

READING ADS WITH CRITICAL EYES

by

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ABSTRACT

The aim of this work is to show the importance of the study of advertising language in the classroom as a contribution to the formation of critical readers. Emphasis is put on the persuasive aspects of advertisements, the manipulation of human needs, the underlying ideology and the written and iconic devices used to influence consumers. Some suggestions of pedagogical activities are provided in order to show how the theory discussed can be translated into practical exercises.

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Vera Lúcia Menezes de Oliveira e Paiva

Submitted in partial fulfilment of the requirements
for the degree of Mestre em Inglês.

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This is to certify that the dissertation prepared by Vera Lúcia Menezes de Oliveira e Paiva, entitled "Reading Ads with Critical Eyes" complies with the University regulations and that it meets the accepted standards of this Faculty with respect to style and content for the degree of:

Mestre em Inglês.

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INTRODUCTION

"Quanto mais me capacito como profissional, quanto mais sistematizo minhas experiências, quanto mais me utilizo do patrimônio cultural, que é patrimônio de todos e ao qual todos devem servir, mais aumenta minha responsabilidade com os homens."

Paulo Freire

Introduction

Piaget has taught us that learning has its base in the act of thinking via assimilation and accomodation.¹

Assimilation consists of the exploration of the environment by the learner, who becomes part of it through a process of perception and interpretation. The mind has "assimilation schemes"(e.g. learned concepts and previous actions), which enable men to assimilate new concepts. Such schemes are developed through external stimulation. The obvious conclusion is that a child brought up in an environment full of stimuli will develop his scheme of assimilation in a more active way.

Accomodation consists of the transformation of one's own structure in order to adapt oneself to the imposed reality. For Piaget the intelligence is gradually built through challenge and stimulation, and Young reminds us that

"The fact that few objects are naturally and intrinsically what they seem to be has been clearly indicated by such thinkers as George Herbert Mead, Jean Piaget, and Heinz Werner. A child growing up within a society begins by viewing an object in an idiosyncratic self centered way, and gradually redefines his relationship to it in terms of the broader, adult society. The acculturated individual internalizes the way the general society view the artifact, and sees the product in a setting of needs and values that control his action and attitudes about it."²

In other words, the more the student explores the world he lives in the more he understands reality around him. In order to be really conscious of reality, one must act instead of taking

things for granted.

As "Mass communication enters into all that we know, believe and understand, and becomes a part of the frame of reference which determines how we interpret all experience,"³ it cannot be left outside of the school. All kinds of Mass Media should be studied in the classroom and among them advertising occupies an outstanding position. Boys and girls should, since childhood, be taught the strategies advertising uses in order to convince consumers to buy more products and also the strategies used to persuade people to adopt false values. The public must be educated to analyze the information they get from advertisements and to be able to distinguish between informative and persuasive elements in advertising language.

What is being proposed in this work is an attempt at modifying the learner's reading production by supplying him with a knowledge of the mechanisms of advertising language in order to turn his position of victim into that of an active subject of reading. A critical reader will certainly be a critical consumer.

Advertisements present a living language in its process of transformation. This fact in and of itself is enough to justify the importance of its use in the teaching-learning process. It can be used at any level of foreign language teaching, and when we use them as didactic devices we are able to reach many goals such as:

- to use authentic material
- to bring present "information" into the classroom
- to study syntactic and semantic aspects in a real context
- to develop creativity in oral and written activities

- to increase vocabulary
- to be in contact with the culture of the people who speak the target language.

But the paramount importance of the study of advertising language lies in the possibility of creating a new kind of reader—a critical reader.

According to Gutierrez

"O aluno tem que chegar a dominar a semiótica e a criatividade para ser capaz de converter-se em um "consumidor" inteligente, seletivo e crítico dos Meios de Comunicação Social. Além do mais, estas mesmas linguagens lhe permitirão penetrar com maior facilidade no mundo do saber: arte, literatura, história, geografia, ciências, religião, etc."⁴

A child can not be brought up in a laboratory but in the real world; man cannot be an island. Human beings were born to think, to face their environment and to interact critically with their living reality. We believe that education must offer all the opportunities for men (since childhood) to think, act, and transform their own reality. Unfortunately, our educational system has been based on the ignorance and fragmentation of reality. The result is the great number of unthinking persons who learn answers to given questions, who internalize certain behavior patterns and can never get rid of them. Such persons are able to play just one role in their lives, the role of robots who will be able neither to defend themselves against massification nor to avoid being a mere "object" under the control of dominant forces.

In the attempt to create an active reader the choice of the advertising register takes into account the learner's needs due to his social-cultural context. Advertising is part of the student's life and as such it deserves the teacher's attention.

This dissertation was divided into five chapters and an appendix with pedagogical applications.

The first Chapter compares advertising and propaganda, presents a classification of advertisements and shows the persuasive devices used by advertising.

The second and third Chapters will show how misleading advertising can be. The second Chapter will show how the dominant ideology is subliminally used in advertisements and the third Chapter will show how human needs are manipulated by advertising.

The fourth and fifth Chapters will be dedicated to advertising language, the former describing the devices used by written language and the latter dealing with the power of iconic language.

The appendix is an attempt to apply all the theoretical aspects to exercises which can be used in the classroom. The aim of such exercises is to enable students to identify the manipulation of human needs, the underlying ideology, the written and visual devices, besides detecting the informative and persuasive aspects of an advertisement. In short, following Piaget's lessons, the proposed activities aim at leading the student into the exploration of his own reality in order to transform it.

If such an aim is achieved the teacher will also be an educator, and a real educator sees education as prescribed by Paulo Freire:

"A educação será portanto, um reagir (responder) criativamente do educando. É desenvolver uma capacidade de reagir frente aos outros e ao mundo que nos rodeia. É conseguir com que o homem seja capaz, durante toda a sua vida, de interrogar-se e encontrar as respostas adequadas para transformar a realidade. Em resumo, que não sejam "homens espectadores mas sim recriadores do mundo."⁵

Notes

¹ Jean Piaget. Psicologia da Inteligência. Trans. Eglea de Alencar. (Rio de Janeiro: Fundo de Cultura, 1958).

² James Webb Young, "A Mirror for a lady" in The Role of Advertising, ed. C. H. Sandage (Illinois: Richard D. Irwin, 1969) p. 197.

³ Young p. 218.

⁴ Francisco Gutierrez, Linguagem total: uma Pedagogia dos Meios de Comunicação (Summus Editorial, 1978) p. 83.

⁵ Paulo Freire, Pedagogia do Oprimido (Rio de Janeiro: Paz e Terra, 1975) p. 82.

CHAPTER I

ADVERTISING X PROPAGANDA

"The creation of the world is the
victory of persuasion over force."

Plato

I.1 INTRODUCTION

It is worth establishing the difference between advertising and advertisement. Both terms, advertising and advertisement, from the verb to advert (to call attention) derive from the Latin "advertere" which means "to turn towards."¹ Advertising is "the action of attracting public attention to a product or business;"² it is "the business of preparing and distributing advertisements."³ Advertisement (informally called "ad") is "a public note; especially one published, broadcast, or displayed publicly to advertise a product, service, etc."⁴ Advertising involves market research, psychological studies of potential consumers, the choice of the media which will best convey the message, etc. A lot of work must be done before an advertisement is worked out and displayed.

The word propaganda is seldom used in advertising language but a semantic distinction from advertising/advertisement may be useful as well. Propaganda is "(the usually organized spreading of) ideas, information, or rumour designed to promote or damage an institution, movement, person, etc."⁵ It derives from "Congregatio de propaganda fide," a congregation whose function was to propagate the faith. It was established by Pope Gregory XV in 1622. So the word propaganda was first used in an ecclesiastic context—"a systematic scheme for the dissemination of a doctrine or practice."⁶ According to James Brown the "Congregatio de Propaganda" was formed by a group of Cardinals in charge of converting pagans abroad.⁷ Brown emphasizes

that it was seen as a beneficial process which does not happen in our century. The term is now seen as something false and misleading.

The basic distinction between propaganda and advertising is that the former aims at making people accept an idea, a principle, a theory or doctrine while the latter attempts to persuade people at the level of consumption of goods and services. Nevertheless both terms are generally used without much distinction in similar contexts. Edmund McGarry says that

"Advertising as used today is primarily a type of propaganda. The essence of propaganda is that it conditions people to act in a way favorable to or desired by the propagandist. It deliberately attempts to influence, persuade, and convince people to act in a way that they would not otherwise act. Propaganda had its birth in the attempt of the church to propagate the faith. It is used by leaders who seek a following in politics, in religion, and in all affairs which require action by large bodies of people.

In business it is used primarily by sellers to obtain a market by conditioning people in the market to accept the particular products offered. The growth of new techniques of communication has greatly extended the range of propaganda penetration, has expanded the number of products advertised, and has increased the total amount of propaganda disseminated, but the aim of the messages carried is essentially unchanged since the beginning of civilization.

In fact the use of force of argument instead of physical force marked the change from savagery to civilized living."⁸

Advertising is essentially a form of communication between powerful economic groups and consumers, who often buy without questioning all the products and "ideas" advertised by mass media. Instead of informing the public about the products and services, advertising persuades people to accept doubtful qualities as good ones.

"Information", loosely defined, is a factor which is always present in any advertisement. There is always something new about an old product (packaging, price, distribution, etc), besides the fact that new products are displayed to the public every day.

What distinguishes advertising from the other forms of information is the fact that the message is always controlled by the advertiser, the one who pays the media to deliver the message.

Although Christians consider advertising as "evil" and Marxists think of it as "alienation" it does exist as a social institution, making up a complete system of communication with its universe of signs, spreading a new language underlined by the ideology of consumption. Advertising stands side by side with the church, the school and the family. It is as important as those institutions in the education of people and is therefore responsible for the creation and manipulation of people's opinions and values. Advertising creates a new fascinating world, without war or poverty, inhabited by beautiful and healthy people—intelligent children and lovely wives adored by lovely husbands. They are always surrounded by magic appliances and gadgets which make their lives more comfortable. It is a kind of "Mythical Paradise" where everybody is happy and innocent.

This ideal world is supported by the myths of our new culture which are destroying traditional values with the help of advanced technology. According to Pierre Kende

"A tecnologia 'transforma o mundo' * segundo a fórmula de Marx. Mas é a cultura de massa e mais especialmente a publicidade que 'muda a vida', que faz crer nos grandes mitos de nossa época, no Progresso, na Abundância, nos Lazeres, na Juventude, na Feticidade."9

I.2 FUNCTIONS AND GOALS OF ADVERTISING

According to Fernando Almada, Advertising has three basic functions which correspond to the three fundamental expectations on the part of the advertiser.¹⁰

| FUNCTIONS | ADVERTISER'S EXPECTATIONS |
|---|---|
| 1. REFERENTIAL: the product is offered to the conscience of the consumer. | He wants the consumer to know the product, to be aware of its existence. |
| 2. PREDICATIVE: the product is described in terms of its objective utility. | He wants the consumer to believe, to use his reason to accept the product. |
| 3. METAPHORICAL OR SYMBOLIC: the product is seen as a sign full of possibilities of representation. | He wants to awaken in the consumer certain feelings towards the product. The consumer is supposed to act according to his emotions, buying, for instance, the possibility of seduction in the place of a certain cosmetic product. |

Each of the above mentioned functions may achieve different goals. These are:

1. REFERENTIAL

- to launch a new product in the market
- to remind the consumer of the existence of the product
- to familiarize people with the product
- to inform the potential consumer of the existence of the product.

2. PREDICATIVE

- to create preference
- to create a clear image of the product
- to neutralize the effects of the competing brand
- to get new consumers
- to increase sales
- to improve the image of the product.

3. METAPHORICAL OR SYMBOLIC

- to create feelings and impressions about the product
- to awaken the desire to buy
- to suggest the satisfaction of human needs
- to create fantasy in the consumer's mind
- to create the opportunity for the birth of "new human needs" (see chapter III on human needs).

I.3 KINDS OF ADVERTISEMENT

I.3.1 A classification of ads according to the advertiser's point of view.

Advertisers usually divide ads into three different types:

A. INFORMATIVE ADS

This kind of advertisement gives the reader useful information about the product. It usually describes the product telling the consumer about the material the product is made of, the way it is handled, its main uses, durability, price, safety, etc. If there is any picture to illustrate the ad, it always reinforces an important aspect of the product. The text appeals to the reader's reason and intelligence, presenting logical arguments to convince the consumer to choose the product. The language employed is direct and objective. When the consumer buys the product he actually knows what he is choosing; he is freely expressing his wants in the market-place.

This kind of ad tries to perform the predicative function of advertising.

Example 1: "Citation II"

Today's Chevrolet

After making 16 engineering refinements, we made one more change...

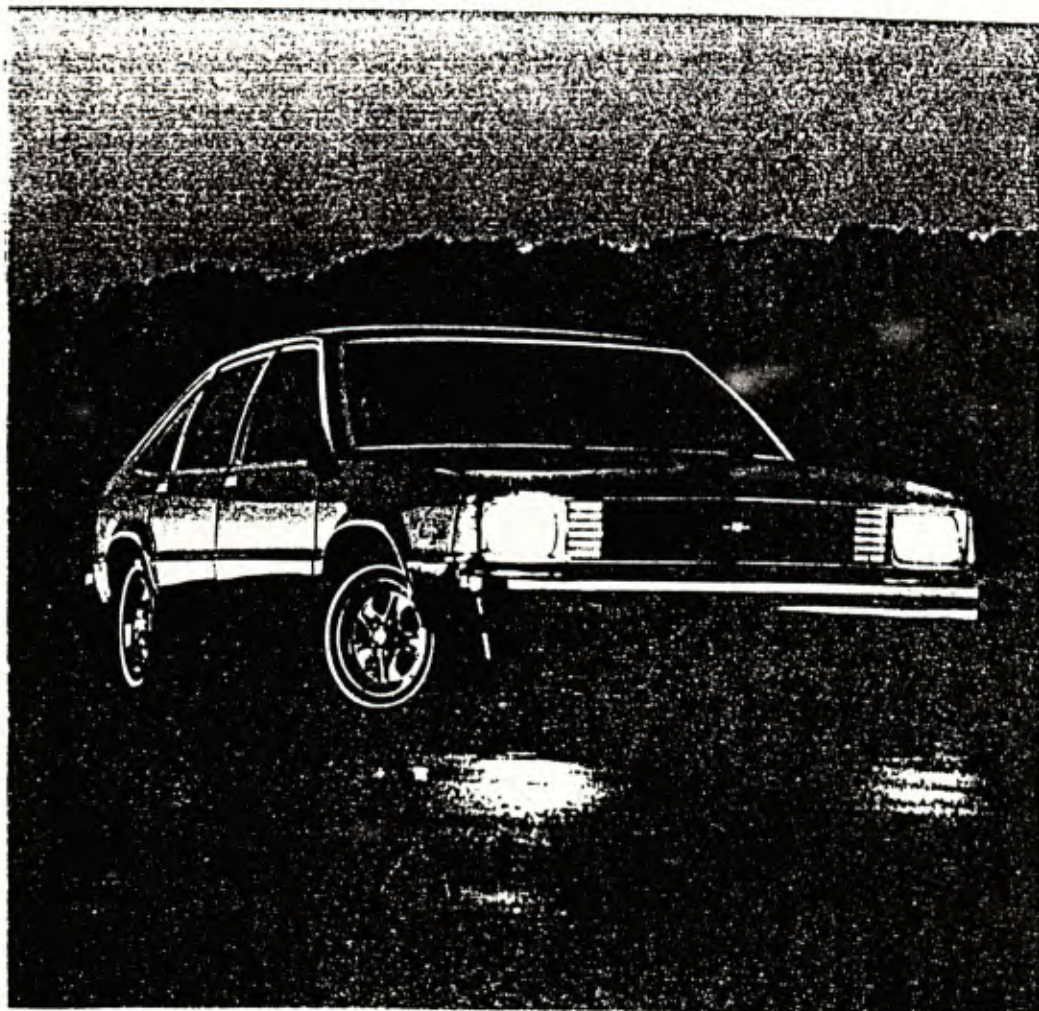


Fig. 1

The name. Introducing the new Citation II.

Since 1979, Chevrolet engineers have been at work, fine-tuning, polishing and refining Citation. We made so many engineering refinements, even its name is new.

Today's Citation II is an automobile that's more powerful, better riding with increased front-drive stability and traction in a variety of driving conditions. It's a car with mid-size room and small-car mileage: 39 Est. Hwy. [25] EPA Est. MPG.*

Performance Improvements.

- (1) Electronic Fuel Injection (E.F.I.) is now standard in the L4 engine for reliable starts, smooth drivability and efficient combustion.
- (2) Computer Command Control constantly fine-tunes the fuel mixture more than 80 times per second every mile you drive.
- (3) Improved steering feel from a refined column and shaft design.
- (4) Power rack-and-pinion steering (available) gives a better feel of the road.
- (5) Optional automatic transmission with converter clutch engages at highway speeds for greater efficiency.
- (6) Easy-rolling radial tires reduce road resistance and their all-season mud- and-snow tread design provides better traction.
- (7) Manual transmission "Upshift" indica-

tor light tells the driver the optimum time to shift.

Ride Improvements.

- (8) Redesigned rear shock absorbers help cushion road jolts.
- (9) Returned front strut damper assembly and absorber valving improves comfort.
- (10) Returned front strut jounce bumper smooths the ride.

- (11) Redesigned front stabilizer bar for increased riding comfort.

- (12) Vibration-reducing engine mountings for greater quiet and comfort.

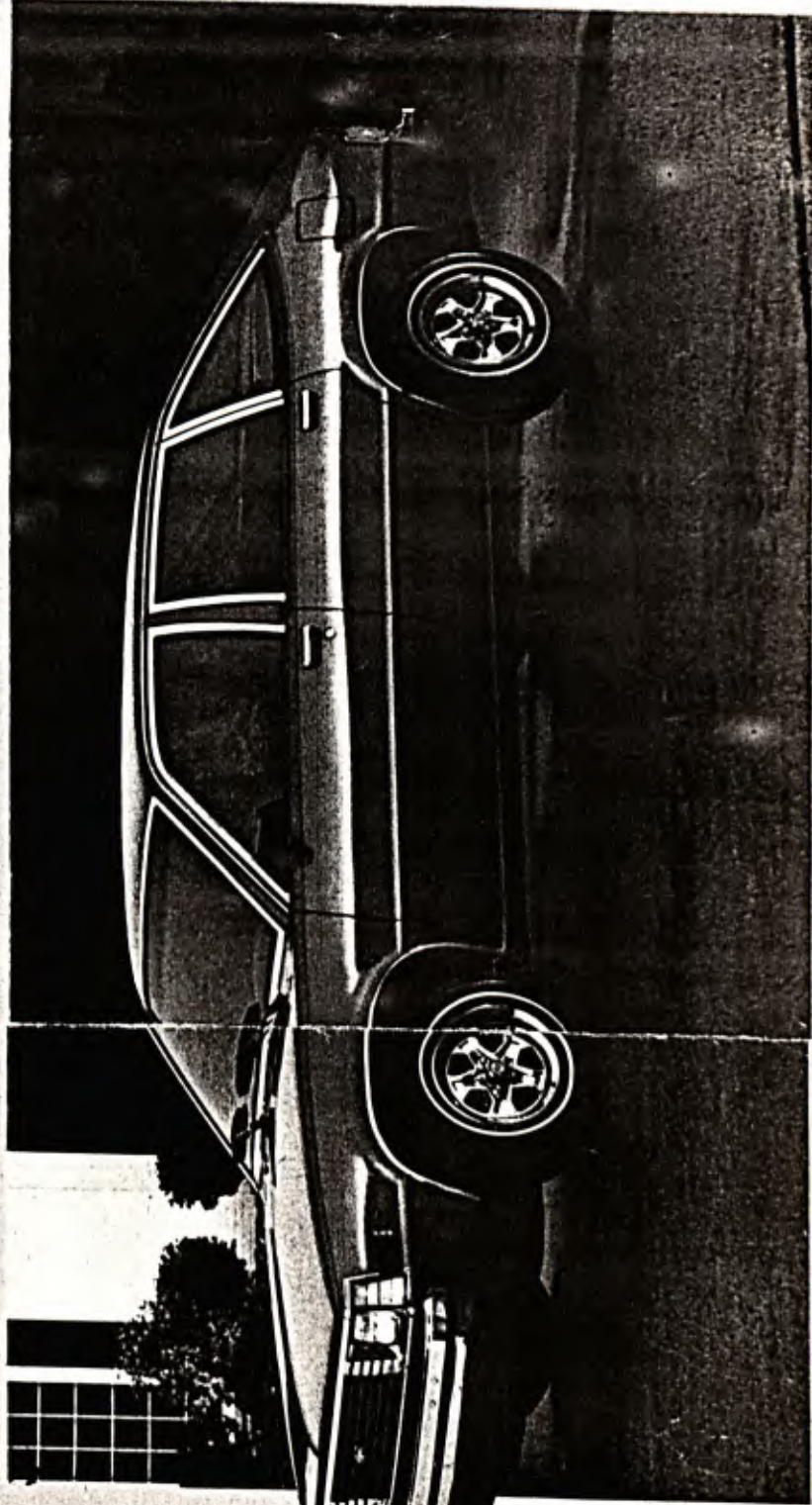
Comfort Improvements.

- (13) Returned body mountings for improved road noise isolation.
- (14) Body-supporting front seat provides improved long-trip comfort.

Corrosion Protection Improvements.

- (15) Increased use of coated metals and zinc-rich primers.
- (16) Extended stone-abrasion-resistant underbody application guards against road damage and improves corrosion protection.

*With available automatic transmission. Use estimated MPG for comparisons. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower.



OFFICIAL
CARS AND TRUCKS
OF THE XIV
OLYMPIC WINTER
GAMES

Chevrolet 34
1980

Versatility is one thing we couldn't improve on.



The room of a mid-size car.

Citation II's compact exterior dimensions can be deceiving. Inside there's a surprising 95 cubic feet of room and comfort for up to five adults. That's more room than Honda Accord. More than VW Jetta. More than Nissan Stanza DLX or Toyota Cressida. Plus Citation II's spacious 19.5 cubic feet of cargo space handles vacation-size loads of luggage and sports gear.

The handiness of a station wagon.

Fold down the rear seat and Citation II acts just like a wagon. In fact, it has 35 cubic feet of cargo space.

The front-drive car that's outsold all others for the past four years combined.

That's a pretty impressive record.

And now we're introducing Citation II. Sixteen engineering refinements over the past four years have made it that much better.

Bringing you the cars and trucks you want and need—that's what Taking Charge is all about.

Some Chevrolets are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your dealer for details.

CHEVROLET 
taking charge

This four-page ad describes the qualities of the product in terms of performance, ride, comfort and corrosion protection. Sixteen reasons are given (in the second and third pages) to convince the prospective buyer that the product deserves his preference. The last page presents further information about room and cargo space.

Example 2: "Ford LTD Crown Victoria"

In this example, twenty characteristics of the car are presented. Although most of them talk about minor details such as carpeting, electric clock, etc, the ad is still classified as an informative one.

A table of contents.

1. Full-size interior with room for six adults
2. Reclining front seats with finely woven cloth seating surfaces
3. Luxurious cut-pile carpeting
4. AM/FM stereo radio with 4 speakers for rich sound reproduction (may be deleted for credit)
5. An electric clock with the accuracy of quartz movement
6. Super luxury sound insulation
7. Carpeted deep-well trunk, the roomiest of any car sold in America*
8. 5.0 liter V-8 engine with elec-

9. Automatic overdrive transmission that reduces engine wear by lowering engine RPMs at highway speeds
10. Solid body-on-frame construction for a stable ride
11. New gas-filled shock absorbers for the smoothest riding Crown Victoria to date
12. An optional automatic load leveling suspension and a special trailer towing package that keeps Crown Victoria

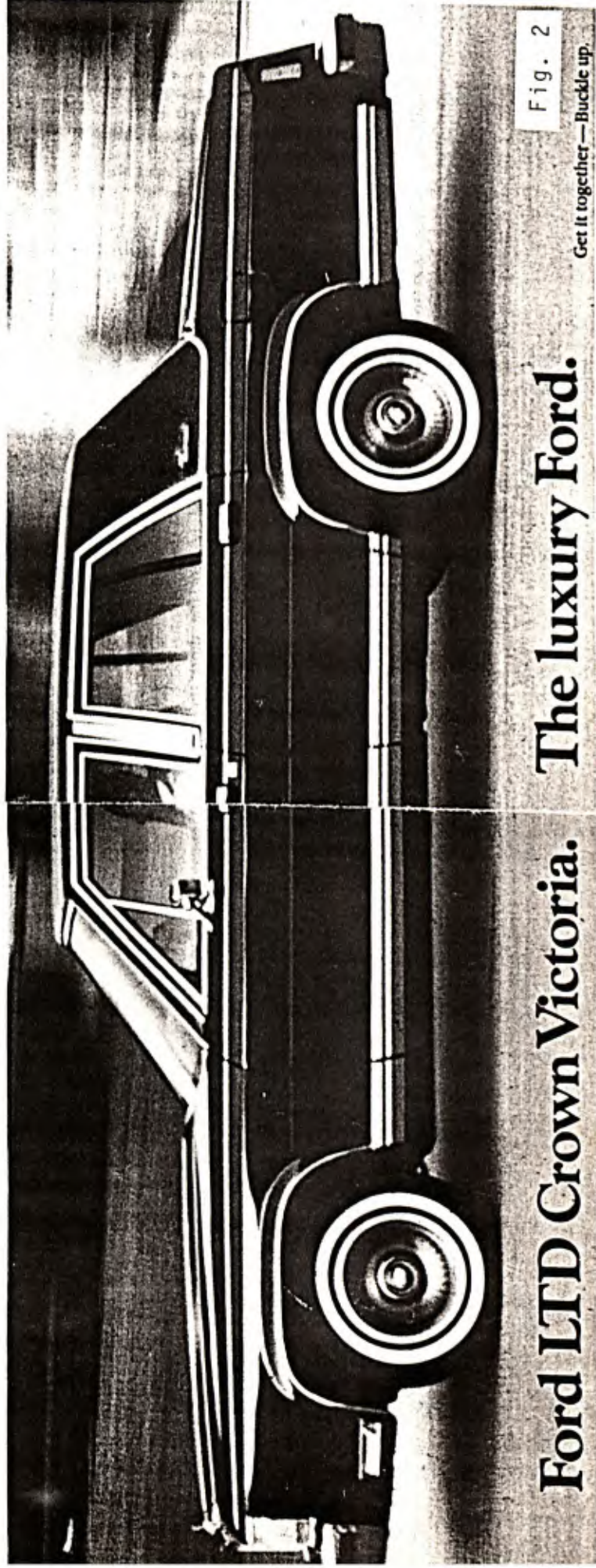
- riding smoothly even if you're towing 5,000 pounds
13. The option of automatic speed control for reduced fatigue on long trips
14. Optional power windows for added convenience
15. Available automatic climate control to keep your environment as you like it
16. Optional 6-way power seat adjustments for the optimum seating position
17. Available tilt steering wheel for great comfort
18. The security of your partici-

patting Ford Dealers' Free Lifetime Service Guarantee. See your dealer for details and craftsmanship. At Ford, "Quality is Job 1"

20. The comfort of knowing you're driving one of the most luxurious Fords ever built

*Based on EPA Interior Volume Index. Excludes other Ford Motor Company products.

Have you driven a Ford... lately?



Ford LTD Crown Victoria.

The luxury Ford.

Fig. 2

Get it together—Buckle up.

B. PERSUASIVE ADS

The persuasive advertisement appeals to man's emotions and feelings. It tries to create the desire for the product through emotional persuasion. This kind of ad is always offering the consumer an effect which goes beyond the product itself. Cigarette ads, for instance, are always selling high status, success, freedom, etc. The reader unconsciously believes that the product will satisfy his desires and needs. This kind of ad gives rise to illusions, distorts consumer's needs and creates new human wants in order to fit the producer's objectives. Consumers feel themselves urged to buy whatever the market wants them to. Actually the consumer does not buy the product itself. What he does, in fact, is evade reality and try to buy things such as social approval, love, sense of belonging, etc.

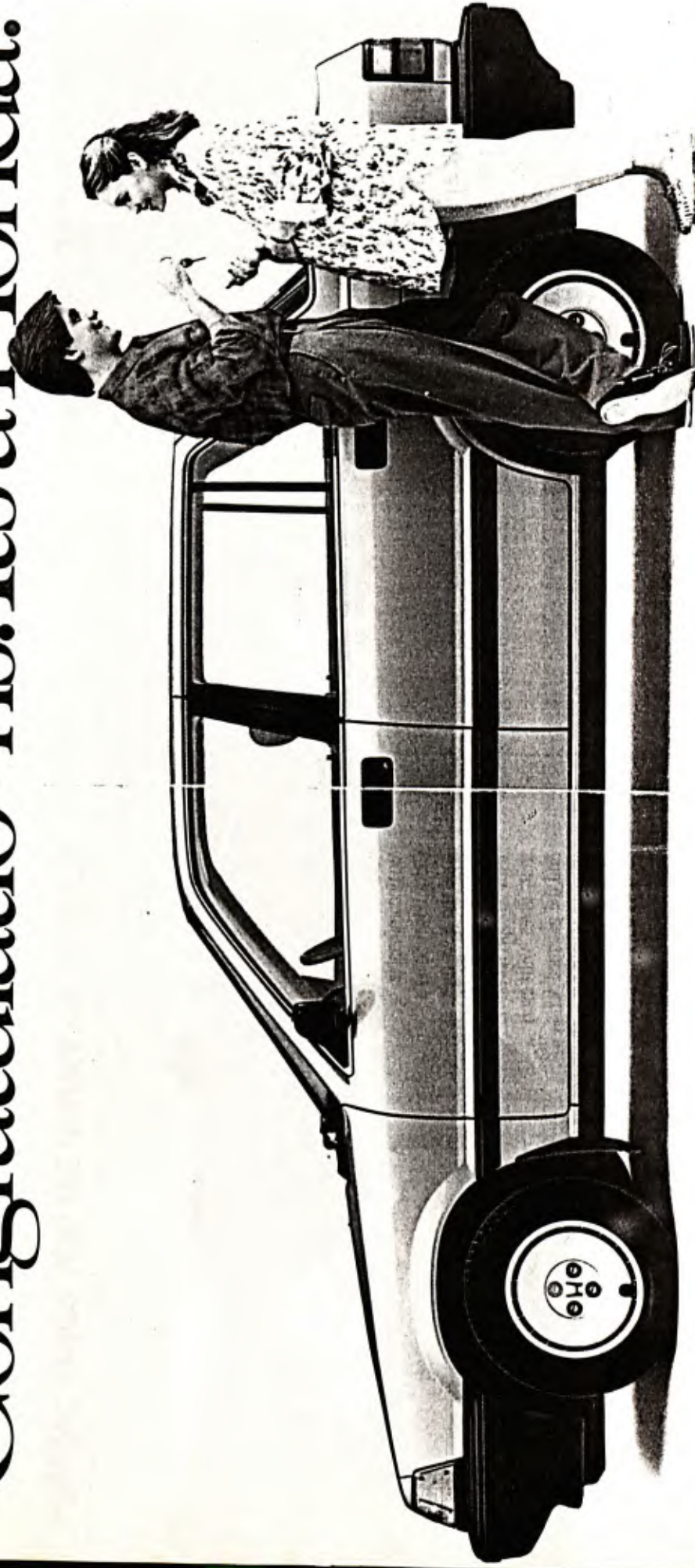
Example 1: "Honda - The Civic 4 - Door Sedan"

The first sentence of this ad says that "Family and friends will say the nicest things when your 1986 Honda Civic 4-Door family Sedan is delivered." So, the first statement appeals to man's need for social approval.

The pregnant woman in the picture reinforces the message of the title—"Congratulations. It's a Honda." The car is presented as if it were a new born baby. Not only is the car compared to a beloved baby but the owner himself is so compared in the metaphorical sentence ". . . it will cradle you in comfort." The narrative focus changes again when the text talks about "child-proof rear door locks and child safety-seat anchors", in the standard version, and we understand that the child who will be born soon will find safety in that car.

Although the text presents some information the basic characteristic is the persuasive style.

Congratulations. It's a Honda.



Family and friends will say the nicest things when your 1986 Honda Civic 4-Door family Sedan is delivered.

After all, the front-wheel-drive Civic is an attractive car. Its beauty also is functional. The shape is aerodynamic. The car seats five, comfortably. And

the trunk is very spacious.

Of course, while the Civic 4-Door was conceived as an economy car, it will cradle you in comfort. The front seats recline. The steering column is adjustable. And the transmission choices include a four-speed automatic.

Children, too, are treated with kid gloves. Standard features include child-proof rear door locks and child safety-seat anchors. Other pampering amenities are a quartz digital clock, tachometer, and remote trunk release.

But to those who say, "You're so

lucky," just smile knowingly. Luck had little to do with all this. It was planned. By Honda.

HONDA

The Civic 4-Door Sedan

PONTIAC GIVES YOU THE LUXURY OF CHOICE

At Pontiac, we believe the selection of a fine automobile should involve a choice, not merely of color and equipment, but of size and style as well. That's why we offer you two elegant 1984 Pontiacs.

There's the contemporary luxury of Bonneville. Or the traditional, full-size comfort and class of Parisienne.

Either way, you'll be selecting a car of impeccable style, endowed with the solid road hugging performance that says Pontiac.

BONNEVILLE

PARISIENNE

PONTIAC

WE BUILD EXCITEMENT

GM

Fig. 4

Example 2: "Pontiac"

This ad is a good example of persuasive advertisement. The text does not give any information at all. It merely points out Pontiac style by appealing to man's need for high status.

Too Busy Earning a Living To Make Any Money?

You think you've got problems?

Well, I remember when a bank turned me down for a \$200 loan. Now I lend money to the bank — Certificates of Deposit at \$100,000 a crack.

I remember the day a car dealer got a little nervous because I was a couple of months behind in my payments — and repossessed my car. Now I own a Rolls Royce. I paid \$43,000 for it — cash.

I remember the day my wife phoned me, crying, because the landlord had shown up at the house, demanding his rent — and we didn't have the money to pay it.

Now we own five homes. Two are on the oceanfront in California (I use one as my office). One is a akefront "cabin" in Washington (that's where we spend the whole summer — loafing, fishing, swimming, and sailing). One is a condominium on a sunny beach in Mexico. And one is snuggled right on the best beach of the best island in Hawaii — Maui.

Right now I could sell all this property, pay off the mortgages, — and — without touching any of my other investments — walk away with over \$750,000 in cash. But I don't want to sell, because I don't think of my homes as "investments." I've got other real estate — and stocks, bonds, and cash in the bank — for that.

I remember when I lost my job. Because I was head over heels in debt, my lawyer told me the only thing I could do was declare bankruptcy. He was wrong. I paid off every dime.

Now, I have a million dollar line of credit; but I still don't have a job. Instead, I get up every weekday morning and decide whether I want to go to work or not. Sometimes I do — for 5 or 6 hours. But about half the time, I decide to read, go for a walk, sail my boat, swim, or ride my bike.

I know what it's like to be broke. And I know what it's like to have everything you want. And I know that you — like me — can decide which one it's going to be. It's really as easy as that. That's why I call it "The Lazy Man's Way to Riches."

So I'm going to ask you to send me something I don't need: money. Ten dollars to be exact. Why? Because I want you to pay attention. And I figure that if you've got \$10 invested, you'll look over what send you and decide whether to send it back... or keep it. And I don't want you to keep it unless you agree that it's worth at least a hundred times what you invested.

Is the material "worth" \$10? No — if you think of

it as paper and ink. But that's not what I'm selling. What I am selling is information. *More* information than I give when I'm paid \$1000 as a guest speaker. *More* information than I give in a one-hour consultation for \$300.

But you're really not risking *anything*. Because I won't cash your check or money order for 31 days after I've sent you my material. That's the deal. Return it in 31 days — and I'll send back your check or money order — uncashed.

How do you know I'll do it? Well, if you really want to be on the safe side, postdate your check for a month from today — *plus 2 additional weeks*. That'll give you plenty of time to receive it, look it over, try it out.

I know what you're thinking: "He got rich telling people how to get rich." The truth is — and this is very important — the year before I shared "The Lazy Man's Way to Riches," my income was \$216,646. And what I'll send you tells just how I made that kind of money... working a few hours a day... about 8 months out of the year.

It doesn't require "education." I'm a high school graduate.

It doesn't require "capital." Remember I was up to my neck in debt when I started.

It doesn't require "luck." I've had more than my share. But I'm not promising you that you'll make as much money as I have. And you may do better. I personally know one man who used these principles, worked hard, and made 11 million dollars in 8 years. But money isn't everything.

It doesn't require "talent." Just enough brains to know what to look for. And I'll tell you that.

It doesn't require "youth." One woman I worked with is over 70. She's travelled the world over, making all the money she needs, doing only what I taught her.

It doesn't require "experience." A widow in Chicago has been averaging \$25,000 a year for the past 5 years, using my methods.

What does it require? Belief. Enough to take a chance. Enough to absorb what I'll send you. Enough to put the principles into *action*. If you do just that — nothing more, nothing less — the results will be hard to believe. Remember — I guarantee it.

You don't have to give up your job. But you may soon be making so much money that you'll be able to. Once again — I guarantee it.

I know you're skeptical. Well, here are some comments from other people. (Initials have been used to protect the writer's privacy. The originals are in my files.) I'm sure that, like you, these people didn't believe me either when they clipped the coupon. Guess they figured that, since I wasn't going to deposit their checks for at least 31 days, they had nothing to lose.

They were right.

And here's what they gained:

'Wow, it does work!'
"Oddly enough, I purchased Lazy Man's Way to Riches some six months ago, or so, read it... and really did nothing about it. Then, about three weeks ago, when I was really getting desperate about my financial situation, I remembered it, re-read it, studied it, and this time, put it to work and WOW, it does work! Doesn't take much time, either... I guess some of us just have to be at a severe point of desperation before we overcome the ultimate laziness, procrastination."

Mr. J.K., Anaheim, CA

'Made \$50,000 just fooling around'
"In February 1974 you sent me (for ten bucks) your Lazy Man's Way to Riches. Since then I have made approximately 50 grand (\$50,000) just fooling around on the basis of your advice. You see, I really am lazy — otherwise I could have made 50 million! Thank you!"

Mr. R. McK., Atlanta, GA

'\$24,000 in 45 days'
"...received \$24,000.00 in the mail the last 45 days. 'Thanks again.'"

Mr. E.G.N., Matewan, W.VA

Made \$70,000
"A \$70,000 thanks to you for writing The Lazy Man's Way to Riches. That's how much I've made..."

Mr. D.R., Newport Beach, CA

\$260,000 in eleven months

"Two years ago, I mailed you ten dollars in sheer desperation for a better life... One year ago, just out of the blue sky, a man called and offered me a partnership... I grossed over \$260,000 cash business in eleven months. You are a God sent miracle to me."

B.F., Pascagoula, Miss.

What I'm saying is probably contrary to what you've heard from your friends, your family, your teachers, and maybe everyone else you know.

I can only ask you one question.

How many of them are millionaires?

So it's up to you.

A month from today, you can be nothing more than 30 days older — or you can be on your way to getting rich. You decide.

The wisest man I ever knew told me something I never forgot: "Most people are too busy earning a living to make any money."

Don't take as long as I did to find out he was right.

