.

The second winning advert called The Nude Beach gained that big connotative index mainly because of fun that is evoked from the embarrassing situation. Also there are attractive young actors which pull the attention. What is important here is the environment and the setting. It is the hot summer, people by the lake, natural swimming pool, simply ideal image of holidays. The purpose of Kofola is absolutely fulfilled in here. Connotations mentioned by respondents are summer, holidays, sun, fun or childhood.

Respondents reacted mostly on the environment of the advertisement. It created the biggest number of their connotative chains. Their connotations were mostly similar and there was not obvious difference in the answers. Although there can be found connotations that are unique, which surprised me positively. Nationality of respondents does not play any role in here, it is apparent that Kofola commercials are created in the same style, they appeal on consumer the same way whether on Czechs or Slovaks. Age of respondents was important factor which I had thought would be decisive, however according to their answers there is no obvious gap between their connotative chains. Although they experienced the old times of Kofola, they were not able to include their memories. Or probably they did, but it cannot be seen in their connotations by me.

In connotative chains of chosen respondents were stated connotations that were repeating more times, they corresponded with each other. The most frequented connotation was the word love, which is by right on the top. Kofola is represented by slogan 'if you love her there is nothing to care about' and that is why their commercials are full of symbols and motives of love. (See Appendix II)

## CONCLUSION

The aim of this paper with the thesis of Connotative indexes of selected brand names was to prove that the relationship of consumers to traditional Czechoslovakian products is still alive. It can be deduced from the connotative chains and connotations which came into people's minds and which then they stated in their answers. I have chosen the product Kofola because it has its history during the communism era and also has been revived in the modern era we go through.

Firstly, there is the theoretical part in which I focused on characterization of semantics, semiotics, meaning of words and signs. Also the theory of creating of connotations, connotative chains and indexes is an important part of this paper. Another point is that the relationship of consumers determines their selection of products they use and it can be based also on nostalgia and positive memories.

Secondly, in the analysis I have proved that there is not obvious difference between the connotations of Czechs and Slovaks, they know the brand on the same level and both have positive feelings about it. It is necessary to point out, that connotative chains and included connotations are highly individual matter. It was recognizable on the answers of respondents, who naturally could not state absolutely the same connotative chains. However, there were similarities in their answers, which confirm the image that Kofola tries to achieve. By the image I mean the message of love that is never-ending, tolerant, and passionate. It should characterize the relationship between people and their relationship to his product.

Positive relationship to the product Kofola follows from its character of marketing. It is very interesting for consumers because it has an idea accompanied by humour which is understandable and non-offensive. They know how to attract people, which is proved by prevailing positive connotations of respondents.



**BIBLIOGRAPHY**

- Bignell, Jonathan. *Media Semiotics*. Manchester University Press; 2nd Revised edition, 2002.
- C.K.Ogden, I.A. Richards. *Meaning of Meaning*. Oxon: Cox and Wyman, Ltd of Reading, 1985.
- Cook, Guy. *The Discourse of Advertising second edition*. Oxon: Routledge, 2001.
- Crystal, David. *The English language : [a guided tour of the language]*. London: Penguin Books, 2002.
- Hjørland, Birger. <http://www.db.dk>. 27 7 2006.  
[http://www.db.dk/bh/core%20concepts%20in%20lis/articles%20a-z/semiotic\\_triangle.htm](http://www.db.dk/bh/core%20concepts%20in%20lis/articles%20a-z/semiotic_triangle.htm) (accessed March 2010).
- Chandler, Daniel. “<http://www.utexas.edu/>.” 2009.  
[homepage.psy.utexas.edu/HomePage/Class/.../SEMIOTICS.doc](http://homepage.psy.utexas.edu/HomePage/Class/.../SEMIOTICS.doc) (accessed February 24, 2010).
- J.J. Katz, J.A. Fodor. *The structure of a semantic theory. Language*. New York: Fodor & Katz, 1964.
- Kearns, Kate. *Semantics*. New York: St. Martin's Press, 2000.
- Lyons, John. *Linguistic semantics : an introduction*. Cambridge : Cambridge University Press, 1995.
- Palmer, F. R. *Semantics*. Cambridge: Cambridge University Press, 2001.
- Ron Beasley, Marcel Danesi. *Persuasive Signs: The Semiotics of Advertising (Approaches to Applied Semiotics)*. Mouton de Gruyter , 2002.
- Tondl, Ladislav. *Problémy sémantiky*. Praha: Nakladatelství Karolinum, 2006.

