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## DEPARTMENT OF FOREIGN LANGUAGES

ÚSTAV JAZYKŮ

# PROMOTION OF TELECOMMUNICATION COMPANIES AND THEIR PRODUCTS AND SERVICES - DISCOURSE ANALYSIS

PROPAGACE TELEKOMUNIKAČNÍCH FIREM A JEJICH VÝROBKŮ A SLUŽEB - DISKURZNÍ ANALÝZA

## BACHELOR'S THESIS

BAKALÁŘSKÁ PRÁCE

**AUTHOR**  
AUTOR PRÁCE

**David Krška**

**SUPERVISOR**  
VEDOUČÍ PRÁCE

**Mgr. Šárka Rujbrová**

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Ústav jazyků

**Student:** David Krška

**ID:** 189836

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**doc. PhDr. Milena Krhutová, Ph.D.**  
předseda oborové rady

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**Student:** David Krška

**ID:** 189836

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Analysis of the connection between the language and the visual means used.

#### RECOMMENDED LITERATURE:

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Goddard, A. (2002). The Language of Advertising: Written Texts. 2nd ed. London: Routledge.

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**doc. PhDr. Milena Krhutová, Ph.D.**  
Subject Council chairman

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# Abstrakt

V bakalářské práci je rozebrána diskursní analýza reklam telekomunikačních společností. Teoretická část se věnuje diskursní analýze, popisu použitých pojmů, vlastní definici reklamy a metodologii samotné analýzy. V praktické části jsou uvedeny jednotlivé příklady konkrétních reklam v anglickém jazyce. Analýza se věnuje propojení textů reklam pro dané kulturní prostředí, vizuálním vlastnostem a očekávanými příjemci jednotlivých reklam. Uvedené příklady reklam se vyskytují na Internetu a ve venkovním prostředí.

# Abstract

The thesis deals with the discourse analysis of advertisements belonging to telecommunication companies. The theoretical part of the thesis describes terms, methodology, the definition of an advertisement and the discourse analysis itself. In the practical part, advertisements for English-speaking countries are used as examples to analyze. The analysis will cover connections of texts with cultural background, visual features, and expected audience. Included advertisements can be located on the Internet and outdoors.

# Klíčová slova

Intertextualita, vizuální vlastnosti, způsob upoutání pozornosti, předpoklad, přesvědčit

# Keywords

Intertextuality, visual features, attention-seeking device, presupposition, persuading

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# Prohlášení

Prohlašuji, že svou bakalářskou práci na téma Propagace telekomunikačních firem a jejich výrobků a služeb – diskursní analýza jsem vypracoval samostatně pod vedením vedoucího bakalářské práce a s použitím odborné literatury a dalších informačních zdrojů, které jsou všechny citovány v práci a uvedeny v seznamu literatury na konci práce.

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V Brně dne 12.6.2020

.....  
(podpis autora)

# Poděkování

Děkuji vedoucí práce Mgr. Šárce Rujbrové za vedení bakalářské práce, za cenné rady a pomoc.

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# Introduction

The world of today is a place full of countless messages. An average individual probably passes by a countless number of persuading texts, which could be described as an advertisement. It is no surprise that advertisements are everywhere. A suitable example could be newspapers such as Metro in the Czech Republic. According to the homepage, 28,000 newspapers are printed daily, and that is only one method from many. From time to time, people try to avoid advertisements in ways of attaching stickers on mailboxes with a plea of not delivering or installing ad-blocking software on a computer.

It comes to no surprise that the advertisement should be about selling specific items or services. Advertisements could persuade the potential recipient to either buy or give money for reasons specified by the commercial. Another example could be the propagation of a certain ideology or religion, even an offering of a job position. Even if the goals of companies differ, the methods used by copywriters and artists to meet certain criteria of successful promotion are coequal. This thesis will be centered on the advertisements of telecommunication companies regarding products, offers and other services of numerous companies.

The substantial source of reference will be *The Language of Advertising, Second Edition* written by Angela Goddard. The theme of the book is to familiarize the potential reader about the methods of advertising through real-life examples and exploring its discourse with beneficial commentary. The book features a range of advertisements for different themes from a different time. The texts within the book could explain the reasons behind many design choices of commercials such as choosing the medium of delivering the message, relations between pictures and texts, the intertextuality of advertisements and other aspects of the discourse of advertising.

Another relevant source of the thesis will be *Parameters of Professional Discourse/English for Electrical Engineering* written by Milena Krhutová. The book provides a description of various phenomena occurring in discourses of the English language, mainly in electrical engineering. The explanations are supported by examples from the professional discourse community. The summarization of the author's investigation is beneficial for analyzing features of discourses, even outside the specific discourse community. The book is mainly for students learning about English for Electrical Engineering.

The discourse of advertisement is relatively new compared to the other discourses (Goddard, 2005). The focus will be paid on methods of attracting the attention of the audience and possible

reasons behind implemented features. Several features will be analyzed and commented on without direct connection to specific terms. The example used in the thesis will be outdoor advertisements in English-speaking countries. These advertisements are mainly about telecommunication services and spreading name. The thesis aims to introduce the reader to the discourse of advertisement used by telecommunication companies to reach intended goals.

# 1 Theoretical part

The theoretical part of the thesis aims to provide a description of the implemented analytical background. The chapters of the theoretical part summarize used methods, discovered linguistic phenomena, and basics of advertisement. Chapters about linguistic phenomena are accompanied with examples for better understanding concepts of said phenomena. The main focus of the theoretical part is to explain the linguistic part of advertisements. A comparison with visual features is provided in the practical part of the thesis.

## 1.1 Discourse analysis

Discourse analysis is a discipline of linguistics defining processes of using the language in context. Instead of concentrating on small units of texts and specifying their grammatical attributes, the analysis focuses on circumstances and intentions behind spoken or written records of the language. Rather than strictly applying morphology, phonology, semantics, or syntax, the analysis concern about the structure of a text, background knowledge, coherence, and cohesion. The limitations of the analysis are not determined clearly, which grants the option of picking the most suitable method. Unfortunately, no definitions are universally approved. However, discourse does have several features that can be made clear.

### 1.1.1 Method of Analysis

The method of analysis is inspired by A.L.Becker (1995) and focuses on the heuristic approach. The goal is not being heavily focused on connecting examples to specific terms. Although the terms explained above under the definition of discourse analysis will be needed to narrow points of the analysis. The analysis aims to define the reasons for specific usage of cultural knowledge, depicting the seller's message and relations with the other attributes of a text, such as the relation with images. Rather than using a mechanical approach, which could be deemed fruitless, the analysis will introduce several points of view on what is the purpose of the analyzed advertisement. Examples of the analysis will be advertisements relying on short texts with the diverse shape of fonts and images appearing around the audience and their design to catch the attention, deliver the seller message, and persuading the reader to pay money for services provided by telecommunication companies. Undoubtedly, analyzed examples are from English speaking countries.

The focus will be on how the text is constructed to effectively propagate the service and what other meanings are achieved. The attention will be painted on what the writer is trying to accomplish, the message in the text itself, and the impact on the recipients. The thought of discovering the motivation behind the implementation of visual and textual features will be compelling for the

analysis. Another essential aspect to analyze is the relationship between the writers, readers, and the meaning of the message itself.

## **1.2 Definitions of linguistic phenomena**

This chapter specifies discovered linguistic phenomena in advertisements. Each phenomenon provides a detailed description of an example. The chapter could detail the strategies used by copywriters because these phenomena can be utilized in any advertisement independently on media. Visual features are not present in this chapter.

### **1.2.1 Intertextuality**

Intertextuality can be described as a relation between texts (Balzerman, 2004, p. 86). It is the ability of text to refer to another text or cultural phenomenon. A suitable example could be a movie named *The Hateful Eight* written and directed by Quentin Tarantino filmed in 2015. The name of the movie is a reference to older classic western *The Magnificent Seven* filmed in 1960. The audience can create a connection and expect the theme of the movie. Another example is *Pierre and Luce*, which is an updated version of *Romeo and Juliet* to the World War II setting. The only complication of intertextuality to be fully understood is previous knowledge. If a recipient never watched the old western movie, the name of Tarantino's work would not make any sense apart from the expected number of anti-heroes. Fortunately, it does not matter if the readers can uncover the relation, because it will force them to find the explanation, thus paying attention. Intertextuality can be used in an advertisement to convey a message without creating long and complex sentences.

