Social Advertising in Great Britain and the USA

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ABSTRAKT

Tato bakalářská práce se zabývá srovnáním socialní inzerce ve Velké Británii a v USA. Práce je rozdělena do dvou částí. V teoretické části jsou definovány rozdíly mezi komerční a sociální inzercí. Následuje výčet ligvistických a vizuálních prvků, které se vyskytují v reklamě. Praktická část je zaměřená na rozbor konkretních sociálních inzercí, které jsou analyzovány z hlediska lingvistického a vizualního.

Klíčová slova: komerční inzerce, sociální inzerce, lingvistické prvky, vizuální prvky

ABSTRACT

This thesis deals with a comparison of social advertising in Great Britain and the USA. It is divided into two parts. The theoretical part focuses on differences between commercial and social advertising followed by linguistic and visual aspects which are found in advertisements. The practical part concentrates on the analysis of specific social advertisements which are examined from the linguistic and the visual perspective.

Keywords: commercial advertising, social advertising, linguistic aspects, visual aspects

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INTRODUCTION

Every day people see and hear more advertisements which deal with selling products than advertisements which are focused on the change of people's behaviour. The promotion of a product is easier than figuring out a social advertisement which will convince people to change their behaviour and donate money. It does not matter whether it is television, radio, magazine or newspaper; commercial advertising prevails over social one. All these media are full of commercial advertising and finding social campaigns is difficult. It is essential to get to know that social advertising is not only about donating money to Africa and other developing countries but it covers also topics like smoking, healthy diet, environment, cancer and other diseases.

The thesis concentrates on British and American print social advertisements found on the Internet. Social campaigns appear for several weeks in newspapers and magazines and that is why it is hard to find a bigger amount of different advertisement there. The Internet provides an opportunity to gain advertisements with different topics but the problem is that it is hard to find their original sources.

The theoretical part of the bachelor thesis deals with the division of marketing into commercial and social marketing, differences between these two types and specifies parts which form print advertisement but mainly it focuses on linguistic aspects which can be found in social advertising. These aspects include word formation processes, figures of speech, prosodic features, lexical relations, multiword expressions and types of signs. The last part of theory is devoted to visual aspects of advertising, which are layout, size, frequency and the language of colours.

The practical part contains a linguistic and visual analysis of a corpus of eighteen British and eighteen American social advertisements which are divided into four groups according to their themes.

The aim of this bachelor thesis is to get to know which linguistic and visual aspects are the most often used in British and American social advertisements and if and how the advertisements differ in these two countries.

I.   THEORY

1 DEFINITION OF MARKETING

This bachelor thesis is focused on social advertising but it is essential to define the term marketing because advertising is a part of marketing process. Kleindl and Burrow use a definition of The American Marketing Association which says that "marketing is the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives." (Kleindl and Burrow 2005, 4) A less complicated definition describes marketing as "the process a business uses to satisfy consumer needs and wants by providing goods and services". (Moriarty, Mitchell, Wells 2009, 57) They also mention three types of entities which are promoted such as goods (e.g. *clothes, electronics*), services (e.g. *hairdresser, health care, transport*) and ideas (e.g. *voting for a candidate, becoming a volunteer*). Kotler and Keller (Kotler and Keller 2006, 46-47) expand these entities on events (e.g. *The Olympic Games, company anniversary*), experiences (e.g. *ride in a Ferrari, a bungee jumping*), persons (e.g. *singers, actors*), places (e.g. *cities, states, regions*), properties (e.g. *rights of ownership, loans*) organizations (e.g. *Tesco, Philips*) and information (e.g. *universities, magazines*). All these entities are subjects of marketing.

1.1 Commercial Marketing

According to Kotler, Roberto and Lee (Kotler, Roberto, Lee 2002, 10) a commercial sector of marketing deals with selling of goods and services and its main aim is financial gain. Marketers of the commercial sector look for target market which will bring them the most profitable sales. Commercial marketers who sell the same products and services compete with each other and try to be the best to succeed in competition. Arens and Bovée (Arens and Bovée 1994, 566) say that commercial marketing concentrates on for-profit organizations and they use marketing to stimulate sales.

1.1.1 Objectives of Commercial Marketing

Moriarty, Mitchell and Wells (Moriarty, Mitchell, Wells 2009, 80-81) define advertising as a type of marketing communication which deals with a creation of an announcement. The message in the announcement is introduced to the potential customer and the advertiser hopes it will live up to expectation, which means that the customer will respond according to the advertiser's needs. Fletcher (Fletcher 2010, 5-6) states a list of objectives which cannot be completed because advertisers are still coming up with new ones. The list

includes introducing a new brand, improving an existing brand, making people be aware of brand, convince people who have not tried the product to do so, convince users to use the product more and in different ways and convince shopkeepers to stock the brand to make it available for people.

1.2 Social Marketing

Philip Kotler, a highly regarded authority in the field of marketing and management, defines social marketing as *"the use of marketing principles and techniques to influence a target audience to voluntarily accept, reject, modify, or abandon behaviour for the benefit of individuals, groups, or society as a whole."* (Kotler, Roberto, Lee 2002, 5) He and his colleagues state that social advertisement sells behaviour change and wants to influence the audience manners. The main aim is individual or social gain. The Weinreich's definition is basically the same when he says that "social marketing is the use of commercial marketing techniques to promote adoption of a behaviour that will improve the health or well-being of the target audience or of society as a whole." (Weinreich 1999, 3)

1.2.1 Objectives of Social Marketing

According to Arens and Bovée (Arens and Bovée 1994, 567) nonbusiness institutions, associations and government organizations are concerned with social marketing. Nonbusiness institutions which include churches, schools, universities, charitable organizations, and political groups and associations, which contain trade and civic associations, labour groups and professional organizations, have one important thing in common. They want to inform public about a serious problem, force people to think about the specific issue, achieve a change of their opinions and behaviour, improve conditions in which people live and affect perceptions.

Kotler, Roberto and Lee (Kotler, Roberto, Lee 2002, 10-11) provide the overview of how social advertisements want to influence people. Advertisements concentrated on health persuade people to give up their addictive behaviour such as smoking and taking drugs. People hear bad news about their health condition and they should go for uncomfortable checks up. Advertisements focus on an improvement of the environment convince people to spend more money on recycled paper, change a comfortable lifestyle by reducing thermostats and taking shorter showers.

1.2.2 Types of Social Advertising

Social advertising is realized in four main fields which are health, safety, environment and community (Kotler, Roberto, Lee, 2002, 4). Bačuvčík (Bačuvčík 2011, 29) extends these fields by using several examples such as health (e.g. campaigns against smoking and drinking, protection against unwanted pregnancy, prevention of sexually transmitted diseases, different types of cancers, the health risk of obesity and high cholesterol), safety (e.g. campaigns against drunk-driving, wearing safety belts and using child seats, prevention of domestic and sexual violence), environment (e.g. campaigns promoting restriction, recycling and waste separation, promoting of water resources, fighting against environmental pollution caused by industrial companies and cars) and community (e.g. campaigns concerned with blood and organ donation and humanitarian assistance).

1.3 Parts of Printed Advertisement

Advertisements appear in all media such as television, radio, the Internet, newspapers, magazines and during breaks in cinema. Social advertisements are in each of them but this bachelor thesis concentrates on advertisements which are found on the Internet and in newspapers and magazines. Even if print advertisements have sometimes different size or shape, their structure is the same. Arens and Bovée (Arens and Bovée 1992, 248) come up with individual parts which make up the whole advertisement and they are the following ones:

- headline
- subhead
- body copy
- boxes and panels
- slogans
- seals and logotypes.

1.3.1 Headline

As Arens and Bovée say a headline is "the words in leading position of the advertisement, the words that will be read first and that are situated to draw the most attention." (Arens and Bovée 1992, 248)

It is usually written in large letters which should catch everybody's eye, to arouse curiosity and interest, persuade audience to continue to the body copy and promise benefit. They specify five types of headline:

- benefit headline – persuades the audience of benefits which they can gain
- news/information headline – brings the audience some news or information
- provocative headline – the main aim is to provoke readers to be more curious
- question headline – asks a question to make readers look for the answer which should not be quick or negative
- command headline – orders a reader to start doing something.