**CITED WORKS**

- C.K.Ogden, I.A. Richards. *Meaning of Meaning*. Oxon: Cox and Wyman, Ltd of Reading, 1985: 10; 186-189
- Cook, Guy. *The Discourse of Advertising second edition*. Oxon: Routledge, 2001:4
- Hjørland, Birger. *http://www.db.dk. 27 7 2006.*  
*http://www.db.dk/bh/core%20concepts%20in%20lis/articles%20a-z/semiotic\_triangle.htm* (accessed March 2010).
- Chandler, Daniel. “*http://www.utexas.edu/.*” 2009.  
*homepage.psy.utexas.edu/HomePage/Class/.../SEMIOTICS.doc* (accessed February 24, 2010).
- Lyons, John. *Linguistic semantics : an introduction* . Cambridge : Cambridge University Press, 1995: 136-137
- Palmer, F. R. *Semantics*. Cambridge: Cambridge University Press, 2001: 1-25; 48-50
- Ron Beasley, Marcel Danesi. *Persuasive Signs: The Semiotics of Advertising (Approaches to Applied Semiotics)* . Mouton de Gruyter , 2002: 23; 40; 102-110
- Tondl, Ladislav. *Problémy sémantiky*. Praha: Nakladatelství Karolinum, 2006. 24

## APPENDICES

- P I Percentage of negative connotative chains of selected advertisements
- P II The most frequented connotations
- P III Connotative chains of asked respondents
- P IV DVD with selected advertisements of Kofola
- P V Kofola picture