### **1.2.2 Attention-seeking devices**

For an advertisement to be successful, it needs to catch the attention of the audience. One of the strategies to be implemented is the image. Including a picture related to the text helps to attract the audience and deliver a message. To make sure the audience is shocked, the startling image would be a sufficient option. A possible example could be a horrible caricature of a cockroach on a bug sprays advertisement. Another strategy is used font and size of a text. The fonts and their modifications can deliver subtle variations to the message, such as cursive or embolden text. The size can attract the audience from variable distances. The meaning could be modified further with upper-case or lower-case letters and punctuation. It is valuable to keep in mind that every square millimeter is important (Goddard, 2002, p. 9-21). Therefore, the absence of the text could be another attention-seeking method.

### 1.2.3 Presupposition

The presupposition is the fundamental condition of conversation for interpreting ideas that are not said or written, and without the presupposition, conversations would be displeasingly long and complicated (Speaks, 2014, p. 1-2). Considering the following sentence:

“What’s the time?”

The recipient could assume that the producer needs:

- the actual amount of hours, minutes and seconds at the moment
- the time of a certain event to happen
- to explain what does the “time” mean

The competence to guess the correct meaning could be one of the reasons why artificial intelligence is not capable of fully understand human speech. To make sure that the artificial intelligence to figure out the meaning of the question, the sentence needs to be changed to:

“Do you happen to know what current number of hours and minutes is and if so, can you tell me please?”

To avoid these robot-like conversations, a common ground has to be established. The common ground is a pack of propositions which are universally granted. Sometimes, the message could be clearly understood without any presuppositions.

A: ‘Man, you look like a zombie’

B: ‘Yeah, I know. The party last night was a ride.’

Person A does not have to presuppose the reason why B looks like a zombie, because B explained it in his second sentence.

### 1.2.4 Lexical knowledge

The target audience is a significant detail to consider in an advertisement (Goddard, 2002). A certain level of knowledge has to be shared between the audience and the text or narration. The copywriter’s choice of words needs to be relatable with the discourse of the audience to effectively convey the message. It is expected that the copywriter has some knowledge about the words of the discourse.

According to Willem Meijs and Piek Vossen: “Knowledge that cannot be expressed in words is not lexical knowledge” (1991:113). The copywriter needs to keep in mind that one way to inform about products and services has to be assembled from knowledge introduced from used words in an advert, for example, radio advertisement. The knowledge from an advert has to be compatible not only

with knowledge of experts but with general knowledge as well. The phenomenon could be explained in the next sentence.

- Ms. Anna is visiting us today.

From the sentence, the reader can acknowledge that:

- There is a woman named Anna
- Ms. Anna is coming today
- Ms. Anna will visit a group of people

The information given above was deduced from the words of the sentence. However, the reader cannot know other details, such as:

- Ms. Anna will be wearing a red sweater
- Ms. Anna is coming at 5 o'clock afternoon.
- Ms. Anna is an undercover police officer, planning to arrest a group of drug dealers.

### **1.2.5 Gricerian Co-operative Principle**

The Co-operative Principle allows the reader or watcher to properly comprehend a professional text (Krhutová, 2009). Even if the texts of advertisements are not fully professional, the same rules about the comprehension of texts. The copywriters have to consider the space or time available for the text and other features, as it was mentioned before. The maxims of the Co-operative Principle can be helpful in fully understanding the message of the advertisement. These maxims are:

#### ***1.2.5.1 Maxim of Quantity***

The text of an advertisement has to be as informative as it is mandatory. The sentences should not consist of unnecessary information, which is not required. The advertisements do not contain all information about the products and services of telecommunication companies. The copywriters want to catch the attention of an audience, not to make the reader or writer stop reading or listening.

#### ***1.2.5.2 Maxim of Quality***

The information about advertisements is supposed to have particular evidence to support the claims of the company about their products and services. Simply a copywriter cannot lie in her or his text. Information contained within a text has to be relevant to the real offer or contract. If the copywriter does not respect the Maxim of Quality, then potential customers can sue the company for false advertising.



### **1.2.5.3 Maxim of Relation**

Copywriters have to be relevant to the theme of an advertisement. It is considered ineffective to include information about other topics than the product or service of a telecommunication company. An advertisement from such a company cannot inform a reader or writer about other topics, such as nails.

### **1.2.5.4 Maxim of Manner**

According to Parameters of Professional Discourse/English for Electrical Engineering, the maxim is respected when a text is clear and has a logical order (Krhutová, 2009). In the style of science and technology, a text has to follow the Maxim of Manner in order not to be complicated. It could be said that texts of advertisements do follow the maxim. Texts have to be brief about products and services. However, the texts of advertisements cannot be too clear. Copywriters need to persuade an audience, not to fully inform them to the point of revealing particular details.

## **1.3 Definition of Advertisement**

The definition is based on a web page document *A Definition of Advertising* by Richard F. Taflinger (1996). Advertisement could be defined as a persuasive message from the seller of products or services to the audience of potential buyers, consisting of text and visual features (p. 1). The seller's message can appear on various types of media, such as television, radio, newspapers, etc. The relation between participants of communication is non-personal. The writer of texts or the designer of visuals is not in direct contact with the readers. The personal selling is considered time-consuming, labor-intensive, ego hurting and frustrating, thus deemed to be an ineffective method of advertising (Taflinger, 1996, p.1). However, the advantage of such an approach is personal contact, where utilization of non-verbal communication can be used. The seller can see the audience and can react to any signs of not paying attention.

Other aspects of communication can be applied to convey the seller's message more effectively. One of these aspects is the smell because it can bring up pleasant experiences and memories (Taflinger, 1996, p. 1). For example, the perfume can bring memories of spending time with a close relative or a friend. The citation could explain the reason behind including testers in front of displayed products. The possible explanation of using products as part of advertising could be creating a stronger emotional bond between customers and the product. Also, Taflinger (1996) mentioned the other human senses play a role in advertising, such as touch, taste, sound, and sight (p. 1). Advertisements selected for the analysis are examples of taking advantage of convenient locations. For an advertisement to be effective, the requirement of being always on someone's sight could be essential for success. The advertisements are appearing wherever people are. Many advertisements are

placed at various locations. It comes to no surprise that advertisements can be seen in different houses, vehicles, and other places. Placement of advertising is a crucial aspect to consider.

Information is another feature of advertising, and the amount of information necessary to successfully endorse a product is vital (Taflinger, 1996, p. 1). Providing full information about a product or service is suitable for customers that think logically. The buyer of a new car will probably want as much information as possible. However, the choice of not including every data and use deceptive tactics can be justified as well. If the seller tries to sell ice-cream, the text of the advertisement would not include amounts of sugar, the percentage of milk, or a number of calories. Usable information for persuading potential buyers could be the taste, the color, or price of the ice-cream. In layman's terms; promote what is good and forget what is bad.

It can be said that the terms used for describing participants of communication vary (Goddard, 2002, p. 23-24). Observing those participants can reveal similar characteristics. The smaller group, working for a seller, is trying to persuade a much larger group. These "makers" of the advertisements need to connect with the audience to better convey the message and persuade potential buyers.

From other points of view, an advertisement is a text that occurs in media, where a product is being presented as desirable for the audience to buy. (Goddard, 2002, p. 9-10) The complication is that text cannot be precisely included in particular categories. The text of the advertisement is not simply persuading the buyer to acquire the product or providing information. The aspect, which is important in advertising, is the connection with the audience, being able to address more than just a specific group of people. The writer can create an illusion of various voices speaking through the advertisement. The advertisement can serve as a promotion of a company (Goddard, 2002, p. 6-8). Instead of being about the product or service, the company can describe what are their jobs and goals. A typical example could be an advertisement from a charity. The message is trying to persuade the audience to spend money on helping others in an unfortunate situation.

## 2 Practical part

For a practical part of the thesis, numerous advertisements from English-speaking countries will be analyzed. Before every analysis, information about the company owning the advertisement will be also included. The main focus of analyses will be on outdoor advertisements and texts on the Internet.

### 2.1 Printed advertisement

The possible goal, that the advert needs to accomplish, would be to catch passers-by attention with effective placement. The goal could be achieved by choosing populous locations or effective contrast of colors. Another intention could be that companies are trying to be relatable with the targeted demographic. Intertextuality intentionally plays a huge role to serve as an attention-seeking device. As it is expected, the visual features of fonts can be another feature helping in catching attention.

