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A MULTIMODAL ANALYSIS OF BRITISH TELEVISION
COMMERCIALS AND THEIR INFLUENCE IN THE
AUDIENCE

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"The fault, (...), is not in our stars,
But in ourselves, (...)"

Julius Caesar (Act 1. Scene 2. 141-2)

W. Shakespeare

As displayed at the beginning of *Spellbound* by A. Hitchcock

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Acronyms and Abbreviations

Ads (Adverts): Advertisements

BBC: British Broadcasting Corporation

CBS: Columbia Broadcasting System

CEST: Cognitive-experiential self-theory

Ha: Head of a sentence

ITV: Independent Television (British Channel)

MATVA: Multimodal Analysis of TV Ads

MOT: Ministry of Transport. A compulsory annual test for safety and exhaust emissions of motor vehicles of more than a specified age.

NBC: National Broadcasting Company (American Channel)

OST: On Screen Text

Sc; Sd & Se: Types of Sub-modifier —that is to say— adverbs

TV: Television

Xb: Pre-modifier

WYSIATI: what you see is all there is

Abstract

A MULTIMODAL ANALYSIS OF BRITISH TELEVISION COMMERCIALS AND THEIR INFLUENCE IN THE AUDIENCE

Advertising has been among us since ancient times; but since the beginning of the Industrial Revolution —middle of the XIX century— advertising grew at the same rate as the industrial activity did. Today, most people are constantly exposed to its messages and it is an activity for which companies spend large amounts of money. This shows that it has an impact on sales, making it a key activity in the capitalist machinery.

One may wonder what makes advertising so effective. Hitherto, there have been a multitude of studies about what makes advertising such a skilful tool in convincing people. It is important to consider the particular characteristics of the language used in advertising. This tends to be brief and its message focuses on displaying the good features of the promoted product. In the advertising message, it becomes fundamental to achieve the goal of attracting the audience attention and make them prone to buy the advertised item. Nevertheless, it is quite puzzling that both the ideas transferred by ads and the language in them are rather simple.

This investigation is about TV advertising, which uses both written and spoken speech, sounds and moving images. All these aspects make it an efficient

means of attracting people's attention. In addition, TV advertising uses cinematographic means and technical elements not detected by our consciousness that may exert a decisive influence in our decisions. Despite all this, I believe that something is missing in most of the studies regarding the convincing power of ads. The elements coming from the sender are not the only fundamental consideration. In this communication act, it is also necessary to consider the receiver, that is, how people receive the messages in ads. This investigation tries to explain, through the Cognitive-experiential self-theory of personality, the ways in which audiences may be manipulated by ads.

Key words:

Advertising, Manipulation, Merchandise, Television, Multimodal Analysis;
Cognitive-experiential self-theory (CEST)

Resumen

ANÁLISIS MULTIMODAL DE UN NÚMERO DE ANUNCIOS EMITIDOS POR LA TELEVISIÓN BRITÁNICA Y DE LA INFLUENCIA DE LOS MISMOS EN LA AUDIENCIA A LA QUE VAN DIRIGIDOS

La publicidad ha estado entre nosotros desde la antigüedad; pero desde el comienzo de la Revolución Industrial —a mediados del siglo XIX— la primera creció al mismo ritmo que la actividad industrial. Hoy en día, la mayor parte de la población está constantemente expuesta a sus mensajes; a la vez que las empresas gastan enormes cantidades de dinero en ella. Esto último demuestra que tiene un impacto decisivo en las ventas, lo que la convierte en una actividad clave para la maquinaria capitalista.

Uno puede preguntarse qué hace que la publicidad sea tan efectiva. Hasta ahora, ha habido multitud de estudios sobre qué hace que la publicidad sea una herramienta tan hábil para convencer a la gente. Es importante tener en cuenta las características particulares del lenguaje utilizado en la publicidad. Éste suele ser breve y su mensaje se centra en mostrar las buenas características del producto anunciado. En el mensaje publicitario, se vuelve fundamental atraer la atención del público al que dirige sus mensajes y convencer a éste para que adquiera el artículo publicitado. Sin embargo, es bastante desconcertante que tanto las ideas transferidas por los anuncios como el lenguaje usado en éstos sean bastante simples.

Esta tesis trata sobre la publicidad televisiva, que utiliza tanto el habla hablada como escrita, los sonidos y las imágenes en movimiento. Todos estos aspectos la convierten en un medio eficaz para atraer la atención del público al que va dirigida. Pero además, la publicidad televisiva usa elementos cinematográficos y técnicos, no detectados por nuestra conciencia, los cuales pueden ejercer una influencia decisiva en nuestras decisiones. A pesar de todo esto, creo que falta algo en la mayoría de los estudios sobre el poder convincente de los anuncios. Los elementos provenientes del remitente no son la única consideración fundamental. En este acto de comunicación, es también necesario considerar al receptor; es decir, cómo las personas reciben los mensajes en los anuncios. Esta investigación intenta explicar, a través de la Teoría cognitiva-experiencial de la personalidad —cuyas siglas en inglés son CEST, las formas en que las audiencias pueden ser manipuladas por los anuncios.

Conceptos Clave

Anuncios, Manipulación, Productos, Televisión, Análisis Multimodal; Teoría cognitiva-experiencial de la personalidad (CEST)

CHAPTER 1.

Introduction

Advertising is an omnipresent phenomenon in developed societies; it seems almost impossible to escape from it completely. Nowadays, it is a decisive cultural phenomenon probably filling the place of religious art and its representations of human activities in the past (Adam & Bonhomme, 2000:16). At first sight, it seems ads main reason is to inform people about the quality of the products they are marketing, but looking at them carefully we can see that the information in their messages means to gently bias the audience towards the products.

In the developed countries, ordinary people spend several hours a day watching TV, as we can see in this chart; and whether they like it or not, along with the programmes they want to watch they are also exposed to TV ads.

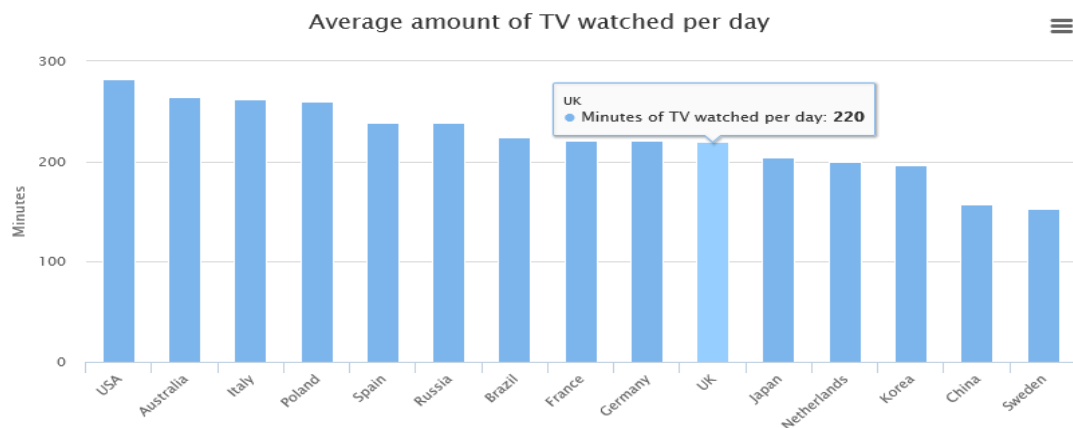


Figure 1 Ofcom statistics appearing in The Telegraph 11th Dec 2015

Advertising is an essential activity on most TV channels and, for instance, in the UK spending on ads rose to £17.9bn last year. Therefore, it seems logical

that advertising must influence our purchasing behaviour and it also has a share “in moulding and reflecting our life today” (Williamson, 2005:11). The messages conveyed by advertising do not only highlight products qualities, their objective —as in the case of any kind of propaganda— is to convince people of something or at least attempt to keep it in the public eye.

Commercials are multimodal artefacts that many of us try to avoid (Pennock-Speck & Fuster-Márquez, 2014:2). Consciously hardly anyone pays attention to them, nevertheless a product normally increases its sales once it has been advertised. Advertising discourse is different from other types as its main aim is to try to sell us something. Advertising exploits people’s needs for group membership and self-identification in order to promote goods (Vestergaard & Schrøder, 1989:6). It uses language in a presumably harmless way and its fascinating messages convey the idea of fullness, but the fascination it normally produces in people makes fullness and freedom radically impossible (López Quintas, 1980:141 & 188). Messages in adverts attempt to make us believe potential purchases will make us feel more rewarded in life. Although on the contrary, commercials might actually make people more dependent on them in their quest to feel better.

The developed world we live in today —influenced by mechanization, serialization and standardization— has also been called “mass society”. One of its most representative phenomena is “mass culture” and advertising is a central activity in it that affects contemporary discourse (Berrio, 1983:250) [My

translation¹]. A “mass society” is any society of the modern era that possesses a “mass culture” and large-scale, impersonal, social institutions. In “mass society” prosperity and bureaucracy have weakened traditional social ties. Descriptions of society as a “mass” took form in the 19th century, referring to the levelling tendencies in the period of the Industrial Revolution that undermined traditional and aristocratic values.

¹ La cultura de masas es posiblemente la más representativa de las sociedades industriales y, en los fenómenos contemporáneos de persuasión y manipulación, se convierte en el elemento que proporciona las premisas, los criterios a la argumentación e, incluso, que delimita el campo del discurso. (1983:250)

1.1. Antecedents

Persuasion is inherent to the human species. “As soon as human beings learnt to handle the signs they tried to persuade to one another” (Berrio, 1983:7) [My translation²]. Persuasion techniques have been seen under different perspectives throughout history. “Different groups of people have particular interests that often oppose to one another. At any time in any society, one group —the ruling class— will dominate over the rest and it will impose its views and interests on the rest of society” (Berrio, 1983:9) [My translation³]. A variety of ways for ruling people’s behaviour have been used in the past, many times by means of physical force. At other times when political, religious or legal discourse was needed to persuade citizens —i.e. in ancient Greece or Rome— rhetoric came into play.

[t]hrough speech comes the power to manipulate or persuade people without necessarily resorting to physical force, (...)

Brown (1977:9)

Rhetoric is also part of modern societies, also especially in the following fields: political, religious or legal speech; but there is another activity where rhetoric

² La persuasión es (...) una actividad consustancial a la especie humana. Los hombres, desde que aprenden a manejar los signos, han tratado de persuadirse los unos a los otros (...). (1983:7)

³ (...) las sociedades humanas están compuestas por un conjunto de grupos humanos diferenciados y estructurados. Estos grupos humanos como tales, tienen unos intereses particulares que, muchas veces, se oponen entre ellos. (...) En cada momento, en una sociedad, uno de los grupos predominará por encima de los demás, será la “clase dominante” según la denominación (...) marxista. Esta clase impondrá sus criterios e intereses al resto de la sociedad, de tal manera que la educación de los ciudadanos y la represión ulterior de las conductas desviadas, se hará según las necesidades de esta clase, (...) (1983:9)

is crucial: advertising. In Bonsiepe's (2001:207) [My translation⁴] words: "in a competitive market the consumer has a wide range of goods and services at his/her disposal and it is desirable to influence his/her choice. That is the function of advertising".

According to Adam & Bonhomme advertising became important with the advent of the printing press. One of the first organized publishing institutions was *Feuille du Bureau d'adresse*, created in 1629 in France (2000:14). But it is precisely in the second half of the XVIII century, when the Industrial Revolution started, that advertising comes into its own. In the following decades, as the productive force of the newly born industry increased, in order to sell surplus production advertising becomes even more an essential activity. Goods were advertised either through adverts appearing in newspapers, magazines, or posters or viva voce by hawkers. From 1840 on, press advertising ads —by means of lithographs— made essential a second semiological system: images (2000:23).

Then, between the end of the nineteenth century and beginning of the twentieth, the invention of new media —radio and TV— gave companies the opportunity to enter people's homes to advertise. The first radio broadcast was on Christmas Eve 1906 in Massachussets. The first public television broadcasts were made by the BBC in England in 1927; and later by the CBS

⁴ (...) en un mercado competitivo, donde se juntan varias mercancías. El consumidor tiene a su alcance una amplia gama de bienes y servicios para escoger y es deseable influir en su elección. Esa es la función de la publicidad. (...) (2001:207)

and NBC in the United States in 1930. Regular programmes and advertising started a little later, by the end of the thirties.

Dondis (1974) reminds us that the invention of the photograph is an important element influencing advertising:

There is little doubt that contemporary life style has been influenced, and crucially, by the changes enacted on it by the fact of the photograph. In print, language is the primary element, while visual factors, (...) are secondary or supportive. In the modern media, just the reverse is true. The visual dominates; (...)

(1974:7)

In addition, in our society where everybody is in a rush most of the time, advertising messages are transmitted faster by images.

As I have already mentioned, rhetoric is widely used whenever persuasion is necessary. Looking back, rhetoric discourse was an important discipline in ancient Greece and Rome. Although after Medieval times and for several centuries, rhetoric meant only “elocutio”; that is, it consisted only in ornate speech. Modern society —especially modern Capitalism— is in need of full rhetoric again as it needs to persuade people to consume goods. This time, rhetoric in images —either static or moving— also comes into play (Bonsiepe, 1965). Pictures reinforce the ideas transmitted by words giving them precise meaning, and often we believe —rather naively— what we see (Berrio,

1983:266). Concerning TV advertising there is another important point to take into account:

[w]hen you advertise in magazines and newspapers, you must start by attracting the reader's attention. But in television the viewer is already attending; your problem is not to frighten her away.

Ogilvy (1964:161)

Marketing techniques were already known at the beginning of the twentieth century. Although, it is after World War II that these were more widely used. Larger quantities of goods needed to be sold because of production growth. Pignotti (1976:1) —a mass media artist who created intersections between poetry, Avant-Garde and Pop Art— describes this situation this way:

Since the end of World War II, citizens in capitalist societies have lived in the centre of a massive advertising explosion. This has become an ordinary component —even a desirable one— in our lives. [My translation⁵]

At that time the so-called *mechanistic advertising* arose, which mainly used Behaviourism techniques as a marketing ploy. Ads containing exhortative

⁵ Los ciudadanos de las sociedades capitalistas estamos viviendo, desde finales de la Segunda Guerra Mundial, en el epicentro de una gigantesca explosión publicitaria que, en razón de su habitual cotidianeidad, ha acabado por parecernos como una componente normal (y hasta deseable) de nuestro entorno urbano. (...) (1976:1)

sentences of the kind: *Test drive a "50 ford!"* or *"Drink this much Florida Orange Juice every day"* are typical of this era.



Figure 2 Print ads from the 50s

In the sixties, we have the so called *suggestive advertising*. It attempts to make consumers associate certain symbols with products (Ditcher, 1960). At that time, there also exists *socializing publicity*, transmitting the idea of buying as a way of social identification and promotion.

It is in the seventies, when the persuasive aspect of communication was viewed under suspicion; it was associated with the manipulation of former decades such as the kind found in totalitarian societies. We have at that time *ludic advertising*, this time messages are full of irony. Although, later on there was a milder way to look at advertising persuasion techniques. Persuasion — according to Reardon— can be contemplated as the way in which people collaborate with one another to unify their visions of reality. (Vázquez & Aldea, 1991:10).

Advertising methods are constantly changing as the public soon gets tired of the techniques used. The different advertising techniques —mechanistic, suggestive, socializing and ludic— are all in today's commercials (Adam & Bonhomme, 2000:27). In our post-industrial society, people belong to different social groups depending on their role in the process of production. Advertising manipulates this facet of society by creating structures of meaning. It shows a world where people belong to a social group, depending on the type of products they consume (Williamson, 2005:13). Also following Williamson (2005:11) we must keep in mind:

Advertisements are one of the most important cultural factors moulding and reflecting our life today. They are ubiquitous, an inevitable part of everyone's lives (...) inescapable. Pervading all the media, but limited to none, advertising forms a vast superstructure with an apparently autonomous existence and an immense influence. (...)

We all think of ourselves as independent people who aren't influenced so easily by advertising messages. We don't even bother to pay attention to commercials but, despite what some studies say (see Schudson, 1984) figures don't lie. When so much money is invested in advertising it is because sales increase when products are advertised. By means of adverts:

(...) the owners of the media use its powerful communication technology as a transmitter of its ideology of class, designed to

perpetuate the social class system and/or as a source of economic benefits. (...) [My translation⁶]

Pignotti (1976:3)

Advertising is “a vigorous and ubiquitous means of communication” (Reekie, 1974:10) and its main goal is to make products popular so their sales increase; although it also has a secondary function in society today. As already said, it has fulfilled the place traditionally occupied by art or religion: it creates structures of meaning (Adam & Bonhomme, 2000:16). It provides a structure which is capable of transforming the language of objects into that of people, and vice versa. Advertising messages create connections between certain types of consumers and certain products. This way, they are selling us something else besides consumer products: “they are selling us ourselves” (Williamson, 2005:12-13).

Sometimes we make some economic sacrifices —such as paying in installments— to become like the image in the adverts we identify with. In Ancient times in places such as Egypt or the Roman Empire, paying in installments already existed. But it was at the beginning of the twentieth century, when Capitalism wanted to reach a part of the population who couldn't afford very expensive items —such as cars— that paying in installments started to be common.

⁶ (...) los propietarios de los medios de difusión utilizarán su potente tecnología comunicativa como transmisora de su ideología de clase, destinada a perpetuar el sistema social clasista y/o como fuente de beneficio económico. (...) (1976:3)

We are so used to being constantly bombarded by advertising that, sometimes, we feel uneasy when we are in a city or town that is free from it. This has been recognised by Pignotti (1976:1). He says during his visit to the capital of a Soviet Republic in the seventies, after walking for a while along the streets in Budapest, he felt a kind of environmental uncomfortable strangeness. Three days afterwards he was finally able to identify what was making him feel uneasy: no publicity.

It is not that we are used to it, we miss it when we are in a city where there is none. We are usually surrounded by its charming and beautiful images, most of the time, full of: young, smiling, happy people having a good time. Many of us recognise we sometimes repeat jingles —unconsciously— throughout the day. Advertising today is part of our society and our lives, and advertising is nothing but:

(...) the technique of manufacturing customers by producing systematized illusions of value or desirability in the minds of the particular public at which the technique is directed.

Rorty (1934:IX)

It seems that from the twenty century on —especially, since the start of television— advertising has turned into an ideal way for Capitalism to mold society. It is the medium through which Culture Industry manipulates us telling us or suggesting to us how to spend our money. “The success of the advertising message turns into a self-imposed pressure on the audience.

People take on —as their own— a number of imposed instances. We accept, sometimes against our will, ways of behaviour configured as a superego which rather than making us free, plunge us even more into the web of consumption” (González Marín, 1982:37) [My translation⁷].

This thesis focuses on the characteristics of advertising and what makes it a valuable tool to increase sales. I have studied a set of 163 TV adverts broadcast one day on autumn 2010 on ITV English TV channel. The different sections in this work are as follows: after the introduction there are five chapters. These are: review of literature, methodology, ads’ analysis, conclusions and references.

The first chapter introduces what appear to be current advertising’s main characteristics and analyses how it may fit in developed societies nowadays. It also shows how the different elements in any ad may contribute to its power of conviction and how human psychology may also have its share in how advertising works.

The methodology chapter focuses on the main strategies used in order to explain how TV adverts convince viewers. Then, comes the analysis of the aforementioned set of 163 TV adverts. In this part, mainly following

⁷ (...) el éxito del mensaje publicitario está en la auto-opresión que impone al individuo, éste inconscientemente va asumiendo como propias una serie de instancias impuestas; por la publicidad aceptamos, a veces incluso contra nuestra voluntad, una serie de postulados valorativos que se configuran como un súper-yo, que en vez de liberarnos, nos hunde cada vez más en el consumo, obligándonos a interiorizar, como consumidores, un perfecto sistema conformador y represivo, (...) (1982:37)

Kahnemann (2011) I shed light on how each advert tries the audience to associate positive feelings of basic type to the product.

In the conclusions, I try to look at the future implications of my analysis and avenues of research. And finally there is the references chapter.

CHAPTER 2.

Review of Literature

2.1. Introduction

As already mentioned, advertising is “one of the most important cultural factors moulding and reflecting our life today” (Williamson, 2005:11). In the past it sometimes combined both language and images —lithographs or drawings, but the invention of photography and the cinema introduced dramatic changes. Once the camera was invented a new vision of communication was born; since then, our language-dominated culture has shifted significantly towards the iconic (Dondis, 1974:7)¹. In this scenario, the importance of studying TV advertising, and taking into account the images and sounds used to spread its message is easily understood.

In words of the psycho-sociologist Fernando Cembranos (2005:369) [My translation²], “in Spain —the same as in any developed country— people spend around three hours a day watching TV”; and this, one would imagine, has an influence on them. Cembranos (2005:372) [My translation³] also says: “the human nervous system needs a minimum stimulus to avoid

¹ (...) Print is not dead yet, nor will it ever be, but, nevertheless, our language-dominated culture has moved perceptibly toward the iconic. Most of what we know and learn, what we buy or believe, what we recognize and desire, is determined by the domination of the human psyche by the photograph. And it will be more so in the future. (1974:7)

² La media de horas al día de visualización de TV en el territorio del estado español era de tres horas en 1989 y de 3,5 horas en 2000. La pareja media norteamericana dedica 20 horas semanales a ver el televisor y solo 30 minutos a hablar de tú a tú. A lo largo de la vida habremos estado 8 años enteros sentados frente al televisor. (2005:369)

³ El Sistema nervioso necesita una estimulación mínima para no desorganizarse. Por eso miramos el fuego de la chimenea en una habitación en semipenumbra, la cascada en una pared de la montaña y las luces del árbol de navidad. En un salón de objetos familiares y estáticos, en ausencia de otros estímulos, miramos antes la TV que la pared o el armario. No es necesaria una propuesta televisiva muy interesante. Como la bombilla de colores en movimiento que es, capta nuestra atención con más poder que el verde del sofá o las curvas inmóviles de las cortinas. Para mantener su atención, la pantalla necesita producir numerosos estímulos y alteraciones. El espectador no aguantaría la imagen estática de un locutor más allá de unos pocos minutos. Por eso la TV hace una pequeña trampa que se denomina “acontecimiento técnico”. Un acontecimiento técnico es la alteración intencionada del flujo o movimiento natural de un acontecimiento: un cambio de plano, una aceleración, una ralentización, un objeto que entra en pantalla, un cambio de sonido, una perspectiva extraña, etc. (...) (2005:372)

becoming disorganized; so our attention is drawn to moving images rather than to static objects. Consequently, when people are sitting in their living rooms they would rather watch TV instead of looking at static objects —such as the wall or the cupboards. Television images offer constant changes to produce numerous stimuli in order to catch our attention in the absence of other stimuli. They intentionally alter natural movement with different shot speed or position —as well as different sounds— so people pay attention to them”. As a result, one could say that mundane reality is not as attractive for us as TV is: “(...) a turning of reality into apparent unreality, (...). Most of our lives are the *unlived* lives of advertisements, (...)” (Williamson, 2005:169-170). In addition, something that adds persuasive power to TV messages is that “the human nervous system has some trouble distinguishing real images from virtual ones. That is because the human brain has evolved based on us taking as true what we see” (Cembranos, 2005:370) [My translation⁴].

From a social perspective, Fiske and Hartley (1978:24) back up this idea that TV shows a sort of made-up reality: “The world of television is clearly different from our real social world, (...)” It “(...) rather reflects, symbolically, the structure of values and relationships beneath the surface”. All these elements make TV advertising an excellent way to convey its message to the audience.

⁴ El punto de partida del análisis es la dificultad que el sistema nervioso en su conjunto tiene para distinguir las imágenes de la realidad de las imágenes virtuales (...). El cerebro ha ido evolucionando en los organismos más complejos, incluida la especie humana, basándose en la credulidad de lo que ve. (...). Las informaciones icónicas producen en el cerebro la sensación de que son algo intrínsecamente creíble. A lo largo de la evolución no ha sido necesario desarrollar la capacidad de discriminar las imágenes virtuales de las reales, puesto que las primeras no existían o eran poco relevantes (espejismos, reflejos en el agua, o dibujos estáticos poco precisos). (2005:370)

2.2. The Culture Industry & Advertising

Advertising, in general, is a central activity in the so-called “Culture Industry” according to the Frankfurt School of Psychology. Two of its critical theorists: Adorno & Horkheimer are the authors of *Dialectic of Enlightenment* (1947). They talk about the growing influence of mass media —films, radio and television— in capitalist societies. Their work was influenced by writings coming from Jewish German immigrants in California during the forties. Adorno & Horkheimer (1947) state that “Culture Industry messages are full of serialization and standardisation of simple ideas, which transform traditional culture values into merchandise or goods. This supply-driven cultural economy appeals to vast audiences and releases products of poor artistic value” (Toledo, 2000:163) [My translation⁵].

The philosopher and sociologist Morin (1966), one of the first to study this phenomenon, says the Culture Industry —also called Mass Culture— is well adapted to today’s free-market-society whose final aim is to promote maximum consumption of goods. “Its messages, addressed to a standardized society, turn the real into imaginary and vice versa” (Toledo, 2000:164) [My translation⁶]. “Citizens exposed to the discourse of the Culture Industry find it

⁵ Los que le dieron origen al nombre Industria Cultural fueron los filósofos de la Escuela de Frankfurt, T. W. Adorno y M. Horkheimer. Este fenómeno fue analizado bajo el surgimiento de la sociedad de masas promediando los años '50. Para estos filósofos alemanes el poder de la radio y del cine, así como la creciente influencia de la televisión implicaba un quiebre de la cultura y su conversión en simple mercancía. De este modo empezaron a analizar factores como la serialización, la estandarización, la división del trabajo en la creación de un bien cultural y el consumo de masas. (2000:163)

⁶ (...) Por ello, la búsqueda tendencial del público universal no solamente implica la estandarización, sino también dos procesos contradictorios y complementarios: sincretización y homogeneización, introduciendo en la cultura de masas un movimiento simultáneo que convierte a lo real en lo imaginario y viceversa. (...) (2000:164)

difficult to ascertain if it distorts reality” (Berrio (1983:275) [My translation⁷]. We can infer from all this that our view of reality must be, definitely, altered by advertising an activity almost everybody is exposed to in our society. Williamson (2005:170) says: “[a]dvertising may appropriate, not only real areas of time and space, and give them a false content, but real needs and desires in people, which are given a false fulfilment (...)”. The objective of Mass Culture is to turn us into consumers of the goods produced by industry, which creates huge economic benefits for the capitalist elites.

Advertising’s simple messages might seem easy to create, although there is a difficulty: the audience gets tired of them soon. In Morin’s words (1966:33-4) [My translation⁸] “the Culture Industry moves between two contradictory poles: it always spreads the same standardized messages and, at the same time, it needs to look for brand new ways to convey them to help avoid the audience’s boredom and tiredness”. Morin (1966:37) [My translation⁹] also mentions another pair of antagonistic ideas in the Culture Industry determined by changes in society: “the power balance between the bureaucratic-

⁷ En las sociedades de consumo actuales, es difícil saber exactamente de qué tratan los discursos; es difícil determinar si nos engañan, si nos manipulan, (...). La realidad ya es tan lejana que hemos perdido los puntos de referencia, (...) (1983:275)

⁸ (...) la tendencia a la despersonalización de la creación, a la preponderancia de la organización racional de la producción (técnica, comercial, política) sobre la invención y a la desintegración del poder cultural.

Pero esta tendencia, exigida por el sistema industrial, se roza con una exigencia radicalmente contraria, nacida de la naturaleza misma del consumo cultural, que reclama siempre un producto *individualizado y nuevo*. (...)

La industria cultural debe luchar siempre contra la contradicción que existe entre sus estructuras burocratizadas y standardizadas y la originalidad (individualidad y novedad) del producto que debe proporcionar. Su funcionamiento mismo nace de estas dos funciones antitéticas: burocracia-inventión, standardización-individualidad. (1966:33-4)

⁹ (...) se establece una relación específica entre la lógica industrial-burocrática-monopolística-centralizante-standardizante, y la “contra-lógica” individualista-inventora-competencial-autonomista-renovadora. (...) (1966:37)

monopolistic-standardizing-centralizing industrial logic, and the individualistic-autonomous-renewal-competence anti logic”. The equilibrium between them generates the division of big companies into different branches, offering different varieties of the same product.

Dondis (1974:7)¹⁰ considers that today’s lifestyle is deeply influenced by the changes introduced by photography. He mentions Arthur Goldsmith’s words in this respect, who says whatever people feel or think about reality and even what they buy is influenced by the photographs —either static or moving— that surround them (1974:171-2)¹¹. Cembranos (2005:370) [My translation¹²] says “our memory has certain difficulties knowing where mental images come from and virtual images are stronger than others”. Following González Martín (1982:19-20) [My translation¹³] we learn “communication systems are closely related to their environment and they influence each another”.

All this backs up the idea that Culture Industry transforms our day-to-day reality by concentrating on economical interests. Some scholars are aware of

¹⁰ (...) There is little doubt that contemporary life style has been influenced, and crucially, by the changes enacted on it by the fact of the photograph. (...) (1974:7)

¹¹ (...) As Arthur Goldsmith put it aptly in his article, “The Photographer as a God”, published in the magazine, Popular Photography, “We live in an age dominated by photographs. (...) What we think, what we feel, our impressions of contemporary events and recent history, our conceptions of man and the cosmos, the things we buy (and don’t buy), the pattern of our visual perceptions, is shaped in some measure, and often decisively, by photography.” (1974:171-2)

¹² La memoria aún tiene más dificultades para distinguir la procedencia de las imágenes que posee. (...) Cuando la imaginación compite con las imágenes virtuales, éstas últimas suelen tener más fuerza. (...) (2005:370)

¹³ (...) los sistemas de comunicación se encuentran estrechamente relacionados con su entorno o supersistema (O. A Wilio, 1974; K. Nordenstreng, 1974; E. Lazlo, 1971), que influye y a la vez es influido por los sistemas de comunicación; (...).(1982:19-20)

this fact. Among which, for example, Marcuse in his *One-Dimensional Man* (2002) —first published in 1964, states that:

We may distinguish both true and false needs. “False” are those which are superimposed upon the individual by particular social interests (...). Most of the prevailing needs to relax, to have fun, to behave and consume in accordance with the advertisements, (...) belong to this category of false needs.

(2002:7)

Journalist J. Rorty in *Our Master’s Voice: Advertising*, already as early as 1934, describes “the objective of the advertiser”:

[t]hat objective is to promote sales and to extend, complicate and consolidate sheer emulative materialism as a way of life. (...)

(1934:74)

In: *Mass Culture: the Popular Arts in America*, Rosemberg & White go even further:

Contemporary man commonly finds that his life has been emptied of meaning, that it has been trivialized. He is alienated from his past, from his work, from his community, and possibly from himself (...)

Rosemberg & White (1960:7)

“But the influence of the Culture Industry does not only affect human interactions or the economy in capitalist countries, it also alters the power relations among the different social classes and countries. It generates so much wealth, it influences countries’ political systems and consequently the laws established by politicians —i.e. monopoly laws” (Toledo, 2000:164-5) [My translation¹⁴]. It seems it is the prospect of economic benefit that pushes technological innovation not the other way around. Toledo (2000:166) [My translation¹⁵] mentions an example: “the appearance of newspapers which took place with the rise of Capitalism, although written news already existed in ancient times and Gutemberg’s printing was invented in the fifteenth century.”