## APPENDIX P I: PERCENTAGE OF NEGATIVE CONNOTATIVE CHAINS OF SELECTED ADVERTISEMENTS

Graph 1. Percentage of negative connotative chains of selected advertisements

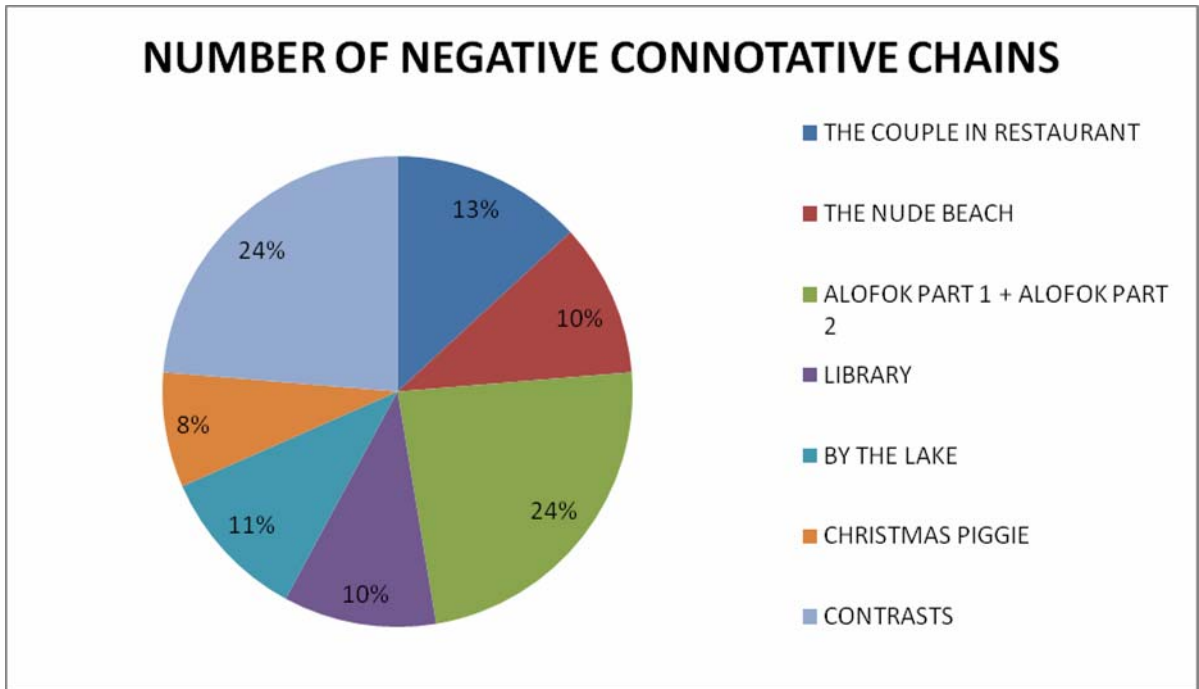


Table 1. Number of negative connotative chains

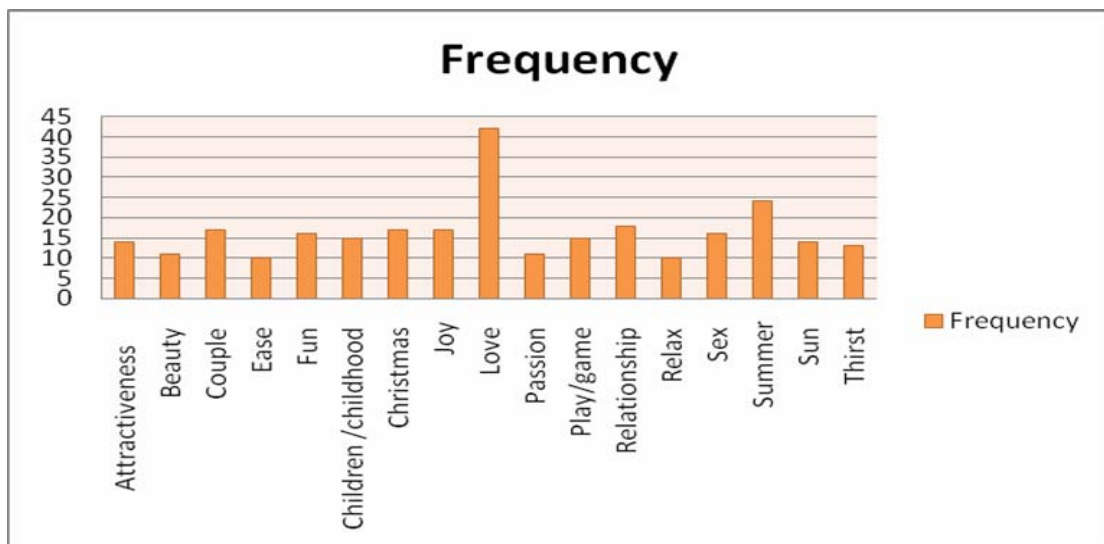
COMMERCIAL	NUMBER OF NEGATIVE CONNOTATIVE CHAINS
THE COUPLE IN RESTAURANT	5
THE NUDE BEACH	4
ALOFOK PART 1 + ALOFOK PART 2	9
LIBRARY	4
BY THE LAKE	4
CHRISTMAS PIGGIE	3
CONTRASTS	9

## APPENDIX P II: THE MOST FREQUENTED CONNOTATIONS

Table 2. The most frequented connotations

Connotation	Frequency
Attractiveness	14
Beauty	11
Couple	17
Ease	10
Fun	16
Children /childhood	15
Christmas	17
Joy	17
Love	42
Passion	11
Play/game	15
Relationship	18
Relax	10
Sex	16
Summer	24
Sun	14
Thirst	13

Graph 2. The most frequented connotations



## **APPENDIX P III: CONNOTATIVE CHAINS OF ASKED RESPONDENTS**

### CONNOTATIVE CHAINS OF ASKED RESPONDENTS

Respondents :

Jurko (30), Stanka (20), Matej (22), Jarka (43) CZ, Danielka (48), Karol (27), Maja (45), Peťa (24), Danka (29), Katka (21) CZ, Nika (21)