Unfortunately, the company has to sacrifice the benefits of spoken words, and the creator has limited space to use.

#### 2.1.1 Outdoor advertisement

For the first example, the advertisement from a well-known company that operates worldwide will be analyzed.



Figure 1.1 Sourpuss/Top dog

The “*Be more dog*” campaign of O2 Company had a significant impact in the United Kingdom circa 2013. The advertisement mainly featured light-orange and white cat acting contrary to widely believed behavior patterns, such as sticking the head out a window of a car. The idea behind the campaign is to appreciate living in the twenty-first century. In the example (Figure 1.1), different sizes of fonts used could be described as an attention-seeking device. The larger text serves to catch the attention and express attitude of each cat presented in the advertisement, while the smaller text

encourages the potential reader to focus closely to discover the message. By focusing, the reader spends extra time around the advertisement.

Occasionally, cultural references are embodied in campaigns to be relevant to a wider audience. The line “Top dog” delivers a peculiar consideration. In the years between 1961 and 1969, the animated sitcom Top Cat, by Hanna-Barbera Productions Inc., aired as a prime-time show for entertainment. The protagonist of the cartoon is a yellow cat with purple clothing and a hat named Top Cat (abbreviated as TC) who has a gang of other cats, as side characters, carrying out various scams and sustain the relationship with the officer Charlie Dibble. In the example, the cat on the left has an almost similar color as TC solidifying the cultural relation (Figure 1.1). The particular detail discrediting the relation is the presented attitude. As it was mentioned, the cat in the advertisement acts similar to a dog, but TC’s behave is copying the typical cats’ style of living. The fact that the sitcom aired in the United States, not the United Kingdom, proves there is not a cultural relationship with the expected audience. Given evidence confirms that the

example in

the case of accidental intertextuality.



Figure 1.2 Please Stand Up

The intertextuality, which could be considered intentional, is presented in another example. Virgin Media Limited, a British company providing telecommunication services, released an advertisement featuring two famous athletes Usain Bolt and Mo Farah. Each athlete is pointing at themselves while standing near a text of the advertisement (Figure 1.2). The sentence in the largest fonts is copying a line from a rap song “The Real Slim Shady” by acclaimed rapper Marshall Bruce Mathers III, also known as Eminem, replacing the name “Slim Shady” with “Richard Branson”, who is the owner of the corporation. The rapper is a well-known figure in the music industry and the song

was a major success. The presented fact could explain the reason behind using a specific sentence from a specific song, which confirms intentional intertextuality in the advertisement.

Furthermore, in the first sentence of the advertisement, lexical knowledge could play a significant role. The British people can recognize the combination of first name and surname. The audience should probably know who is the “Richard Benson” and therefore the audience does not need any other signs of the famous person. The described fact could explain the reason behind choosing well-known athletes. As it was mentioned, Richard Benson is the famous owner. However, there is a possibility that other Richard Benson is born in the United Kingdom and can be mistaken for someone else.

The place, where the advertisement should appear, should be chosen carefully. One of the possibilities is advertisements on vehicles. The advertisement is mobile and can be seen in different parts.



Figure 1.3 Virgin Media advertisement

Another advertisement from Virgin Media appeared in a curious place. The company decided to place the advertisement (Figure 1.3) on a public transportation bus. The appearance of the advertisement could be explained as an attention-seeking device, especially if the text is about being stuck in a traffic jam. Using an everyday inconvenience to catch the attention of the possible recipient to deliver the message of the advertisement, this is to promote faster internet connection. The placement could be considered as a wise choice for the reason of attracting attention not only of passengers and others passing by but also attracting drivers participating in the traffic jam.

The term “slow lane” could be considered as an example of intertextuality and lexical knowledge. Probably most customers experienced a slow connection to the Internet, especially in the era of dial-up modems. Because modern technologies are able to send data over the network faster, the “slow lane” could be considered as a relic from the past. From the lexical knowledge standpoint, the word “lane” is referred to be some kind of away. In the case of the bus, the lane is meant to be roads in

a city. The adjective “slow” refers to the speed of vehicles in a traffic jam. The connection to the Internet via dial-up modem is considered to be slow for today's standard, as an expected traffic jam.

A similar approach had the Verizon Wireless based in the United States.



Figure 1.4 Verizon advertisement

Appearance on equipment (Figure 1.4) in use is a fascinating feature. The possible reason behind using a specific form of the verb “be” is to establish a stronger connection between the advertisement and the company currently on a task related to the meaning of the text. The features, such as a shorter form of “we are”, would let the audience believe that the sentence is from a discourse of everyday conversation with a member of the company. The idea of the sentence being the case of Direct Speech could be ruled out for the reason of missing the Quotation Marks.



Figure 1.5 Broken conversation

The picture above is an advertisement (Figure 1.5) made by the Miami Ad School of Hamburg designed for Vodafone. In the advertisement, two types of discourses are present. The appearance of the slogan, technology and the name of the company is a demonstration of the typical discourse of advertisements. The presence of the text on the red background under a logo signals a deeper relationship with the service and the company. On the other hand, a text in speech bubbles depicts an uncomfortable message being sent between an unknown sender and recipient. The only indication that these two texts are related is present in the form of three dots. As a result of linking these texts together, the assumption of asking the recipient to mutilate the children is not that farfetched as it would seem. However, the assumption was intentional by the writer to present the theme of a malfunctioning network. Thankfully, the sentence under the logo reveals the network is just a fake model of a competitive telecommunication company.



Figure 1.6 The upgraded payphones include large digital screens for advertising

The comparable situation could be an example above. Telstra Corporation from Australia released an advertisement (Figure 1.6.) featuring two young people sitting in the vehicle while using their devices. As specified before, three dots are indicating separation of the sentence. The problem is that the second part of the sentence is missing. The picture below the text helps the recipients to figure out what would the second part be about. The possible assumption would be the entertaining purposes or sharing media. To fully enjoy wonders of the Internet, quality connection to the network is recommended. This factor is emphasized by including the word “best” in the sentence. The writer, by excluding the second part, challenges a recipient to work out the message, therefore catching the attention.

Up to this point, the main focus was targeted on characteristics of text itself; still, there are cases of a stronger relationship with the visual properties of an advertisement. The following example is an outdoor advertisement (Figure 1.7) of O2 Company from the United Kingdom.



Figure 1.7 Oops

Not only has the foreground of the example simulated broken glass of a mobile phone, but the whole advertisement is also tilted to connect further with the message of the text. The visual features help to narrow the meaning of the text and the writer does not need to create a longer sentence to convey the message, for example, “Oops, I broke the screen again and I need to repair it.” The presupposition plays a significant role in fully understanding the information of the text. However, without the visual features, the true context of the simple “Oops” would be lost in countless of other possible meanings. The background literally puts the recipient on common ground with the advertisement.

The opposite case is with the next example (Figure 1.8) of AT&T advertisement.

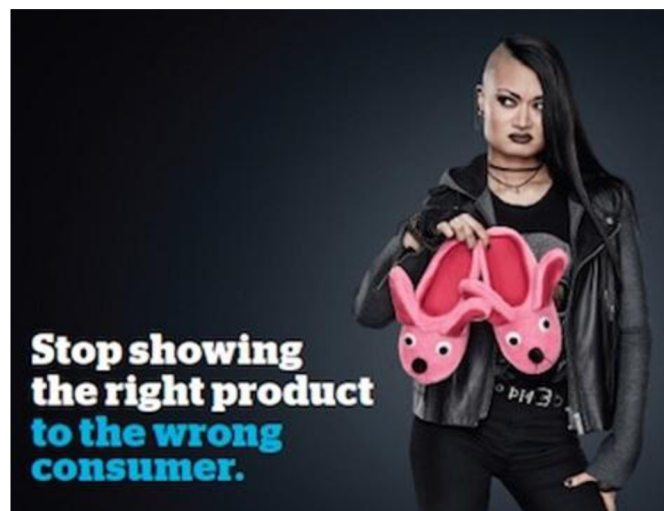


Figure 1.8 Right product, wrong customer



A pair of pink fluffy slippers appears in the hand of a woman in black clothes with annoyed expression in her face. A sentence next to her advice the audience to quit presenting products that would not be wanted by the customers. The advertisement aims to sell ad space to advertisers. Still, if the image was not shown, the message will probably be delivered to recipients as intended, as long as the logo or name is shown. The recipient would figure out the message by analyzing specific words in the sentence, such as “showing”, “product” and “customer”. Again, the presupposition is necessary for proper examination of the advertisement.