Toledo also says: “the Culture Industry tends to concentrate economic, financial, industry and technological resources; and this transforms human activities in our society such as: entertainment, information, as well as the way we investigate, buy or learn” (2000:167) [My translation¹⁶]. As Rosemberg & White explain already in 1960:

¹⁴ La importancia de las industrias culturales no radica solamente, entonces, en su incidencia sobre los procesos de desarrollo cultural o formativos, sino prioritariamente en las relaciones de poder existentes en el interior de cada sociedad o entre naciones. En estas economías de mercado que nos toca vivir hoy, estas industrias “de bienes y servicios culturales” pasaron a ser uno de los sectores que más ganancias tienen (gravitantes para economías nacionales) y como consecuencia de ello a intervenir en los sistemas políticos de cada nación (ejemplo: leyes sobre monopolios). (...) (2000:164-5)

¹⁵ (...) las innovaciones tecnológicas sólo se convierten en económicas y sociales cuando tienen posibilidades reales de rentabilidad en dicho campo. Ello explica por qué la prensa no surgió en la Alemania del siglo XV con la imprenta de Gutemberg, sino a finales del siglo XIX con el auge del capitalismo. (...) (2000:166)

¹⁶ La característica más destacable de las industrias de bienes culturales y comunicacionales, en nuestros días, es la concentración de recursos económicos, financieros, industriales y tecnológicos provocando una ampliación de actividades que no sólo abarca a la información la distracción y el entretenimiento, sino que se relaciona con el modo de trabajar de las personas, las formas de investigar, las modalidades de comprar y vender, los diferentes trámites que realizamos, el aprendizaje, las tareas del hogar, etc. (...) (2000:167)

At its worst, mass culture threatens not merely to cretinize our taste, but to brutalize our senses while paving the way to totalitarianism. (...)

(1960:9)

The Culture Industry phenomenon took place several decades after the Industrial Revolution started. Looking back from its start, Toledo (2000:167) [My translation¹⁷] mentions: “the Industrial Revolution brought about several changes in society and it has also gone through different stages. At the beginning, it meant a change in most human working activities: many people were no longer involved in farming or craftwork. They devoted themselves to intangible assets (staff, administrators, free professionals, teachers, communicators)”. Most of them became factory workers and as Mills (1975) points out:

The right of man “to be free and rooted in work that is his own” is denied by the transformation of property; he cannot realize himself in his work, for work is now a set of skills sold to another, rather than something mixed with his own property. His work, as Eduard Heiman puts it, is “not his own, but an item in the business calculation of somebody else”.

Mills (1975:14)

¹⁷ El primer factor se refiere a un elemento estructural para las economías de mercado, que es el cambio de actividades laborales. (...) un cambio en el tratamiento del trabajo, pasando de un modo de manipulación de bienes materiales (campesinos, obreros, artesanos) a bienes inmateriales (personal, administradores, profesionales libres, docentes, comunicadores). (...) (2000:167)

Then, around the middle of the XX century, part of this working class became “white-collar people” (Mills, 1975:63). They —affirms the sociologist Inglis (2005), started dealing with information assets. No matter what type of work they were in, they dealt with the same type of instruments: they all needed communication media. From then on (Inglis, 2005:122 citing Mills, 1975:63), more and more middle-class people started to work in offices or showrooms rather than in assembly lines; “[t]o Mills the *proletarianization* of white-collar labor was imminent.”

In words of Inglis (2005:122), the old middle classes in the XIX century in the USA were reduced to 20% from 33% by the middle of the twentieth century. This was due to the transformation of many small businesses into big impersonal monopolies.

(...), white-collar people may perform mental rather than physical labor in offices and showrooms, not to mention dress neatly and tidily, but these distinctions masked another fact. In a matter of few decades, many white collar-jobs specialized and routinized, providing workers little to no autonomy, were not so discernible from those found on the shop room floor of the assembly line, plant or mill.

Inglis (2005:122)

Mills (1975:227) also said: “[e]ven on managerial and professional levels, the growth of rational bureaucracies has made work more like factory production.

(...)”. He stated companies use fewer and fewer skilled workers who, obviously, have lower income. In his own words:

[a]nd as it comes more fully under mechanization and centralized management, it levels men off again as automatons; (...)

Mills (1975:227)

Yet another change has taken place in the twenty first century. Toledo (2000:168) [My translation¹⁸] mentions: “the so called *Fordism* has already finished and we are living now the *Gatesism* age. Typical features of *Gatesism* are: wider production range, shorter life of products, consumerism, wider competition among different products and the power of companies going beyond countries. Nowadays advances in tele-communications and the role represented by media are also common in *Gatesism*. In the past it was a handicap that only a small amount of information data could be sent. Today a large amount of data —images and sounds— can be transmitted in very little time through optic fibre.”

¹⁸ (...) paso de la era industrial fordista a la era gatesista caracterizada por una producción flexible, por la reducción del ciclo de los productos, por la incitación al consumo y por el crecimiento de la competencia. En esta nueva fase la comunicación y la industria de las comunicaciones asumen un rol central en las diferentes etapas de la nueva forma de producción y cruzan transversalmente el proceso.

Por último tendríamos que considerar la evolución de los recursos técnicos disponibles en la industria de las comunicaciones. Hoy cualquier tipo de comunicación se puede presentar y transmitir en forma digital (numérica) y para esta transmisión se pueden usar técnicas de compresión de datos que serán distribuidos a través de la fibra óptica. Una de las grandes limitaciones que se tenía hasta hace poco para desarrollar esta nueva forma de trabajo, de economía, y de industrias era la limitante en cuanto al caudal de información (texto, audio, imágenes) que se necesitaba transmitir. Con la compresión y la fibra óptica se empezaron a solucionar las limitantes técnicas que permitieron la puesta en práctica de estas nuevas formas de servicios de las comunicaciones con todo su potencial. (2000:168)

2.3. Television Advertising

After revising the notion of the Culture Industry and the different stages the Industrial Revolution has gone through, I will now focus my attention on TV. This is one of the media used to spread marketing messages. Television is, in words of Postman (1985), a significant cultural phenomenon in American society—a description which can be extended to the Western World—and he describes his book as:

(...) an inquiry into and a lamentation about the most significant American cultural fact of the second half of the twentieth century: the decline of the Age of Typography and the ascendancy of the Age of Television. (...)

(1985:8)

Cembranos (2005:373) [My translation¹⁹] says “television offers us a passive and effortless way to spend our time in comparison with having interactive human relationships. Interacting with other people is usually far more complicated and troublesome”. Reina Schement and Curtis (2004) — mentioning Kubely, R. and Csikszentmihalyi’s *Television and the Quality of Life*— say:

¹⁹ Prácticamente ninguna actividad humana tiene una puesta en marcha menos costosa que ver la televisión. Con dar a un botón para encenderla o con mirar la pantalla cuando está encendida ya se encuentra uno viendo la televisión. Casi cualquier otra actividad humana suele conllevar un esfuerzo de arranque mayor. Llamar por teléfono, preparar una cena, ponerse a estudiar, iniciar una conversación, (...) incluso pensar qué hacer es más costoso que ponerse a ver la televisión. (...). Las actividades de relación interpersonal requieren un coste inicial que la TV no pide. (...) (2005:373)

[t]heir composite picture indicates that television watching is a significant activity that fills about 40% of all our leisure time. Respondents report feeling passive and relaxed while watching TV. Viewing demands little concentration or alertness and offers few challenges. The same feelings continued after turning out the set, even to the extent of inhibiting subsequent concentration. (...)

(2004:116)

Neil Postman (1985) adds, our developed society is partly manipulated by our addiction to entertainment. He mentions:

[a]s Huxley remarked in *Brave New World Revisited*, the civil libertarians and rationalists who are ever on the alert to oppose tyranny failed to take into account man's almost infinite appetite for distractions. (...)

(1985:4)

Following this line, Cattegnò (1971) says:

[o]bviously everyone who looks at television knows that no program can stay long on the air unless it is entertaining. (...)

(1971:71)

In words of Cembranos (2005: passim, and esp. 368-369,371,378) [My translation²⁰] “watching television, in general, reduces our variety of

²⁰ Basándose en la dificultad que el cerebro tiene (y en especial el sistema emocional) para distinguir entre la realidad y las imágenes virtuales, la televisión desplaza las interacciones de las personas entre sí y con el territorio,

perspectives to better interact with our surroundings. TV invents reality and makes it true for us. People become used to seeing the world without acting on it. This may create a certain state of bewilderment and helplessness which might turn into social paralysis". In such a state we tend to act following what television suggests to us.

The influence of TV on us is such that one might think a new human species has been created: "homo spectator" (Cazeneuve, 1974). In general, watching television consists of moving images with a small amount of information. This is far easier to process than more complex information coming from, for example, reading or writing. As Krugman (1971:3) says: "Television is a medium of low involvement compared with print". Graber, D. A. (1990) adds:

[a] greater portion of the verbal information is waste, in part because it represents an overload of information that cannot be processed in the available time and in part because the audience

y las sustituye por la contemplación de un espacio virtual en continuo movimiento, cuyas imágenes han sido seleccionadas y manipuladas intencionalmente por unas pocas personas al servicio, en última instancia, de la comercialización a gran escala. (2005:368-9)

(...). La fuerza de las imágenes de la pantalla hace que a menudo reciban un estatus de realidad superior a la realidad misma. (...). La TV inventa y legitima la realidad. (...). (2005:371)

El espectador es acostumbrado ver el mundo sin actuar sobre él. (...), al contemplar un mundo mosaico en el que no se perciben las relaciones, se crea un estado de aturdimiento, indefensión y modorra en el que crece con facilidad la parálisis social. (2005:378)

is not interested. Most people also find it easier to process television visuals than verbal information (...).

(1990:146)

Cembranos (2005: passim, and esp. 372, 373 & 374, 376) states that when watching television we are usually: sitting still, keeping quiet, in a semi dark room, where there is barely any interaction among the people in it. He goes on to say that such a state is like having a daydream in which we are easily spellbound by TV images and sounds. He adds that what appears on screen is only what you can record on film. For example, it is rather difficult to show gradual changes in reality —i. e: alterations in nature. Whatever appears on TV must also be quite entertaining for us to keep watching it.

He also says watching television for three hours a day adds up to, approximately, eight years in our entire life. Taking into account that advertising lasts for several hours a day in most TV channels, we also devote quite a long time in our lives to watching TV adverts.

The meaning of TV advertising

In the words of Yeshin (2006:1), advertising is:

(...) paid-for, non-personal communication from an identified organization, body or individual designed to communicate information and to influence consumer behaviour.

Crystal and Davy (1983:222) say almost the same thing: “[a]dvertising needs both to inform and to persuade (...)”. Katz (2010:6) agrees that advertising informs us but that it normally does this by entertaining us with “some humorous, witty, or clever use of words and pictures”. Tanaka (1994:35) however, states that advertisers only inform to the extent that the information they provide helps to sell the product. She adds that an advertiser “would be quite content if he could manage to persuade his audience to buy his product, while failing to inform them of anything at all”. According to du Plessis, Erik (2005:8): “(...), the job of advertising is to make itself remembered so that it can in some way influence the purchase decision.” Katz (2010:34) sums up this process as: “think, feel, do”; that is: “cognitive, affective, conative”.

The truth is that we are almost constantly exposed to advertising and “[w]hat you see is a major part of what you know, (...)” (Dondis, 1974:19); so whether we like it or not, our idea of the world must be influenced by advertising. It is rather contradictory that it adds a surplus cost on any product, and most of these sell better when advertised. As Williamson (2005:24) says: “[t]here is very little real difference between brands of product within any category, (...)”. But advertising is so effective at convincing people, we are ready to pay more for items that fulfil the same need as others of the same kind, just because we are exposed to their adverts.

Commercials are a phenomenon that transforms our day-to-day reality. The paradigm of social communication as joint interactions among humans has

been, in a way, twisted. Sociologists, who are aware of this fact are, for instance, Cazeneuve (1977). In the prologue to his book, he considers that mass media today provide society with a new way of perception which alters our ordinary social space. The psychologist and sociologist Cembranos (2005:375) [My translation²¹] mentions “in other human activities —such as having a conversation or reading— people may: interrupt, ask, reread, underline, look back etc. They decide about the processing speed of the information received. But TV images get directly into the memory banks in our minds without being filtered”. He also says: “watching television, in general, is an activity which doesn’t precisely stimulate the rational understanding of reality. The discontinuity and speed of the TV images —out of their original context— harms the perception of complex processes that are the ones that explain our lives.”

Cembranos (2005: passim, and esp. 368-9, 372-3) [My translation²²] also adds an interesting idea when he says that “on TV, a distant minority of speakers sends messages concerning marketing interests to most of those in

²¹ En la conversación, en la lectura y en la acción, la velocidad del procesamiento de la información la ponen quienes la realizan. En estas acciones se puede interrumpir, preguntar, releer, subrayar, volver a mirar, manipular. Las imágenes de la televisión, sin embargo, entran directamente en los bancos de memoria sin poder ser filtradas, ni procesadas. Ante el flujo de imágenes la mente actúa solo como receptáculo. (...) Mientras se ve la TV no se pueden llevar a cabo procesos cognitivos complejos como contextualizar, inferir o cambiar la perspectiva. (...) La televisión se opone a la práctica del entendimiento, de la argumentación y de la racionalidad. (...) La descontextualización, la velocidad y la discontinuidad habitual de las imágenes y la programación televisiva perjudica la percepción de procesos complejos, que son los que explican nuestras vidas. (2005:375)

²² (...) la televisión desplaza las interacciones de las personas entre sí y con el territorio, y las sustituye por la contemplación de un espacio virtual en continuo movimiento, cuyas imágenes han sido seleccionadas y manipuladas intencionalmente por unas pocas personas al servicio, en última instancia, de la comercialización a gran escala. (2005:368-9)

Para mantener la atención, además de la aceleración de los acontecimientos técnicos, ha sido necesario ir subiendo el impacto emocional de las propuestas televisivas (...) y todo aquello que pueda mantener sentados a los espectadores, para que vean entre unos y otros programas, o en el interior de los mismos, unos cuantos mensajes de carácter comercial o ideológico. (...) (2005:372-3)

society". As already said, we all spend a long time in our lives exposed to advertising and as Cembranos (2005:369) or Vázquez & Aldea (1991:13) [My translation²³] mention "its one and only reason is to sell us the advertised products."

If we think about Austin's (1962) classification of speech acts, we can consider advertising a perlocutionary act. Vázquez and Aldea (1991:55) [My translation²⁴] say: "ads aren't just illocutionary acts. They are utterances which might have perlocutionary effects as they definitely try to influence our responses at the time of purchase". Regarding this, Schmidt, et al., (1990) say:

[t]he essential point of a television commercial, the reason an advertiser purchases time, is that it is an attempt to get some hearer or audience, viewers in their role as consumers to perform some future action, that is, to buy a product.

(1990:2)

We may consider ourselves lucky that we live in the developed world, surrounded by lots of commodities that make our life easier; but in exchange

²³ Tanto la publicidad como la propaganda son dos formas distintas del mismo discurso; (...) su función (...) es vender algo a alguien. (...) (1991:13)

²⁴ Para los discursos persuasivos la estrategia retórica posee una finalidad exclusivamente instrumental, pues el emisor (...) pretende conseguir un efecto perlocutivo, de modo que el receptor actúe de acuerdo con la planificación de la Unidad-Fuente. (...) (1991:55)

(Berrio, 1983:100) [My translation²⁵] “nobody can live completely outside of society and advertising phenomena are an integral part of it”.

2.4. Language in Adverts

The language spoken by any human community is the organizer of their experience and it shapes their view of the “world” and “social reality” (Schaff —mentioning Sapir— 1967:98) [My translation²⁶]. Language is deep inside society, there is no language without society or any society without a language. Marx & Engels in *The German Ideology* —first published in Moscow in 1932— considered: “(...) language is practical consciousness that exists also for other men, (...)” (2007:51). In adverts, it fulfils two important functions: “to convey a message to the audience and to be actively involved in the audience’s mental processes” (Berrio, 1983:143) [My translation²⁷]. As already mentioned, in ads an anonymous speaker addresses the audience formed by the rest of society. As far as advertising language characteristics go, Leech says:

When we move from a situation of private communication to one of public communication, we encounter complications. At both

²⁵ Al margen de las corrientes empíricas, existen otras críticas, que describen las sociedades actuales como totales, en las que nadie puede vivir al margen de ellas y en las cuales los fenómenos propagandísticos han alcanzado un éxito muy importante, lo cual ha conducido a la alienación de las grandes masas, convertidas en consumidoras. (...) (1983:100)

²⁶ (...) el lenguaje de una comunidad humana dada, que habla y piensa en esa lengua, es el organizador de su experiencia y configura su “mundo” y su “realidad social” gracias a esa función. (...) (1967:98)

²⁷ Así pues, el lenguaje tendrá, tal como hemos ido viendo, dos funciones muy importantes: una, la de ser un medio de comunicación y otra, la de intervenir activamente en los procesos psíquicos del pensar. (...) (1983:143)

the initiating and the receiving ends of the message, a large number of people may be involved. The *advertiser* is not a single person, but an abstract assemblage of people (...). The process of originating the message is particularly complex in television advertising. (...).

(1966:33)

Language in adverts is very important and we seldom find ads without linguistically-coded language (Martinell, 1979:177). This is the case of well-known and prestigious brands, where the brand's name or its logo appears together with sound and images. Nevertheless, we shouldn't put aside "(...) the power of combined visual and auditory impact in television (...)" Leech (1966:96). This fact drives advert designers to give the same importance to sound and visual elements as well as to speech.

We will follow mainly Leech (1966) to determine the special use of English grammar and vocabulary in advertising. This author contemplates all advertising language features —some of them also found in newspaper, magazines or radio advertising.

2.4.1. Standard Advertising English

Advertising language is a kind of *loaded language* as "(...) it aims to change the will, opinions, or attitudes of its audience (...)" Leech (1966:25). Its goal consists in making the audience prone to "buying a particular kind of product" (1966:26). So, in order to be a success an advert must, first of all, catch the

audience's attention, then sustain that interest, it must also be easily remembered and "prompt the right kind of action". Leech considers many characteristics of advertising language can be directly related to one of these four principles: attention value, readability —or listenability, memorability and selling power (1966:27).

2.4.1.1. Vocabulary & Expressions

Leech (1966:74) mentions: "The four sets of polarities of style: COLLOQUIAL-FORMAL, CASUAL-CEREMONIAL, PERSONAL-INTERPERSONAL and SIMPLE-COMPLEX". He says, "[a]dvertising English can be placed on two of these dimensions as *colloquial* rather than formal and *simple* rather than complex. (...)". This way advertising reaches the whole audience and it also gives an impression of familiarity. Although, at the same time, advertising English is full of neologisms to look as if it is offering something new and more effective.

Advertising Vocabulary

As Leech (1966:27) considers: "ATTENTION VALUE, READABILITY (or listenability), MEMORABILITY, and SELLING POWER" are typical characteristics of advertising language, therefore, they also belong to advertising vocabulary.

Attention Value

In order to grab the audience's attention not only music or shrill sounds are used; sometimes the language used: "(...) breaks some obvious language rule, we could find **a wrong spelling** or perhaps **a grammatical solecism**" (1966:27).

Advertising is also full of **neologisms**. That is to say, new lexical items. It needs to present products as "new" or "different" from others of the same kind. Leech describes neologism as: "a nonce formation that strikes the reader or listener as odd" (1966:178). Sometimes lexical and morphological deviation go together. [My emphasis]

Readability

Advertising tries to make the message easy to grasp and assimilate. The language used must be easy to read or to understand. The style is simple, personal, and colloquial. The typical vocabulary in advertising is small and made by familiar words (1966:28).

Memorability

Adverts use repetition for the audience to recall the product's name and characteristics better. These are usually easy to pronounce and tend to be short. We all think of ourselves as independent people who aren't affected by the repetition of adverts, but there are very few people who have never been

caught repeating a jingle heard in an ad. Concerning this point Leech (1966) says:

[i]t is more through being repeatedly subjected to a particular advertisement, (...), that a consumer becomes and stays familiar with the product, and the virtues that are claimed for it. (...).

[y]et an advertisement gains nothing unless the name of the product is remembered, (...).

(1966:28-29)

Selling Power

Leech admits “there is no satisfactory way of finding out what general linguistic features, if any, contribute to this objective”. He even says: “In fact it is not easy to generalize about any properties of advertisements that sell. Success depends on many known and unknown variables” (1966:30). Propagandistic discourse is generated in a special kind of communicative situation, not a typical intercommunicative one; that’s why generally its messages are taken as “social truths” (Ellul, 1962). Concerning this point, we have to say it is true selling power does not only depend on language characteristics. Further on, we will study the way human cognitive-experiential personality affects adverts selling power.

Nevertheless, as Leech says, **slogans, key phrases, snatches of song and jingles** also contribute to advert memorability and selling power (1966:29).

They are immediately associated to the advertised product which makes it easier-to-remember. [My emphasis]

Expressions Used in Advertising

Hyperbolic Expressions

Advertising mostly uses hyperbolic expressions that emphasize the uniqueness of the product (Leech, 1966:30). Ad. 76 has a good example: "It's the crowning achievement of a wild life legend: LIFE, the epic series narrated by David Attenborough".

Approbatory Expressions & Unqualified Comparatives

Another important features in advertising vocabulary described by Leech is that there are many approbatory expressions and only a few disapprobatory ones, as well as many unqualified comparatives.

[s]everal obvious features of advertising language can be attributed to this principle: **the infrequency of prohibitions** and negative forms generally, **the great frequency of approbatory adjectives**, and the corresponding infrequency of disapprobatory ones; **the frequency of unqualified comparatives** (simply "better" rather than "better than X"). (...)

[My emphasis] (1966:31)

Comparatives appearing in advertising aren't allowed to mention competitors. They can only use **unqualified comparative expressions**. We find an example in Ad. 62: "New Lenor Heavenly softness, four times longer freshness". [My emphasis]

Some examples of **approbatory expressions** are: Ad. 23: “Everybody, effective moisturizing, medically proven E45 cream”; Ad.39: “We are tried, tested and trusted (...) Injury Lawyers4U”.

Some other **expressions** in ads look for **empirical indeterminacy**:

There are several ways in which advertisers can increase **empirical indeterminacy**. As noted, one can use a noun (butter) as an adjective (buttery); one can use a count noun (orange) in a noun compound (orange flavour) In all of these cases, there is a shift of reference from a thing to a property of a thing. The result is inevitably a claim that is fundamentally subjective in character. (...)

[My emphasis] Geis (1982:242)

Some examples are: Ad. 7: “Flash now comes with the freshness of febreze”; Ad. 23: “medically proven E45 cream” —instead of *scientifically proven*.

2.4.1.2. Verbal Forms & Clauses

Verbal Forms

Regarding verbal forms, Leech (1966) says:

It is no doubt generally true of the English verbal group that complexity of structure correlated with infrequency of occurrence. But in advertising English the preference for unmarked terms is particularly prominent. (...): by far the majority of finite verbal

groups are either simple present forms (...) or else simple imperatives. (...)

(1966:122)

The Imperative Mode is common in advertising English (Pennock-Speck & Fuster-Márquez, 2014). Leech adds: “one of the most striking features of the grammar of advertising is an extreme frequency of imperative clauses” (1966:30). In spite of this, imperative forms in advertising are just an appeal, as there are no legal or physical consequences in case of disobedience (Perelman & Olbrechts-Tyteca, 1994:254-255). Leech also says the imperative in advertising just suggests consumers and it does not have the implication of its use in private contexts (1966:80). Haverkate (1994:183) and Hancher (1979) consider the imperative in advertising does not really have the intention of ordering the audience to do anything and it combines suggestion and future promises.

Active Verbal Forms —says Leech (1966:6)— are more frequent than passive ones in television advertising “according to the sample analysed”.

(...), I can say that, according to the sample analysed, they are 22 to 1 times as frequent. (...).

(1966:6-7)

Clauses

Active clauses logically appear more often than passive ones. **Coordinated sentences** are also far more frequent than subordinated ones. Leech considers: **linking, apposition** and **parataxis** as three kinds of co-ordination.

Linking transmits ad-message ideas in the shortest time. It is defined as a series of words —nouns, adjectives, verbs or adverbs— joined by a co-ordinating conjunction. This can only appear before the last element or “in everyone except the first” (1966:18).

Some examples are: Ad. 55: “The super quick slicing machine that chops: fruits, vegetables and salads down to sides” and Ad. 78 “COURT HOMEMAKERS: That’s what makes us special: building work, plastering, plumbing and lighting”.

In **Apposition** two —or more— noun phrases are placed side by side, one of the elements qualifying the other. There is tone concord on both elements (1966:18). Generally most appositions, in written texts, are separated by commas, although in advertising stops may also be used. [My emphasis]

An example is Ad. 80: “The all new Suzuki Swift. Designed for life”.

Parataxis

It consists of a series of the same kind of grammatical elements placed side by side. It has the same enumerative function as apposition and there is also

tone concord. The same as linking, it transmits the main ideas in the quickest time.

[i]n parataxis, as in apposition, there is no linking word. There may be tone-concord (rising or falling), or on the other hand there may be a kind of “listing” contour which often occurs with linking —that is, the voice rises on each element except the last, on which it falls.
(...)

(1966:18)

An example from the set analysed is Ad. 55: “Take on: onion rings, sliced tomatoes, chew on carrots, fantastic chips”.

Juxtaposition

Considering it as an absence of linking elements in a group of words listed together in which one is a verb. Leech (1966:150) says there are in this group “(...) imputed semantic relations which are not overtly signalled, and arise simply from juxtaposition. (...)”. Although it must be taken into account juxtaposition isn’t as common as coordination in advertising language.

[d]isjunctive copy communicates at a “sub-logical” level and helps in the reinforcement of the associative, as opposed to the cognitive side of the message.

Leech (1966:150)

An example of juxtaposition from the analysed set is in Ad. 84. “Galaxy” (Chocolate): “Oh! I know what I feel like. Who was it this time? I’m glad they don’t know about this place.”

2.4.1.3. Other Typical Ways of Expression in Advertising: Direct Address, Dependence, Embedding, Repetition, Prosiopesis, Dialogues, Block Language and Rhetorical Figures.

Direct Address

Leech considers spoken commentary as one of the most important linguistic means of conveying the advertising message on television (1966:39).

Prominent in direct address advertising generally on television are items whose semantic function is to point or draw attention to events happening on the screen. (...)

(1966:41)

Dependence

(It) “(...) accounts for repetitions in place-ordered structure. Subordination in sentences is a familiar example. (...)” (Leech, 1966:18). Although Coordination is far more frequent than Subordination, modification in the nominal group does appear in ads and it “is another important case of dependence”. In a noun group, the head is the independent element, the pre-modifier and post-modifier correspond to b, and the sub-modifier to c, d, e,...

(Se, Sd and Sc are sub-modifiers, that is to say: adverbs. Xb is a pre-modifier and Ha is head)

se sd sc xb ha
very much more stylish shirts

(1966:19)

Embedding

Leech says:

The third type of depth-ordered structure is defined in terms of rank. Units ordered on the rank scale so that each unit except the lowest consists of units of the rank next below: so a sentence consists of one or more clauses, a clause of one or more groups, etc. (...). In the nominal group, the post-modifier is almost always a place for embedded structure. (...)

(1966:19-20)

Leech explains here that in this nominal group: “a pipeful of good tobacco” we can see an adverbial group: “of good tobacco” which also has inside a nominal group: “good tobacco”.

Repetition

Leech considers one factor which affects the assimilation of a spoken message is the limited capacity of the linguistic memory. “(...) a point must be repeated a number of times before an audience can be assumed to have

grasped it. (...)” (1966:86). Cohen-Eliya and Hammer (2004) also speak about the repetition in ads:

Another reason for our focus on stereotypical messages that are transmitted in advertisements relates to the fact that advertisers tend to present each advertisement they develop a number of times, with the intention that the frequent repetition will cause people to buy the advertised product. The advertisement is, therefore, a sort of brainwashing that attempts to transmit messages subconsciously to the viewers, with the by-product being that the stereotypical meanings are also transmitted to the viewers.

(2004:166)

Prosiopesis

Leech (1966:78) considers prosiopesis a marginally casual feature of advertising language. Quoting Jespersen, Leech explains that in spoken language a person often begins to articulate but produces no audible sound till one or two syllables after the beginning of what he intended to say. He mentions one example: What we hear is “Just going for a walk” in place of “I’m just going for a walk”.

In Jespersen’s own words:

[w]e have what might be termed prosiopesis when the speaker begins, or thinks he begins, to articulate, but produces no audible

sound till one or two syllables after the beginning of what he intended to say. This phonetically is “aphesis”, but in many cases leads to the omission of whole words; (...)

(1922:273)

Leech also says about prosiopesis:

(...) in direct address advertising is an indication of a tendency to go beyond colloquialism in simulating the conditions of friendly, personal communication.

(1966:79)

For example, in advert 8 we find: “Introducing an unbeatable treatment for head lice” instead of “We are introducing an unbeatable treatment for head lice”.

Dialogues

Geis (1982) talks about the sociolinguistics of television advertising. He says:

[m]uch of the advertising that appears on television consists, at least in part of a conversation. In some cases, the conversation consists of some kind of interview, (...). In others the conversation is part of a mini-drama in which “ordinary people” (or, more likely, professional actors playing this role) are placed in some “natural” environment (...)

(1982:131)

He also says:

[t]he sentences are relatively short, as is characteristic of ordinary conversation, and there is a certain amount of ellipsis. (...). Moreover, instead of repeating the product name in full every time reference to it is made (as sometimes it happens in television commercials for obvious reasons) some references are pronominal in form (...)

(1982:132-3)

Leech adds:

(...) dialogue probably has the advantage over monologue in interest appeal: (...) there is nothing ordinary people enjoy more than watching other ordinary people go about their intimate day-to-day business (...).

Language in the dialogue situation, even more than in a monologue, is determined by considerations of dramatic realism.

(...)

(1966:50)

Some examples of a dialogue appearing in our set of ads are: Ad. 11:

“Yoplait Perle de Lait”; Ad. 52: “Morrisons’ Let’s grow” and Ad. 115: “Vanish”.

Here is the first example: Ad. 11: “Yoplait Perle de Lait”:

1st woman: “I look terrible today”

2nd woman: “You said it”

2nd woman: “Do you know Perle de Lait Natural?”

1st woman: “No, what’s that?”

2nd woman: “Perle de Lait Natural is so creamy, so mild, it’s simply delicious on its own”

1st woman: “You’re absolutely right. It’s so mild, so delicate. Perle de lait you said?”

1st woman: “Perle de Lait Natural, a pleasure that makes you beautiful”

Block Language

In block language a nominal group is equivalent to a sentence which is also found in headlines. It is made up of only the words that are essential to convey a message. The term, introduced by H. Straumann in *Newspaper Headlines: A Study of Linguistic Method* (1935), is usually typical of: headlines, slogans, lists, titles, and text messages in mobiles—including tweets. Leech (1966:92) defines it: “(...), each noun group is an isolated unit, and the relations between different parts of the message are inferred, not grammatically indicated. (...)”.

An example of block language appears in Ad. 33: “Laredoute, French style made easy”.

Rhetorical Figures

Mass media use new technology to transmit their messages. There are new elements in its rhetoric to be considered that exceed those in traditional studies. Moving images and sound in advertising introduce a new dimension in discourse and the result is of great complexity (Vázquez & Aldea, 1991:61-63) [My Translation²⁸]. The different media used in this type of discourse represent a special way of generating and transmitting mass culture ideology (Berrio, 1983:256) [My Translation²⁹].

Taking into account these considerations and that all rhetorical figures can be found in advertising (Durand, 1972b), I have mentioned in the analyzed set the most outstanding rhetorical devices in every advert. Some examples are:

Alliteration; that is, repetition of the same consonant sound/s in different words (Vázquez & Aldea 1991:95). Some examples are: Ad. 3: “Playful days. Peaceful Nights” /p/; Ad. 31: “Crave those crazy squares” /kr/; Ad. 39: “We are tried, tested and trusted throughout the UK’s” /t/.

Rhyme. This is the use of words that end with the same sound/s near one another. Leech says the rhymes used in ads make our memory store the

²⁸ El actual interés por la retórica está en relación directa con el extraordinario poder que, en las sociedades postindustriales, poseen los medios de comunicación de masas. (...) (1991:61)

La imagen (visual, auditiva, tipográfica...) introduce así elementos nuevos que otorgan al discurso una gran complejidad. (...) (1991:63)

²⁹ A pesar de tener unas características generales, la cultura de masas contiene unas especificidades según sea vinculada por uno u otro de los medios de comunicación social. Cada medio representa una manera especial de generar y de transmitir la cultura masiva. (1983:256)

product in memory with a “*permanently attached label*” (1966:29). An example is Ad. 42: “Good with food”.