#### 1. THE COUPLE IN RESTAURANT

##### ***Jurko***

*Restaurant* – meal – taste – tongue – full mouth – full belly

*Relax* – abreaction – release

*Piggie* – cote – manger

*Music* – dance – move

*Ring* – commitment – wedding – family

##### ***Stanka***

*Couple* – love – tenderness – satisfaction – happiness

*Waiter* – high level – professional - complaisance

*Play with food* – wild – passion – unbound – playfulness – infantile – individual

*People sitting around* – offended – serious - respectability

##### ***Matej***

*Restaurant* – dinner – luxury – date – couple

*Kofola* – thirst – drink – tradition

*Her* – rude – lame – childish – badly-behaved – “cow”

*Ring* – proposal – wedding – children – common life

##### ***Jarka***

*Restaurant* – luxury – comfort – expensive

*Meal* – seafood – scare – theatre

“*Lady*” – outrage – behaviour

*Man* – loving – marriage considering – tolerant

***Danielka***

*Couple* – attractiveness – relationship – love – ease – marriage

*Nice girl* – passion – relationship – attractiveness – unconventional – instinct – animal – taste

*Restaurant* – couple – dinner – good meal – service – luxury – bill – Money

*Inappropriate behaviour* – rude – play – challenge – attractiveness – fancy – sex

***Karol***

*Restaurant* – expensive – luxury – romantic – wanted – privacy – special

*Meal* – taste – beauty – scent – variety – variability

*Date* – love – astonishment – disillusion – shame - disappointment

*Man* – in love – nice – rich – well-behaved – tolerant – unsure – doubtful

***Maja***

*Young nice couple* – luxurious restaurant – good meal – common dinner – crazy ideas – leaving restaurant – common breakfast – relationship goes on

***Pet'a***

*Lunch in restaurant* - invitation – anniversary – party – toast – alcohol – tipsy – headache – sickness – hospital – care

*Likeable man* – attractiveness – charm – elegance – fashion – beauty – success – honour - prestige

***Danka***

*Couple* – in love – touch – tenderness – love – desire

*Restaurant* – luxurious – nice atmosphere – beautiful environment – ease – romance

“*Piggie*” – disgusting – uncertainty – thinking - dismay

***Katka***

*Restaurant* – luxury – sumptuousness – expensive wine – good meal – taste

*Woman* – fun – light-mindedness – offense

*Man* – desire

***Nika***

*Young couple* – date – intimacy – sexy – sex – having a partner

*Luxurious restaurant* – high class – expensive – rich people – success

*Dinner* – food – hunger – full belly – satisfaction – smile

*Girl pig* – naughty – vulgar – lame – alone

*Ring* – question "will you marry me?" – Yes – wedding – house – children – family

## 2. THE NUDE BEACH

### ***Jurko***

*Friends* – childhood – holidays – bike – accident

*Youth* – foolish – beauty – crush on – relationship

*Summer* – swimwear – bathing – warm – sun

*Flub* – unpleasant – bad feeling

*Thirst* – kiwi lemonade – childhood

*Kofola* – commercial – bothering – nuisance

### ***Stanka***

*Bus stop* – bus – home travel – end of trip

*Boys* – pubescence – to enjoy- carefree

*Nad'a-* uninterested in others – self-confident – beauty – inaccessibility

*Swimming pool* – summer – sun – sun-bathing – beach games

*Woman in the booth* – mockery – joke – fun

*Draught Kofola* – foam – tasty – attractive

### ***Matej***

*Swimming pool* – summer – ease – water – relax

*Nude beach* – naked people

### ***Jarka***

*Boys* – students – young – free

*Girl* – nice – young – attractive – hot

*Nude beach* – problem – inhibitions

*Summer* – water – sun – warm – lot of people

*Thirst* - love

### ***Danielka***

*Boys* – girls – attractiveness – summer – water – games – thirst – Kofola

*Summer* – nice girl – water – swimwear – sun – swimming pool – beach

*Trip* – summer – thirst – Kofola – joy – love – relationship

### ***Karol***

*Summer* – trip – bathing – relax – ease – sport – sunbathing – sex - shy

*Girl* – beauty – in love – idea - watching



### ***Maja***

*Mates* – ladies – nude beach – idea of sex – adaptation to surroundings – refusal – disappointment – going home