Figure 1.9 AT&T Jamaica

It is evident that the only texts in a sentence above painted hands resembling sea life while holding a cellular device with the company’s logo (Figure 1.9). AT&T is well known worldwide, which means there is not a need for the immersive introduction of the company. Blue background supports the role of being underwater. These two aspects of visual discourse have a direct relationship with the sentence. The first part of the sentence “Works over 200 countries” is related to the logo of the company to express the availability of the AT&T mobile network. The second part relates to the background of the advertisement, telling the audience about the exotic nature of Jamaica. To completely narrow the meaning, the visual aspect is implemented to support the message of the advertisement (Figure 1.9) itself.



Figure 1.10 Optus advertisement

Another case could be employing a sentence fitting to multiple discourses. An Australian company called Optus did have a controversial advertisement featuring Arabic woman posing near text about speaking the language and being able to talk in the Arabic language (see Figure 1.10). The first sentence from an example above does contain possessive pronoun *yours*. According to B&T Magazine, the writer's motive behind using the pronoun was to state that the company has bi-lingual staff. Despite good intentions, people got an impression of pushing cultural boundaries and thus disliked the campaign. Unfortunately, the tensions between ISIS and the rest of the world are high, which makes the Arabic language a perfect "punching bag". To make the situation even worse, the mentioned language in the advertisement was creating more controversy. The point is, if a text has similarities with different discourse, it would be wise to specify clarifying information about the purpose.

### 2.1.2 Indoor advertisement

Another set of examples feature adverts from possible indoor locations around the world. These examples can be featured in printed media or on websites of the World Wide Web. The next example comes from an account of the supposed gallery website called Behance.



Figure 1.11 Vodafone Red advertisement

Another advertisement (Figure 1.11) from Australia was the mobile plan Vodafone Red. At first glance, several words in a text are not part of Standard English. An acronym *TXT* has a large number of meanings. A suitable explanation could be a text message that is sent via telecommunication devices, such as computers and mobile phones. The acronym is mainly used by younger recipients, which let us believe the writer tried to relate with a wider audience. The other two words from the text are *Oz* and *bonza*. Term *Oz* refers to the country of Australia and the term *bonza* is an Australian synonym to *good*. These findings disclose the fact that the advertisement was made for the Australian public. The explained claim could be another case of intertextuality. Although there is not any reference to previous works of art, there is borrowing from a discourse of specific community. An explanation of using a given strategy would be to connect with members of that specific discourse, especially with patriots.

If a reader would have compared the intertextuality of the “Be more dog” campaign and the example, she or he could ask the question “Why is the rap song widely known instead of the good-humored cartoon?” A possible answer could be the age gap between releases or audience. The song “The Real Slim Jim” was released in the year 2000 and therefore more relevant with the audience and with the introduction of the Internet the song was more reachable than the forgotten cartoon.



Figure 1.12 Shomi advertisement

Shomi was a Canadian video on demand service owned by Rogers Communications and Shawn Communications. The service ceased any operations in November 2016. This example (Figure 1.12) is a simple sentence on a purple background. The advertisement does not present any specific characteristics of the service or persuading any reader to use the service. The reader could detect two different sentences. First would be the name of the service and the second would be “the closing credits” due to being in different colors and shapes. However, the first letter of the definite article “the” is in lower case. If the reader says the whole text simultaneously, the pronunciation of the company’s name sounds similar to the phrase “Show me”. To this extent, the sentence could be read as “Show me the closing credits”. The intention behind used discourse is extraordinary. The possible explanation could be that the example is serving the purpose of saying goodbye to loyal customers.

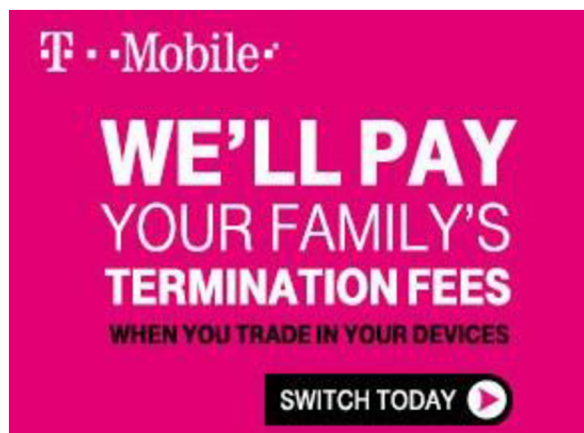


Figure 1.13 T-Mobile advertisement

Speaking about the color of texts, the next example (Figure 1.13) is made by a company named T Mobile US. The color of text contrasts effectively to be readable on a pink background. Each point of the message is in white or black color. The offer is depicted in white color while in the black color is what the company will charge for advertised advantage. Similar tactics of implementing different colors are seen in various advertisements. Another example (Figure 1.13.) comes from Rogers Communications of Canada. The most profitable feature is in red color while every other aspect is in gray color.

Small Business  
Big Wireless Savings

**SAVE 10%**  
off your monthly service fee for 24 months <sup>1</sup>  
when you activate a phone on select 2-year plans at Costco.

Plus, keep your team connected on Canada's Most Trusted Network\* with:  
\*Based on total wireless subscribers.

Rogers Unison™    Roam Like Home™

➔ [mobility.costco.ca](http://mobility.costco.ca)  
Visit the wireless phones kiosk at your local Costco for more details.

**ROGERS.**  
Make more possible.™

Offer subject to change without notice. Connection fee of \$15 (tax applies) to activate your wireless services. Early cancellation fees apply. Taxes extra. <sup>1</sup> Offer available to small business Costco members with proof of business ID who activate, add a line, or upgrade to a new device on a select 2-year business plan at any Costco location. For current list of plans visit [rogers.com/business](http://rogers.com/business). 10% discount applicable to monthly service fee on all lines on customer's account for up to 24 months provided customer maintains the eligible plan. May not be combined with any other discount offer unless specifically stated. See the WIRELESS etc. book in the warehouse for details. <sup>TM</sup> Rogers & Design and related brand names and logos are trademarks of Rogers Communications Inc. or an affiliate of Rogers. © 2015

Figure 1.14 Rogers advertisement

A different case could be the advertisement from United State's Comcast Corporation. The presented myth is in a different color than the rest of the text. It is curious why the author uses black colored fonts on a blue background. Black and blue colors are not very contrastive. The picture below is another example of employing different levels of text contrast.

**We're going places.  
Ready to come with us?**


 **macquarie**  
TELECOM GROUP

Figure 1.15 Macquarie Telecom advertisement

Macquarie Telecom Group provides telecommunication services in Australia. As it is seen, the colors of the text are white and gray located on a black background (see Figure 1.15). Every line is a sentence itself. However, if the gray text is ignored, a new sentence is formed. First-line talks about the growth of the telecom group. Second-line persuades a reader to use the services of the company by

using an invitation. The white text formed from both lines is speaking about being qualified and prepared enough. The probability of white text to be seen first is considerably higher than the gray text. White color is on the opposite side of the contrast spectrum compared to the black color. To read the gray text, a reader would need to be closer to the advertisement a need to focus harder.

In advertisements, the relation between text and visual aspects is sharp. It is possible to get the meaning only by reading a text with the same font and the same color. Still, the reader would seemingly need more time to process the message. Visuals help the recipient to reach the point even faster.