1.3.2 Subhead

The subhead is a supplementary smaller headline. Even though subhead contains less important information than headline it is usually longer. It has a function of a link between the headline and the body copy. It is written in a boldface type or different ink colour. There are two ways where the subhead appears: above or below the headline. Subhead placed above the headline is often highlighted with underlining.

1.3.3 Body Copy

The body copy is a text which fills in the story. It logically follows the headline and the subhead. The body copy explains what the products or services mean for the audience and which benefits they bring. It is written by short sentences, using the present tense and active voice. The vocabulary should focus on the reader so the body copy uses pronouns *you* and *your* instead of *we*, *us*, or *our*.

1.3.4 Boxes and Panels

Boxes and panels are aids used by copywriters to make the advertisement clearer. Important data and information which have secondary and supportive nature are divided into boxes and panels which occur next to the main body. Boxes and panels are used to avoid problems with mixed and chaotic information. They let the audience read the main topic first and look into details later.

1.3.5 Slogans

Slogan is a motto or a phrase which helps to get attention. It takes a form of a catchword, a catchphrase or a rhyme. Effective slogan is short, simple and easy to remember.

Uniqueness should not be skipped because it differentiates the company from its competitors.

1.3.6 Seals and Logotypes

A seal is an authentication granted by institutions and organization (e.g. *Underwriter Laboratories, Parents Institute*) when the product meets all requirements. These credible institutions' seals give an independent and valued support for the product. Logotypes are trademarks which are designed for product or whole company to identify them.

1.4 The Copywriter's Pyramid

According to Arens and Bovée (Arens and Bovée 1992, 245-248) the Copywriter's pyramid is a part of the advertising plan. It proposes an understandable manual for setting up copywriting objectives. The main aim of copywriters is to point out and convince people to do what the advertiser wants. It is a purchase of concrete products or accepting the ideas. People have to get to know the problem or its solution. The first step which should be done to raise people's awareness is to attract their attention. The next step is interest which is followed by credibility, then desire which results in an action. (Figure 1)

Figure 1: The Copywriter's Pyramid (Arens and Bovée 1992, 245)

1.4.1 Awareness

The headline serves as the major attention-getting device. It uses large colourful writing. Visuals, layout, colours and size of the advertisement belong to other devices which are used to capture attention. The attention-getting device should make an impression and induce audience's emotions like shock, surprise, displeasure, sympathy and so on.

1.4.2 Interest

Interest brings target audience to the body of the advertisement after the advertisement has caught attention by the headline. The main purpose is to keep concentration while giving more information and facts. The development of the headline or an answer to the question which was asked in the first part is placed there. The most effective way is to focus on the readers, discuss their problems, needs or thoughts.

1.4.3 Credibility

Credibility serves to show facts and results which should support advertising claims. It is an essential part because contemporary public is distrustful and afraid of being cheated. That is why some organizations and institutions cooperate with famous people like actors, actresses, musicians, models and others to increase trust for readers.

1.4.4 Desire

Desire is one of the most difficult to create so it can be omitted. In newspapers we may notice phrases such as: "Picture yourself", "Imagine" or "Be the first". These phrases give options and let audience think of them.

1.4.5 Action

The objective of an action is to persuade readers to do something. It can be a purchase of the offered thing, visiting the store, changing people's life and behaviour, protecting themselves against diseases or making them think about social problems.

2 LINGUISTIC ASPECTS OF ADVERTISIMENT

Angela Goddard (Goddard 1998, 10) says that advertisements are texts which spare no effort to catch attention of audience. Advertising creators use methods which make people frustrated, furious or annoyed because they pay more attention to advertisements which provoke these emotions. It is essential not to cross the line because a boundary between totally intolerable and acceptable depends on culture.

2.1 Discourse of Advertising

According to Vestergaard and Schroden (Vestergaard and Schoder 1985, 15-16) the advertisement serves as a communication between two participants. Addresser delivers a message to addressees. Vestergaard and Schroden (Vestergaard and Schoder 1985, 13-14) define advertising as public, one-way, and verbal or non-verbal communication. Language plays crucial role in the process of communication. But speech is also connected with non-verbal communication such as gestures and poses which are made during speaking. In case of public communication the message is provided for an anonymous group of people and there is involved only the advertising creator who speaks to the audience and he or she does not receive any answer from them.

Vestergaard and Schroder (Vestergaard and Schoder 1985, 16-17) distinguish seven types of language function which are the following:

- expressive – language is related to the addresser's emotions, desires and attitudes
- directive – language focuses on the addressee, its aim is to affect addressee's feelings, actions and beliefs
- informational – language is oriented towards meaning, when somebody tells new information or asks for information
- metalingual – language is used to discuss language
- interactional – language is used to produce, keep and complete interaction between addresser and addressee, it is useful during the communication with a lack of visual contact between participants
- contextual – this function focuses on the context, pronouns and adverbs have a different meaning in each situation
- poetic – this function deals with the code and the meaning at the same time

Sells and Gonzales (http://www.stanford.edu/) state an important component of a message which is given in the process of communication and it is called presupposition.

Presupposition implies the existence of objects or ideas. Goddard (Goddard 1998, 127) shows the example of this phenomenon: *'Have you stop dieting?'* The sentence includes the presupposition that the person was dieting. She also says that presupposition is a hidden process used by advertisers which causes that people assume objects and ideas without consciously knowing about it.

2.2 Lexical Devices

This sub-chapter deals with lexical devices which focus on word formation processes, lexical relations, figures of speech and multiword expressions. All these lexical devices are chosen with regard to their use in advertising.

2.2.1 Word Formation Processes

Kvetko (Kvetko 2005, 27) sees word formation as a creation of a new word by using elements of language which exist and new words are formed according to certain patterns and rules. He says that major word formation processes are affixation, compounding and conversion. Minor processes include shortening, back-formation, blending, reduplication and coinage.

2.2.1.1 *Affixation*

According to Kvetko (Kvetko 2005, 32) affixation is also called derivation. It is the most productive way of word formation, as well as compounding. He sees affixation as very productive process. New words are created by adding a prefix or a suffix to an existing base. Initial affixation is called prefixation which means that a prefix is added before the base of the word. A prefix usually changes the lexical meaning but it does not change a word class (e.g. *un- (unhappy), ex- (ex-husband), multi- (multinational)*). Terminal affixation is called suffixation and it is created by adding a suffix behind the base of the word. In English there are more suffixes than prefixes but prefixes are more productive. A suffix usually changes the lexical meaning as well as its word class (e.g. *slave – slavery, beauty – beautiful*).

2.2.1.2 *Compounding*

Kvetko (Kvetko 2005, 27) affirms that compounding is the oldest way of building new words. A compound is formed by a unit (lexeme) which includes two or more bases (roots). As Jackson and Zé Amvela (Jackson and Zé Amvela 2007, 92) say compound is

one word whose bases are separated by a hyphen (e.g. *editor-in-chief*) or two or more words together (e.g. *skyscraper, classroom*). Kvetko (Kvetko 2005, 29) categorizes compounds according to types of composition into compounds without connecting elements (e.g. *raincoat, paperback, dark-blue*) and with linking elements which are vowels or consonants (e.g. *sportsman, nowadays*), prepositions or conjunctions (e.g. *mother-in-law, bread-and butter*). Other compounds are categorized according to the word formation structure to simple compounds which consist of a simple base (e.g. *fireplace, workshop*), derivational ones which have one base derived (e.g. *blue-eyed, loudspeaker*) and compounds with a compound base (e.g. *aircraftman*).