Hyperbolic expressions; “(...) some of the commonest advertising clichés put emphasis on the uniqueness of the advertised product: (...)” (Leech, 1966:30). Some instances from our set are: Ad. 1: “Experience Drayton Manor, total family entertainment!” Ad. 47: “Total effects from Olay”; Ad. 68: “Cathedral City. The nation’s favourite cheese”; Ad. 76: “Attenborough at his all time best”; Ad. 154: “Premier Inn, everything is premier but the price”.

Irony. Defined by Merriam-Webster dictionary as: “[t]he use of words to express something other than and especially the opposite of the literal meaning”. It is a poetic device that interrelates two contexts (Vázquez & Aldea, 1991:98).

An example is Ad. 74. Different scenes in this advert show some nice dressed people having a good time and messing around; in the meantime we listen to a song that says the opposite: “Stop messing around. Better think of your future. Time to straighten right out, with problems down...”.

Rhetorical questions. These do not need an answer but try to persuade the audience when they come to a conclusion of their own. This usually has a greater convincing effect than telling the audience to buy the advertised product (Durand, 1972b).

There is an example of a rhetorical question in Ad. 18. Full Marks Solution (Lice killer): "Head lice, who needs them?" It starts convincing the audience of their need of getting rid of fleas when they appear.

2.4.2. Psychological Aspect of Language in Ads

“Adverts usually transform consumer products into subjective realities” (González Martín, 1982:24-5) [My translation³⁰]. An example found in our set is advert number 10. Here the advertised product: Drontal becomes a synonym of the best pet’s wormer.

Advertising discourse is mostly times based on feelings. The comfort or happiness produced by the advertised item is emphasized. Block de Behar (1976:95) says in publicity the speaker turns away momentarily from logic, to make way for an essentially emotional manifestation. Some examples of discourse based on feelings can be found in: Ad. 3: “Playful days, Peaceful Nights”; Ad. 62: “I feel good in Lenor”; Ad. 79: “Beauty, it touches everything”; Ad. 89: “Slide Robes, make space, be happy”.

After reviewing the language characteristics of ads, we see they play an important role in advertising success. They help awake in the audience the desire to buy the advertised product; although the use of language isn’t the only key why adverts work.

³⁰ (...) la actividad publicitaria es de naturaleza inesencial, como piensa J. Baudrillard (1969) es un proceso mediador que se ha integrado en el sistema de los objetos, no solo porque promueve su consumo, sino porque ella misma, como actividad semiótica, se transforma en objeto de consumo; (...)

Pero la función denominativa no termina en estos objetivos económicos, que son sin duda el efecto más importante de ésta; la marca es principalmente una distinción de orden afectivo, que subjetiviza y personifica a los objetos de consumo; (...) (1982:24-5)

2.5. Images

In the technological era the image is the universal item “par excellence”. It is the most developed means in order to transmit mass culture messages in neo-capitalist societies (Font, 1985:7) [My translation³¹]:

[i]mages have become the universal element in the technological era as well as the most developed means to disseminate mass culture in neo-capitalist societies. (...)

Iconicity is an important part in ads and TV advertising uses mostly images in motion in its messages. Cembranos, (2005:370) [My Translation³²] says: “information conveyed by images gives us the sensation of seeing something that is credible”.

It is also remarkable how ads sometimes show celebrities using or recommending the advertised product (Williamson, 2005:24-25). On these occasions, the positive qualities of that celebrity are associated to using this product: “we give meaning to ads, and they give meaning to us” (Williamson, 2005:41). She explains how firstly, we create the meaning of a product in an advertisement; that is we associate a celebrity’s glamour to a certain product.

³¹ (...) La imagen se ha constituido en el universal de la era tecnológica, en el soporte más desarrollado de la masificación dentro de las sociedades neocapitalistas. (...) (1985:7)

³² (...) Las informaciones icónicas producen en el cerebro la sensación de que son algo intrínsecamente creíble. A lo largo de la evolución no ha sido necesario desarrollar la capacidad de discriminar las imágenes virtuales de las reales, puesto que las primeras no existían o eran poco relevantes (espejismos, reflejos en el agua, o dibujos estáticos poco precisos). (2005:370)

Secondly, we take the meaning from the product; we may start using it to feel as glamorous as this celebrity. Thirdly, we are created by the advertisement; using the advertised item has transferred some meaning to us and fourthly, we create ourselves from the advertisement. We feel better, more glamorous, since we started using this product. Cook (2001) speaking of other types of ads, also says they do not only try to sell us a product, but also our own image:

(...) *you* are rarely sold a car alone. Just as much as with perfumes, though more verbosely, *you* are also sold yourself in an attractive persona, role or environment. (...)

(2001:112)

Nevertheless, we must remember iconic codes aren't systematic (Georges Mounin, 1972:20) and they change as fashion does. So, when studying adverts it is easy to know what features or colours make a product attractive for the audience.

The persuasive power of ads cannot only be explained by the use of language and iconic elements in them. What makes advertising “the most pervasive, influential and inescapable discourse of the twentieth century?” (Birch cited in Goddard, 1998:1). As already said, advertising is as old as the invention of writing and there have always been ways to make products popular among people. It is true that today the techniques used by communication media — sound and moving images— make it easier for products to be advertised. But, basically, the ideas transmitted by advertising haven't changed that much.

Products are usually associated in ads to: convenience, social status or even sex appeal. The reason for this is clear: although human society has gone through dramatic changes in the last 100 years —i.e. new communication media, our cognitive system is basically the same as it was about 10 thousand years ago.

It becomes necessary to explore the way human cognition works in order to explain the success of adverts. The fact that any product sells better when advertised may have a lot to do with our cognitive make up.

2.6. Human Cognition: the Two Systems

Following Cognitive-experiential self-theory (CEST) (Kahnemann, 2011 & Epstein, 2003), we learn “humans operate by two fundamental information-processing systems, a rational system and an experiential system. (...)” (Epstein, 2003:3).

(...), CEST introduces a new system of unconscious processing in the experiential system that is a substitute for the unconscious system in psychoanalysis. (...)

Epstein (2003:3)

As far as CEST says: “(...). The two systems operate in parallel and are interactive. (...)”. These two systems called by Epstein (2003) “Experiential and Rational System”, are called by Kahneman “System 1 and System 2” — terms originally introduced by Psychology professor Keith Stanovich and Richard West (2000). As described by Kahneman, System 1 consists of an automatic, unconscious process and System 2 of a controlled or conscious process. They help us understand reality and make decisions.

It is assumed in CEST that everyone, like it or not, automatically constructs an implicit theory of reality that includes a self-theory, a world-theory, and connecting propositions. An implicit theory of reality consists of a hierarchical organization of schemas. (...)

Epstein (2003:4)

The control of attention —following Kahneman (2011) is shared by the two systems although in different ways. System 1 is the result of adapting our decision-making-machinery to a primitive medium, where human needs were different from today's people in post-modern society. This system has little understanding of logic and statistics. Kahneman summarizes briefly the characteristics of System 1 and System 2 this way:

* System 1: operates automatically and quickly, with little or no effort and no sense of voluntary control.

* System 2: allocates attention to the effortful mental activities that demand it, including complex computations. The operations of System 2 are often associated with the subjective experience of agency, choice, and concentration.

(2011:20-21)

One may wonder about the reasons for our cognitive system design, but in Kahneman's words: "The division of labor between System 1 and System 2 is highly efficient: it minimizes effort and optimizes performance. (...)" (2011:25). In addition, Epstein says: "The experiential system in humans is the same system with which other higher order animals have adapted to their environments over millions of years of evolution. (...)" (2003:5).

As Kahneman (2011:21) says, although we think of ourselves as rational beings and we identify with System 2, the truth is that most of the time our decisions are taken by our System 1. Our control of attention is shared by the

two systems although in a different way. We perceive the medium around us and usually answer quickly and automatically using our System 1. We have the same innate skills as other animals do in order to survive in a primitive medium.

[t]he capabilities of System 1 include innate skills that we share with other animals. We are born prepared to perceive the world around us, recognize objects, orient attention, avoid losses, (...).

Kahneman (2011:21)

In such circumstances our intelligence is: “holistic, pleasure oriented, it makes connections by association, it is outcome oriented, it encodes reality in concrete ideas, it is oriented toward immediate action, change comes through repetitive experiences, it makes generalizations, it encodes reality using cognitive-affective emotions and our behaviour is influenced by “vibes” (Epstein, 2003:68-9). These are human cognition ways when the Experiential System —or System 1— is at work, which is most of the time.

The ideas expressed in ads emphasize precisely this way of grasping reality. I am going to offer some examples from my analysis that back up the fact that adverts are designed to influence our System 1.

2.6.1. System 1 Characteristics that Make Ads Effective. Part I

In this part, I talk about the System 1 characteristics afore mentioned. I also add some examples —from the analysed set— that show how ads design is made to convince people of the convenience of the advertised item.

2.6.1.1. Holistic rather than Analytic. Epstein (2003:68)

The way human Experiential System grabs reality is holistic rather than analytic (Epstein, 2003:68). This could explain why after watching adverts full of happy people enjoying the advertised product, we tend to consider it convenient.

Let's take for example the 1st advert: *Drayton Manor*. After watching this advert we may be tempted to visit this theme park. Our system 1 would be attracted to images of people having plenty of fun in *Drayton Manor*. Analytical thinking would consider inconveniences such as: the entrance fee for all the family, lunch facilities, rides' security and so on. But after watching this advert the first idea in our mind is *Drayton Manor* is equivalent to having a good time.

2.6.1.2. Emotional: Pleasure-Pain Oriented. Epstein (2003:68)

Our Experiential System always makes us consider good what makes us feel good:

[t]he experiential system automatically and instantaneously searches its memory banks for related events. The recalled memories and feelings influence the course of further processing and of behavioral tendencies. If the recalled feelings are positive, the person automatically thinks and has tendencies to act in ways anticipated to reproduce the feelings. (...)

Epstein (2003:8)

We all know adverts are full of happy, young, successful people having fun when they use or buy the advertised product.

An example is the 74th advert: *Next* clothes. We also have a good example of an ad that shows pleasant feelings associated to the advertised product in the 89th advert: “*Slide Robes, make space, be happy*”.

2.6.1.3. It Makes Connections by Association. Epstein (2003:68)

Epstein says:

[t]he experiential system operates in a manner that is preconscious, automatic, rapid, effortless, holistic, concrete, associative, primarily nonverbal, and minimally demanding of cognitive resource. (...)

(2003:5)

Any advert from our corpus is a good example of this, as they all try to make us associate positive feelings —such as: beauty, good fun, good value, social prestige and so on— to the advertised product.

One example in our analysis is the 78th advert: *Court Home Makers*. After watching this advert full of beautiful kitchens and seeing all the product features narrated by a sweet voice that caresses us, we associate positive feelings with *Court Home Makers*.

2.6.1.4. More Outcome Oriented. (Epstein, 2003:68)

Also, this time most adverts show us that when people use the advertised product their lives improve. This is a strategy that always works: when somebody is shown something that is beneficial for him/her that person is immediately convinced of the product advantages.

An example in our analysis is the 110th advert: *Vanish* (Helps removing stains).

2.6.1.5. Encodes Reality in Concrete Ideas. Epstein (2003:68)

Most adverts focus on the advantages of using the advertised product.

For example: the 1st advert: *Drayton Manor* is shown as a synonym of good fun and the 41st advert: *Elnett. Best hair spray for the 10th year running as voted for Instyle.*

2.6.1.6. Oriented toward Immediate Action. Epstein (2003:68)

One of the secrets of adverts' success is our System 1 tendency to act automatically and quickly. The way ads are designed make us — unconsciously— accept their message as true. Then, when shopping we may be predisposed to pick advertised brands rather than unknown ones, even if these are cheaper. If we took our time and balanced all the pros and cons of the different brands available, we would avoid our tendency of getting mostly advertised brands.

In a primitive medium acting quickly is the key to survive most of the times, although in today's consumerism society it isn't such a good idea.

2.6.1.7. Change Comes through Repetitive Experiences. Epstein (2003:68)

Repetition of the same ideas is typical of ads. Ads themselves are constantly repeated throughout the day, and repetition on an idea is directly connected with believing in it (Cohen-Eliya and Hammer, 2004:166); (Kahneman, 2011:62).

2.6.1.8. It Makes Generalizations. Epstein (2003:68)

After watching any commercial we are only shown the products best points; when shopping these are most likely to be recalled. Kahneman calls this "priming effects".

After watching, for example, the 53rd advert: *United British Caravans*, the audience may generalize and consider you can have fantastic holidays saving a lot of money. They won't think about the inconveniences of caravans such as: uncomfortable beds, personal hygiene conditions that aren't as good as those at hotels, etc.

2.6.1.9. Encodes Reality Using Cognitive-Affective Emotions. Epstein (2003:69)

There is little informative content in ads but they are "too rich in emotional suggestive detail" (Vestergaard & Shrøder, 1989:117). Adverts use associations of positive instinctive feelings towards goods all the time. For

example: perfumes are usually associated to sex appeal or expensive cars to higher social status etc.

Some examples are the 11th advert: *Yoplait, Perle de Lait*. This item is associated to French moisturizers that “make you beautiful”; or the 30th advert: *Elvive nutri-gloss*. This shampoo is associated with Elfrida Pinto’s nice looks.

2.6.1.10. Behaviour Influenced by “Vibes”. Epstein (2003:68)

Experiencing is believing for everybody. Testimonials are typical in ads; they show somebody trying the product and its benefits.

A couple of examples are: the 112th advert: *Ariel* (washing powder) and the 115th advert: *Vanish* (washing detergent).

After revising our System 1 ways and how it might work when we are watching TV ads, I am going mention —following mainly Kahneman (2011) some more ideas concerning human Psychology that make an advert an efficient tool in order to convince people.

2.6.2. System 1 Characteristics that Make Ads Effective. Part II

2.6.2.1. Repetition. Kahneman (2011)

For an advert to be a success repetition is fundamental, because something repeated many times is more easily recalled. Once television catches our attention by means of sounds and moving images, repetition makes people memorize the advertised items.

[i]t is more through repeatedly subjected to a particular advertisement, (...) that a consumer becomes and stays familiar with the product, and the virtues which are claimed for it.

Leech (1966:28-9)

But the effects of repetition are even more dramatic: we are also likely to take the repeated messages as true (Kahneman, 2011:62): “(...). **A reliable way to make people believe in falsehoods is frequent repetition**, because familiarity is not easily distinguished from truth.” [My emphasis]

We have already said how Epstein (2003) also considers attitude change comes through repetitive experiences. After watching an ad repeatedly, people may voluntarily change their standpoint because they start to believe what adverts say. Kahneman mentions the work of psychologist Robert Zajonc who studied “the link between the repetition of an arbitrary stimulus and the mild affection that people eventually have for it” (2011:66). He called it: “the mere exposure effect” and in Zajonc’s own words:

The consequences of repeated exposures benefit the organism in its relations to the immediate animate and inanimate environment. They allow the organism to distinguish objects and habitats that are safe and that are not, and they are the most primitive basis of social attachments. (...)

Cited in Kahneman (2011:67)

Kahneman also tells us that if repetition of an idea is a key element in order to remember it, another important point concerns memory. Over time we tend to confuse the origin of what is stored in our memory. We can't tell the difference between images coming from reality and those we saw on screen —as already mentioned (Cembranos, 2005:370) [My Translation³³]. Therefore, positive ideas about the qualities of advertised products are confused with those coming from reality. This way, advertising distorts the idea of reality in our minds. So, when going shopping, we are likely to recall the good impression conveyed to us by ads about goods and take it as true.

In addition, it is important to take into account what Kahneman mentions about what we consider important:

[p]eople tend to assess the relative importance of issues by the ease with which they are retrieved from memory —and this is

³³ El punto de partida del análisis es la dificultad que el sistema nervioso en su conjunto tiene para distinguir las imágenes de la realidad de las imágenes virtuales o de representación de la realidad. (...) (2005:370)

largely determined by the extent of coverage in the media. (...)

(2011:8)

This way, adverts messages about the positive qualities of products aren't only taken as true but also as important.

2.6.2.2. Intuitions. Kahneman (2011)

All of us tend to trust our intuitions; although Kahneman's investigations point to the fact that: "[e]xpert intuition strikes us as magical but it is not. (...)" (2011:11). He quotes economist Herbert Simon who studied carefully the ways in which chess masters make decisions. H. Simon concludes that: "[i]ntuition is nothing more and nothing less than recognition" —as quoted in Kahneman (2011:11). In addition:

(...) System 1 is rather insensitive to both the quality and the quantity of the information that gives rise to impressions and intuitions.

(2011:86)

Transferring this to our enquiry, after being exposed to adverts messages we are likely to remember positive qualities of the products. These become part of our intuitions and we are likely to act as advertising prompts us to do. For example, we tend to choose well-known brands rather than unknown ones; although the latter ones may be better value. In Kahneman's words: "(...), we observed **systematic biases in our own decisions**, intuitive preferences **that**

consistently violated the rules of rational choice. (...) [My emphasis] (2011:10).

2.6.2.3. Reduced Cognitive Strain. Kahneman (2011)

I think the main purpose of ads is to maintain the product in the public eye and also to sell them —if possible. Regarding how we make our messages more convincing Kahneman (2011:63) says:

If you care about being thought credible and intelligent, do not use complex language where simpler language will do. (...)

In addition to making your message simple, try to make it memorable. Put your ideas in verse if you can; they will be more likely to be taken as truth. (...)

So in order to make a persuasive message cognitive strain must be reduced. That's why adverts design "*maximizes legibility*", they also use simple language. Kahneman (2011) also says that for any new name to be easily recalled should be easily pronounced.

This can be seen in some examples from my corpus: i.e. ad. 7th *Flash*; ad. 14. *Bloo*; ad. 62. *Lenor*. In advertising in general, the names used are like this, everything written or spoken is easily grasped and rhymes are frequently used. An example of rhyme is Ad. 9 *Fairy*: "*In fact, it was the best on tests*".

Also, in advertising, the key phrases and snatches of song have a share in their contribution to persuading us. Leech (1966) mentions:

[i]n fact the role of the verbal memory extends beyond the brand-name to the mentioning of slogans, key phrases and snatches of song, etc. (...)

(1966:29)

Well-known brands increase their sales if associated to an easy memorable name, slogan or a snatch of song.

2.6.2.4. Adverts Messages Length. Kahneman (2011)

The longer the advert the more expensive it is, so ads are normally short. As ads display simple ideas in such a short time we tend to use our System 1 to apprehend their message. This way: “(...), System 1 can respond to impressions of events of which System 2 is unaware. (...)” (Kahneman, 2011:67). When System 1 is in charge —see Review of Literature pages: 61 to 66— all ads features make them rather convincing for us. In addition, the simple ideas expressed by ads contain little information and:

[i]t is the consistency of the information that matters for a good story, not its completeness. Indeed, you will often find that knowing little makes it easier to fit everything you know into a coherent pattern.

[My emphasis] Kahneman (2011:87)

2.6.2.5. People's Mood. Kahneman (2011)

We usually feel at ease when watching TV. We spend most of the times sitting in our living room, relaxed, having little interaction with others in the same room. This way, our attention is easily caught by TV moving images and, at any time, we can be exposed to adverts. Kahneman says it is precisely a sense of “*cognitive ease*” which makes us use our System 1:

[e]asy is a sign that things are going well —no threats, no major news, no need to redirect attention or mobilize effort. Strained indicates that a problem exists, which will require increased mobilization of System 2. (...)

Kahneman (2011:59)

[a] happy mood loosens the control of System 2 over performance: **when in a good mood, people become more intuitive** and more creative but also less vigilant **and more prone to logical errors.** (...)

[My emphasis] Kahneman (2011:69)

Kahneman (2011) says this is because nice feelings actually lead to intuitions of coherence. In addition, many of us after a tiring day at work, get home and switch on TV. Sooner or later we come across adverts with beautiful images and sounds. It is precisely when feeling tired that we are even more easily manipulated:

(...), there is evidence that **people are more likely to be influenced by empty persuasive messages, such as commercials, when they are tired** and depleted.

[My emphasis] Kahneman (2011:81)

In addition, when watching TV adverts, people may experience what Csikszentmihalyi and Nakamura (2010) call “effortless attention”. They point out that: “[a]ll living organisms, in order to continue living, must have access to information relevant to survival. (...)”. And that biological development has not had time to keep up with cultural development to ensure a greater possibility (Csikszentmihalyi and Nakamura, 2010:179). This is why:

[I]acking a stable measure of what a human must do to achieve adaptive success, biological selection has to rely on a different strategy for determining how and what is worth attending to. (...)

(2010:179)

Csikszentmihalyi & Nakamura go on to state that “[a]ttention not only is a scarce resource but is one that ordinarily takes effort to use. (...)” (2010:182). They also mention “[a]utomatic behavior saves effort by producing a learned response to a given range of stimuli without having to process a great deal of information. (...)” (2010:186). They distinguish between effortful and effortless concentration (2010:182). As we know, advert messages are full of positive qualities associated with the product being promoted. This may lead to people feeling what they describe as a state of what they call: “(...) *effortless* attention

that is associated with being in the enjoyable **state of flow.**" [My emphasis] (2010:182)

Adverts attempt to make viewers experience a state of "flow" and thus imbue them with greater verisimilitude.

2.6.2.6. System 1 Confirmatory Bias

System 1 generates surprisingly complex patterns of ideas although it also: "(...) has biases, however, systematic errors that it is prone to make in specified circumstances. (...)" (Kahneman, 2011:25).

[t]he confirmatory bias of **System 1 favors uncritical acceptance of suggestions** and exaggeration of the likelihood of extreme and improbable events. (...)

[My emphasis] Kahneman (2011:81)

On the one hand, the confirmatory bias in our cognition system is—in many ways—to blame for adverts success in manipulating our will. On the other hand, many times people may buy unnecessary commodities—i.e. some insurance company services— influenced by our tendency to exaggerate the likelihood of improbable events.

Once more, the design of our cognition explains the irrationality of some of our choices. In addition, Kahneman (2011:27) also says not all illusions are visual, there are also illusions of thought and:

(...) when people believe a conclusion is true, they are also very likely to believe arguments that appear to support it, even when these arguments are unsound. **If System 1 is involved, the conclusion comes first and the arguments follow.**

[My emphasis] Kahneman (2011:45)

Adverts usually take advantage of this point. They first display all the product advantages and then comes a final sentence emphasizing the convenience of buying it. Although most people do not believe these advantages to be totally true, what we hear at the end acts like a conclusion for us and we tend to believe it. We must remember for our intelligence:

[t]he amount and quality of the data on which the story is based are largely irrelevant. When information is scarce, (...), **System 1 operates as a machine for jumping to conclusions.** (...)

[My emphasis] Kahneman (2011:85)

This author calls this tendency for jumping to conclusions on the basis of limited evidence:

(...) WYSIATI, which stands for what you see is all there is. (...)

(2011:86)

(...), System 1 is not prone to doubt. It suppresses ambiguity and spontaneously constructs stories that are as coherent as possible.

(...), sustaining doubt is harder work than sliding into certainty. (...)

(2011:114)

2.6.2.7. System 1 Bias to Believe

Following the psychologist Daniel Gilbert (1991), Kahneman explains “(...) that understanding a statement must begin with an attempt to believe it: you must first know what the idea would mean if it were true (...)” (2011:81). Kahneman goes on to say, only after activating our System 2 would doubt come into play; but System 2 is lazy and most of the times —especially when relaxed and watching TV adverts— we are prone to use our System 1. Then, we are biased to believe what adverts messages tell us.

(...) System 1 is radically insensitive to both the quality and the quantity of the information that gives rise to impressions and intuitions.

[My emphasis] Kahneman (2011:86)

2.6.2.8. Associations. Kahneman (2011)

Psychologists say ideas are like nodes in a vast network called associative memory. An idea usually activates many in what is called: *priming effect*. The activated ideas arise in System 1 and most of the times we aren't aware of what event activated our emotion (Kahneman, 2011:51-53).

Studies of priming effects have yielded discoveries that **threaten our self-image as conscious and autonomous authors of our judgments and our choices.** (...)

[My emphasis] Kahneman (2011:55)

No one exposed to ads messages—and the vast majority of us are— can help these getting stored in her/his memory. As we have seen, from then on, we will recall positive ideas about products by means of priming effects. The activated ideas will probably influence our choices when going shopping. Following Kahneman (2011), we learn the truth is that everybody believes their decisions come from rational thinking and we identify with System 2.

When I describe priming studies to audiences, the reaction is often disbelief. This is not a surprise: **System 2 believes that it is in charge and that it knows the reasons for its choices.** (...)

[My emphasis] Kahneman (2011:56)

Although the truth is different: “[p]riming phenomena arise in **System 1, and you have no conscious access to them.**” [My emphasis] (Kahneman, 2011:57).

2.6.2.9. Exaggerated Emotional Coherence (Halo Effect). Kahneman (2011)

Once we have our first impression about somebody or something, it gets stored in memory. Then, the measure of success for System 1 corresponds to

the coherence of the story that it has figured out, so it tends to exaggerate these first impressions. This is called “*the halo effect*” which makes it easier for us to anticipate, recognize, and understand (Kahneman, 2011:4).

(...) the halo effect increases the weight of first impressions,
sometimes to the point that subsequent information is mostly
wasted. (...)

[My emphasis] Kahneman (2011:83)

This is another bias of our cognitive system explained by Kahneman: exaggerated emotional coherence; and it makes us think people and things are eventually either good or bad. After watching adverts, we probably store in our minds good impressions of the promoted items —positive ideas related to emotional states: happiness, welfare, security...etc. In time, we tend to exaggerate their convenience due to our need of emotional coherence and these ideas are there to last. Eventually, when shopping our actions are influenced by these ideas.

[t]his remarkable priming phenomenon —the influencing of an
action by the idea— is known as the ideomotor effect. (...)

Kahneman (2011:53)

**[t]he halo effect helps keep explanatory narratives simple and
coherent by exaggerating the consistency of evaluations: (...)**

[My emphasis] Kahneman (2011:199)

2.6.2.10. Judgements. Kahneman (2011)

Kahneman tells us our cognitive system is designed by evolution to constantly come up with intuitive judgements in order to solve problems and survive. This way System 1:

(...) continuously monitors what is going on outside and inside the mind, and continuously generates assessments (...). **These basic assessments play an important role in intuitive judgment (...)**

[My emphasis] (2011:89)

Kahneman says: “(...) System 1 runs ahead of the facts in constructing a rich image on the basis of scraps of evidence. (...)” (2011:114); as already said, intuition is just recognition of that piece of information that was previously stored in our mind. After advertising, the most relevant pieces of information—depending on our interests—are recorded by our System1. In time, these become part of our intuitions.

A remarkable aspect of your mental life is that you are rarely stumped. (...) **you have intuitive feelings and opinions about almost everything that comes your way. (...), you often have answers to questions that you do not completely understand,** relying on evidence that you can neither explain nor defend.

[My emphasis] Kahneman (2011:97)

2.6.2.11. The Affect Heuristic. Kahneman (2011)

The findings of psychologist Paul Slovic about the “*affect heuristic*” —as quoted in Kahneman 2011— also explain how adverts influence our decisions. Adverts use attractive images and sounds for us to have a good impression of products.

The dominance of conclusions over arguments is most pronounced where emotions are involved. (...) **people let their likes and dislikes determine their beliefs about the world.** (...)

[My emphasis] Kahneman (2011:103)

In time, when shopping, we are likely to recall positive feelings towards the advertised goods —possibly magnified due to “halo effect”. These have a share in our idea of the world; they mould what is convenient to us or to our family.

(...) **people make judgments and decisions by consulting their emotions** (...)

[My emphasis] Kahneman (2011:139)

2.6.2.12. Substitution. Kahneman (2011)

Answering one question in place of another is called substitution. This is a System 1 procedure that helps to answer adequately difficult questions simplifying them (Kahneman, 2011:97-8). It is a good strategy to solve difficult problems quickly. When we are tired —or just not in the mood to revise all the

possible alternatives— it can be difficult to consider all al pros and cons of some purchases. Then, we tend to answer by substitution.

[t]he affect heuristic is an instance of substitution, in which the answer to an easy question (How do I feel about it?) serves as an answer to a much harder question (What do I think about it?).
(...)

[My emphasis] Kaheman (2011:139)

[t]he world in our heads is not a precise replica of reality; **our expectations (...)** are distorted by the prevalence and emotional intensity of the messages to which we are exposed.

[My emphasis] Kahneman (2011:138)

2.6.2.13. The Anchoring Effect. Kahneman (2011)

Anchoring is a cognitive bias that describes human tendency to rely too heavily, on the first piece of information retrieved. An anchoring effect occurs: “(...) when people consider a particular value for an unknown quantity before estimating that quantity. (...)” (2011:119).

Kahneman (2011) mentions Epley & Gilovich (2005) findings:

One way to make judgments under uncertainty is to anchor on information that comes to mind and adjust until a plausible estimate is reached. This anchoring-and adjustment heuristic is

assumed to underlie many intuitive judgments, and insufficient adjustment is commonly invoked to explain judgmental biases.

(...).

(2005:311)

Kahnemann also says both System 1 and System 2 suffer from anchoring effects:

[t]wo different mechanisms produce anchoring effects —one for each system. There is a form of anchoring that occurs in a deliberate process of adjustment, an operation of System 2. And there is anchoring that occurs by a priming effect, an automatic manifestation System 1.

Kahneman (2011:120)

As Kahneman tells us, System 1 is —most of the times— in charge of retrieving data from memory on which System 2 works. “(...). **System 2 is therefore susceptible to the biasing influence of anchors that make some information easier to retrieve.** (...)” [My emphasis] (2011:127).

An essential design feature of the associative machine is that it represents only activated ideas. Information that is not retrieved —even unconsciously— from memory might as well not exist. (...)

(2011:85)

Good impressions about the advertised products will be easily retrieved when going shopping, and these are bound to influence our choices.

People even tend to be closer to the anchor when their mental resources are depleted (Kahneman, 2011). Rosemberg & White, already in the middle of the twentieth century, said: “[f]or what makes mass culture so tantalizing is the implication of effortlessness. (...)” (1960:5). Our dependence on easily recalled information by System 1 in order to make judgements, apparently makes us prone to being highly influenced by advertising.

Our cognition often relies on information retrieved by System 1. System 2 is alert especially in dangerous situations and one of its defining characteristics is its “laziness” (Kahneman, 2011:31). Its operations are effortful, so Nature saves energy whenever possible. That’s why most of the time, when we are to make a decision, we suffer from “anchoring effects”.

(...) an *anchoring effect*. It occurs when people consider a particular value for an unknown quantity before estimating that quantity. (...)

Kahneman (2011:119)

Nevertheless, Epley and Gilovich —as mentioned in Kahneman, 2011— say we sometimes use System 2, in a deliberate attempt to find reasons to move away from the anchor (2011:121).

[t]he main moral of priming research is that our thoughts and our behavior are influenced, much more than we know or want, by the environment of the moment. (...)

[My emphasis] Kahneman (2011:128)

From all this, we can infer that adverts provide us with only positive information about products, hiding their disadvantages by means of language tricks and nice images. This usually makes us consider only the good points shown by advertising which turns into more sales.

2.6.2.14. The Illusion of Understanding. Kahneman (2011)

Following Kahneman once more, as already said, apart from visual illusions there are also illusions of thought. These are called *cognitive illusions* (2011:27); “[c]ognitive illusions can be more stubborn than visual illusions. (...)” (2011:216). Anything we visualize is taken as true —as already mentioned (Cembranos, 2005:370) [My translation³⁴]; so after being exposed to advertising, System 1 exaggerates the consistency and coherence of what we see to make sense of reality (Kahneman, 2011:114).

Concerning TV advertising messages, we tend to take them as true and this leads us to cognitive illusions. System 1 bias to believe makes: “[n]arrative fallacies arise inevitably from our continuous attempt to make sense of the world. (...)” [My emphasis] (Kahneman, 2011:199).