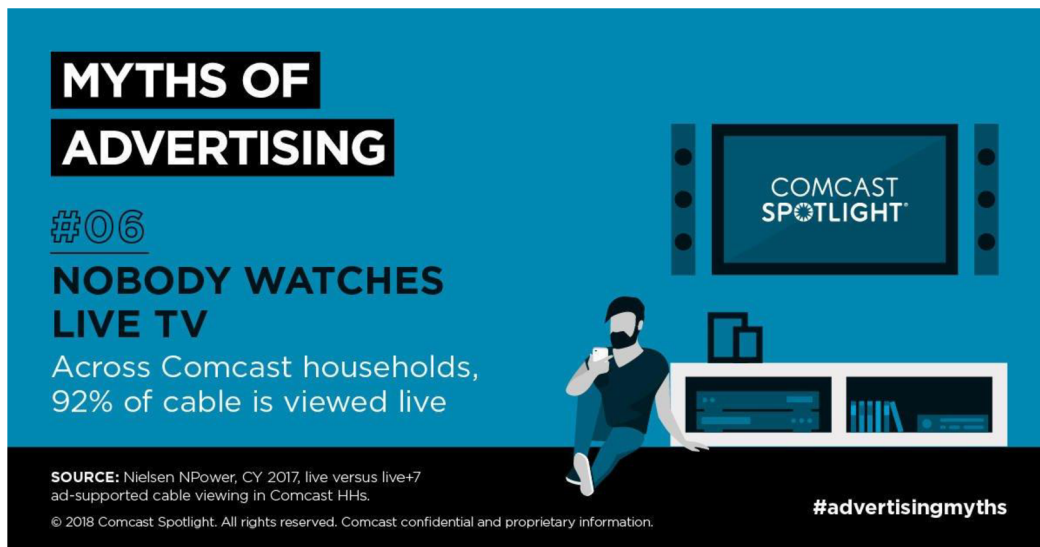


Figure 1.16 Myths of Advertising

The other aspect of the advertisement (Figure 1.16.) is emphasizing a fact against the myth and going one step further to provide a source of the given information. It is thought-provoking that the advertisement does not use any persuasive techniques. Instead of influencing a reader with any promises the writer decides to plainly state the fact with supporting evidence and present the source and contact to Comcast's page on a social medium called Twitter, which could be figured out by the presence of hashtag before words "advertising" and "myths" without being separated. The advertisement is giving a reason to start using or keep using specific services of said company. Presence of the copyright sign in informing about the holder of the copyright of used material in the advertisement and what information is about said copyright. Another example could be the percent sign located after the numeric value. Why using a considerable number of words when the author could use one simple sign to make sure what information is presented.

Another aspect to consider is the lexical knowledge presented in the advertisement (Figure 1.16). In the sentence "Nobody watches live TV.", the writer is convincing readers that no one in the United States of America watches live broadcasts on the television. The idea of using subscription services, for example, Netflix, or specific steaming service, such as Twitch, is getting more popular.

However, there could be a debate if there is centrally no-one watching live television. Similar explanations about lexical knowledge could be applied to previously mentioned signs. The copyright sign informs the reader that this is information about who holds the rights to the advertisement. The same applies to the percent sign.

The fonts presented in the example (Figure 1.16) are in different sizes. The information about the advantages of the Comcast Spotlight is much larger than text explaining copyrights of the company. Another fact about the fonts of the text could be that the “myth” is in bold fonts instead of information about the myth and the company.

## **2.2 Radio advertisement**

As was mentioned in the previous chapter, various written ads rely on effective placement. To even think about success, the ad is supposed to be seen as much as possible. The thought of printing the same ad in hundreds should sound unreasonable. This issue could be resolved with a radio advertisement. The message of the ad is recorded and played through radio waves to any receiver that happens to be in the range of the signal and the receiver are tuned in specific broadcast frequency. The opportunity of being heard by listeners of the radio station, usage of paraverbal communication and inability to skip the ad are potential advantages of a radio advertisement. However, the seller has to sacrifice visual features.

### **2.2.1 Similar situation**

One of the tactics used by the seller is to relate to the potential customer, probably to ensure that the company fully understands the situation of the customer. This could be achieved by implementing a story to some extent, which means the seller has to be inspired by discourses used by different discourse communities, as was pointed out in previous texts. Vodafone Company advertisement could serve as proof (Script 2.1).

From the monologue of the cattle farmer, the specific discourse can be recognized. The main lead of this statement is the paraverbal part of the monologue when the farmer uses different pronunciation of certain words. The voice of the farmer could be seen as an attention-seeking device. After the farmer's monologue is done, the narrator starts her message. The narrator's message does not feature any notable changes in voice, which means her intention is not to relate to the customer but to effectively inform listeners about the offer and its features. The presence of two different voices can help listeners to distinguish that, in the ad, there are two different characters.

At the end of the narrator's monologue, the website of the said offer is mentioned. When the narrator is telling the URL address of the website, she left out the word "slash" to emphasize the essential feature needed for successful accessing the page. A possible explanation could be that the narrator respected the Maxim of Quantity, and left out unnecessary information. It is expected the customer would know how to properly write a URL address of the website.

The previous example was demonstrating how to tell the difference between characters. Each character with an individual discourse with its distinctive paraverbal features. A different approach to relating to the customer is that members of specific discourse try to use another discourse. The next advert to analyze is from AT&T (Script 2.2).

The figure is that the character of Dad, trying to use the discourse of his son, was barely imitating the presupposed voice of the teenager. Instead of imitating the voice, the Dad uses only the



words of the son's discourse, which is similar to the discourse of youth in the United States, such as 'yo', 'chillax' and 'bomb'. The word 'chillax' is the combination of the words 'chill' and 'relax'.

After the explanation of the benefits, the Mom is asking a one-word question, which is dealt with by a one-word answer. This could be the case of respecting the Maxim of Quality when the characters can leave out unnecessary information. The presuppositions implicated by previous information and norms in everyday discourses can be utilized to save words and time needed for the advertisement. Another example referring to the Maxim is when the Dad responding (twice) to the decision of the Mom character.

At the near end of the advertisement (Script 2.2), the Dad character changes tone in his voice between first 'Really?' and second. When the first question is asked, the voice of the Dad sounds confused and unpleasantly surprised. After that, the second question is asked in a more optimistic tone to simulate the possible reaction of their son, which is expected to be pleasantly surprised.

Voices of the characters are not the only sounds implemented for the advertisement. Sounds of newspapers being held and slamming the china on the table can serve as a hint to the emotions of the character. The slamming could mean that the Dad, which is in the role of his son, is pretending to be angry that the Mom refuses to comply with the son's request. Another case could be a different tone in other Mom's questions, telling the audience she is skeptical about the offer. From the context of the ad, the listeners know that Dad is now really angry (even the voice-actor of the Dad). In the end, the narrator is speaking in a normal tone about the advantage of the tariff, which implicates he is not the character of the story.

From another point of view of relating to the customer, imagine being on stage receiving an award. Possibly everyone in the country, or even in the entire world, will see it live on television. How will the winner handle the honor? What if it would be an embarrassment, or not? Such an idea is presented by Motorola (Script 2.3).

The advantage of paraverbal features in the advertisement could be described as attention-seeking device. The speech begins with many interjections before any sort of comprehensive information. Compelling is the fact of how are those interjections said. From changes in tone and inclusion of other sounds, the listener can figure out that the winner is surprised and happy. It almost sounds like the brain and mouth are synchronizing with each other. The inclusion of interjections hints that the winner is experiencing strong emotions or other mental states. Similar interjections appear through the entire winner's speech when the winner thinks about what to say. At the end of her speech, the winner lowered the volume while crying. The fact that the winner is crying can be deduced from unavoidable sounds, because of the influence of strong emotions.

After the emotional speech, the narrator starts with his lines telling the name of the mobile phone, and the motto of the company. From there, the tone and the volume do not change, as it did in previous examples. The narrator does not experience any emotions or does not think about what is he saying at the moment. And why he would? The narrator's job is to say what the company wanted him to say. This could mean that he has to respect the Maxim of Quality. Plainly tell the name and the motto. It seems that the narrator is aware of the advertisement.

### **2.2.2 Text reading**

As it was hinted, there are advertisements, where narrators read or memorized the text that was given to them without any changes in tone or volume. This type of advertisements does not even have any kind of story that the listener can relate to. Following AT&T advertisement (Script 2.4), should meet mentioned criteria.

The narration of the spot could be considered homogenous because the voice or tone does not change. Absence of any interjections could be a sign that emotions, which the narrator could experience though recording, are suppressed. Those emotions are not needed for the spot. Clearly, the job of the narrator was the same as was for narrators of previous examples. The absence of any paraverbal features can be proof of respecting the Maxim of Quantity.

Taking Grice's Maxims of Cooperative principle into consideration, the Maxim of Manner plays a significant role. The information about the service and its advantages, after answering the question, is presented orderly and can be easily understood. Another maxim incorporated can be the Maxim of Quantity. The need for the spot to be as short as possible could be that there is limited time between mayor events featured on the radio, such as the Super Bowl. The company needs to deliver the message about their product in the most efficient way to the listener.

From the same company, next example (Script 2.5) includes a story. The idea of the next advertisement could be opposite from the previous spot. The story is narrated by a popular voice-over artist and World War II veteran Peter Thomas.