I'll prove it to you, if you'll send in the coupon to my publisher now. I'm not asking you to "believe" me. Just try it. If I'm wrong, all you've lost is a couple of minutes and a postage stamp. But what if I'm right?

Some have called it a Miracle. Some have called it Magic. You'll call it "The Secret of the Ages."

As for me, I thank God that before he died Millionaire Joe Karbo left, for all to share, the secret of "The Lazy Man's Way to Riches." The above story, which is in his own words, is his gift to you.

Because of the nature of this special offering, we can guarantee delivery *only* to the readers of this publication who respond to this printed notice before midnight, September 30.

After that date, orders will be filled on a "first come, first served" basis as long as supplies last.

To order, write your name and address on the coupon and send it with your \$10 today.

Remember, the only way to guarantee prompt delivery is to respond before midnight, September 30.

If you have any questions, you may call us at (714) 846-5160 or (213) 592-5595 during normal business hours. Make your check or money order payable to Financial Publishers.

©Joe Karbo - 1979, 17105 South Pacific, Sunset Beach, CA 90742

Sworn Statement:

"On the basis of my professional relationship as his accountant, I certify that Mr. Karbo's net worth is more than one million dollars."

Stuart A. Cogan

Bank Reference:

Bank of Westminster
8251 Westminster Avenue
Westminster, CA 92683

Financial Publishers
17105 South Pacific, Dept. 545-A
Sunset Beach, California 90742

You may be full of beans, but what have I got to lose? Send me the Lazy Man's Way to Riches. *But don't deposit my check or money order for at least 31 days after it's in the mail.*

If I return your material — for any reason — within that time, return my uncashed check or money order to me. On that basis, here's my ten dollars.

Name _____

(PLEASE PRINT CLEARLY)

Address _____

City _____

State _____ Zip _____

SORRY — NO COD'S

PROOF!

Don't take my word for it. These are excerpts from articles in newspapers and magazines:

Time:
He only works half the year in his stunning office on California's Sunset Beach, and even when he's there he puts in short hours... In other words, Joe Karbo, 48, is the prototype for... "The Lazy Man's Way to Riches."

Seattle Times:
Is it all honest? A man who has done business with him says Karbo's reputation is excellent, and that he has managed to conduct mutually beneficial deals with him with nothing but a handshake and an oral agreement. Want to be rich? Take my advice and follow his.

Boston Herald-American:
The book has drawn hundreds of letters from persons who have profited by it...

Los Angeles Herald-Examiner:
An unpretentious millionaire, Joe Karbo of Huntington Harbor is a vibrant, living testimonial to his intellectual, pragmatic conviction.

Forbes:
After bouncing around show biz, advertising, and real estate, he made his fortune... Last year (1972) he made \$250,000.

Money Making Opportunities:
Maybe Joe Karbo has the secret. Don't you think you owe it to yourself to find out what it is all about?... I just finished it — and I'm off on a vacation myself. Get the idea?

The Boston Globe:
Jay Haws of Chico, Cal. said the pep talk... in "The Lazy Man's Way to Riches" has "changed my life," and topped his freelance graphic designer income from \$2000 to \$30,000 annually.

"I'm not rich yet," said Haws, "but I see the light at the end of the tunnel... It gave me the swift kick in the pants that I needed."

Long Beach Independent:
He's programmed the path to riches for the lazy man.

This is a typical persuasive ad. It promises a miracle which, as every sensible person knows, is impossible to be accomplished.

The paradoxical title calls the reader's attention as it denies the similarity between "earning a living" and "making money."

There is no illustration but the one-page text is full of arguments which try to persuade the reader to buy a book called "**Lazy Man's Way to Riches**" by Joe Karbo.

The title is funny because capitalist society has taught us that lazy people are condemned to suffer and die in poverty. Many stories have been written to remind us of the high value of work. Remember, for instance, the fable "The Ant and the Grasshopper."

The text begins by presenting Joe Karbo's past failures and his present success. A bank turned him down for a \$200 loan but now he lends money to the bank. He didn't have money to pay rent but now he owns five homes.

After presenting several examples of failure and their corresponding success he starts offering arguments for people to pay for the book just because that is the best way for them to pay attention to it.

In the middle of the list of arguments another text, whose title is **PROOF!** is presented. Eight excerpts from articles in newspapers and magazines are reproduced in order to give support to his arguments. Newspapers are generally trusted by the public; there is a general belief that what is printed in information-like form is to be considered as truth.

Even after all these persuasive weapons, the author admits the reader may be skeptical, so he reproduces some comments from other people: all of them are thanking Joe Karbo for the miracle of having helped them to get a better life and by better life they mean "making money without effort."

Finally a "**Sworn Statement**" assuring us that

Mr. Karbo's net worth is more than one million dollars and a "**Bank Reference**" (Bank of Westminster) are provided to get the reader's confidence.

What remains now is a coupon to be mailed together with a \$10 check and a promise to get the check back if, for any reason, the consumer returns the material.

It is really incredible. The ad sells a book which will teach people to be rich without requirements such as: luck, education, capital, talent, youth, experience and "working a few hours a day. . . about 8 months out of the year."

It would be difficult to find a better example to show how deceiving and mischievous an ad can be.

C. INFORMATIVE-PERSUASIVE

As the name suggests, this kind of ad is a mixture of the previous ones. It gives information about the product and simultaneously tries to convince the reader to buy the product by appealing to his needs.

Example 1: "The Aqua-Home"

The picture itself is a very persuasive element. It shows how nice a holiday can be if your family has an **Aqua-Home**. We can see people swimming, fishing, talking together, sunbathing, preparing a barbecue, wearing sports, diving and bathing clothes.

The text starts by convincing you that most people get four months off during the year, which means leisure time. Then it goes on showing the advantages of having an **Aqua-Home**.

Information about size, equipment, fuel capacity, material, facilities and price is provided.

The text proves to be persuasive but, nevertheless, informative.

The advantages of a resort, attached to the advantages of a boat.

The advantage in having all these advantages should dawn on you as soon as you've studied the numbers in the chart below.

| | |
|-----------|-----|
| Vacation | 10 |
| Saturdays | 52 |
| Sundays | 52 |
| Holidays | 8 |
| Total | 122 |

Briefly, what the numbers say is that most people get four months off during the year.

And what you need to take proper advantage of all this leisure is not just a boat but a combination resort, vacation home and boat. The Aqua-Home* is just such a combination.

To start with, you get a suite of resort-size rooms (instead of boat-size cabins) that

lets you tow a water skier, fish out of the bedroom, dive off the sun deck, or throw an intimate party for three or thirty-three. Then, whenever the spirit moves you, you can always weigh anchor and move your Aqua-Home to a new neighborhood.

And all the conveniences of home move with you.

Both the 34-ft. and 46-ft. Aqua-Home give you more house than any other houseboat in their class. The 34-footer sleeps 6 in 2 separate cabins. The 46-footer sleeps 8 in 3 separate cabins.

The difference between them is in the length not in the luxury. Standard equipment in both includes bulkhead-to-bulkhead carpet-

ing and wood paneling throughout. An all-electric galley with refrigerator-freezer and 3-burner range with oven and rotisserie. A bathroom complete with stall shower.

Below decks you get your choice of single 200 hp stern drive or twin 150's on the 34; and twin 230's or twin 145 hp diesels on the 46.

And both have greater fuel capacity for greater cruising range than most similar-size houseboats.

The Aqua-Home *Chris-Craft*

When it comes to Aqua-Home construction,

Chris-Craft uses an exclusive fiberglass material developed from experience gained in over 70 years of designing and building power cruisers and yachts.

Prices start at \$14,990 for the 34-footer. And at \$29,990 for the 46-footer.

All of which makes an Aqua-Home just the thing for a man with four months off a year. A man like you.



Although I have tried to illustrate three different kinds of advertisement, I do believe all of them are informative-persuasive. Even "pure" information, such as that of the kind found in a bottle of medicine, is, in fact, persuasive as it can awaken in people the desire to buy that special drug. Even a "purely" persuasive text can, at the same time, achieve an informative purpose. The example of the book "Lazy Man's Way to Riches", which is the best persuasive example I could get, has a certain informative value since through it we get to know there is a book, which, although a fraud, promises the miracle of transforming bankrupts into millionaires.

As we know, good readers do not accept newspapers and magazines as trustworthy information sources. The great majority of the public do not believe entirely in what they read. People are constantly cheated by distorted news. The same can happen with advertisement. Only good readers, and by "good readers" I mean critical readers, can perceive the tricks used by the language of mass media. One of the famous tricks consists of using famous people in order to advertise all kinds of products. It is common to find some of these people declaring some time later that they had never used the product they had sworn to be good.*

Example 1: "Sheraton"

* Clodovil Hernandes, a famous Brazilian dressmaker, declared that he advertises many products just because he needs money to survive. He added that the public was able to know which products he actually would recommend. He made this statement on November 3, 1986, during his program on Manchete TV called "Clô para os Íntimos".

Sheraton wins on style

"It's been said that I'm one of the most exciting soccer stars ever. Through practice and dedication I developed my own unique style, a winning style. And I admire others who have the dedication to develop a winning style of their own."

Pelé

And like frequent guest Pelé, we're sure it won't take you long to see how Sheraton wins on style.

From the moment you walk into our lobbies you'll see why. From traditional to modern, every Sheraton Hotel says comfort and style in its own special way. From breakfast in your room, to dinner in one of our fine restaurants, Sheraton caters to your every need.

So wherever your next trip may take you, make sure you come to Sheraton, and see for yourself how Sheraton wins on style.

**Sheraton Hotels
Worldwide** 

For reservations call your local Sheraton Reservation Office or call your travel agent.

Pelé is a good example of a famous person who sells himself to advertising. The example shown here is from Sheraton Hotels and it was published in Time Magazine. Many issues of that magazine reproduced the same ad. The one presented here is from the August, 16, 1982, issue. Pelé has also been the star of a kind of vitamin—**Vita-Say** for many years. In the same way I doubt he is a frequent guest at Sheraton Hotels I dare say he never takes "**Vita-Say**" as he states he does. Unfortunately for Pelé a big scandal involving that product burst out in Brazil in 1986. The product was blamed for presenting a false description of its formula and for having increased its price, which goes against Brazilian laws.

Example 2: "Motorcycle Industry Council"

Charles Bronson is one among lots of movie stars who are always present in advertisements. In our example he appears in a "propaganda". I say propaganda because its superficial aim is not to sell motorcycles but to advise riders to be careful and aware of their responsibilities. This propaganda is also an advertisement because it persuades people to buy a motorcycle in order to look like Charles Bronson, a symbol of masculinity, courage and impetuosity.

WHO CARES?



Charles Bronson, actor and motorcyclist. *“Every weekend we can, the kids and I pack our motorcycles in the pickup*

and head for the California hills. We enjoy the excitement and challenge of off-road riding. But we’re also aware of our responsibilities—to the land and whoever else might be using it. We stick to off-road parks and approved trails, use the right mufflers and ride safely. That way, everyone can have a great weekend.”



RIDE AWARE. SHOW YOU CARE.

MOTORCYCLE INDUSTRY COUNCIL, INC. 

I.3.2 A classification of ads according to consumers' point of view

While advertisers classify ads according to the concepts of information and persuasion, the critical consumer, the one who reads ads with critical eyes, will interpret them as a discourse analyst. Traditional classification might be replaced by the following one:

A. TAUTOLOGICAL ADVERTISEMENTS

I will call tautological any kind of advertisement whose text does not add any meaning to the existence of the product or the one which does not present any text at all, but only the photograph of the product.

A classical example is "**Chanel**". It is common to find just the picture of a bottle of **Chanel n° 5**. It is taken for granted that the product is well known and needs no further comments.

But as "every sign is ideological" we will always find out elements in the picture which will tell us that **Chanel** is a product for rich persons.

Example 1.1 - "Chanel n° 5"

In the first example we see the left hand of a woman holding a bottle of the perfume. The hyperbolic image of the bottle shows the label written in French. It is very common to find French words in the ads of perfume—they bestow high quality to the product because France is considered the native country of good perfume. The next aspect to be considered in this ad is the bracelet the woman is wearing and her well-done fingernails. All goes to show how elegant and refined she is.



PARFUM
N°5
CHANEL
PARIS

Fig. 9

Example 1.2 - "Parfum N° 5 CHANEL"

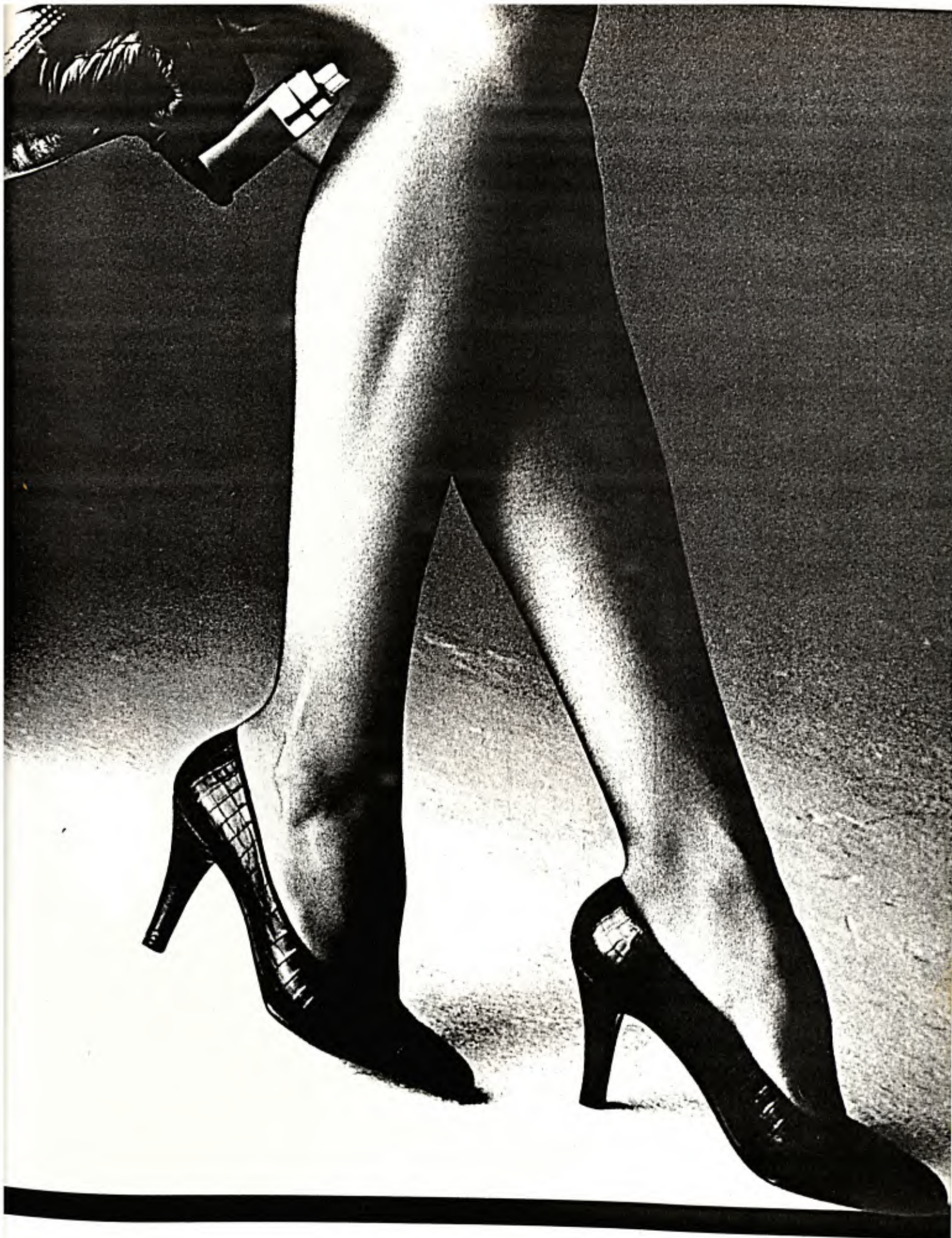
The second example shows the right hand and the legs of another elegant and rich woman. She is spraying the perfume behind her right knee. She is wearing leather clothes and leather gloves as well. A golden bracelet is also an index* of wealth. Her high-heeled shoes are made of crocodile leather which is considered "a question of good taste." The text does not talk about the qualities of the product. It just says: "Chanel n° 5 - Spray parfum and Eau de Toilette." Again French words are used.

Example 1.3 - "Chanel"

Here, a picture of Gentleman's Chanel is shown. The fact that the product is for men and not for women is reinforced by the presence of a shaving brush which hides parts of the two words— "After Shave". At the same time the shaving brush hides the letters of the words (we can only see "TER" and "VE"), it helps us to guess which words they are. So, the shaving brush is a double index: first because it tells us that the product is for men and second because the product is to be used after shaving.

* index.

According to Charles Peirce, "index" is a sign characterized by a relation of "natural contiguity". It is an immediately perceptible fact which causes to know something about something else which is not perceptible. It is opposed to "Icon", a sign defined by its relation of resemblance to the "reality" of the exterior world and to "symbol", a sign based on simple social conventions.



CHANEL N° 5

Spray Parfum and Eau de Toilette

Fig. 10



A GENTLEMAN'S CHOICE.

CHANEL

FOR GENTLEMEN

Example 2 - "B.M.W. 325 i"

The photograph shows part of a trunk and the tail light of a car. The most important part of the picture is "BMW 325 i". The text just says "Enough said". Although this car make is not familiar to Brazilians, the ad emphasizes the idea that it is very famous and that no advertisement is necessary to make the product known. The product itself says everything, no text is needed. We may conclude that the basic aim of tautological ads is to remind the consumer that the product exists. The advertiser wants to keep readers aware of the existence of the product (referential function).

B. DIDACTIC ADVERTISEMENTS

This kind of ad teaches the reader how to use the product or points out all the uses of the same product.

Example: "West Bend"

The ad teaches us how to work with the cordless iron. The big photograph shows the device responsible for the heating of the iron, "West Bend Iron". A series of three photographs shows all the steps of its handling. This kind of ad is related to the predicative function.



ENOUGH SAID.

Fig. 12



THE NEW BMW 325i COSTS £11,495. PRICE CORRECT AT TIME OF GOING TO PRESS. INCLUDES CAR TAX AND VAT BUT NOT DELIVERY OR NUMBER PLATES. INCLUSIVE DELIVERY CHARGE INCORPORATING BMW EMERGENCY SERVICE AND INITIAL SERVICES. CASH + VAT.
THE BMW 325i. PLEASE WRITE TO, BMW INFORMATION SERVICE, PO BOX 46, HOUNSLOW, MIDDLESEX OR TELEPHONE 01 897 6665 (7 DAYS A WEEK, 9 AM - 5.30 PM LITERATURE REQUESTS ONLY). FOR TAX FREE SALES, 56 PARK LANE, LONDON W1. TELEPHONE 01 629 9277.

A HOT NEW APPROACH



TO AN AGE/OLD PROBLEM...



THE CORD.

West Bend's new FreeStyle[®] Cordless Iron ends the frustration of fighting the cord. It's easy-to-use, full featured and fast.

Because it's electric, it works like any other Iron. Just pre-heat, iron and return the iron to base before shifting fabric. Easy as 1, 2, 3!

The West Bend[®] FreeStyle[®] Cordless Iron also has a special steam chamber to minimize accidental water spotting, SilverStone[®] coated soleplate and continuous super steam setting.



© 1986, Dart Industries Inc.

Fig. 13

C. META-ADVERTISEMENTS

They are the ones which talk about themselves. In a certain way some of them are tautological (see the third example of tautological ads—"BMW 325 i"). The text does not add any meaning to the product. Meta-advertisements are also connected with the Referential function.

Example 1 -"Lufthansa"

The title says: "The best advertisement for a Lufthansa flight is a Lufthansa flight". There is then a sentence, in very small letters, saying that the title "is an authentic passenger statement".

The picture shows an airplane landing to reinforce the idea that a flight has been accomplished and that will be the very advertisement. This ad may also be considered tautological.

“The best advertisement for a Lufthansa flight is a Lufthansa flight.”

This is an authentic passenger statement.



Lufthansa
German Airlines

Example 2 - "Heineken"

The five-line text says "We could show you old faded pictures of the brewers who started it all, our golden fields of barley, or all the medals we have won. However". Then we see a glass full of beer, an empty beer bottle (Heineken) and a bottle cap followed by the last line which reads: "When you make a great beer, you don't have to make a great fuss".

The text pretends not to say what it actually says. The pictures of the brewers, golden fields of barley and of all the medals are not shown but the text testifies their existence and age meaning they have existed for a long time, which is testified by the word "faded".

We could show you old faded pictures
of the brewers who started it all,
our golden fields of barley,
or all the medals we have won.
However.



When you make a great beer, you don't have to make a great fuss

D. TRAP-ADVERTISEMENTS

This kind of ad is linked to the metaphorical or symbolic function. The product is not presented to the reader's conscience (referential function), nor is it described in terms of utility (predicative function). What the ad does is to awaken the consumer's needs and associate them with the product.

Example 1 - "Chandlers"

The text says: "Is there anything sexier than black lace?" The photograph shows a woman's foot wearing a black lace shoe near a bag which is also made of lace. The text does not talk about the quality of the product. It only calls the reader's attention to the material the products are made of. The question, in fact, does not require an answer. We have an indirect speech act stating that black lace is the sexiest material of all. Women may feel influenced by the ad and feel like buying the product in order to get a "fetish", not a pair of shoes or a bag. What attracts the consumer is the magical power of lace and not the objects themselves. This magical power promised by the ad "will" provide sexual gratification for a relatively small amount of money (which is made to look smaller by the common device of not rounding off the price to whole dollars).



CHANDLERS

Is there anything sexier than black lace? Shoe 34.99, bag 22.99

Chandlers shoe stores in most principal cities.

Fig. 16

VOGUE, October, 1981

Example 2 - "Lazy Man's Way to Riches"

This ad has already been studied as an example of a persuasive ad. It is however a good example of the trap ad. The product will only work as a bait to get \$10 from the consumer. Of course it will not fulfil the reader's expectations. The book will probably prove to be good for nothing.

The conclusion one reaches after analyzing these types of advertisements is that both advertising and propaganda do not aim at spreading information. Their real aim is human behavior control. Both want to guide men and make them behave according to pre-established values.

Professor David M. Potter speaks of commercial propaganda "as an instrument of social control comparable to the school and the church in the extent of its influence upon society."¹¹

It is McGarry who follows Potter in saying that

"Like other types of propaganda, advertising has a barrage effect. Although it is designed primarily to induce people who have the money and the need to buy the product, its effect cannot usually be confined to these. It creates a pattern of thought in a much larger population. Its results are diffuse and pervasive rather than selective. Because of this diffusion, many who are not in a position to buy, read, or listen to the advertisement, and many others who do not see or hear the message directly, learn of it from others by word of mouth."¹²

I.4 PERSUASIVE DEVICES USED BY ADVERTISING

In order to achieve the creation of a pattern of thought, advertising appeals to some devices such as:

A. REPETITION

"Constant dripping bores the stone."
Slogans, catchwords and clichés are repeated so many times that in the end they are taken for granted. Some sentences which are sometimes meaningless are accepted as truthful. The following should suffice as illustrations:

"Campari: simply a matter of good taste."

"Come to where the flavor is.
Come to Marlboro Country."

B. AUTHORITATIVE APPEAL

Professional classes are always mentioned in order to give support to ads. It is very common to find ads saying that priests, lawyers, engineers, doctors, advise people to buy such and such product.

Example: "**Anacin-3**"

The example chosen to illustrate this device shows three authoritative professionals talking in the name of their classes: Doctors, Nurses and Pharmacists. The nurse represents not only her class but hospitals in general. But we could ask: which doctors? Which hospitals? Which pharmacists? provided no special example is mentioned. May we trust that information? Is Anacin-3 really recommended by all of them?

3 Good Reasons to Try Anacin-3®



1. DOCTORS are recommending acetaminophen, the aspirin-free pain reliever in Anacin-3, more than any other aspirin-free pain reliever.



2. HOSPITALS use acetaminophen, the aspirin-free pain reliever in Anacin-3, more than any other aspirin-free pain reliever.



3. PHARMACISTS recommend acetaminophen, the aspirin-free pain reliever in Anacin-3, more than any other aspirin-free pain reliever.

ANACIN-3®

Analgesic Tablets Available in
Regular Strength and Maximum Strength



USE ONLY AS DIRECTED

100% ASPIRIN-FREE

Fig. 17

- C. APPEAL TO HUMAN NEEDS (Chapter number III will be wholly dedicated to this subject).

- D. CREATIVE WRITTEN LANGUAGE (see Chapter number IV on written language).
- E. CREATIVE ICONIC LANGUAGE (see Chapter number V on iconic language).

I.5 CONCLUSION

Advertising is also a portrait of social reality and presents relevant features of people's daily lives, their humor, old and contemporary values, language development, public opinion, foreign influences, attitudes and tendencies in various fields such as fashion, science, etc.

A study of people's characters and culture can be easily done through the analyses of advertisements.

The ads select their readers. As consumers are classified into groups of the same age, sex, race, occupation, religion, income and education, there are different ads for the different groups. It is clear that persons with different jobs will have different concerns in life, the same way people brought up in different environments will have different attitudes, habits and motives. It is obvious that advertising tries to reach everybody by attracting different consumers by means of different advertisements. The young and the old will select different kinds of recreation; women and men usually have different hobbies; a black woman will demand different cosmetics from those demanded by a white one; a teacher may like books more than an athlete does; a religious person is much less permeable to the worldly attractions than the ones who are not much concerned with religion; the rich will be much more attracted by superfluous goods than the poor, and so forth.

The same way the ads select their readers the readers choose what to read according to their different beliefs, attitudes and values.

All these factors must be taken into account when the teacher selects an ad to study in the classroom, mainly when the group is composed of young students.

Propaganda and advertising are powerful persuasive forms of the Art of Persuasion. Roger Mucchielli warns us when he says that

"Com um m̃nimo de t̃cnica, pode-se lan~ar (e todos os discursos guerreiros s̃o igualmente ilustra~oes) grupos, massas, povos num massacre de outros grupos, massas ou povos, com a consci~ncia tranq̃ila da leg̃tima defesa e de serem os militantes do Bem Supremo."¹³

A careful reading of advertisements will supply the students with critical eyes to see the world he lives in. It is also important to be aware of the whole process involving advertising. This work will only deal with printed ads in magazines and newspapers, but the following quotation will give us an idea of the complex system of the magic world of advertising.

"Hã quem diga, hoje, que Cristo foi o maior homem de marketing e propaganda de todos os tempos: estudou cuidadosamente o mercado, para chegar no tempo certo, a um pre~o certo. Fez, atrav~s dos arautos, uma campanha de teaser. Realizou uma espetaculosa campanha de lan~amento, utilizando, inclusive, um ve~culo do qual at~ hoje nenhum anunciante, por mais verba que tenha, conseguiu lan~ar m~o— uma estrela. Botou no mercado um produto com uma forte promessa de gratifica~o— o c~u. Criou um perfeito canal de distribui~o— a Igreja. Treinou chefes de venda— os ap~stolos. Criou o mais perfeito s~mbolo at~ hoje conseguido— a cruz. E mensagens de venda absolutamente redondas— as ora~oes. Adotou espetaculares atitudes promocionais— os milagres— as mais espetaculares jã adotadas em todos os tempos. Deixou, inclusive, um procidium— a B~blia. E um briefing— os mandamentos."¹⁴

NOTES

- 1 The Oxford Dictionary of English Etymology, ed. C. T. Onions (Oxford: Oxford University Press, 1976).
- 2 The Heritage Illustrated Dictionary of the English Language, ed. William Morris (New York: American Heritage Publishing Co., 1975).
- 3 The Heritage.
- 4 Longman New Universal Dictionary. (London: Longman, 1982).
- 5 Longman.
- 6 The Oxford.
- 7 J. A. C. Brown, Técnicas de Persuasão (Rio de Janeiro: Zahar, 1971), p. 13.
- 8 Edmund D. McGarry. "The Propaganda in Marketing", in The Role of Advertising, ed. C. H. Sandage (Illinois: Richard D. Irwin, Inc., 1960), p. 159.
- 9 Pierre Kende. "A publicidade e a Informação do Consumidor", in Os Mitos da Publicidade, ed. Joaquim Marcus-Steiff (Petrópolis: Vozes, 1974), p. 86.
- 10 Fernando Almada. "A criação" in Comunicação Publicitária, ed. Roberto Simões (São Paulo: Atlas, 1976), p. 267.
- 11 David M. Potter in Edmund D. MacGarry, "The Propaganda in Marketing", in "The Role of Advertising", ed. C. H. Sandage (Illinois: Richard D. Irwin, Inc., 1960), p. 160.

12 Mac Garry, p. 160.

13 Roger Mucchielli. A Psicologia da Publicidade e da Propaganda (Rio de Janeiro: Livros Técnicos e Científicos, 1978), p. 28.

14 Eloy Simões and Roberto Simões. "Propaganda: Objetivos" in Comunicação Publicitária, ed. Roberto Simões (São Paulo: Atlas, 1976), pp. 123-24.

CHAPTER II

IDEOLOGY AND ADVERTISEMENTS

"One gets the feeling sometimes that the struggle of men and societies are echoes, or perhaps even parodied, by the struggle of symbols in some Platonic heaven, and that just as Homer saw the gods fighting above Troy, so above all ignorant armies on the darkling plain bright shapes of symbols struggle for the possession of men's minds."

Sandage

II.1 INTRODUCTION

"All the world's a stage
And all the men and women merely players:
They have their exits and their entrances.
And one man in his time plays many parts."¹

When a professional actor starts performing before an audience, he has already read the play many times, received instructions from the director, studied his gestures, stress and intonation, and marked the right spots on stage where he is supposed to act. A good actor rehearses a lot, observes the other actors' performances and tries to improve his own. When an actor finally appears in a scene, he actually knows what has happened, what is happening and what will happen according to both the author's and the director's points of view. It is clear to the audience that the actor is not the creator of the play, he is just a performer. Every actor has to follow the author/director/producer's instructions. He/she must always act according to what he/she has been told to do, without criticizing, without trying to change parts of the play, without altering the speeches he has to utter, etc. Otherwise a conflict will be created.

As the actors of the human drama, men are supposed to behave according to a dominant force, which will be the anonymous director of his behavior in the "Great Theater". When a baby is born he is put in the middle of the world stage and society expects him to follow all the patterns previously established for him. The more a man accepts this social guidance the more he will belong to his society, feeling totally adapted. I shall call such social guidance or dominant force IDEOLOGY.

II.2 IDEOLOGY AS AN INSTRUMENT OF DOMINATION.

Marx, Barthes, Poulantzas, and other scholars see Ideology as an instrument of domination. Marx states that the dominant ideology of any society is the ideology of the dominant class.² Barthes says that the dominant classes use ideology in order to perpetuate their domination.³ Poulantzas believes that ideology is necessarily false as its social function is not to reveal the true knowledge of the social structure but rather to insert the social agents in the activities which give support to that structure.⁴

According to Marilena Chauí, the ideas created by men to explain their individual lives, their social lives, and their relationship with nature and the supernatural tend to hide the real meaning of how these social relationships were produced, the origin of the forms of economic exploitation and political domination.⁵ For Marilena Chauí, this attempt to hide social reality is called **IDEOLOGY**. It is by means of ideology that men justify domination and exploitation making them appear fair. Ideology is thus in virtual opposition to what is called truth.

Consumers, undergoing a constant process of alienation, adopt as theirs the ideas from the dominant class, which then become the dominant ideas. It is also alienation the factor which prevents men from seeing concrete reality. Gramsci uses the "cement" metaphor to describe Ideology as something that infiltrates into all the levels of social structure.⁶ Borrowing his metaphor, I could add that it comes first in liquid form permeating easily into the social structures and into the minds of the social agents. The liquid changes into a solid state that turns out to be so strong and powerful that it is almost impossible to be destroyed.

Advertising is perhaps the strongest process of alienation. Its semiotic force shapes our daily habits,

and our opinions not only in what concerns the choice of a product but also our evaluation patterns as well. As Marcuse says,

" . . . os nossos meios de informação em massa encontram pouca dificuldade em fazer aceitar interesses particulares como sendo de todos os homens sensatos. As necessidades políticas da sociedade se tornam necessidades e aspirações individuais . . ."7

Advertising language is a two-edged knife. Although it informs and puts consumers in contact with new products, it spreads false values, which are eagerly adopted by consumers in general. Journalistic information itself is not free from the influence of advertising as newspapers and magazines depend mainly on advertisements in order to survive. The press must be careful with the information it displays, otherwise it may lose important advertisers. Those who support mass media would never view kindly any information which could damage their business. Many times, significant information is hidden from the public because of the pressure brought upon the news media by important industries. Sometimes it is also difficult to find out whether a piece of information is real information or advertisement. Some advertisers manage to get the display of their ads in journalistic style.

All over the world, mass media is either supported by the government or by the capitalist system. The newspapers which receive financial support from the government are naturally subject to censorship. On the other hand, if they depend entirely upon advertising, they are helplessly linked to those who pay for the ads.

One of the claims against advertising is the fact that it works for the monopoly of certain brands, reducing the consumer's choices because of its intense persuasion power. The mass media are not democratically managed since only powerful industries can afford to

convey their messages. Rarely do consumers hear of minor industries. Famous products are only those whose industries can pay for a rich advertising campaign. Ironically the mass media are democratically shared by people from all ranks. Children are brought up both by their families and TV advertisements. The former are often defeated by the latter. Children easily accept the false values imposed by ads and, as a result, parents are left with the challenge of coping with uncontrollable stimuli to buy useless and expensive products. Women and children are the advertisers' favorite targets, and this fact is easy to understand. Unfortunately, in most societies, information is not shared with women, who since childhood have been taught to stay away from important subjects such as politics, economy and philosophy. Such subjects belong to the male universe and women should not worry about them. The consequence is that women (of course, there are exceptions) and children's choices are always subject to other people's opinions. They usually have no opportunity to develop their own critical views.

The mass media have killed individual thought and promoted public opinion, which is in fact forged by several economical forces. Truly pathologic reactions can be created through advertising. Just as an example, we can mention the increase in the consumption of spinach in the United States, due to the success of the Popeye Cartoons. As Hayakawa has pointed out:

"Não se é contra a propaganda em si. O motivo porque se faz objeção à propaganda é a sua promoção de reações patológicas às palavras e outros símbolos."8

Advertising is responsible for creating automatic reactions instead of limiting itself to the issuing of useful information. People have been urged to buy certain products through the effective appeal of the words. Consumers are generally compelled to accept as

real the language of fantasy and behave schizophrenically, losing contact with the real world. Advertising prevents men from discovering, by themselves, the right value of the reality which surrounds them. Men cannot be free to think as long as they are attached to traditional patterns of thought. Marcuse says that:

"O sujeito livre sō nasce quando o indivíduo não aceita mais a ordem vigente e a ela resiste, porque descobriu o conceito das coisas, e descobriu que a verdade não se encontra nas normas e opiniões correntes. O indivíduo sō pode chegar a esta compreensão se se aventurar nos caminhos do pensamento abstrato. Este lhe dā o afastamento necessário dos padrões vigentes e sob a forma de pensamento crítico e de oposição, constitui o elemento em que se move o sujeito livre."9

II.3 THE ROLE OF EDUCATION IN CREATING CRITICAL READERS/ CONSUMERS

As educators, teachers can no longer be the persons whose role in society is to give advice. It is up to each member of society to make up his life project and targets and choose the adequate methods to accomplish them. But teachers should supply their students with good instruments of analysis. In the battle against the harms of advertising, they can provide the map of the battle field, the tools to find out the enemy's weak and strong points and the weapons to face the agents of the dominant forces.

The present moment must be faced as the moment of the quest for critical thought. Consumers have been influenced (without questioning) by advertisement for many years. They have not chosen the models adopted by society since these patterns of behavior have been imposed on them by the dominant forces. Surprisingly, consumers have never revolted against the choices made **for** them and not **by** them. Studies denouncing the influence of advertising in human behavior are very recent and

deserve more research. It is time to bring the debate into the classrooms because the one who suffers the effects of advertising has the right to know its mechanisms and try to revert the process.

Foucault foresees that

"O grande jogo da história será de quem se apoderar das regras, de quem tomar o lugar daqueles que as utilizam, de quem se disfarçar para pervertê-las, utilizá-las ao inverso e voltá-las contra aqueles que as tinham imposto; de quem, se introduzindo no aparelho complexo, o fizer funcionar de tal modo que os dominadores encontrar-se-ão dominados por suas próprias regras."¹⁰

Each citizen, besides suffering the effects of advertising, is at the same time one of its centers of transmission. He reproduces what he hears, he talks about what he reads and influences the choices of those around him:

"A peça representada nesse teatro sem lugar é sempre a mesma: é aquela que repetem indefinidamente os dominadores e os dominados. Homens dominam outros homens e é assim que nasce a diferença de valores; classes dominam outras classes e é assim que nasce a idéia da liberdade."¹¹

It is time to change the plot of the human play and reveal what is under the masks of ideology. It is time to criticize, it is time to question, it is time to identify and denounce the domination imposed on human beings.

Ideology is everywhere; wherever there is a sign there is ideology, and according to Bakhtin

"Todo signo é ideológico; a ideologia é um reflexo das estruturas sociais(. . .) Tudo que é ideológico é um signo. Sem signos não existe ideologia."¹²

As advertising language brings together different

systems of signs, it is a good area where ideology* can be detected and analysed. The first message of an ad is an invitation to buy something even when there is the predominance of informative language. Umberto Eco disregards the possibility of the existence of any informative value in the advertising language. He believes it is essentially persuasive.¹⁴

Advertising in Brazil has also been a factor of cultural disintegration. It has been imposing on our people foreign values instead of working for the appreciation of our national culture. The individual is exposed to a fragmented reality and his conscience is formed through unrelated images which prevent him from having a global view of the world he lives in.

Even pure information, via newspapers, cannot be considered truthful. The pieces of foreign information are first of all isolated points of view sent by foreign agencies like UPI. Teixeira Coelho thinks that

"A informação tem pouco ou nenhum valor de revelação, servindo antes para desviar a atenção de outros assuntos e para fazer as vezes de simples propaganda ideológica."¹⁵

Not only in Brazil, but in South America in general, the mass media help national and international dominating forces promote their immediate interests disregarding their role as educational vehicles.

Advertising and other types of mass media should be studied by the receivers. Men must abandon their position of passive receivers and react against the alienating communication process. They must go beyond the message and check why a message was sent. Gutierrez predicts that

* "Ideology in the sense of "false conscience, which disguises the real relationship among things."¹³

"A solução conflitiva entre o homem e seu meio será, sem dúvida, a tomada de posição do homem frente à sua realidade vivencial. A educação deverá proporcionar as possibilidades para que o homem atue, modifique e transforme a própria realidade."¹⁶

and adds that

. . . "a massificação foi causada porque o homem não é capaz de "ler" outros signos além dos signos lingüísticos. O homem é presa fácil do fascínio e atrativo dos signos icônicos e sonoros."¹⁷

The symbolic signs employed by mass media are undeniably attractive and generally cause great impact on men. Those signs do affect our emotions, which is enough to deserve our study.

This study should be directed towards the reading and interpretation of different signs, the recognition of disguised messages, the understanding of the signified through the interpretation of the signifier and the recognition of subliminal messages. The student should be provided with enough material in order to achieve a level of awareness which will allow his own transformation from a passive consumer into an active one, capable of dominating his own destiny through the acquired capacity of reflection and criticism.