### ***Pet'a***

*Mates* - relationship – bond – inseparable – infinity – space – planet – prince – fairy tale – victory

*Swimming pool* – summer – sunbathing – lotion – complexion – to blush – shy

*Naked* – two bodies – connection – brain – to think – intellect – wisdom – old man – life experiences – age

### ***Danka***

*Man's sight* – beauty – interest – shame – strong desire

*Change of plan* – astonishment – beauty – perfection

### ***Katka***

*Wood* – trip – group of people – fun – tent

*Woman* – ease – relax – summer

*Water* – cold

*Nudity* – man – summer – intimacy

*Kofola* – thirst – humour

### ***Nika***

*Bus stop* – trip – group of people – fun – nice memories

*Nad'a* – young – attractive – wanted – idol

*Czech beach* – summer home – peace – doing nothing – going out with friends – fun

*Naked asses* – funny people – anti-sexy – laugh

*Draught Kofola* – thirst – quench thirst – good feeling – satisfaction – calm

## 3. ALOFOK PART 1 + ALOFOK PART 2

### ***Jurko***

*Pub* – beer parlor – beer - 'Chrumky' - hunger

*Pub* – beer – smoke – dusk

*Mates* – relationship – responsibility

*Beer* – pub – smoking – smell – unpleasant feeling

*Foolishness* – laugh – joy – easiness

*Trick* – hat – rabbit – Italy

*Tricks* – PC – Internet – games

*Kiss* – mouth – smile – joy – sex – love – relationship

*Trashing* – fight – unpleasant – insomnia

***Stanka***

*Waiter* – youth – shy – naive

*Girl* – youth – beauty - inaccessibility

*Bimbo* – beau – muscles – strength

***Matej***

*Pub* – group of people – ease – beer – relax

*Bimbo* – bumpkin – muscular man – empty head

*Kiss* – couple – love - happiness

***Jarka***

*Waiter* – summer job – summer – love – light-mindedness

*Magic* – tricks – be in love

*Girl* – longed for – gained

*Young man* – possessive – aggressor

***Danielka***

*Boys* – group – cohesion – joy – kiss

*Pub* – glass – friendship – nice woman – attractiveness – kiss

*Bar* – waiter – glasses – thirst – Kofola

***Karol***

*Pub* – alcohol – guys – ease – indecent jokes – obscenity – boredom

*Kofola* – pub – thirst – ease – friends – date

***Maja***

*Pub* – young waiters – new ideas – fun – vision of new relationships – meeting of youth – common time - friendship

***Pet'a***

*Magic* – tricks – wizard – lie – distrust – faithless – alienation – Money – richness – luxury – emotionless

*Glass of Kofola* – bubbles – great taste – delight – pleasure – to enjoy - satisfaction

***Danka***

*Woman* – admiration – beauty – interest – effort to gain

*Two men* – idea – plan - joy

***Katka***

*Community centre* – celebration – fun – parents – old people

*Man* – laugh – fun – joke

*Woman* – flirting

*Kiss* – love

***Nika***

*Czech pub* – beer – old guys – rummy/drun kard – disgusting

*Magic* – fairytale – children – childish – boring

*Brunette* – young and attractive – wanted and sexy – arrogant

*Kiss* – love – kitsch – modern – current

4. THE LIBRARY

***Jurko***

*Kiss* – sex – bed

*Circle* – ring –infinity

*Contrast* – difference

*Solution* – idea

***Stanka***

*Books* – school – education – wisdom

*Kiss* – love – passion – romance

***Matej***

*Kiss* – passion – appetite – sex – love – partners

*Library* – librarians – lecturing at – silence – boredom

***Jarka***

*Couple* – in love – young

*Library* – huge – old

*Books* – altitude problem

***Danielka***

*Couple* – fancy – kiss – love – attractiveness – passion

*Students* – library – relationship – understanding – passion – kiss

*Shorter boy* – problem – solution – books – students – relationship – love

***Karol***

*Love* – the two – in love – sex – wrapped up

*Kiss* – passionate – French – animal – never-ending

*Library* – huge – sumptuous – old - precious

### ***Maja***

*Young boy and girl* – passionate kisses – no stereotypes – imperception of surroundings – in love – youth – joy