As it could be heard, the discourse of the advertisement appears to be identical to the spot. The only difference from the previous example (Script 2.4) is that the narrator is a well-known figure in the United States. The matter of hiring such a narrator could be seen as an attention-seeking device. There is a chance that many other listeners would recognize the voice, especially other veterans.

The strange case appears when Mr. Thomas starts to talk about how David got the information about fish. Throughout the whole story, the text follows the Maxim of Quantity where the story is informative as needed. However, when David looks for the information, the Maxim isn't followed as specifically as other parts of the story. This case could be explained by the fact that the story has to serve the purpose of being an advertisement. David cannot use any other phone; he has to use AT&T's

phone and its fastest 3G network. The described detail tells the listener about the reliability and popularity of the service.

## **2.3 Television advertisement**

Another strategy to influence potential buyer and persuade her or him to purchase companies' products or services is taking advantage of motion pictures. Such a feature offers the possibility that the message would be seen by even more people. Utilizing visual perception could be seen as a beneficial attention-seeking device. The other probable advantage is the spread of television across states, countries, and nations. Some commercial, that are successful, are archived on many websites, such as YouTube. Even the videos on the said website have ads in videos, sharing similarities to television commercials. The television advertisement does not suffer from the limits of radio advertising.

### **2.3.1 A little film**

The following example (Script 3.1) shares the same theme as the first figure of the printed advertisement. It is the television commercial of the O2 Company's campaign 'Be more dog'. The orange cat, which is looking like TC, is again the protagonist of the commercial as expected.

The notable change from radio advertising is in the text of the commercial. The sentences of the commercials are short and comprehensible. The use of simple sentences is more frequent than in previous examples, occasionally the text includes sentences with two clauses. When the cat is outside acting like a dog, some sentences consist of one or two words. These sentences can serve a declarative purpose, as the cat declares what is amazing about being a dog. The presupposition that the cat is talking about what is positive about the life of a dog can be concluded from the acting of the cat itself.

The argument from the earlier figure of the same campaign about intertextuality could be proven even further. Unusual actions of the cat in commercials could be perceived as direct opposites of the protagonist of the cartoon. The feline, when outside, is running on four legs, yet the Top Cat is a bipedal cat. Another case could be that the cat is running with a group of dogs, and the TC is the head of his gang of other cats. It could be that the cat from commercial has joined the gang of dogs. Even the position in the gang is contrasting. The cat appears to be a member, not a leader. The song called Flash by the famous band Queen can dismiss mentioned findings as cases of accidental intertextuality.

The text of the commercial appears to be from a discourse of an ordinary resident of Great Britain. However, while the cat is playing with Frisbee, the internal monologue includes Latin saying 'carpe diem'. According to Oxford Learner's Dictionary, the saying is used when someone should think about the preceding future and focus on opportunities happening in the present. Even if the

recipient would not understand the saying, the next clause metaphorically explains the meaning. This could be considered as an example of intentional intertextuality.

The visual features of the commercial correspond with the message of the commercial. The audience can see what emotions the protagonist is feeling through body language and facial expressions. The cat is expressing boredom and sadness when the inner monologue is describing the life of the protagonist before changing personality and vice versa. If the signs of emotion would be changed, the commercial could be taken as ironic. The visuals and the body language of actors have to be related to the text in order to fully grasp the message.

It is curious how many companies invest in telecommunications. One such company is Tesco Mobile, which released the commercial (Script 2.2) promoting the advantages of their services. The commercial features many characters in different locations without any story. It could be said that the commercial similar to a radio advertisement, only with visual features in the form of moving images.

The commercial is divided into different segments, each presenting a different situation. Somehow, every segment features a smartphone. The possible reason could be that the segment has to be in context with the text. The inclusion of the device assures that the story of the segment is relevant to the message of the commercial. The exception could be the last segment, where the policeman has a video call with another character, possibly his son. This circumstance likely creates a stronger bond with the message.

A different case of the example is the involvement of two texts separately. One is the text of the narrator, talking about the importance of having a phone with the company's tariff, and the other appears at the bottom of the screen. These texts could be defined as different attention-seeking devices. The possible reason behind the narration is relating to the potential customer and presenting advantages. The other text shown on screen serves as some sort of legal requirement. Because the bottom text is meant to be purely informative, the font of the text is small. A different feature could be that the bottom text respects the Maxim of Quality, which could serve as another explanation of used font.

The following figures to be analyzed came from Optus Company. The first commercial (Script 2.3) of the company seems to be a parody of a typical reality show, where contestants have to answer questions given by the host. Before answering a question, the contestant has to press the button as fast as possible. The show is disrupted by contestants to the point of absolute chaos.

The highlight of the advertisement (Script 2.3) is how characters handle the Maxim of Quantity. The purpose of the question for contestants appears to hide the information, which is the answer, with other related words. The host needs to flout the Maxim to ensure that the contestant can

guess the answer without revealing the answer. However, the contestant has to be as precise as possible to effectively answer the question. It could be stated that the contestant follows the Maxim.

After Darryl's answer, other contestants are trying to answer the question with more additional information. It comes to the point that the answer is completely unrelated to the initial question, which could prove of flouting the Maxim of Quality to the point of violation of the Maxim. The comical part is that the characters are trying to follow the Maxim, which could be an attention-seeking device. In the heat of the moment, the contestants are describing the network latency. The latency is a feature of the 5G network provided by the company.

### **2.3.2 Less of text**

A different approach to inform the audience is utilizing the nonverbal part of communication. Instead of precisely describing the advantages of products and services, the creator can use visual features, such as background setting, movement of characters, and facial expressions. Figure 2.4 is part of a previous campaign from the same company.

As the audience can see, the old lady on the scooter is approaching the table slowly. The only monolog heard is just a simple sentence, which could follow the Maxim of Quality. The old lady states the fact that the updated technology is significantly faster than the previous network. However, the old lady comments about the speed of the scooter. She is replacing the fact about the speed of the scooter with another fact, which could be described as a substitution.

Another possible explanation of informing about the network technology could be that the response is meant to be ironic. According to the Dictionary of the History of Ideas, a difference between meanings may be considered an irony. Still, the old lady does not address anything about the scooter's speed. The only similar aspect is the speed in general. The utterance is about the speed of technology, not about the speed of the scooter. This point could justify why the utterance could not be considered ironic.

The next commercial (Script 3.5), from Virgin Media, could be an example of how the nonverbal part of the commercial is vital to deliver the message. The premise of the commercials' story is that everyone can be a customer for said company, even a mystical creature known as Bigfoot.

If the text related to the previous unknown shop is neglected, the beginning of the commercial does not include any form of relevant text until the Virgin Media store is shown. Instead, the commercial relies on the actions of different characters to deliver the story and the background. The moving shadow featured in the first two or three seconds provides a suggestion that there is a human-like creature. A darker color palette could offer another suggestion that there is some kind of terrifying force, walking through the streets of the town. The expression on the faces of the characters

encourages this suggestion. The nonverbal part of the commercial may have a specific discourse. If the actors would be smiling instead, the audience would be confused.

In the second part of the commercial, the mysterious figure is revealed. The shock of the store employee is plainly obvious from differences in her voice and the expression on her face. These parts of communication should share the same context. As it was mentioned before, the expressions should be closely related to the text. The same statement can be applied to the protagonist as well. Surely, he is tired of hiding from everyone. Because of the statements mentioned, the social stance of Bigfoot is different from others. The protagonist's attempt to change his social stance can be recognized by using the discourse of different discourse communities, in this case of ordinary people.

## Conclusion

It seems that advertisements used in the thesis do have similarities between each other. The purpose of the largest and most visible texts is to catch attention and relate with an audience. That is the reason why these texts are not mainly about the product or service, and the fundamental information is kept in smaller text. The smaller texts usually appeared under the attention-catching content. In many cases, the telecommunication companies do not sell any hardware equipment, unless it is integral for the campaign. It is expectable that every detail about the telecommunication network cannot be written. The writers do not want to bore the recipients with technical gibberish and thus lose future customers. The text of the advertisements has to be effective in persuading, not delivering proper information.

The mainly utilized feature of discourse was intertextuality. The discourse of advertising is not as meticulous as others, such as the discourse of poetry. Because the advertising discourse is relatively new, it does not have established strict rules. However, the writer can borrow features of other discourses to be able to convey the message even better. Intertextuality is an ideal feature. The writer can create an original text that has a relationship with previous texts. The company can benefit from these inter-text communications between writers and recipients. Different variations of texts can be used to relate to readers.