The student's mastering of a basic knowledge about signs will not only help him to acquire critical capacity but will also be an aid for the study of other subjects such as literature.

As Marjorie Boulton has put it,

"To read advertisements with a critical eye can be very entertaining, to read them with an uncritical eye is often to waste money, to undergo disappointment, and, by accumulation of impressions, to acquire some very unrealistic, psychologically unhealthy ideas about life. The habit of

critical reading is not only good exercise for our minds, it can make a real contribution to our health and happiness."¹⁸

II.4 THE IDEOLOGY BEHIND PRINTED ADS

Endless examples could be provided to show how misleading advertising can be, however only four of them will be discussed in this section. First we will analyze a sample of Brazilian ads. Then three representative examples of American ads will be studied.

A. BRAZILIAN ADS

These examples, presenting a collection of ads taken from Brazilian newspapers and magazines, show how saturated with foreign products our market is. They also reveal that the English language is invading Brazilian advertisements and our everyday lives as well. Ads totally or partially written in English can be found in all Brazilian publications. Brazilian newspapers and magazines are full of English words, many of which have been incorporated into our lexicon. The ads written in English or containing English words are an index which tells us that those products are foreign products or produced by foreign technology. The consumer accustomed to "index reading" assimilates all the ideology brought by the ads. It is important for the reader to make a symbolic reading which could show the economic domination imposed on Brazil and the lack of actually national industries.

This corpus of ads does not denounce, as one would expect, the imperialism undergone by Brazil, but quite the opposite, they translate ideological statements such as:

- every foreign product is good.
- national products reveal inferior quality.
- buying foreign products is a matter of good taste.

Samello Dockside[®]



CONJUNTO CCE
SYSTEM BARCELOS.*
 Composto de: Tape-deck CD-7.000. Aço Metal Dolby Metal Tape VU e LEDS. Toca-discos BD-130-M com cápsula magnética. Receiver SR-2.000. Aço. 100 watts. 2 caixas acústicas CL-505-G Grafite. Estante Rack SS-3.000 opcional.

À VISTA
389.000,



Samello



Modelos masculino, feminino e juvenil.



ELETROFONE CCE
SHC-5000.*
 3 em 1. Receiver AM/FM estéreo, com 100 watts (PMP). Tape-deck frontal. Toca-discos Belt-Drive. 2 caixas acústicas. 110/220 volts.

À VISTA
239.000,

FOGÃO Semer
RADIANTE
STAR 3048-S.
 4 bocas. Tampa de cristal. Pés tubulares. Várias cores.

À VISTA
52.900,



-SOM

ICOS DIAS



Conjunto GRADIENTE SS1260 - composto de RECEIVER AM/FM, 120W, 2 caixas acústicas de 65W, toca-discos Direct Drive, Tape-Deck metal tape. Rack opcional.

À VISTA **736.300,**
 ou 1 + 3 x 206.164, - TOTAL 824.656,

happy days[®]

Triumph
 INTERNATIONAL



Auto-rádio stereo RX 300

À vista

Cr\$ **73.000,**

3 faixas de onda: AM/FM/OC. Mostrador em 3 cores. Loudness e dial iluminado. Potência de 40 watts.



Auto-rádio AM/FM/toca-fitas stereo CM 350

Mostrador do rádio (Dial) A vista com iluminação em 2 cores. Tecla loudness para reforçar graves e agudos. 40 watts de potência.

Cr\$ **99.000,**

Chegou Pump-A-Drink, a garrafa térmica Aladdin



REFRIGERADOR BRASTEMP
BRK-42-D FROST FREE.
 420 litros. Frio seco e circulante. Várias cores.

À VISTA

418.000,



Fig. 18

CONJUNTO CCE
SYSTEM SS-140*.
 Composto de: Toca-discos Belt Drive com cápsula magnética. Tape-deck Metal Tape. Receiver com 100 watts e 2 faixas de ondas: AM/FM estéreo. 2 caixas acústicas Bass Reflex. Estante Rack 140-S.

À VISTA

359.900,



- only those who buy foreign products belong to high social classes.
- foreign products must be more expensive than national ones.

The understanding of such ads will depend on the reader's knowledge of English. But even if the reader does not know any English the presence of English words will prove to be useful as they bestow prestige upon the product.

B. "Black Velvet"

BLACK VELVET® BLENDED CANADIAN WHISKY, 80 PROOF.
IMPORTED BY © 1980 HLUBLEIN, INC., HARTFORD, CONN.

Feel the
Velvet

Premium. Imported.

Fig. 19

At a first glance, one might think that the only "product" being sold by this ad is the blonde woman. She seems to be asking you to touch her by means of the "double entendre" in the invitation to "feel the velvet", not only the velvet of her dress but also the velvet of her body.

Advertising language can either annul or overestimate human values. In this example we can see that a woman and a bottle of whisky are put on the same level, receiving the same value. A parallel can be traced between the woman and the product:

Whisky

- It is yellow.
- Its bottle has a black label.
- Part of the liquid can be seen above and below the black label.
- There are silvery graphic symbols on the black label which reads "Black Velvet."

Woman

- She is blonde.
- She is wearing a black dress.
- Parts of the woman's body can be seen above and below the black dress.
- The black velvet dress has silvery details on the waist and so do the black high-heeled sandals.

The gold of her hair associated to the silvery details stand for richness and high status. One can feel the whisky by drinking it or feel the girl by touching her; both "objects" can give pleasure to men. Both are being offered to the consumers as a premium, a Canadian imported premium. This ad is one among many which treat women as mere consumer goods. The body expression of the woman offering herself to the reader is compared to the glass of whisky on the rocks waiting for anyone who wants to taste it and FEEL THE VELVET, something very smooth and soft. The woman is twice compared to the whisky, through taste and temptation and the ideology underlying the ad is a common one, a cliché of our male dominated society. It may be translated as:

- A woman is an object.
- A beautiful woman is a "premium".
- The role of a woman is to give pleasure.

C. "Martini"

It is very easy to find examples where women are treated as mere consumer goods but it is also possible to find some ads where men receive equal treatment. This example is a counterpoint to the preceding one. The title says "The Italian you won't forget" and the image shows a handsome man holding a glass of Martini. The bottle is superimposed so as to call the reader's attention.

The ambiguity arises from the words, written in Italian, on the labels. At first sight one might think that the man is unforgettable because he is handsome besides having good taste—he drinks Martini. After reading the Italian words on the label—Vino; confezionato per esportazione—and the name of an Italian town—Torino—we conclude that the drink is also Italian and also unforgettable. As in the example of "Black Velvet", there is a common element between the human being and the product which is being advertised: both the liquor and the man are dark and both can be named **Martini** or **Rossi**.

It is worth saying that this ad was published in a magazine for women—VOGUE, which allows us to say that the man is being compared to the product and sold with it.

Maybe both Martini and the Italian man may produce the same effect on women! Italian men are the symbol of "great lovers" for the Anglo-saxon society.

Another detail reinforces the idea that this kind of drink/man pleases the female taste: under the initials M&R, on the upper label, we can read "Red Sweet". Women generally prefer sweet drinks/men.

THE ITALIAN
YOU WON'T FORGET.

M&R Vermouth Imported by Fenfield Importers, Ltd., New York, NY Jewelry: Bulgari



MARTINI & ROSSI ON THE ROCKS

Winning. Worldly. Well bred.

The words at the bottom of the page add meaning to the ad: "Winning, Worldly. Well bred". As everything else, the adjective refers to both the drink and the man. They are **winning** because they have gained confidence and friendship. They have no competitors and are **worldly** because of their quality and attributes: they give pleasure. They are **well bred**, they have high social rank. The idea of status is reinforced by the objects in the setting: an expensive lampshade and a golden luxurious frame.

Underlying ideology

- Italian men are the best lovers in the world.
- Italian men have the qualities of a good drink. They are warm, attractive, sensual, winning, well bred, enrapturing. . .
- Men are consumer goods.

D. "Air France"

D.1 The Pictures

The image on the top of the page tells us that a housewife has just opened the door and her husband rushes into the house. The emphasis on the picture is totally put on the man who is fully colored. The man does hold the main position in the picture. Even his movements into the house are intensely traced by means of colored symbols which give the idea of hurry and impatience. The woman, the house, and the furniture are just delineated. No color is provided besides the black of the outlines and the white of the paper. The reader may conclude that they live in a nice green area because the outlines of some trees can be seen through the open door. The columns along the stairs

There are times when your husband isn't quite himself after a business trip.



You may wonder what's so tough about a business trip. Well, your husband rushes to the Airport with a dozen projects on his mind. Tries to prepare his thoughts while coping with foreign languages, customs, money.

Then he faces the usual interminable meetings. Insoluble problems. And right in the middle of everything, has to fly off to still another problem. No wonder he comes home a little unnerved.

At least he has one thing going for him. Air France. We understand how difficult his life can be. So we do everything we can to make the time he spends with us as relaxed and enjoyable as possible.

That means a real consideration for his needs. Service and entertainment when he wants it. Or peace and quiet if he's trying to work.

With Air France it's simply a question of *savoir-vivre*. So that your husband comes home a little more like himself.

AIR FRANCE



Air France understands

and the one in the porch suggest high status, wealth and power. The furniture indicates that the scene happens in their home and not at the office. Furthermore, the furniture and other details like the knocker on the door and the columns tell us it is a traditional house and not a modern one. This kind of house reveals solid wealth and the owners are probably traditional people who keep old values mainly in what concerns masculine and feminine roles in married life. The woman is slim and young, which, according to the dominant ideology, indicates she deserves love and tenderness. Unfortunately fat and ugly people are always despised by society. The woman is looking at the man in a rather astonished manner, as if she were expecting him to kiss her or at least greet her. The man pays no attention to her; he does not even look at her. As there are no children around them we can suppose that they have not been married for a long time. That woman stands for lots of others who keep on suffering from the same "illness": lack of attention and tenderness. I am sure that many women will readily identify themselves with the one in the ad. The woman is just part of the setting of life, the main character is always the man. This conclusion may be drawn also through the observation of the way the man in the ad enters the house. He rushes angrily in, without even looking at or otherwise acknowledging the presence of his wife. For even without the word "husband" in the title one can easily infer the characters are husband and wife. A stranger would never enter a house in such a hurry; a boy-friend, a lover would also behave in a completely different manner.

The man is wearing a grey suit, a green tie and black shoes. He is holding an executive case which tells us the kind of professional he is. On the briefcase we can see the label "X Airways": X of course stands for the airline which owns the plane he flew in his last trips. We don't know which company it is but we do know

it is not Air France because of the caption at the bottom of the page and the meaningful picture.

Although the text tells us how boring business trips can be, it stresses by means of indirect speech acts that X-airline is the only one responsible for the man's bad humor.

His bad humor is translated by:

- His green face.
- His big blue ear.
- His hair standing on end.
- His sharp pointed teeth which have different sizes, but are much bigger than normal teeth. His teeth remind us of a wild beast that is ready to attack.
- His bloodshot eyes, which constitutes another sign of ferocity and bestiality.
- His tongue, red like an ember, with dense smoke is coming out of his mouth. The same kind of smoke can be seen on his way home.

It is interesting to observe that this kind of smoke is a common iconic symbol, found in comic books and cartoons to show that one is in a hurry. It is generally white but in our example it is a mixture of grey and green which enlarge the meaning, adding the idea of anger, ferocity and impatience.

It is clear that the woman looks a little astonished but she seems to be calm; maybe it is not the first time she has to face her husband coming back from a business trip in such an angry manner.

Now, let us analyze the picture at the bottom of the page.

There is a man comfortably sitting in a big hand. We can see part of the sleeves of a white shirt and a blue coat, which evoke the uniform of an airline crew. The man in the hand is also wearing a suit and an atmosphere of fantasy makes it impossible to know what

color it is. The warmth of the hand, symbolized by the orange color, pervades all his figure, from head to feet. This warm color conveys the idea of comfort and protection; there are differences only in shades but it seems that the color of the hand has mixed itself up with the skin of the man, his clothes and his hair. Everything becomes orange. This mixing up suggests a perfect interaction between the passenger and the airline. The man looks relaxed; his eyes are closed, his hands are carelessly dropped down. His facial expression is in virtual opposition with the feelings expressed in the first picture. The picture of the hand is at the same time a synecdoche and a triple metaphor. Synecdoche because only part of a human body is shown—the hand which stands for the whole image of a man. We know it is a man and not a woman because of the clothes. The image is also a triple metaphor because it refers to a steward, Air France itself and also good service. That hand can also be understood as a metonym—the helping hand standing for the service offered by Air France is visualized as Air-France itself.

The intention is to mix all the ideas up so that one becomes the other: Air France is good service and good service is Air France. Such an idea is reinforced by the bold-typed sentence: **AIR FRANCE UNDERSTANDS.**

Going further and entering the field of psychoanalysis, I dare say that the hand reminds us of a womb. It protects and gives the man warmth in the same way a womb protects and gives warmth to an embryo. Passengers who travel with that airline deserve the same affection and love.

A comparison between the two pictures suggests that if one flies X airways (which can be any airline but **Air France**) he will get home unnerved. The one who flies Air France will experience the sensation of being in a Paradise resting in the hand of almighty God

Air-France.

D.2 THE WRITTEN MESSAGE

The title selects the reader: "There are times when your husband comes home a little unnerved." The ad aims at a business-man's wife and not the business man himself. The wife is expected to convince her husband to choose Air-France and despise the other air-ways. The text is going to repeat well known statements. Wives generally hear the same from their husbands: how troublesome a business trip can be. After presenting the problems, the text promises the solution. It tries to persuade women that Air France will make life easier, that husbands and wives can be happier if they choose the right airline.

D.3 UNDERLYING IDEOLOGY

- Women should stay at home while men go out to earn a living.
- Whenever a man gets home unnerved the woman should prove to be an understanding person.
- Lack of affection is generally due to problems at work.
- Women should try to provide comfort for their husbands.
- Women should accept, without complaining, men's undesirable behavior.
- Women are inferior to men.
- Work is a kind of punishment.
- Men are the most important persons in society.
- Men are always sacrificing themselves to provide for their families' comfort.
- Women have the power to interfere in men's choices.

II.5 CONCLUSION

As a conclusion one can say that ideology is the screen through which the world is seen—a world view. Each step of our behavior reflects our ideology. As society is divided into classes and each class adopts a different ideology, life in society will be the result of ideological conflicts and ideological influences. Advertising will perform an important role in the process of spreading the dominant ideology and reinforcing the act of consuming. Advertising takes the place of traditional schools whose aim was, and maybe still is, to teach the dominant ideology in order to make people adopt those ideas as if they had been produced by themselves. When a group adopts the ideology of another, it becomes blind and unable to have another view of the world. There is no way out; we cannot escape ideology.

"But if we cannot escape ideology, we can be at least constantly aware of its mechanism, of its process of construction. Awareness is, after all, a form of partial freedom, perhaps the only freedom we can expect to have at the present time."¹⁹

In other words, the one thing that can be done is the creation of a new kind of reader.

Notes

- ¹ Shakespeare, As you like it, act II, scene VII.
- ² Centre for Contemporary Cultural Studies da Universidade de Birmingham, org. Da Ideologia (Rio de Janeiro: Zahar, 1982).
- ³ Birmingham, Da Ideologia.
- ⁴ Birmingham, Da Ideologia.
- ⁵ Marilena Chaui, O que é Ideologia. Coleção Primeiros Passos (São Paulo: Brasiliense, 1985).
- ⁶ Birmingham, Da Ideologia.
- ⁷ Herbert Marcuse, Ideologia da Sociedade Industrial (Rio de Janeiro: Zahar, 1967) p. 13.
- ⁸ S. I. Hayakawa, A Linguagem no Pensamento e na Ação (São Paulo: Pioneira, 1977).
- ⁹ Herbert Marcuse, Razão e Revolução. Hegel e o Advento da Teoria Social (Rio de Janeiro: Paz e Terra, 1978).
- ¹⁰ Michel Foucault, Microfísica do Poder (Rio de Janeiro: Edições Graal, 1971) pp. 25-6.
- ¹¹ Foucault p. 25.
- ¹² Mikhail Bakhtin, Marxismo e Filosofia da Linguagem (São Paulo: Hucitec, 1981).

¹³ Umberto Eco. A Estrutura Ausente (São Paulo: Perspectiva, 1971) p. 81.

¹⁴ Eco p. 339.

¹⁵ Teixeira Coelho, O que é Indústria Cultural, Coleção Primeiros Passos (São Paulo: Brasiliense, 1981).

¹⁶ Francisco Gutierrez, Linguagem Total: uma Pedagogia dos Meios de Comunicação (Summus Editorial, 1978).

¹⁷ Gutierrez

¹⁸ Marjorie Boulton, The Anatomy of Language: Saying what we Mean (London: Routledge of Kegan Paul, 1978) p. 91.

¹⁹ Sérgio Luiz Prado Bellei, "Reading Post Modern Fiction: From Work to Text," in Anais do XVI Seminário de Literatura Inglesa: Teatro Contemporâneo de Língua Inglesa (Belo Horizonte: PUC-MG, 1984) p. 116.

CHAPTER III

ADVERTISING AND THE SATISFACTION OF HUMAN NEEDS

"Ne me dites pas que je délire; ce n'est pas moi ... C'est la réalité qui délire."

Alexandro Jodorowsky

“When I have a choice I choose Lufthansa.”

This is an authentic passenger statement.



Lufthansa
German Airlines

Fig. 22

Advertisement denies men's free will and their capacity to choose as false premises are imposed on them.

III.1 INTRODUCTION

"Freedom to choose what will be bought is as vital to this economic democracy as freedom of citizens to elect is vital to the political democracy. But first as the success of a political democracy depends upon an enlightened and educated citizenry, so does the success of a consumer-oriented economic democracy depend upon educated consumers."¹

Man is always striving to satisfy his desires and needs, the former being the conscious expression of the latter. Human behavior can be explained by means of the motives which urge man to act. The motives are also called urges, needs, impulses, wants, tensions and willful cravings. Some motives such as hunger and thirst are common to all human beings because they are physical NEEDS. These biological needs are the dynamic forces of our behavior. They appear the moment there is a rupture in our body equilibrium and urge us to act in order to reestablish our lost balance. The lack of food breaks our body equilibrium and we feel hunger. This feeling leads us to act in order to provide our organism with food.

Other motives differ, at least in their intensity, from person to person and from culture to culture. These secondary or learned motives are called DESIRES. They do not come from our inside but are always produced by external stimuli and associated with our ways of life. The need for social approval, for instance, is more relevant to some persons than it is

to others. The existence of some motives will even depend on the kind of society the person lives in. In an illiterate society, for example, people will not have the need for "culture" in the sense of erudition.

III.2 Taxonomies of Human Needs

Psychologists usually divide needs into primary or physiological needs (such as thirst, hunger, sex...) and secondary or learned needs (social status, amusement, beauty...). There are several different classifications of human needs. The first one I would like to discuss is C. N. Allen's. He divides needs into **PRIMARY WANTS**, which have innate and biogenic origin and **SECONDARY WANTS**, which are sociogenic or learned. Allen's purpose is to provide advertisers with information about the consumer's motivation. According to him the **PRIMARY WANTS** are the following:

- appetizing food
- thirst - quenching drinks
- comfortable surrounding
- escape from pain and danger
- sex companionship
- welfare of loved ones
- social approval
- superiority over others
- mastery over obstacles
- play

The **SECONDARY WANTS** are the following:

- beauty and style
- cleanliness
- convenience
- curiosity

- dependability and quality
- economy and profit
- education and information
- efficiency
- health
- universality

It is important to say that such classifications are arbitrary and it is not possible to say which is the best one. It depends on the purpose the classification is made for. Victor Schwab³, for example, does not divide the needs into primary and secondary. He lists ten motives or desires which he considers the leading ones. What distinguishes his work from Allen's is that, besides classifying the motives, he adds what consumers generally think when they feel urged to fulfil one of them. Schwab thinks that advertising must appeal to one of the following human needs in order to be effective:

1. Money and a better job. "There must always be some kind of short-cut to getting ahead faster."
2. Security in old age. "When I get along in years, I want to be able to take it easy."
3. Popularity. "It's fun to be asked out all the time, to be wanted by everybody."
4. Praise from others. "Praise from others is a nice thing to get and I like to get it when I deserve it, and I often do."
5. More comfort. "A lot of people who are not as industrious or as capable as I am seem to have more comforts, so why shouldn't I spread myself once in a while?"
6. Social advancement. "Where would a person be if he never tried to better himself and to meet and associate with better people?"
7. Improved appearance. "It is awfully nice to

have people tell you how attractive and well-dressed you are. If I had the time and money some people spend on themselves, I would show them."

8. Personal prestige. "I am going to see to it that my children can prove that they have parents they need never be ashamed of."
9. Better health. "I don't feel any older than I did years ago, it's just that I don't seem to have the drive and energy I used to have."
10. Increased enjoyment. "I work hard, I do the best I can about things so why shouldn't I get as much enjoyment as I can?"

The motives do not occur in isolation. They always come in connection with other motives. They are interlaced, one interfering with the other. George Horsley Smith says that:

"Motivating conditions are varied. Thus we seek sensory gratification, pleasant feelings, emotional variety, and at times even enjoy tension and turmoil rather than quiescence of a fulfilled appetite. We look for meaning in the environment, we work hard for economic security and acceptance by our fellows and look for ways to express our individuality, satisfy our curiosity, and experience new value qualities. Sometimes we are torn by conflicting needs, for example, we want to be both masterful and submissive, to have fun and "purge" ourselves through hard work."⁴

Sometimes the apparent motives hide inner motives. Let us take, for example, the motive HUNGER. The way a human being tries to satisfy hunger varies from person to person, from culture to culture. Berelson and Steiner explain that

"The acts that satisfy primary motives as hunger, thirst and sex take on important social significance, far beyond what is

necessary to satisfy biological functioning. In order to survive, for example, everyone must eat but consider the rites and rituals that are built around the satisfaction of that primary motive—the family meal, the business lunch, the corner pub, the selection of proper and improper diet (even to the point that some people would rather starve than eat food they consider inappropriate, like pork.)"5

III.3 The Role of Advertising in the Satisfaction of Human Needs

The persuasive role of advertising may determine the way the person will satisfy his/her primary needs and this is always done by associating the primary motives to the secondary ones. For example, one can choose a famous expensive restaurant both to satisfy one's hunger and also to acquire social prestige. One can invite a group of persons to eat at one's house just to fulfill one's need of exhibition, as it can be a very good opportunity to show off one's cooking ability, a new dinner set, the new decoration of the house, etc... According to Berelson and Steiner "it is social and psychological factors that often determine the specific form in which the primary motives will get expressed."6

Social and psychological factors are greatly influenced by advertising. If we believe that social motives arise out of interaction with other persons and that advertising does influence people's behavior, we can conclude that the myths created by advertising are destroying man's individuality. Man has been losing control over his wants and in a certain way behaving like a madman. It is Foucault who says that

"O louco toma as coisas por aquilo que elas não são, e as pessoas umas pelas outras; ignora os seus amigos, reconhece os estranhos, julga desmascarar e impõe uma máscara. Inverte

todos os valores e todas as proporções, pois julga a cada instante decifrar signos."7

Let us try to exemplify FOUCAULT's statement, analyzing human response to advertisements.

1. "O louco toma as coisas por aquilo que elas não são...."

Examples:

- people buy cigarettes in order to achieve success although cigarettes are harmful to health and do not actually provide success.

- a piece of clothing is bought not because it fits one well but because it belongs to a famous brand. Luxury and famous brands are generally put at the top of consumers' scales of value.

2. "... e as pessoas umas pelas outras..."

Examples:

- people who resemble famous personalities are employed by agencies to advertise their products in an attempt to link that product to the image of such celebrities. Lady Diana's, Queen Elizabeth's and famous movie stars' doubles are frequently employed by mass media to persuade the consumers to buy such and such products.

- characters take the place of actors and the actors themselves lose their own identity and are only seen as characters. Sean Connery and Silvester Stallone, for instance, disappear as they lend their bodies to their characters, giving life to James Bond and Rambo respectively. The actors vanish away while the characters go on working for the advertising machine. Reality itself gives place to fantasy which

becomes then a new reality, not what IT IS but what IT SEEMS TO BE.

3. "... ignora os seus amigos, reconhece os estranhos..."

Example:

- famous people's statements are taken for granted and consumers buy anything advertised by celebrities ignoring their friends' opinions.

4. "Inverte todos os valores e todas as proporções ..."

Examples:

- people buy what pleases their eyes and not what is useful for them. Velvet towels, for instance, do not dry one's body well, but they are beautiful and adorn the bathroom.

- products are valued not for their intrinsic qualities but for their prestige or the external satisfaction they offer. As for the way the product works, explanations given by engineers do not matter. The purpose of a product lies in the satisfaction of any of the already listed human needs.

5. "... pois julga a cada instante decifrar signos."

Man does not feel he is being cheated by advertising language; just like the madman, living in a world of fantasy, the consumer thinks he is decoding signs all the time. Who has never bought an expensive product because of a special offering such as recipe booklets, toys, etc.? Consumers, being unable to decode advertisements properly, dive into a world of illusory promises, and go on striving for non-essential goals.

Many times the physical properties of a product

are not relevant for the purchaser. The consumer is looking for psychological values. The feeling of being well dressed, for example, may be obtained from a socially approved brand regardless of the quality of the clothing article itself. If the brand is well known and recognized as one belonging to a higher social status, people will be more pleased when wearing a piece of clothing bearing such a brand rather than wearing a high quality product whose brand is unknown or considered very popular.

Motivating patterns change from person to person. Different consumers may buy the same product for different reasons. The same motive may be strong for one person and weak for another or even be strong today and weak tomorrow, since, depending on circumstances, individual values can change. Attitudes, beliefs and habits are also factors which interfere with the purchasing acts. Let's take the example of a dress. The motivation which underlies the act of buying a dress can vary: a woman may buy a new dress because she wants to surpass a special friend, be sexually attractive, be the most beautiful and charming woman at a certain party, attract everybody's attention, etc, or just because she does not want to look different from the others, or inferior to them. Depending on her attitude towards the national industry she will buy a national or a foreign product. If she believes a certain color can give her luck, that is the color she will choose. If she does not have the habit of wearing mini-skirts she will never wear one. Thus attitudes, beliefs and habits, together with human needs, will control the consumer's behavior and consequently the market itself.

III.4 Advertising as a Tool for Cultural Domination

Before starting an advertising campaign, all

factors are analysed and the arrows are thrown into the right targets. Advertisement does not aim exclusively at individual needs because they actually do not exist: primary needs are common to all human beings and secondary needs are identical among members of the same group.

Hayakawa states that

"A propaganda é talvez a maior das forças verbais* a modular os hábitos de nossa vida diária e da nossa cultura. Influencia profundamente nosso aspecto, nossas maneiras, nossa vida econômica, nossa saúde, nossas idéias sobre arte, até mesmo sobre ética."⁸

Advertising kills our individuality, spreading desires which will be shared by all the members of the same society. In underdeveloped countries, for instance, advertising creates the need to go onward, to develop, to achieve progress, and progress stands for industrialization, higher consumption, luxury and comfort, instead of representing sanitation, health care and education. People all over the country go on starving to death but the higher classes can possibly buy almost all the superfluous products offered by the American society.

Brazil is an underdeveloped country with a debt over US\$ 100,000,000. Our biggest creditor is the United States which, in order to force us to buy their products, are always increasing interest rates, underestimating our products and creating barriers to our export policies. They overcharge their products and force us to undercharge ours making our economical survival quite impossible.

* I would say "semiotic force" rather than 'verbal force'".

Maybe the Brazilian people are not aware of the fact that the survival of American imperialism depends on the failure of our economical policy. It is important for the United States to flood our market with their production in order to keep their industries working. They must get rid of the products which have no more room in their society either for being useless or obsolete or because new ones have appeared.

Howard Morgens, in his article "Advertising from a Management Viewpoint," states that

"It is going to be vital to the survival of our way of life to persuade the peoples of other nations of our friendship and interest, and our willingness to share with them such elements of our know-how in the realms of industry, agriculture and various other technologies as they can use to advantage. Likewise, to promote among the nations which are today stumbling out of colonialism, sound ideas for organizing politically and socially to take advantage of their new freedom."⁹

David Mackenzie Ogilvy^{*}, in an interview to Veja, when asked if he believed that advertising forces the consumer to buy useless things, answered that the only things human beings really need are: a cave and some rabbits to eat. He went on to say that the one who decides what to buy is the person himself. He sees nothing wrong in the fact that advertising makes people want things. He sees this phenomenon through a positive angle and justifies that the moment men want to buy more products they will try to earn more money and consequently

* David Mackenzie Ogilvy is considered as one of the personalities who contributed to the success of the Industrial Revolution. His importance to the modern world can be compared to the famous economists Adam Smith and John Maynard Keynes, the philosopher Karl Marx and the enterprising men Henry Ford and John Rockefeller. He was born in England and created Ogilvy and Mather, the fourth biggest Advertising agency in the world.

Labor Unions will be more active and more jobs will be created as a consequence of consumption increase. But when asked if this argument would be valid for the underdeveloped countries he was unable to answer. It was impossible for him to decide whether it was fair to expose poor people to the advertising campaigns usually displaying products they could not afford. He did try to justify himself by saying that he was an advertiser and not a philosopher, so he could not deal with such a problem. He added that philosophers and politicians were the right persons to see about the problem.¹⁰

Other experts in advertising, besides Mr. Ogilvy, say that advertising does not create wants in the consumer, it only stimulates latent desires. Is this true? Could a person desire a product he had never heard of? It is impossible to agree with those experts when one thinks of the kind of brainwashing our people undergo.

After reading Paulo Freire's Pedagogia do Oprimido¹¹, one can realize that the oppressed people feel an irresistible attraction towards the oppressor's way of life. One of the greatest expectations which the oppressed cannot tame is the desire to achieve the same living standards of the oppressor. Drowned in the deepest alienation they try, at all costs, to imitate and therefore look like the oppressor. In Frank Knight's opinion

"The chief thing which the common-sense individual actually wants is not satisfactions for the wants which he has, but more and better wants. There is always really present and operative, though, in the background of consciousness, the idea of and desire for a new want to be striven for when the present objective is out of the way."¹²

The discussion of latent desires makes it possible to say that

the Brazilian people are anxious to buy everything the American people buy. In a rich society, the economy of the country is oriented towards consumption. In a society like ours—a society with a low purchasing power—the desire to obtain the advertised products will generate violence and a certain feeling of injustice due to class differences. On the other hand (following Ogilvy's arguments), this same desire may stimulate the person to increase his purchasing power—and that's what capitalism expects men to do.

III.5 Advertising and the Creation of New Desires

Plenty of examples show clearly how advertising explores human motives and creates new desires in men, urging them to buy the advertised products.

Example 1: "DeBeers"

The following is an advertisement from "DeBeers" which explores human need for affection.

De Beers

*This anniversary,
show your wife she's still your lover.*

The ring shown is available for about \$2,900. Your jeweler can show you a selection of Diamond Anniversary Rings starting at about \$400. Prices are subject to change.

THE DIAMOND ANNIVERSARY RING.
A band of diamonds that says you'd marry her all over again.

Fig. 23

The photograph shows a woman holding the face of a man and kissing his nose. Her left hand constitutes the main part of the image and the focus is on the diamond ring she is wearing. Light stresses the presence of the ring and a similar ring appears at the bottom of the page displayed on a small black velvet bag. Although the purpose of the ad is to sell diamonds, it is actually selling "love" as if it could be bought in any jewelry store.

The sentence "This anniversary, show your wife she's still your lover" is printed just above the ring on her hand to reassure us that it is a gift from her husband. The ad suggests that giving diamonds as presents is a way of offering someone a concrete proof of one's love. But, in the image, the roles are inverted. It shows the husband being kissed and caressed by his wife while one expected to see the husband kissing or embracing her. Then another reading level emerges from the iconic device leading us to the indexical reading—if you want to be loved by your wife, give diamonds to her or if you want to make your wife feel she is sexy, attractive, lovable and that she holds first place in your heart give her a diamond ring. Love is thus displayed as if it were an expensive object as everlasting as a diamond—"A diamond is forever."

Diamond advertisements have been emphasizing the idea of love as a feeling that must be shared forever and those precious stones have been transformed into the symbol of eternal love. So, when you read "A diamond is forever" you are at the same time reading "Love is forever" or your love will be remembered forever (the person who is giving the diamond). The ad tries to persuade us that the act of giving diamonds is a way of proving the immortality of one's feelings. A woman who receives a diamond jewel is sure to be loved forever.

This idea is reinforced in the last sentence at the bottom of the page: "A BAND OF DIAMONDS THAT SAYS YOU'D MARRY HER ALL OVER AGAIN."*

The high price of the product is minimized by its symbolic status and this reinforces the idea that love is priceless and worth a lot of money. In our culture, jewels have largely been used as baits for women's love and it is universally accepted that one who gives jewels wants either to show one's love or to be loved (to "buy" someone's love).

The ideology underlying the ad is:

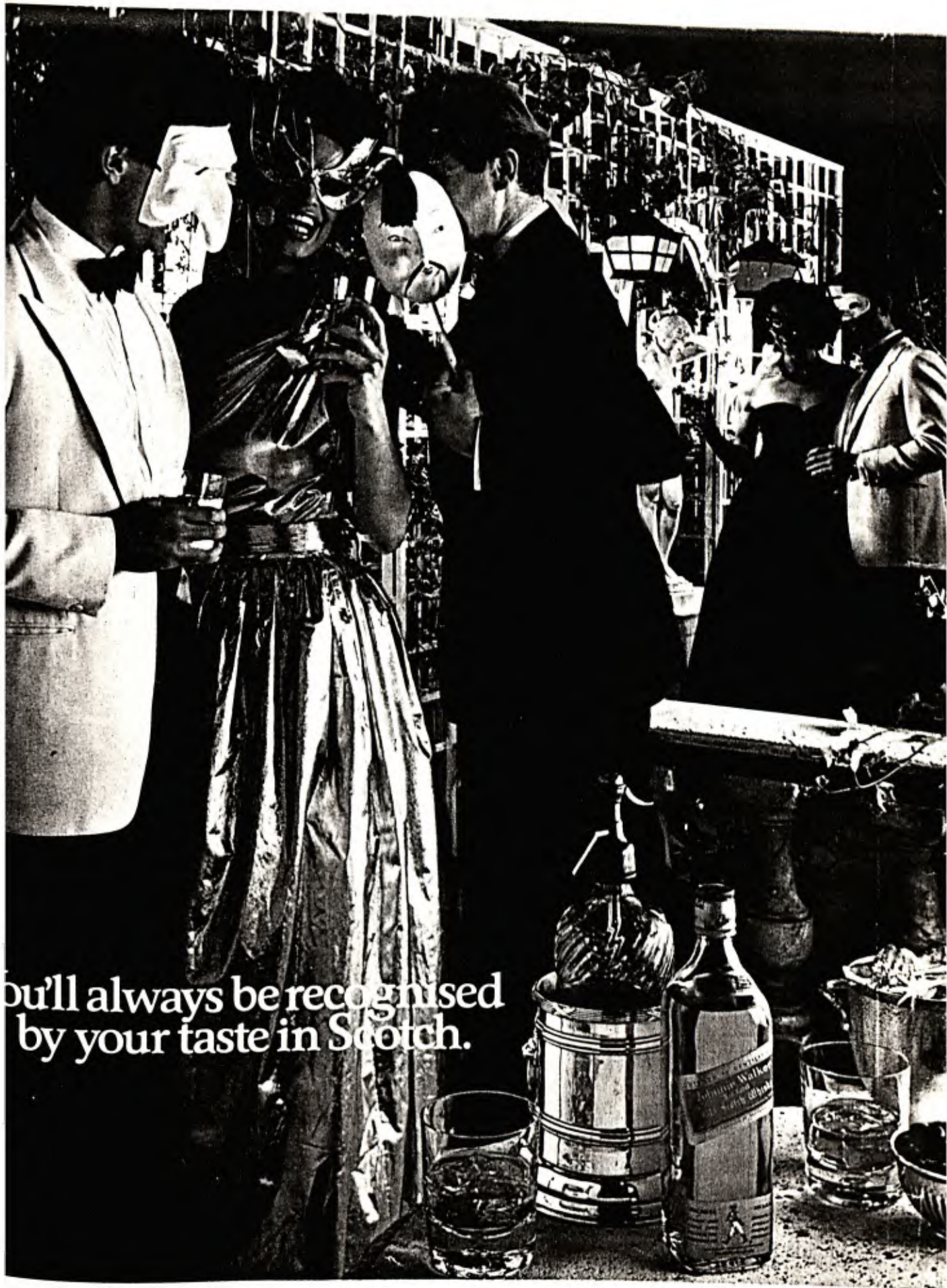
- Love is worth a lot of money.
- Love is appraised through the price of the gift given to the loved person.
- Love must be eternal.
- Marriage confirms (ratifies) love.
- A woman's love can be bought with expensive jewels.

Example 2: "Johnnie Walker Red Label"

This ad explores the need for social recognition and high status.

What strikes me in this particular example is the emphasis put on the group; that is, every man wants to belong to a group. Individual characteristics are dismissed in favor of collectivity ones. The five characters are wearing rich clothes, an index of high social class. All of them are also wearing different masks in order to hide their own identities. It does not matter who they are, what matters is the fact that they belong to the same group and share the same values, likes and dislikes. The three men and the two women are

* It reminds me of Salvador Dali who repeatedly married his Gala, undergoing different religious rituals, in order to reinforce his eternal love for her.



ou'll always be recognised
by your taste in Scotch.

ie Walker Red Label. Since 1820. Recognised for good taste throughout the world.
JOHN WALKER & SONS LTD., SCOTCH WHISKY DISTILLERS, KILMARNOCK, SCOTLAND.



holding glasses of whisky—Johnnie Walker—which is enough to make them different from common people.

The title says "You'll always be recognized by your taste in Scotch," so in order to be recognized they need not take off their masks. Their faces are not important to our society. Advertising does not deal with individuals as such, but with individuals as parts of a larger group. To belong to any social group people must share the same values, the same taste and make the same choices. Their houses, their objects, their clothes are certificates of their high status. If such people drink Johnnie Walker Red Label, this whisky will be accepted as being of high quality. Everybody knows it is a passively accepted dogma that higher classes make the best choices. The text reinforces this idea when it says that "Johnnie Walker Red Label. Since 1820. Recognized for good taste throughout the world."

The ideology underlying the ad is:

- Every expensive product has high quality.
- Rich social classes prefer the best products.
- Rich people's choices are trustworthy.
- A person's choices make clear the class this person belongs to.
- Drinking is a positive social act.
- People who drink are always enjoyable companions.
- The one who knows how to choose a good whisky will be socially recognized.

Example 3: "Army ROTC"

A LOT OF CAPTAINS OF INDUSTRY STARTED OUT AS SECOND LIEUTENANTS.

Starting out as Army officers helped these top executives get the experience they needed to succeed in business.

Right out of college, they were given the kind of responsibility most people in civilian life work years for. And instead of delaying their career plans, the time they spent as officers actually put them further ahead.

How does someone become an Army officer? A great way to get the training needed is in Army ROTC.

ROTC is a college program that

trains young men and women to handle the challenge of being Army officers.