### ***Pet'a***

*Book* – to write something – paper – document – stamp – ink – bird feather – indian tribe – connection to nature

*Kiss* – passion – intimate relationship – dependence – lack of freedom – prison – crime – anger – fury – outburst - flame

### ***Danka***

*In love* – beauty – nice feeling – irresistible

*Feeling from kiss* – tenderness – awesome taste - desire

### ***Katka***

*Kiss* – love – relationship – fancy

*Library* – cold – books – loneliness

### ***Nika***

*Kissing* – passion – erotic – excitement – sex – satisfaction

*Library* – students – study – young lifestyle – young people – fun

*Small guy* – unattractive – poor guy – sad

*Books* – learn – exam – stress – coffee and cigarette

## 5. BY THE LAKE

### ***Jurko***

*Fish* – knife – childhood – memories – photos – album

*Contest* – win – medal

*Breast* – woman

*Idea* – thought – brain

### ***Stanka***

*Boys* –holidays – free time – bicycling – summer games

*Boy going for Kofola* – shy – polite – satisfied – amazed by breast

***Matej***

*Summer* – nice weather – ease – peace – relax – water

*Drawing lots* – tension – winner – loser

***Jarka***

*Holidays* – summer – water – bathing

*Bicycles* – freedom – looseness

*Boys* – boredom – pubescence

*Bet* – proof of manhood

***Danielka***

*Boys* – first love – summer – bet – courage – attractiveness

*Mates* – bicycling – summer – lake – sun – thirst – Kofola

*Summer* – holidays – bicycling – drawing lots – courage

***Karol***

*Water* – swimwear – games – warm – love – ease – no worries

*Boys* – bicycling – relax – holidays – games – laugh – foolery – fear

***Maja***

*Summer* – warm- children – games – bathing – to devise – boy's ideas of woman's body –  
idea of sex – shy - disappointment

***Pet'a***

*Summer day* – sun – yellow – lemon – sour – bitterness – unhappy – sadness

*Lake* – bath – relax – sleep – dream – future – uncertainty – fear

***Danka***

*Nature* – great – fun – childhood – carefree – play

*Boys* – typical amusement – mischief – new discovery – view on woman

***Katka***

*Lake* – cold water – summer – fun

*Children* – mischief – friendship – fun

*Breast* – mother – desire – idol

***Nika***

*Lake* – summer – sun – sunbathing – sexy suntan – sexy body

*Small boys* – games and playing – childhood – carefree

*Busty lady* – middle age – mature – married – household

*Red dress* – erotic – excited – thrill – adrenalin

*Bottle of Kofola* – glass – clean – sterile – white – simple

## 6. CHRISTMAS PIGGIE

### ***Jurko***

*Winter* – snow – sleet – boots

*Christmas* – Christmas tree – gifts – joy

*Relationship* – responsibility

*Work* – need – necessity

*Nature* – wood – animals – hunting – dog

*Tradition* – past – memories – movie

### ***Stanka***

*Surrounding* – wood – trees

*Snow* – winter – Christmas

*Girl* – childish – belief - naive- courageous – satisfaction

*Sledge* – winter – snow - tradition

### ***Matej***

*Winter* – snow – snowboard – fun – sport – active relax

*Christmas tree* – Christmas – presents – family – to be at grandma's – to overeat

*Piggie* – wild game – danger – adrenaline

*Escape* – problem - danger

### ***Jarka***

*Christmas* – home – family – altogether

*Wood* – snowy – cold – chilling

*Girlie* – sincere – nice – fabulousness

*Father* – loving – caring

### ***Danielka***

*Winter* – snow – Christmas – Christmas tree – expectation – presents – joy – contentment