Lexical knowledge is also a significant feature of the discourse of advertisements. A considerable amount of advertisements has to rely on used space. Words in sentences of texts of advertisements can have a specific meaning or can be interchangeable with words having many meanings. Some information can be successfully delivered to the reader or watcher with words. The inclusion of words with many meanings requires other features of discourse to outline the conveyed information. However, there are examples of advertisements that delivers lexical knowledge different

from the theme of the advertisement. In such situations, pragmatic meaning is necessary for a successful interpretation of the required information.

Another essential part of a successful ad is visual features. If the text is accompanied by pictures related to the theme of the ad, the seller's message can be delivered to the expected audience with better efficiency. Including a picture of a gun in an advertisement, where texts try persuading the audience to use telecommunication services would not be fitting into the theme. The designer of visuals needs to be careful when choosing appropriate images. The inclusion of offensive material can damage the reputation of the company and impact the performance of the company.

In order to efficiently provide sufficient information about products and services, copywriters have to respect the Gricean Maxims of Co-operative Principle. Copywriters have to consider the number of facts about products and services to successfully sell them. Most examples follow and respect these maxims. However, there are some cases where these maxims are flouted and even violated. The goal of a successful advertisement is to persuade potential customers, not to fully inform about every aspect of companies' products and services.

The medium, chosen for an advert, does have specific limitations that authors have to consider. One of the limitations is the presentation of information. Printed advertisement relies on written words accompanied by pictures and other visual features, whereas the radio advertisement needs narration of texts with other sounds, providing background. Television advertisements can incorporate features from both previously mentioned methods. The information about products and services does not have to be delivered only by the text itself.

In conclusion, advertisements are designed to influence the audience that their product or service does surpass the competitor's solution. It is no surprise that the ads will be around places, where they can be seen by the audience. The discourse of the advertising is evolving with culture and other trends to stay relevant to the audience. The texts do not serve the purpose of educating, entertaining, or scaring the recipients, but to influence the reader and persuade them to spend money with the company for their service or product.

# Rozšířený abstrakt

Bakalářská práce *Promotion of Telecommunication Companies and Their Products and Services – Discourse Analysis* se věnuje diskursu reklam společností působící v telekomunikaci. Cílem práce je analyzovat a srovnat autentické texty propagující produkty a služby. Dalším cílem je analýza a porovnání použitého textu s vizuální stránkou reklamy. Práce je rozdělena na teoretickou a praktickou část. Cílem teoretické části je seznámit čtenáře s metodou diskursní analýzy, popsat důležité jazykové jevy vyskytující se v reklamách telekomunikačních společností a definovat reklamu. V praktické části je provedena analýza konkrétních příkladů známých telekomunikačních společností s popisem různých jazykových jevů a propojení s ostatními prvky.

V úvodu bakalářské práce je seznámení s problematikou propagace, použitou literaturou a hlavním cílem. Teoretická část je rozdělena do tří kapitol. Každá z kapitol teoretické části je zpracována na základě uvedené literatury a dalších zdrojů, kde je kladen důraz na pohled autorů na danou problematiku. První kapitola definuje rámec diskursní analýzy a použitou metodiku. Samotná analýza se zaměřuje na využití kulturního prostředí s textem a vizuální stránkou reklam. Další kritérium analýzy je efektivita podání informace čtenáři nebo pozorovateli. Následující kapitola po první kapitole detailně popisuje strategie použité při tvoření reklam použitelných pro propagaci služeb a produktů. Mezi strategie lze řadit umístění reklamy, využití jednotlivých smyslů, poskytnutí dostatek informací a propojení s možným zákazníkem. V poslední kapitole jsou uvedeny a definovány jazykové jevy vyskytující se v diskursu analyzovaných reklam. Smyslem teoretické části je poskytnout čtenáři použitý analytický rámec a vymezit hlavní koncepty a klíčové jazykové jevy.

Praktická část obsahuje sbírku vybraných reklam telekomunikačních společností v anglicky mluvících státech. U jednotlivých příkladů je provedena analýza jazykových prostředků a jejich propojení s vizuálními prostředky. Úvodní kapitola se věnuje reklamám v tištěné podobě na billboardech nebo v různých publikacích, ojediněle na Internetu. Analýza reklam této kapitoly se zaměřuje na použitý styl písma, použité obrázky nebo fotografie a pozadí. V druhé kapitole jsou uvedeny reklamy vysílány na veřejně přístupných rádiových stanicích. Hlavním předmětem analýzy v druhé kapitole je diskurs jednotlivých postav a jejich paraverbální stránku. V závěrečné kapitole jsou analyzovány reklamy vyskytující se v televizním vysílání nebo na Internetu ve formě videa, kde jsou využity poznatky z předešlých kapitol praktické části práce. Popis jazykových jevů v praktické části bakalářské práce je provázán již s definovanými jevy z teoretické části. Všechny příklady jsou k dispozici na uvedených webových stránkách. Příklady tištěných reklam jsou uvedeny v první kapitole bakalářské práce. Scénáře příkladů reklamy televizního a rozhlasového vysílání jsou uvedeny na konci práce. Ke každému analyzovanému jazykovému jevu je poskytnuty podrobnosti vysvětlující důvod určení. Použité příklady reklam



V samotném konci bakalářské práce je shrnutí objevených poznatků z teoretické a praktické části. Porovnáním všech příkladů je možné dospět k závěru, že uvedené reklamy mají nezávisle na médiu podobný diskurs. Všechny reklamy zmíněné v praktické části sdílejí podobné jazykové jevy. Cílem textu reklamy je poskytnout dostatek informací k přesvědčení potenciálního zákazníka ke koupi určitého produktu nebo služby. V takových reklamách je převážně nutné uchytit si pozornost čtenáře nebo pozorovatele a přesvědčit o kvalitě a hodnotě. Většina reklam telekomunikačních společností propaguje služby, než určité produkty. Pokud se daná služba neobejde bez zařízení umožňující přístup, je také propagována. Intertextualita je jedna z dominantních jazykových jevů analyzovaného diskursu sloužící k efektivnějšímu předání informace a získání pozornosti. Další podstatná část reklamy jsou vizuální prostředky a jejich souvisení s textem reklamy. Sounáležitost textu s vizuálními efekty se jeví jako prospěšná kombinace. Jednotlivá media mají své omezení, a proto tvůrci reklam musí brát ohled na dostupné možnosti. Další fakt ohledně diskursu reklam je postupný vývoj s kulturou diskursní komunity očekávaného čtenáře nebo pozorovatele. Na konci závěru je hodnocení výsledků bakalářské práce. Ve výsledcích jsou shrnuty objevené poznatky ohledně konkurenceschopnosti, vývoje v kultuře a poskytnutím dostateku informací čtenáři nebo pozorovateli.

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# Scripts of radio advertisements

## Script 2.1 - Vodafone Moo Call

Cows mooing in a distance

CATTLE FARMER:

[In British accent] As a cattle farmer, calving season means long days. So when my head hits the pillow, I don't want nightmares about loosing calf.

WOMAN NARRATOR:

Vodafone helps farmers rest to work more efficiently, with our marketing leading Internet of things network and moo call. A device sends alerts when a calf is on its way. Search Vodafone Business Solutions, to discover how we're so much more than mobile. Vodafone. The future is exciting. Ready?

Subject to area availability. Minimum terms apply.  
Details at [vodafone.co.uk/bussinesssolutions](http://vodafone.co.uk/bussinesssolutions)

## Script 2.2 - AT&T Roleplay

MOM:

Look, we know that boy's gonna ask again, so let's be ready.

Sounds of cup and newspaper being put on the table

DAD:

Fine. I'll be him. You ready?

MOM:

Ready.

DAD:

[pretending to be son] Mom, could you hook me up  
with a GoPhone?

MOM:

You'll run up the bill, son.

Sounds of a cup being slammed on the table

DAD:

Yo.

That's whack, moms. GoPhone is totally different.

MOM:

What? It'll only cost me an arm.

DAD:

Chillax. It has unlimited talk and text.

MOM:

Seriously?

DAD:

Word.

MOM:

OK. We'll get a GoPhone.

DAD:

[Back to normal] Really? A, ehm.

[Back to pretending] Really? That is the bomb.

MOM:

Do you even know what 'the bomb' means?

DAD:

Yes.

No.

NARRATOR:

GoPhone. Only from AT&T. With unlimited talk to 65 milion wireless AT&T customers and now unlimited text to anyone on any network. AT&T. Your World. Delivered.