Help a bright young person you know prepare for a promising future in business. Tell him to begin his future as an officer.

And that begins with Army ROTC.

For more information, write: Army ROTC, Dept. FN, P.O. Box 9000, Clifton, N.J. 07015.

**ARMY ROTC.
BE ALL YOU CAN BE.**



Rawleigh Warner, Jr., Chairman, Mobil Corp.



Walter F. Williams, President & Chief Operating Officer, Bethlehem Steel Corp.



Earl G. Graves, Editor & Publisher, Black Enterprise Magazine



John G. Breen, Chairman, President & CEO, Sherwin-Williams Company

Fig. 25

The title "A lot of captains of industry started out as second lieutenants" gives emphasis to the present life of the characters, successful businessmen stating that in the past they had served the Army as Second Lieutenants.

The reader's eyes are directed from the title to the photographs which invert the order found in the title: present → past. Now we have past → present. The old black and white photographs that show the men in the Army stand alongside their colored photographs as top executives now. The small space between each pair of photographs conveys the idea that the two belong to the same person. The broader space shows that the other pairs belong to different persons: four altogether. Before reading the text, if we just look at the pictures we get to know that those men had been in the Army when young.

Color plays an important role in the ad as it shows that many years have passed by since they left their military units. The readers know they had been in different branches of the Army because they are wearing different uniforms. In spite of their different backgrounds they were provided with equal opportunities as all of them are now successful "Captains of industry." The Army is thus visualized as an institution which provides equal opportunities for all its members.

The idea of future success is reinforced, in the colored photographs, by the facial expressions and clothes, such as suits and ties.

The presence of a black man is another important datum. It tells us that there is no racial prejudice in the Army though we do know that is a lie—Are there any black Generals in the American Army or in the Brazilian Army? If there are, nobody has ever heard about them.

After reading the text, we can see that this ad is selling future plans (which will become true only after leaving the Army) instead of trying to convince young men to join the Army because the government wants them to. This ad is thus appealing to five out of ten human needs listed on pages 91/2.

- Money and a better job.
- Security in old age.
- Popularity.
- Praise from others.
- Social advancement and personal prestige.

The text does not show any real reason for a person to join the Army, which is merely presented as a good way to prepare a prospective successful businessman. We are told that a ROTC is a college program that trains young men and women but no visual example of any successful woman is provided.

The text states what experience has proved to be the opposite; it says that the Army does not delay one's career plans when everybody knows it is just the opposite. No real information is supplied. As we know, there is no place for creativity, critical judgment and individuality in the Army. There is no questioning, no debate. The soldier has just one "right": to obey orders without arguing. Should we think this kind of education promotes experience and responsibility?

The ideology underlying the ad is:

- The Army helps the young.
- Everyone who spends part of his life in the Army will be prepared for business life.
- The Army is the best school in the world.
- There is no racial prejudice in the Army.
- The Army is a "spring board" to success.

Example 4: "AEtna"

This ad appeals to man's need for **Security in old age**. In a capitalist society people are valued for what they produce. As children and old people do not increase productivity they are despised and forsaken



Let's have disposable retirement income, not disposable retirees.

Despite \$700 billion in pension funds today, tomorrow could be less than golden.

More men and women are retiring, often years earlier, and

living to collect checks longer! While inflation's share of those checks keeps increasing.

Can Social Security prevent disaster? At best, it's a partial answer. At worst, it may go broke unless its bite on salaries goes much deeper or its provisions change drastically.²

The burden is on private pensions. And we at Aetna Life & Casualty are convinced private pensions can help shoulder it.

Employers can't pull dollars out of thin air. So let's change tax laws that discourage small businesses from setting up pensions in the first place.³

Let's also give employees incentives to put a little extra into their company pension or savings plan. And—especially important for today's mobile work force—improve their pension vesting.

Neither last nor least, pensions should be better designed to stave off the munching of inflation. Aetna's acutely aware of this problem, and we're working on it.⁴

If you don't want the American dream of retirement to be permanently retired, use *your* influence with the powers that be—as we are trying to use ours.

Aetna
wants retirement to be affordable.

¹America is crossing over to what's been called "the other side of the baby boom." The median age is shifting upwards, and with it the proportion of over-65's to the general population. In 1979 there were 5.4 workers to every retiree, as opposed to 7.5 to 1 in 1950, and by 2030 the ratio will be about 3 to 1.

²Social Security was

never intended to be more than a basic system supplemented by private pensions and individual savings. The price for forgetting this has been high and promises to get higher: combined employer/employee FICA taxes on our grandchildren's salaries could reach 25%. Of course, there are alternatives. Social Security could increase the official retire-

ment age, pay benefits based on government-determined need, or they can't write off anything, simply... reduce benefits in general!

³Two-thirds of small businesses surveyed in 1978 offered no pension plans at all. One reason: Typically, big employers can write off 48% in taxes for every pension dollar they contribute, while most small ones can only write off

about 20%. In some cases, they can't write off anything. ⁴Our real estate and participating mortgage separate accounts, for example, are designed to offer larger returns in the face of double-digit inflation. We've also helped fund the Pension Research Council's study of pensions and inflation.



Aetna Life & Casualty
151 Farmington Avenue
Hartford, CT 06184

by the government. This idea is metaphorically presented in the picture: an old couple in trash cans like disposable rubbish. Society takes them for rubbish because they have retired; they are no longer working but living at the expense of the state.

The title says: **Let's have disposable retirement income, not disposable retirees.**" There is a pun with the word disposable, so that "disposable retirement income" means income available for use, and "disposable retirees" means that retired people who have already performed their role in society can, therefore, be thrown away. They have no contribution to give us.

The idea of the picture was borrowed from Samuel Beckett's *End Game*, a play which presents a couple, without legs, living in trash cans.

The absurdity of human condition is not a Beckettian fiction but a product of the ideology created to hide the injustice of actual social relationships.

The ideology underlying the ad is:

- Old people should not be supported by society.
- Retirement is a social disaster.
- Employees must save money to face the future.
- Old people are a burden on their families and on society.
- Old age is a synonym for loneliness and isolation.

III.6 CONCLUSION

The task of educators is to help people to exercise effective judgement when making choices. Research has proved that children under eleven years of age are not able to distinguish an "ad" from a news report. Although they get disappointed all the time, they go on believing in the promises of advertising. Children,

teenagers, and even adults not only buy what ads tell them to but, what is worse, they do believe that by acting that way they will be more popular and loved than those who do not surrender to the pressures of mass media. False behavior patterns are thus created interfering in the process of critical judgments. Because of this, one of the aims of education in our century should be the study of advertising language, as an attempt at exposing the treacherous messages spread by mass media in order to make people aware of the useless things they are forced to buy and do through mischievous stimuli. Men should also understand that the frustration of not fulfilling certain desires (most of them totally unimportant) leads them to aggressive behavior and unhappiness.

The conclusion is that man's vision of the world has been fragmented. As a result, in the interrelation of goods X purchasers, the goods have lost their identity, their ontology. When the objects lose their own identity, they are metonymically replaced by the purchaser's inner motive satisfaction. Michel Foucault has said that

"Na representação, os seres já não
manifestam sua identidade mas a relação
exterior que estabelecem com o ser humano."¹³

Thus people do not buy the products but the effects they can produce. Sex appeal is bought through a special shampoo, beauty is bought through a hairdryer, etc. The objects are no longer perceived through iconic conscience. Each object is the index which points out to the satisfaction of a desire of social approval, sex, companionship, and so forth.

Notes

¹ Martin Mayer, "The American Myth and the Myths of Advertising," in The Promise of Advertising, ed. C. H. Sandage (Illinois: Richard D. Irwin, 1961) p. 151.

² C. N. Allen, "A Psychology of Motivation for advertisers," in Journal of Applied Psychology, vol. XXV, n. 4, 1941 pp. 386-8.

³ Victor Schwab. "Ten Copy Appeals." Printer's Ink (December 17, 1943) pp. 17 ff.

⁴ George Horsley Smith. "Motivation Research," in Advertising and Marketing. (New York: McGraw Hill, 1954) p. 10.

⁵ Bernard Berelson and Gary A. Steiner, Human Behavior (New York: Harcourt, Brace, 1967) p. 160.

⁶ Berelson p. 160.

⁷ Michel Foucault, As Palavras e as Coisas (São Paulo: Martins Fontes, 1966) p. 74.

⁸ S. I. Hayakawa. A Linguagem no Pensamento e na Ação (São Paulo: Pioneira, 1977).

⁹ Howard Morgens. "Advertising from a Management Viewpoint," in The Promise of Advertising, ed. C. H. Sandage (Illinois: Richard D. Irwin, 1961) p. 196.

¹⁰ Veja. Abril ed., 795, 30 Nov. 1983.

¹¹ Paulo Freire, Pedagogia do Oprimido (Rio de Janeiro: Paz e Terra, 1975).

¹² Frank H. Knight, The Ethics of Competition (New York: Harper & Bros. 1935) p. 22.

¹³ Michel Foucault. As Palavras e as Coisas (São Paulo: Martins Fontes, 1966) p. 407.

CHAPTER IV
WRITTEN LANGUAGE AND ITS ROLE IN
ADVERTISING

"Language, no less than history,
has been the instrument of domination."

Herbert I. Schiller

IV.1 INTRODUCTION

"Quando Ezra Pound declara que a grande literatura é simplesmente linguagem carregada de significado até o máximo grau possível, indica o caminho para uma boa definição de propaganda: é o mínimo de linguagem carregada de significado até o máximo grau possível."¹

Almada seems to take the word "language" to mean verbal language. If so his definition is quite good. But if we think of TV commercials and printed advertisements with pictures, color, different sizes and types of letters, etc, then his definition turns out to be inaccurate. The ads we find in magazines are overburdened with different languages (or codes) which help to increase the meaning of an ad beyond that conveyed by the minimum of verbal language. There are endless codes in the world and we can find references to them in the ads themselves.


Example 1: "FTD"

"A nice way to say hi to someone feeling low."

"A nice way to say hi to someone feeling low."
 When someone you know is down, send the Wish 'N Well® Bouquet
 from your FTD® Florist. It's a beautiful way to give them a lift.



Merlin Olsen

Send your thoughts with special  care.™

® Registered trademark of Florists' Transworld Delivery Association.

Fig. 27

This ad tells us that flowers replace verbal language and are able to perform an effective communication, so as to change somebody else's mood. The text advises us to send flowers when someone we know is down in order to give him/her a lift. It does not advise us to talk to the person or to listen to him/her. The idea is that the flower language will get better results than verbal language.

Example 2: "DeBeers"

This ad warns us that "romance is not a dead language." The couple in the picture is not talking, but their bodies are. They are caressing each other and their facial expressions show tenderness, pleasure, happiness, etc. The advertiser tries to add a new element to the language of love—a diamond ring.* Body language will be an important element in the analysis of icons in advertising language.

* I will not discuss the diamond ring as a symbol because I have already done so in Chapter Three. See page 101.



Let her know romance is not a dead language.

The piece shown is available for about \$2,250. The price may change substantially due to differences in diamond quality and market conditions. Your jeweler can show you other diamond gifts starting at about \$450.

Fig. 28

A diamond is forever. De Beers

EVAN-PICONE is a brand of stockings and socks for women. There are six photographs showing women's legs wearing different stockings and one wearing a pair of winter socks. The clothes added to the kind of socks/stockings, the position of the legs, the kind of shoes, the microphone, the gift box, the dog and the man will tell us what kind of woman they are and what they are doing. The fifth photograph, for instance, shows a girl kissing a man. How do we know that? Well, because of the leg language.

The combination of the various elements in an ad leads to the ultimate aim of advertising, which is to awake in the consumer the desire to buy a certain product. Each element in an ad can be studied separately, but each one is essential to the process of understanding the other elements, either because one completes the other, or because one duplicates the other. Title, subtitles, icons and text go together in an ad and it is not worth trying to establish a rank among them.

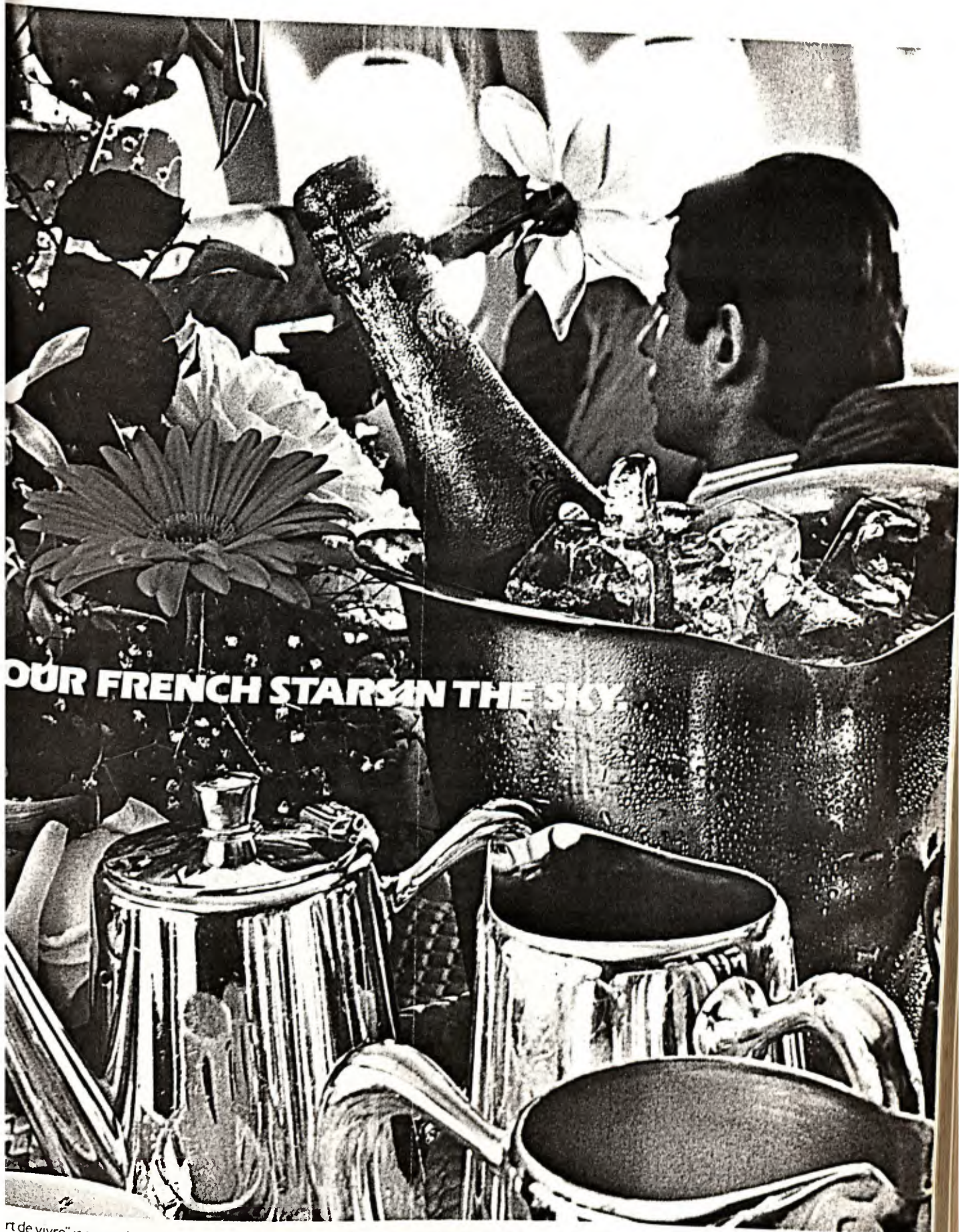
Example 4: "AIR FRANCE"

In the **Air France** ad for instance, the picture, title, and text repeat the same idea: luxury and comfort, which is to say, each element reinforces the other, and this duplication is necessary to make the message effective.

Example 2: "EVAN-PICONE HOSIERY "



EVAN-PICONE SPEAKS LEG LANGUAGE.



OUR FRENCH STARS IN THE SKY.

rt de vivre" is appreciated all over the Air France Première you can enjoy that refinement whatever your long-range. Lying back in your extra-long and wide France Jet-Sleeper, you will be in a

First Class position for everything that Première has to offer. The charming and efficient cabin crew will first present you with champagne and cocktails. And with the marvelous cuisine, discover the best French wines. Then, relaxing in your peaceful cabin,

enjoy the many other pleasures that your Première status entitles you to. On the ground, the Air France staff will insure your Première privileges, including separate boarding and rapid luggage handling. So next time you fly, look for the four French stars in the sky

AIR FRANCE 
FOR PREMIERE.

Example 5: "AMERICAN TOURISTER"



American Tourister is beautiful under pressure.

Brutal bungling brings out the true beauty of an American Tourister hard-sided suitcase. Because it's built to take it.

With a sturdy stainless steel frame. The strongest materials we can find. Solid locks that won't spring open even after a beastly bounce. And in the bigger sizes, rugged wheels and a tough T-bar handle.

To us, it's not enough to give a suitcase a handsome shape

or a luscious color (even if it is ripe cranberry).

To us, there's no point in building a suitcase at all if you don't build in the most important kind of beauty.

The lasting kind.

**It's not just how good it looks.
It's how long it looks good.**



Fig. 31

In the American Tourister ad each element is important to understand the other. The picture without the title would be meaningless or at least puzzling.

The reproduction of the label, on the right of the bottom of the page associated to the labels on the suitcases explain the meaning of "American Tourister" in the title. The text makes everything clear while the minor caption synthesizes the main ideas: beautifulness and durability.

An ad may be formed by titles, illustrations (photographs, paintings, drawings, graphics, etc), text, slogan and logotype. There is always a complete interchange between linguistic devices and non-linguistic elements such as photos, colors, drawings, etc. Advertising language tries to create in our minds a programmed response by stimulating our emotions. In order to achieve this aim it makes use of imagery and associations evoked by words, pictures, colors and shapes. Every symbol, whether word or picture, evokes a wide range of meanings and reactions. What is really important is the ad as a whole and not the singling out of isolated elements.

IV.2 The Plastic Treatment of Words

The interchange between linguistic and non-linguistic elements in advertisements is so great that sometimes one assumes the characteristics of the other. For example, the graphic transcriptions approach the realm of icons and vice-versa. This is called **Plastic treatment**.

Example 1: "Spanish Olives"

In this ad an olive takes the place of the "O" in the word Olé. As both have an egg shape there is no difficulty when one reads the main caption of this ad. Slices of olives seem to be falling down from the

Olé Cow!

Olives from Spain are tantalizingly different. Spain's sunny skies nurture olives for a taste unlike any others. From sandwiches to salads, pasta to pizza, enjoy olives from Spain in all your favorite recipes.

For a free Spanish olive recipe booklet, send your name and address to:
Spanish Olive Recipes, P.O. Box 10339,
Chicago, IL 60610.

Everything's better with Olives from *Spain*

THE ACEMEDA

SPANISH OLIVES

Fig. 32

word "Olé," which metonymically symbolizes Spain. The slices fall down and finally rest inside a cheeseburger sandwich. The brand of the product is "Spanish Olives" and the smallest caption says that "Everything's better

with olives from Spain." The words "Olive" and "Spain" are the signs which actually attract our attention: the former because of its originality in the graphic representation and the latter because of the shape, size and the white color of the handwriting which looks like an original signature. In a certain way the 'slices' falling down from the Olive/Olive is an iconic representation of the origin of good olives: Spain.

Example 2: "ECOTRIN"

©Menley & James 1985

**“Which
safety-coated
aspirin tablet is
recommended
by more doctors
for relieving
arthritis pain?”**

You can't buy anything stronger than Ecotrin for relief of arthritis pain and stiffness associated with inflammation.

Yet tests prove that Ecotrin is safer for your stomach than plain or even buffered aspirin because it's safety-coated.

Try Ecotrin. It's the choice of doctors for relieving arthritis pain and inflammation.



Eddie Albert



Available in Regular and Maximum Strength tablets and capsules.

In this ad the tablets of Ecotrin, a kind of aspirin, are transformed into dots attached to each "i" in the words of the leading question. The same device is repeated in the word Ecotrin in the picture of the bottle.

Example 3: "Kraft Mayonnaise"



MAYBE WE SHOULD CALL IT "MAYONN-EASE."

KRAFT

New Kraft Squeezeable Mayonnaise.

Fig. 34

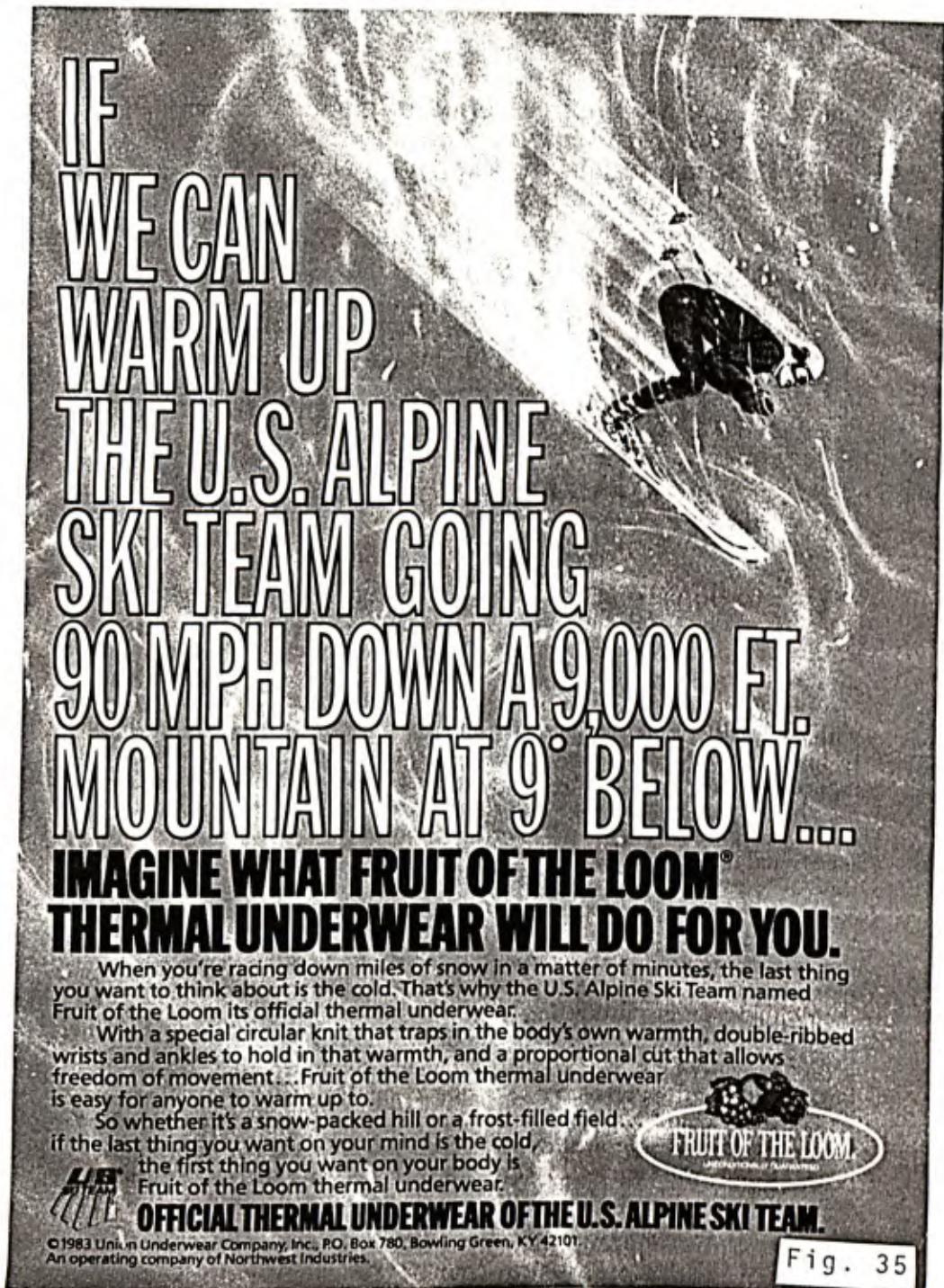
© 1986 Kraft, Inc.

The product here presents a feature which distinguishes it from the others. It comes in a squeezable plastic bottle which makes it easier to work with. That is why the caption at the bottom of the ad says: "Maybe we should call it "**Mayonn-ease**." No intrinsic quality of the product is mentioned. We are not told about its ingredients and the amount of calories it contains. We do not even know if it tastes good. The picture of a big sandwich shows how easy to deal with Kraft **Mayonnaise** is by presenting the squeezed mayonnaise forming the word **SQUEEZE**. The plastic treatment given to that word functions as metalanguage. The graphic representation talks about itself, that is, it shows that the letters were produced by means of physical pressure. At the same time the word squeeze is a kind of intonation: squeeze the sandwich and eat it.

Example 4: "Fruit of the Loom"

The leading sentence of this ad is a complex sentence. "If we can warm up the U.S. Alpine Ski Team going 90 MPH down a 9.000 FT mountain at 9 below . . . imagine what Fruit of the Loom thermal underwear will do for you." The if-clause, written in white letters, is detached from the main clause by means of suspension dots. In fact we can state that the main caption is not the subordinate clause, although it is the biggest visual element in the ad. The main caption lies in the main clause, written in black letters.

The white words in the subordinate clause are distributed so as to take the form of an iced mountain. There are seven lines altogether and the sentence in the middle is "The U.S. Alpine" which makes the word Alpine the most visible of all. A skier is racing



**IF
WE CAN
WARM UP
THE U.S. ALPINE
SKI TEAM GOING
90 MPH DOWN A 9,000 FT.
MOUNTAIN AT 9° BELOW...**

**IMAGINE WHAT FRUIT OF THE LOOM®
THERMAL UNDERWEAR WILL DO FOR YOU.**

When you're racing down miles of snow in a matter of minutes, the last thing you want to think about is the cold. That's why the U.S. Alpine Ski Team named Fruit of the Loom its official thermal underwear.

With a special circular knit that traps in the body's own warmth, double-ribbed wrists and ankles to hold in that warmth, and a proportional cut that allows freedom of movement... Fruit of the Loom thermal underwear is easy for anyone to warm up to.

So whether it's a snow-packed hill or a frost-filled field... if the last thing you want on your mind is the cold, the first thing you want on your body is Fruit of the Loom thermal underwear.

OFFICIAL THERMAL UNDERWEAR OF THE U.S. ALPINE SKI TEAM.

©1983 Union Underwear Company, Inc., P.O. Box 780, Bowling Green, KY 42101.
An operating company of Northwest Industries.

FRUIT OF THE LOOM
UNION UNDERWEAR COMPANY, INC.

Fig. 35

down leaving clouds of snow behind him.

If our reference is not the written words as such but the message as a whole, the conditional clause turns out to be the main element of the sentence. The

form undertaken by the words added to their white color concretizes the message in an attempt to assume the form of "Concrete Poetry." As we have seen in the examples thus far, the plastic treatment given to the letters gives a second meaning to the words. It is possible to find other kinds of plastic treatment. One of them consists of transforming static graphic symbols into dynamic ones. The visual image will present different levels of meaning—"the minimum of language overburdened with meaning." We can find sentences in which the letters seem to be dancing, running, trembling, etc. The letters can be given life or may receive artistic treatment which will reinforce ideas contained in the text or in captions.

Example 5: "Noxzema"

Noxzema is the name of skin cleaning pads which are supposed to clear acne pimples. The title of the ad is a big one, with only one word—ACNE. The letters are black, which is the color of acne pimples, and a hand appears, holding a pad which has just cleared up parts of the letters of the title. We know what has happened because of some indices: color, the hand, the pad and movement. One can trace back the movement of the hand along the white track which crosses the word. The white color stands for absence of acne and cleanliness.

ACNE



Wipe it out with Noxzema® Clear-Ups.™

Clear-Ups Medicated Cleansing Pads clear the acne pimples you already have, absorb oil, and actually help prevent new pimples before they surface. That's because Clear-Ups fight acne with one of the most effective acne medicines you can buy. In fact, there's nothing more effective. So when it comes to taking care of your skin, remember:

Clean is good,
but clear is better.



Clean is good. Clear is better.

Example 6: "Benadryl"

The irritating, sometimes painful world of itch: insect bites, allergic rashes, even the sun. That's why, today, there's the relief of Benadryl® Cream and new Benadryl Spray...the kind of itch relief you can't get from hydrocortisone products. That's because *both* Benadryl Cream and new Benadryl Spray contain the most recommended topical antihistamine...to stop the pain...block the itch...and help stop it from coming back. Use Benadryl Cream or new Benadryl Spray as directed for maximum strength itch relief.

Benadryl
Maximum Strength Itch Relief
from PARKE-DAVIS
For more information, call 1-800-223-0182

Fig. 37

The biggest word in the ad is ITCH whose letters are standing in a dry field surrounded by aggressive vegetation full of thorns. Two insects can be seen on the right side of the picture and one leaf is semi-destroyed by insect bites. The letters themselves look like burning blocks of iron. The sky is red and yellow. The color of the letters mixes up with the color of the sky. Cracks and holes can be seen in the letters which seem full of thorns.

The caption, which is in fact the title of the text says: **The irritating, sometimes painful world of itch.** Then we understand that the landscape we see in the picture is a concrete image of the **"world of itch."** All the negative ideas in the text can be felt by observing

the image: irritating, painful, insect bites, allergic rashes, the sun, itch.

Going back to Almada's definition we can say that advertising language does not make use of superfluous words. It is an economic language, which manages to communicate highly condensed messages without damaging its context and consequently the reader's understanding. The artist who creates ads must be very imaginative and creative in order to be able to associate beauty and harmony with effectiveness. Communicative patterns are obtained through the arrangement of available symbols. The right selection of symbols and their organization in the structure of an ad will be responsible for the clarity and effectiveness of the message. The wrong choices may arouse inappropriate feelings or reactions.

IV.3 The use of Clichés in Advertisements

"Falar é incorrer em tautologias."
(. . .)

"A certeza de que tudo está escrito
nos anula ou nos fantasmagoriza."

Jorge Luiz Borges

IV.3.1 Defining Cliché

The word cliché is defined by the Princeton Encyclopedia of Poetry and Poetics as

"A phrase or figure which from overuse, like a dulled knife, has lost its cutting edge; a trite expression. Clichés in verse result when the poet's imagination arises from other poems rather than from a fresh response to experience."²

Ivana Versiani defines cliché as

"Todo grupo de palavras que se situe no ponto de maior previsibilidade do contínuo de combinabilidade das palavras desde que haja nele um mínimo valor metafórico."³

According to Bakhtin

"Toda atividade verbal consiste em distribuir a "palavra de outrem" e a palavra que parece ser de outrem."⁴

Both the Encyclopedia definition and Versiani's suggest the idea of somebody else's word. When Versiani talks about "predictability," it should be understood that one is only able to predict what he already knows, what has already been said. The Encyclopedia talks about overuse, that is to say, the same phrase has been

used by many people and repeated many times. When the cliché in verse is seen as repetition of another artistic creation, once more we see the appropriateness of Bakhtin's statement.

It is Bakhtin again who says that

"O centro organizador de toda enunciação, de toda expressão, não é interior, mas exterior: está situado no meio social que envolve o indivíduo. Só o grito inarticulado de um animal procede do interior do aparelho fisiológico do indivíduo isolado. É uma reação fisiológica pura e não ideologicamente marcada. Pelo contrário, a enunciação humana individual, é, do ponto de vista de seu conteúdo, de sua significação, organizada fora do indivíduo pelas condições extra-orgânicas do meio social. A enunciação enquanto tal é um puro produto de interação social, quer se trate de um ato de fala determinado pela situação imediata ou pelo seu contexto mais amplo que constitui o conjunto das condições de vida de uma determinada comunidade lingüística."5

A man does not create his own speech, he just repeats the language imposed on him by society. The language (parole) as a whole becomes then a big cliché, the opposite of a hypothetical "speech zero degree." Whorf's hypothesis that a person's world view and behavior depends on his native language seems reasonable when we analyse the metaphors which pervade our world view. The repetition of these metaphors will create the clichés and it is in the world of native language, full of clichés, that a man looks for his identity; accepting or not the values established by the society he lives in.

IV.3.2 The role of clichés

The repetition of clichés produces ideas and values accepted as undeniable truth. Paradoxical clichés

live side by side. Take "Time is money" and "Money does not bring happiness." While the former heightens the value of money and measures time by means of a monetary unit, the latter depreciates money, and receives the catholic concept that "heaven belongs to the poor; the rich will be unhappy forever." Obviously, such clichés never come together. They appear whenever society requires them to explain capitalist contradictions. According to Maria Nazaré Lins Soares the use of clichés

". . . dispensa o exercício da reflexão e simplifica pelo empobrecimento a tarefa da troca de idéias em sociedade."⁶

In daily discourse, the dominator's voice reveals itself through the ordinary man's repetition of concepts. Men go on repeating the imposed concepts without thinking, without criticizing. Alienation arises out of this intertextual phenomenon and the world is seen through an alienating lens. Artists are the ones who manage to cheat the dominant ideology underlying the clichés, by disrupting either their syntactic or semantic structure. Speech play, in contrast with the use of efficient language, keeps the object of discourse itself but, looking for an immediate aim, breaks the ideological structure. Thus proverbs such as "What can't be cured must be endured" receives the complementation "but not until you take an aspirin;" "No use crying over spilt milk" is complemented by "Have your cat lick it."

Clichés are a kind of sacred language. As we know, the language used in religious rituals is usually considered sacred. Any word change, even pronunciation change, is supposed to be a threat to the effectiveness of the ceremony. Of course, whenever one breaks an ideological structure, another ideology is born. This writer's intention, however, is not to interpret this

phenomenon with manichaeistic eyes.

IV.3.3 Clichés in Advertisements

Clichés are widely employed in advertisements. This statement is reinforced by the metalinguistic ad from the British Airways presented on the next page which tells us that the British Airways first class service does not need any claims, clichés or superlatives. The apparent criticism underlying this statement is in fact the acknowledgement of advertising language as a code made of claims, clichés and superlatives. They are useful and powerful linguistic devices used to persuade consumers to buy such and such products. The overuse of clichés in advertising is by no means due to lack of creativity but an effective way of fulfilling the consumer's expectation; it is the kind of language people want to listen to. Some of the clichés found in the majority of advertisements we come across have been listed below:

1. Adjectives: new, wonderful, comfortable, modern, different, successful, better, incredible, natural, special, practical, bigger, famous, safer, super, reliable, higher, pure, lighter, etc.

2. Phrases: high efficiency; half the price; the gift of love; feel the difference; win one of these prizes; lasts longer; visible action; etc.

According to Riffaterre⁷ there are four rules of cliché renewing. They are

a. Substitution

One of the components of the cliché is substituted by one or more words. The remaining component is responsible for the context which makes the reader predict the other element(s). As the expectation is not fulfilled the reader gets surprised.

The one first class service for which
no claims, clichés or superlatives are necessary.

Fly the British way
**British
airways**



Example 1: "HAWAIIAN PUNCH"

**Everything ventured.
Nothing gained.™**

New!
Sugar Free HAWAIIAN PUNCH®
Drink Mix. The taste that keeps you
puttin' on the red.™

No sugar. No regrets.
Just the great taste of HAWAIIAN
PUNCH Fruit Punch, sweetened with
100% Nutrasweet® so it has only 4
calories a glass.* Make a stir with
Fruit Juicy Red,™ Island Fruit Cocktail,
or Wild Fruit flavors.

Now you can have the knockout
taste you love. And still knock 'em dead.

©1986 Del Monte Corporation, owner of registered trademarks of Hawaiian Punch and NutraSweet and the NutraSweet symbol are registered trademarks of Del Monte Corporation.
*Per 8 oz. serving.

HAWAIIAN PUNCH.
©1986 Del Monte Corporation. For its brand of sweetening ingredients.

Fig. 39

The caption "Everything ventured. Nothing gained" comes from the proverb "Nothing ventured, nothing have." The indefinite pronoun "nothing" was substituted by "everything."

Example 2: "LADY KENMORE"



Sears Lady Kenmore. The do-it-itself dishwasher.

No scraping. No pre-rinsing. Lady Kenmore has 13 powerful hot water jets for the bottom rack, surging hot water with enough force to scrub every dish, pot and pan really clean. Even baked-on food comes off.

And dishes on top get as clean as those on the bottom. 8 upper jets scour every cup and glass inside and out.

Then there's the Lady Kenmore protected pulverizer for leftovers. It's a mini-grinder with 12 stainless steel teeth that grind soft foods into tiny particles that wash down the drain. (And water is always fresh and clean — water that rinses dishes hasn't

washed them.) 8 different cycles include Sani-wash, for an extra-hot 155° final rinse. So everything is hygienically clean.

And when you use Sears "Power Miser" feature, you can save electricity in the drying cycle.

Sears Lady Kenmore is built to perform. But if you ever do have a problem, you can rely on Sears service.

Sears Lady Kenmore does just about everything, itself. That's

why we call it The Freedom Maker. The Freedom Maker, built-in and portable, available at Sears, Roebuck and Co. stores and through the catalog.

Sears

This demonstration recreates the powerful cleaning ability of Sears Lady Kenmore Dishwasher (Certified by the Nationwide Consumer Testing Institute).



The Freedom Maker.

Fig. 40

The cliché "do-it-yourself," a ready-made sentence, is renewed when "yourself" is replaced by "itself."

b. Addition

New components may be added and the statement then becomes unusual.

Example: "KODAK"

© Eastman Kodak Company, 1986

I THINK I'M IN LOVE

WITH THIS NEW CAMERA.

Press the button, and before you know it you're taking beautiful 35mm pictures with the new Kodak VR 35 camera. The camera has automatic focus and flash. Automatic load, advance and rewind.* Plus the longest-lasting battery ever included in a 35mm auto-focus camera.

*MODEL K12

THE NEW KODAK VR 35.

Fig. 41

The picture shows a man holding the photograph of a girl and a sentence just above the photo says "I think I'm in love." One expects the man to be in love with the girl. But below the photograph another sentence complements the first and we read "with this new camera." In this particular example the surprise is even greater because the photograph of the girl reinforces predictability besides the fact that the sentence "I'm in love" is normally followed by **with + a person.**

c. Grammatical change

One or more words in the cliché change from one grammatical class to another.

Example: "KODAK"

The word "pocket" in this ad is different from the one in the well known expression "to pick someone's pocket," which means "to steal from the pocket." In this ad "pocket" is not a noun but an adjective which means "a size suitable for a pocket."

This construction thus strikes the reader and consequently motivates him to read the rest of the text.

How to pick your father's pocket.

(Or your mother's. Or your sister's. Or your Uncle Albert's.)

There are 6 different Kodak pocket Instamatic camera outfits to choose from. So it's easier to find the right combination of features for each person on your list.



Kodak pocket Instamatic® 10 camera outfit.

Everything they need to take great color pictures. Pocket 10 camera. Magicube with extender. Color film, instruction booklet, and handy wrist strap. A small treasure at a small price. Less than **\$25.**

Pocket 20. Sharp, 3-element lens. Built-in lens protection. An automatic signal light tells you when to use a fresh magicube. The complete outfit is less than **\$35.**

Pocket 30. Lowest-priced Kodak pocket camera with an electric eye and electronic shutter for highly accurate, automatic exposure control. Outfit, less than **\$55.**

Pocket 40. Takes action-stopping pictures in bright sunlight. Great gift for outdoorsmen and sports fans. Has easy close-up setting, too. Entire outfit, less than **\$70.**

Pocket 50. Easy-focusing, 4-element, f/2.7 Ektar lens and electronic eye. Flash exposure automatically controlled as you focus from 4 to 30 feet. Low-light viewfinder signal says when to use magicube. Outfit, less than **\$115.**

Pocket 60. This is how brains and beauty can be packed into a little Pocket. It's even got a coupled rangefinder for precision focusing. Outfit, less than **\$140.**



Kodak gifts. For your family tree.