³⁴ “El punto de partida del análisis es la dificultad que el sistema nervioso en su conjunto tiene para distinguir las imágenes de la realidad de las imágenes virtuales o de representación de la realidad. (...)” (2005:370)

Kahneman mentions the work of psychologist Daniel Gilbert, he “(...) proposed that understanding a statement must begin with an attempt to believe it: you must first know what the idea would mean if it were true. (...)” (2011:80-81). In time, our attitude is closer to agreeing with that message. Finally, our cognition has another characteristic that makes this conviction last in time:

A general limitation of **the human mind** is its **imperfect ability to reconstruct past states of knowledge**, or beliefs that have changed. Once you adopt a new view of the world (or of any part of it), you immediately lose much of your ability to recall what you used to believe before your mind changed.

[My emphasis] Kahneman (2011:202)

In many adverts, an actress/actor shows how s/he solved her/his problem by using the advertised product. People unconsciously feel identified with them and they tend to copy this behaviour (Raafat, Chater & Frith, 2009). Our tendency to forget our former beliefs explains why people change their attitude after visualizing adverts repeatedly. In turn, the halo effect will exaggerate the consistency of the advertised product advantages.

[t]he halo effect helps keep explanatory narratives simple and coherent by exaggerating the consistency of evaluations:
(...).

[My emphasis] Kahneman (2011:199)

2.6.2.15. Regret. Kahneman (2011)

It is defined as feeling sorrow or remorse for: an act, a fault, an event, etc. Kahneman (2011:349) tells us: “The asymmetry in the risk of regret favors conventional and risk-averse choices. (...)”. Our System 1 makes us feel stronger emotional reactions to an outcome produced by an action, instead of the same outcome when it is produced by inaction.

(...). Consumers who are reminded that they may feel regret as a result of their choices show an increased preference for conventional options, favoring brand names over generics. (...)

[My emphasis] Kahneman (2011:349)

As already said, concerning brands we are ready to pay more for items that fulfill the same necessities as generics. In order to manipulate our will, advertising also uses the regret we are likely to feel when System 1 is in charge.

2.6.2.16. Frames & Reality. Kahneman (2011)

When we are to make a decision—even important ones—quite often System 1 is the one in charge (Kahneman, 2011):

(...) —but we must get used to the idea that even important decisions are influenced, if not governed, by System 1.

(2011:369)

Also following Kahneman (2011) we know, the weight of emotions looms large and this makes logically equivalent statements evoke different reactions.

Sometimes:

(...) the emotion evoked by a word can “leak” into the final choice.

Kahneman (2011:366)

[t]he different frames evoke different mental accounts, (...)

[My emphasis] (2011:371)

He tells us that experiments show that human preferences are seldom reality-bound, they suffer from *framing effect*.

[p]references between the same objective outcomes reverse with different formulations.

Kahneman (2011:368)

Salespeople usually take advantage of this point and —as already said— adverts try to make us associate positive emotions to the items being promoted. Considerations such as price or duration of the product are secondary in our frame, because sometimes:

(...), an important choice is controlled by an utterly inconsequential feature of the situation. (...)

Kahneman (2011:374)

(...) our preferences are **frame-bound** rather than **reality-bound**.

[My emphasis] Kahneman (2011:367)

2.6.2.17. Focusing Illusion. Kahneman (2011)

In our cognition there are two selves: the experiencing self and the remembering self. In Kahneman's words:

[t]he experiencing self does not have a voice. **The remembering self is sometimes wrong, but it is the one that keeps score and governs what we learn from living, and it is the one that makes decisions.** (...)

[My emphasis] (2011:381)

Kahneman (2011) tells us, tastes and decisions are shaped by memories and our memory is a function of System 1. Two principles of human memory are: duration neglect and a "peak-end rule" (2011:384). When we remember any state we tend to forget how long it lasted; although its beginning, the peak, as well as our feelings at the end are highly significant (2011:407). This produces a *focusing illusion* and its essence is the aforementioned "WYSIATI". The reason why slogans are always at the end of an advert is that the ideas they show are this way easily associated with the promoted product.

System 1 focusing illusions can cause people to be wrong about different issues. For example: "[i]n particular, **it makes us prone to exaggerate the effect of significant purchases** or changed circumstances on our future well-

being.” [My emphasis] (Kahneman, 2011:406). Once more, the way our cognition is designed seems to make us prone to being influenced by advertising.

2.6.3. System 2. Kahneman (2011)

As already mentioned, when watching adverts we usually feel at ease and in such a state we use System 1 to grasp reality. Most of the characteristics of System 2 would help advertising influence on many of our choices when shopping.

2.6.3.1. System 2 Characteristics

Kahneman (2011:36) says: "(...) System 1 detects simple relations (...), but it does not deal with multiple distinct topics at once, (...)". System 2 requires more attention and it may avoid the inconveniencies caused by only using System 1 when shopping.

(...). System 2 is the only one that can follow rules, compare objects on several attributes, and make deliberate choices between different options. (...)

[My emphasis] Kahneman (2011:36)

Making quick decisions when shopping makes us rely on easily recalled information stored in memory by System 1. The information we rely on is slanted, but using System 2 may help us many times avoid advertising influence.

A crucial capability of **System 2** is the adoption of “task sets”: it **can program memory to obey an instruction that overrides habitual responses.** (...)

[My emphasis] Kahneman (2011:36)

[t]he automatic operations of System 1 generate surprisingly complex patterns of ideas, but **only the slower System 2 can construct thoughts in an orderly series of steps.** (...)

[My emphasis] Kahneman (2011:21)

Although two characteristics of System 2 must be taken into account: “The highly diverse operations of System 2 have one feature in common: they require attention and are disrupted when attention is drawn away. (...)” (2011:22); and also:

(...) continuous vigilance is not necessarily good, and it is certainly impractical. (...), and System 2 is much too slow and inefficient to serve as a substitute for System 1 in making routine decisions. (...)

Kahneman (2011:28)

[t]he defining feature of System 2, in this story, is that its operations are effortful, and one of its main characteristics is laziness, **a reluctance to invest more effort than is strictly necessary.** (...)

[My emphasis] Kahneman (2011:31)

That's why most of our choices are influenced by System 1, unless those taken under strain:

(...), **the experience of cognitive strain**, whatever its source, **tends to mobilize System 2**, shifting people's approach to problems from a casual intuitive mode to a more engaged and analytic mode.

[My emphasis] Kahneman (2011:65)

Kahneman (2011:164) says another flaw in our cognitive system is that "System 2 is not impressively alert" and, most of the times, relies on information retrieved by System 1:

[o]n most occasions, however, the lazy System 2 will adopt the suggestions of System 1 and march on.

Kahneman (2011:64)

System 2 is also responsible for self-control and it supervises actions or thoughts "suggested" by System 1 (2011:44).

[u]ncertainty and doubt are the domain of System 2.

[My emphasis] Kahneman (2011:80)

Kahneman also mentions "Conflict between an automatic reaction and an intention to control it, is common in our lives. (...)" (2011:26).

Although System 2 deliberately searches for confirming evidence in what Kahneman calls: “*positive test strategy*” (2011:81), it also frequently follows the path of least effort:

[h]owever, a lazy System 2 often follows the path of least effort and endorses a heuristic answer without much scrutiny of whether it is truly appropriate. (...)

Kahneman (2011:99)

System 2 frequently trusts information consistent with existing beliefs:

[i]ts search for information and arguments is mostly constrained to information that is consistent with existing beliefs, (...)

Kahneman (2011:103)

or it can also be influenced by anchors that make some information easier to retrieve:

(...). System 2 is therefore susceptible to the biasing influence of anchors that make some information easier to retrieve. (...)

Kahneman (2011:127)

We may conclude from all this:

On the one hand, our System 1 cannot be disconnected, and it is responsible for making decisions most of the times, especially when we feel at ease. This is precisely the case when we are watching TV adverts. On the other hand,

ads' design fits precisely the ways our cognitive system gets easily convinced about the advertised products convenience.

Epstein (2003:68-9) says System 1 has all these characteristics: it is outcome oriented, it encodes reality in concrete "images, metaphors and narratives", it is oriented toward immediate action, change comes through repetitive experience, it makes connections by association, it is holistic and it makes generalizations: "categorical thinking", it encodes reality using cognitive-affective emotions, it is pleasure oriented, it experiences "passively and preconsciously: we are seized by our emotions", our behaviour is influenced by "vibes" from past experience and for System 1 "experiencing is believing". Adverts are designed in a way that makes them rather convincing when System 1 is in charge:

The ideas expressed by ads —and ads themselves— are repeated many times. Even if people know what they say isn't completely true, ads seem to work. As Joseph Goebbels, Reich Minister of Propaganda in Nazi Germany, said: "A lie properly repeated a thousand times becomes truth".

Also, Kahneman (2011:66) talks about the impact of repetition of any stimulus in our beliefs:

[t]he famed psychologist Robert Zajonc dedicated much of his career to the study of the link between repetition of an arbitrary stimulus and the mild affection that people eventually have for it. Zajonc called it the *mere exposure effect*. (...)

Another remarkable idea is what Epstein (2003:68) says about System 1:

“It encodes reality in concrete images, metaphors & narratives.”

Adverts show only the product good points expressed mainly by means of: images, metaphors and sometimes narratives too. These are simple, concrete ideas which are, in turn, stored in memory by System 1.

In addition, Kahneman (2011:105) mentions when people are exposed to a message, System 1 “creates a coherent pattern of activated ideas in associative memory”, this together with the fact that System 1 “is biased to believe and confirm”, may make ads messages most of the times to be very convincing.

(...). System 1 is radically insensitive to both the quality and the quantity of the information that gives rise to impressions and intuitions.

Kahneman (2011:86)

[I]t is the consistency of the information that matters for a good story, not its completeness. Indeed, you will often find that knowing little makes it easier to fit everything you know into a coherent pattern.

[My emphasis] Kahneman (2011:87)

We could infer from this, after watching ads we tend to fit all the products good characteristics into a coherent pattern and we take these as a whole that represents the advertised product.

It must also be taken into account that some ads use testimonials about the product's convenience. These tend to be rather convincing for our System 1 (see "Herd Behaviour" Raafat, Chater & Frith, 2009); and in time these ideas get stored in memory. Kahneman says, about any memories of events:

(...) System 1 readily substitutes a small part of it for the whole of it. Any aspect of life to which attention is directed will loom large in a global evaluation. (...). This is the essence of the *focusing illusion*, (...)

(2011:402)

This focusing illusion will turn into an intuition of the convenience of the advertised product. Logically, we can deduce our intuitions when buying are nothing but recognition of the products positive image previously shown by adverts.

Commercials always use simple language and ideas, so their message is easily taken as true. The information they show is consistent and easy to grasp, which gives them the appearance of truth. As already said, Kahneman (2011:63) mentions:

If you care about being thought credible and intelligent, do not use complex language where simpler language will do. (...)

He adds:

In addition to making your message simple, try to make it memorable. Put your ideas in verse if you can; they will be more likely to be taken as truth. (...)

(2011:63)

They show a reality that makes the audience feel at ease and when we are in a good mood we are prone to make logical errors (2011:69). This plays on the advert's side.

The psychologist Daniel Gilbert —as mentioned in Kahneman (2011:80-81) said that in order to understand a statement we first make an attempt to take it as true. Then, after being exposed to the same message many times we are more likely to believe it.

The aforementioned *Halo Effect* makes the audience believe in the first impression ads produce in them. This is usually full of positive feelings — beauty, youth, social status...etc. which in turn are associated to the advertised product.

In case of Law firms or Insurance company adverts, these take advantage of our cognitive system "loss aversion". Kahneman (2011) says one characteristic of System 1 is it: "responds more strongly to losses than to gains (loss aversion)" Kahneman (2011:105).

Many times, when we are watching TV adverts, we feel tired after a day's work. It is precisely when feeling tired that our cognitive system is more easily convinced of ads messages:

[i]ndeed, there is evidence that **people are more likely to be influenced by empty persuasive messages, such as commercials, when they are tired and depleted.**

[My emphasis] Kahneman (2011:81)

If we are to judge how convenient a product is we tend to substitute convenience by the emotions the product makes us feel. The *focusing illusion* in turn, makes us exaggerate the quality of significant purchases. Especially purchases of products associated to positive feelings by us.

All the ads characteristics mentioned seem to have an impact on people's choices at the time of buying. I am going to show how each ad design in the set of analysed commercials may influence the audience's choices.

CHAPTER 3.

Methodology

3.1. Introduction

This chapter comprises the methodology employed to test my hypothesis. I will first look at the criteria for the selection of the corpus. This will be followed by a description of the corpus —includes number of ads, time and multimodal nature. And the type of analysis I have carried out.

3.2. Criteria for the Selection of the Corpus

In order to obtain a random set of TV adverts, I used one day of the (Multimodal Analysis of TV Ads) MATVA corpus of TV ads (Pennock-Speck, 2011¹) broadcast during a single day from ITV English TV channel (10/09/2010). In this sense, the 163 TV adverts that make up the corpus represent an ordinary sample of British daytime advertising.

3.3. Description of the Corpus

3.3.1. Multimodal Nature of the Corpus

There are many different elements that make up the nature of an advert. Nevertheless, most studies on advertising carried out by linguists focus on the language —its syntax, vocabulary or phonetic aspects such as intonation etc. either oral or written used in them. All these elements in adverts contribute to

¹ Corpus collected during the Proyecto precompetitivo de la Universitat de València “Efectos pragmático-cognitivos de los elementos paralingüísticos y extralingüísticos sobre la audiencia en los anuncios de televisión en lengua inglesa” dotado con 8.260 euros.

their selling power, although the influence of ads on consumers' choices cannot only be explained by the language characteristics in them.

Tamayo y Tamayo (2003:16) [My translation²] considers that "Science mustn't be considered as a bunch of isolated facts. Their systematic interconnection is needed". Schneider (2006:334) talks about the concept of mediality which is "more than materiality: the medium is neither ink nor letters, but rather writing; not pigments but painting, not sound but oral language" In other words, he adds "medium is a phenomenon of performance". In this sense, a satisfactory study of the characteristics of adverts and how these influence consumer choices should take into account all the elements of TV ads; and not just focus on the language used in them. And, more importantly, how all the elements come together in the "performance" of the ad.

3.3.2. Transcription of the Corpus

What follows is a list of the 163 with their names and length:

1 st AD.	Drayton Manor (Theme Park) 20 seconds
2 nd AD.	Nestle Pure Life 20 seconds
3 rd AD.	Pampers (Diapers) 30 seconds
4 th AD.	Kellogg's Special K (Breakfast Cereal) 30 seconds
5 th AD.	KFC (Kentucky Fried Chicken) 30 seconds
6 th AD.	The Big Bold Hug (Fabric Softener) 30 seconds
7 th AD.	Flash (Cleaning Liquid) 20 seconds
8 th AD.	Lyclear (Treatment for Headlice) 30 seconds
9 th AD.	Fairy (Crockery Detergent) 30 seconds
10 th AD.	Drontal (Pet's Wormer) 20 seconds

² "El ideal de la ciencia es la sistematización, es decir, el logro de una interconexión sistemática de los hechos; ya que las proposiciones aisladas no constituyen una ciencia, es necesaria la integración." (2003:16)

11 th AD.	Yoplait Perle de Lait 20 seconds
12 th AD.	National Accident Helpline 30 seconds
13 th AD.	Foxy Bingo 10 seconds
14 th AD.	Bloo (Air Freshener) 10 seconds
15 th AD.	Persil (Liquid Detergent for Clothes) 30 seconds
16 th AD.	IAMS (Dog Food) 20 seconds
17 th AD.	Precious Rocks and Minerals 20 seconds
18 th AD.	Full Marks Solution (Treatment for Head Lice) 10 seconds
19 th AD.	Colgate Total 20 seconds
20 th AD.	Optimax (Laser Eye Surgery) 30 seconds
21 st AD.	Sky TV + Telephone (Broadband) 40 seconds
22 nd AD.	Uncle Ben's Chilli con Carne 10 seconds
23 rd AD.	E45 (Moisturizer) 30 seconds
24 th AD.	Lighterlife Lite (Low-Calorie Diet) 30 seconds
25 th AD.	Moneysupermarket.com (Insurance Company) 10 seconds
26 th AD.	Fairy (Crockery Detergent) 30 seconds
27 th AD.	M & S Clothes 1 minute
28 th AD.	Hillarys (Blinds) 30 seconds
29 th AD.	Fiftyplus.co.uk (Fashion Magazine) 30 seconds
30 th AD.	Elvive nutri-gloss (Shampoo) 20 seconds
31 st AD.	Nestle Curiously Cinnamon (Breakfast Cereal) 20 seconds
32 nd AD.	Bloo (Air Freshener) 10 seconds
33 rd AD.	Laredoute (Clothes) 20 seconds
34 th AD.	Sainsbury's (Supermarket) 10 seconds
35 th AD.	The Healthy Back Bag 30 seconds
36 th AD.	Kellogg's Special K (Breakfast Cereal) 30 seconds
37 th AD.	Tena (Towels) 20 seconds
38 th AD.	Uncle Ben's Boil-in-the-bag-rice 10 seconds
39 th AD.	Injury Lawyers 4U 40 seconds
40 th AD.	Bassets Soft and Chewy (Lozenges) 20 seconds
41 st AD.	Elnett (Hair Spray) 20 seconds
42 nd AD.	Somerfield (The Co-operative) 30 seconds
43 rd AD.	New Volvo S60 10 seconds
44 th AD.	Oxy (Teenagers Moisturizer) 30 seconds
45 th AD.	Nestlé Munch Bunch (Kids Yoghurt) 20 seconds
46 th AD.	Pantene Pro-V (Shampoo) 30 seconds
47 th AD.	Olay (Moisturizer) 30 seconds

48 th AD.	Ambi Pur (Air Freshener) 30 seconds
49 th AD.	Sleep Masters Bellachio (Beds) 30 seconds
50 th AD.	Harrys Fowler (Injury Solicitor) 30 seconds
51 st AD.	Littlewoods (Garments and Complements) 1 minute
52 nd AD.	Morrisons' Let's grow 30 seconds
53 rd AD.	United British Caravans 30 seconds
54 th AD.	Pets at Home 30 seconds
55 th AD.	Super Slicer 30 seconds
56 th AD.	Daz (Liquid Laundry Soap) 30 seconds
57 th AD.	Walkers Extra Crunchy (Crisps) 30 seconds
58 th AD.	Müller Rice 20 seconds
59 th AD.	Nestle Quality Street (At Sainsbury's) 10 seconds
60 th AD.	McDonalds 30 seconds
61 st AD.	BHs (Clothes & Household equipment) 10 seconds
62 nd AD.	Lenor (Conditioner) 30 seconds
63 rd AD.	Weightwatchers 30 seconds
64 th AD.	Atha & co. (Solicitors) 40 seconds
65 th AD.	Sofaitalia 20 seconds
66 th AD.	ASDA (Drugstore) 10 seconds
67 th AD.	Sainsbury's Supermarket 10 seconds
68 th AD.	Cathedral (Mature Cheese) 20 seconds
69 th AD.	DFS (Sofas) 30 seconds
70 th AD.	Maltesers (Sweets) 30 seconds
71 st AD.	Carphone Warehouse (Laptops) 30 seconds
72 nd AD.	Niquitin (Lozenges to Give up Smoking) 30 seconds
73 rd AD.	Dyson Ball (Vacuum cleaner) 20 seconds
74 th AD.	Next (Clothes) 30 seconds
75 th AD.	Browell Smith & Co. (Solicitors) 30 seconds
76 th AD.	Daily Mail's DVD Series 30 seconds
77 th AD.	New Ariel (Powder Detergent) 10 seconds
78 th AD.	COURT HOME MAKERS 30 seconds
79 th AD.	Beauty Calvin Klein (Perfume) 20 seconds
80 th AD.	Suzuki Swift 30 seconds
81 st AD.	Müller Corner Yoghurt 40 seconds
82 nd AD.	ASDA Supermarket (Different from 66 th Advert) 30 seconds
83 rd AD.	Hotter (Shoe Factory) 30 seconds
84 th AD.	Galaxy (Chocolate) 30 seconds

85 th AD.	Maltesers (Different Advert from the 70 th) 20 seconds
86 th AD.	Debenhams (Department Store) 10 seconds
87 th AD.	Dental Active (Mouthwash) 30 seconds
88 th AD.	Marisota (Clothes) 30 seconds
89 th AD.	Slide Robes (Wardrobes) 30 seconds
90 th AD.	Pringles (Crisps) 30 seconds
91 st AD.	CSL, The Sofa Specialists 30 seconds
92 nd AD.	Cathedral City (Different Advert from the 68 th) 20 seconds
93 rd AD.	Morrisons (Off licence) 20 seconds
94 th AD.	Spots V Stripes (Chocolate Bar) 30 seconds
95 th AD.	Optrex (Eye Spray) 20 seconds
96 th AD.	Boots Moisturizer 30 seconds
97 th AD.	Loyd Sauces 20 seconds
98 th AD.	Arnold Clark (Protect a Child GB) 40 seconds
99 th AD.	Browel Smith & Co (Different Advert from 75 th) 30 seconds
100 th AD.	Poligrip (For Cleansing Dentures) 30 seconds
101 st AD.	Flamingo Land (Theme Park) 30 seconds
102 nd AD.	André Rieu's Concert 20 seconds
103 rd AD.	Daxon.co.uk (Clothes Magazine) 30 seconds
104 th AD.	UNICEF 1 minute
105 th AD.	First 4LAWYERS 30 seconds
106 th AD.	HS Interiors (Bathrooms) 30 seconds
107 th AD.	Kit Kat (Chocolate Bar) 30 seconds
108 th AD.	Tena Pants 20 seconds
109 th AD.	Browell Smith & Co. (Different Advert) 30 seconds
110 th AD.	Vanish (Liquid Detergent for Clothes) 30 seconds
111 th AD.	Tesco's Wine Festival 10 seconds
112 th AD.	Ariel (Washing Powder) 30 seconds
113 rd AD.	Staples (Laptop Computers) 30 seconds
114 th AD.	Frontline (Flees and Ticks Repellent) 30 seconds
115 th AD.	Vanish (Different Advert) 30 seconds
116 th AD.	Airwick (Air Freshener) 30 seconds
117 th AD.	Flamingo Land (Different Advert) 10 seconds
118 th AD.	Safestyle (BOGOF Window Frames) 30 seconds
119 th AD.	Autoglass Repair 20 seconds
120 th AD.	Direct Line (Home Insurance) 30 seconds
121 st AD.	National Lottery 10 seconds

122 nd AD.	Bingo 10 seconds
123 rd AD.	Natwest (Home insurance) 30 seconds
124 th AD.	Saga (Insurance) 30 seconds
125 th AD.	New CitroënC3 30 seconds
126 th AD.	Tickets on line. Eastcoast.co.uk 20 seconds
127 th AD.	Selling with Avon 30 seconds
128 th AD.	Claim4Refunds 1 minute
129 th AD.	Ancestry.co.uk 30 seconds
130 th AD.	Toyota Auris Hybrid 30 seconds
131 st AD.	Cancer Research.co.uk 1,30 minute
132 nd AD.	B&Q interiors 20 seconds
133 rd AD.	Churchill.com (Car Insurance) 30 seconds
134 th AD.	Tunnock Tea Cakes 20 seconds
135 th AD.	Nutella 30 seconds
136 th AD.	Fajita Tortillas 20 seconds
137 th AD.	Studio Christmas Book 30 seconds
138 th AD.	National Accident Helpline (Different AD.) 30 seconds
139 th AD.	Kellogg's Cornflakes 20 seconds
140 th AD.	Canesten Duo. Bayer 10 seconds
141 st AD.	Feminax Express 10 seconds
142 nd AD.	Sainsbury's 10 seconds
143 rd AD.	Andrex (Toilet Paper) 20 seconds
144 th AD.	Bootiful (Turkey Cold Meat) 30 seconds
145 th AD.	Brilliant Sparkle (Toothpaste) 20 seconds
146 th AD.	Boots Rimmel 30 seconds
147 th AD.	Recipe Cards in Daily Mirror 10 seconds
148 th AD.	Trainline.com 10 seconds
149 th AD.	Mantis (Gloss Buster. Car Cleaner) 30 seconds
150 th AD.	P&O Cruises. Thomas Cook 30 seconds
151 st AD.	Matchaffinity.com 30 seconds
152 nd AD.	Amazon Kindle 30 seconds
153 rd AD.	Browell Smith & Co (Solicitors) 30 seconds
154 th AD.	Premier Inn 30 seconds
155 th AD.	Récital Préférence. L'Oréal 40 seconds
156 th AD.	New Colgate Sensitive Pro-Relief 40 seconds
157 th AD.	New Kentucky Jack 30 seconds
158 th AD.	Introducing Harvey (The Anti-advert) 1 minute

159 th AD.	The Reproduction Centre (Pieces of Furniture) 20 seconds
160 th AD.	Sheeba (Cat Food) 30 seconds
161 st AD.	Dry Nites (Pyjama Pants) 20 seconds
162 nd AD.	Max Factor (False Lash Effect Mascara) 30 seconds
163 rd AD.	Tickets on line. Eastcoast.co.uk (Different Advert) 20 seconds

3.4. Type of Analysis

3.4.1. Qualitative vs. Quantitative

The main focus of this study is a qualitative analysis of the corpus rather than a quantitative one. Qualitative because, as I mentioned above, we need to look at all the elements in the ad and how they interact. Nevertheless, the frequency of certain language characteristics, the most significant iconic elements in the analysed ads, as well as their length are also mentioned as they offer valuable information.

Qualitative analyses are considered to give rise to a broader view of the studied phenomenon. I have devoted most of my efforts into a qualitative analysis as it is extremely difficult —if not impossible to quantify audio-visual phenomena. Moreover, as I have already mentioned, I do not only consider individual elements but how they come together in each ad, in order to find a possible explanation of their power in consumer choices. My approach to the study of TV ads is mainly inductive, as performing only a quantitative analysis of ads aimed at testing theory would give a less rich picture of the phenomenon.

A recent trend in corpus studies, which I have adopted, are multi-method approaches. They tend to reject the narrow analytical paradigms. Carrying out both a qualitative and a quantitative data analysis gives different although not necessarily incompatible perspectives.

From my point of view, a study on the power of advertising on consumers taking into account only the linguistic and iconic aspect of ad messages, would mean ignoring essential elements of this type of communication act. We would only be able to contemplate the role of the sender, ignoring that of the receiver. Adverts are designed to adapt to consumers' interests, so I consider it fundamental to attempt to provide an explanation of how humans perceive ads messages. My hypothesis is the success of adverts is due, to a great extent, to the ways our cognitive system works.

In order to do this I have followed Kahneman's (2011) cognitive-experiential self-theory (CEST). His work summarizes important investigations on how humans make decisions; and Kahneman's enquiries were the reason for him being awarded the Nobel Prize in 2002.

3.4.2. An Inductive Study. Iterative Viewing.

Corpus analysis generally consists of qualitative and/or quantitative analysis, the first being of the inductive type and the second one deductive. Both have pros and cons and that's the reason why this study makes a combination of both. It mainly intends to be an inductive approach to the TV ads study, as doing only a quantitative analysis of ads aimed at testing theory would give a less rich picture of the phenomenon. An Inductive approach allows research findings appear from the frequent themes in the data; and this investigation, following a systematic procedure guided by specific objectives for the analysis of the qualitative data, intends to generate a new theory emerging from these data.

Thomas (2003:1) considers that:

[t]he general inductive approach provides a convenient and efficient way of analysing qualitative data for many research purposes. (...)

He also says, it allows all frequently reported patterns in the raw data lead to findings in an investigation “(...), without the restraints imposed by structured methodologies. (...)”; that is to say, preconceptions in the data collection and data analysis may often obscure key themes (2003:2).

In this study, after iterative viewing of a set of TV adverts I am able to highlight their main characteristics. At the same time, this method has allowed me to come up with a hypothesis about the effects that TV ad producers probably want to cause in viewers.

CHAPTER 4.

Ads Analysis

Ads Analysis 1 - 15

1st advert

Drayton Manor

Total time: 20 seconds



The advert starts with some attractive images of people who appear to be having lots of fun in the advertised theme park. Some people in the audience might feel identified with them. The advert thus translates a “thing” statement to a human statement (Williamson, 2005:12). Then, *Drayton Manor* becomes a synonym of good fun. An OST is also shown: “See website for a great ticket offer”. OSTs are a good way of conveying useful information, sometimes of a legal nature, that is not normally emotionally charged.

In the meantime, we hear an emphatic voice-over as if announcing entertainment in a circus show: “Experience Drayton Manor, total family entertainment!” This sentence has the typical imperative verb form found in adverts urging us to try the advertised product. This kind of imperative, which we will call “advertising imperative” henceforth, doesn’t really have the intention of ordering the audience to do anything (Pennock-Speck & Fuster-Márquez, 2014:4; Haverkate 1994:183; Leech, 1966:80; Perelman & Olbrechts-Tyteca, 1994:254-255; Hancher, M. 1979). It is more of a request.

This is also an example of “block language” where there’s an attributive relation (Leech, 1966:92) and a hyperbolic expression (Leech, 1966:30).

This advert describes *Drayton Manor* theme park as family entertainment. In my corpus this ad is broadcast early in the morning when most of the audience are families having breakfast. It is a brief advert, it only lasts 20 seconds with the advertised product’s name mentioned at the end. It shows suggestive images of people having fun in this theme park and a number of OSTs. There is also some music that draws our attention as if something great is going on. All this makes us associate *Drayton Manor* with something exiting and worth discovering. This is designed to make us think of *Drayton Manor* as our best bet (Kahneman, 2011:103).

The last scene shows us the company’s logo and some information of interest, such as their website and the product’s slogan: “Drayton Manor, total family entertainment”. This is expressed by means of apposition (Leech, 1966:18). It also uses the “peak-end effect” for the audience to associate Drayton Manor to total entertainment —as described by Kahneman (2011:387).



2nd advert

Nestle Pure Life

Total time: 20 seconds



The first scene in the ad shows some children playing in a garden on a warm day. They are soaking each other while having lots of fun while drinking *Nestle Pure Life*. The product name is heard 16 seconds after the ad starts. In the meantime, the first two images are on screen, this voice-over is heard: “Water is essential to life, and water fights. Lots of energy, very messy, soaking wet but lots of fun”. This sentence is an example of linking (Leech, 1966:18). “We love seeing them running around. Keep your family topped up with Nestle Pure Life by drinking little and often, to help them stay healthy and refreshed”. The last sentence is an example of an advertising imperative. “How are you doing today?” This is a rhetorical question (Durand, 1972b). Finally, we hear the slogan: “Embrace the pure life. Nestle Pure Life”. It uses “block language” (Leech, 1966:92) and mentions positive ideas which are associated to the product’s name: *Nestle Pure Life*. The advertising imperative unconsciously suggests to the audience that their lives become purer when drinking *Nestle*. This final slogan also contains a hyperbolic expression “the pure life”.

In this ad, the product’s positive points are mentioned from the very beginning. Either the voice-over or the images in it show an association of: water, life,

health and youth. The name of the advertised product unconsciously suggests to the audience that their lives become purer when drinking *Nestle*. All the images of people drinking *Nestle* spring water are designed to make the audience want to buy this product. People tend to imitate what others do; this is so called “Herd Behaviour” (Raafat, Chater & Frith, 2009). We also tend to remember what is at the end of a series more easily; so when we hear the slogan at the end, we tend to follow what is said. It takes advantage of our System 1 uncritical acceptance of suggestions (Kahneman, 2011:81).

3rd advert

Pampers (Diapers)

Total time: 30 seconds



The first scenes show happy babies playing in a garden with their nappies on looking happy. The brand name is mentioned within the first five seconds. Some music is heard playing at the same time. Then, we hear a voice-over: “Playtime never ends. A new Pampers active fit with drymax”. The underlined seven words constitutes an example of “prosiopesis”, where the speaker

“begins to articulate, but produces no audible sound (...)” (Jespersen, 1922:273; Leech, 1966:78). One or two words are missing at the beginning: “This is a new Pampers active fit with drymax”. The voice-over goes on: “They have 20% less bulk”.