*Father and daughter* – trip – snow – winter – Christmas – superstition – tradition

*Walk* – snow – winter – wood – trees – piggie – Christmas – presents

### ***Karol***

*Christmas* – winter – magnificence – Christmas tree – presents – money – worries

*Wood* – winter – cold – unknown place – fear – danger – run away

*Snow* – white – lovely – cold – walk – wade in snow – tracks in snow

***Maja***

*Father 's love and care of daughter* – magic of Christmas – home comfort – common preparations for Christmas – joy – love – family happiness – happy family

***Pet'a***

*Caring father* – support – love – happy – smile – lips – cherry – tree – green – pastels – masterpiece - art

*Child* – carefree – cheery – laugh – face – man – human – humanity – life

*Falling snow* – purity – arranged – beauty – perfect – diamond – jewel – to engage – relationship – passion - erotic

***Danka***

*Winter* – snow – Christmas preparation – beautiful snowy nature

*Father and daughter* – nice relationship – joy from common work – younger wins

***Katka***

*Snow* – winter – cold – Christmas – snowflakes – presents – peace – silence

*Couple* – mates – father – child

*Sledge* – fun

*Boar* - wood

***Nika***

*Father and daughter* – relationship – bond – confidence – closeness

*Christmas* – peace – calm – relax – good mood

*Conifer* – fir – forest – nature – health

*Little girl* – cute – stupid

*Pig* – butchery – meat, bacon – delicacy – yummy

*Snow* – winter – skiing – cottage – group of people – fun

7. CONTRASTS

***Jurko***

*Love* – relationship – sex – napkins – bed – attractiveness

*Contrast* – opposite – counterpart

*Life* – way – crossroads – traffic light – colours – painting – wall

*Marriage* – co-existence – tandem – adaptability – need

### ***Stanka***

*Apartment* – loft – wood – mess – uncomfortable

*Girl* – sensitive – love – joy – baby – dreams

*Washing machine* – laundry – mess – dissatisfied

### ***Matej***

*New accommodation* – young couple – to accommodate – leaving parents – contentment – joy

*Tiding* – mess – effort – lot of work – aversion

*Kiss* – couple – love – happiness

### ***Jarka***

*Young* – independent – self-reliant

*Apartment* – mess – old – dark

*Her* – to endeavour – clumsy – longing for a child

*Him* – clumsy – childish

*Thirst* – to quench – stay together

### ***Danielka***

*Old house* – mess – dirty – spider web – spider – fear – reliance – change – attractiveness

*Couple* – diversity – misunderstanding – fear – useless worries – affection – love – Kofola

*New accommodation* – worries – fear – spider – spider web – mess – tiding – thirst – Kofola – love

### ***Karol***

*Old house* – loneliness – dirty – mess – memories – cold

*Couple in love* – love – joy – uncertainty – argument – to reconcile

### ***Maja***

*Young couple* – new accommodation – preparation of common accommodation – love – understanding – new child – new troubles – arguments – discomfort – misunderstanding – hatred – break up

### ***Pet'a***

*New apartment* – room – childhood – game – reincarnation – mystery – brain teaser – solution

*Mess in apartment* – chaos – panic – to cry out – comfort – God – creation – new life – opportunity



***Danka***

*New apartment* – own accommodation – joy from decoration – lot of problems – final contentment

***Katka***

*Old house* – fear – dirty – dust

*Couple* – new life – love – future

*Spider* – fear

*Pregnancy* – future, troubles

*Kofola* – reconciliation – to forget worries – to enjoy life

***Nika***

*Live together* – new flat – new start – new life – chance – success

*Net* – garden – vegetables – health – happy

*Fire* – warm – comfort – sleep

*Washing machine* – cleaning and tidying up – hard work – exhaustion

*True love* – love each other – be together – support – be happy

**APPENDIX P IV: DVD WITH THE SELECTED ADVERTISEMENTS  
OF KOFOLA**

## APPENDIX P V: KOFOLA PICTURE



Source: <http://www.kofola.sk/>