Fig. 42

d. Metalinguistic remark

A metalinguistic remark on a metaphorical element is made in order to warn the reader that the cliché is to be literally understood.

Advertising language presents a similar phenomenon when it plays with two different languages: iconic and written language. Two types can be analysed.

1. The picture tells us that the metaphorical expression is to be literally understood.

Example 1: "PURINA"

**We beef'd-up the flavor.
Come and get it.**



For your pet's health . . .
See your veterinarian annually.

Fig. 43

"We beef'd-up the flavor." The metaphorical verb means "to add weight, strength, or power to." In our example, the photograph of a box of food for dogs, "chunky beef flavor," tells us that "beef'd-up" is to be understood in its literal meaning.

Example 2: "CLARINS"

In this example the cliché "A ray of hope" keeps its metaphorical meaning as long as it advertises a product which promises the solution for a problem which seemed insoluble. But the drawings of sun rays, around the name of the product tell us that the word RAY must be understood as sun ray. The signifier ray has two different meanings: ray (light) and ray (small sign, a sign of hope). Although the product cannot sell sun rays, it doesn't work without them. Any tanning product will work only if there is sunshine. The pun makes the ad interesting and calls the reader's attention.

Example 3: "Q-TIPS/AZIZA"

The cliché presented in this ad is "I can't believe my eyes."

The photograph shows a woman's eyes beautifully made up and the cliché divides itself into two meanings.

1. I can't believe what I see/read.
2. I can't believe my eyes are so beautiful

Under the main caption there is a smaller one telling us that the product is at a bargain price. Besides being cheap the consumer can get nine eye shadows at one time. This reading restores the basic meaning of the cliché. So the signifier "eyes" will have two different meanings: When someone reads the caption linked to the picture, he does a different reading from

Tan vs. Skin Damage: A ray of hope!

It is now possible to safely achieve a beautiful golden tan. Clarins provides the answer with tanning treatments formulated with protective UVA/UVB sun filters and Tyrosin, a natural tanning accelerator.

Clarins recognizes the causes. Sun exposure without protection can cause irreparable skin damage. Too much sun, too fast, allows UVA/UVB rays to penetrate through the epidermis, only to destroy skin's connective tissues. Without filtering out these rays—sunburn, wrinkles and dehydrated skin are certain to result.

Clarins is the Problem-Solver. Clarins Tanning Treatment Collection allows you to tan beautifully and safely. Containing natural UVA/UVB sun filters, the dermatologically and allergy-tested formulations help prevent sunburn while promoting tanning. They also act to moisturize, preventing after-sun dryness and peeling. PABA-free, for even the most sensitive skin.

Clarins Self Tanning Milk makes tanning possible—even without sun.

Truly innovative! Achieve a natural golden tan in just 2 to 3 hours. Safe and effective, use it pre-sun to get a head-start on tanning; while sunning to speed up a tan; or after-sun to prolong a tan. It's the answer to a beautiful tan, year-round.

Clarins Sun Wrinkle Control Cream protects while tanning delicate skin.

Give special protection to those areas demanding extra care—face, shoulders, and décolleté—while promoting gradual tanning. Contains natural UVA/UVB sun filters and unsaponifiable extracts of avocado and shea butter to replenish moisture to sundrenched skin.

Clarins Skin Care Specialists provide personal beauty advice.

Consult with our trained Specialists to find answers to your personal beauty needs. And, receive a sample selected just for you, compliments of Clarins, from Clarins face, bust or body treatments.



Formulated with natural plant extracts.
Dermatologically and allergy tested.

| | | |
|-------------------------------------|---|---|
| Self Tanning Milk SPF 6 | <ul style="list-style-type: none"> Promotes golden color in 2-3 hours—even without sun Accelerates tanning while providing protection from UVA/UVB rays | Key Ingredients: Self-tanning factor, Copra oil, Sun filters and Tyrosin |
| Sun Wrinkle Control Cream SPF 10 | <ul style="list-style-type: none"> Provides protection to delicate skin while promoting gradual tanning Combats sunburn, wrinkles, and dehydration | Key Ingredients: Parasol pine, Sun filters, Avocado, Shea butter, and Tyrosin |

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

MACY'S • WANAMAKER'S



“I can't believe my eyes!”

Just \$3.99 for 9 beautiful Aziza eye shadows and the one perfect way to put them on—Q-tips.[®]

COTTON SWABS



It's a \$10.50 retail value, and it's all yours for just \$3.99. Nine exciting new Aziza eye shadows for fall, plus a Q-tips cotton swabs sampler pack. With disposable Q-tips swabs, you apply fresh, true color every time, blend and contour beautifully. And, of course, their soft cushion of cotton treats the tender eye area very, very gently.

Send for your Q-TIPS/AZIZA Cosmetic Palette in the pretty tortoise-look case today:

Q-tips cotton swabs for eyes. Beautiful.

Q-TIPS[®]/AZIZA Cosmetic Palette Offer, P.O. Box 4014, Jefferson City, MO 65102

Please send me _____ Q-TIPS/AZIZA Cosmetic Palette(s).

I am enclosing a check or money order for \$3.99 for each Palette ordered. Make check payable to: Q-TIPS/AZIZA Cosmetic Palette Offer.

Name _____

Address _____

City _____

State _____

Zip _____

Please allow 6-8 weeks for delivery. This offer expires August 31, 1982, is limited to the U.S.A. and is not valid for shipment into states where prohibited or restricted.

Q-TIPS[®] cotton swabs is a registered trademark of Chesebrough-Pond's Inc.

that of the person who reads it associated with the small text.

2. The written expression is associated with a picture which ignores the metaphor presented in the cliché and calls the reader's attention to the literal meaning. Surprisingly enough, communication is not broken; on the contrary, the reader gets so surprised that the simultaneous presentation of two different meanings for the same referent, through different codes, does not make him confused but urges him to decode the verbal language and enjoy the visual image.

Example: "DURACELL"

"Now they last even longer. (Obviously, we're on the right track.)"

In this ad, the word track (the parallel rails of a railway) is, of course, a metaphor which means "a line of action." Nevertheless the picture shows two male dolls on a toy vehicle, which works with Duracell batteries. The text states that over the years, they have kept trying to find ways to improve the batteries, which last up to 20 per cent longer than the ones they made just three years ago. The text adds that they intend to go on improving the product to which they give all their attention (one-track mind=another metaphor with the word track). The verbal metaphor (track = a line of action) is ignored by the picture but another metaphor is born, now a visual metaphor; the track as a pre-established route which must necessarily be followed because those who are "off the track" can have an accident. It is worth observing that the photograph shows the track going upwards which stands for the future in iconic language.

© 1988 Duracell, Inc.

Now they last even longer.
(Obviously, we're on the right track.)

You'd think we'd have let well enough alone. DURACELL® batteries are, after all, famous for their long life. At Duracell, however, well enough isn't quite good enough. So over the years, we've kept trying to find ways to improve them. The result: Today's DURACELL batteries last up to 20 percent longer than the ones we made just three years ago. And we'll go right on improving them. Because on that score, we have a one-track mind.

When it comes to making them last longer,
we never stop.

Fig. 46

These examples show us that the apparent disruption of the clichés via the iconic devices makes them actually more recognizable, bringing out the effect of surprise and humor.

IV.3.4 Tearing the masks off the clichés

New jargons are constantly created by advertising and other mass media. The text repeated by comedians is immediately copied, adapted, repeated, quoted and many times renewed.

"A intertextualidade é pois máquina perturbadora. Trata-se de não deixar o sentido em sossego—de evitar o triunfo do "clichê" por um trabalho de transformação."⁸

The ideological masks are sometimes torn off by means of transformations, additions, substitutions, or metalinguistic remarks. By raising objections to this "ready-made," non creative language man has the possibility of seeing the world with different eyes.

It is Marjorie Boulton who says that

'Because when we have a habit of hearing things we tend also to acquire a kind of habit or at least readiness to believe them, we can usually examine the meaning of some quite unfamiliar statement more critically than that of a statement we have often heard before.

It follows that since we are more likely to be misled by repeated assertions, precisely the assertions we most often hear and those we should examine most carefully with regard to their meaning, in order to consider whether or not they are true. Our most dangerous errors are probably the ones we take for granted.'⁹

As clichés tend to make students uncritical, teachers should work with this kind of language in the classroom in order to make people aware of the unconscious repetition process they have been undergoing. Clichés in form of slogans create automatic habits of consuming although they are often meaningless and sometimes mere tautologies. Uncritical minds are always ready to accept orders, to behave and act without stopping to think.

Advertising uses ambiguity in order to avoid the guilt of spreading harmful ideas.

Example: "DELICARE"

We pulled the wool over Mrs. Johnson's eyes.



This white side's okay...

...but this pink side's much softer, fresher. The white side's washed in your brand.



The pink side in new Delicare®. Only Delicare's got an exclusive fabric softening, freshening formula.

Brand "W" cleans. But Delicare cleans better, *and* leaves fine fabrics feeling softer, smelling fresher.



You bet. I'm switching to cleaner, softer, fresher care.



I'm switching to new Delicare.

Cleaner, softer, fresher care from new **Delicare®**

© 1986 Beecham Products, Inc.
Fig. 47



Delicare.
COLD WATER WASH
FOR ALL FINE WASHABLES

SAFELY SOAKS
CLEANER, SOFTER, FRESHER

In this example, the first photograph tells us that the proverb "Pull wool over one's eyes" is not to be taken in its metaphorical meaning. It means that Mrs. Johnson put on a wool jersey at the manufacturer's request in order to test the quality of the washing product. Even so the first meaning is present in the ad in an indirect reference to the other brand—Brand W, as a dishonest product. Marjorie Boulton reminds us that "any cliché that renounces responsibility may be a very harmful one."¹⁰ Repetition of proverbs such as:

- "A closed mouth catches no flies"
- "The end justifies the means"
- "Everything comes to him who waits"

prevent men from thinking and reacting against domination, as they take the proverbs for granted.

IV.4 Grammatical Disruption and Poetic Devices

Advertising language uses all kinds of weapons to get the reader's attention. Two of these weapons are grammatical disruption and poetic devices. It is quite impossible to quit reading an advertisement if it contains any of those devices. We never forget an ad when it presents puns, deliberate ambiguity or repetition, either phonological (alliteration, assonance and rhyme) or syntactical (parallelism and symmetry). Short words, elliptical sentences, small paragraphs, contractions, etc, also attract the reader's attention by giving speed to the text.

Abstract ideas aim at concreteness through the use of similes, descriptive associations and choice of labels with metaphorical meaning. The names of

the products are chosen according to euphonic principles which will please the consumer's ears and be easily pronounced. The right choice of a label is also responsible for the evocation of pleasant associations, either related to the product or not.

Example 1: "SAXON"

The main caption in this text reads THE JOY OF SAX. Sax, the short form for Saxon, evokes the word sex. This idea is reinforced by the sequence of photos which shows a couple caressing each other. The woman is touching the man's face which seems to have very soft skin. The text says that "Saxon is a pleasure to smell. And it makes your face a pleasure to touch."

Both photographs and text try to seduce the reader in order to persuade him to buy the product and a contract is made: the consumer buys the product and his "partner will respond to the difference." Both will feel the "joy of sax/sex. The following diagram will show the process the consumer is supposed to follow.



And the message is: if you cannot enjoy sex because of skin irritation, try saxon and you will enjoy sex

or

The joy of sex will disappear if you don't use saxon lotion.



THE JOY OF SAX.

There's nothing quite like it.
Saxon Soothing After Shave.

It's a pleasure to smell. And it
makes your face a pleasure to
touch.

Because Sax is different from
high-alcohol after shaves. It's a
soothing sensation. Cool and
refreshing. But there's no sting—
even if you're razor-sensitive.

The special Saxon condition-
ers soothe irritation, relieve red-
ness, protect against dryness all
through the day. And the distinc-
tive fragrance lasts into the night.

Your partner will respond to
the difference. Because Saxon
doesn't just smell good. It makes
your skin feel good.

To you. And to her.

In Woodspice and Golden Musk.



SAXON SOOTHING AFTER SHAVE.

Example 2: "SHIELD"

New Shield fights odor better.

Proven in clinical tests, extra-strength Shield is significantly more effective against odor than the leading deodorant soap.

NEW!
Shield
THE EXTRA STRENGTH DEODORANT SOAP

**Now you'll feel cleaner,
cleaner than ever before.**

Fig. 49

© 1981 Lever Brothers Company

The label can also be a metaphor as in this example of a deodorant soap called SHIELD. The word shield means

"1. An article of protective armor made of leather, metal, or wood, carried on the forearm to ward off blows or missiles. 2. A means of defense, protection. 3. Something resembling a shield in shape. . . . 6. A piece of rubberized or absorbent cloth worn at the armpits of a garment as protection from perspiration. . . ."11

If we analyse the last meaning, found in the dictionary, we will see that an object has already been named after the shield metaphor. In a certain way the absorbent cloth (shield) and the soap (shield) have a similar function. But the first idea that comes to our mind is that of a "protective armor" due to the verb "fight" in the title "New shield fights odor better." The paradigmatic axis is twice affected: first in the denotative reading when shield is metonymically used in the place of the warrior; secondly in the conotative reading when we have a metaphor—the soap "shield" is compared to a warrior and "fights" the odor (the enemy).

To make a digression at this point, it would be interesting to point out three characteristics of advertising discourse which can be found in this ad:

1. The word NEW is a kind of magic word which fulfills the myth of progress. Martin Mayer says that

"The public do firmly believe that what is new must be better than what is old."¹²

2. The elliptical comparison: the text says "New Shield fights odor better" and one could ask, better than what? Hardly do we find the second element in comparisons; we never know what standard to use in order to compare the product. Comparative structures sound vague and even false when we do not know what the product is being compared to.

3. The appeal to science: in our example the text says that the product has undergone **clinical tests** in order to bestow credibility on the product. Advertising is always appealing to scientific authority as nobody doubts the truthfulness of scientific tests.

Nevertheless, whenever an ad says that a product was approved by science it never reveals the kind of tests and who was responsible for them. No concrete data are ever given. The presence of the word science (or any other word connected with it) is enough to get the consumer's acceptance. These three features, together or separately can be found in the majority of the ads found in any magazine.

This part has been divided into "grammatical disruption" and "poetic devices" for didactic reasons but both could be called speech play.

"Speech play defines a broad area of language usage in which linguistic forms at any level are purposely manipulated. Speech play thus defined can be understood in terms of what Jakobson (1960) calls the poetic function of language. For Jakobson, this poetic function, which occurs in many verbal genres in addition to poetry, involves the projection of paradigmatic axes onto syntagmatic axes, resulting in a focus, foregrounding, and/or manipulation of any aspect of language (phonetic, lexicon, syntax, etc) for its own sake. In speech play, the poetic function of language becomes so predominant that one might say it is on display."¹³

IV.4.1 Grammatical Disruption

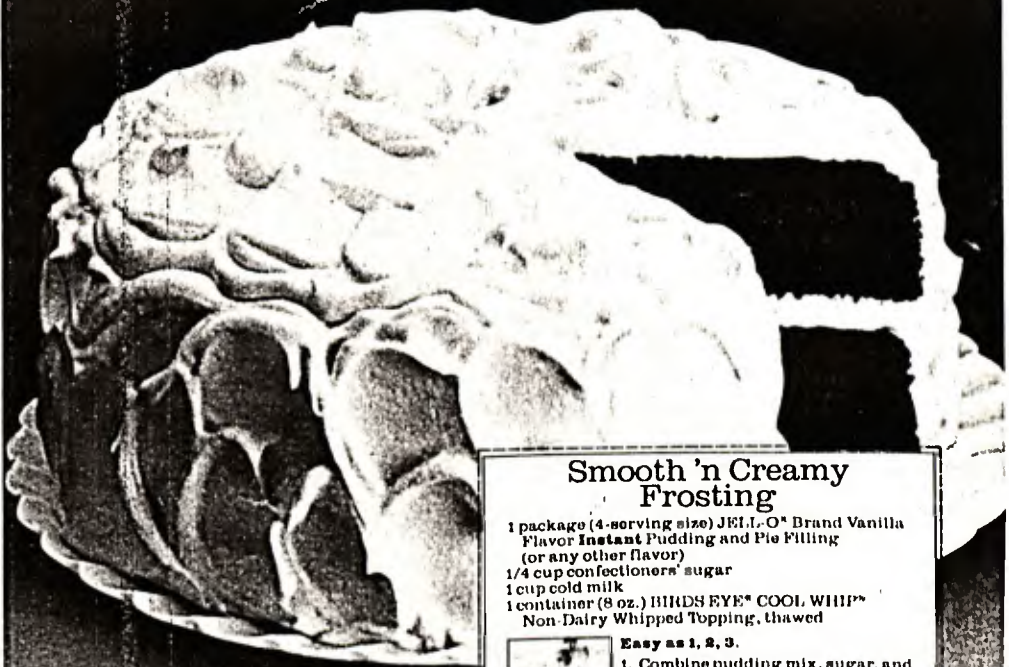
a. Graphological Deviations

Example 1: "Cool Whip and Jell-o Instant Pudding."

Spelling is sometimes altered in order to intensify

M-m-m-make waves!

With Cool Whip and Jell-O Instant Pudding, you can make a smoother, creamier homemade frosting.



Create some excitement at dessert time with the sensational taste of new Smooth 'n Creamy Frosting. It's melt-in-your-mouth delicious, with just the right amount of sweetness.

Homemade frosting has never been so smooth and creamy—or so easy. It takes less than 5 minutes to make.



© General Foods Corporation 1983.
 ® Cool Whip, Jell-O, and Birds Eye are registered trademarks of General Foods Corporation.

Smooth 'n Creamy Frosting

- 1 package (4-serving size) JELL-O® Brand Vanilla Flavor Instant Pudding and Pie Filling (or any other flavor)
- 1/4 cup confectioners' sugar
- 1 cup cold milk
- 1 container (8 oz.) BIRDS EYE® COOL WHIP™ Non-Dairy Whipped Topping, thawed

Easy as 1, 2, 3.



1. Combine pudding mix, sugar, and milk in small bowl.



2. Beat slowly with rotary beater or at lowest speed of an electric mixer until well blended, about 1 minute.



3. Fold in whipped topping. Spread on cake at once. Makes about 4 cups or enough for two 9-inch layers.

Note: Frosted cake should be refrigerated. For a firmer frosting, let mixture stand 5 minutes before folding in Cool Whip.



Fig. 50

communication. In the following example we have an imperative sentence suggesting what to do with the creamy frosting.

"M-m-m-make waves!"

The repetition of the graphic representation of

the phoneme /m/ suggests a kind of interjection with the meaning of "delicious, tasty;" and the repetition of the letter M functions as metalanguage for waves as both graphic representations **M** and **m** iconically resemble waves. The same forms appear on the surface of the cake.

Again attention should be called to the presence of comparatives (smoother, creamier), and the word **NEW** (. . . with the sensational taste of new Smooth'n Creamy Frosting).

Example 2: "KAHLUA" (licor de cafē)

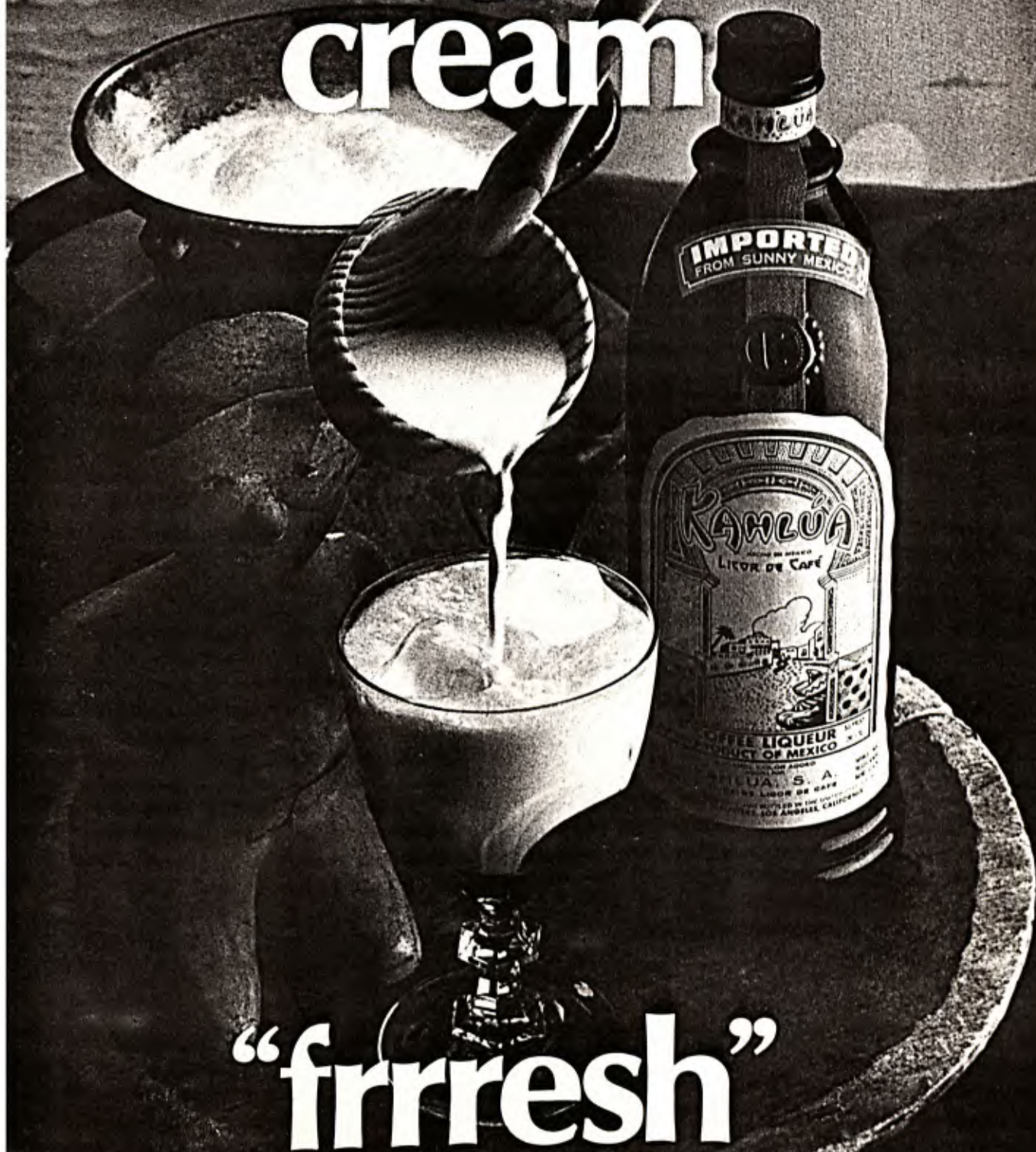
In this ad we can see the word "fresh" spelled this way: "fr r r esh."

The repetition of the fricative sound /r/ suggests coldness (as in the onomatopoea brrr), and once we read the text in small letters we see that the photo of the drink shows the three ingredients: something dark which must be "Licor de Cafē," something white which looks like milk or cream and a piece of ice. The iconic representations are translated by the big words **Kahlúa** (which stands for "Licor de Cafē"). **Cream** (which can be replaced by milk) and "fr r r esh" which is an index of ice, coldness. "Fresh" is then working as a metonym because the result is in the place of the cause. The repetition of the sound /r/ increases the freshness of the drink.

Again we find the presence of comparatives (one of the most naturally delicious drink . . .; a taste as frfresh as can be).

The word "frfresh" is in virtual opposition with the note on the bottle "Imported from sunny Mexico." The word "Imported" is written in white and the rest of the sentence in yellow in order to suggest the color of the sun. The idea of hotness is enhanced by the red color of the label. The white color is the element which will link the bottle to the other white elements either in the text or in the iconic images.

Kahlúa[®] & cream



“frrresh”

One of the most naturally delicious drinks imaginable: an ounce of Kahlúa, four ounces of cream, or milk, over ice. And, since you make it yourself, a taste as frrresh as can be. The Kahlúa recipe book tells all. Do send for it. Our treat. Maidstone Wine & Spirits Inc., P.O. Box 8925, Universal City, CA 91608.

b. Word Formation

Advertising language is responsible for the coinage of new words and consequently it will be one of the agents of language change. Some trademarks, for instance, have been incorporated into language, through a metonymic process, and these trademarks are now common names. "Pyrex" is one example. It is "a trademark for any of the various types of heat-resistant and chemical-resistant glass."¹⁴ Any heat-resistant glass is called pyrex and the name of the manufacturer does not matter.

Example 1: "Newsport News Ship building"

The title of the text is JUMBOIZING and it begins with a metalinguistic statement: "We coined the term^{*} and jumboized our first ship in 1956. Since then we've jumboized 24 ships. . ."

Dictionaries tell us that jumbo is

a. "n. An unusually large person, animal or thing.
adj: Larger than average: jumbo shrimp.
[After Jumbo, a large elephant exhibited by P.T. Barnum.]¹⁵

b. "n. a very large specimen of its kind
[prob fr mumbo-jumbo]—jumbo adj"
jumbo jet n. a large jet aeroplane capable of carrying several hundred passengers."¹⁶

The noun jumbo received the verb suffix -ize which means according to "The Heritage Illustrated Dictionary of the English Language:"

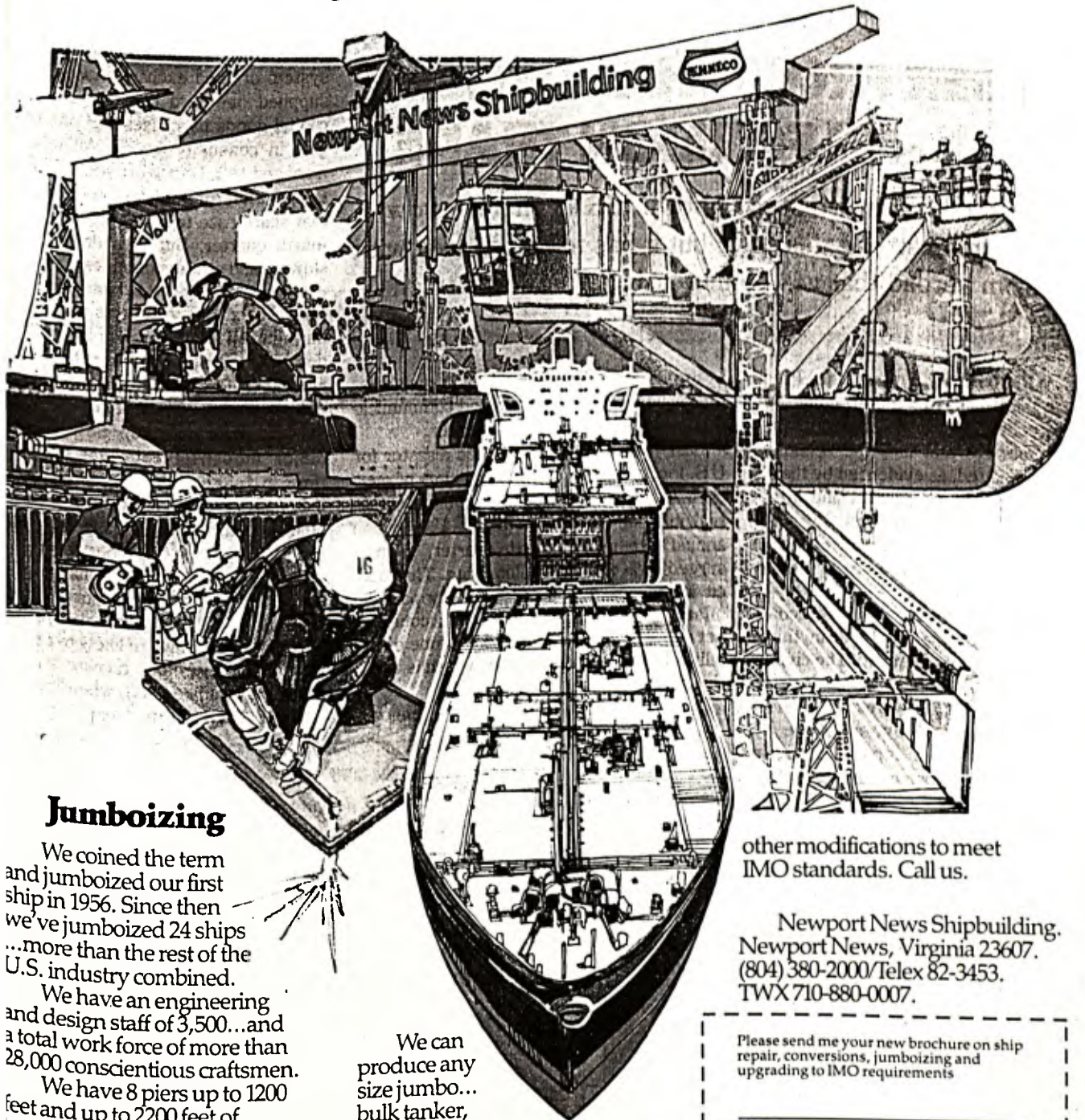
1.a. To cause to be or to become; make into

1.b. To make conform with

1.c. To treat or regard as

* emphasis mine.

Making a big ship bigger is the job for a real shipyard.



Jumboizing

We coined the term and jumboized our first ship in 1956. Since then we've jumboized 24 ships...more than the rest of the U.S. industry combined.

We have an engineering and design staff of 3,500...and a total work force of more than 28,000 conscientious craftsmen.

We have 8 piers up to 1200 feet and up to 2200 feet of berthing space...deep-draft graving docks from 650 to 1600 feet long and 92 to 250 feet wide...300,000 sq. ft. of machine shops...an 11 1/2 acre steel fabrication center...a foundry that specializes in pouring marine castings.

We can produce any size jumbo... bulk tanker, cargo vessel, container ship, special product carrier. We have more experience than any other U.S. yard in designing, installing and testing inert gas systems, crude oil washing systems, segregated ballasts and

other modifications to meet IMO standards. Call us.

Newport News Shipbuilding,
Newport News, Virginia 23607.
(804) 380-2000/Telex 82-3453.
TWX 710-880-0007.

Please send me your new brochure on ship repair, conversions, jumboizing and upgrading to IMO requirements

Name

Title

Company

Address

City

State Zip

**Newport News
Shipbuilding**

A Tenneco Company
Newport News, Virginia 23607



2. To cause to acquire a specified quality
3. To become or become similar to
4. To subject to
5. To do or follow some practice.

We can conclude that jumboizing is a synonym for the first part of the title "Making a big ship bigger. . . ." It was an intelligent coinage as the word jumbo had already been linked to a means of transportation—jumbo jet.

Example 2: "New Hattiness"

This example was found in the title of a magazine report which was in fact advertising Hat shops. The title is "NEW HATTINESS." * Two new words were formed from the base hat, first the adjective formation with the addition of the adjective suffix -y (like . . . , covered with . . .¹⁷) -hatty which then receives the noun suffix -ness (state, quality)¹⁸ and becomes hattiness. Hattiness can be then understood as the state of being covered with a hat. The sound of "hattiness" reminds us of the sound of "happiness."

Example 3: "HOLIDAY INN"

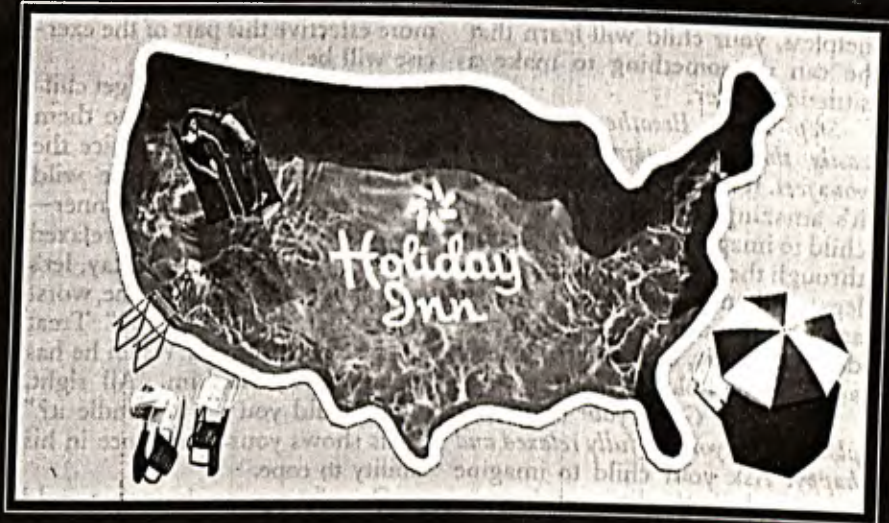
Another example is the word COUNTRYFUL in this ad of a chain of hotels in the U.S. The title is: "A COUNTRYFUL OF BETTER VACATIONS."

* The small caption presents an example of back formation -Surreal from surrealism which has already been dictionaryed



NEW HATTINESS
SURREAL ART OF THE EXTRAORDINARY HAT

A COUNTRYFUL OF BETTER VACATIONS.



© 1985 Holiday Inns, Inc.

There are almost 1,500 Holiday Inn® hotels in the U.S. alone. So we're always on the way to the good times, or right in the middle of them. On the beach, along the highway, in small towns and big cities, close to the favorite travel attractions...wherever you want to be this summer, we're the one to call first.

And nobody does more to make every vacation moment just a little better. Because what the rest don't always have, Holiday Inn hotels always do. A nice pool. A good restaurant. A spotless room. And of course, the kind of service that makes you very glad you came.

Making your reservations with us takes only seconds. So this summer, why not turn a good vacation into a great vacation? Call 1-800-HOLIDAY.



HOLIDAY INN. A BETTER PLACE TO BE.™

Fig. 54

The adjective suffix *-ful* means in the word *countryful* "the amount or number that will fill."¹⁹

The same way we have a spoonful of sugar, the amount of sugar which fills a spoon, we have a

countryful of better vacations. Better vacations are indeed a metaphor for Holiday Inn hotels. So there are so many Holiday Inn hotels in the U.S.A. that they can fill the country. This idea is explored in the beginning of the text when we are told that whenever we want to be in the U.S. we will find one out of the 1,500 Holiday Inn hotels.

Again we have the misleading comparisons "better vacations," "a better place to be" and "And nobody does more to make every vacation moment just a little better."

The indefinite pronoun "nobody" does not tell us who the text is referring to. The statement turns out to be vague and impossible to be tested. Is it referring to other chains of hotels, to isolated hotels? We do not know. Indefinite pronouns such as everybody and nobody introduce dishonest statements, as unanimous opinions are hardly found.

C. Semantic Idiosyncrasy

Apparently contradictory statements are found in ads. They serve the purpose of motivating the reader, to awaken in him the desire to read the whole text.

Example 1: "KARASTAN"

The caption at the bottom of the page reads "Don't buy low-cost carpet unless you can afford it." The presence of the word "low-cost" denies the presupposition of the idea of "high-cost" for the existence of the word "afford." Nevertheless the text will provide a semantic investment, that is, a new semantic distribution is made and "low-cost" receives the extra-meaning "expensive mistake" which is then compatible with the word "afford."

With carpet, as with most things in life, you get what you pay for. Although low-cost carpet may last for years, it may not maintain its new appearance very long. You could end up having to replace it much sooner than you'd hoped.

The beauty of investing in a Karastan is that we make our carpets and rugs to stay beautiful longer.

To achieve this, we maintain the highest standard of quality through 130 control checks and tests.

We believe the results speak for themselves.

Shown here is Karastan's Coronation, a thick plush fashioned of soil-hiding, static-controlled Antron III nylon.

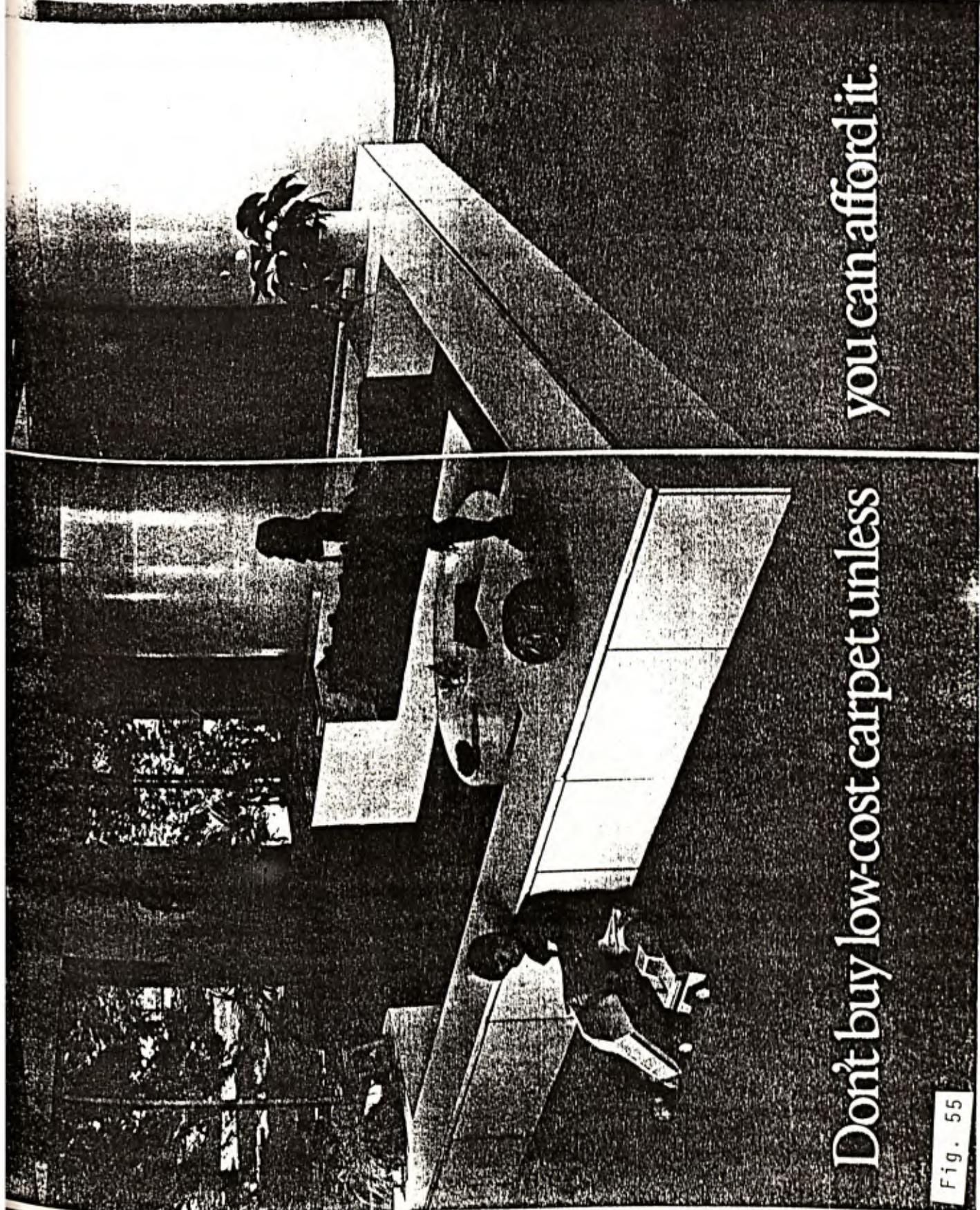
Karastan's Oriental design rug, Antique Bokhara, is woven of the finest worsted wool.