The following scene shows an image comparing the advantages of the advertised product and a former version. The voice-over also emphasizes the advantages of *Pampers New Generation* of nappies: they are: drier, more delicate, more discreet and they adapt themselves better to the baby’s body.



The voice-over: “They’re still the driest. It’s Pampers next generation of nappies. New active fit with drymax”. These last five words are also an example of prosiopesis (Jespersen, 1922:273; Leech, 1966:78). In ordinary speech we would have: “Pampers has new active fit with drymax”. In Jespersen’s words: “(...) the speaker begins, or thinks he/she begins, to articulate, but produces no audible sound (...) in many cases (it) leads to the omission of whole words; (...)”. The voice-over continues: “Playtime never ends, only with Pampers”.

The voice-over tells us the distinctive features of the product: “active fit” and “drymax” which make the product stand out among its competitors. On the one hand, “active fit” brings to the listener’s mind a kind of nappy that adjusts itself

to the baby's body —although that's hard to believe. "Drymax", on the other hand, is a neologism that actually doesn't mean anything. It brings to the buyer's mind the idea of especially dry nappies and this is associated with the brand. Neologisms in advertising language are quite frequent; they are one attention value device (Leech, 1966:27-28). Meanwhile this voice-over is heard, we can see some OSTs and an image that makes the special characteristics of *Pampers* stand out: "our driest pampers".

The image, shown right at the end of the advert, shows the product's name and the slogan: "Pampers. Peaceful Nights. Playful Days". This is an example of apposition (Leech, 1966:18). It also features some alliteration /p/. It emphasizes how nice the babies who use *Pampers* are going to feel —both during the night and the day. It has some alliteration. The sound /p/ is at the beginning of the two adjectives respectively in the two noun phrases.



This advert doesn't refer to the price of the product. It focuses on the babies' feelings of comfort and feeling dry. In advertising language, it is common to find examples of this kind where discourse focuses on feelings (Block de Behar 1976:96). For those mothers who are potential consumers of this product, nothing will convince them better of its value than imagining their children playing happily during the day, because they feel dry and clean, and sleeping

peacefully at night. This fits in the fact that System 1 is oriented to take as convenient what feels good (Kahneman, 2011:59).

4th advert

Kellogg's Special K (Cereal)

Total time: 30 seconds



At the beginning of this advert there are some images of very attractive woman, all dressed-up and in party or similar situations. Apparently the main character has been dreaming, because in the next scene we see her waking up early in the morning after hearing the alarm. She's holding a party invitation in her hand.

Some OSTs can be seen in the centre: "Eat special K for breakfast and again for lunch. CR dinner for 2 weeks. Ensure third meal well balanced". Between the first and the third sentences we have a noun phrase followed by an adverbial expression transferring the ideas mentioned as if it were a telegram. Then, she starts preparing her breakfast. She is going to have some *Kellogg's* cereal. The OST on the right says: "Can help slimming or weight control as

part of a calorie controlled balanced diet & active lifestyle.” OSTs are often made of abbreviated language, so is the sentence just mentioned. “Participants must be 18 or + with a BW of 25+”. This text is designed to avoid any possible legal implications, if somebody used *Special K* personal plan any other way. It helps adverts to elude legal responsibility in case there was any health condition.

In the meantime, the voice-over starts. The first sentence is an example of prosiopesis (Leech, 1966:78; Jespersen, 1922:273): “Want to look and feel fabulous at your special event? See if you can get slimmer with Special K and Special K’s free personal plan and...love your shape in the spotlight!” This last sentence contains an advertising imperative (see above). This, once associated with *Kellogg’s Special K*, is also the slogan. The brand name in this advert is mentioned within the first 17 seconds.

Throughout the rest of this advert we see that she is actually going to a special event, and at the end we see how she looks more “fabulous” than the other women around her. The audience is thus shown the advantages of having *Kellogg’s Special K*: it helps you get a nice figure and look attractive.

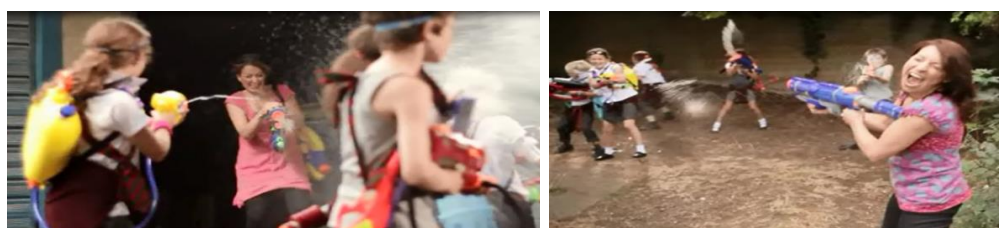
In this advert, the audience’s instinctive need to feel in good shape as well as being accepted and admired by the rest, might be linked to consuming *Kellogg’s Special K*. Adverts exploit people’s need for group membership (Vestergaard & Schøder, 1989:6). Our System 1 points us to finding a causal connection between consuming this product and having these advantages (Kahneman, 2011:110). It also transforms the language of objects into that of

people (Williamson, 2005:12). Therefore, eating *Kellogg's Special K* turns into a synonym of having a beautiful and attractive body figure. The company's web site appears in some OSTs on the right in the last scene of this advert.

5th advert

KFC (Kentucky Fried Chicken)

Total time: 30 seconds



The first images show some children and their mums having fun and playing at home in the garden. A voice-over says: "Spend more time with your little ones with only one bucket from KFC!" This is an advertising imperative (see above). Then, we hear: "Original recipe, chicken and sides and even a delicious chocolate-cheese cake for dessert", which is an example of linking (Leech, 1966:18). The images shown, together with the voice-over, emphasize the idea that women can choose to spend more time with their children and have some *KFC*, instead of spending time cooking in the kitchen.



In the scene on the left, a whole family: mother, father and a couple of children are shown at lunch or dinner time eating some *KFC*. They are smiling and seem to enjoy what they're having. The scene on the right is the last one. We can have all what *KFC* offers without spending too much money. All these positive ideas are associated to the product and System 1 "Halo effect" will probably influence our choices when buying (Kahneman, 2011:83).

Some OST says: "At participating restaurants only" —this is an adverbial expression on its own. No verbal form appears to save space and time— "Price may vary. Offer ends 17th October." The voice-over: "It's a complete meal made easy. The *KFC* all in one bucket only for £13. 99". After the first sentence, here we are again with an example of prosiopesis (Jespersen, 1922:273; Leech: 1966:78). We can read in the OSTs the same information the voice-over tells us about. This idea is repeated at the end and repetition is a key point for a product to be popular. (Leech, 1966:29 & 86; Vázquez & Aldea 1991:95; Kahneman, 2011:62).

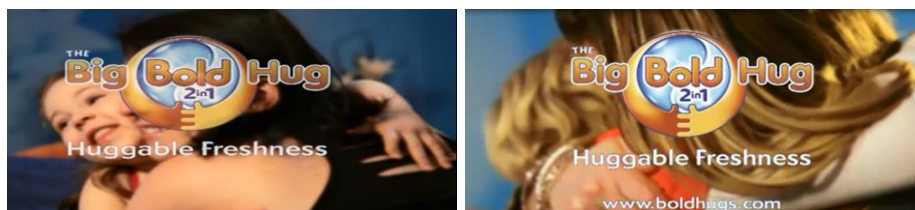
This advert shows us an example of a happy family where the mother has more time for her children because she orders *KFC*. This ad effectiveness is based in using vivid examples. These are rather convincing for our System 1 (Kahneman, 2011:130). We also have the voice-over saying: "Spend more

time with your little ones with the only one bucket from KFC” and at the end: “...for only £13.99”. The ideas of “good price” and “convenient” are easily associated by our System 1 to this product.

6th advert

The Big Bold Hug (Fabric conditioner)

Total time: 30 seconds



The first scene is the one on the left, after which a pair of children — presumably brother and sister— appear on screen. He asks her a question: “What does a hug feel like?” and from then on other little children answer the same question. Some of the answers are: “There is music in my head and it makes me want to dance”. “A hug makes me nice and warm”. All these answers appeal to pleasant sensations they good, right after hugging people who use this fabric conditioner on their clothes. Again this advert focuses its message on the pleasant feelings you get after using the product. If an advert like this arouses nice feelings in the audience, the product will sell better than using only logical reasons for its convenience (Block de Behar, 1976).

Kahneman (2011:139) also says: “(...) people make judgements and decisions by consulting their emotions: Do I like it? (...)”.

Even the name of the product sells you the idea that when wearing clothes conditioned by *The Big Bold Hug* you get two things in one: on the one hand the clothes feel soft and, on the other hand, the sensation you feel when wearing them is like being hugged. It appears in some OST in different scenes along this advert: “The Big Bold Hug. Huggable Freshness”. *The Big Bold Hug* turns into a synonym of the nice feeling one gets when hugged. Actually this means one embraces freshness when hugged by somebody who uses *The Big Bold Hug* fabric conditioner and it is also the product’s slogan. The company’s website is mentioned too —as it invariably is in OSTs. At the end, we hear the voice-over repeating the slogan: “New Bold 2 in 1, for huggable freshness”. This is a case of prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

After watching this advert, people will tend to think of this conditioner as convenient because it brings you pleasant feelings. It will create a coherent pattern of activated ideas (Kahneman, 2011:105).

7th advert

Flash

Total time: 20 seconds



Right from the very beginning, a voice-over starts by mentioning the brand name of the advertised product: “Flash now comes with the freshness of febreze”. This is a direct-address opening (Leech, 1966:61). We also have here a neologism just created to advertise this product: “febreze”. This is supposed to be a chemical agent of great cleaning power, but it actually means nothing. This neologism makes *Flash* seem as if it has an effective new cleaning product that no other competitor has (Leech, 1966:27-28).

The next scene shows a happy woman, looking tidy, nicely dressed and in good shape using this product to clean her kitchen. A nice middle-class, tidy, well equipped kitchen is also shown on screen. It makes the audience feel as if cleaning our kitchen with *Flash* was going to make it look as nice as the one on screen.

The voice-over continues: “Flash tackles the tough stuff whether it’s brought in or even baked on. The cleaning power of Flash wipes dirt out and the febreze freshness draws people in. Flash with febreze is a fresh take on soft cleaning”.

The noun phrase “Flash with febreze” is another case of repetition. “Flash with febreze is a fresh take on soft cleaning” is also the product’s slogan.

Both the images and the voice-over show the advertised product isn’t only a powerful cleaner, but that it also leaves a nice scent in your kitchen –an

important characteristic of cleaners. This way the advert appeals to pleasant feelings associated with the advertised product (Kahneman, 2011:105). Everybody wants their kitchen not only to be clean but also to smell like it. After watching this woman using “Flash” and its good consequences, we tend to do as others do, herd behaviour.

8th advert

Lyclear (Treatment for head lice)

Total time: 30 seconds

A voice-over starts: “Introducing an unbeatable treatment for head lice”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). “New double action Lyclear first suffocates and then dehydrates a 100% of head lice”. The brand is mentioned after the first seven seconds. As *Lyclear* is immediately mentioned, this could be considered a direct-address opening (Leech, 1966:61). “Lyclear is guaranteed to remove one hundred per cent of head lice and eggs.”



Both a mother and her daughter are shown in a happy mood while using this product. Lice are pictured as little cartoon monsters because this advert is also watched by children. Their mothers might then tell them: “I’m going to put some *Lyclear* on you. The one that kills those lice like the ones you saw on TV.” This way children will also contemplate that lice aren’t anything to be frightened about- they are easily beaten by *Lyclear*. Both mothers and children might then associate the product to positive emotions (Kahneman, 2011:138).



An OST: “Two applications needed. www.Headlicevice.net”.

The last scene shows the product package and container together with their website. It also emphasizes that this product is a 100% effective, as if none of its competitors were.

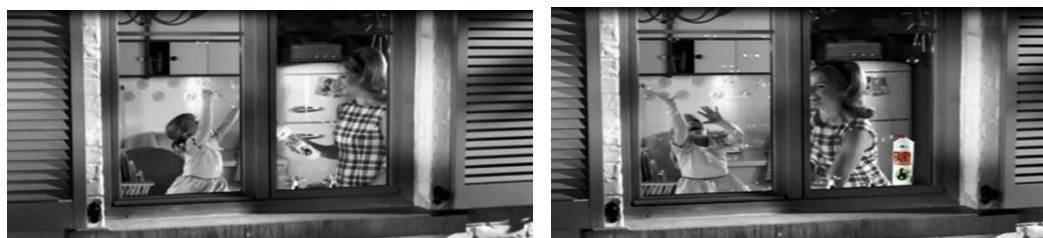
After watching this advert, the audience contemplates the problem of head lice as having an easy solution. Lice are pictured in a nice way so finishing with them can be no problem and even good fun for their children. The ad emphasizes *Lyclear* is so convenient because it makes it possible to feel right solving the lice problem. We consider that everything that makes us feel ok is good. Kahneman (2011) says System 1 —the one usually in charge when watching adverts: “links a sense of cognitive ease to illusions of truth, pleasant feelings, and reduced vigilance.” (2011:105).

9th advert

Fairy (Washing up liquid)

Total time: 30 seconds

The first image shows a home from the sixties and how a woman, already at that time, was using *Fairy*. In the next scene —the one on the right, the image in black and white shows the same decade, but the bottle of *Fairy* is coloured to make it stand out.



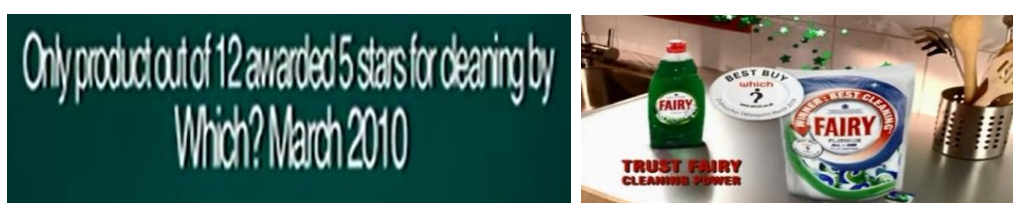
Then, the scene shows the same house nowadays and a woman —with a contemporary outfit— focuses on who keeps on using *Fairy*. This tells the audience things change over time but *Fairy* is always your best buy. An appeal to tradition is a good marketing strategy.



In the meantime a voice-over starts: “Our largest change in fifty years, but the cleaning power of Fairy is still as trusted as ever”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). We can see some OSTs that mention another advantage of *Fairy*: “Specially developed for your dishwasher”. This is another

advantage that makes our System 1 associate *Fairy* with the idea of the worth buying dishwasher.

The voice-over continues: “Today Fairy’s cleaning power is also available in Fairy Platinun for dishwashers to help solve even the toughest cleaning problems, and it has just being awarded a which best buy”. In the following scenes, we can also read some OSTs talking about a prize won by Fairy:



The voice-over continues... “In fact, it was the best on tests”

All, absolutely all, rhetorical devices can be found in advertising (Durand 1972). For example, there are frequent rhymes, like the one we have in this sentence that makes the product more memorable (Leech, 1966:29). This sentence is also a hyperbolic expression (Leech, 1966:30). The last image is the one on the right. It shows the product, a prize won and some OSTs: “Trust Fairy Cleaning Power”, which is also the product’s slogan.

Throughout this advert, the idea of *Fairy* being a more effective cleaner than its competitors is transmitted: it doesn’t change through time and it is always effective. It has also won awards –another positive selling point. Its price isn’t mentioned because this product is usually more expensive than its competitors. This advert tries to awaken the audience’s herd behaviour

(Raafat, Chater & Frith, 2009). The audience feels this product has been used for a long time because many people buy it.

10th advert

Drontal (Pet's wormer)

Total time: 20 seconds

The first scene is the one on the left. It shows a dog in the foreground. A voice-over starts. It's a woman's voice who talks to her dog as if it was her child: "Has my boy got worms anymore?"



We can also read some OSTs that talk about the special conditions for entering their competition and what type of animal is concerned: "Sales by value —all channels (MAT, July 2010). T's & C's apply, UK residents 18+, dog & cat entry only". The next scene —on the right— the voice-over continues with the deep voice of a man which fakes it is the dog's: "Talk to the paw". The dog's face on this scene shows toughness and strength. A dog that is healthy and well looked after. The next scene is the one on our left:



The voice-over starts again, this time in a woman's voice, talking in a neutral way using the imperative "be sure": "Be sure to drontal your pet regularly at least every three months...". This is a neologism: "to drontal" meaning to give this wormer to your dog (Leech, 1966:178). This way the company tries to get the audience to substitute the verb "to worm" with the name of their product. Once people get used to this change, they won't even think of buying a different brand. In case they had to buy a different wormer, they'd get the feeling of getting something which isn't as effective as *Drontal*.

The voice-over continues in the last scene —the one on our right: "... and to enter our Drontal on line competition. Drontal, Britain's number one wormer". This is the product's slogan and it is expressed by means of apposition (Leech, 1966:18). This is also a hyperbolic expression (Leech, 1966:30).

This last sentence, together with "be sure to drontal your pet", attempts to make sure that the idea of *Drontal* is the only effective wormer for their pets, penetrates the audience minds. Adverts usually transform consumer products into subjective realities (González Martín, 1982:25). This way *Drontal* becomes a synonym of the best pet's wormer.

11th advert

Yoplait Perle de Lait

Total time: 20 seconds

The first scene shows two women wrapped in towels right after having a shower or a bath. We witness a dialogue between them that might awaken the audience's interest (Leech, 1966:50). This is similar to a testimonial, although the audience just witnesses the two women's conversation. They don't address directly to the audience.



1st woman: "I look terrible today"

2nd woman: "You said it"

Both women have a French accent and, we should not forget that the advertised yoghurt is a French brand. As the advert goes on, the two girls talk about the characteristics of this yoghurt: its mildness is one of them. To test this mildness, one of the ladies' places some of the yoghurt on the other's face. France is known for making very good skin moisturizers, so the association of ideas goes like this: having this product will make you look as beautiful as if using those wonderful and expensive French moisturizers. Their conversation goes on...

2nd woman: "Do you know Perle de Lait Natural?"

1st woman: “No, what’s that?”

2nd woman: “Perle de Lait Natural is so creamy, so mild, it’s simply delicious on its own”

1st woman: “You’re absolutely right. It’s so mild, so delicate... Perle de lait you said?”

1st woman: “Perle de Lait Natural, a pleasure that makes you beautiful”

The last sentence in this advert reinforces this idea: “Perle de Lait Natural, a pleasure that makes you beautiful”. This is the slogan and it mentions again the product’s name together with its good features. Such repetition is very common in advertising. Repetition of an idea is frequently found in advertising because, as Kahneman (2011:62) reminds us, “(...) familiarity is not easily distinguished from truth”. This is also an example of apposition (Leech, 1966:18).

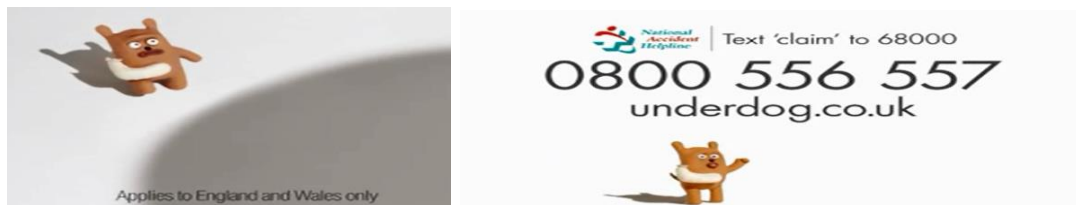
12th advert

National Accident Helpline

Total time: 30 seconds

The first scene shows a cartoon of a small injured dog after an accident. It is a case of personification and it is talking to somebody who is a lot taller than he is, because he projects a gigantic shadow and the cartoon dog has to look up to speak to him. We witness a dialogue (1966:50). An OST reminds us that

UNDERDOG.CO.UK works only in England and Wales. There also appear their contact details.



The underdog says: “I’ve had an accident!”

The tall man: “Ha, ha, ha!”

The underdog: “And I think I should get some compensation”

The tall man: “Don’t make me laugh underdog!” The underdog: “Ok, then. I’ll call National Accident Helpline. The solicitors will sort everything out for me and I will get a 100% compensation, because the other side pays all the costs”.

The tall man: “The other side pays all the costs?” —showing surprise—

The underdog: “You’re not laughing there, are you?”

The voice-over: “However big they are call National Accident Helpline. 0800556557” includes an advertising imperative (see above). This is also the advert’s slogan.

The underdog: “If you’re an underdog.co.uk”

At the end —the scene on the right— we have some useful information such as the company’s telephone number and website in OST form.

This is a different kind of advert because it isn’t promoting any brand. It belongs to a non-profit social organization. Using a cartoon to represent this unlucky

situation mitigates what are often very tragic circumstances. It also transmits the idea that, no matter what your financial state is, *National Accident Helpline* is there to help you.

Kahneman (2011:139) tells us that the psychologist Slovic and his colleagues developed the notion of an affect heuristic, in which people make judgments and decisions by consulting their emotions. This advert promotes *National Accident Helpline* in the right way as it brings to our minds, positive ideas about this organization.

13th advert

Foxy Bingo

Total time: 10 seconds

The first scene shows some middle-aged women in their fifties or sixties at the hairdresser. A snatch of song is playing. It is the well-known Grease song: "You're the one" while the women are getting their hair trimmed. At the same time this song is on the ladies are moving their arms from side to side in time with the music.



An OST tells the audience about the legal terms involved, such as the minimum age of the participants. A voice-over with a woman's voice including the imperative "play": "Play free bingo this week! Thousands to be won every day". This is also an example of direct address (Leech, 1966:61).

In the last scene —the one on the right— the fox says the product's slogan at the end: "The one date you want". This imperative has a "peak-end effect", according to Kahneman (2011:387).

14th advert

Bloo (Air freshener)

Total time: 10 seconds



The first scene —the one on the left— shows a lady, presumably in her bathroom, picking up a lemon shaped bottle of perfume and then she sprays some on her. Everything in her bath is lemon coloured, so is her dress. After that, she puts one of these devices with the lemon scent into the toilet. A voice-over says: "People who love lemon freshness, love Bloo Acticlean vesty lemon". Everybody loves lemon freshness (Herd Behaviour) so everybody

must love *Bloo Acticlean*. Some soft nice music is on and together, with the lemon colour images, this advert attempts to get us to associate the feelings of comfort with advertised product. This is a very short and simple advert. No information about their website is given during the last scene.

In an OST on the right hand side scene we find the product's slogan: "For a Bloo kind of freshness". In this prepositional phrase the word "Bloo" reminds us of "blue". They sound the same and the product's name is written over a blue background. On the right side, we have an image of the product. All these ideas might make the audience associate *Bloo* air freshener with the colour blue which is associated with something cool or fresh. An idea easily recalled, although possibly subconsciously, when at the supermarket.

People are easily affected at the time of buying by something that causes good impressions on our Experiential System —Kahneman's System 1— (Epstein, 2003:5). Epstein also says the experiential system encodes reality in concrete images, metaphors and narratives. Concrete images and a metaphor are used in this advert. This means, unless in a state of alert, we are going to be influenced by this advert to feel positively towards *Bloo* air freshener.

15th advert

Persil (Liquid Detergent for Clothes)

Total time: 30 seconds



At the beginning, we see some children playing in different places: in the open air and at home. A voice-over starts in a boy's voice: "I had a go, I've been invisible".

On the first scene we have some OSTs: "GRASS". Then comes the scene in the centre and the one on the right. In this scene we can read: CHOCOLATE. Then, the voice-over in a girl's voice says: "I had a go making the biggest chocolate cake".

The next scene shows some children who are playing the game of building a rocket to fly into space. On the right hand side, we can see the word DIRT which reminds their parents/mothers the immediate consequence of this game.



The voice-over in kids' voices says: "We had a go flying to Mars" and a voice of a kid throwing himself on the mud says: "I had a go at the longest mud's life"

We see some OSTs: MUD. All these words: GRASS, CHOCOLATE, DIRT and MUD make reference to the stains to be cleaned after the kid's playing time.

The voice-over continues, this time in a woman's voice: "For whatever they have a go at, New Persil with the extra cleaning power of pre-treating agents". Right after the comma, we have the product's slogan. This also a case of prosiopesis (see above). The adverbial clause is placed at the beginning of the sentence. It is followed by what would be the main clause in ordinary speech with an imperative "use": "Use New Persil with the extra cleaning power of pre-treating agents for whatever they have a go at". There is also a neologism: "pre-treating agents" which doesn't really refer to any new element you can't find in other detergents. Although this expression attempts to tell us that these "pre-treating agents" make this product more efficient and they are only in the advertised product (1966:178). The voice-over continues: "Removes stains, even tough ones, even chocolate. New Persil with the cleaning power of pre-treating agents".



The last scene shows some OSTs reminding the audience the special characteristics of this product: "Extra cleaning power of Pre-treating agents".

This ad shows *Persil* contains a brand new chemical product to fight the toughest stains on clothes. For our cognitive system whatever is new attracts

our attention: “(...) violations of normality are detected with astonishing speed and subtlety. (...)” (2011:74). We get the message *Persil* is highly convenient and “[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions (...)” (2011:81).

Ads Analysis 16 - 30

16th advert

IAMS (Dog food)

Total time: 20 seconds



From the beginning we hear a voice-over: “Grunf, grunf!” A human voice imitating a dog’s bark, which is an onomatopoeia (Durand, 1972b). The voice-over continues... “My IAMS has more quality nutrition than this” —pointing at a dog food can. Some OSTs in the scene on the left say: “With dry food, always give your dog plenty of water. Versus average 400g wet food cans”. This warns us about the necessary amount of water to give the dog if nourished with *IAMS*, and also the equivalent rate of a packet of *IAMS* to dog wet food cans. An OST on the right: “Based on average requirements of a 20kg dog. Based upon last 6 months average retailer unit price. IRI data”. This tells us about the conditions under which the statements we hear are true and on which data are based. The voice-over continues: “So much so, that for every three kilograms out of IAMS you have to feed me up to thirty-seven out of these, thirty-seven!. Thirty-seven” is repeated emphatically while the dog points its head towards the cans on its right. Repetition (review literature). The voice-over: “...and apparently this could cost you twice as much. I am more than just a dog, I am an IAMS’ dog”



This saying makes this brand sound like a synonym of well-nourished dogs. *IAMS* is such an ideal nutrition for dogs that after having it they are no longer ordinary dogs they are *IAMS* dogs. Using this brand has the added value of saving money. In this scene the dog's head is pointing at the amount of tins that are equivalent to a 3kgs packet of *IAMS*. There's a dog personification. It talks and points the tins just mentioned.

And in the final scene of this advert we can be read on screen what we hear. This slogan is a pair of sentences with some alliteration: "*I am*" and the name of this product: "*IAMS*". All rhetorical figures can be found in advertising (Durand (1972b)). This will make the audience easily remember its name.



We can read on the packet of dog food: "PROACTIVE NUTRITION". This is, once more, a neologism. That is, a word invented by the advertised company that corresponds to nothing real, although it might make consumers think this product has especial characteristics. This "Proactive Nutrition" makes it stand out among its competitors (1966:178). At the bottom of this scene, there is also some information about their website.

Reduction of cognitive strain aids in the persuasive effect of ads (Kahneman (2011). He tells us that in order to write a persuasive message: “The general principle is that anything you can do to reduce cognitive strain will help, (...)” (2011:62-3). He also says the language appearing in a persuasive message must be simple and easy memorable: “In addition to making your message simple, try to make it memorable. (...)” (Kahneman, 2011:63).

This advert message accomplishes these features. By the end of this ad the dog must have made a good impression on us and we must remember: “(...) people let their likes and dislikes determine their beliefs about the world. (...)”. Kahneman (2011:103). This together with the idea of saving money and getting special nutritional value, will make us prone to believe *IAMS* is our best buy.

17th advert

Precious Rocks and Minerals (Collectables)

Total time: 20 seconds

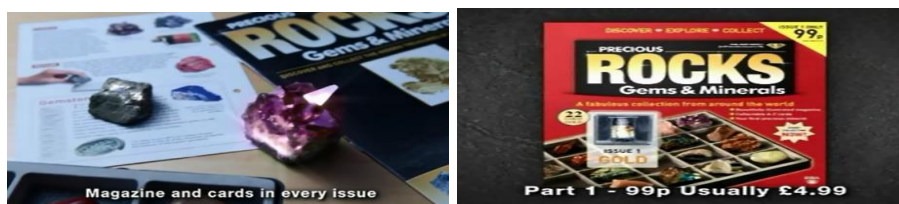
Some kids are exploring a cave and say: “Look! Treasure! See how it glitters!”

The first scene is the one on the left. The following are placed to its right.



A voice-over that includes advertising imperatives says: “Be amazed by real treasures of the Earth. Enter the fascinating world of Precious Rocks and Minerals. Have fun and discover their secrets, identify, classify!”

The first scene is the one on the left, the rest follow to the right. In the two scenes showing some attractive minerals, there appears some information about their website. Some OSTs accompanying these scenes talk about the company’s website and they also say: “Calipers only available to subscribers”. Therefore, if the kid does really want to measure and classify the collection of announced minerals, her/his parents will have to subscribe to this collection. The voice-over continues... “A stunning collection from the five continents!”



We can read some OSTs on the left: “Magazine and cards in every issue”. On the right we can read: “Part 1 99p Usually £ 4.99”.

The voice-over: “Issue one, gold! At newsagents now!” Sometimes there isn’t any slogan in adverts, as in this case. They end by suggesting that customers try the advertised product. This is also an example of prosiopesis (Leech, 1966:78; Jespersen, 1922:273).

Some OSTs talk about the reduced price for the first issue. The rest of these issues are almost five times dearer. The first issue is only 99p when the ordinary price of every issue is £4.99. The advertised product has a drastically

reduced price on its first issue, in order to get people to buy the first edition and make them subscribe to the whole collection.

This advert tries to show how children are going to enjoy themselves if collecting these minerals and, at the same time, it shows parents that they are going to learn. Kids are pictured as archaeologists. The attitude this advert awakens both in parents and their children is a positive one. Logically, after the good impression this collection has caused both in parents and their kids, they are likely to buy this product when at the newsagent.

18th advert

Full Marks Solution (Lice killer)

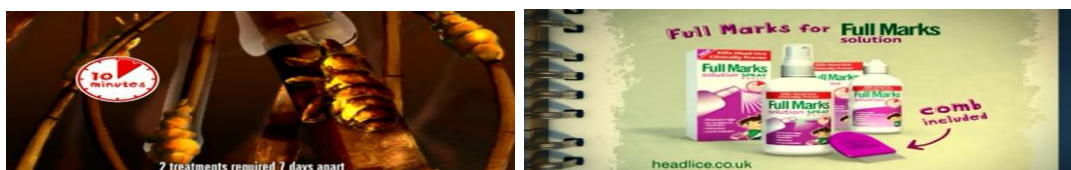
Total time: 10 seconds



We see on screen a book/notebook with the title “The Facts of Lice”. This is a play of words which reminds us “the facts of life”. This is also a rhetoric device: assonance (Durand, 1972b). The author is the name of the advertised brand: *Full Marks*. This start makes the audience see the lice problem in a light-hearted way and by the end of the ad people are more likely to buy the product. Anything that reduces the audience cognitive strain when there’s a problem

and makes us feel in a good mood makes it prone to be convinced: “[w]hen you are in a state of cognitive ease, you are probably in a good mood, like what you see, believe what you hear, trust your intuitions, and feel that the current situation is comfortably familiar. (...)” Kahneman (2011:60). This advert success is based mostly on featuring lice problem and its solution nicely.

The next scene, the book opens and a voice-over starts telling us about the problem of head lice and how to finish with it: “Head lice, who needs them?” This is a rhetorical question trying to involve the audience (Durand, 1972b). “There’s a ten minutes treatment that makes lice dehydrate and die, without pesticides”. The following scenes show some drawings of hair and lice. They also say it takes 10 minutes for *Full Marks* to kill lice.