2.2.1.3 Conversion

Jackson and Zé Amvela (Jackson and Zé Amvela 2007, 100) describe conversion as a process where a word changes its word class without a change in form, pronunciation or spelling. It is a very productive word formation process. The major types of conversion are from noun to verb (e.g. *to bottle, to chair*) and vice versa (e.g. *a call, a spy*), from adjective to verb (e.g. *to better, to dirty*) but conversion from adjective to noun is rare (e.g. *the poor, the rich*). Kvetko (Kvetko 2005, 37) adds conversion from noun to adjective (e.g. *secret*) and conversion from phrasal verbs to nouns (e.g. *a make-up, a pullover*). He also defines full conversion (e.g. *hand – to hand, to run – a run*) and partial one which means that a verb base becoming a noun is combined with verbs like *have, give, make* and *take* (e.g. *to have a smoke, to take a walk*).

2.2.1.4 Shortening

Yule (Yule 1996, 66-68) explains that shortening includes clipping, initialisms and acronyms. Clipping happens mainly in casual speech when a polysyllabic word is shortened (e.g. *ad – advertisement, fan – fantastic*). Kvetko (Kvetko 2005, 38) distinguishes four types of clipping that are final clipping, which is the most common and words are shortened from the end (e.g. *lab – laboratory, ad – advertisement*), initial clipping, which are words shortened from the beginning (e.g. *phone – telephone, burger – hamburger*), mixed clipping which are words which are shortened from the beginning as well as from the end (e.g. *fridge – refrigerator, Liz – Elizabeth*) and medial clipping which is not so frequent and it is formed by words without middle part (e.g. *Frisco – San Francisco, vegan – vegetarian*). The process of shortening also includes acronyms which are words created from initial letters of words in a naming unit and are read as words (e.g.

AIDS – Acquired Immune Deficiency Syndrome) and initialisms which look like acronyms but they are pronounced as sequences of letters (e.g. *VIP – Very Important Person, SOS – Save Our Souls*).

2.2.1.5 Back-formation

As Crystal (Crystal 2003, 130) says a process of word formation in which are created shorter words from their longer base is called back-formation. Kvetko (Kvetko 2005, 41) explains that back-formation is a special kind of shortening in which the word is reduced and a word of different word class is formed. Verbs from nouns are mostly created in this process (e.g. *television – televise, typewriter – typewrite*).

2.2.1.6 Blending

Kvetko (Kvetko 2005, 42) asserts that blending is a process in which two clipped words or one clipped word with another one are put together and they form a blend which is also called a portmanteau or telescope word. The majority of blends are formed by initial part of one word which is connected with the final part of the other word (e.g. *brunch – breakfast and lunch, smog – smoke and fog*). In English there exist also blends composed from one component which is shortened to letters and other word (e.g. *e-mail – electronic mail, ID-card – identification card*). Gramley and Pätzold (Gramley and Pätzold 2004, 37) convey that blends are often used in journalism, advertising and technical fields.

2.2.1.7 Reduplication

According to Kvetko (Kvetko 2005, 42) reduplication is a process in which two similar or the same clusters are combined. This process is compared to compounding but words formed by reduplication are without the meaning and based on pronunciation (e.g. *walkie-talkie, willy-nilly*).

2.2.1.8 Coinage

According to Yule (Yule 1996, 64) coinage is an invention of completely new words. It is less frequently used process. The most typical are names of company's products which become generalized (e.g. *nylon, Kleenex*).

2.2.2   Figures of Speech

Cook (Cook 1992, 62-63) mentions three kinds of figures which are the most frequently used in advertising, i.e. metaphor, metonymy and synecdoche. Goddard (Goddard 1998, 63) does not mention figures of speech but she emphasizes two levels of meaning which are metaphorical and literal levels of meaning. Dictionaries give only the literal meaning. It can cause that only literal meaning of the word will be translated in the process of translation and the result will lead to totally different meaning.

2.2.2.1   Metaphor

Peprník says that "metaphor means a transfer of meaning on the basis of exterior features, it is usually shortened simile." (Peprník 2001, 44) He also adds likeliness between two features on the basis of their shape (e.g. *mouth – a part of body on the head/estuary*), location (e.g. *foot – part of the body/at the foot of a hill*), function (e.g. *head – part of a body/ a chief*), colour (e.g. *blood-red*), extent (e.g. *a drop of water*). Cook (Cook 1992, 54) claims that the similarity can be expressed in written or visual way.

2.2.2.2   Metonymy

Peprník sees metonymy as "a figure of speech in which the name of an attribute of a thing is used instead of the thing itself." (Peprník 2001, 53) Yule (Yule 1996, 122) distinguishes three types of metonymy which depend on a container–contexts relation (e.g. *bottle – coke*), a whole–part relation (e.g. *car – wheels*) and a representative–symbol relationship (e.g. *king – crown*).

2.2.2.3   Synecdoche

According to Cook (Cook 1992, 62) a synecdoche is a sample of metonymy. For Peprník synecdoche is "a figure of speech by which a part is used to mean the whole." (Peprník 2001, 54) He gives an example like *England* for *the United Kingdom*.

2.2.2.4   Simile

Crystal (Crystal 1987, 70) explains simile as two different things which are compared using words *like* and *as* (e.g. *as tall as a tower*).

2.2.2.5 Personification

Crystal sees personification as "a type of metaphor in which an object or idea is represented in human terms. " (Crystal 1987, 70)

2.2.2.6 Hyperbole

Abrams (Abrams 1999, 120) defines hyperbole as an exaggeration. It is used to provide ironic, comic or serious effect. Vorel (Vorel 2006, 94) says that it is used by younger people (e.g. *We have millions of reasons. I have not seen him for ages*).

2.2.2.7 Understatement

Abrams (Abrams 1999, 120) claims that understatement is an opposite of hyperbole. Understatement interprets expression in a less important way than it really is. Understatements give an impression of irony (e.g. *It is just a little cool today. It is a bit yellow*.). (http://fos.iloveindia.com)

2.2.2.8 Euphemism

Peprník (Peprník 2001, 118) asserts that euphemism is a positive and gentle word which is used instead of disrespectful, taboo and too honest one. Euphemisms are related to the topic which deals with death (e.g. *pass away – die*), sex (e.g. *have sex – intercourse*), diseases (e.g. *long severe disease – cancer*), physical handicaps (e.g. *one-armed – handicapped*) and religion (e.g. *Golly – God*). Goddard (Goddard 1998, 64) claims that euphemisms start degenerating so they have to be replaced by new ones which are used in embarrassing situations.

2.2.3 Prosodic Features

Cook (Cook 1992, 90) says that even if the advertisement is written, readers read it in their minds so they hear sounds. Sound is related with prosodic features which contain rhyme, alliteration, assonance and consonance. Goddard (Goddard 1998, 107) sees intonation and stress as aspects of spoken language, which are included into prosodic features. The advertising writers' goal is to express these prosodic features in written form. They manage to do it by using different typefaces like the use of italics which indicates stress and different kinds of punctuation like exclamations or question marks which indicate intonation.

2.2.3.1 Rhyme

Abrams (Abrams 1999, 273) says that "rhyme consists of the repetition, in the rhyming words, of the last stress vowel and of all the speech sounds following that vowel." (e.g. *meet – street*) Types of rhyme are the following (http://writingfix.com/):

- full rhyme − the most frequent type, rhyming of the words which starts with a different sound but ending is the same (e.g. *mountain, fountain*)
- rich rhyme – words which create rhyme with their homophone (e.g. *blue, blew*)
- identical rhyme – words which rhyme themselves (e.g. *life, life*)
- half rhyme – close rhymes but not accurate (e.g. *lap, shape*)
- eye rhyme − rhymes which are similar in their spelling, not pronunciation (e.g. *love, move*).

2.2.3.2 Alliteration

Abrams defines alliteration as "the repetition of a speech sound in a sequence of nearby words." (Abrams 1999, 8) The term is usually utilized to consonants. Alliteration is used to create special stylistic effects which include strengthen the meaning, unify the related words and add tone colour (e.g. *She sells sea-shells down by the sea shore.*). (http://examples.yourdictionary.com) Abrams (Abrams, 1999, 8-9) states two subdivisions of alliteration like assonance and consonance. Assonance "is a repetition of identical or similar vowels especially in stressed syllables." (Abrams 1999, 9) (e.g. advertising for the Hoover vacuum cleaners - *It beats…as it sweeps…as it cleans*) (http://grammar.about.com) Consonance "is a repetition of sequence of two or more consonants, but with a change of in the intervening vowel." (Abrams 1999, 8) (e.g. *live-love, pitter-patter*)

2.2.4 Lexical Relations

Kvetko (Kvetko 2005, 67) sees lexical relation as a relationship of words which is based on their similarity (synonymy), oppositeness (antonymy) or hierarchy (hyponymy).