These are but two fine examples from Karastan's collection of many skillfully blended colors and rich textures.

Consider all this the next time you're tempted to save money on low-cost carpet. It could keep you from making a very expensive mistake.

Invest in *Karastan*

Karastan Rug Mills, a Division of F. W. Woolworth, Inc.



Don't buy low-cost carpet unless you can afford it.

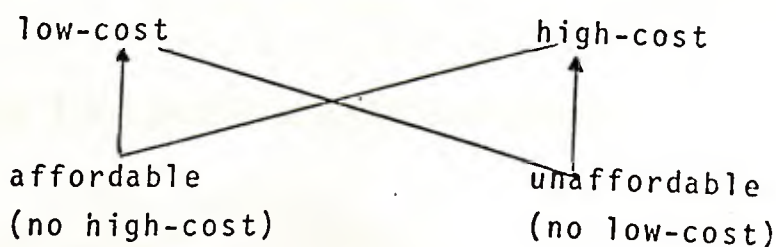
Fig. 55

The caption strikes the reader because the clause "unless you can afford it" destroys the implicit idea of affordability in "low-cost carpet." After reading the text the title becomes clear and the concepts of low-cost and high-cost change places. Thus we have:

low-cost = unaffordable
"expensive mistake"

high-cost = affordable
"investment"

What is low-cost at the moment of the purchase turns out to be expensive with the passing of the time and vice-versa.



Example 2: "THE LEEDS"

This example does not find much support in the text as the preceding example did. Nevertheless we can explain the contradictory presence of the concepts "rain" and "shine" together. "Shine" means in fact "smile." After interpreting the text one concludes that Leeders are the people who are saving at the Leeds.

Leeders like the two in the photo, have a good reason to smile, to shine: their money is growing.

Rain can also be interpreted as failure, "money running away like water" and that never happens with Leeders because their money is well protected: "In fact, nowhere would your money be safer and easier to get at."

When it rains Leeders shine

Try saying 'the Leeds'. You'll find yourself smiling. That's the effect the Leeds has on people.

That's because, in the Leeds, people like you start building up money instead of letting it run away like water.

You can build up quite large sums in a year or so.

You don't have to start with much. Just a few pounds a month – it soon adds up. The interest does the rest.

It's a high rate of interest by any

standards and every month it grows with the money – basic rate income tax paid.

What's more, the whole lot is ready to take out whenever you say the word.

If you only save now and then, the rate is also generous and just as safely available. In fact, nowhere would your money be safer and more easy to get at.

Call in soon at the Leeds and join the Leeders. Rain or shine, that's how to get your money moving.

The Leeds PERMANENT BUILDING SOCIETY

Head Office: Permanent House,
The Headrow, Leeds LS1 1NS.

Say 'the Leeds' and you're smiling



Doubts can be raised about the persuasiveness of this text as it starts by teaching the reader how to smile artificially: "Try saying 'the Leeds,' you'll find yourself smiling," as we know the pronunciation of the front vowel /i:/ spreads the lips in a smiling-like form. The text goes on saying "that's the effect the Leeds has on people." One could ask if the effect is as artificial as the smile.

Example 3: "JHERI REDDING"

"Get Redding . . . 'cause here he comes!"

Whoever reads this sentence will think of the word "ready." Why "Redding" instead of "Ready?" After reading the text we find out that "Redding" is the name of a line of products for hair care. The sentence will then sound reasonable mainly if we add an implicit statement (and the dash is an index of that)—
Get Redding . . . (shampoo and conditioner and get ready) 'cause here he comes!

IV.4.2 Poetic Devices

a. Repetition

"Rhyme, alliteration, puns and grammatical innovation also play an important role as aids to memorization and possibly of persuasion."²⁰

It is possible to find a kind of poetic language inside advertising language. A mnemonic choice of words follows euphonic rules and aims at making the ad easy to memorize. Besides helping to fix information in the reader's mind, repetition functions as a "hypnotic" device to make him uncritical.

Get
Wedding...
because
here
he
comes!



J H E R I R E D D I N G

Whenever you want to look your best-Get Redding-Jheri Redding. Your hair will look silky, bright, out-of-sight.

For body, shine, hair that's ready for any design-salon professionals rely on Jheri Redding. Jheri Redding products improve hair's vital moisture balance and keep static under control.

Get the attention you deserve-Get Jheri Redding shampoos and conditioners with collagen, aloe, milk protein and pure honey.

Look for the complete line of Jheri Redding products...Shampoos, Conditioners, Mousse, Gels, Thermal Styling Lotion, Sculpting Glaze and Finishing Sprays... at Better Retail Stores across the U.S.A.



Jheri Redding

Example: "SPANISH OLIVES"

Olé Cow!

Olé your cheeseburger!
 Olé your onion burger!
 Olé your mushroom burger!
 Olé your bacon burger!
 Olé your chili burger!
 Burgers are always better
 with a little...olé!

OLÉ YOUR BURGER WITH OLIVES FROM SPAIN.

SPANISH OLIVES
 © 1985 ACEMESA

Fig. 58

In this ad we can clearly see the use of repetition as a way to fix a product into the consumer's mind. The word **olé** is repeated eight times and the same

syntactic structure is repeated five times. The only element which changes in the sentence is the name of the component used with the burger.

The parallelism presented in the text is typical of religious discourse and sounds like a litany. Associated with this, the pun with the word "Olē" is very interesting because of its double meaning. According to Longman New Universal Dictionary "Olē" is an interjection "used as a cry of approval or success, esp. at bullfights [Sp ole, olē, fr Ar wa-llāh, fr wa- and + allāh God]."²¹ "Ole" also means oil and according to the Illustrated Dictionary of the English Language it comes "from Latin oleum, oil, olive, oil, from Greek ealion, from elaia, olive." As we can see, besides the litany suggested by the syntactic parallelism, the word "olē" has a religious origin and the other significant "ole" refers to the word olive. It is also interesting to notice the grammatical disruption that occurs when the interjection "olē" is used as a verb in the imperative form.

It is still Marjorie Boulton who calls our attention to the meaningless nature of slogans. In fact the words function as mere sounds, they do not tell us anything. Not only slogans, but texts themselves can make use of such meaningless repetitions. The examples bellow will illustrate the use of rhyme, assonance and alliteration in advertising.

a.1 Rhyme

1. "Triumph has the bra for the way you are."
2. "Enny goes with Any-thing."
3. "Think and Be thin."
4. "We're adding something new to our American point of view."

a.2. Alliteration

1. "From sensible to sensational."
2. "Slip into . . . Sicily, where time stands still!"
3. "More mop for the money."

a.3. Assonance

1. "I's easy to see who's in
 Easy to be me." *
2. "In the race for same-day-settlement the Chase
has already won."
3. "Ten cheers for ten years in European car rental
service!"

We can also find a mixture of all of them.

Example:

"A lick of red, a streak of scarlet. It's beginning
to look like Saturday night."

Rhymes: lick-streak
 red-scarlet

Alliteration: scarlet / it's / Saturday

Assonance: lick / streak / it's / beginning

IV.5 Conclusion

As we can see, advertising language creates a
kind of poetic language whose aim is to seduce the

* "Easy to be me" is a brand of women's panties.

consumers. The devices borrowed from poetry and from the plastic arts as well make this kind of language interesting and attractive.

The study of advertising in the secondary school should look for the achievement of two main goals:

1. To study the mechanisms used by advertising to convince consumers to buy.

2. To study the poetic devices as a kind of motivation for the study of literary texts.

The study of clichés will make students aware of the amount of ready-made sentences they read and repeat all the time without thinking about the ideology conveyed by them. A discussion of specific words which have become clichés in advertising will reveal the myths and false beliefs which make up the dominant ideology in our society. As advertising belongs to the students' real world it will prove to be an excellent example of concrete material for them to handle and analyze. After being familiar with certain poetic aspects, the students will probably be much more ready for the study of literature.

Notes

- ¹ Fernando Almada. "A Criação" in Comunicação Publicitária ed. Roberto Simões (São Paulo: Atlas, 1976) p. 262.
- ² Preminger Alex comp. Princeton Encyclopedia of Poetry and Poetics (Princeton: Princeton University Press, 1974).
- ³ Ivana Versiani Galery. "A Elaboração Estilística de Sagarana," 4th vol. (tese de concurso para professor titular). (Belo Horizonte: Faculdade de Letras - UFMG, 1981) p. 53.
- ⁴ Mikhail Bakhtin, Marxismo e Filosofia da Linguagem (São Paulo: Hucitec, 1981) p. 159.
- ⁵ Bakhtin p. 121.
- ⁶ Maria Nazarē Lins Soares, Machado de Assis e a Análise da Expressão (Instituto Nacional do Livro, MEC, 1986) p. 22.
- ⁷ M. Riffaterre, Estilística Estrutural (São Paulo: Cultrix, 1973).
- ⁸ Laurent Jenny in Maria Zilda Ferreira Cury. Intertextualidade: uma prática contraditória. Ensaios de Semiótica 8 (Belo Horizonte, UFMG, 1982) p. 119.
- ⁹ Marjorie Boulton. The Anatomy of Language: Saying what we mean. London: Routledge and Kegan Paul, 1978) p. 103.

- 10 Boulton p. 110.
- 11 The Heritage Illustrated Dictionary of the English Language, ed. William Morris (New York: American Heritage Publishing Co. 1972).
- 12 Martin Mayer. "The American myth and the myths of advertising" in The Promise of Advertising. ed. C. H. Sandage (Illinois: Richard D. Irwin, 1961) p. 125.
- 13 Barbara Kirshenblatt-Gimblett. Speech Play (University of Pennsylvania Press, 1976).
- 14 The Heritage.
- 15 The Heritage.
- 16 Longman New Universal Dictionary. (London: Longman, 1982).
- 17 Randolph Quirk and Sidney Greenbaum, A University Grammar of English (London: Longman, 1976) p. 439.
- 18 Quirk p. 439.
- 19 The Heritage.
- 20 L. Michael Geis. The Language of Television Advertising (New York: Academic Press, 1982).

CHAPTER V

**Iconic language and its Role in
Advertising**

**"If a picture paints a
thousand words ..."**

V.1 Introduction

The first graphic signs produced by man were iconic signs in the form of primitive pictures. Such paintings and drawings, found in caves, reproduced scenes from man's daily life. Their relationship with nature was the basic theme so much so that hunting was a recurring motif in those ancient artistic manifestations.

Iconic language has proved to be an effective means of persuasive communication; an infinite number of words (for example, adjectives) are saved when a message is conveyed through an iconic code. The catholic church has profited from this medium and up to the present we can find, no matter what church we go to, a series of pictures reproducing the life of Jesus Christ. Written language seems much more detached from reality than iconic language. No one doubts, for instance, the truthfulness of a photograph. Barthes says that "toda fotografia é um certificado de presença"¹ and adds that ". . . o que se vê no papel é tão seguro quanto o que se toca."² Of course Barthes is not talking about photographs in advertisements but, all the same, his statements are valuable here, because the reader seldom realizes that the photograph he sees in an ad is not pure mimesis but a deliberate artificial creation of persuasive discourse. The photographic image, like any other icon, keeps a narrow resemblance with reality; it is not the "real" thing but its most perfect analogy. Iconic language has, therefore, the power of keeping meaning alive, even when its object has already disappeared (for example: a person who has already died). A picture in an ad has not only the power to awaken one's feelings but also the power

to stimulate our inner desires which will motivate us to buy the advertised product. No one doubts that the visual register is much more persuasive than the verbal one. The information taken from a photograph is felt to be much more concrete. Visual images can dominate man's unconscious in a dream-like form.

V.2 Advertising and Dreams

Freud's studies have proved that dreaming is a way of fulfilling one's desire, keeping man away from real life.³

According to Hildebrant

"Um sonho é algo completamente isolado da realidade experimentada na vida de vigília, alguma coisa como se poderia dizer, com uma existência hermeticamente vedada e toda própria, e separada da vida real por um abismo intransponível. Ele nos liberta da realidade, extingue a nossa lembrança normal acerca dele e nos situa em outro mundo e numa história de vida inteiramente outra, que, em essência, nada tem a ver com essa nossa história da vida real . . ."4

Advertising tries to transport the consumer into the world of dreams, in an attempt to make him believe that when he buys such and such products he will, at the same time, make his dreams come true. The visual element in an ad works as an external stimulus which will bring about sensorial appeal to the reader. As in a dream, iconic representations in advertising make use of symbols. One thing always substitutes another which cannot appear due to the repressive boundaries of our lives.

The ancient, before the time of Aristotle, believed that dreams were brought by divine mediation. A sleeping man might have visions of the future in his dreams.

Advertising images manage to acquire that divine function of offering the consumer a nice vision of the future which will be concretized in case the consumer buys the product.

Ancient people classified their dreams into two groups:

1. true and valuable: those dreams whose function was to foretell the future.

2. vain, deceitful, worthless: the dreams whose aim was to mislead or destroy the dreamer.

It could be said that the dreams sold by advertising under the disguise of "foretells" are in fact deceitful and also destroyers of reality.

Advertising images, like dreams, dramatize an idea, that is, they represent in an objective form our mental subjective activities. The same way a dream puts an end to repression, advertising language concretizes the liberation of our desires as we project ourselves into the colored images displayed on television and magazines.

It is as Sandage puts it:

"Empathy, the imaginative projection of one's own consciousness into another human being, can be effectively used in advertising art. The reader is more apt to project himself or become emotionally involved in illustrations that depict his kind of people doing true-to-life things in familiar situations."⁵

When we read an advertisement, the picture in front of us plays the role of a mirror and we become the other. I am not myself, but the other, that is, I, the reader, project myself into the images which support my hidden desires.

Roland Barthes says that:

" . . . a fotografia é o advento de mim mesmo como outro: uma dissociação astuciosa de consciência de identidade."6

The same way the young child is unable to identify himself in front of a mirror and thus sees "the other" in the mirror, the grown-up exposed to a constant process of massification loses his own identity and sees himself in the advertising pictures.

V.3 The Roles of Pictures in Advertising

The picture in an advertisement has two main roles:

- it represents the objects, copying reality in a kind of mimetic process. This is a denotative role although the qualities of the product are often shown in a hyperbolic way.

- it bestows different values to this recreated reality and each reader can project his own latent desires in the image which stands in front of him as/like a mirror. It is the connotative role.

In a car advertisement, for example, the photograph of the car can be seen denotatively—the photograph reproduces mimetically the product to be sold; or connotatively when the reader sees in the car the symbol of success, high status or the possibility of attracting women.

If the image is colored it becomes much more powerful and able to influence individual emotional behavior. Gardner says that

"When color is used it contributes greatly to the non-rational feelings and meanings evoked by the ad. The addition of color alters the reaction to the ad and influences the readers' feelings toward an evaluation of the product. Color is not merely an attention attracting device but is... and more significantly . . . an important part of the symbolic configuration."7

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Color will work like any other symbol; it will add meaning to the whole symbolic structure. It is a very important device because of its highly symbolic value. Its connotations change from country to country and the ITC (International Trade Center) has published a study showing that phenomenon. According to the ITC⁸ report the white color should be avoided in China as it means mourning, blue is unpopular in Hong Kong and red or golden are wellcome in Singapore as they mean prosperity and happiness.

V.4 Images and their Levels of Encoding

Umberto Eco⁹ divides images into three levels of encoding.

A. **Iconic Level:** in advertising the image not only denotes the object but it also intensifies the qualities of the object (the product) and our desires are suddenly stimulated.

Example: "Head & Shoulders"

The photograph emphasizes the effect of the "Head & Shoulders" shampoo. Both the man's and woman's hair is clean and bright. It is natural, soft, manageable and healthy-looking. Their hair has a special shine which keeps the reader hypnotized, creating the desire to have a similar appearance: a dream promised by the product.



HEAD & SHOULDERS. THE SHAMPOO FOR THE TWO OF YOU.

*At moments like this,
the last thing you want to worry about
is dandruff.*



Fig. 59

B. **Iconographic Level:** it is a historic type which reproduces conventional signs in terms of classic iconography

Example 1: "Lil-lets"



The small key to freedom.



...tampons. Neat, discreet, small enough to smuggle in your
hip pocket. Nothing to declare you're having a period.

Small, neat, and does

The iron chain with a shackle in the picture is a universal symbol of slavery and lack of freedom.

Example 2: "**Predictor**"

A stork is the symbol of pregnancy.

C. **Trope Level:** the images are analysed as visual equivalents of verbal tropes. The trope can be an unusual one with aesthetic values or the exact translation of an overused metaphor which has already been incorporated by the current use.

An example of an overused metaphor is "**the track**" meaning future. The visual equivalent will be a track going upwards and vanishing in the horizon. (See fig. 62)

Among the wide range of visual tropes some examples were chosen to clarify this level of encoding.

a. Metaphor

Example 1: "**Danskin**"

The legs in the picture are compared to undulating earth and the colors of the tights reproduce the shades of nature when the sun rises. The text reinforces the metaphorical use of the legs when it says that "the sun also rises on a beautiful view of you in your danskin tights."

PALE YOU ARE

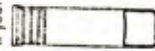


PINK YOU'RE NOT



The Predictor Colour home test tells you whether or not you're pregnant simply by changing colour.

You'll find out for sure just some time to the test. The liquid if you're not pregnant. The colour if you are. And either way, you'll know in only 30 minutes with 99% accuracy.



Predictor Colour has been developed by the people with the most experience in home pregnancy tests. That's why it's so accurate.

So when you really need to know, Predictor Colour gives you the answer.

Predictor Colour



THE ANSWER

Fig. 61

OUR RESOURCES STRETCH FAR INTO THE FUTURE.

The steelmaking process consumes vast amounts of raw materials. Of iron ore, limestone, coal and minerals.

Long ago, U.S. Steel anticipated future needs and pioneered in the exploration for and the development of domestic raw material reserves.

U.S. Steel owns and operates iron ore and limestone mines in the United States. And, as the fourth largest underground coal producer in America, with reserves that will last at least another century, U.S. Steel has the coal that makes the coke that helps make the iron and steel that America needs.

U.S. Steel is and will remain America's number one steel supplier. And, in the last ten years, we have invested well over four billion dollars in **steelmaking alone**—considerably more than any other domestic steelmaker, diversified or not. We have modernized and improved steelmaking facilities and streamlined operations for maximum productivity. We continue our leadership in steel research and product innovation.

There is, of course, more to do. And we plan to do it.

At U.S. Steel, our commitment is more than verbal. Steel is our last name, but our first priority.



United States Steel, 600 Grant St., Pittsburgh, PA 15230.

Fig. 62

 **DANSKIN. NOT JUST FOR DANCING.**



THE SUN ALSO RISES ON A BEAUTIFUL VIEW OF YOU IN YOUR DANSKIN® TIGHTS. DOZENS OF SCENIC SHADES TAKE YOU THROUGH EVERY DAY IN LIVING COLOR. MIX THEM, MATCH THEM WITH EVERYTHING YOU OWN. YOU'RE A WONDERFUL SIGHT TO SEE IN DANSKIN TIGHTS. AT THE FINEST STORES ON EARTH.

DANSKIN®

Fig. 00

Example 2: "Mobil Corporation"

The title says: "Stop using your spouse as a punching bag!" and the picture shows a family scene. Husband and wife are having dinner and an astonished dog stands by them. The woman is reading the newspaper and punching her husband without taking her eyes off the newspaper. The image of the husband is a metaphor; the man was replaced by a punching bag in order to emphasize the couple's bad relationship.

**Vox
Populi**



Stop using your spouse as a punching bag!

If you're upset over how the country's going, don't rant at dinner. Vent your feelings, and your ideas, where it counts.

With your state's two Senators.

With the Representative from your Congressional district.

Letters, telegrams and phone calls influence legislation. Often decisively.

Not sure how to go about it? You've got plenty of company. Half the voters, says one recent survey, don't even know their Representative's name. Fewer probably know which legislators sit on key committees, or the addresses and phone numbers to use.

But all that's correctable with our free

booklet, *Making Your Voice Heard in Washington*. It even offers simple suggestions on composing your letter, like "Be personal but brief."

What you write is, of course, your business.

Why do we care that you communicate with Congress? Because, as a company, we believe free-wheeling dialogue on public issues serves everybody's interests. Yours and ours. And we hate to see wives or husbands taking wrath that should rightfully go into forceful letters to our nation's lawmakers. So stop using your spouse as a punching bag. Write Washington Instead!

Box RF, Mobil Corporation, 150 E. 42 Street, New York, NY 10017

Please send a free copy of *Making Your Voice Heard in Washington* to:

Name: _____

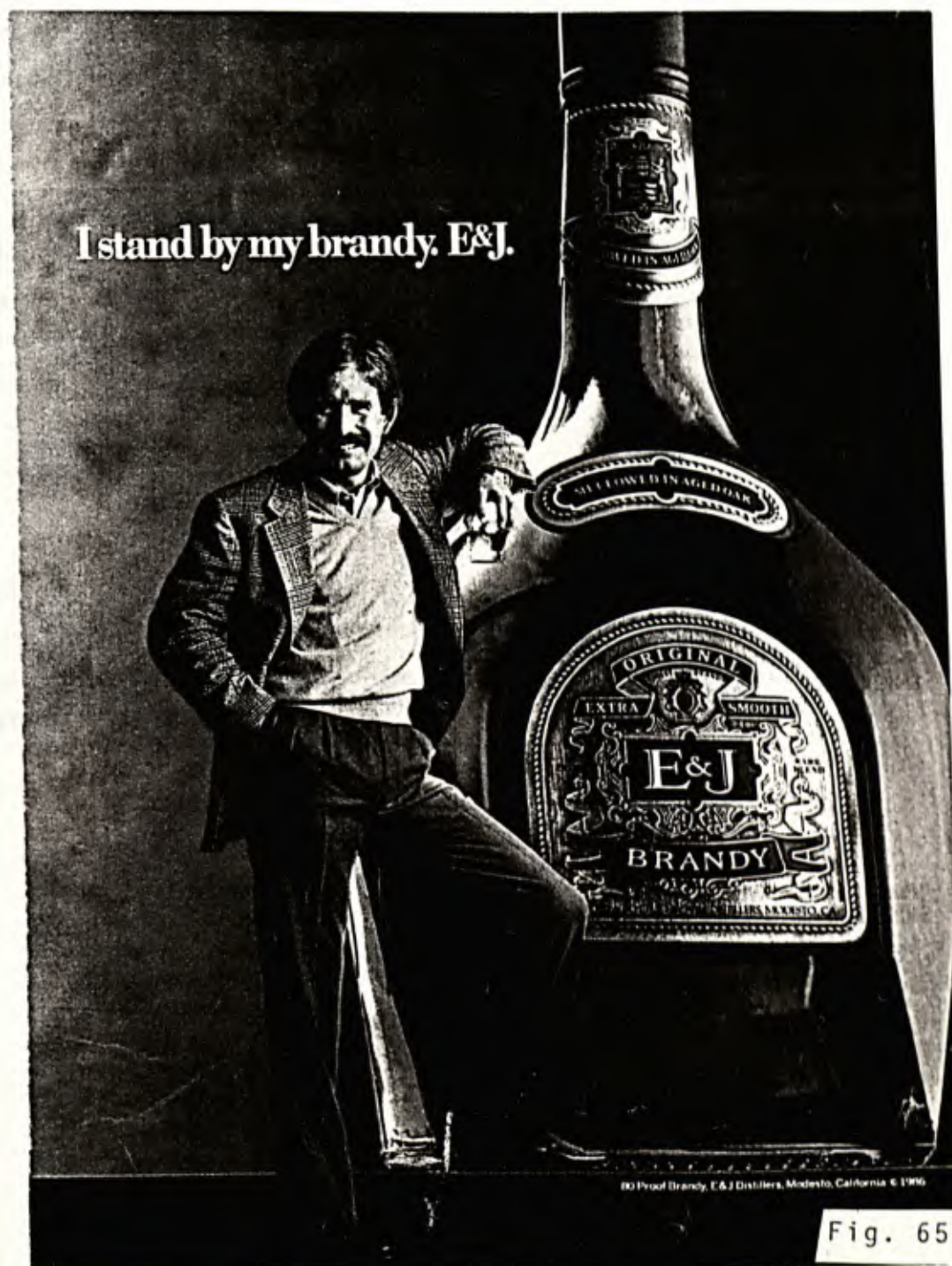
Street Address: _____

City/State/Zip: _____

b. Hyperbole

Example: "E & J. Brandy"

In this ad, there is an exaggeration of the size of the bottle which is taller than the man who is standing on its side. As in verbal language, exaggeration is not to be taken literally. Nevertheless, the big size of the bottle stands for high quality.



c. Metonym

Example: "American Wool Council"

Three types of metonym can be found in the ad:

1. effect for the cause: the bigger sheep is covered by the cloth (effect) which is made of its wool (cause).
2. the whole for the part: the sheep (the whole) stands for the wool (the part).
3. the raw material (the sheep/wool) for the manufacturer. If we read the text we will find this possible metonym as the ad offers "a free color poster of the manufacturer and her daughter" (a grown-up sheep and a lamb).

d. Personification

Personification is "a manner of speech endowing things or abstractions with life."¹⁰ The same device can be found in advertising iconic language. Objects are often given life with the purpose of emphasizing the message or just calling the reader's attention.

Example 1: "Kool-Aid"

In this example we can see a double personification. First of all we see the big pitcher at the bottom of the page. The "Smiling Pitcher," a registered trademark of the General Foods Corporation, appears in the packaging of Kool-Aid, a brand of soft drink mix. It is a glass

It's guaranteed by the manufacturer.



It's Wool.

When every thread counts, you can count on wool. It's a natural, renewable resource guaranteed by nature to wear beautifully, whether you're traveling by jet . . . working at the office . . . playing in the great out-of-doors . . . or stepping out on the town.

It's a fact that no artificial material even comes close to all the natural properties of wool. That's why wool gives you a far better return on your clothing investment.

To begin, wool is a curving staple fiber that's naturally resilient — so your clothes keep their shape after years of wear. This elasticity means wool clothes won't snag or pull, and will look new longer than the synthetics. No synthetic insulates you from heat and cold like wool — because the wool fiber is wrapped with an uneven outer layer that slows the transmission of heat. Wool is non-wicking — it doesn't draw water into its inner fiber — and its outer layer repels water, naturally. Yet wool can absorb 30% of its weight in moisture — keeping you warm even when it's thoroughly wet. Naturally, the natural components of wool accept dyes more readily than synthetics, giving your clothes a deep, nonfading, "dyed-in-the-wool" color.

Wool has been at the height of fashion for approximately 8,000 years. So rediscover your old friend, guaranteed by nature itself. Wool. It's worth more. Naturally.

For a free color poster of the manufacturer and her daughter, fill out the coupon.

American Wool Council



Mail to:
American Wool Council
 Dept. WW-281, 200 Clayton Street
 Denver, CO 80206

Please allow 6 to 8 weeks for delivery.
 Offer good in U.S.A. only, while supplies last.

Please send me a free color poster of the world's only wool manufacturer.

Name _____

Address _____

City _____

State _____ Zip _____

Take it from the manufacturer.



Wool. It's worth more. Naturally.

AWC

**Guess who's the
third largest selling
soft drink in America?**



HINT: It's the one with Vitamin C and no caffeine...
HINT: It's the one with fruity flavors kids love...
HINT: It's the one that's only 1/2 the price of soda†...
HINT: It's the one for kids...

It's Kool-Aid!
BRAND SOFT DRINK MIX
We're big...for a lot of little reasons.



*Based on gallon sales for total trademark. †Based on national average retail prices. © 1986 General Foods Corporation.
Kool-Aid and the Smiling Pitcher are registered trademarks of the General Foods Corporation.

Fig. 67

pitcher, filled with some red beverage and ice, on which lines imitating a human face are drawn: the eyebrows, the eyes, the nose and a smiling mouth.

Observe the drops on the face/pitcher. They will lead us into two readings:

- The drink is so cold that it makes the container sweat and calls the attention of a thirsty person.

- The man has danced a lot, he is sweating and longing for a cold drink.

The second personification appears in the main picture which presents the "Smiling Pitcher" in front of two similar bottles with two different labels Coke and Pepsi. But this pitcher is a bit different from the other one. Its face is "disguised" by a Carnival mask: a pair of glasses with a big nose, thick eyebrows and moustache. The meaning of the mask is realized when one reads the question "Guess who's* the third largest selling soft drink in America?" The word "guess" presupposes something hidden and that is what the mask pretends to do. In fact it does not hide anything. The person who knows the product well will promptly recognize "Kool-Aid."

The display of the bottles behind the pitcher tells us that Coke is the first and Pepsi the second selling soft drink in America, although the picture emphasizes the pitcher which comes in the foreground. It is unconsciously recognized that what comes in the first place is the best one. After reading the text we discover that the "HINTS" are no less than Kool-Aid characteristics which can make it better than Coke or Pepsi. These characteristics make a disguised comparison between Kool-Aid and Coke or Pepsi and we can conclude that those drinks contain caffeine, do not have a fruity flavor and above all, are more expensive than Kool-Aid.

* Personification also occurs in the level of written language by means of the interrogative pronoun "who" replacing "what" as it refers to "soft drink."

The caption, at the bottom of the page, says "We're big . . . for a lot of little reasons," and we understand that although Kool-Aid is the third largest selling beverage, it is bigger than the others because "a lot of little reasons" added up make it worth getting the first position.

Example 2: "Total"

Another example of personification shows a green plant feeding itself in a human-like manner. Two thin leaves are holding a fork and a knife and a checkered white and red napkin is around a large leaf. There are signs of movement near the fork and knife to show that the plant is behaving like a human being. Water drops on the leaves represent the nutritional food given to the plant. However the ad does not sell any plant food. It sells cereal for people. The text urges people to **cultivate** good nutrition with the same attention they cultivate plants.

e. Anacoluthon

The anacoluthon consists of "an abrupt change within a sentence to a second grammatical construction inconsistent with the first, sometimes used for rhetorical effect;"¹¹ it implies an opposition at the formal level.

An equivalent phenomenon in iconic language is commonly found in ads either by means of photographic tricks or drawings. Photographic tricks profit from the photographic credibility resulting from its exception power of denotation. The tricks enable some photographs to display a strongly connoted message as if it were mere denotation.

The following advertisement is a good example of photographic tricks.



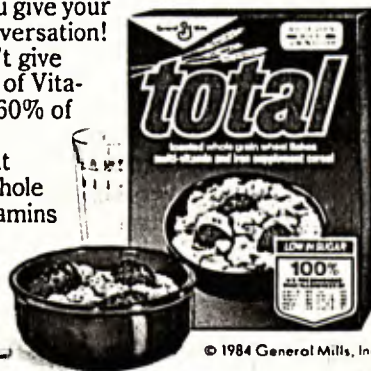
Are you feeding your plants better than you feed yourself?

Stop and think about all the tender loving care you give your plants: water, special nutrients, *even* pleasant conversation!

Now think about this: over 90% of adults don't give themselves the Recommended Daily Allowance of Vitamin B₆. 40% don't give themselves enough B₁. 60% of women don't give themselves enough iron!

If you gave yourself one bowl of Total cereal at breakfast, you'd get these vitamins *and* more. Whole wheat Total has 100% of a day's worth of nine vitamins and iron. That's one bowl—100%. What an easy way to help cultivate *your own* good nutrition.

**Reap Total's nutritional benefits.
One bowl, 100%.**



© 1984 General Mills, Inc.

Fig. 68

"Baldwin"



You helped your child learn to walk.

Now help your child learn to fly. With music.

When children learn piano, many wonderful things happen.

Piano lessons instill poise. Discipline. Self-confidence. And self-esteem.

Piano teaches perseverance. Coordination.

And concentration.

All in the name of fun!

The beauty of piano is that your child doesn't have to become a professional musician to enjoy all that music offers.

Piano is the gift of a lifetime.

And watching your child fly is the priceless gift you'll get in return.

Baldwin, builders of the finest heirloom quality pianos

made in America, will send you a free copy of "How to Help Your Child Succeed."

To get yours, visit your Baldwin dealer or call

1 800 PIANO73

(9AM-7PM EST weekdays).

In Ohio, 1 800 PIANO86.

In Canada, 1 800 643-4896.

Join the millions of parents who've discovered...

Life plays better

on a  Baldwin

Fig. 69

In this example we can find a mixture of photographs and drawings which will provide an astonishing syntax: a piano keyboard lies on a green field and a little boy or girl (we cannot identify the sex of the child)

rides a horse over the keyboard, a metonym which stands for the whole piano. The keyboard assumes the role of a horse-race track and the black keys represent the obstacles the horse will jump over. The position of the keys reveals the movement of the horse jumping up and down.

Jacques Durand in his article "Retórica e Imagem Publicitária"¹² presents more than thirty examples of visual tropes and a comparative study embodying written and iconic language would be an interesting experience. Students would probably feel motivated to find equivalent tropes in different language codes, and this process of learning would certainly help them to understand and store that subject in their long-term memory.

The visual tropes are part of the aesthetic/ideological treatment given to the pictures, and the whole procedure will influence the consumer's reading.

Images are not just an illustrative device but meaningful communication. Of course iconic clichés will be found in ads and they will not be less communicative but ideologically powerful.

Examples of iconic clichés would be

- a barefoot woman in a long dress running along a deserted beach;
- majestic horses in cigarette advertisements;
- black or South American children (Bolivians, for instance) representing poverty in the Third World; etc.

The text can help the reader to enlarge his understanding of the image but it can also reduce it. A good example of perfect interaction between text and image is the Baldwin ad. The image is likely to be understood only if we read the text, otherwise it turns out to be completely meaningless. On the other hand the photograph of a beautiful young lady is totally meaningless when it is followed by a text which begins with the following sentence: "Reduce your wrinkles." The reader feels cheated, as a young woman

has no wrinkles. But if the same photograph is preceded by another showing the same woman with wrinkles (via photograph tricks) the reader will probably believe it.

V.5 The Role of Symbols in Iconic Language

According to J. M. Melo

"O código icônico exerce um impacto muito maior, em termos motivacionais, que o código lingüístico."¹³

If this statement is true, then the study of symbols in iconic images will be much more attractive than the same study in a literary text. The former may also be a motivating factor to introduce the latter. Magazines will provide plenty of ads full of symbols. Colors will give a useful contribution to the symbolic structure of iconic language, for symbolic meaning has often been attributed to them: pink and white stand for virginal innocence; warm colors stand for protection and warmth; cooler colors are more employed to convey status and social prestige.

Form will be another important symbolic vehicle and it is Gardner who says that

"Forms, i.e., circles, squares, triangles, irregular shapes, etc, also have symbolic meanings. Studies of reaction to different basic forms have shown that they evoke different patterns of feelings and associations. In general, round and curving forms evoke feelings of femininity; softness and irregular forms evoke feelings of masculinity, excitement, harshness, etc."¹⁴

The use of iconic symbols in advertising may be illustrated through an analysis of the "Badedas Vita Bath Gelée" ad.



Things happen after a Badedas bath.

| | |
|------------------------------|----------------------------|
| Things happen to your body. | Or new White Willow. |
| Mysterious things | Sink into Badedas tonight. |
| Which bring your body alive. | Slowly. |
| Inspired by the essences of | Indulge. |
| Nature. Like Horse Chestnut. | Then see what happens. |



The erotic photograph, or maybe a juxtaposition of photographs, shows us two Greek Columns serving as a frame for the whole scene. A half-naked woman, with a white towel displaying her back and shoulders, stands by one of the columns. The woman's blonde hair calls up images of fire flames. Light and shade tell us that the columns stand at the entrance of a closed abode in contrast with the open air in front of the woman. We can only see the woman's back but it is clear that she is looking at a handsome man who is also looking at her. He is half-naked too, wearing just a white pair of pants. The man is sailing a white boat which will bring him to the woman. In the back of the picture there are two mountains totally covered by some vegetation which makes them completely green. The two mountain slopes form a V-opening which discloses the sky and a rocky mountain and makes the passage for the water very narrow.

The woman waiting for the man indoors and the man freely sailing to meet her reveal the ideology of masculine freedom as opposed to feminine dependence.

The four elements (water, air, earth and fire) are present in the picture. The presence of air in the form of wind is stressed in the movement of the woman's hair. Fire is represented by the sun light which makes the sky orange. It is also represented in the woman's bright golden hair.

According to Cirlot, water symbolizes terrestrial and natural life. It stands as a mediator between life and death. The waters of the sea stand for "the source of life" and also death. To return to the sea is "to return to the mother", that is, to die. Cirlot adds that

"The waters, in short, symbolize the universal congress of potentialities, the *fons et origo*, which precedes all form of creation. Immersion in waters signifies a return to the pre-formal state, with a sense of death and annihilation on the one hand, but of rebirth and regeneration on the other,

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since immersion intensifies the life-force."¹⁵

Fire, like water, is a symbol of transformation and regeneration. Fire is related to the ray of light and with gold as well. Fire and air are the active elements, the masculine ones. Fire stands for desire and love while air stands for liberty and movement. The passive and feminine elements are earth and water and both are related to the idea of fertility which is also found in the vegetation and in the clouds. The boat is also associated with fertility as "there are many references in literature testifying that the boat is the cradle rediscovered (and the mother's womb). There is also a connection between the boat and the human body."¹⁶

The idea of perpetuation of life is found in most of the symbols, one of which is the columns, commonly accepted as phallic symbols. According to Cirlot, when two columns act as the supporters of a lintel, they represent "the balanced tension of opposing forces." They are also symbols of "eternal stability, and the space between them is the entrance to eternity."¹⁷ Cirlot goes on to say that

"Taking them as separate symbols, the two making up the number two are different in kind. For the first unit corresponds to the masculine, affirmative and negative principle, whereas the second represents the feminine, negative, passive or involutive. It is for this reason that Saunier gives the particular significance of the two columns rising up at the entrance to temples as that of evolution and involution, or of good, and evil (comparable to the Tree of Life and the Tree of Death—or Knowledge—in the Garden of Eden)."¹⁸

The columns in the picture are the boundaries which show the limits of the passage from a kind of life to another. The column on the right stands for the active or masculine principle and the one on the left stands for the passive or feminine principle, according to Chevalier.

As we can see the woman is leaning on the left column. Chevalier adds that

La colonne, dans son sens de lien entre terre et ciel, est, en certains cas, la pierre sacrificielle. C'est à son sommet, dans sa partie celeste, que l'animal est sacrifié. Après les rites de consecration, des rites de purification sont accomplis tout autour de la colonne. Les lois sont inscrites sur la colonne et sur elle les sements sont prononcés. Elle est l'axe du sacré ou l'axe sacré de la société. . . .¹⁹

The white clothes give support to the idea of ritual, the wedding ritual. Religious rituals are often attended by people dressed up in white. According to Chevalier white is the color

" . . . de passage, au sens auquel on parle de rites de passage: et il est justement la couleur, privilégiée de ces rites, par lesquels s'opèrent les mutations de l'être, selon le schéma classique de toute imitation: mort et renaissance."²⁰

The idea of life and death is also present in the green of the vegetation as green is the "the connecting-link between black—mineral life—and red-blood and animal life—as well as between animal life and decomposition and death."²¹ The two green mountains thus separate the two worlds: the world of light from the world of darkness which is clearly observed in the photograph. The two mountains remind us of the mountains of Mars and Janus. Cirlot says that

". . . basically, they represent two different aspects of the same mountain, but blending together the symbolism of the 'two worlds' of *Atma* and *Buddhi*, or the two essential, rhythmic aspects of manifest creation—light and darkness, life and death, immortality and mortality. This mountain has two peaks, in order to give visual expression to its dual ambivalent meaning.