Some OSTs say: “2 treatments required 7 days apart”. And the last page of this story tells us with the voice-over: “Full Marks for Full Marks solution”. Repetition (Leech, 1966:29 & 86; Vázquez & Aldea 1991:95; Kahneman, 2011:62).

The name of this product suggests this lice killer gets the best mark, that is, it is the most efficient lice killer. This is also a hyperbolic expression (Durand, 1972b). In the last scene, there’s also information about their website and a present you get when buying it: a special lice comb.

19th advert

Colgate Total (Toothpaste)

Total time: 20 seconds

A kind looking woman who seems to be a scientist asks us a rhetorical question trying to involve the audience: “Is your toothpaste giving you complete protection?”



She goes on to say: “If not the problem is back at fast and the main cause: bacteria. That’s why you need Colgate Total. Only Colgate Total is clinically proven to provide 12 hours anti-bacterial protection”.

The OSTs in the scene on the centre: “Always read the label” and on the right of the screen we see: “12 hour anti-bacterial protection” next to the brand’s logo.

The woman goes on to say: “To help protect your mouth from all of these problems”. Prosiopesis (Leech, 1966:78; Jespersen, 1922:273). She then points at the panel on screen that says: Plaque, Gum Problems, Cavities and Tartar. In the following scene, we can read all the problems you can help by using the advertised product. A message is more persuasive if legibility is maximized (Kahneman, 2011:63).



At the same time, the panel showing the dental problems written on it fades away when her hand points at them. As if this toothpaste was an easy solution for all these teeth problems. Then, the final scene shows the product's most outstanding effect glimmering. She ends this advert by repeating this product's slogan: "Colgate Total, complete protection". This is an example of hyperbolic expression and a case of apposition (Leech, 1966:18).

Spoken commentaries are frequently used in advertising (1966:39). But the key of this advert convincing power lies in that the product advantages are explained by a presumed scientist. System 1 confirmatory bias will make us accept what the ad suggests: "[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions (...)" (Kahneman, 2011:81).

20th advert

Optimax (Laser Eye Surgery)

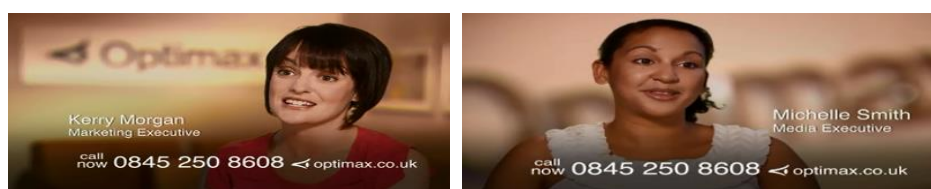
Total time: 30 seconds

The first scene shows a woman waking up in the morning and a voice-over says: "Wake up to laser eye surgery from £395"



There is a rhetorical use of parallelism between what we see: a woman waking up in the morning, feeling happy and what the voice-over mentions. This sentence is also an example of an advertising imperative.

An OST suggests us to call now and enquire about this operation carried out by *Optimax*. The brand's name is a mixture of the root optician and the adjective maximum, which brings to the audience's mind the idea of a top class optician. Their website is also displayed on screen as well as the information concerning the cost of the operation per eye. This important economical detail isn't mentioned by the voice-over and, if one doesn't read these OSTs it seems that the total cost of eye surgery is £395. In fact, the ordinary cost is double.



When these images appear we have some testimonials (Leech, 1966:39). Kerry Morgan says: "I am seeing things again for the first time".

Right after this scene we have Michelle Smith, media executive, who also tells us how wonderful it was to have this surgery, all this is said in a very happy and satisfied manner. She says: "This has probably been one of the best things I've ever done".



Then, Kerry Morgan talks again and says: “In the next twenty-four hours later I was back to normal”.

And another girl says: “It’s affordable for everyone”

Kerry Morgan adds: “I took the interest-free credit”

Michelle Smith: “I was very happy with the price paid”

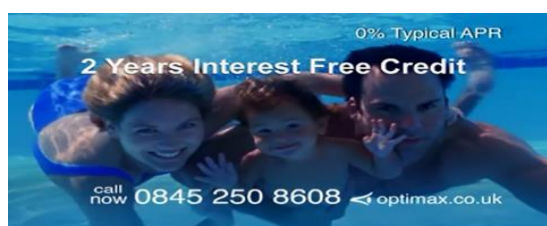
Kerry Morgan: “Go for it! Don’t hesitate!”

Anita Shag & Samrah Anwar: “Things are definitely more fun. We cause a lot more trouble together now and we plan to cause a lot more”.

As far as CEST is concerned, our Experiential System —System 1 for Kahneman— constructs an implicit theory of reality that consists of a hierarchical organization of schemas. Henceforth I will refer to it as “implicit theory”. Epstein (2003:4) says: “[t]oward the apex of the conceptual structure are highly general, abstract schemas, such as that the self is worthy, people are trustworthy, and the world is orderly and good. (...)”. The strength of testimonials is based on this tendency people have to trust others and behave the same way (Herd Behaviour; Raafat, Chater & Frith, 2009).

The OST in the first scene tells us who she is and what her job is: “Kerry Morgan, marketing executive”. We can also read on screen the brand’s

telephone number and website to contact them. The following OSTs appearing on screen talk about the economical details concerning this type of surgery and their contact details: “call now: 0845 250 8608 wwwoptimax.co.uk”. “Refundable deposit taken”. They also mention the names of the different women appearing on screen.



In the middle of the set of testimonials the voice-over is on when an image of some people diving in a swimming pool appears: “Have laser eye surgery from £395 then take two years interest free credit”. Advertising imperative (see above). This is the last scene together with this voice-over: “For your free information pack, call now!”



In this case, the imperative is an example of the “Peak-end effect” (Kahneman, 2011:387). Some OSTs tell us again all the economic details of eye laser surgery with *Optimax*. But the convincing power of this advert comes mainly from using testimonials.

21st advert

Sky TV + Telephone (Broadband)

Total time: 40 seconds

This is a longer advert than usual. A voice-over starts promoting the product advantages as if it was a fairy tale: “Once upon a time 20 pounds only got you broadband”



The advert starts as if telling us a story out of the past that now it has changed. It goes on like this: “if you only got for £20 a month broadband, now you get that and much more with this company’s offer.”

An OST mentions what we hear in the voice-over: “Once upon a time...” Then we have the legal conditions under which this offer applies: “Up to 20% download speeds subject to availability, line quality and location. B & Sky talk line rental payable”. We also have their website and telephone number on screen. In the scene on the right, there are little images of some elements found in fairy tales, such as the little frog on the left hand side and these little mushrooms on the right. In the following scenes, there are some pink stars floating around the written words at the same time as they are pronounced to catch our attention:

Superfast broadband

Sky TV with Sky+

• Calls

The voice-over: “Now Sky brings you superfast broadband, Sky TV with Sky Plus and calls”. Linking (Leech, 1966:18). “All for under 20 pounds”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).



The voice-over: “That’s new up to 20 Mb broadband, award winning and superfast, amazing Sky TV to suit the whole family —hyperbolic expression (Leech, 1966:30) and unlimited evening and weekend calls” —Linking (Leech, 1966:18).

The OST on the left hand side scene: “Up to 20Mb broadband. New. sky.com/value 08442 410 100. Up to 20 Mb download speeds subject to availability, line quality. B & Sky talk line rental payable”. This last sentence is the same for the scene in the centre and it also has: “Amazing Sky TV” and the company’s contact details. The scene on the right is the last one.

The voice-over: “It’s a fairy tale deal: superfast up to 20Mb broadband, plus Sky TV, plus calls all for under £20 a month”. Linking (Leech, 1966:18). “Join now and our magical Sky + box is free. Visit Sky.com/value or call 08442410100. Sky, believe in better”. The last three sentences are examples

of advertising imperative, and the last one: “Sky, believe in better” is also this advert slogan and an unqualified comparative (Leech, 1966:31).

In this advert, Sky TV represents its offer as being fantastic, so full of advantages that it seems like something out of a fairy tale. Everything that brings to our mind cognitive ease —like fairy tales at the end— is going to make us prone to buy the advertised product (Kahneman, 2011:60).

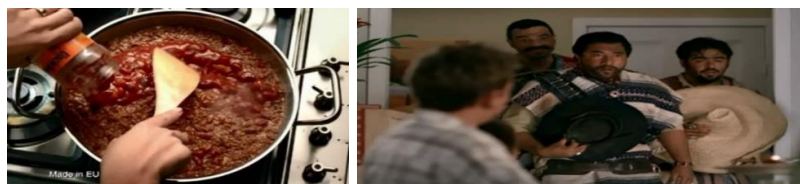
22nd advert

Uncle Ben’s Chilli con Carne (Food)

Total time: 10 seconds



A woman in her kitchen has just opened a tin of “Chile con Carne” by Uncle Ben’s. The scent that comes out of it wakes up some Mexicans from the past, in America. They feel like visiting her to be invited for dinner. An OST on the left hand side scene says this product is made in Europe. At the same time a voice-over says: “Uncle Ben’s *Chile con Carne* is just how a good chile should be”.



This image is designed to make us think that *Uncle Ben's* sauces are as good as homemade ones, we see some hands cooking a Mexican dish with this sauce. In the next scene we see the Mexicans have already arrived at this lady's home and hope to be invited for dinner.

The voice-over continues here with a typical advertising imperative: "Invite the World for dinner with *Uncle Ben's* sauces!" This sentence is also the product's slogan.

This advert's convincing message comes from the fact that *Uncle Ben's* sauces quality is shown to be appreciated by real Mexicans. These sauces are as good as those cooked by Mexicans and, in addition, they are easy to prepare.

Humans automatically construct an implicit theory of reality and one of its abstract schemas is: "people is trustworthy" (Epstein, 2003:4); that's why we tend to do what we see others do (Raafat, Chater & Frith, 2009).

23rd advert

E45 (Moisturizer)

Total time: 30 seconds



The first image is that of a happy looking woman. In some OSTs we read what we hear in at the voice-over: “Every day. Every body, —this is usually spelt “everybody”; if separated, the idea of a body moisturizer is emphasized— effective moisturizing, even for eczema”. Apposition (1966:18). “Trust medically proven E45 cream”. Advertising imperative (see above).

Some OSTs: “Every day E45 Cream, for dry skin conditions. Every body, suitable for all age groups. Effective moisturizing, always read the label”. What we see written together with what we hear, brings the idea to our minds of the convenience of using this cream daily in case of dry skin. The OST also warns us about the possible exceptions using this moisturizer, so the company producing E45 is legally protected in case of a non-convenient use. We can read in a product’s logo what we hear the voice-over saying.



All these words expressing different ideas to be associated to this moisturizer start with /e/, as it does the advertised product’s name. This is an alliteration of the /e/ sound (Durand, 1972b). Then, all the characteristics mentioned starting with /e/ get associated to E45.



This image shows the moisturizer pot with doctors reflected on its surface presumably testing E45's effectiveness, and this advert ends by telling us E45 is the best moisturizer among its competitors.

The voice-over: "E45. The number one Selling Brand for Dry skin". This is its slogan and it is expressed by means of block language (Leech, 1966:92), as well as a hyperbolic expression (Leech, 1966:30). The OST on this last scene says almost the same as what we hear the voice-over say: "The No1 Selling Brand for Dry Skin".

This advert with kind images of people feeling their loved ones' soft skin, together with doctors in a laboratory testing the product's effectiveness, transfers the idea of buying *E45* to get the best skin moisturizer. It exploits the tendency in our cognitive system to make decisions based on our emotional responses. Let's remember our experiential system's tendency to experience passively and pre-consciously, being seized by our emotions (Epstein, 2003:69).

24th advert

Lighterlife Lite (Low-calorie diet)

Total time: 30 seconds



This advert starts by showing us people in a kind of theatre where some kind of show is going on. We can see at the back of the scene the name of the advertised brand: “Lighterlife Lite”. Along this ad we hear a jingle that repeats rhythmically the name of the product.

Some OSTs: “Lighterlife Lite is a low-calorie diet for overweight people. BMI 25-29-9. May be subject to GP’s health check and GP fees”. As usual, the OSTs try to avoid any legal consequences of promoting the product, that is to say, this diet. Then, a man appears on screen announcing six women that *have lived*—as he calls it— *their* “lighterlife”. We are shown at first a picture of these women before taking *Lighterlife diet*. They are hidden behind these pictures and next, they throw them down so we can see their new look.

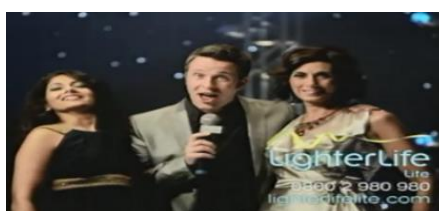
A voice-over says: “At lighterlife we know how good it is to lose weight. Lighterlife is different because our weight management counsellors understand, that if you want to keep the weight up you need to keep your head in the right place”.



We can see some OSTs on screen with the company's website. They also show the company's telephone number. The advert shows the women who got involved in *Lighterlife Lite* as if they were successful models. The shape change operated in these women after experiencing *Literlife Lite*.

The voice-over continues... "They'll be with you in every step of the way helping you to live lighter a life, we can do it together".

This advert is addressed to the large number of people in the developed world who have a weight problem. It emphasizes the audience should do what others did and shows how happy and slim they are. Its main convincing strategy is to exploit our tendency to act like others (Raafat, Chater & Frith, 2009).



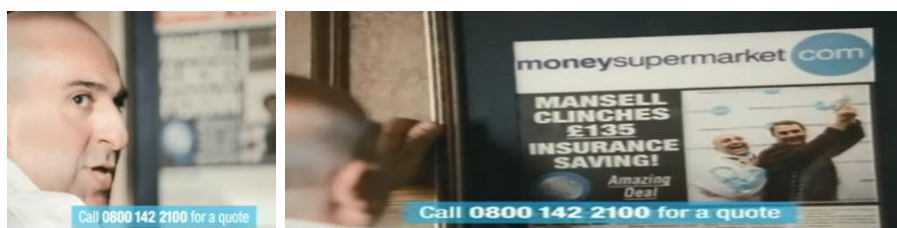
Right at the end the presenter urges us: "Start living your lighter life!" advertising imperative (see above). This is also direct address advertising (Leech, 1966:61). Right under the product's logotype we have some OSTs with the company's contact details: "0800 2 980 980 lighterlifelite.com". And also there is a snatch of song at the end: "Lighter life" (Leech, 1966:29).

25th advert

Moneysupermarket.com (Insurance)

Total time: 10 seconds.

The first scene shows a man who tells former winner of Formula One Nigel Mansel: “Now Nigel, let’s make room for your greatest achievement yet”. Hyperbolic expression (Leech, 1966:30).



We can read some OSTs telling us their phone number to contact them. Next scene, the man places right at the front some piece of news from a newspaper that says: “Mansell clinches £135 insurance saving” and the same man says: “Moneysupermarket.com”.

In just ten seconds a company that makes you save a lot on insurance is promoted, and it is also a good one. This advert main convincing strategy is transferring the personality of Nigel Mansell —a winner— to the advertised product (Williamson, 2005:25). What makes *Moneysupermarket.com* different from its competitors —and a better choice— is to be the one selected by Nigel Mansell.

26th advert

Fairy (Washing-up Liquid)

Total time: 30 seconds



Fairy liquid is advertised again here. This advert is made in a similar way as the 9th advert, but this time it is different. The first scene is the one on the left and we see a woman dressed as a housewife is in her kitchen during the fifties. The image is in black and white. She says: “I hardly ever buy Fairy liquid”.

Next image —the one in the centre— shows the same woman and she says exactly the same. This time, it is probably during the sixties because the image reflects that age and this time it is in colour. She says exactly the same: “I hardly ever buy Fairy liquid”. Next, in the scene on the right, the same woman once more is in her kitchen. Now it seems to be the seventies because of her hair and the way she is dressed —so is the girl besides her. She keeps on telling us the same: “I hardly ever buy Fairy liquid”. So does the same woman —who appears on the left hand side scene— in the eighties: “I hardly ever buy Fairy liquid”. Repetition (Leech, 1966:29 & 86; Vázquez and Aldea 1991:95; Kahneman, 2011:62).



All these images tell the audience, no matter what the time in history is, the advertised product is always the best choice and the one worth buying. This product lasts and lasts so you don't have to buy it as often as other products.

A voice-over: "That's because Fairy cleaning power lasts a long, long time. Generations have trusted it and today it lasts up to 50% longer than the next bestselling brand. Trust Fairy and you'll hardly have to buy it either". This last sentence contains the slogan and it is also an example of advertising imperative (see above).

The main idea in our minds, after watching this advert, is the money you save using the product because it lasts more than the rest. After watching one of these commercials in which somebody is shown to appreciate the product benefits, audiences may tend to feel convinced of buying it. This is explained by how our cognitive system is built. There are some highly general abstract schemas in it and one of them is: "people are trustworthy" (Epstein 2003:4). The convincing power of this advert lies on it.

27th advert

M & S (Clothes)

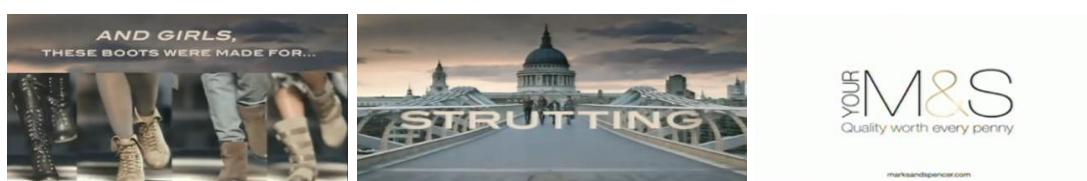
Total time: 1 minute

This is a longer advert than normal. It shows women of different ages dressed in nice *M&S* clothes. They can be in their twenties, thirties, forties or even fifties. Some music is heard.



Some OSTs in the scene on the centre: “This season we forecast. UNDERSTATED COOL HOT FROM THE CARTWALK. This cool —meaning modern. All the following scenes have some OSTs that give fashion advice for women in a poetical way. One of the OST also says: “Och eye the new. Selected stores”.

Marks and Spencer fashion is pictured as a first class one only found in selected stores —not in ordinary ones. The lyrics of a famous song: “These boots are made for walking” are remembered by some OSTs appearing on the left hand side scene, but with a different ending. The boots bought at *M&S* aren’t for walking over anybody. They’re just for “strutting” something strongly related to fashion.



There is no voice over in this advert and no character speaking. The idea of the convenience of purchasing in *M&S* is shown just by using pleasant images and the OSTs. Like the one at the end that says: “Quality worth every penny”. And it is also its slogan. The company’s website also appears.

After watching these nice images of *M&S* fashion the audience may consider shopping there is their best choice. In this advert the “affect heuristic” comes into play. “The dominance of conclusions over arguments is most pronounced where emotions are involved. (...)” (Kahneman, 2011:103).

28th advert

Hillarys (Curtains & Shutters)

Total time: 30 seconds



A voice-over starts: “Everything’s in the Hillarys”. Direct address advertising (Leech, 1966:61) using a hyperbolic expression (Leech, 1966:30). “Blind dazzling end of season sale with up to 50% off” —prosiopesis (Leech, 1966:78; Jespersen, 1922:273). “All verticals, venetians, rollers and romans

now up to 50% off, or conservatory blinds, shutters and awnings now up to 50% off too". Linking (Leech, 1966:18).

When we hear the different types of blinds, its image is on screen. The voice-over continues: "That's all blinds, all shutters and awnings, all up to 50 % off, with measuring and fitting included and everything fully guaranteed". Linking (Leech, 1966:18). There is also the repetition of: "blinds, shutters and awnings" (Leech, 1966:29 & 86; Vázquez & Aldea 1991:95; Kahneman, 2011:62).



The voice-over goes on telling us their phone number and contact details: "Call 0800 916 1026 or text "visit" to 83338 or visit hillarys.co.uk". Advertising imperative (see above).

We can also see these details displayed on screen: this item is promoted mainly through the idea of saving 50% on the real cost. Saving money always makes the audience feel better. In turn feeling good about a product will make us prone to buy it (Kahneman, (2011:105).

29th advert

Fiftyplus.co.uk (Clothes)

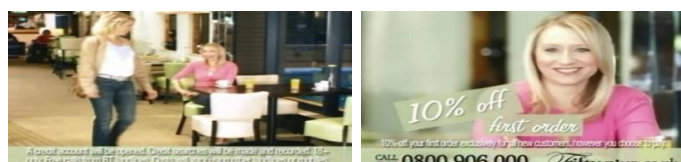
Total time: 30 seconds



The first image shows an attractive woman in her fifties. She starts a testimonial (Leech, 1966:39) and says: “This is great for every day. I wear it again and again. This too is totally me. I can’t wait to show it off”. Then, the scene on the right is shown and she says: “The time I take a catwalk”. She is just showing off her figure and her clothes which make her look younger and beautiful. Being in her fifties with this type of clothing she has no need to hide, she can also show off.

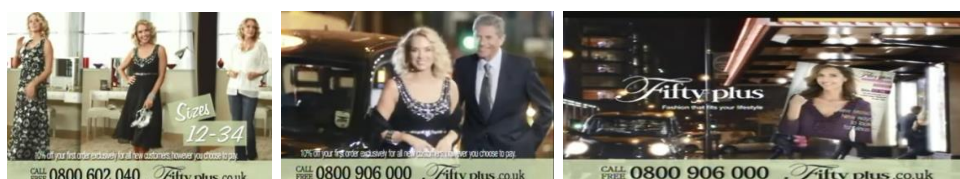
The OSTs in the three scenes above: “A credit account will be opened. Credit searches will be made and recorded. 18 + only. Free calls for BT landlines. Costs will vary using other landlines or mobiles.

A voice-over says: “Fifty plus shaped and styled for today’s fifty something’s” Prosiopesis (Leech, 1966:78; Jespersen, 1922:273). Then, we see her approaching another lady sitting in a café. The lady in pink says: “I thought I was supposed to be the youngest sister”. Dressed this way the fifty-year-old woman looks younger than her younger sister.



The OSTs on the right hand side picture say: “10% off first order”. In bigger letters and again: “10 % off your first order exclusively for all new customers, however you choose to pay. CALL FREE 0800 906 000. Fiftyplus.co.uk”.

The voice-over: “In sizes 12 to 34”. Picking up one “Fifty plus” dress she says: “This is the one I’m wearing tonight”.



Finally, we see this fifty-year-old woman all dressed up. She is going to the theatre or similar with a good looking man by her side and she says: “It’s my life, my look, my Fifty plus”. This is the slogan which is also an example of apposition (Leech, 1966:18). In the last scene, we have some written information and a sample of this magazine.

The voice-over: “Call free for your catalogue now on 0800 906 000 or click on Fiftyplus.co.uk”. Advertising imperative (see above).

After watching this advert, women in their fifties or over may be willing to dress out of *Fifty plus* magazine to look younger. This is again an advert that appeals to the audience longings to keep on looking young in order to sell clothes. Our decisions are closely related to the experience of affect (Epstein, 2003:5).

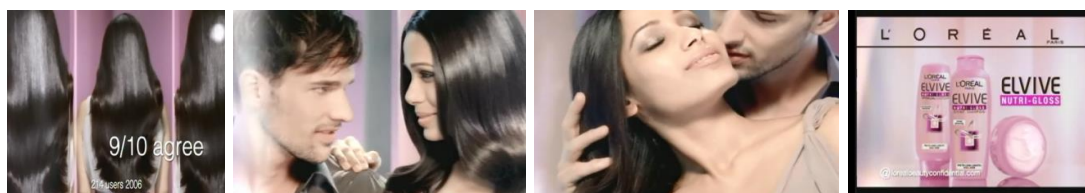
30th advert

Elvive nutri-gloss (Shampoo)

Total time: 20 seconds



The first image shows a celebrity: Freida Pinto in a room full of mirrors showing off her wonderful hair and nicely dressed in pink. Then, we see two images on the right which show the advertised product and an OST talks about a special ingredient: pearl protein.



The image on the left shows has the same pink colour on the background as an *Elvive's* bottle. The OST —on the left hand side scene— says: “9 out of 10 agree out of 214 users”. Herd behaviour (Raafat, & Charter & Frith, 2009).

In the centre, we can also see the reflection of an attractive man. In later scenes she's with him. She utters a rhetorical question (Duran, 1972b): “Who can resist the power of shining?” A scene of beautiful Freida Pinto and her hair follows. Then, the following images show Freida and this man together. Her nice hair and what she says, could make the audience associate *Elvive nutri-gloss* shampoo with men feeling attracted to women who use it.

She says then: “The pearl protein enriched formula nourishes for shimmering shines. Nine out of ten agree hair is glossy, boosted with seductive shine”. When she pronounces the word “seductive” we see the right hand side scene. She also says: “Cashmere touch”.

There isn't much difference among the products of the same category in the market, so ads try to differentiate them by associating ideas with them (Williamson, 2005:24-25). Sometimes, ads associate the advertised product to a celebrity, as in this case. It uses Freida Pinto to transfer all her feminine attributes to the use of *Elvive* shampoo. It also shows *Elvive* shampoo is different because women who wash their hair with it are able to seduce men. It also shows all women who want their hair to be as nice as Freida's they only need to wash it with *Elvive*.

Freida Pinto says at the end: “Elvive nutri-gloss from L'oréal Paris. Because you're worth it”. It's the product's slogan and it implies this is a more expensive hair shampoo than average, but we are worth that extra money. This product's value replaces society's class structure by a distinction based on consuming this shampoo (Williamson, 2005:13). The last scene shows *Elvive* shampoo brand and the company's website: “www.lorealparis.co.uk”.

Adverts Analysis 31 - 45

31st advert Nestle Curiously Cinnamon (Breakfast cereal)

Total time: 20 seconds

A packet of *Nestle* cereal appears on screen together with a dish where there are two pieces of *Nestle* cereal.



Apparently, *Nestle Curiously Cinnamon* is so tasty that one of the two pieces of cereal licks another one. Music is playing. Finally, when the same piece is about to lick its companion for a second time, the licked one opens its mouth and takes a bit out of its companion.



A voice-over is heard describing the product as: “Indescribably delicious” which is a case of prosiopesis (Jespersen, 1922:273; Leech, 1966:78) as well as a hyperbolic expression (Leech, 1966:30). “Crave those crazy squares”. This is an advertising imperative as well as the product’s slogan.

This advert shows us a funny story with personified cereals: one eats the other and burps. The product company wants us to associate these cereals with something funny and amusing. The last scene —the one on the right— shows

the slogan. It is a catchy one with a rhetorical figure consisting of repetition (Leech, 1966:86; Durand, 1972b; Vázquez & Aldea 1991:95). This time there is some alliteration of /kr/ sounds make the product easy to remember: “Crave those crazy squares”. Apart from /kr/, the diphthong /ei/ is also repeated in /kreiv/ and /kreizi/. There is also the company’s logo.

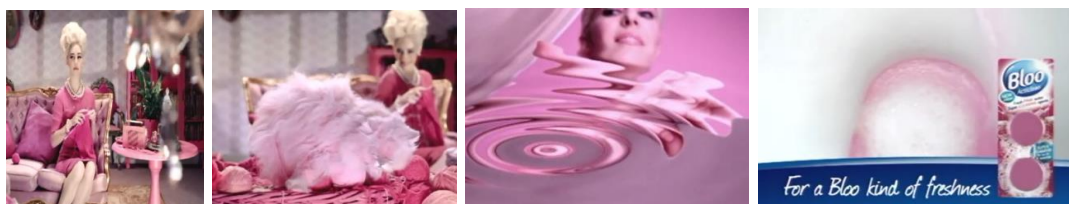
A message in order to be persuasive must be simple and memorable and this is accomplished by the slogan at the end (Kahneman, 2011:63). But what really makes this advert convincing is the funny story featuring these “crazy squares”. Kahneman (2011:69) says: “(...) when in a good mood, people become more intuitive and more creative but also less vigilant and more prone to logical errors. (...)”. At the end of this advert we tend to think these “crazy squares” are good fun and our decisions are often guided by affect (Epstein, 2003:5).

32nd advert

Bloo (Air freshener)

Total time: 10 seconds

The first scenes show us a woman living in a house where all decoration is pink. She is also dressed in pink and even her cat is pink. She looks a little old fashioned, but the peculiar decoration and her appearance are designed to express hyperbolically how much she loves pink.



A voice-over says: “People who love pink, love new Acticlean Bloo pink”.

In the next scene we see this woman placing some *Bloo* scent freshener in the toilet bowl. The last scene —the one on the right— shows the product together with the OST: “For a Bloo kind of freshness”. This is the product slogan; which actually brings to our mind “a new kind of freshness”. The advertisers obviously want us to think *Bloo* is a new and better kind of freshener.

This *Bloo* air freshener advert promotes a different scent. It also lasts only ten seconds and in that short time its message focuses on showing something strange: a room where everything is pink. Everything out of the normal is remembered better by the audience. “(...) Studies of brain responses have shown that violations of normality are detected with astonishing speed and subtlety. (...)” (Kahneman, 2011:74).

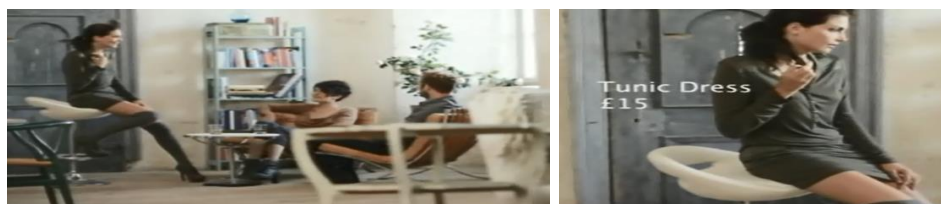
This advert also promotes *Bloo* air freshener as ad number 14 does. It also uses a metaphor to transmit the idea of this freshener convenience: pink colour reminds us of a rose scent. This good impression stored in the viewer’s memory is likely to influence our choice when buying (Epstein, 2003:5).

33rd advert

Laredoute (Clothes)

Total time: 20 seconds

The first scene —on the left— shows some young people in a room. The image of the furniture is typical of the kind young adults have. The pieces of furniture are nice but cheap. Some well-known French music sounds.



This advert promotes affordable clothes for young people for young people. The aesthetics in it shows a life style common to many young adults.

A voice-over, which includes advertising imperatives, starts: “Discover the secrets of French style at Laredoute.co.uk”, advertising imperative (see above). “Laredoute, French style made easy”. This is the slogan and it is also an example of apposition (1966:18).

This company sells clothes displayed in a magazine; in its mail order catalogue. In the next scene —the one on the right above— shows the woman in the rest of the picture and it has the price of the clothes she’s wearing. An OST says: “Tunic dress £15”.

French fashion is considered very chic and this advertisement attempts to make the most of this. This time we have, once again, an advert which is designed for the audience to associate the positive feelings of youth and stylish

French fashion to the promoted item. In addition, *Laredout* clothes have an attractive price. Pleasant feelings are associated with the advertised product and once stored in memory “(...) when endorsed by System 2 these become beliefs, attitudes, and intentions.” (Kahneman, 2011:105).

34th advert

Sainsbury's (Supermarket)

Total time: 10 seconds

The first scene shows a nice meal while we hear this voice-over: “Because they can never resist an extra slice...”



An OST, on the left hand side scene, offers some information about the legal conditions under which this offer is valid: “Selected stores & availability. Sainsbury's vacpac Beef roasting joint. Value where it matters”. This is the product's slogan and it is also repeated by a voice-over. “1/2 price”.

The voice-over continues: “Sainsbury's are offering you value where it matters with this beef roasting joint now half priced!”

The OST on the right hand side scene offers the same information as the voice-over. It adds the name of the supermarket brand and, right under it, we have one of advertising imperative: “Sainsbury’s, try something new today!”

Our experiential system —Kahneman’s System 1— makes us feel oriented to what feels good (Epstein 2003). After watching this advert, we may associate the attractiveness of the meal appearing on screen together with good prices at *Sainsbury’s*. When our cognitive system has already linked positive ideas to the advertised supermarket we are more likely to purchase it (Kahneman, 2011:105).