2.2.4.1 Synonymy

Yule (Yule 1996, 118) defines synonyms as two or more words with very similar meaning which are often interchangeable in sentence. Kvetko (Kvetko 2005, 69) distinguishes two types of synonyms that are perfect and partial ones. Perfect synonyms are interchangeable in any context because their denotative and connotative meanings are the same and that is why they are rare. They are used in a special terminology (e.g. *car – automobile, noun –*

substantive). Partial synonyms have different connotative meaning but they still have the same or almost identical denotative meaning (e.g. *quick – fast*).

2.2.4.2 Antonymy

Yule (Yule 1996, 118) gives a definition of antonyms as words with opposite meaning. He divides them into gradable and non-gradable antonyms. Gradable ones include pairs such as *big – small* or *good – bad* which create comparative structure such as *bigger than – smaller than*. Non-gradable antonyms also called 'complementary pairs' do not form comparative structure and one member indicates the other (e.g. *male – female, wife – husband*).

2.2.4.3 Hyponymy

According to Crystal (Crystal 2003, 160) hyponymy is a specific meaning of a lexeme (e.g. *Ford* is a hyponym for *automobile; Daffodil* is a hyponym for *flower*).

2.2.4.4 Polysemy

Kolář (Kolář 2006, 79) defines polysemy as a word with a range of meanings. Lyons (Lyons 2004, 147) states typical example of polysemous expression such as *neck* (*neck – part of the body, part of bottle, part of musical instrument, part of a shirt*). As Goddard (Goddard 1998, 63) says polysemy is intentionally used in advertising and it is usually found in a pun.

2.2.5 Multiword Expressions

Kvetko (Kvetko 2005, 100) asserts that vocabulary does not contain only words but also fixed combinations of words like collocations, phrasal verbs and idioms. Kolář (Kolář 2006, 53-65) extends the division of catch phrases, puns and slogans which are also found in advertisements.

2.2.5.1 Collocations

Kolář defines collocations as "a habitual co-occurrence of (or mutual selection) of lexical items." (Kolář 2006, 53) He claims that a collocation is a relationship between a node which serves as a key word and a span that represents lexical variety related to the node. There is a difference between free combinations and collocations. In the expression *I like* there may be used any lexeme such as *sleeping, flowers, jazz* etc. They are not predictable as collocations. The span which follows a node is always to some degree predictable.

Crystal (Crystal 2003, 162) gives examples that are naturally used by a native speaker as *commit a murder*, not *commit a task* and *monumental ignorance*, not *monumental brilliance*.

2.2.5.2 Idioms

As Jackson and Zé Amvela (Jackson and Zé Amvela 2007, 77) say idiom is a phrase consisting of individual parts with their own meanings and the meaning of the idiom cannot be derived from the meaning of these parts. They indentify idioms as 'frozen' metaphors which have a tendency to lose their vividness. Kvetko (Kvetko 2005, 103) says that idioms consist of more words (e.g. *kick the bucket, barking dogs seldom bite*) but they also may be short (e.g. *at all, of course*).

2.2.5.3 Phrasal verbs

Kolář (Kolář 2006, 59) defines a phrasal verb as a multiword expression which consists of a verb and adverb particle (e.g. *live up to*).

2.2.5.4 Catch phrase

Kolář (Kolář 2006, 63) sees a catch phrase as a phrase which is used by people in everyday conversation because it is catchy and makes social communication easier. As Crystal (Crystal 2003, 178) states a catch phrase can be used just for weeks but more often it lasts for years. Catch phrases have a recognizable source such as TV shows and movies (e.g. *Phone home.* – E.T., *Houston, we have a problem.* – Apollo 13) but to understand them there is a need to be a part of culture which creates them.

2.2.5.5 Pun

As Encyclopædia Britannica (http://britannica.com) says the pun is a usage of words in humorous way. These words play with their meanings and homonyms (sound) (e.g. *I used to be twins. My mother has a picture of me when I was two).* (http://volweb.utk.edu) The number *two* means that his mother has a picture where he was two years old. But it also sounds like that it is a picture of him and his twin.

2.2.5.6 Slogan

Kolář (Kolář 2006, 63) compares slogans with proverbs. Both of them are short with a strong rhythm (e.g. *'Beans means Heinz', 'Safety first'*). Goddard (Goddard 1998, 127) gives a definition of slogans as a phrase which is memorable and applied during

advertising campaigns. Cook (Cook 1992, 30) uses a term called slogo that is a sign which identifies the company and it is associated not only with the particular campaign but with the company itself (e.g. Leyland's slogo– 'Forward *with Leyland'*).

2.3 Types of Sign

Cook (Cook 1992, 69) mentions types of signs which are proposed by Charles Sanders Pierce, a founder of pragmatism. They are index, icon and symbol. Cook (Cook 1992, 69) considers index and icon to be the most useful in advertising analyses. On the contrary Goddard (Goddard 1998, 81) does not state index and icon but she emphasizes only the symbol.

2.3.1 Index

Cook (Cook 1992, 69) sees an index as a relationship between two things which is based on their form and meaning (e.g. *smoke indicates fire, dark clouds indicate rain*). Different people can imagine same things in different ways so the interpretation depends on individuals and their knowledge.

2.3.2 Icon

According to Cook (Cook 1992, 70) an icon is a physical description. It may be a photograph, a map or a pictogram. The icon does not have to reflect things as they are in reality so when the photograph is black-and-white it does not mean that the person looks similar.

2.3.3 Symbol

Goddard defines symbols as "culturally agreed conventions." (Goddard 1998, 82) A typical symbol is a hearth which represents love for someone but it can also be a sign of death for somebody else because the meaning of the hearth depends on a particular culture and a time period. In advertising symbols may represent a logo of a company.

3   VISUAL ASPECTS OF ADVERTISING

Visual is a crucial component of advertisement. It is the first thing which catches audience's eye and makes people to be interested in the given message further. The creative agencies do their best to persuade people to buy offered goods and services or to change their behaviour. People see thousands of new advertisements every day and creative agency's duty is to differ from others, to be unique and stand out from ordinary advertisements. Advertising creators use language which has been discussed and also visuals which will be analysed in this chapter to achieve their goals.

3.1   Visual Parts of Advertising

Cook (Cook 1992, 37) distinguishes three means of communication, i.e. music, pictures and language. Print advertisements differ from TV commercials because print advertisements do not contain music. He lists four kinds of pictures which are still or motion pictures and cartoon or photographic ones. Goddard (Goddard 1998, 13) bears out Cook's division. Images are represented by pictures and verbal texts serve as language that can have a form of handwriting or typed print but the form of handwriting is more personal. Text can also be written in different fonts, styles and sizes. Sells and Gonzales (http://www.stanford.edu/) stress the importance of using colours which have an impact on individual's mood and feelings.

3.1.1   Layout

Arens and Bovée (Arens and Bovée 1994, 279-281) say that a layout includes all parts of advertisement like headline, subhead, visuals, trademark, slogan and signature. Layout shows the copywriter's proposal to the client, who can see the approximate form of advertisement, say his comments and opinion and then the copywriter with the client improve all details. The layout also helps the copywriter develop nonverbal and symbolic elements. In shops there are two main types of layout. One type of layouts is full of items with products and their prices are written in boldface type. The second type of layouts offers better and more expensive products. It has huge and colourful illustrations in contrast with white space and they do not mention prices. Also Goddard (Goddard 1998, 16) emphasizes the importance of white space which is as significant as the filled one.