It occurs constantly in traditional, megalithic culture, particularly in the form of a landscape, illustrating yet again the Protean myth of the Gemini which bursts out in so many different forms in primitive thought and art. This mountain is also a form of mandorla consisting of the intersection of the circle of the heavens with that of the earth, and this mandorla is, as it were, the crucible of life, containing the opposite poles of life (good and bad, love and hate, fidelity and treachery, affirmation and negation, the numbers 2 and 11—both equal to one plus one—and finally construction and destruction).²²

The space between the mountains recalls the feminine vagina being penetrated by an erect phallus (the mast of the boat). The long phallus goes up to the red sky full of clouds which are also symbols of fertility. Another symbol of fertility is the woman's hair. Let us see some of the explanations given by Cirlot about the symbology of hair.

- it symbolizes spiritual forces and can be equated, within the symbolism of water . . .
- a full head of hair represents *élan vital* and *joie de vivre*, linked with the will to succeed.
- hair corresponds to the element of fire, signifying the burgeoning of primitive forces.
- golden hair is related to the sun's rays.

The scene we see in the photograph takes place at sunset, the time of the death of the sun. According to Cirlot

". . . the Sun does not need to die in order to descend into hell; it can reach the ocean or the lake of the Lower Waters and cross it without being dissolved. Hence the death of the Sun necessarily implies the idea of resurrection and actually comes to be regarded as a death which is not a true death."²³

The rays of the sun in the picture are crossing the waters the same way the mast is crossing the air. All this symbolism leads us to the idea of sexual intercourse which is also connected with the ideas of life and death, rebirth, resurrection.

The oppositions of masculine principle versus feminine principle, light and dark, water and fire; the ideas of life and death, purification, transformation, regeneration, liberty, pleasure are also found in the text.

The title says that "Things happen after a Badedas bath."

The product Badedas Vita Bath Gelée promises life to a woman's body. The word Vita in the name of the product is the first index of the results it promises. The text tries to manipulate the reader by means of temptation, the same device used by the picture. Then the reader is offered mysterious things to bring her body alive. The idea of sexual intercourse as the maximum prize to make one's rebirth is conveyed by words such **Sink/Slowly/Indulge/Tonight.**

The same way the phoenix prepares her fire nest, getting together perfumed leaves, and burns itself rising alive from the ashes to live another cycle, the woman is supposed to sink into Badedas, perfuming her body for the mysteries of night, the sex ritual which will bring her body alive.

The pictures of the product and its two boxes showing the different essences can be considered as phallic symbols. The picture of the white willow resembles the masculine sexual organ while the picture of the horse chestnut resembles the feminine one.

Poetic devices such as rhyme, alliteration and graphic distribution of sentences are also used in this text.

Things happen to your body.

Mysterious things

Which bring your body alive.

Inspired by the essences of

Nature. Like horse Chestnut.

Or new white Willow.

Sink into Badedas Tonight.

Slowly

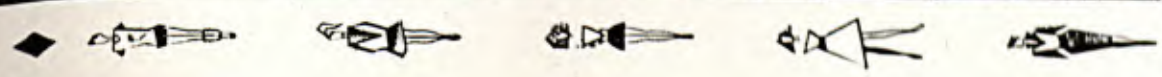
Indulge

Then see what happens.

The rhymes with /i/ (things/bring/sink) and /ay/ (alive/inspired/like/white/tonight) reinforce the binary oppositions presented in the picture. The sound /i/ (a closed vowel) recalls the masculine principle while the sound /ay/ (an open vowel) recalls the feminine principle. Alliteration creates the idea of mystery and sensuality like lovers whispering in the night and the last three lines suggest the rhythm of a sexual intercourse with the climax in the last line, which is corroborated by the ambiguity of the words "Slowly" and "Indulge."

Columns, white clothes and nature are recurrent symbols in advertisement.

The following example was found in the same magazine the previous one was taken from.



BETWEEN US WE'VE
MADE THE SLIM TOWEL INVISIBLE

A while back we asked women what new developments they'd like to see in towels.

"A towel that's less obvious to carry around," you suggested.

So we came up with a new towel we call Freedom Showaway. A slim press-on towel no one gives a passing glance to.

Because we've folded and wrapped each one individually. In the most anonymous wrapping we could find. To blend in perfectly with the contents of your handbag, cupboard or drawer.



Inside each little envelope is a discreet slim towel. Made of highly absorbent material, it won't let you down, even on heavier days.

And it won't give you away either, even under your skimpiest outfits.

Being wrapped, you'll find Showaway keeps clean, fresh and hygienic too.

In tests, you found Showaway a real step forward in discretion and efficiency. Because, as you said, when you've got your period, you prefer to keep it under wraps.



FREEDOM SHOWAWAY.
THE DISCREET TOWEL YOU HELPED DESIGN YOURSELVES.

Fig. 71

Again we see the columns with all their inherent symbolism

- balanced tension of opposing forces
- masculine X feminine principle
- knowledge (in the Garden of Eden)
- the altar for ritual

The white clothes, although keeping all the symbolism linked to religious rituals (death and rebirth), have further meaning in this example. In the previous example the lovers were semi-naked while now we can see a man and a woman dressed up in white. They are wearing long sleeved clothes which could stand for sexual repression. The idea of repression is emphasized by their body language: they keep their bodies as apart as they can in order to avoid any sexual contact.

The man holds the woman's left hand with his right hand and we have the impression that he has just kissed her hand, a gesture which is also an index of repression. The woman's and the man's other hands lie behind their bodies in a gesture of avoidance of a closer contact.

The sky is dark grey. According to Cooper

". . . the pre-cosmogonic, pre-natal darkness precedes both birth and initiation and darkness is associated with states of transition as in death and initiation;"²⁴

Chetwynd says that **grey** means that "The fire of love is out"²⁵ and Cirlot adds that grey stands for "neutralization, egoism, depression, inertia and indifference—meanings derived from the colour of ashes."²⁶

Darkness in the picture symbolizes the transition period related to menstruation. The grey color conveys the ideas of sexual inertia and neutralization. Menstruation has been a social taboo and the text of this ad reinforces the idea of menstruation as something impure which has

Before.



to be hidden from others. The last paragraph says:
 "In tests, you found Stowaway a real step forward in discretion and efficiency. Because, as you said, when you've got your period, you prefer to keep it under wraps."

Another interesting iconic device is presented on the left margin of the photograph: a vertical series of drawings represent women wearing different kinds of clothes in order to convey the idea of different activities. They suggest that the product is appropriate for any situation.

In our culture youth is worshiped while old age is condemned. According to Rafael Patai

"No Ocidente, o envelhecimento é encarado como um processo de declínio, ou deterioração, que contrasta penosamente com a mocidade, fase ideal da vida, que as pessoas desejam conservar o maior tempo possível."²⁷

Human beings are always striving for youth in their quest for the magic potion, the ambrosia, which will make them immortal. They are always dreaming of being young forever without the menace of illnesses, or physical decay. "Magic" products are offered to consumers not only to keep them young but also to offer a fantastic metamorphosis, promising the consumers a change in their physical appearance to younger and more beautiful persons.

One of the most common myths explored by advertising is the one of Cinderella where the contrast between **before** and **after** is emphasized. There is often a picture of a non-attractive woman **before** using the product and then the same woman is shown **after** using the product, being then totally different, attractive and rejuvenated.

In the following example we see a two-page advertisement divided into Before and After.

After.

©Merle Norman Cosmetics, Inc. 1981



Because Merle Norman knows there is more than one way to be beautiful . . . let our Beauty Advisors teach you all the looks of your own special face. Free at participating studios. Come to Merle Norman today for your free makeover.

MERLE NORMAN®

The Place for the Custom Face.®

For the Merle Norman Studio nearest you call (800) 421-5570.

In California call (800) 262-1734.

Studios in Canada from coast to coast. For information on how you can be a Studio Owner in the U.S., Canada or overseas, write: Merle Norman Cosmetics, Inc., (BA034), 9130 Bellanca Ave., Los Angeles, CA 90045.

On the first page we can see the photograph of a woman with no make up and with straight long blond hair lying on her shoulders. She is a common woman with no special charm.

On the second page we have four versions of the same woman after the "magic touch" of **Merle Norman Cosmetics**. Her hair is done in four different ways, her make-up and clothing style also differ in each picture.

In the first photograph she's wearing sports clothes and her hair is done in a single braid. In the second she is wearing a white summer dress, her hair is curly and adorned with some pieces of lace. She is ready to go to a party, maybe not a very formal one. In the third photograph her hair is wavy and she is dressed like an executive who is going to an important business meeting. In the last picture the same woman is wearing a rich black dress adorned by two black plumes. She is ready for a party in the evening or a wedding party.

The color of the lipstick differs from picture to picture and so do the ear-rings she wears in each picture but what calls the reader's attention is the beauty of the woman in contrast with her photo before the metamorphosis achieved with the help of Merle Norman Cosmetics. The ad tries to convince women that they can obtain the same results, no matter what kind of woman they are. From simple to sophisticated style "Merle Norman Beauty Advisors teach you all the looks of your own special face." But as in the Cinderella myth, that artificial Beauty will vanish away and you will be as plain as before.

V.6 Conclusion

According to Maria Helena Rabelo, the image

"compacta as significações, permitindo a transmissão de um volume elevado de informações, numa linguagem sintética e num tempo de exposição quase sempre reduzido. Daí a dificuldade que se encontra ao tentar transpor em palavras todas as significações e sugestões a ela subjacentes."²⁸

Reading iconic signs is as important as reading linguistic signs and students should be trained to acquire this skill. Seeing a picture is totally different from reading a picture. In order to read iconic signs the teacher should obey the following steps

1. Iconic Reading

Ask the students to look at the picture in order to get a subjective impression of the theme. Ask general questions about the global structure of the picture.

2. Indexical Reading

Ask the students to analyze all the iconic signs trying to find the possible oppositions among the elements. Students should be guided in order to find the meaning of colors, shapes, light, movement and to establish all the indexical relations.

3. Symbolical Reading

The first two readings (iconic and indexical) should lead students into the symbolic reading of the picture.

At this stage the students are supposed to find out and analyse the symbols and their relationship with the aim of the advertisement, which is to awaken in the consumer the desire to buy the product. After these steps the students will be able to make critical judgement.

According to Dr. Vallet

". . . ensinar a ler as imagens é educar a criança para que tome consciência muito clara do que a imagem representa, da maneira como está feita e, definitivamente, do que significa."²

This way, pictures in advertisements will no longer be mere visual aids or motivation tools. They will be concrete objects to be manipulated by students as a medium to know their reality, to develop their assimilation schemes and thus their intelligence.

Notes

- ¹ Roland Barthes. A Câmara Clara (Rio de Janeiro: Nova Fronteira, 1984) p. 128.
- ² Barthes p. 130.
- ³ Sigmund Freud. A Interpretação dos Sonhos (Rio de Janeiro: Imago, 1969).
- ⁴ Freud.
- ⁵ C. H. Sandage and Vernon Fryburger. Advertising: Theory and Practice. (Illinois: Richard D. Irwin, Inc. 1971).
- ⁶ Barthes p. 25.
- ⁷ Burleigh B. Gardner. "Symbols and Meanings in Advertisements" in The Promise of Advertising ed. C.H. Sandage (Illinois: Richard D. Irwin, 1961).
- ⁸ "Especialista Diz que Mã Embalagem Prejudica Exportação." Folha de São Paulo. 22 May 1968 p. 27.
- ⁹ Umberto Eco. A Estrutura Ausente. (São Paulo: Perspectiva, 1971).
- ¹⁰ "Alex Preminger ed. Princeton Encyclopedia of Poetry and Poetics (Princeton: Princeton University Press, 1974).
- ¹¹ William Morris ed. The Heritage Illustrated Dictionary of the English Language (International Edition: McGraw-Hill, 1975).

12 Jacques Durand. "Retórica e Imagem Publicitária" in A análise das Imagens. trans. Luiz Costa Lima et al, Christian Metz et al (Petrópolis: Vozes, 1974).

13 José Marques de Melo. Estudos de Jornalismo Comparado. (São Paulo: Pioneira, 1972).

14 Gardener.

15 Juan Eduardo Cirlot. A Dictionary of Symbols. trans. Jack Sage (New York: Philosophical Library, 1981).

16 Cirlot.

17 Cirlot.

18 Cirlot.

19 Jean Chevalier and Alain Gheerbrant, Dictionnaire des Symbols (Paris: Robert Laffont/Jupiter, 1982).

20 Chevalier.

21 Cirlot.

22 Cirlot.

23 Cirlot.

24 J. C. Cooper. An Illustrated Encyclopaedia of Traditional Symbols (London: Thames and Hudson, 1982).

25 Tom Chetwynd. A Dictionary of Symbols. (London: Granada, 1982).

26 Cirlot.

27 Raphael Patai. O Mito e o Homem Moderno. trans. Octávio Mendes Cajado (São Paulo: Cultrix, 1974) p. 155.

28 Maria Helena Rabelo, O Canto da Sereia: Uma Análise do Discurso Publicitário, Diss. UFMG. 1981 (Belo Horizonte: privately printed, 1981) p. 49.

29 Francisco Gutierrez. Linguagem Total: Uma Pedagogia dos Meios de Comunicação. Trans. Wladimir Soares (São Paulo: Summus, 1978) p. 84.

CONCLUSION

"Machines should work, people should think."

IBM Slogan

Once more it is Gutierrez who says that

"Todo meio de comunicação é, para o perceptor, uma atividade significativa em busca de um significado. A percepção, portanto, não pode ser reduzida a um mero registro de impressões pois é muito mais uma inferência, o que equivale dizer um processo estruturador. A vida mental vem a ser como um acúmulo de significantes e significados através dos quais se elabora o pensamento. Receber uma mensagem é, antes de mais nada, uma interpretação de signos. O significado dos signos (especialmente nos Meios de Comunicação Social) não pode depender unicamente de convenções sociais mas sim de um conjunto de circunstâncias pessoais. O dicionário poderá mostrar o significado das palavras geradoras, na metodologia de Paulo Freire, porém, não nos dará a conotação e, portanto, o valor de estruturação e assimilação que têm para cada indivíduo."

It is hoped that the study of advertising will help students to develop critical thinking by enabling them to look for meaning in the manipulated signs found in advertisements. A critical reader will be able to find out all the devices used to acculturate and massify social groups. Traditional reading, whose process of signification is controlled only by the text, will give way to another kind of reading which is controlled both by the reader and the text.

The importance of the study of advertising in classes of English as a foreign language lies in the contribution to the educational process as a whole. After all, this is what is revealed by Lynn Mário Menezes when he lists the main reasons for reading in a foreign language:

". . . a preocupação renovada com uma pedagogia global formativa e, mais especificamente, o anseio coletivo de recuperar a função formativa do ensino de língua estrangeira e a conseqüente reaproximação da língua estrangeira ao núcleo de matérias curriculares básicas. Além disso a contribuição de uma capacidade crítica de leitura tem sido, repetidas vezes, apontada como fundamental numa pedagogia formativa

não-reiterativa. Em termos de necessidade do ensino de línguas estrangeiras, o que se torna prioritário é justamente a contribuição desta capacidade crítica para uma formação global, e não considerações utilitárias e imediatistas."2

This work aimed at seeing the students of English in the scope of formative objectives. Teaching students to reject the old patterns of reading is to enable them to get rid of the dominating ideology, to deny the imposed values.

The IBM slogan "Machines should work, people should think" synthetizes the preoccupation which has supported this work. If a man is not taught to think he will become a machine, an automatic object which will be destroyed by its own automatism.

Notes

¹ Francisco Gutierrez. "Linguagem Total: Uma Pedagogia dos Meios de Comunicação." Trans. Wladimir Soares. (São Paulo: Summus, 1978) p. 96.

² Lynn Mário T. Menezes de Souza. "O horizonte sócio-cultural da leitura em língua estrangeira: algumas reflexões." Interação. No. 21, August 1986 p. 18.

PEDAGOCIAL APPENDIX

The following list of pedagogical activities are suggestions for the teachers to develop with students of different levels. The students may be asked to:

1. Find out persuasive and informative ads.
2. Select ads according to the addressed reader. (ex. man, young people, etc).
3. Find out ads in Brazilian newspapers and magazines which contain English words and look them up in a dictionary.
4. Make a list of reasons given by the ads to induce people to buy a product and compare them to actual reasons.
5. Make a list of propagandas and define the aim of each one.
6. Find the underlying ideology in ads.
7. Collect ads of similar products and compare them: check whether they appeal to the same human needs, find out what the ideology is that underlies the text and the stylistic characteristics employed.
8. Select meaningless expressions (ex. rare pleasure, unforgettable moments) which are impossible to be tested.
9. Find out ads where the products are described as human beings (personification) receiving human qualities (ex. a modest car).
10. Find out ads with intertextual elements (ex. reference to a book, film, etc).
11. Transform a persuasive ad into an informative one.
12. Analyze the social characteristics found in an ad or group of ads.
13. Find the human needs the ads appeal to.
14. Make a list of myths found in ads (ex. Paradise Lost).
15. Find out the "values" and behavior patterns advocated by an ad.

16. Detect the device used in order to influence the reader (ex. repetition, authoritative reports, etc).
17. Judge if the product advertised is essential, necessary, conventional, superfluous or luxurious.
18. Detect the human expectations some products are usually associated to. (ex. whisky is generally associated to higher social classes).
19. Find out "prejudices" hidden in ads.
20. Analyze food advertisements with visual references to fruit and see if they are only fruit-flavored.
21. Outline the "ideal world" portrayed in ads and compare it with the real world.
22. Establish the main and secondary uses of a product.
23. Analyze the ads addressed to men and those addressed to women and say what they differ in with regard to the illustrations (ex. small children appear much more in ads addressed to women).
24. Find out the personality traits a product is related to (ex. Marlboro is associated to aggressive and dominant men).
25. Detect cultural differences by comparing Brazilian and American or British ads.
26. Pick up the repeated words and phrases (clichés) in a group of ads.
27. Detach the affective connotations from the text of and ad.
28. Find out false premises.
29. Find out false or doubtful statements.
30. Find out assonance, alliteration and rhyme.
31. Rewrite the titles and captions so as to reestablish all the deleted terms (ex. articles, copula).
32. Divide titles according to speech acts (ex. a promise, a threat, etc).
33. Analyze the brand names in relation to the products (ex. Shield = name of a kind of soap which is also deodorant and protects those who use it).

34. Supply other captions for ads and compare them with the real ones.
35. Categorize and discuss the kinds of grammatical deviations found in ads.
36. Reestablish the implicit comparison in metaphors (ex. galloping inflation suggests comparison between inflation and a horse).
37. Find elliptical comparisons and try to complete them.
38. Detect the kind of manipulation employed by the text: seduction; temptation; threat; provocation.
39. Rewrite an ad replacing the qualities by faults.
40. Find metaphors in the written and iconic language.
41. Find examples of metonym in the written and iconic language.
42. Translate non-verbal language into verbal language.
43. Find universal symbols in the pictures.
44. Compare figures of speech with similar phenomena in pictures.
45. Provide speeches for characters in ads in order to contradict the message of the ad.
46. Find out pictures which are telling lies.
47. Explain how a picture supports the copy theme.
48. Find out what is not plausible in a picture. (ex. an elegant woman in the kitchen).
49. Discuss the meaning of colors, type of letters and position of the elements in the picture.
50. Compare the picture with the text in order to find out the common stylistic devices.

Samello Decksides®



CONJUNTO CCE SYSTEM BARCELOS*
Composto de: Tape-deck CD-7.000. Aço Metal Dolby Metal Tape VU e LEDS.
Toca-discos BD-130-M com cápsula magnética. Receiver SR-2.000. Aço. 100 watts.
2 caixas acústicas CL-505-G Grafite. Estante Rack SS-3.000 opcional.

À VISTA
389.000,



Samello



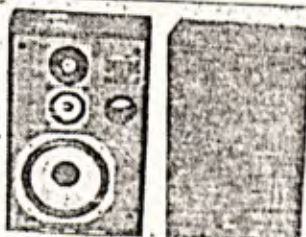
Modelos masculino, feminino e juvenil.



ELETROFONE CCE SHC-5000*
3 em 1. Receiver AM/FM estéreo, com 100 watts (PMP).
Tape-deck frontal. Toca-discos Belt-Drive. 2 caixas acústicas. 110/220 volts.

À VISTA
239.000,

-SOM
ICOS DIAS



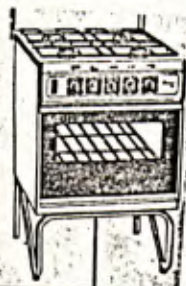
Conjunto GRADIENTE SS1260 - composto de RECEIVER AM/FM, 120W, 2 caixas acústicas de 65W, toca-discos Direct Drive, Tape-Deck met. tape. Rack opcional.

À VISTA **735.300,**
ou 1 + 3 x 206.164,- TOTAL 824.656,



FOGÃO Semer RADIANTE STAR 3046-S.
4 bocas. Tampa de cristal. Pés tubulares. Várias cores.

À VISTA
52.900,



Auto-rádio stereo RX 300

À vista

Cr\$ **73.000,**

3 faixas de onda: AM/FM/OC. Mostrador em 3 cores. Loudness e dial iluminado. Potência de 40 watts.



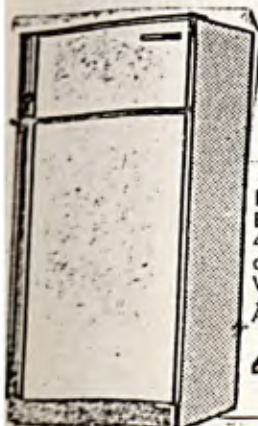
Auto-rádio AM/FM/toca-fitas stereo CM 350

Mostrador do rádio (Dial) À vista com iluminação em 2 cores.

Tecla loudness para reforçar graves e agudos. 40 watts de potência.

Cr\$ **99.000,**

Chegou Pump-A-Drink, a garrafa termica Aladdin



REFRIGERADOR **GRATEMP BRK-42-D FROST FREE.**
420 litros. Frio seco e circulante. Várias cores.

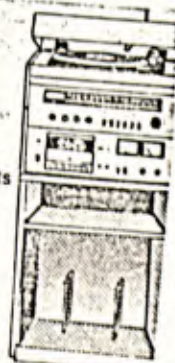
À VISTA
418.000,



Fig. 73

CONJUNTO CCE SYSTEM SS-140*
Composto de: Toca-discos Belt Drive com cápsula magnética. Tape-deck Metal Tape. Receiver com 100 watts e 2 faixas de ondas: AM/FM estéreo. 2 caixas acústicas Bass Reflex. Estante Rack 140-S.

À VISTA
359.900,



Exercise 1: A Collection of Brazilian ads.

Read this collection of ads and then answer the following questions.

1. Why do we find so many English words in Brazilian ads?
2. Are foreign products better than national ones?
3. Why do many Brazilian products receive English names?
4. Make a collection of Brazilian ads and select all the English words. Then look them up in a dictionary.

You will find below a list of English words found in the collection of ads you have just read. Try to find out their meanings.

Docksides:

Styled in USA:

Tape - deck:

Metal dolby:

Metal tape VU:

LEDS:

Receiver:

Rack:

Belt Drive:

Direct Drive:

Star:

Happy Days:

Triumph International:

Stereo:

Pump-A Drink:

Frost Free:

System:

Bass Reflex:

Exercise 2: "Air France"

Look at the picture and answer the following questions:

1. Mark (F) for false and (T) for true.

1. () The couple is married.
2. () They live in a flat.
3. () They are rich.
4. () There are trees around the house.
5. () The wife is a horrible woman.
6. () The man is calm.
7. () The man has arrived from a trip by car.
8. () The man is smoking.
9. () The woman opened the back door.
10. () Their house is a very modern one.

2. Now look at the picture at the bottom of the page and put an X in the ideas it suggests.

1. () hurry
2. () calmness
3. () problems
4. () death
5. () safety
6. () comfort
7. () loneliness
8. () peace
9. () protection
10. () anger

There are times when your husband isn't quite himself after a business trip.



You may wonder what's so tough about a business trip. Well, your husband rushes to the Airport with a dozen projects on his mind. Tries to prepare his thoughts while coping with foreign languages, customs, money.

Then he faces the usual interminable meetings. Insoluble problems. And right in the middle of everything, has to fly off to still another problem. No wonder he comes home a little unnerved.

At least he has one thing going for him. Air France. We understand how difficult his life can be. So we do everything we can to make the time he spends with us as relaxed and enjoyable as possible.

That means a real consideration for his needs. Service and entertainment when he wants it. Or peace and quiet if he's trying to work.

With Air France it's simply a question of *savoir-vivre*. So that your husband comes home a little more like himself.

AIR FRANCE



Air France understands

3. There are some ideas in the text which are not well explained. Try to imagine examples to make them clear.
- a. Insoluble problems:
ex: He finds no taxi at the airport.
 - b. ... Coping with foreign languages, customs, money.
 - c. So we do everything we can to make the time he spends with us as relaxed and enjoyable as possible.
 - d. Service and entertainment.
4. Mark the right alternative.
- a. This text is addressed to:
 - a. businessmen's wives
 - b. executive secretaries
 - c. foreign salesmen
 - d. married couples
 - b. A business trip is tough when it is:
 - a. mysterious and difficult
 - b. hard and unpleasant
 - c. nice and complicated
 - d. monotonous but easy
 - e. tiresome but enjoyable
 - c. The man comes home a little unnerved because:
 - a. he never has a chance to forget his problems
 - b. modern life makes him absent-minded
 - c. the rush of our times bewilders him
 - d. meetings don't let him solve his problems
 - e. he never stays home for a very long time

- d. The slogan "Air France understands" means that:
- it has the same problems as its passengers do
 - it solves such problems as foreign languages and money
 - travelling with them is a tough business trip
 - it tries to grant each passenger's request
 - one can travel quickly because of its numerous flights
- e. According to the text, a good company
- provides any kind of entertainment
 - does your job during the flights
 - solve your problems while you rest
 - does its best to make you feel at ease
 - flies more quickly and arrives earlier
5. The text says that "he comes home a little unnerved". Does the picture show a man who is just a little unnerved?
6. The picture at the bottom of the page is a metaphor which can be translated as: the passenger is treated with kid gloves. What do you expect from an airway company like that? What kind of services are they supposed to offer?
7. Which human needs does this ad appeal to?
8. Observe the couple in the picture. Imagine what kind of people they are and write down a list of personal characteristics.

Example

Husband

intolerant
responsible

Wife

easy-going
responsible

9. Write a dialogue between a husband and wife after his arrival from a business trip.

10. Look for other airway ads and try to find out the strategies they use to convince the consumer.

Exercise 3: "Reynolds Wrap"

**The do's and don'ts of
freezing in plastic store wrap.
Don't.**



**Rewrap and really protect in
Heavy Duty Reynolds Wrap.**

Plastic store wrap is fine for display, but not protective enough for long-term freezing. Reynolds Wrap is strong aluminum foil. Molds and closes tightly. Helps keep out air, helps prevent freezer burn. You can cook in it, too.



Fig. 75

Read the advertisement above and try to find out examples for the following types of word formation.

- A.
1. Prefixation (give the meaning of each prefix).
 2. Suffixation (give the meaning of each suffix).
 3. Conversion.
 4. Compounding.

B. Form as many words as possible by means of affixation and composition and give the corresponding meaning for each one.

1. wrap
2. book
3. store
4. protect
5. help

Exercise 4: "Soloflex"

"No pain, no gain."



To unlock your body's potential, we proudly offer Soloflex. Twenty-four traditional iron pumping exercises, each correct in form and balance. All on a simple machine that fits in a corner of your home.

For a free Soloflex brochure, call anytime 1-800-453-9000.

**BODY BY
SOLOFLEX™**

SOLOFLEX, HILLSBORO, OREGON 97123

Fig. 76

Look at the picture and then answer the following questions.

1. What is the man in the picture wearing?
2. What is he like?
3. Why is he touching his left arm?
4. What had he been doing before?
5. Look at his face. Do you think he is happy?
Justify your answer.
6. Does he need physical exercises?
7. Why was a young man chosen to appear in this ad?
8. What human needs does this ad appeal to?

Now read the text and answer the following questions.

1. What kind of machine is "Soloflex"?
2. What is "Soloflex" designed for?
3. Does "Soloflex" require much space?
4. What is the purpose of "free Soloflex brochure"?
5. What is the ideology underlying this ad?
6. Now that you have interpreted the picture and the text, try to justify the title "No pain, no gain".
Do you agree with this proverb?

7. Observe how the following proverbs were altered.

"What can't be cured must be endured."

"But not until you take an aspirin."

"No use crying over spilt milk."

"Have your cat lick it."

Now, try to alter the following proverbs.

1. "No pain, no gain."
2. "People who live in glass houses shouldn't throw stones."
3. "After rain comes fair weather."
4. "Barking dogs don't bite."
5. "It's a sad house where the hen crows louder than the rooster."
6. "Silence gives consent."
7. "All cats are grey in dark."
8. "The end justifies the means."
9. "One rotten apple spoils the barrel."
10. "Laugh and your troubles will melt away."
11. "A closed mouth catches no flies."
12. "Everything comes to him who waits."

Exercise 5: "Kraft Mayonnaise"



MAYBE WE SHOULD CALL IT "MAYONN-EASE."

KRAFT

New Kraft Squeezable Mayonnaise.

© 1988 Kraft, Inc.

Fig. 77

Look at the picture and see how the letters of the word "Squeeze" were produced by means of squeezing the mayonnaise bottle. The form of the letters suggests the meaning of the word they form.

Try to give similar plastic treatment to the following words.

1. Splash.
2. Drop.
3. Pour.
4. Crack.
5. Break.
6. Split.
7. Rip.
8. Squash.

Exercise 6: "Breakfast"

Part A - Read the following group of ads and then answer the questions.



GOOD EVERYDAY BREAKFAST IDEAS

Even though everybody in your family hurries off to work or school in the morning, you know you all need good breakfasts first. The following pages help you accomplish that: They feature good, nutritious basic foods to stock up on (and coupons that save money when you do). Plus ideas for combining them in a variety of ways. Result, tempting breakfasts for every day of the week.



Fig. 78

SAVE 15¢

On your favorite brand of
100% Pure Grapefruit Juice from Florida

Good only on one of the purchase requirements listed below. Any other use
constitutes fraud.

FROZEN CONCENTRATED Two 6-oz. Cans, One 12-oz. Can or larger size

READY TO SERVE Two 1-qt. or One 1/2-gal. (or more)

CHANGED One 46-oz. can or 54.6-oz. cans (or more)

TO THE DEALER For each coupon you accept as our authorized agent on the

purchase by a customer of the specified product we will pay you 15¢ and

pay 1¢ to the customer. This offer is available only on the purchase of the

100% Pure Grapefruit Juice from Florida. Void where prohibited. See back

for restrictions. Redeemable only on the purchase of the specified product

from the purchase of one package for each coupon you accept. Cash value

restricted or taxed. Customer must pay sales tax. Cash value 1.20¢

for redemption, mail to Merchants of Sara Lee, P.O. Box 1527

Clinton, Iowa 52734.

Any other applications of this coupon constitutes fraud. Invalid if

proving purchase of coupons redeemed must be available upon

request. Offer good only in U.S.A. Offer limited to one coupon per

purchase. Offer expires 10-31-82.

STOCK CODE 1204

4262

4262

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4262

10¢

45300 200164

10¢

SAVE 10¢

on any package of
Swift Brown 'N Serve™ Sausage.

Be Dealer: You are authorized to act as our agent for the redemption of this coupon. You must accept this coupon as our authorized agent on the purchase by a customer of the specified product we will pay you 10¢ and pay 1¢ to the customer. This offer is available only on the purchase of the specified product from the purchase of one package for each coupon you accept. Cash value restricted or taxed. Customer must pay sales tax. Cash value 1.20¢ for redemption, mail to Merchants of Sara Lee, P.O. Box 1527 Clinton, Iowa 52734.



COUPON EXPIRES APRIL 30, 1982
©State of Florida, Department of Citrus, 1981

4261

STORE COUPON

Save 15¢
on any Aunt Jemima® Syrup

DEALER: As our agent you may accept this coupon from your customers only when you redeem it for the face value of this coupon plus 1¢ for handling. Any other use may constitute fraud. Redeemable only on the purchase of the specified product from the purchase of one package for each coupon you accept. Cash value restricted or taxed. Customer must pay sales tax. Cash value 1.20¢ for redemption, mail to Merchants of Sara Lee, P.O. Box 1527 Clinton, Iowa 52734.

Coupon expires October 31, 1982.

1927

35¢ OFF
ON ANY SIZE CAN

Chock Full o' Nuts

Richer-Stronger-Heavenly
Coffee

For each coupon you accept, we will pay you the face value plus 7¢ handling, provided you and your customer have complied with the terms of other invoices showing your purchase of sufficient stock to cover all coupons redeemed. Must be shown upon request. Void if prohibited, taxed or restricted. Your customer must pay any tax. Cash value of 1.20¢. Redeem by mailing to Chock Full o' Nuts, P.O. Box 2068, Elm City, N.C. 27822. Coupon expires Feb. 28, 1982.

4262

STORE COUPON

Save 15¢
on Aunt Jemima® Pancake Mix
Any size, Any flavor.

DEALER: As our agent you may accept this coupon from your customers only when you redeem it for the face value of this coupon plus 1¢ for handling. Any other use may constitute fraud. Redeemable only on the purchase of the specified product from the purchase of one package for each coupon you accept. Cash value restricted or taxed. Customer must pay sales tax. Cash value 1.20¢ for redemption, mail to Merchants of Sara Lee, P.O. Box 1527 Clinton, Iowa 52734.

Coupon expires October 31, 1982.

2927

SAVE 25¢

SAVE 25¢

on any Sara Lee All-Butter Coffee Cake,
Country Danish or Caramel Pecan Rolls.

To Dealer: Redeem this coupon for a retail customer in accordance with the terms of this offer. We will reimburse you 25¢ plus 1¢ for handling on the purchase of one package for each coupon you accept. Coupon void if redeemed by other than retail distributors, if prohibited, restricted or taxed. Customer must pay sales tax. Cash value 1.20¢ for redemption, mail to Merchants of Sara Lee, P.O. Box 1527 Clinton, Iowa 52734.

Any other applications of this coupon constitutes fraud. Invalid if proving purchase of coupons redeemed must be available upon request. Offer good only in U.S.A. Offer limited to one coupon per purchase. Offer expires 10-31-82.

STOCK CODE 1204



Sara Lee
"m-m-m" in your morning.

HOW? With 108 layers of
butter and dough. No wonder
Sara Lee All-Butter Pecan Coffee
Cake is so delicate and moist!
And Sara Lee always uses fresh
whole eggs, fragrant cinnamon
and the best pecans.
Put a little "m-m-m" in your
morning. With Sara Lee.



Aunt Jemima® Pancakes & Syrup • Chock full o' Nuts Coffee
100% Pure Florida Grapefruit Juice • Sara Lee All-Butter Coffee Cake
© Sara Lee Corporation, Clinton, Iowa 52734



Refresh yourself up with Florida Grapefruit Juice.

There's nothing more refreshing to wake up to than the zesty, fresh taste of Florida grapefruit juice. Grapefruit juice from Florida has a natural, lively fresh taste. Naturally delicious. Naturally refreshing. And remember, you can refresh yourself up with Florida grapefruit juice anytime!

© State of Florida, Department of Citrus, 1981.

Aunt Jemima® Pancakes & Syrup • Chock full o' Nuts Coffee
100% Pure Florida Grapefruit Juice • Sara Lee All Butter Coffee Cake
Swift Premium Brown 'n Serve™ Sausage

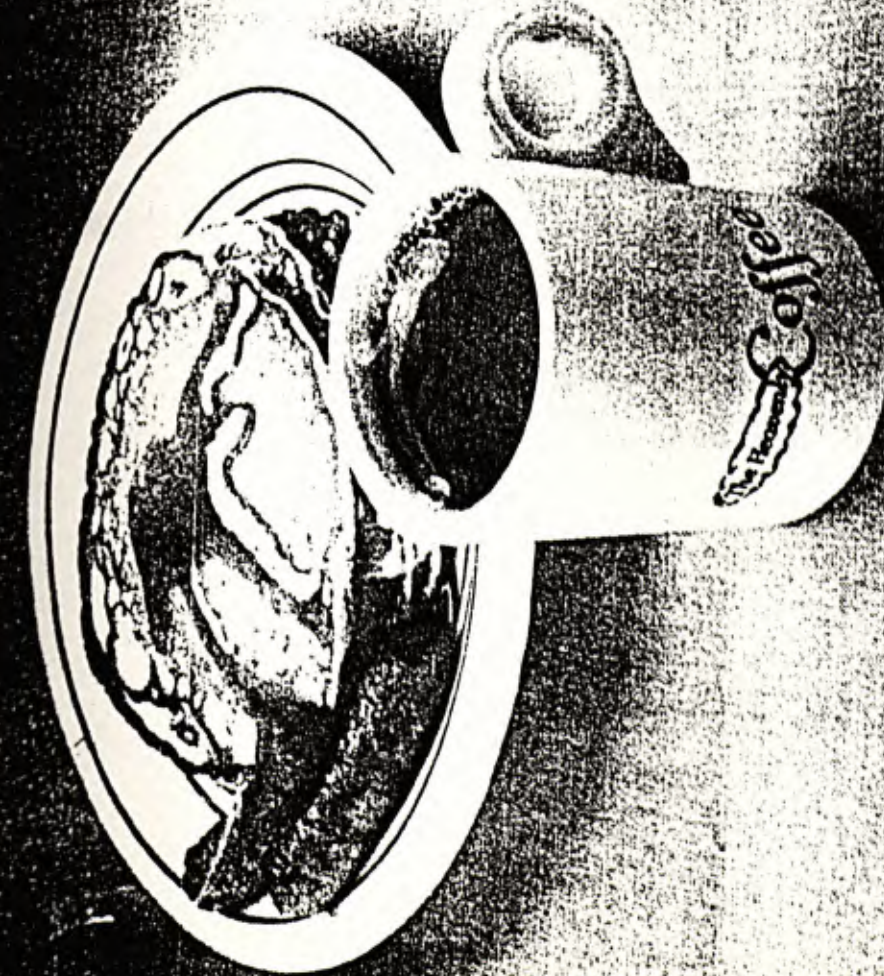


Aunt Jemima makes mornings they'll remember.

Do you remember YOUR first bite of an Aunt Jemima pancake? Remember the thick, rich maple flavor of Aunt Jemima syrup . . . and the sight of a steaming stack of Aunt Jemima's perfectly light and fluffy pancakes? Serve them up to your family for mornings they'll remember.