### **Script 2.3 - Motorola Z10 Commercial Film Awards**

PRICE WINNER:

Oh...ow wow haha ah ou ahm well ah I'd like to thank everyone who..who made this possible, am, I want to thank the the director. That's, ehm, that's me. Ah, thank me so much and, ahm, to the editor, that's me, and ehh the producer, me, thanks..thanks for putting my heart and and soul into this film and and oh gosh, who has, ehm the cameraman, me, the said decorator, me, uh oh and the music, ehm, supervisor, yeah me, again, but look look, most most importantly, ah am, myself for for supporting this film from the begging to the end, I'd I'd like to thank myself for my passion, for for beileving in me and so,

ahm, on on behalf of me as as this one is possible,  
ahh, thank me.

NARRATOR:

The Motorola Z10. We are all film makers.

## **Script 2.4 - AT&T Broadband**

Sounds of electricity running though wire in light bulb, lost signal beep sound

NARRATOR:

Are you one of the many confused about choosing the red cable or dish network? Don't be. AT&T gives you more. Go with cable and get 230 channels on 2 TVs for only \$39.99 a month + get free cinema at the movie channel HBO and free professional installation. Call 1-800-CABLE ME today or visit [at&t.com](http://at&t.com).

## **Script 2.5 - AT&T Fish**

NARRATOR:

AT&T presents a fish story.

PETER THOMAS:

David had always wanted a spectacular aquarium, but at the pet shop, a conundrum emerged. He couldn't buy a lion fish for fear it would eat the angler fish. He couldn't buy an angler fish for fear it would eat the clownfish and he couldn't buy a clownfish, because, well, he didn't want a clownfish. So David turned to

his AT&T phone and the nation's fastest 3G network to quickly find a variety of fish, whose tastes did not include one and another and as he stood at the cash register, supplies in hand, David thought to himself 'Tonight, friends, fish is off the menu.'

NARRATOR:

Get the answers you need on the nation's fastest 3G network. AT&T, Rethink possible.



# Scripts of television commercials

## Script 3.1 - O2 'Be more dog'

[The cat in different positions around a household, sometimes involving other people]

CAT:

I used to be a cat. Everyday the same. I'd be aloof to lunch, then coldly indifferent after. To me, everything was just 'meh'. Then it hit me. Why be so cat? Why not be a bit more dog?

The cat runs towards and through a pet door outside, the song Flash - Queen starts playing  
The cat starts to act like a dog; catching a ball, chasing its tail, tearing apart newspapers, running with another dogs, etc.

CAT:

I mean, look at the world today, it's amazing.  
Running. Amazing. Chasing cars. Amazing. Sticks.  
Amazing. Carpe diem, it means grab the frisbee.  
Maybe we should all be a bit more dog.

The cat sticking its head outside of a car, text appears: Be more dog

NARRATOR:

Be more dog. Start now at [bemoredog.com](http://bemoredog.com). O2.

Bubbles revealing O2 company logo with said website under, *Telefonica* appears under the website]

## Script 3.2 - Mobile Life – Tesco Mobile

Man in white shirt, running through a valley around mening. The song Bless the Telephone by Labi Siffre starts playing. Man eventually stops and checks his smartphone

THE DEVICE:

2 kilometers

Man starts running again

Transition to an interior of a subway car full of passengers

NARRATOR:

Your phone is more than just your phone.

Text appears at the bottom: *Family Perks requires 2+ subscriptions (limit of 5) on same account.*

Transition to an interior of a family household

Child running towards her mom, who is holding another child

NARRATOR:

It's kind of your life.

Text appears at the bottom: *Requires a 12 to 36-month contract and credit agreement; 0% APR representative with Tesco Mobile Ltd. New tariff effective on next bill date.*

Transition to a street, cellphone falls on the pavement

Two younger men

Transition to outside

Father and son taking selfie with dog filter activated

NARRATOR:

In Tesco Mobile, we want to make your life a little  
better...

Transition to café, two women looking into a smartphone and laughing

NARRATOR:

...with cap contracts,...

Transition to outside, two people hugging, one is holding a smartphone

Text appears at the bottom: *Subject to status; Standard UK landline & mobiles; Home From Home  
Destinations T&cs at [www.tescomobile.com](http://www.tescomobile.com)*

NARRATOR:

...putting you in control of your bill,...

Transition to an interior of another family household with family members, each holding a smartphone

NARRATOR:

...monthly rewards for all your family,...

Transition to a smartphone being held by a policeman, playing the video of a child

NARRATOR:

...a tariff that can change when your needs to

Transition to a policeman standing near a river in a city

Tesco Mobile logo shows, a text is shown below: *CAPPED CONTACTS, FAMILY PERKS, ANYTIME UPGRADE FLEX, Every little helps*

NARRATOR:

Tesco Mobile, every little helps.

### **Script 3.3 - Optus – 5Geniuses**

Stage of a TV show called Master Brain. Five contestants and TV host appears on screen, text appears:  
*5G Explained by 5Geniuses PRESENTED BY OPTUS*

HOST:

And now, for ten points. It's the time it takes for data to transfer following and instruction.

Darryl, a contestant, presses a button, \*buzz\* sound effect following after

DARRYL:

You describing latency!

Ruppert, a contestant, presses a button, \*buzz\* sound effect following after

RUPERT:

Network latency, to be more precise.

AUDIENCE:

Oh!

Daphne, a contestant, presses a button, \*buzz\* sound effect following after

DAPHNE:

Actually, it's latency measured in miliseconds.

The host is shaking his head in confusion

Cecil, a contestant, presses a button, \*buzz\* sound effect following after

CECIL:

Low latency, which results in quick reaction times.

Tann, a contestant, presses a button, \*buzz\* sound effect following after

TANN:

That's not even an answer.

Darryl presses button again

DARRYL:

Hey, I was first..

Every contestant starts pressing buttons chaotically and speaking

RUPERT:

Goodness sake, if ...

CECIL:

I'm only eleven.

TANN:

You're eleven!

DAPHINE:

This isn't working!

Darryl tries not to hear rest of the cast and screams

DARRYL:

Aaaaaaaaaa

The host turns to the watcher, smiles and leaving the stage while others still argues

Text appears: 5G. Now you get it. Mobile and Home rolling out in selected areas

Word 'Yes' appears and after text '*OPTU5G appears*'

### **Script 3.4 – Optus – 5Grannies**

Party in a large room. Four women sitting around a table, another is approaching them on a scooter, text appears: *5G Explained by 5Grannies PRESENTED BY OPTUS*

WOMAN:

Well, at least 5G is fast.

Woman on scooter still approaches, eventually hits the table

Text appears: *5G. Now you get it. Mobile and Home rolling out in selected areas*

Word 'Yes' appears and after text '*OPTU5G appears*'

### **Script 3.5 Virgin Media – Nothing Hidden**

Streets of a city, old woman closes a shop while shadowy figure passes by

Intersection, a man runs in fear

Child playing with gorilla toy, glass of water start shaking, mysterious brown figure passes by

A woman cleaning with choked expression

Car crash, closing shop and window

A giant, hairy human-like figure appears behind a woman, a store employee is shocked after seeing the figure

STORE EMPLOYEE:

Ok, who's first!

THE FIGURE:

Hi guys. I don't want to hide anymore.

Advertisement on the windows is shown, customers around the figure are shocked, one of the customers is taking pictures

NARRATOR:

With Virgin Mobile, there's nothing hidden, we'll let you upgrade whenever you want. Never lock your phone to our network and we'll make it clear when your phone is paid off.

The employee is smiling

[Company logo with text: *NOTHING HIDDEN* appears

Text during commercial: *Upgrade: Existing phone to be paid in full before availing of upgrade. See [virginmobile.ie/nothinghidden](http://virginmobile.ie/nothinghidden) for full details.*

NARRATOR:

Virgin Mobile, nothing hidden.



# List of recordings

Audio recording 1 – Vodafone Moo Call

Audio recording 2 – AT&T Roleplay

Audio recording 3 – Motorola Z10 Commercial Film Awards

Audio recording 4 – AT&T Broadband

Audio recording 5 – AT&T Fish

Video recording 1 – O2 “Be more dog”

Video recording 2 – Mobile Life – Tesco Mobile

Video recording 3 – Optus – 5Geniuses

Video recording 4 – Optus – 5Grannies

Video recording 5 – Virgin Media – Nothing Hidden