3.1.2 Size and Frequency

Size and frequency are the next crucial visual aspects of advertisement. Fletcher (Fletcher 2010, 91-92) says that a creative agency has to discuss the size of advertisements with the client while the frequency of advertisement depends on the client and his or her budget. In general, the larger is size of the advertisement, the bigger amount of people will pay attention to it. People think that the advertisement is so large because it carries really important information. In case of smaller advertisement it is better to focus on a group of people with a certain problem, e.g. advertisement on cough medicine with the headline *'Bad Cough?'*. The timing and frequency depend on seasons in most cases. People buy new clothes before summer and winter and the greatest number of cars is sold in spring or early summer. Other options are to advertise products of the company when its competitors do not do it or have frequent, short campaigns to dominate the market.

3.1.3 Language of Colours

Colours influence our perception which is culturally conditioned and its effect may be temporary. It is essential for creators of advertisements to know how colours influence decision making and get to know how effectively use knowledge of colours. The most common colours used in advertising are the following (http://mediaguru.cz):

Yellow is a cheerful, warm and vibrant colour but simultaneously it gets eyes tired. It is used in advertising because it has an ability to attract attention.

Orange is an exciting and warm colour which is used to catch people's attention.

Blue colour is preferred by men. It reflects the inner peace and reduces appetite so it is the most common colour in offices. In advertising it is used by a company which acts rationally and does not want to behave invasively but it wants to emphasise the quality of its products.

Red arouses strong emotions. It is the colour which represents love and passion but reduces the concentration and makes performance worse in stressful situations. Unlike blue, red increases appetite. That is why it is used mostly by restaurants such as McDonald's and KFC.

Green is related to health and nature. As well as blue it evokes the inner peace and also includes a sexual subtext. Green is used by a company to express its attitude towards nature. The company focused on green marketing shows that its products are environmentally safe.

White is a colour of purity and innocence. It evokes a feeling of emptiness and helps to increase the space. White in combination with black, gold or silver is used to promote luxury goods and white in combination with pink and purple is used to promote products for women.

Purple symbolizes success, wealth and wisdom but at the same time it emphasizes delicacy and femininity.

Pink has sedative effects and that is why it is used in prison to calm prisoners. Mainly it is a colour of love and it is preferred by companies which focus on women, like Victoria's Secret.

Black is a colour of evil, death and sadness but simultaneously it symbolizes masculine luxury. It is suitable for a promotion of luxury goods for men, such as cars.

Brown is related to soil. It associates practicality, pragmatism and reliability but it also gives an impression of boredom so it is not used very often in advertising.

II.   ANALYSIS

4   THE AIM OF THE ANALYSIS

The aim of the practical part is to analyze a corpus of American and British social advertisements which were found on the Internet. An emphasis has been placed on a balanced number of American and British advertisements so the corpus contains eighteen American and eighteen British advertisements. The theoretical part deals with linguistic and visual aspects which may be found in advertisement and this analysis will show which of them are the most frequently used and if there are features which are not used at all. The sample of advertisements is divided into four groups according to Kotler, Roberto and Lee's division (Kotler, Roberto, Lee 2006, 4), namely safety, health, environment and community. I have found more advertisements on safety and health than environment and community ones because they are perceived from a personal perspective.

The analysis of each group has three parts. The first part concentrates on linguistic aspects such as word formation processes (e.g. *compounding, affixation, conversion, borrowing, shortening*), figures of speech (e.g. *metaphor, metonymy, simile, understatement*), prosodic features (e.g. *rhyme, alliteration*), lexical relations (e.g. *hyponymy, antonymy, synonymy*) and multiword expressions (e.g. *idioms, collocations, phrasal verbs, slogans*). The second part deals with visual aspects which include pictures, writing and colours. Visual aspects are followed by a summary of each part.

All advertisements are provided in the Appendix P I – CD, which is enclosed to the thesis.

5   SAFETY

Advertisements on safety are covered by campaigns against drunk-driving, prevention of domestic and sexual violence, wearing safety belts and using child seats as was mentioned in the theoretical part. (p. 15)

I am going to analyse six British and six American advertisements dealing with safety namely related to safe driving: [1A], [2A], [3B], [5A], domestic violence and sexual violence [6A], [8B], [11B], [7B], [9B] and children [10A], [12A] and drinking violence [4B].

5.1   Linguistic Aspects

Word Formation

Compounding: *everyone* [1A], *drinkhead* [4B], *seatbelt* [3B], *somebody* [7B], *someone* [10A], [8B], [11B], *something, everyone* [10A], *anymore* [8B]

Affixation

Prefixation and suffixation: *uninsured* (*un-* + *in-* + *sure* + *-ed*), *underinsured* (*under-* + *in* + *sure* + *-ed*), *unfortunately* (*un-* + *fortunate* + *-ly*) [10A]

Prefixation: *understand* (*under-* + *stand*) [8B], *underage* (*under-* + *age*) [12A]

Suffixation: *driver* (*drive* + *-er*) [1A], [2A], *related* (*relate* + *-ed*) [4A], *telling* (*tell* + *-ing*), *embarrassed* (*embarrass* + *-ed*), *worried* (*worry* + *-ed*), *viewed* (*view* + *-ed*), *available* (*avail* + *-able*) [7B], *punched* (*punch* + *-ed*), *bruised* (*bruise* + *-ed*), *battered* (*batter* + *-ed*), *lying* (*lie* + *-ing*) [8B], *likely* (*like* + *-ly*), *hurting* (*hurt* + *-ing*), *provider* (*provide* + *-er*) [10A], *statutory* (*statute* + *-ory*) [12A]

Conversion: *service* [2A], *to face up* [8B], *to report, to phone* [10A]

Shortening: *pls* (*please*), *dnt* (*don't*), *txt* (*text*) [2A]

Figures of Speech

Metaphor: *at the bottom of stairs* [8B]

Simile: *lots of kids like Sam* [10A], *as a man…as less of a man* [7B]

Understatement: *Cheers.* [4B]

Lexical Relations

Synonyms: *kid – child* [10A]

Antonyms: *more – less* [4B]

Hyponymy: *cat–animal, boy–kids* [10A]

Euphemism: *have sex* [12A], [11B]

Multiword Expressions

Collocations: *drunk driver* [1A], *wear a seatbelt* [9B], *wear a helmet, blind spot* [5A], *male victim, domestic abuse* [7B], *victim support, hard times, give time or money* [8B], *statutory rape* [12A]

Phrasal verbs: *took away* [6A], *gave up, got in touch with, face up, got through* [8B], *speak up* [10A], *end up* [11B]

Catch phrase: *this had to stop* [8B], *you are not alone* [7B]

Slogan: *Don't drink and drive.* [1A], *Think* [3B], *Don't be a drinkhead, think more, drink less.* [4B] *Find the strength.* [8B]

Prosodic Features

Rhymes   full rhyme: *think, drink* [4B]

                    eye rhyme: *drink, drive* [1A]

Alliteration: *drunk driver dies* [1A], *Don't be a drinkhead, think more, drink less.* [4B] *bruised and buttered, time and time* [8B], *saw someone throw Sam, say something, speak up if you see someone* [10A], *have sex with someone who hasn't said yes* [11B], *she has the body doesn't mean she has the brain* [12A]

Types of sign

Symbol: & (*and*) [1A], + (*and*) [2A], *'No entry'* [11B]

5.2 Visual aspects

5.2.1 Pictures in American Advertisements

The advertisement [1A] contains two photographs of different sizes and colours. The bigger colour photograph which catches audience's attention at the first sight, was taken after the injury and it shows the audience the cruel impact of the accident. The smaller one shows the girl's appearance and beauty before the accident. It is black and white because it comes from the past and the girl will not look the same anymore.

The layout of the advertisement [2A] evokes the screen of a mobile phone in inverted colours (black background and white text), to which cold blue is added.

The next advertisement dealing with safety on roads [5A] includes black and white photograph of an older motorcyclist who is wearing a helmet to protect his head in the case of an accident. He looks like a motorcyclist from the past because of his helmet which is not as modern as today's helmets. People who drive dangerously and do not check their blind spot make him angry, as it is visible from the photograph.

The advertisement [6A] shows a young girl wearing a nightdress. She is a victim of human trafficking. The girl is depicted as a marionette whose strings are controlled by traffickers and she is sitting on a bed in a dilapidated room where only pillow, blanket and her teddy bear are.