35th advert

The Healthy Back Bag

Total time: 30 seconds



The first image shows the promoted item and its advantages. How it fits the body balancing the weight on one’s back. It also shows its practical pocket. In this image we have some lines of an OST that tells us the product’s name, as well as some information of interest, such as the company’s telephone number and its website.

A voice-over is heard: "Whoever you are, whatever you do, wherever you go, there's a healthy back bag. Ergonomically designed to fit your back with a specially pocketed interior to keep you organised". Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). "Find out how the healthy back bag fits into your life", this is an advertising imperative (see above). "The healthy Back Bag looks good, feels good" and this is the slogan. "For your healthy Back Bag call now: 08000920 224 or visit us at: thehealthybackbag.co.uk". Advertising imperative (see above).

This advert shows the advantages of the promoted product as if it were good for every occasion. It makes us associate the ideas: good for you, good for every occasion, nice looking and practical with the promoted bag. But if one thinks of special events people dress up for, this bag wouldn't be of any use. Even the slogan at the end refers to pleasant feelings: "The healthy Back Bag looks good, feels good"; and our cognitive system considers as good whatever feels good (Epstein, 2003:68). All these positive ideas associated with the advertised item makes the audience prone to buy it (Kahneman, 2011:105).

36th advert

Kellogg's Special K (Breakfast cereal)

Total time: 30 seconds



A nice song is heard and we see a young woman sitting at her desk. She is holding a box of cereals in her hand. Her face shows she is not enthusiastic about having them for breakfast. At the same time, an OST tells us that having cereal for breakfast can be good for our figure. A voice-over is also saying that there are other types of cereal which are really tasty. Then, the girl turns her face towards *Kellogg's Special K* and she looks happier.

The voice-over suggests us we can have a tasty cereal while watching our figure: "Watching your shape doesn't mean you have to eat plain cereals. Just ask 89% of Glamour readers, who recommend *Special K* fruit and nuts", advertising imperative. The OST: "People who eat a low fat breakfast tend to be slimmer than those who don't". On the right hand side of the scene the OST tells us about legal details that avoid any legal consequences for *Kellogg's*: "Can only help as part of a balanced calorie controlled diet & lifestyle".



The voice-over emphasizes some *Special K* delicious ingredients: "Delicious raisins, cranberries, apple and hazelnut clusters" is an example of linking

(Leech, 1966:18). OST: “40g + 125m’s semi-skimmed milk = 211kcal, less than 3% fat”.

In the next scene —the one on the left— we see the girl on screen having *Special K* cereals with delight. In the next scene, she looks like she is thinking about the dress she is wearing and that it is going to look fine on her.



The OST mentions the calories content: “40g + 125mls semi-skimmed milk=211kcal Less than 3% fat. Source: Glamour/Special K product test, April 2010. 388 survey participants”.

The final scene shows the girl wearing the red dress and how she has a wonderful shape. There is also some music on. This advert suggests that we associate her nice looks with having *Kellogg’s Special K* cereals for breakfast. The last scene is the one on the right and we hear the voice-over actor saying: “Special K fruit and nut, as recommended by 89% of Glamour readers”. This is the product’s slogan and a case of prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

This advert also uses our System 1 associations. It links the idea of having something delicious for breakfast and having a nice figure thanks to the advertised product (Epstein, 2003:68).

37th advert**Tena (Sanitary towels)****Total time: 20 seconds**

The first scene —the one on the left— shows us the happy face of a woman with beautiful green eyes. Nice soft music is on.



A voice-over starts with a pair of rhetorical questions (Durand, 1972b) followed by the problem the advertised product addresses: “What’s the first thing you notice about me? My piercing eyes? My impressive salsa moves? It certainly will not be occasional bladder weakness, not with Tena lady’s unique fresh odour control. The last thing anyone will notice”. This last sentence is the product’s slogan.

The last scene shows packages of this product and an OST says: “Unique Fresh Odour Control”. It mentions the main characteristic of the advertised product. And how to get a sample of *Tena’s* towels: “For your free sample call 0845 30 80 80 30” and their website: “www.TENA.co.uk”.

This advert emphasizes that women who use *Tena Lady* have a happier social life. They feel better about themselves because this product avoids embarrassing situations concerning odour. This advert transfers to the promoted product a positive feeling for those women who use it: being socially

accepted —and perhaps still attractive to men (Williamson, 2005:42-43). Kahneman (2011) says what happens at the end tends to be remembered with ease:

(...) **our memory**, a function of System 1, **has evolved to represent** the most intense moment of an episode of pain or pleasure (the peak) and **the feelings when the episode was at its end.** (...)

[My emphasis] (2011:385)

So the positive feelings of being socially accepted are associated with *Tena*. This might influence women's choices when going shopping.

38th advert

Uncle Ben's (Boil-in-the-bag-rice)

Total time: 10 seconds



The first scene shows a man with a packet of *Uncle Ben's Boil-in-the-bag-rice* besides a geyser. He throws the bag of rice into the geyser. Right after that a splash of vapour comes out of it and the packet of Uncle Ben's rice with it.

A voice-over: “Uncle Ben’s boil-in-the-bag rice, it’s so easy to cook”.

While we hear the advantages of *Uncle Ben’s*, the man looking at us repeats these words. We see his lips pronouncing: “Uncle Ben’s boil-in-the-bag rice”. The designers of this advert want us to link this brand to the idea that *Uncle Ben’s* is “easy to cook” which makes the promoted item handy when running out of time. It also shows an eye-catching way of boiling this rice for us to remember *Uncle Ben’s* rice easily.



The last scene shows the company’s logo and something new that has been added to the product: New improved bag. This is in order to imbue *Uncle Ben’s* rice with an air of novelty. The voice-over utters this product’s slogan: “Perfect rice every time”.

The OST shows the slogan which is also a hyperbolic expression (Leech, 1966:30): “Perfect every time”.

This is a brief advert that lasts only ten seconds. In that short time its convincing strategy focuses on suggesting that *Uncle Ben’s* rice is delicious and easily cooked. This brand, in order to become more popular than its competitors, shows something that catches our attention and it is funny: a man boils this rice inside a geyser. The audience when amused becomes more

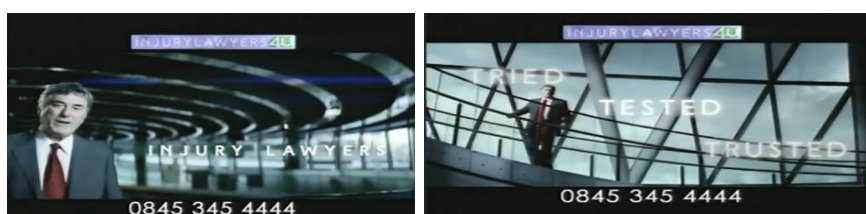
prone to make logical errors (Kahneman, 2011:69). When going shopping, we might choose this brand of rice instead of cheaper and not-so-popular ones.

39th advert

Injury Lawyers 4U (Solicitors)

Total time: 40 seconds

The advert starts with a man in a suit telling us in a blunt manner: “Let me make something perfectly clear: we are injury lawyers for you”.



An OST mentions the company’s name and its phone number. The company’s name is easy to remember: it’s a number together with the word “you”, which is pronounced just as “for you”. This makes the company’s name simple and easy to remember (Kahneman, 2011:63).

The same man goes on to say: “We are injury lawyers. We deal with personal injury claims. We are tried, tested and trusted throughout the UK”. There is some alliteration: the /t/ sound is repeated as the first sound in the three adjectives. This is a poetical device used here to make this message

memorable (Durand, 1972b; Vázquez & Aldea 1991:95). It is also linking (Leech, 1966:18). The same man goes on to say: “And we work for you”.

The OST shows the same adjectives we hear: tried, tested and trusted.



This last sentence heard and seen in the OST brings to our mind the company’s name: “Injurylawyers4U”. The man also says: “So if you have been injured and you’re looking for 100% compensation you deserve...well, you know what to do”. The word “well” is emphasized. The OST in the following scene—in the centre— says written in big numbers: “100%”.

In the next scene—the third on the right above, a voice-over says: “If you have been injured and it wasn’t your fault. Call Injurylawyers4U 0845 345 4444 for free honest advice”, advertising imperative. It also makes the most of System 1 tendency to overestimate the probabilities of unlikely events (Kahneman, 2011:324).

The OST mentions legal details: “All member firms regulated by the Solicitors Regulation Authority”. Some other OSTs—in the right hand side scene— gives us the company’s name, their phone number and the main ideas this advert wants us to remember: “100% LAWYERS. 100% COMPENSATION”.

We tend to reason associatively, concretely, holistically and in a narrative manner (Epstein, 2003:35). The easily recalled company's name, the alliteration in the adjectives associated with it and the final ideas in this advertisement: "100% lawyers 100% compensation" make this advert an ideal way to promote the advertised product.

40th advert

Bassets Soft and Chewy (Lozenges)

Total time: 20 seconds



A voice-over starts saying: "Confused about vitamins?" this is abbreviated grammar: prosiopesis (Jespersen, 1922:273; Leech, 1966:78) and also a rhetorical question (Durand, 1972b).

An OST mentions the benefits certain people may have if they take the advertised product: "Vitamins may benefit growing children or people on a restricted diet". This sentence tries to skip any legal involvements in case of inappropriate use of this product. The next scene shows the same woman smiling. She has had an idea for solving the problem for her and her family, that is, to take the right amount of vitamins every day:



After the second scene, this woman has the idea of taking *Bassets* lozenges. Then, there comes a scene where we are shown a hand that takes a *Bassets* packet of lozenges. This indicates to the audience metaphorically what one should do next if they want to have a vitamin balanced diet. Once the audience is shown this woman taking one *Bassets* lozenge, unconsciously, we are prone to imitate her. We see it is a whole family —not only a woman— who take a *Bassets* lozenge a day too.

The voice-over emphasizes the idea that the audience is expected to associate with the advertised product, healthy lifestyle: “There’s one thing you should know. Delicious *Bassets* soft and chewy vitamins are an easy way to help support a healthy lifestyle. Just one a day. One delicious pastel” (It refers to the colour of the lozenge). “One for all the family”. Prosiopesis (see above).

The final scene shows the product packet together with the product slogan uttered by the voice-over: “The one and only *Bassets* soft and chewy, mmmm”. This advert is designed to make consumers think *Bassets* vitamins have no competitor, they’re “the one and only”. The OST repeats this product’s slogan: “The one and only *Bassets* soft & chewy” and some information about the company’s website.

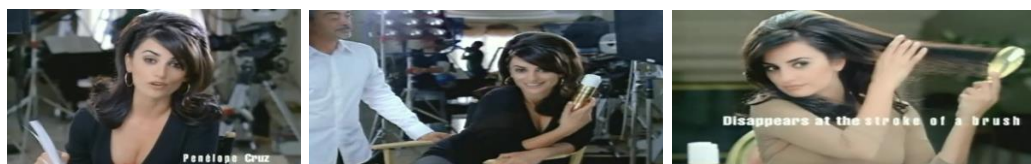


This advert is designed to make us associate the idea of being well nourished and healthy with the habit of taking *Basset* vitamins. This is shown as beneficial and necessary for anybody. Although it is known people shouldn't take an excess of vitamins. Its convincing strategy takes advantage of one of our general abstract schemas in our cognitive system. It considers "people are trustworthy" (Epstein, 2003:4 —cited in Kahneman, 2011) and watching scenes where some people take these lozenges makes us prone to imitate this kind of behaviour.

41st advert

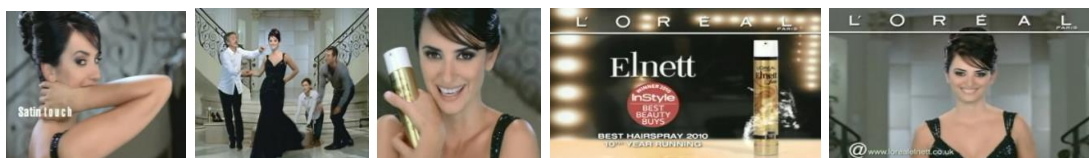
Elnett (Hair spray)

Total time: 20 seconds



This advert uses a celebrity to promote the product: Penélope Cruz. She says: "I've always loved Elnett. Do you know why?" She is ready to answer this question holding a bottle of the product in her hand: "It's so fine it disappears

at the stroke of a brush”. In the next scene, an OST shows the words she is saying, and in the next one, the OST doesn’t repeat her words exactly —“satin touch”— but they bring the same idea to our minds. She says: “My hair feels like satin”.



In the following scene, she is apparently in the middle of a film and her hair is well-trimmed with *Elnett*. Penelope says: “It holds perfectly. For me, it’s the best hair spray in the world”. This is a hyperbolic expression (Leech, 1966:30).

This advert also uses the association of the product to the personality of a celebrity (Williamson, 2005:24-25). This message is: any woman who wants her hair to be as nice as Penelope Cruz’s should start using *Elnett*. After watching this advert, women will probably think *Elnett* will make their hair look as well trimmed as Penelope’s.

A voice-over says: “Elnett from L’oréal Paris. Elnett. Best hair spray for the 10th year running as voted for InStyle”. The second expression is an example of block language (Leech, 1966:92). It is also a hyperbolic expression (Leech, 1966:30).

In the centre we have the OST: “BEST HAIRSPRAY 2010, 10th YEAR RUNNING”. In a circle: “WINNER 2010. InStyle. BEST BEAUTY BUYS”.

The scene on the right is the last scene and at the same time Penelope says: “Because you’re worth it”. The same as in advert 30th the product’s slogan implies this is a more expensive hair spray than the average. This product’s value replaces society’s class structure by a distinction based on consuming this hairspray (Williamson, 2005:13). In the last scene, this OST appears showing this company’s contact details: “www.lorealelnett.co.uk”.

Using a celebrity is the key point in this advert, because —for most of the audience— Penelope is a well-known image. As Kahneman (2011:217) says:“(…) people can maintain an unshakable faith in any proposition, however absurd, when they are sustained by a community of like-minded believers. (…)” He also mentions “(…) System 1 represents sets by averages, norms and prototypes, (…)” (2011:383). After watching this advert, the audience is more likely to associate the advertised hairspray with the beauty prototype represented by this celebrity.

42nd advert

Somerfield (The co-operative)

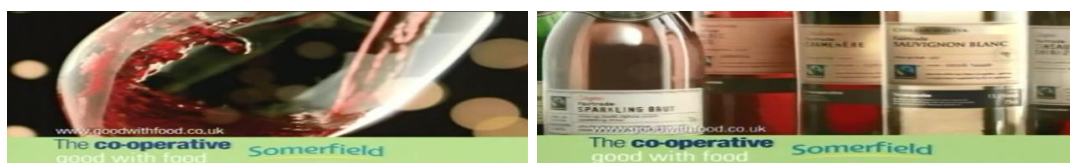
Total time: 30 seconds



The first image shows this red rose while we hear this voice-over: “Why you may ask do we grow roses in our vineyards? Well, it’s because when the grower notices black spot in a rose, he can treat the vine before it is affected”. In the first sentence there’s a poetical expression meaning the grapes grown at *Somerfield* are rose coloured. They are as carefully grown as if they were roses. An OST informs us that: “The Co-operative Somerfield. Good with food. Participating stores subject to availability”.

In the next image —the one on the right, the rose we have seen in the first scene leaves some space for grapes of a similar colour. In the two first scenes, little by little the red rose image shows what is besides it: a bunch of red grapes. “These red roses in vineyards” —we hear in the voice-over— don’t mean flowers but red wines. The OST on the right says: “Why let good times go bad?” Rhetorical question (Durand, 1972b). Down this and in very small letters: “www.drinkaware.com”. This website is shown in some OSTs to avoid any legal implications in case of people taking inadequate quantities of wine.

The voice-over emphasizes why *The Co-operative Somerfield* offers fair trade: “And to reward our South African fair-trade growers, we give them more than they would normally receive for every case of their award winning wine”.



The voice-over by means of a hyperbolic expression (Leech, 1966:30) emphasizes the advertised product is the best: “So we get the best grapes, you’ll get the best wines. Now, our fair-trade growers get the best deal. Swap to fair-trade and make a difference at the co-operative” This last sentence is an advertising imperative. The product slogan is: “Good with food”. It uses repetition. In the words “good” and “food” the vowel sound /u:/ rhyme (Durand, 1972b; Vázquez & Aldea 1991:95).

From the beginning of this advert, grapes grown in *Somerfield* cooperative are presented as beautiful as roses. They don’t only look like the best but are the best: the vines are treated in case of black spots and Somerfield is also a fair trade company. All this might make the audience associate *Somerfield* wines with their best buy; since people “(...) tend to reason associatively, concretely, holistically and in a narrative manner, (...) (Epstein, 2003:35 —cited in Kahneman, 2011).

43rd advert

New Volvo S60

Total time: 10 seconds

This advert is brief and its first image —on the left— shows the advertised brand:



A voice-over suggests that the audience visit the launch of the advertised car: “Join Mill garages this weekend for our birthday celebrations and the launch of the exiting New Volvo S60” Advertising imperative (see above). “There are exclusive offer prices to win and plenty to see and do”.

An OST mentions: “Impressively smooth and quick. Whatcar”. Which make *New Volvo S60* characteristics stand out and we can also read in the next scenes: “Exceptional ride quality. Whatcat. Safe and good to ride. Whatcar”.



In this last scene, the voice-over, by means of an advertising imperative, exhorts the audience to not miss the event: “Don’t miss it!”

We can see at the top of the last scene the company’s logo, the company’s name: *Mill Garages* and below it, its slogan: “Passionate about Customer service”, meaning *Mill Garages* are almost like customer servants to please our desires concerning cars. And on the left hand side in the middle of this scene we can see the event advertised: “Volvo S60 launch weekend. Sat 11th & Sun 12th Sept”. This event is supposed to offer the customers the advantage

of being one of the first people to know this model, together with its advantages. It also says which week its launch is going to take place.

The picture of the advertised car looks magnificent —as usual they look better in pictures than in reality. We can see some ruins —probably of a medieval church— at the back. This may suggest to us that the *new Volvo S60* is like a work of art. This scene is probably designed so the audience will equate both *New Volvo S60* and the ruins of this Gothic or Romanesque church as wonders of human engineering. Cembranos (2005:371) [My translation¹] says television becomes the most powerful reference for reality. We must also keep in mind “[w]hat you see is major part of what you know, (...)” (Dondis, 1974:19).

All the suggestive images showing the audience the advantages of *New Volvo S60*, might make the audience think of the convenience of changing their car.

44th advert

Oxy (Teenagers moisturizer)

Total time: 30 seconds

At the beginning, we see this scene:

¹ (...) La televisión consigue ser el referente más potente de validación de la realidad. (...) (2005:371)



A mother enters her teenage son's room—which is a mess—and says to him: “Good morning Josh!” She utters this in quite a peculiar way. She uses a talking style typical of a summer camp using a loud speaker at the same time. Maybe because this is how all teenagers feel when their parents tell them to do something. She goes on to say: “When you enter the bathroom you'll find some Oxy daily face wash and some Oxy daily bar. Two Oxy daily's to help you keep your skin clear”. He keeps on listening carefully to her as if in a summer camp.

She goes on to say: “You wash your face every day with the daily face wash and apply the daily bar, daily. They're both great for sensitive skin and together clinically proven to help you with spots and blackheads. Remember! Bathroom, Oxy, daily wash, daily bar”. Apposition (Leech, 1966:18) “That's all! Breakfast in ten minutes!”

Josh is listening carefully to everything she is saying. We can see by the look on his face that he goes along with everything his mother is saying. This is, in fact, the dream of every single mother of a teenager. We mustn't forget it is their mothers who pay for the product. Let's remember Josh even nods his head when his mother gives him instructions.



On the one hand, picturing the situation this way this advert is telling mums Oxy is going to be accepted by their kids. It is also going to be effective with their teenagers' greasy skin problems. But the main reason to advertise the product this way, is to transfer to the audience the idea that following the instructions, daily, one gets good results. One will get rid of most spots and blackheads, which is the dream of most teenagers. The final scene shows Josh suggesting that the audience should get the advertised product: Oxy.

The scene shows the product on the left hand side of the screen. Right below Oxy we have an OST: "Two Step Oxy Daily". Over his loudspeaker, right below the brand's name: Oxy, we have this product's slogan. It is very suggestive for the audience: "Get Oxy. Get results". And Josh repeats it: "Get Oxy! Get results!" There are lots of imperative sentences in this advert which suggest us to use the advertised product; this is an advertising imperative (see above).

As this product needs to be popular among teenagers, it is shown to provide a radical solution against blackheads. We should take into account that the development of a teenager's brain is at a stage when they are generally dichotomous thinkers (Piaget, 1957; Hollander, 2008:71). Either they love or hate, feel happy or sad, proud or miserable etc. In order to get rid of one's spots this advert shows a radical solution: if one uses Oxy, one gets results.

This is another example of how the brief message sent by an advert makes the most of the psychological characteristics its target audience.

45th advert

Nestlé Munch Bunch (Kids yoghurt)

Total time: 20 seconds



This advert introduces a cartoon cow. She tells the kids on screen: “Hi kids! I’m Munch, let’s colour me in!” It offers the kids some colour-pens. This product presents itself as fun and worth playing for kids. In the following scene we are shown that the kids are too small to reach the painting. They feel sort of disappointed and say: “uuuuuuuuuh!” Then, Munch tells them: “Looks like you need some help!”



These scenes show the kids are far too small to reach the painting. They need the advertised product to grow. This scene has on the top right side the brand's logo. The cartoon cow measures how tall they must grow to reach the painting.

We also see at the top right-hand side of these scenes the product's logo. And the cow decides they must have some *Munch Bunch* so they can grow. A woman approaches with some *Much Bunch* on a tray. The kids abandon —for the time being— the painting and run towards the pots of *Munch Bunch*. In the following scene —on the right— we get a close look at the product.



A voice-over mentions a nourishing advantage for children who have *Munch Bunch*: “One portion of Munch Bunch contains as much calcium as a glass of milk to help kids grow and delicious fruits”.

We see one of the kids having some *Munch Bunch*. An OST contains this piece of information: “1 portion/2 pots = 100ml glass of milk”. This suggests to customers that having *Munch Bunch* is as healthy for their children as having milk. It actually has far more fat in comparison. And again the OST says: “1 portion/2 pots = 100ml glass of milk”. In the next scene we see all the kids surrounding one of them who can reach the painting because he has stepped onto a chair (or similar).



The cartoon cow is astonished at the kid's initiative and says: "You have grown into a great artist". The kids now look victorious after solving their height problem and having painted the drawing. They are showing some *Munch Bunch* as the key to what made them get the solution to their height problem.

The voice-over highlights that the advertised product is especially beneficial for growing kids: "Munch Bunch. Great for growing kids from Nestle". The product's slogan is expressed by means of block language (Leech, 1966:92). "Also available in three tasty fruit varieties".

All the scenes in this advert are designed to make us associate *Much Bunch* with something nourishing, delicious and funny for children. After watching this advert, people might tend to do as others do and buy some *Munch Bunch* for their children, herd behaviour (Raafat, Chater & Frith, 2009). Then, we see a final scene that shows the different varieties of this product. In all the scenes, the OST shows the product's logo.

Ads Analysis 46 - 60

46th advert

Pantene Pro-V (Shampoo)

Total time: 30 seconds



A voice-over: “There’s a science to the perfect swish. Introducing New Aqua Light from Pantene”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). “The light way nourishing conditioner rinses clean”.

An OST repeats what the voice-over says: “Rinses clean” and they add the company’s name and logo in the first one and the two scenes following.



The voice-over is a set of adverbial expressions using parataxis (Leech, 1966:18): “Leaving virtually no residue and virtually no weight. Just hair perfectly conditioned to swish. Virtually no residue, virtually no weight. Only from Pantene”. The OST repeats, again, what voice-over says: “Virtually no residue and virtually no weight”.



There come two scenes of this celebrity showing wonderful hair and the company's website is also displayed. She tells us: "Here is mine. Now you show me yours. Come on and swish your hair and upload it in: make-a-swish.com!" advertising imperative (see above).

Then there is a scene where TV presenter Catherine Elizabeth "Cat Deeley" appears besides the company's logo and name. Once more, advertisers want women who watch this advert to associate their looks and ways to the use of *Pantene Pro-V*. The final scene in this advert shows this celebrity looking wonderful and in very good mood. Just besides her we can see the product and the company's name and logo. This is also a case of making a difference by associating this product to a celebrity (Williamson, 2005:24-25-41).

47th advert

Olay (Moisturizer)

Total time: 30 seconds

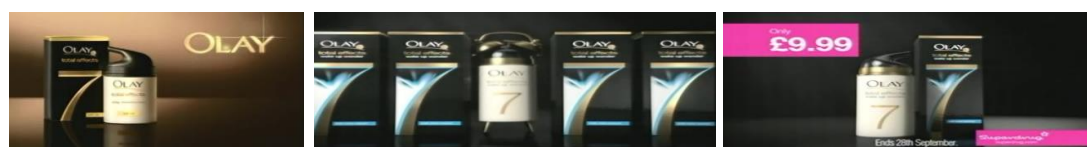
This advert is also presented by a celebrity, the British actress Thandie Newton. Celebrities in advertising transfer all their well-known qualities to the advertised product (Williamson, 2005:24-25-41).



She tells the audience: “Most of the time I like to have as many options as possible. Except when it comes to skin care. It seems that practically for every anti-aging problem there is a different cream, but I found one with everything I’m looking for”. She considers she doesn’t need to have different options. Then, she throws all other moisturizers away and says: “Total effects from Olay”. The product’s name is a hyperbolic expression (Leech, 1966:30).



A voice-over: “It’s seven aged defined effects in just one cream”. Now, while she is explaining all the things this moisturizer does, an OST appears mentioning *Olay* moisturizer seven effects with a big seven on their left: “1. Brighten, 2. Hydrate, 3. Smooth, 4. Refine the look of pores, 5. Even tone, 6. Reduce the look of lines, 7. Lock in moisture”. Kahneman (2011) says a message is more persuasive if legibility is maximized: “The general principle is that anything you can do to reduce cognitive strain will help, so you should first maximize legibility. (...)” (Kahneman, 2011:62-3). And the image of this actress looking totally satisfied after having chosen *Olay* also helps this ad’s convincing power.



In the left scene we see the product. Its name even has some sparkling on it. Th. Newton adds: "For younger looking skin". This is an unqualified comparative (Leech, 1966:31). Finally, she suggests: "I swapped, why don't you swap too?" Rhetorical question (Durand, 1972b).

The voice-over: "Now try New Olay total effects wake up wonder to help wake up tired looking skin". Advertising imperative (see above). We hear an alarm clock ringing and *Olay's* pot of cream jumps ahead as if it was an alarm. It even has a pair of bells on top of it. Metaphorically this represents how the product works; by waking tired skin up and making it look alive. The voice-over continues: "This and all other total effect facial moisturizers are £9.99 at Superdrug. Love Olay". Advertising imperative.

The OST: The product's price is on the top left. On the right hand side, there is the shop's logo, where to find this product and its website. The ending date of the offer: "Ends 28th September" is in the centre. Finally, the voice-over says: "Love Olay", which is the product's slogan.

Our System 1 "links a sense of cognitive ease to illusions of truth, pleasant feelings, and reduced vigilance." (Kahneman 2011:105). Therefore, if the audience is suggested to love *Olay* for all its good features, in a state of reduced vigilance when watching adverts, we are likely to feel this way.

48th advert

Ambi Pur (Air freshener)

Total time: 30 seconds

The first scene shows *Ambi Pur* bottle of air freshener swinging as a pendulum. The company's logo is in the bottom right hand corner. We then see a woman's face showing her discomfort presumably because she notices a bad smell. The company's logo is again in the bottom right hand corner.



A voice-over says: "Isn't it disappointing when you stop noticing your air freshener?" Rhetorical question (Durand, 1972b). "Try Ambi Pur 3volution". Advertising imperative (see above). "The air freshener you'll actually notice. Its three complimentary fragrances change every 45 minutes, to reawaken your nose buds again, and again and again" repetition in in adverts (Leech, 1966:29 & 86; Vázquez & Aldea 1991:95). This idea associated to *Ambi Pur* is also the product's slogan.



In the next scene we see the same woman feeling happy after using the new *Ambi Pur*. The nice scent is graphically represented with a green line going

through the room. This advert tries to promote *Ambi Pur* as something that is pleasant to our senses, as we can see in the following scenes. Something that feels good is immediately going to be associated with something worth buying. A sense of cognitive ease is linked to pleasant feelings (Kahneman, 2011:105).



These images have different backgrounds showing where she feels she is when she smells the *Ambi Pur* air freshener. A different bottle of *Ambi Pur* swings like a pendulum when the scenes change. This is the last scene. The voice-over mentions the product at the end: “3volution from Ambi Pur”.

49th advert

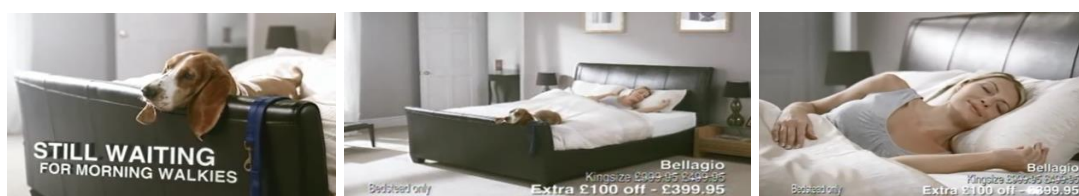
Sleep Masters Bellachio (Beds)

Total time: 30 seconds

We see different images of people who, for instance: have missed the bus, are waiting for a friend, are rushing to get ready because s(he) overslept or a kid who is still waiting for his dad to wake up. A song is playing: “I’m sorry, so sorry that I was such a fool”.



An OST explains all these “arriving-late” situations: “Running late for the 8. 28. Still waiting for breakfast gossip. Running late for a big meeting. Still waiting for dad to wake up. These are examples of prosiopesis (Leech, 1966:78; Jespersen, 1922:273). Not only are humans waiting for somebody, but we even see a dog waiting for its morning “walkies” as we can read in the OSTs. The owner is still asleep inside her *Bellachio* bed.



Some other OSTs say: “Bellachio. Kingsize £999, 95. £499, 95. Bedstead only. Extra £100 off. £399, 95”.

In this scene, we can see the contentment on the woman’s face when sleeping in one of these beds. The OSTs are the same as in the former scene.

A voice-over says: “There’s an extra 100 pounds off thousands of beds in the Sleep Masters’ half-price sale. Sleep Masters, ridiculously comfy beds, for this we apologise”. The last underlined words are an example of apposition (Leech, 1966:18).

Here we see another example of how a brand is represented by associating it with nice feelings. *Sleep Masters Bellachio* beds are pictured to be so comfortable that people oversleep. Our System 1 —also called the experiential system— is bound to link a sense of cognitive ease to illusions of truth, pleasant feelings, and reduced vigilance (Kahneman, 2011:105). Therefore, after watching this advert, we have already stored in our memory the association that *Sleep Masters Bellachio* are very comfortable beds. The final scene shows the company’s brand name, the product’s slogan: “Your first choice for beds”, the present current offer and its website.



50th advert

Harrys Fowler (Injury solicitor)

Total time: 30 seconds



The first scene is the one on the left. It shows an accident on a street and a man wearing jeans and a jacket saying: “Have you thought about claiming for compensation after an accident?” Rhetorical question (Durand, 1972b). “If you had an accident at work or a road traffic accident, an accident anyway is your right to claim”.

An OST shows the company’s website: “www.harrisfowler.co.uk” and also the following legal information: “Regulated by the Solicitors Regulation Authority”. In the scene in the centre we read this OST: “Freephone 0800 213 214. Regulated by the Solicitors Regulation Authority”. In the scene on the right there is also: “Not available in Northern Ireland & Scotland”.

The next scene shows—in the centre—a pair of hands opening an envelope, presumably having the information about the amount obtained after the claim was made. The same man keeps on saying: “You can be entitled to thousands of pounds in compensation. Call Harris Fowler friendly and professional team on 0800 213 214”, advertising imperative (see above). “It’s no win no fee”.