Aunt Jemima® Pancakes & Syrup • Chock full o' Nuts Coffee
 100% Pure Florida Grapefruit Juice • Sara Lee All Butter Coffee Cake
 Swift Premium Brown 'n Serve™ Sausage

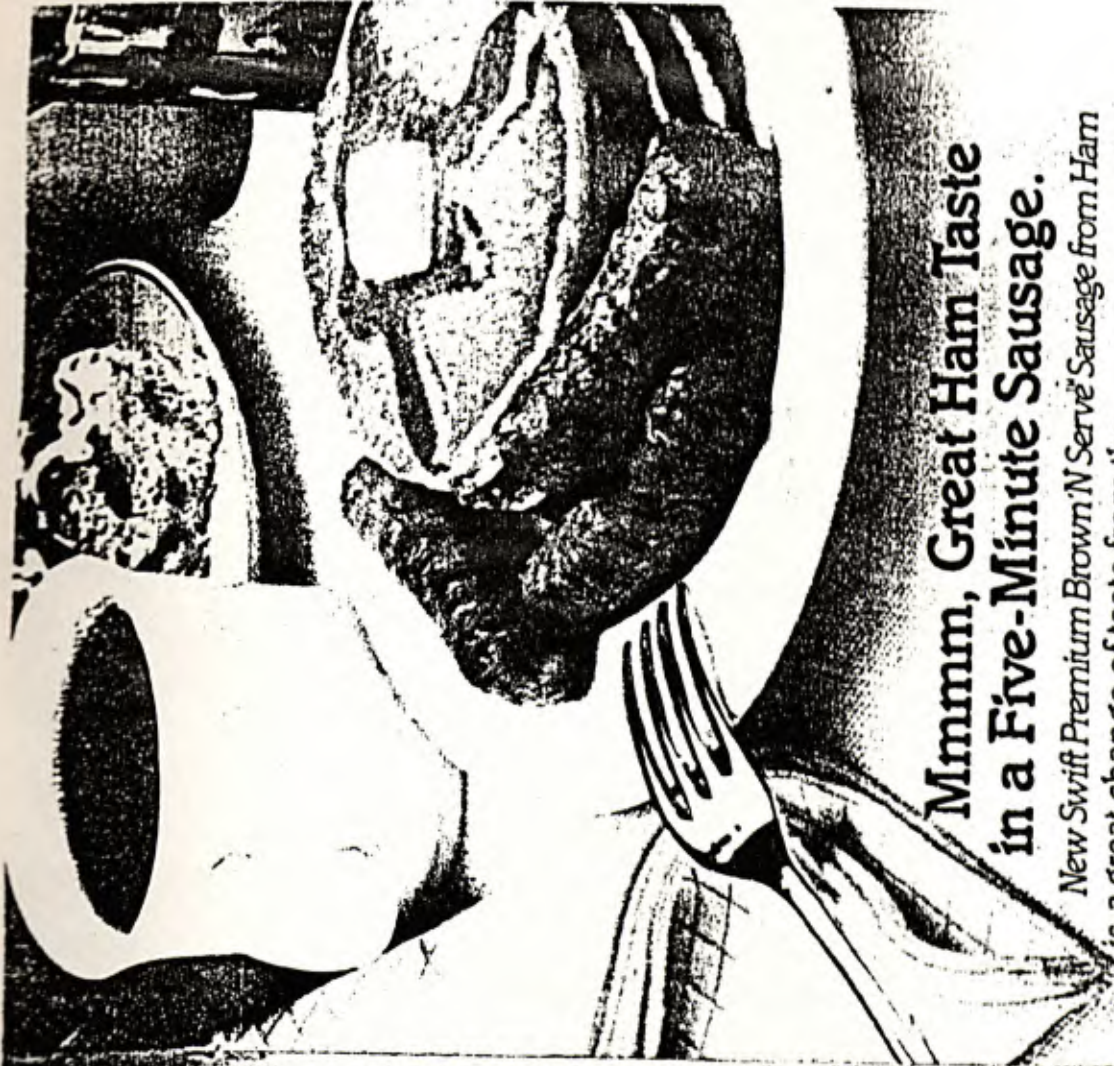


Breakfast Goes Heavenly

Start your morning with a steaming cup of **Chock Full o' Nuts Coffee**. It's a great way to wake up an appetite and perk up any breakfast. Our coffee is richer and stronger — you will get 1/3 more cups. One cup of our Heavenly Coffee will put you in **Clouds**.



Kunt Jemima® Pancakes & Syrup • Chock full o' Nuts Coffee
100% Pure Florida Grapefruit Juice • Sara Lee All Butter Coffee Cake
Swift Premium Brown 'n' Serve™ Sausage



Mmmm, Great Ham Taste in a Five-Minute Sausage.

New Swift Premium Brown 'N' Serve Sausage from Ham is a great change of taste from the Original. It's precooked. Takes just five minutes from sizzle to serve. And it's juicy and delicious, real meaty sausage. Tastes great without the wait.



Kunt Jemima® Pancakes & Syrup • Chock full o' Nuts Coffee
100% Pure Florida Grapefruit Juice • Sara Lee All Butter Coffee Cake
Swift Premium Brown 'n' Serve™ Sausage

1. Write down the names of the objects at the top of the page.
2. There are six products for breakfast in the photograph presented on the first page. What are they?

Read the text and then answer the following questions.

1. Why are people always in a hurry in the morning?
2. Why is breakfast important?
3. What does the ad promise to show on its following pages?
4. What are coupons used for?

Now read the coupons and answer the following questions.

1st Coupon

1. Try to find a persuasive characteristic and an informative one in the following caption:

"On your favorite brand of 100% pure Grapefruit juice from Florida."
2. Grapefruit juice is made of grapefruit. What are other fruits used for juice?

2nd Coupon

1. What does "Brown 'N Serve" mean?
2. Sausage is a kind of meat. Write down other names of meat.

Last Coupon

1. What does "chock full" mean?
2. What is the product compared to? (see the comparatives "Richer-Stronger").
3. Heavenly is a subjective quality. What do you think heavenly coffee is?

Now let's examine each ad.

1. "Sara Lee puts the "m-m-m" in your morning."
 - a. What does "m-m-m" mean?
 - b. Describe the piece of cake you see in the photo.
 - c. According to the picture what can you drink while you eat the cake?
 - d. Complete the following statements:
Dough is a kind of _____.
Pecan is a kind of _____.
Cinamon is a kind of _____.

2. Fresh yourself up with Florida Grapefruit Juice.
 - a. Write down the qualities of this product.
 - b. Which quality is emphasized? Does it actually exist?
 - c. Go back to its coupon and find out the three different ways in which the product is offered to consumers.
 - d. The two photographs are related to familiar scenes. Which are they?
 - e. What are the indices presented in the small photograph which help you to know that it refers to a pic-nic?
 - f. What's the importance of the half grapefruit in the big photograph?
 - g. What is the lie presented?
3. Aunt Jemima makes mornings they'll remember.
 - a. What is syrup usually made of?
 - b. Describe the breakfast you see in the photo.
 - c. What idea is conveyed by the black woman?
4. Breakfast Goes Heavenly.
 - a. Find out the persuasive ideas used in the text.
 - b. What does "Cloud 9" mean?

- c. Find out all the adjectives in the text which convey the idea of superiority.
 - d. What product is "Chock full o' Nuts" compared to?
 - e. Find an example of metalinguistic device.
5. Mmmm, Great Ham Taste in a Five-Minute Sausage.
- a. Find out the persuasive and the informative words in the name of the product.
 - b. What other persuasive characteristics can be found in the text?
 - c. What does "Five-Minute Sausage" mean?

Now, go back to the first page and read the text again. As you can see the ad promises to present different kinds of breakfasts. Did it accomplish the task?

Part B - Now, read another group of ads.

ADVERTISEMENT

Four facts about good breakfasts:

- You, or your schoolgoer, work better during the morning if you eat one.
- A good breakfast includes protein and 400 to 750 calories.
- Breakfast's a sensible time to get your daily Vitamin C.
- A good breakfast can be almost instantly prepared, even carried to school or work.

If coffee or juice (and maybe a pastry) is all you consume between one day's dinner and the next day's lunch, you may be spending 16 hours of your 24-hour day without any real refueling. No wonder tests have shown people function better when they have an adequate morning meal.

And what is adequate? Here's why experts say even an "instant" breakfast of fruit, cereal, bread and milk makes nutritional sense:

1. It can supply the calories (400 to 750) needed to maintain energy all morning.
2. Citrus fruit or juice can supply the day's Vitamin C. 3. This breakfast can supply about a quarter of your daily protein needs, from the milk and the cereal and bread grains.

You can vary this "basic" for enjoyment, added values and convenience. Cereals can provide fiber as well as nutrition. Prunes or sliced peaches with the cereal add both delicious taste and lots of Vitamin A. Pancakes or waffles, bacon or sausage, eggs or cheese, all supply good protein (see table below). It takes very little time, as you sip that first cup of coffee, to prepare breakfasts like these. But you can also assemble breakfasts ahead for eating on the way to work or school: For example, ham or cheese sandwiches, or hard-boiled eggs with muffins. Include fruit and a small carton of milk.

So stock up on good foods for breakfast. You'll do better by yourself and your family.

Protein Source Table

Individuals' protein needs vary. For example, the U.S. R. D. A. says a five-year-old weighing 50 pounds needs 34 grams a day (eight grams would be advised at breakfast); a 160-pound man needs 57.6 grams (14 for breakfast). According to the U.S. Department of Agriculture, these are the amounts of protein in typical breakfast foods:

| Grain-Based Foods (Supplement these with some animal protein, such as milk.) | | Animal Protein | |
|---|------------------|------------------|------------------|
| Serving | Grams of Protein | Serving | Grams of Protein |
| 1 cup 40% bran flakes | 3.6 | 2 medium eggs | 11.4 |
| 1 slice bread | 2.3 to 2.6 | 2 oz. boiled ham | 10.8 |
| 1 muffin | 2.8 to 3.1 | 1 cup milk | 8.5 |
| 1 cup oatmeal | 4.8 | | |
| 1 seven-inch waffle | 6.6 | | |

BREAKFAST

SHOPPER

- Coupons that save you money when you shop for good breakfast foods.
- Information on good foods for breakfast.
- Serving ideas that help your family enjoy breakfasts.

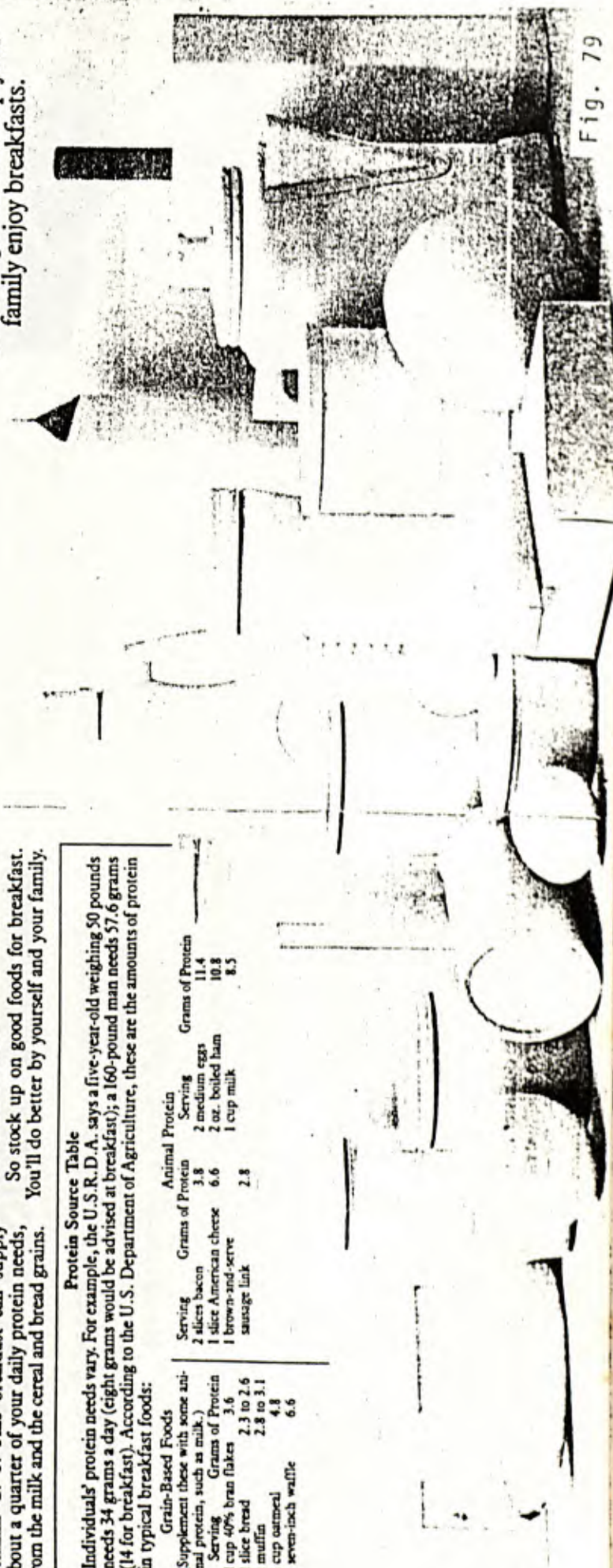


Fig. 79

SAVE 15¢



on either
Country Morning[®] Blend

By price listed here and distribute to the use, subject to the conditions of the terms of offer are compared with the value of the cereal. This offer is valid only for the purchase of Country Morning Blend cereal. Upon receipt of the coupon, the number of coupons being submitted by the consumer must be used in accordance with the terms of the offer. This offer is valid only in the United States and is not valid in Canada, Mexico, and other countries. © 1984 Ralston Purina Company. All rights reserved. No cash value. Good only in U.S. Expires April 30, 1984. Mechanical reproductions and need be honored.

34500 100457

Save 15¢

On any size package of
California Prunes or Prune Juice

TO GROCER: For each coupon you accept as our authorized agent we will pay you the face value of this coupon plus 7¢ for handling, provided you and your customers have complied with the terms of this offer. Any other application constitutes fraud. In cases showing your purchase of sufficient stock to cover all coupons redeemed must be shown on request. Void if redeemed by other than retail customer. A prohibited, photocopied, faxed or restricted. Customer must pay sales tax. Cash value 1/20 of 1 cent. Coupon good by mailing to CALIFORNIA PRUNE BOARD, P.O. Box 1471, Clinton, Iowa 52234. Limit: one coupon per family. Good only in U.S. EXPIRES April 30, 1984.

15¢ 99969 102682 15¢

Breakfast Shopper Specials!

Tear out this page of coupons... use them to save when you shop for good breakfast foods... and to order a recipe booklet!

STORE COUPON EXP. DATE: 1/31/84

SAVE 15¢

on your next purchase of Bran Chex[®]
Cereal

COUPON: Please be sure to indicate the number of cereal packages you are purchasing. This offer is valid only for the purchase of Bran Chex cereal. Upon receipt of the coupon, the number of coupons being submitted by the consumer must be used in accordance with the terms of the offer. This offer is valid only in the United States and is not valid in Canada, Mexico, and other countries. © 1984 Ralston Purina Company. All rights reserved. No cash value. Good only in U.S. Expires April 30, 1984. Mechanical reproductions and need be honored.



CR P Co., 1981

I'm ready to leave my sugar.

Please send me a copy of the Equal Delicious Recipes. I have enclosed \$1.00 for postage and handling charges.

Name _____
Address _____
City _____ State _____
Zip _____
Mail to:
Equal Delicious Recipes
P.O. Box 7766
St. Louis, MO 63114



Bran Chex
the light, crisp, high-fiber cereal
fortified with 6 essential vitamins & iron

Bran Chex[®] makes what's good about bran taste even better!

High fiber and good flavor come together for you in Bran Chex[®] cereal. And that great Bran Chex taste stays crispy in milk, too. Try some and see for yourself — it's the perfect start to a bran new day!

© Ralston Purina Company, 1983



Country Morning Blend
 Land O'Lakes
 60% Corn Oil Margarine
 40% Sweet Cream Butter

**Tastes like butter,
 it's made with butter.**

Some margarine says they taste like butter, but Country Morning Blend is actually made with butter...40% Land O'Lakes Sweet Cream Butter and 60% corn oil margarine. Now, lightly salted or sweet unsalted.



Not available in some western states.
 Copyright © 1983 Land O'Lakes, Inc.



California Prunes.

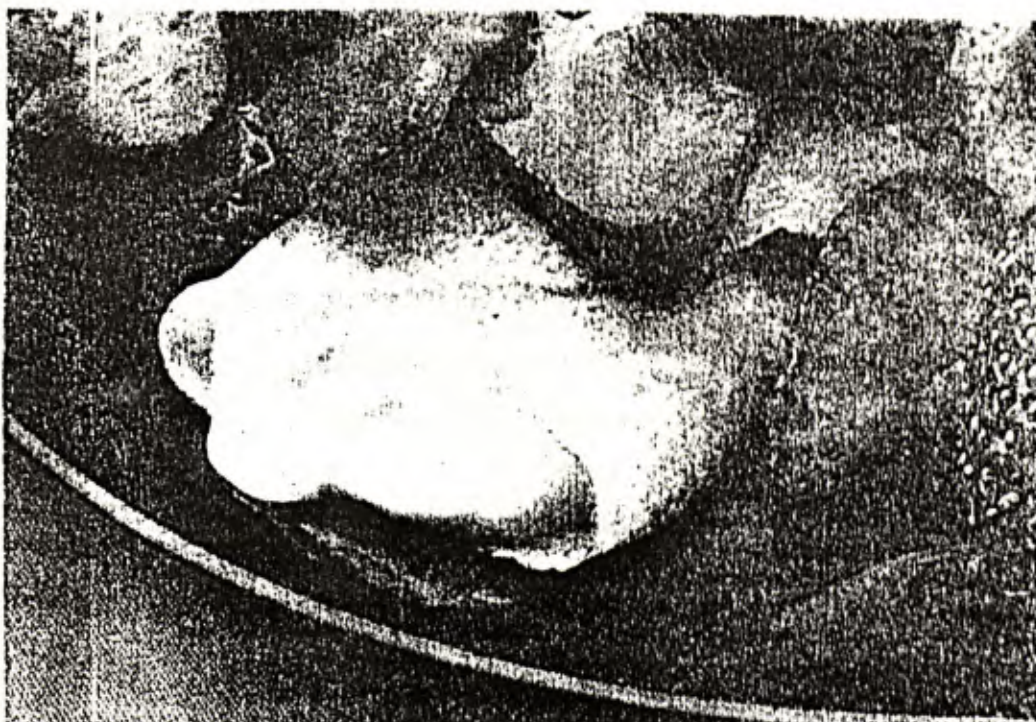
They'll lift you out of your breakfast rut.

Is the same boring breakfast making every day feel like the same boring day?

Moist, plump delicious prunes from California can change all that. They taste great on hot or cold cereal, on waffles, stewed or just plain. Available with or without pits!

So escape from your breakfast rut. With nutritious, good-tasting prunes from California.



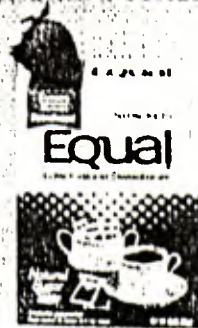


Fifty Ways to Leave Your Sugar.

#3. Strawberry Breakfast Crepes.

One bite and you'll forget all about your old sweetie, sugar. These crepes taste every bit as delicious as the traditional French recipe. But they're even better, because they're made with Equal Sweetener. Equal is the first low calorie sweetener that really tastes like sugar. It has only 4 calories per packet, and contains no saccharin, so there's no bitter aftertaste.

Ready to leave your sugar? Strawberry Crepes are just one of 50 tempting recipes in the Equal Delicious Recipes booklet. Use the attached coupon to mail for your copy now.



Answer the following questions.

1. Why should we eat a good breakfast in the morning?

2. Give two examples of foods which contain protein and two which contain calories.
3. Where is vitamin C found? What is it good for?
4. Do you agree with the 4th fact? Why is it important for the advertiser to convince the reader that "a good breakfast can be almost instantly prepared, even carried to school or work"?
5. Which words in the first paragraph give us the idea of Men being compared to machines?
6. What's the importance of the word "tests"?
7. What is an instant breakfast?
8. Give examples of Citrus fruit.
9. What is vitamin A good for?
10. What kind of food can be eaten on the way to work or school?
11. Why do people need to eat on the way to work or school?
12. What are the last two lines persuading consumers to do?
13. Now look at the pictures and try to name each kind of food for breakfast.
14. There are four breakfast options in this group of ads. Describe each of them.

15. In the second option you will find the following title: "Tastes like butter because it's made with butter." Does it match with the text you can find on the same page? Why?
16. Write down five suggestions of dishes prepared with prunes, including the suggestions found in the picture.
17. Look at the last part of the ad. Read the text and answer the questions:
 - a. What product is being advertised?
 - b. Why has it been named "Equal"?
 - c. Why is this recipe better than the French one?
 - d. How can one get "Equal Delicious Recipes booklet"?

General Questions

1. Which group of ads is more persuasive?
2. Which group contains real information?
3. Is the information trustworthy?
4. Which human needs have both appealed to?
5. Which characteristics of American Society can be found in those ads?

Now make a parallel between Brazilian and American breakfast. Make a list of food and mark what is eaten in both countries and what is eaten only in one of them. Write about American influences in Brazilian breakfast and food habits in general.

Exercise 7: Find ads with products whose brand names can be classified as:

1. Functional names

- a. Promise of results: ex. Spic'n Span.
- b. Case of application: ex. Easy-off.
- c. Standard of quality: ex. Royal.
- d. Description of product, ingredient: ex. Coca-cola.

2. Fanciful names

- a. Pleasant association: ex. Joy.
- b. Promise of reward: ex. Softskin.
- c. Meaningless but easily remembered: ex. Kodak.

Exercise 8: Find ads which appeal to:

1. desire for security.
2. health.
3. parenthood.
4. sex.
5. belongingness.
6. self esteem.
7. social approval.
8. appetizing food.
9. self-actualization.
10. comfortable surrounding.

Exercise 9: "Crest"

Today's treats can turn into tomorrow's tricks.

Her missing tooth looks cute when it's pretend for Halloween. But after all those sugary treats, her teeth could be in trouble for real.

By giving her Crest, you can help make her teeth more resistant to decay. That's because Crest

concentrates its fluoride protection where her teeth need it most. And that targeted protection starts the instant she starts brushing.

Why not treat your kids to Crest? After all, aren't your kids the best? Aren't your kids worth Crest?

Crest with Fluoride

Aren't your kids worth Crest?

Crest has been shown to be an effective decay preventive dentifrice that can be of significant value when used in a consistently applied program of oral hygiene and regular professional care. Council on Dental Therapeutics, American Dental Association.

Fig. 80

Read the text and answer the questions.

1. Explain the pun in the title.
2. What is Halloween?
3. Read the three questions at the end of the text and explain how they try to manipulate the reader.
4. Who is this ad addressed to? How do we know that?
5. In order to get the reader's attention this ad makes use of repetition of similar sounds: /I/ and /i/. Try to find out all the words in which these sounds appear.

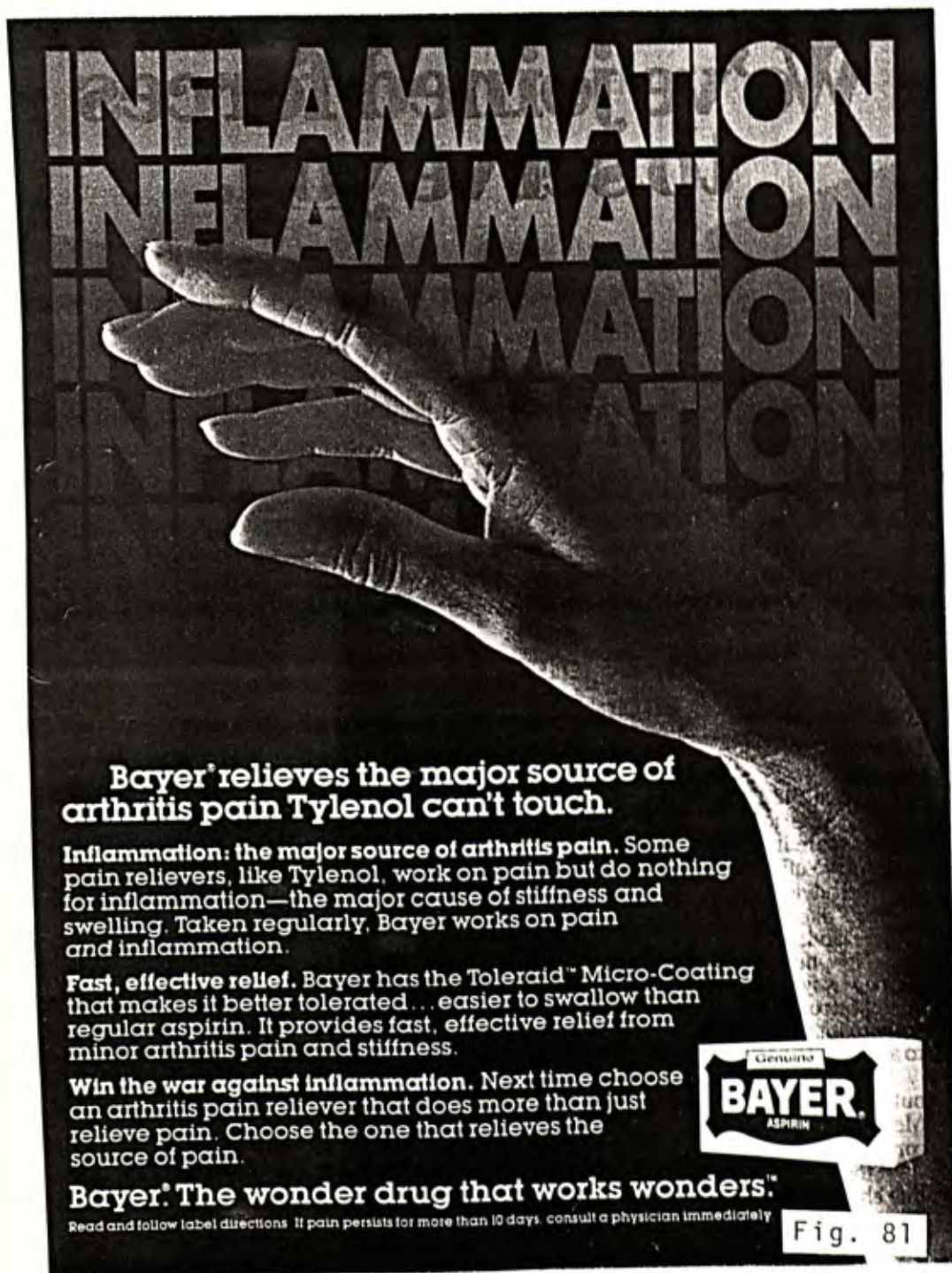
Now observe the "magic figure" of the word ABRACADABRA ("a cabalistic word held to possess supernatural powers to ward off disease or disaster"²). The following "magic form" was said to have the power of preventing and curing diseases.

ABRACADABRA
 ABRACADABR
 ABRACADAB
 ABRACADA
 ABRACAD
 ABRACA
 ABRAC
 ABRA
 ABR
 AB
 A

- B. Compare the concrete poem with the cabalistic word and point out the similarities and differences between them.

² The Heritage Illustrated Dictionary of the English Language.

Now observe the advertisement from Bayer.



INFLAMMATION
INFLAMMATION
INFLAMMATION
INFLAMMATION

Bayer® relieves the major source of arthritis pain Tylenol can't touch.

Inflammation: the major source of arthritis pain. Some pain relievers, like Tylenol, work on pain but do nothing for inflammation—the major cause of stiffness and swelling. Taken regularly, Bayer works on pain and inflammation.

Fast, effective relief. Bayer has the Toleraid™ Micro-Coating that makes it better tolerated... easier to swallow than regular aspirin. It provides fast, effective relief from minor arthritis pain and stiffness.

Win the war against inflammation. Next time choose an arthritis pain reliever that does more than just relieve pain. Choose the one that relieves the source of pain.

Bayer®. The wonder drug that works wonders.™

Read and follow label directions. If pain persists for more than 10 days, consult a physician immediately.




Fig. 81

The word INFLAMMATION has undergone a process similar to the previous ones. While in the poem parts of the letters disappeared gradually, in the word ABRACADABRA

the letters themselves were eliminated one by one leaving the letter "A" alone.

- C. Describe the process undergone by the word INFLAMMATION.
- D. Now answer the following questions:
1. Why are the letters red?
 2. What's the meaning of the hand in this ad?
 3. What human need is this ad appealing to?
 4. What's the major source of arthritis pain?
 5. According to the ad why is Bayer better than Tylenol and Aspirin?
 6. Compare the slogan "The wonder drug that works wonders" with the minute line at the bottom of the page. "Read and follow label directions. If pain persists for more than 10 days, consult a physician immediately." Is this line compatible with the idea of "wonder drug"? Why?
- E. Try to write a concrete poem using the word INFLAMMATION. You can paraphrase the poem presented here or create an original poem.

Exercise 11: "Cook Electric"

Look at the picture on the other page and then answer the following questions.

1. What is the kitchen like?
2. What is the couple wearing?
3. What do their clothes symbolize?
4. What is the woman doing?
5. What is the man doing?
6. Describe the objects you can see in the kitchen.
7. Is there any hint in the photograph which tells us how long they have been married?
8. Who is this ad addressed to?

Now read the text and answer the following questions.

1. If the "new husband" should be good looking, clean living and easy to control, say how the "old husband" could be described.
2. Make a parallel of your own between traditional husbands and modern ones.
3. Make a parallel between traditional wives and modern ones.
4. How should ideal husbands and wives be?



Your new cooker, like your new husband, should be good looking, clean living and easy to control!

It's cleaner and easier cooking electric.

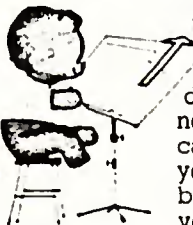


With electric cookers, the image of the poor housewife 'slaving over a hot stove' is banished forever. Your new electric cooker will do exactly what you want it to, giving you the freedom to spend more time together.

New labour-saving and economy features.



There are so many ways electric cookers save you time and money. Stay-clean ovens and auto-timers give you more free time. With dual-circuit rings, you can use the whole ring, or just half, if you're using a smaller pan. And there are dual-circuit grills too. And versatile double ovens, so you can choose the one that suits the meal you're cooking.



Beautiful new designs.

The most beautiful-looking cookers of all are electric. And there are lots of new designs to choose from. And cookers now come in different colours, too. So you can choose one that matches the colours of your kitchen, as well as matching your budget. And remember, you get more for your money with an electric cooker.

Choose the modern way to cook!

There are lots of exciting new electric cookers in the shops now, with all kinds of revolutionary features, like stay-clean ovens, fan ovens, easy-to-clean ceramic hobs, and many more. All designed to make your life in the kitchen easier and more enjoyable. So get ready to enjoy your cooking, by cooking electric.



COOKELECTRIC

The Electricity Council, England and Wales

5. Which are the inner characteristics of the electric cooker? (ex. dual-circuit rings).
6. Which are the outer characteristics of the electric cooker? (ex. it saves time).
7. Try to find out in the text the misleading statements.
8. Does this kind of stove differ from the old ones?
9. Which sentence in the text tells us that there are different prices for electric cookers?
10. Which human needs does this ad appeal to?

Read the ad from "Children's Fund of Great Britain" and then answer the questions.

Will you be minder to a needy child?



Living here in Britain you sometimes forget there's people a lot worse off than you. Especially some of those poor kids in the Third World. Just surviving each day is a miracle, with all that hunger and disease. Its not right - what kind of childhood is that?

That's why Christian Children's Fund is so important, Since 1938 they've been making sure kids get good food and care, an education, or whatever they need most, so they can make something of themselves when they grow up.

There are so many kids that need help. If you can spare £12 a month you can lend a hand, or perhaps you could club together with some friends. Because that's what it costs to sponsor a CCF child of your own.

CCF will send you photographs and you can write to the child and the child writes back. So you can really get involved in their welfare.

It's great knowing you're doing something worthwhile for just 40p a day.

So come on, send off the coupon today. With you as a minder there'll be one less needy kid in the world.

Send Your Love Around The World.

To: ROBERT EDWARDS, CHRISTIAN CHILDREN'S FUND, 52 BEDFORD ROW, LONDON WC1R 4LR. TEL: 01-831 7145.

I wish to sponsor any child who needs my help. I prefer to sponsor a boy girl either in the country ticked below.

Bolivia Brazil Equador Guatemala Indonesia India The Caribbean Thailand Colombia

Mexico Togo Ethiopia Phillipines Honduras Kenya The Gambia Uganda Zambia

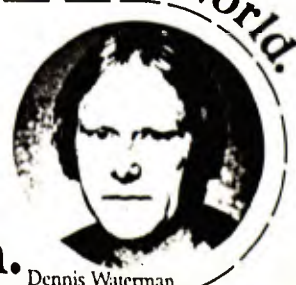
Please send my information package today. Please send me deed of covenant details. I enclose my first montly payment of £12 (IR£14).

Name _____ Address _____ MUCY50

Town _____ Postcode _____

Charity Reg. No. 287545

Christian Children's Fund of Great Britain.



Dennis Waterman

1. What's a minder?
2. Is the girl you see in this ad similar to the children usually seen in advertisements?
3. What is she like?
4. Where is she probably from?
5. Why do people in Britain sometimes forget the poor people around the world?
6. Write out the phonetic transcription of the names of the countries you see in the coupon. Now, read the names aloud.
7. Which continents do these countries belong to?
8. Are £12 a month enough to support a child?
9. Which human need does this ad appeal to?
10. Do you think anyone who joins CCF can be called a minder? Why?
11. Would you point out some causes of poverty in the Third World?
12. Would you present some solutions to help people in the Third World?

Now read this ad and compare it with CCF ad.



A little girl shouldn't have to beg for food.

But Nita must.
Her frail mother, who spends all day in the marketplace peddling straw mats, can't sell enough to feed Nita and her two younger brothers.

For \$15 a month through our sponsorship program, you can help a child like Nita. For a destitute child, your generosity can mean health, an education—even life itself.

Write to: Mrs. Jeanne Clarke Wood,
Children, Incorporated, P.O. Box 5381,
Dept. G8N1, Richmond, Va. 23220 USA

- I wish to "adopt" a boy , girl , in
 Asia, Latin America, Middle East,
 Africa, USA, Greatest Need.
- I will give \$15 a month (\$180 a year).
Enclosed is my gift for a full year , the
first month . Please send me the child's
name, story, address and picture.
- I can't "adopt," but will help \$ _____
- Please send me further information.
- If for a group, please specify.

Church, Class, Club, School, Business, etc.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

U.S. gifts are fully tax deductible.
Annual financial statements are available on request.

CHILDREN, INC.

1. What are the similarities and differences between the two girls?
2. What kind of food is this girl asking for?
3. Pick up adjectives in the text which convey the misery undergone by the Third World.
4. What does Nita's mother do in order to survive?
5. Write down two names of countries for each continent found in the coupon.

Fig. 84

6. Why is the verb adopt in the coupon within quotations?
7. What is the price for generosity?
8. What will be the material reward for such generosity?

Now read the 3rd ad on the other page and answer the following questions:

1. Compare Paul Newman's and Joanne Woodward's clothes to those worn by the seven children.
2. What's the symbolic meaning of the dog?
3. Match the children's photographs with their respective names and try to guess their nationalities
4. How does a person share his love with people he has never seen?
5. Where did the first child sponsored by Paul Newman live? Where does she live now?
6. Did her life improve? What do we know about her present life?
7. What's the spiritual and material reward promised by this ad?
8. Read the paragraph with small letters and say in what aspects this "sponsorship" differs from the previous ones.

An important message from PAUL NEWMAN and JOANNE WOODWARD

“We share our love with seven wonderful children we have never seen.

“We’d like to tell you why.”



The seven children the Newman family sponsors are Pedro, Gustavo, Carlos, Johnny, Andres, Jaime, and Laki.

“For 16 years we’ve been Save the Children sponsors. We began by sponsoring a desperately poor little girl from the mountains of Colombia—a child who lived in a one-room hut and could only dream of attending school.

“It was a joy to share our good fortune with her and to know that she was blossoming because someone cared enough to help. It made us want to help other children in the same way. And now we sponsor seven children around the world. Children we have come to understand and love. Thanks to Save the Children.

“If you’ve ever wondered ‘What can one person do?’—the answer is ‘You can help save a child.’ If you are touched by the plight of needy children, there is no better way than Save the Children to reach out to them with caring, comfort, and support.

“Please join us as a Save the Children sponsor. We’ve seen the wonders they can work. You’ll see how much you really can do—in the eyes and in the progress of the child you sponsor. You’ll bring new hope to a child you’ll know personally, as we do, through photo-

graphs...reports...and letters you can exchange, if you wish.

“You’ll see despair turn to hope, and you’ll feel the personal reward of knowing what your love and support can do.

“The cost is so little. The need is so great. Won’t you join us as Save the Children sponsors?”

A sponsorship costs only \$16 a month—less than many other sponsorship agencies. Just 52c a day. Because 50 years of experience has taught us that direct handouts are the least effective way of helping children, your sponsorship contributions are not distributed in this way. Instead they are used to help children in the most effective way possible—by helping the entire community with projects and services, such as health care, education, food production and nutrition. So hardworking people can help themselves and save their own children.

Fill out this coupon...and share your love with a child.

Yes, I want to join the Newmans as a Save the Children sponsor. My first monthly sponsorship payment of \$16 is enclosed. I prefer to sponsor a boy girl either in the area I’ve checked below.

- | | | | |
|---|---|---|---|
| <input type="checkbox"/> Where the need is greatest | <input type="checkbox"/> Bangladesh | <input type="checkbox"/> El Salvador * | <input type="checkbox"/> Lebanon |
| <input type="checkbox"/> Africa | <input type="checkbox"/> Chicano (U.S.) | <input type="checkbox"/> Honduras | <input type="checkbox"/> Mediterranean |
| <input type="checkbox"/> American Indian | <input type="checkbox"/> Colombia | <input type="checkbox"/> Indonesia | <input type="checkbox"/> Mexico |
| <input type="checkbox"/> Appalachia (U.S.) | <input type="checkbox"/> Dominican Republic | <input type="checkbox"/> Inner Cities (U.S.) | <input type="checkbox"/> Nepal |
| | <input type="checkbox"/> Israel | <input type="checkbox"/> Southern States (U.S.) | <input type="checkbox"/> Sri Lanka (Ceylon) |

* LIFELINE Sponsorship—\$14 monthly

Name _____ (Please print)

Address _____

City _____ State _____ Zip _____

Instead of becoming a sponsor at this time, I am enclosing a contribution of \$ _____
 Please send me more information.



Save the Children®

50 Wilton Road, Westport, Connecticut 06880
 Attn: David L. Guyer, President

Established 1932. The original U.S. child sponsorship agency. YOUR SPONSORSHIP PAYMENTS AND CONTRIBUTIONS ARE U.S. INCOME TAX DEDUCTIBLE. We are indeed proud of our use of funds. Our annual report and audit statement are available upon request.

© 1983 SAVE THE CHILDREN FEDERATION, INC

T11

9. Do you think this kind of program can attack the causes of poverty?
10. Do they attack at least the effects of poverty?
11. What would be the real solution?
12. What is the ideology underlying the three ads?

Complete:

| Country | Nationality | Language |
|-----------|-------------|------------|
| Brazil | Brazilian | Portuguese |
| Mexico | | |
| Ethiopia | | |
| Indonesia | | |
| India | | |
| Colombia | | |
| Lebanon | | |
| Israel | | |
| Bolivia | | |
| Uganda | | |

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