In the advertisement on the child abuse [10A] there is a frightened cat with its tail down and closed eyes. It looks like the cat is waiting for being punished so at the first sight it seems that the advertisement is about violence against animals. But when people read the text, they get to know that the whole advertisement is about violence against children. In the layout there is a contrast between the light cat hair and the dark environment to make the cat visible.

The advertisement [12A] is about rape. It focuses on girls who are below eighteen. There is a photograph consisting of two parts which are the head of a child and the body of a woman to address men who are excited by little girls and to say them that even if the girl has a developed body, it does not mean that she is mentally prepared for having sex.

5.2.2 Pictures in British Advertisements

The advertisement [3B] is written in black and white to which orange is added. There is a line under each part of sentence which serves for a copy of the text written by a child.

The advertisement [4B] uses a broken glass as a visual metaphor for a broken head and spilled beer represents blood flowing from head injury. The man lying on the ground is decently dressed, so he probably goes from work to a pub and gets drunk.

The advertisement [7B], focusing on a male victim of domestic abuse, shows a naked man. The advertisement is not vulgar because the man's intimate parts are hidden even if he is not wearing any clothes. His figure looks like it sticks out of the white background.

The advertisement [8B] related to domestic abuse focuses on women. The picture consists of a female head detail which is covered by writing of her experience with domestic violence and how she coped with it. There are five parts of the text on her face, namely on her forehead which continues on her nose, right cheek, left cheek, around mouth and the text finishes on her neck. She has spilt ink around the left eye, which gives an impression of a bruise.

The advertisement dealing with domestic abuse [9B] is focused on women as well as on men. The layout consists of thirty one small pictures. All pictures include one letter which is formed by hands and then these pictures make a word. The background is black.

The advertisement [11B] shows a photograph of a girl from her abdomen to knees. Except knickers she is naked. Her knickers are white, with a red sign 'No entry'. The advertisement highlights the rape as a criminal offence. After committing this offence, offenders are sentenced to prison.

5.2.3 Writing

Ten analysed advertisements are written in type print but there are two [3B], [8B] which use handwriting to make the advertisement more personal. In advertisement [3B] a child copies the type print to show that the kid will copy parents also in the case of using a seatbelt. In the advertisement [8B] a real victim of domestic abuse tells her personal story which becomes even more personal by using handwriting.

Generally, these advertisements use two and more sizes of writing. The headline is written in the biggest letters [1A], [2A], [4B], [7B], [10A], [11B] and [12A]. Exceptions are advertisements [5A], [6A] and [9B] in which the writing has the same size because the information is on the same level of importance.

5.2.4   Colours

All these analysed advertisements do not use bright or cheerful colours because they inform audience about serious problems. The black and white combination, i.e. a dark background and white writings in advertisements [1A], [2A], [4B], [9B], [10A], [11B], [12A] or white background and dark writing in advertisements [3B], [5A], [6A], [7B], [8B] dominates. The advertisement [2A] uses also cold blue to highlight a company which creates it and the advertisement [3B] uses orange, which is a warm and engrossing colour.

The girl in the advertisement [1A] has a purple shirt which emphasizes her delicacy and femininity. The other two advertisements on sexual violence [11B] and [6A] show girls who are wearing white clothes. In these cases white is a colour of their purity and innocence.

5.3   Conclusion to Advertisements on Safety

The corpus of advertisements on safety includes more American advertisements concerning with safe driving and sexual or domestic violence against children, while the British advertisements focus on sexual and domestic violence against adults.

The most common word formation process is affixation which appears in seven advertisements and followed by compounding which is found in six advertisements. Mostly pronouns (e.g. *everyone, someone somebody*) are formed by compounding and this word formation process is preferred in British advertisements.

Collocations are the most frequently used multiple expressions because they appear in six advertisements. Phrasal verbs, catch phrases and slogans appear more frequently in the British advertisements.

Frequency of a play with sounds in British advertisements is comparable with American ones and alliteration is found in six advertisements.

The American advertisements use more shocking pictures than British ones because they capture audience's attention more than ordinary pictures.

6 HEALTH

Advertisements on health cover campaigns against smoking and drinking, prevention of sexually transmitted diseases, cancer and the health risk of obesity and high cholesterol.

In this chapter I am going to analyse six American and six British advertisements which concentrate on smoking [13B], [14A], drinking [15B], [17B], cancer [16A] and other diseases [18B], [19B], a sexually transmitted disease [22A], health risk of obesity, high cholesterol [21A] ,[23B], [24A] and suicide [20A].

6.1 Linguistic Aspects

Word Formation

Compounding: *homework, someone, helpline* [20A], *low-fat* [24A], *without* [14A] [18B], *anywhere, everywhere, anyone, extraordinary* [22A]

Affixation

Prefixation + suffixation: *unhooked* (*un- + hook + -ed*) [13B]

Prefixation: *forget* (*for- + get*) [19B], *extraordinary (extra- + ordinary)* [22A]

Suffixation: *smoker* (*smoke + -er*) [13B], *confidential* (*confidence + -al*) [15B], [20A], *smoking* (*smoke + -ing*) [14A], *tanning* (*tan + -ing*) [16A], *drinking (drink + -ing), likely (like + -ly), regularly (regular + -ly), getting (get + -ing)* [17B] *entirely* (*entire + -ly*), *recently* (*recent + -ly*), *treatment* (*treat +-ment*) [19B], *amazing* (*amaze + -ing*), *questioning* (*question + -ing*) [20A], *healthy* (*health + -y*) [21A], *activist* (*active + -ist*), *awareness* (*aware + -ness*), *living* (*live + -ing*) [22A], *cooking* (*cook + -ing*) [23B], *sugary* (*sugar + -y*) [24A]

Borrowing: *cigarettes* [13B], *menopause* [15B], *autism* [18B], *dementia, Alzheimer* [19B], *seltzer* [24A]

Shortening: Acronyms: *AIDS – Acquired Immune Deficiency Syndrome* [22A], *DASL – Drugs and Alcohol Service For London* [15B]

Initialisms: *NHS – National Health Service* [13B], [17B], [19B], *NYC – New York City* [24A], *UV – Ultraviolet* [16A], *HIV – Human Immunodeficiency Viru*s [22A]

Figures of Speech

Metaphor: *Get unhooked*. [13B]

Simile: *drink like a man* [15B]

Personification: *Wine doesn't just come with cheese.* [15B]

Hyperbole: *thousands of people* [16A], *We all have AIDS if one of us does.* [22A], *What goes into crisps goes into you.* [23B]

Lexical Relations

Antonyms: *doctor – patient* [14A], *with – without* [18B]

Synonyms: *water – seltzer* [24A]

Polysemy: *pounds* [24A]

Multiword Expressions

Collocations: *hair loss, breast cancer* [15B], *memory loss* [15B, 19B], *skin cancer* [16A], *spotting the signs, right treatment* [19B], *fail at suicide* [20A], *cooking oil* [23B], *sugary beverages, low-fat milk* [24A]

Phrasal Verbs: *end up* [15B], *find out* [17B], *go into* [23B], *pour on* [24A], *come together* [22A]

Pun: *Are you pouring on pounds?* [24A]

Slogans: *Don't be silent about smoking.* [14A], *Prevent skin cancer.* [16A], *Dementia. If you are worried, see your doctor.* [19B], *We all have AIDS.* [22A] *Don't drink yourself fat.* [24A]

Prosodic Features

Rhyme: half rhyme: *longer – harder* [18B], *glad – failed* [20A]

Alliteration: *get them the right treatment, love a bit longer* [19B]

6.2   Visual aspects

6.2.1   Pictures in American Advertisements

The advertisement on smoking [14A] contains a metaphor. There is a cigarette which gets an injection and it evokes a person who smokes and his or her bad habit should be treated by doctors.

The advertisement [16A] makes people think about the danger of sunbathing. The whole tanning bed looks like a coffin. Tanning is considered to be a metaphor for death. A red rose lying near the coffin can represent life which depends on a user's attitude to tanning.

The advertisement [20A] shows a black boy who is standing near a wall. He tried to commit a suicide but he failed and he looks happy now.

In the advertisement on healthy lunches [21A] there is a girl who attends a primary school. She is standing with her arms over her chest and this posture symbolizes a defence.

In the advertisement [22A] there are twenty five famous activists who help to fight against AIDS like Will Smith, Richard Gere, Alicia Keys, Sir Elton John, Elizabeth Taylor, Tom Hanks, president Nelson Mandela, Whoopi Goldberg and others.

In the advertisement [24A] there is someone who is pouring a beverage into a glass and the drink is changing into fat which is overflowing the glass.

6.2.2   Pictures in British Advertisements

In the advertisement on smoking [13B] there is a smoking man who is likened to a fish on the hook. The picture expresses how hard it is to get rid of this bad habit.

The advertisement on drinking [15B] portrays a woman who might end up looking like a man if she drinks like him. In the advertisement there is a photograph of a man wearing make-up. The advertising creators want to scare all women and show them that they may end up looking like that.

The advertisement [17B] deals with problems which may be caused by drinking. The advertisement contains a picture of a female torso. A woman's hearth is visible through her skin and her bra to demonstrate that drinking can caused a heart attack and other diseases.

The advertisement [18B] deals with a relationship between family members and a child with autism. The long table is a metaphor for a gap between adults and autistics.

The advertisement on an Alzheimer's disease [19B] shows a photograph of an older man who is holding a car key. A right side of his face is covered with a photograph of the car and it represents what is going on in his mind when he is trying to remember which car is his.

In the advertisement [23B] there is a woman who is drinking an oil bottle. The oil in the bottle represents the oil which goes into crisps during frying.

6.2.3   Writing

Advertisements [13B], [16A], [18B], [22A], [23B] and [21A] contain less writing than the rest of them because one sentence in big letters in combination with a picture is enough to catch attention and to give people the most important information in the shortest time. On the contrary, advertisements [14A], [15B], [17B], [19B], [20A] and [24A] include a headline written in big letters which is followed by a text with more information in smaller letters. It serves for people who are interested in a topic more in detail.

6.2.4   Colours

Advertisements [14A], [15B], [16A], [19B], [24A] use a combination of a white background and black writing. In the advertisement [14A] a red colour is added to emphasise the sentence, i.e. *Treat it,* while in the advertisement [16A] red is used to highlight a logo of the company. The advertisement [24A] focuses more on women because it uses black letters in combination with pink ones.

Advertisements [13B], [17B], [18B], [22A] and [23B] employ a combination of a dark background and light font. The advertisement [22A] makes use of a contrast between black, white and red. The word *AIDS* is written in red to arouse strong emotions and to emphasise a word which scare many people.

Advertisements [20A] and [21A] use a dark background with light letters as well as a white background and dark letters. The advertisement [20A] uses also a blue colour of writing which now reflects inner peace of a boy who wanted to commit a suicide before. The advertisement on healthy school lunches [21A] applies a red colour which increases appetite.

6.3   Conclusion to Advertisements on Health

Advertisements on health include diverse topics like cancer and other diseases, aids, smoking, drinking and healthy eating.

The most frequently used word formation process is affixation which appears in each advertisement. The next word formation process is shortening which is found in eight advertisements followed by compounding in five advertisements. Borrowing is also in five advertisements because the advertisements contain names of diseases which are borrowed.

The most common figure of speech is hyperbole which occurs in three advertisements. Slogans are found in five advertisements so they are the most used multiword expressions.

A frequency of a play with sounds is higher in British advertisements.

American advertisements use famous and black people while in British advertisements there are unknown and white people.

7 ENVIRONMENT

The advertisements focusing on the environment cover issues such as promotion of recycling and waste separation, fighting against environment pollution caused by companies and cars and promoting of water resources. Advertisements on environment do not occur so often as advertisements on safety and health, so in this chapter I am going to analyse three American and four British advertisements. The advertisements relate to recycling [26B], [27A], bottled water [28A], transport by bicycle [29B], climate change [30B], [25A], [31B].

7.1 Linguistic Aspects

Word Formation

Compounding: *heatwaves* [31B]

Affixation

Prefixation + suffixation: *recycling* (*re- + cycle + -ing*) [26B] [27A], *recyclable* (*re- + cycle + -able*) [27A]

Prefixation: *recycle* (*re- + cycle*) [27A]

Suffixation: *global* (*globe + -al*) [27A], *drinking* (*drink + -ing*), *bottled* (*bottle + -ed*) [28A], *global* (*globe + -al*), *really* (*real + -ly*) [30B]

Coinage: *carbon dioxide* [28A]

Neologisms: *global warming* [30B], *climate change* [31B], [27A]

Clipping: *bike* (*bicycle*) [29B]

Shortening: Acronym: *FEMA − Federal Emergency Management Agency* [25A], *Remix – Recycling magazines is excellent* [27A]

Initialisms: CO_2 − *Carbon Dioxide* [31B]

Figures of Speech

Metaphor: *flash flooding* [31B]

Metonymy: *New York City throws out over 400,000 tons of recyclable paper* [27A]

Euphemism: *a drinking problem* [28A]

Multiword Expressions

Idioms:	*at this rate, a course of action, pay the price, due to* [31B]
Collocations:	*global warming* [30B], *climate changes, sea levels* [32B]
Phrasal verbs:	*throw out* [27A], *get off* [28A], *carry on* [32B]
Pun:	*Obama has a drinking problem.* [28A]
Slogans:	*It's your city. It's your earth.* [27A] *Better by bike.* [29B], *It's our children who'll pay the price.* [31B]

Prosodic Features

Rhyme:	Full: *dub – tub, rub – dub* [31B]
Alliteration:	*flash flooding* [31B]

Types of sign

Symbol:	green arrows which form a triangle – symbol of recycling [27A]

7.2   Visual Aspects

7.2.1   Pictures in American Advertisements

The advertisement [25A] is divided into two parts which are blue sky and mess that consists of ruins of buildings. It focuses on natural disasters. Back at the advertisement there are skyscrapers to make people sure that it is an American advertisement.

The advertisement [27A] shows the Empire State Building which is composed of magazines, catalogues and other paper. It demonstrates how many tons of recyclable paper are thrown out every year.

The advertisement on bottled water [28A] makes use of celebrities. The cartoon picture of a black man in a white shirt holding the bottle portrays the president of the United States, Barack Obama.

7.2.2   Pictures in British Advertisements

The advertisement on recycling [26B] shows a picture in which the audience definitely notices and recognizes the famous London Bridge. The rest of the city is swamped with rubbish.

The next British advertisement [29B] contains a picture in a motion because the girl is riding a bike. The text forms a circle around her and everything is colourful because the

text says that she is in a better world when she is riding the bike. The rest of the picture is grey because the air is polluted by exhaust fumes. The advertisement wants to persuade people to prefer riding on bike to riding by car.

The advertisement on environment [30B] is the simplest one but the most heartbreaking. It shows a woman hugging her child who, according to their appearance, must be from Africa.

The advertisement [31B] is based on a nursery rhyme. Three men sail in a tab after floods. The advertisement shows consequences of climate change in a light way.

7.2.3 Writing

In advertisement [30B] is a picture which is more important than a text so writing is very small, while in advertisements [27A], [31B] a message is more crucial and that is why the text is written in bigger letters. The American advertisement [28A] uses big letters for a headline to catch people's eye and then they become smaller. Advertisements [25A], [26B] and [29B] contain only headlines added by short information in really small letters.

7.2.4 Colours

Advertisements [25A] and [26B] use only dim colours like grey, blue and black. On the contrary, in the advertisement [30B] only bright colours appear (i.e. yellow, orange in contrast with blue). The yellow colour in combination with orange signifies the heat which comes from a mother's body but a child's body is blue which represents his or her death.

A background of the American advertisement [27A] is blue which represents clear sky. A logo of a company uses green colour to demonstrate that recycling helps in a fight against climate changes and protects nature.

The American advertisement [28A] takes advantage of a contrast between white and black to which blue and grey are added. The blue colour of a tie is preferred by men. Green is used to promote the website and to express that the corporation is environment friendly. All these colours prove that the advertisement is not invasive.

In the British advertisement [29B] on environment green related to nature dominates and pink can be a symbol for love to nature.

The last advertisement from the environment group [31B] is colourful because its model is a rhyme for children. Half of the layout is covered with blue and the most striking colour is red which attracts audience attention to men in a tub.

7.3   Conclusion to Advertisements on the Environment

Main topics of analysed advertisements on the environment are recycling and climate changes.

The most frequently used word formation process is affixation which appears in four advertisements from seven. Shortening and neologisms are the most common word formation processes after suffixation and they are found in three advertisements.

Phrasal verbs and slogans belong to the largest groups of multiword expressions and they occur in three advertisements.

Five advertisements use a picture with a short text because the picture is catchier but two advertisements use more writing to express a topic in more detail.

8   COMMUNITY

The advertisements on community deal with topics such as campaigns concerned with blood and organ donation and humanitarian assistance. I am going to examine three American [32A], [33A], [34A] and two British [35B], [36B] advertisements which are related to this topic.

8.1   Linguistic Features

Word Formation

Compounding: *girl-next-door* [32A], *rubber boat, housewives* [33A], *life-saving, mixed-race, someone* [36B], *everyday* [35B]

Affixation

Prefixation + saffixation: *displaced (dis - + place + -ed)* [35B]

Suffixation: *likely (like + -ly), desperately (desperate + -ly), literacy (literate + -cy)* [34A], *urgently (urgent + -ly)* [36B], *denying (deny + -ing), slavery (slave + -ery), freedom (free + -dom), needy (need + -y), destroyed (destroy + -ed), starving (starve + -ing)* [35B]

Neologism: *habitat* [34A]

Conversion: *the poor* [35B]

Borrowing: *leukaemia* [36B]

Shortening: Acronym: *UNICEF – The United Nations Children's Fund* [32A]

Initialism: *UK – the United Kingdom* [35B]

Figures of Speech

Metaphor: *Rihanna's faucet water* [32A], *rape is used as a weapon of war, dissent can mean death* [35B]

Metonymy: *UNICEF provides clean, safe water* [32A]

Simile: *as cruel as nature* [35B]

Personification: *every dollar helps* [32A], *donation can help give Adriana a home and the chance* [34A],

Hyperbole: *thousands, millions, for decades* [35B]

Multiword Expressions

Idioms:	*of course, in need* [32A]
Collocations:	*faucet water* [32A], *a rubber boat* [33A], *literacy rate, graduate high school* [34A], *military rule, government's policy* [35B], *bone marrow donor, bone marrow register, mixed-race people* [36B]
Phrasal Verbs:	*grow up* [34A], *force into, speak out* [35B]
Catch Phrase:	*It's shocking but it's true.* [36B]
Pun:	*Adriana is a wurse off than you mite think.* [34A]
Slogan:	*You don't have to join us, to join us.* [33A], *Unite to fight leukaemia!* [36B]

Prosodic Features

Alliteration:	*lower literacy, less likely* [34A], *weapon of war* [35B]
Rhyme:	Identical: *You don't have to join us, to join us.* [33A]

8.2   Visual Aspects

8.2.1   Pictures in American Advertisements

The advertisement [32A] uses a famous person to catch the audience's attention. Rihanna who is sitting in the kitchen helps with the promotion of a tap project of UNICEF.

The advertisement [33A] shows an authentic Greenpeace photograph from their action against whale hunters.

The last American advertisement from this group [34A] contains a photograph of a face of a little black girl who needs a home to live a life like children of the same age.

8.2.2   Pictures in British Advertisements

The advertisement [35B] includes a shocking and real photograph from Burma. There is a body of a dead person. The photograph is not clearly visible because of a text which covers it but it is probably a child's body.

The advertisement [36B] uses quite a simple picture. It is composed of two hands of different colours, red and black. The black hand symbolizes a black person and the red one represents a white person.

8.2.3   Writing

A layout of almost all advertisements from this group is divided into a headline written in big capital letters which is followed by detailed information in a smaller writing. An exception is the American advertisement [33A] which contains only the headline.

Each advertisement is written in type print but the American advertisement [32A] includes a collocation *Tap Water* which is written by handwriting to make it more extraordinary.

8.2.4   Colours

Advertisements [32A], [34A], [35B] and [36B] use a white background to put emphasis on a given message. In the advertisement [32A] there is Rihanna who is sitting in a white kitchen, wearing a blue dress. Blue represents inner peace of the singer and light blue writing symbolizes clean and save water. In the advertisement [34A] there is a black girl on a light background and the rest of the advertisement is tuned to brown as well as writing. The advertisement [35B] uses a contrast between a white background and a grey photograph and the advertisement [36B] makes use of a white background to which red and black are added.

The advertisement [33A] differs from the other advertisements in this group because its background is in dim colours and the writing is lighter.

8.3   Conclusion to Advertisements on Community

In advertisements on community the most frequently used word formation process is affixation which is more often used in British advertisements and this being followed by compounding which is in four advertisements and shortening which is found in two advertisements. Neologisms and conversion appear only once in British advertisements as well as in American ones.

Metaphors and hyperboles are the common figures of speech in these types of advertisements.

Regarding multiword expressions, collocations, phrasal verbs and idioms appear in two advertisements.

Almost every advertisement shows people except the British one [36B] which is painted. One American advertisement contains a photograph with a famous singer Rihanna to persuade people to donate money.

CONCLUSION

The thesis analysed eighteen American and eighteen British social advertisements. Its aim was to find out which linguistic and visual aspects are the most often used and if and how American advertisements differ from the British ones.

Safety and health groups contained more advertisements than environment and community because they include a bigger number of different topics which affect people from a personal perspective.

The most frequently used linguistic aspects contained word formation processes, multiword expressions and prosodic features.

The theoretical part claimed that affixation and compounding are the most common word formation processes and this claim was confirmed in the analysis. Affixation appeared in each chapter. Compounding followed affixation in two chapters, i.e. safety and community but in advertisements on health, shortening and borrowing appeared after affixation because of the medical terminology. Neologisms occurred most frequently in advertisements which dealt with environment.

Slogans and phrasal verbs were the most common multiword expressions because they were found in all four groups. Also idioms, collocations and catch phrases were used very often.

The theory said that all three types of signs are used in advertisements but the analysis showed that only symbols are used very often. It also stated that all prosodic features are frequently used but alliteration appeared more often than rhyme, consonance and assonance.

I supposed that advertisements would use figures of speech, multiword expressions and a play with sounds more than they actually were. Social advertisements deal with serious topics so the play with sounds and words was not as usual as I had expected.

American and British advertisements used pronouns, i.e. *you* and *your* to focus on the readers and make them think of their attitudes to a problem.

The largest differences between American and British advertisements were in pictures. In American advertisements black people appeared while only one British advertisement displayed black people and the next one showed people from Africa. American advertisements used and mentioned famous people because these advertisements catch the audience and engage more people. British advertisements did not use any famous people.

There were two types of a text in analysed advertisements. The first kind of advertisements contained only headlines written in big letters but the second type, i.e. a headline written in big letters followed by more detailed information in smaller letters, was used most often.

Colours of advertisements were usually dim (i.e. dark blue, grey, black) because of the topics which were serious. A background was white and writing was dark. A combination of the dark background and white writing was used more often. Other colours which were added to black and white were red and blue.

Unusual things in social advertisements were web links to their websites where people may learn more about concrete topics or find a helping hand and phone numbers which might be called in a case of need.

Advertisements included a logo of the company which was usually situated in the lower right corner.

To sum up, the analysis of the thesis showed which linguistic and visual aspects are used during an advertising creation process. It found out differences between American and British advertisements concerning visual aspects while the usage of linguistic aspects was similar. I hope this thesis will bring benefit for people who are interested in social advertising and in linguistics.

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LIST OF FIGURES

APPENDICES

P I   Analysed social advertisements (enclosed CD)