The OST mentions the company’s name and its logo. There are also some other OSTs with their free phone and website.



The same man suggests us: “Call 0800 213 214. You have nothing to lose and perhaps a lot to gain”, advertising imperative. He pronounces the word “perhaps” emphatically. And his last words are the product’s slogan: “Harris Fowler, the personal injury solicitor”. *Apposition* (Leech, 1966:18).

This advert shows the audience in a friendly way asking for a lawyer’s help. In states of reduced vigilance when watching adverts, we are bound to accept uncritical acceptance of suggestions; “[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions (...)” (Kahneman, 2011:81). In addition, something that adds convincing power to this advert is our System 1 tendency to outweigh low probabilities (Kahneman, 2011:105). This makes the audience consider being injured in an accident has a higher probability than it really has, which contributes to this advert selling power.

51st advert

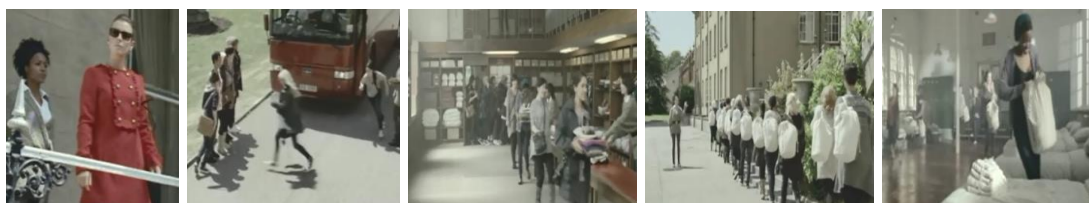
Littlewoods (Clothes and complements)

Total time: 1 minute

In the first scene a bus approaches “Nice Boots Camp” which belongs to the advertised company: *Littlewoods*.



The song “These Boots are made for Walking” starts. A woman, as if she was a soldier, greets the bus at the mansion gate. In the next scene, the bus approaches a mansion. We can read on the bus the advertised company’s name: *Littlewoods*. Some women are there, either in the garden or on the balcony. Here a woman dressed in red, looks with an air of satisfaction to this bus and the people in it. Some other woman also dressing stylish is behind her. We hear: “Come on girls!”



Women are coming out of the bus and queuing as if in the army. They’re all dressed in dull colours and dull clothing. We see next a hand choosing a pair of shoes and taking some dresses out of a wardrobe. In the next scene, the women out of the bus are in a big room which seems those you find in clothes shops. They take some clothes that have been placed the counter.

The words of the song start: “You keep saying you’ve got something for me...”

The aesthetics on this advert tell us these women are in an army camp. On the scene on the right, we see they carry a bag as if in the army, although this time it doesn’t carry a surviving kit but it’s full of garments. On the following scene, these women are in their common bedroom and they start taking their shirts and trousers off. They are getting dressed with the new garments and also are making themselves up. They’re an army of models that are trying some clothes on rather than soldiers. They seem to enjoy it. They’re also measured so *Littlewoods* can make some new clothes for them in the right sizes.



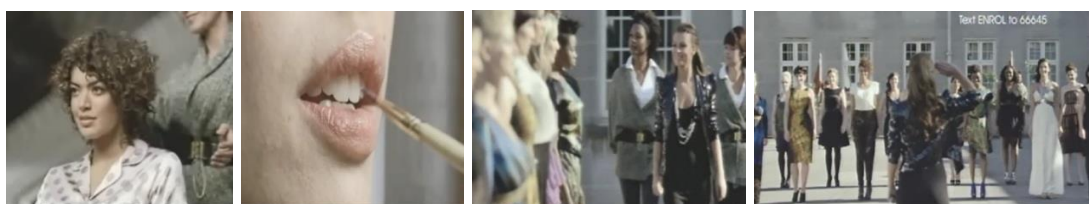
They are even in a row as if in the army, but this time it is an army of fashion models made of ordinary women. They even show their complements, such as their bags and they are also instructed about fashion:



And finally—in the bottom scene—we are shown the fashion army in which these women have been turned into. And some of the training they do in this camp:



In this fashion camp women are made to dress themselves quickly, to train, to queue etc. At the end of this advert they're trained, dressed up, fashionable women. Finally, the women in charge of those “women-out-of-the-bus” training look satisfied when they inspect them. They have become a trained army of fashionable women.





An OST in the last scenes: “Text ENROL to 66645. Enrol in Nice Boots Camp at Littlewoods.com”. This means to become a member of a group of women who get any information concerning all the fashionable items at *Littlewoods*.

The last scene shows how happy are these women after being trained how to be really fashionable in *Nice Boots Camp at Littlewoods*.

This advert lasts longer time than usual, a minute. Only with some images and a background song makes women infer joining this fashionable women army can be good fun and also stylish. If you’re a woman who isn’t really elegant, joining *Littlewoods* can be a good idea so they can make somebody smart out of you. In case you consider yourself an elegant woman *Littlewoods.com* is also your shopping site.

We all consider ourselves free from adverts influence, but the truth is after watching a commercial like this we might feel like going shopping at *Littlewoods*. In this respect, Kahneman (2011:53) says: “(...) your actions and your emotions can be primed by events of which you are not even aware. (...)”.

52nd advert

Morrisons' Supermarket Let's grow!

Total time: 30 seconds



The first scene shows a van open and some kids running to take something out of it. They are going to plant some vegetables and are taking out of this van the necessary elements and some tools out of the van. A small girl picks up a potato and says: "Do you think this potato looks like my headmaster?"



The man by her side —presumably a Morrison's worker— whilst looking at the school headmaster says: "You know? It does a bit. But it was thanks to him that your school joined the Morrison's Let's Grow!" The man then explains the advantages of joining the "Morrisons Let's Grow" scheme are explained by this man: "This year it will be great if everyone collects their veges to get more of the free seeds and tools you need to get growing".



On a few of the four scenes, some OSTs have some written information about the special legal conditions of “Let’s Grow”: “Minimum spend, exclusions and conditions apply”. Finally, the small child on the right says: “May I collect more vouches? What are they priced?”



The final image of this advert is in the one on the right. The OST: “Get your vouchers from Morrisons now” alongside the company’s logo. This is an example of direct address (Leech, 1966:41 & 61).

“*Let’s Grow*” presents itself as being something that is good fun and educational for kids that is worth trying. Once more appealing to positive feelings is the way this advert promotes *Morrisons* activity. Everything that makes us feel good is considered convenient by human System 1:

[w]hen you are in a state of cognitive ease, you are probably in a good mood, like what you see, believe what you hear, trust your intuitions, and feel that the current situation is comfortably familiar. (...)

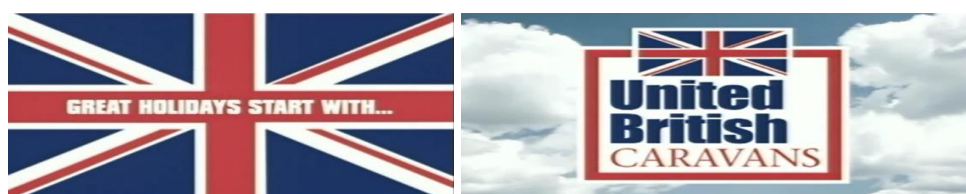
Kahneman (2011:60)

This advert message is directed to our emotions and a person's basic beliefs are derived from his/her emotions (Epstein, 2003:42).

53rd advert

United British Caravans

Total time: 30 seconds



The first scene shows the Union Jack with an OST on it followed by suspension points: "Great holidays start with..." Watching these images the audience get unconsciously the idea that great holidays for the British start with this company. A voice-over says: "Join us! At United British Caravans". Advertising imperative (see above) as well as direct address advertising (Leech, 1966:41).

This company's name also reminds us of the country's name, because it isn't only called *British Caravans* but United *British Caravans* which reminds the audience the United Kingdom. The voice-over continues: "...this weekend and see our new 2011 range of Bailey caravans, including the new unicorn 2011 model".

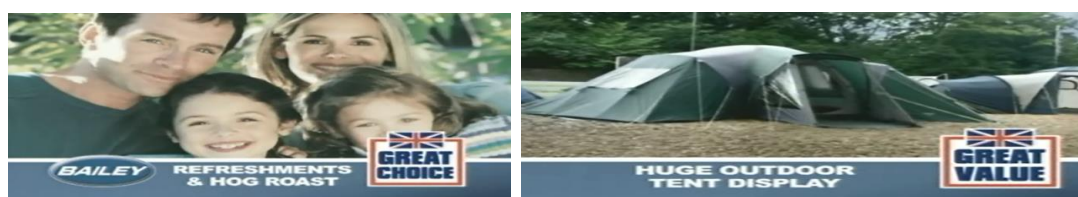


An OST shows the company’s logo, the logo of the caravan —Bailey— and the OTS also announces: “New 2011 Bailey Range”.

In the picture on the right, the caravan’s interior looks as though it is a country house or a chalet room, not a caravan’s room. This product is typically purchased by families who want to enjoy their holidays and to visit places whilst saving some money as they don’t have to spend money on hotels or restaurants. These caravans’ promotion goes together with inviting visitors to hog roast. Families get invited to lunch and they are offered the different items at *UBC*. Especially their new 2011 Lunar caravans.

The voice-over continues: “There’s refreshments and a free hog roast for the whole family”.

The OST says: “Refreshments & hog roast” with the new model logo and the company’s logo with the words in it changing to: “Great choice and great value”. Then, we get the giving the idea that *UBC* offers “great choice” and “great value”.



The image on the left shows a happy family-with the words: “Great choice”. It sends a message the audience about how happy the family were to have bought a caravan from this company. The voice-over continues: “Also on display other new 2011 Lunar caravans. Plus a huge outdoor display of tent adornments”, prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

The OST: “Huge outdoor tent display” and also the company’s logo with the words changing to: “Great Value”.

However *British United Caravans* doesn’t only sell caravans. Some people mightn’t be able to afford a caravan. They may only have a car and can only afford to go camping. Therefore, they are invited to see the other products that the company has on offer in their stores such as tent equipment.

The voice-over: “Visit our store for all your camping and caravan accessories”. Advertising imperative (see above).



In the scene on the left hand side, beside the company’s logo, the OST: “Massive Accessories Store”. And in the scene in the centre, the OST emphasises the urge to visit this store: “THIS WEEKEND ONLY”. In the last scene: “Sandy Lane Wideopen. You’ve got to UBC to believe it”, rhyme (Durand, 1972b).

The voice-over repeats what the OST mentions: “It’s this weekend only at United British Caravans, Sandy Lane Wide Open”. The acronym *UBC* corresponding to *United British Caravans* has turned into a verb in this advert. “To UBC” is now a verb identical in meaning to the verb “to see”. It means only displays of this kind (by *United British Caravans*) show consumers true offers. The brand’s name is made a synonym of whatever they promise becomes true.

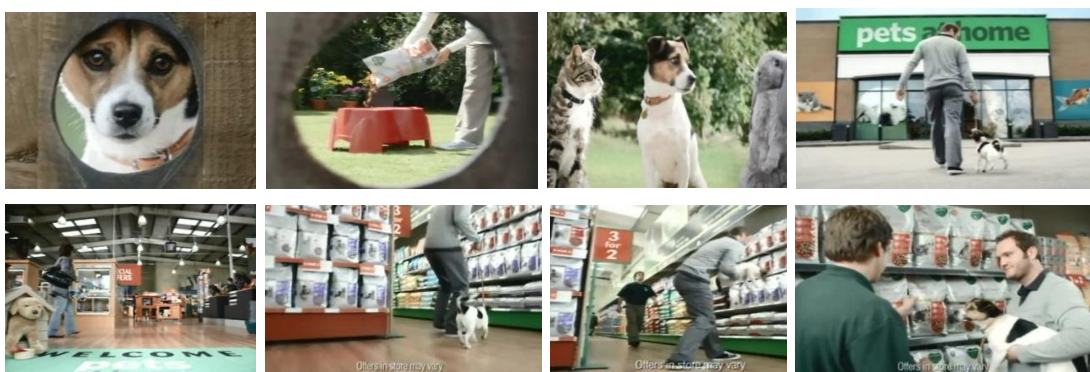
This advert appeals to the audience feelings by having the opportunity to go on nice holidays without spending a lot of money. Our associative mind has been activated and “priming effects” are about to come (Kahneman, 2011:52).

54th advert

Pets at Home (Shops)

Total time: 30 seconds

In the first scene, we see a dog playing in its garden. It then watches the neighbour’s dog being given special especial dog food through a hole. It calls the other pets at its home and presumably tells them about the special food at from the *Pets at home* shop. In the next scene the dog looks very happy to be taken to this shop by its owner.



A voice-over says: “Could your pet’s life be even better?” Rhetorical question (Durand, 1972b). “With a wide range of pet food at great prices Pets at home is a real treat”.



An OST: “Welcome. Pets at home. Offers in store may vary”.

In the next scene, the owner picks the dog up and shows the dog a shelf where the dog food is; as if making it allowing it the choice of its favourite flavour and also showing the dog different toys for pets. There’s some background music with some rhythmical dog grunts in it.

The voice-over: “For you and your pets, come to the place where pets come first: Pets at Home”. Advertising imperative (see above).

The final scene shows the company’s logo, their website information and its slogan: “where pets come first”.

Throughout this advert we see happy pets being well taken care of. Those who have animals—or those who like them— have a good emotional disposition when they recall this brand (Epstein 2003:42).

55th advert

Super Slicer Food (Slicer)

Total time: 30 seconds

At first we see the advertised product and an OST: “A sharper way to slice”.



A voice-over says: “Super Slicer from JML”. Direct address advertising (Leech, 1966:41); “The super quick slicing machine that chops: fruits, vegetables and salads down to sides” —this is an example of linking (Leech, 1966:18)— “with its ultra-sharp stay on steel blades and its specially designed attachments it cuts even slices in seconds. Take on: onion rings, sliced tomatoes, chew on carrots, fantastic chips”, parataxis (Leech, 1966:18). “It handles all your food fairly fast. Slice a great deal into the bowl

and keep your fingers safe with a handy food over”. Advertising imperative (see above). The image in the centre shows this “handy food over” device.



The voice-over goes on: “JML Super Slicer, available now for just £9.99 at ASDA, Wilkingson, Homebase, Focus and Tesco”. This is a case of block language (Leech, 1966:92) and well as linking (Leech, 1966:18).

The OST says all the different shops where you can find the *Super Slicer*, its price after the adverb “only” which minimizes the cost of it. Their website is on the left hand side. Then, on the right, we have the product’s name, the company’s logo and the packaging of the *Super Slicer*.

The different images showing how easy it is to cut even slices with the *Super Slicer* is this advert’s selling strength. Most of the time a demonstration of how the advertised product works influences our decisions when buying. We will remember it is handy: WYSIATI (Kahneman, 2011:85).

56th advert

Daz (Liquid detergent)

Total time: 30 seconds



The first image shows the scenario where a story takes place...The name of this street is even “Cleaner Close”, as is this story’s name so the voice-over says: “Cleaner close episode 33”. The advert starts as if it were an episode from a soap opera. A couple are talking in the street about what seems to be infidelity. She says she is so sad, but he tells her: “Come on! She did nothing to me, babe, neither did your mum!” She answers: “My Mum?” and she faints. A man in a white gown approaches and says: “Let me through, I’m a doctor!”



When he lifts her head she smells the *Daz* soap scent on his laboratory white coat. It wakes her up. She immediately asks: “Is this what heaven’s Daz sniffs?” And the doctor tells her: “No, it’s what Daz summer power smells like.

It's a real nose breezer and in my opinion..." She interrupts him and says:
"Let me have some more Daz summer power".



A voice-over says: "Daz summer power. Is it really love at first sniff?"

In the following scene, we see that she feels very happy after smelling *Daz* liquid soap. And on the right hand side scene her friend's face shows his annoyance.

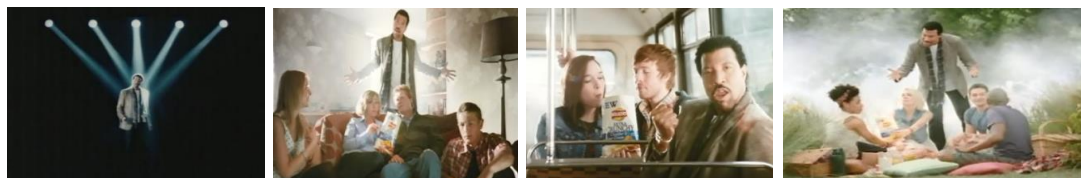
An OST next to the product image shows its slogan: "The soap you can believe in". This isn't love at first sight but love at first sniff. The slogan in this advert varies with the popular saying: "love at first sight" and makes the most of it.

The story in this advert makes the audience think of *Daz* soap as something funny and effective: as soon as somebody smells its scent on your clothes s(he) will fall in love with you. The association of this product with positive feelings may make the audience more prone to buying this brand in the supermarket (Kahneman, 2011:59-60). Using a dialogue this advert arises the interest appeal for the audience (Leech, 1966:50).

57th advert

Walkers Extra Crunchy (Crisps)

Total time: 30 seconds



This advert features a celebrity: Lionel Richie, a famous singer in the eighties. The first scene is the one on the left which reminds us of his video-clip of from the song: “Say you, say me”. He starts singing it but the lyrics have changed slightly in order to fit the advertised product’s name: “First you and me... shared them together, New Extra Crunchy”. Both in the second and third scenes, we can see the packet of *Extra Crunchy* crisps. The voice-over says: “Save one, for me”.

The people in this scene are having some *Extra Crunchy* crisps and Lionel Richie asks them to save one for him. In a supermarket, Lionel Richie continues to sing: “Share them together, New Extra Crunchy”. But the man (Gary Lineker, a famous ex-footballer and TV personality) who has a packet of *Walkers Extra Crunchy* doesn’t want to share them with anybody.



He throws him out taking the *Walkers Extra Crunchy* crisp out of Richie's hand and walks away. They are so good that he doesn't want to share them.

An OST mentions this product's slogan on a bus stop poster: "Made for sharing".

A voice-over: "New thicker cut Walkers Extra Crunchy. Made for sharing... sometimes". *New Walker Extra Crunchy* are so tasty it is normal people share them only sometimes.

This advert also appeals to our feelings. It makes the audience associate fun with the advertised product. This way people might feel more likely to pick up this brand of crisps when at the supermarket. Kahneman (2011:59-60) mentions "[e]asy is a sign that things are going well (...)". He says this indicates no problem exists that may require increased mobilization of System 2.

58th advert

Müller Rice (Dessert)

Total time: 20 seconds

This advert starts with a voice-over in different testimonial voices asking:

"Have you ever eaten Müller Rice on a bus?"



The voice-over: “On the sofa watching TV? Or at a half of a football game?” Rhetorical question (Durand, 1972b). “I eat it as a snack all the time”, hyperbolic expression (Leech, 1966:30). “If you’re feeling a bit peckish it fills the hole, definitely”. In a different voice, not a testimonial one: “You can now get Müller Rice in new mini pots”.



The voice-over continues in different voices: “Look out for them in six packs”, advertising imperative (see above). “It’s exactly the same but small. Mini Müller rice, surprisingly nice”. Apposition (Leech, 1966:18).

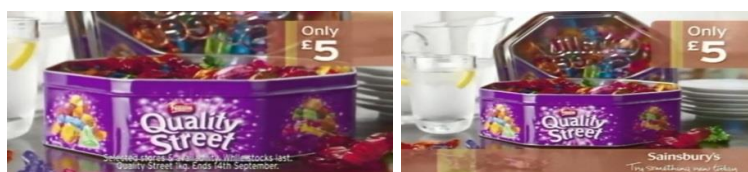
An OST: “Surprisingly nice. A tasty low fat snack”. It also shows this product’s slogan: “Surprisingly nice” written in bigger red letters. It rhymes with the product’s name: “minirice” = “surprisingly nice”, rhetorical figures (Durand, 1972b).

From the first scene we see different pots of *Müller Rice* that look delicious. Personally, I don’t like rice pudding very much but after watching this advert, I’d like to try the *Müller Rice*. Once again, we see an advert that touches our Experiential System emotional side (Epstein, 2003:42). It wants us to

associate the idea of having a snack with all the good qualities of the advertised product.

59th advert **Nestle Quality Street Chocolates (At Sainsbury's)**

Total time: 10 seconds



An OST shows: “Selected stores & availability. While stocks last. Quality Street 1kg Ends 14th September”. On the top right side: “Only £5”.

We hear this voice-over alongside a song with a tinkling noise: “Big tins of Quality Street. Now only five pounds each at Sainsbury’s”, these are both cases of prosiopesis (Jespersen, 1922:273; Leech, 1966:78). The slogan is: “Well, they are not just for Christmas”.

In the last scene there are slight changes with added OST: “Try something new today”. Advertising imperative (see above).

Once again this is an advert that is promoting quality items for a good price at Sainsbury’s. In a very brief time —only ten seconds— this advert awakens our emotional side to store nice images of Sainsbury’s products having good prices (Epstein 2003:42).

60th advert

McDonalds

Total time: 30 seconds

The first scene shows a man early in the morning who isn't fully awake. He wants to spray some deodorant on his armpit, but instead he uses shaving foam.



In the next scene, a woman also is half-asleep and, when she is preparing her breakfast, she places a milk bottle in the washing machine instead of her fridge. In the following scene, there's also a man who is so sleepy that he points his car keys' remote towards another car, not his own; he hears the pressing button noise that the remote makes, but the car he is in front of, doesn't open.



In the next scene, there's a woman on the bus who also feels half-asleep and she hits her head towards one of the bus bars. Finally, we see a lady trying to pull *McDonalds* door when it must be pushed.



A voice-over says: “McDonalds is opened for breakfast at 6 am”. In the next scene, a smiling worker at McDonalds greets this lady: “Good Morning!”

In the two last final two scenes we see some OST: “Served until 10, 30 am. Participating restaurants. See www.mcdonalds.co.uk”.

The voice-over says: “Making early mornings feel a little less, well, early”. Uttering slowly the last two words. This is prosiopesis (Jespersen, 1922:273; Leech, 1966:78). In the next scene, we notice she is wearing two different shoes. The voice over: “There’s a McDonalds for everyone”.



In this advert, we have seen different people with many different jobs and styles but all of them have something in common: they feel half-asleep early in the mornings. Therefore, the advert shows it is handy when breakfast is made for you. It opens as early as 6 am so people don’t have to prepare their breakfast in the morning. *McDonalds* cooks any meal throughout the day for everybody no matter their jobs or life styles. At the end we are shown the company’s logo and the product’s slogan: “I’m lovin’ it”. It is spelt how ordinary middle class workers would when writing informally.

This advert promotes a new service that *McDonalds* offers in a pleasant way—similar to adverts number: 58 and 59. The advertised product is associated with a situation that makes us feel good. It represents funny situations where anyone can be half-asleep in the morning and they have to start the day. When we are in a state of cognitive ease, we are in a good mood and it is easier to convince us (Kahneman, 2011:60). On many occasions, adverts show us funny situations for us to associate good feelings to the advertised product.

Ads Analysis 61 - 75

61st advert

BHs (Clothes & household equipment)

Total time: 10 seconds



The first scene is the one on the left. It shows the *BHs* logo in a big green circle and an announcement in pink that announces a three day spectacular offer in *BHs*. Some OSTs in the following scenes highlight the discount at *BHs*: “UPTO 30% OFF FOOTWEAR & ACCESSORIES. 3 DAY SPECTACULAR *BHs*” — in the centre and right hand side scenes: “UPTO 30% OFF FOOTWEAR & ACCESSORIES”.

A voice-over emphasizes the duration of this special offer lasts and also the kind of items it includes: “The *BHs* three days spectacular now on! ...with up to 30% off for clothes across the store. Including our new season’s collection for all the family and homes”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).



The OSTs in the first three scenes keep on emphasizing the special characteristics of this offer: “UPTO 30% OFF MENSWEAR. 3 DAY

SPECTACULAR BHs”, “UPTO 30% OFF KIDSWEAR 3 DAY

SPECTACULAR BHs”, “UPTO 30% OFF HOMEWARE. 3 DAY

SPECTACULAR BHs”. In scene on the right: “Bhs 3 DAY SPECTACULAR BHs now on BHS.CO: UK INSTORE & ONLINE”.

In these four scenes we have the same visual information and organization: a picture of the items on sale, plus the words that name the product offered with a 30% discount, this is followed by the duration of the offer. We see the OSTs in flashy colours and the company’s logo. The voice-over, by using an advertising imperative, urges the audience: “Don’t miss the amazing offers!”

The voice-over states people may visit a *BHs* store or use their web site:

“Shop in store or online at BHs.co.uk. Hurry!” Again, advertising imperative.

“Must end this Saturday!” Prosiopesis (see above). The scene on the right side is the final one. It has all the information about the 3 days special offer at *BHs* and its website.

As I mentioned earlier, when watching adverts, we usually feel at ease. It is at these times when we use System 1 to construct a picture of reality. Then, we are generally insensitive for the quality of the information we hear.

Kahneman states that: “[t]he amount and quality of the data on which the story is based are largely irrelevant. (...), System 1 operates as a machine for jumping to conclusions. (...)” (Kahneman, 2011:85). After watching this ad many people will only consider the advantages of visiting *BHs* shops or buying on line from *BHs*.

62nd advert

Lenor (Conditioner)

Total time: 30 seconds



The first scene shows a lady wearing tulle clothes that look soft and fine. It is graphically represented how soft the dress is when she touches it.

A voice-over —purporting to be the woman on the screen’s voice— emphasizes the nice feelings she has when the clothes she is wearing have been treated with *Lenor*. “When I dress myself in softness the feeling just stays with me. Because new Lenor comes with a heavenly softness...that leaves my clothes wonderfully light and so soft...”

Right after the first seven seconds, the brand’s name is mentioned and we can also read it on screen. Images follow showing a woman in a car who sees the young lady’s dress as if it was made of feathers. Then, the young lady pictures herself in the feather dress whilst admiring herself in the shop window. In the meantime, some music is playing. All these elements metaphorically bring the audiences mind to the idea of softness.

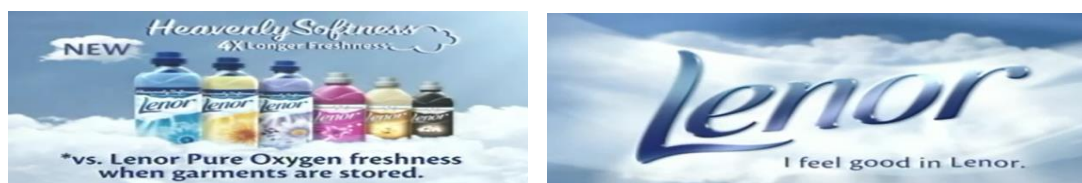


The voice-over emphasizes the nice feelings she has: “And me feeling heavenly... wherever I go”. After being treated with *Lenor* her clothes aren’t only soft, they make her feel “heavenly”.

She feels softness as if she wore a feathers skirt, and those around her feel that softness too when they see her and touch her. An OST in the scene on the left say: “vs. Lenor Pure Oxygen freshness when garments are stored”.

The voice-over underlines *New Lenor* lasts longer: “New Lenor Heavenly softness, four-times longer freshness”. This phrase contains apposition (Leech, 1966:18) and an unqualified comparative (1966:31).

Throughout this advert the images are seen together with the music that sounds like a metaphor for softness. The audience may associate softness with the use of *Lenor* conditioner. There is a final scene where we can see the product bottles shown in six different scents and also the OST which highlights the advantages of *New Lenor*. “NEW Heavenly Softness. 4X Longer Freshness. vs. Lenor Pure Oxygen freshness when garments are stored”.



This last noun phrase in the OST talks about the conditions under which clothes conditioned with *Lenor* will preserve some of the scent. This means if clothes don't remain stored in a wardrobe, they will lose the scent. It protects this product against possible legal problems.

The voice-over "I feel good in Lenor" contains the product's slogan. It appeals to how our senses feel when using *Lenor*.

After watching this advert and its relaxing images, the audience are meant to feel closer to put *Lenor* inside their shopping basket when at the supermarket. Our System 1 —or experiential system— is emotional-pleasure oriented (Epstein 2003:68) and is at work when picking up items at the supermarket.

63rd advert

Weightwatchers (Slimming organization)

Total time: 30 seconds



This advert starts with some testimonials (Leech, 1966:39). The woman on the screen says: “I discovered all my cravings were in my head, not in my tummy”. The next scene shows a teenage girl who tells us: “I discovered a whole new wardrobe: my old one”. She says as she looks at herself in the mirror highlighting the advantages of losing some weight.

We also have the company’s telephone number and website in an OST. It also says: “Excludes Northern Ireland” and also shows the company’s contact details: “08457 123 000. weightwatchers.co.uk”.

The voice-over invites the target audience to go to a *WeightWatchers*’ meeting by using an advertising imperative: “Come to a WeightWatchers’ meeting and discover the brilliant plan for yourself...because we know boredom and stress and make us eat. We will show you how to control your cravings and lose weight week after week”.



The OST in the last four scenes shows this company’s contact details, their telephone number: “08457 123 000” and their website:

“weightwatchers.co.uk”. The next image shows a woman looking at herself in the mirror and she is happy and satisfied because she has lost some weight with “Weightwatchers”.



The OST in the scene on the right talks about price and legal conditions of joining *WeightWatchers*: “Average price per week with Monthly Pass. First month £12.95, subsequent months £19.99 until cancelled” provides the price to pay this company for their help.

The voice-over keeps on encouraging the target audience to join *WeightWatchers* by means of an advertising imperative: “Join a WeightWatchers’ meeting now for £2.99 a week with no registration fee! And imagine what you can discover!” it also gives some information about pricing.

The OST repeats the same as in previous scenes. We see the company’s name—which is also its logo, the minimum price to pay: “FROM £2.99 a week”, and also “NO REGISTRATION FEE”. Everything said talks about the legal conditions under which this company offers its service.

Losing weight in this advert looks like easy and enjoyable when actually it is a hard thing to do. It shows women with good figures and how they enjoy being thin. This advert also addresses the audience’s System 1 emotional feelings. For a small price, women can get in better shape and be slimmer. It

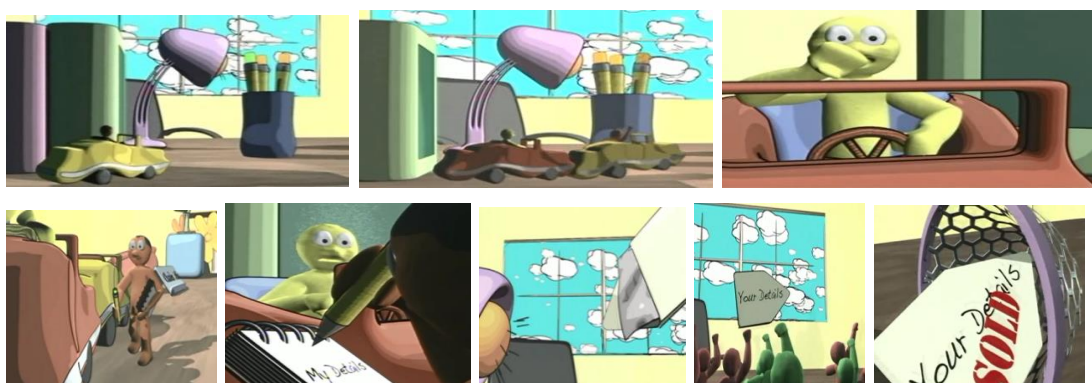
is also important to remember System 1 considers: “people are trustworthy” (Epstein, 2003:4; mentioned by Kahneman 2011). Finally, we can also notice the message in this advert does not seem to be addressed to men as no men are shown.

64th advert

Atha & co. (Solicitors)

Total time: 40 seconds

This advert shows something that is unpleasant to do such as looking for a solicitor after an accident, however, in a mild way. It uses cartoons and pleasant music to show us how the company that is being advertised could provide good help in this situation.



The voice-over starts by showing the problem the audience may have: and later it shows how the advertised company might help: “If you were unlucky enough to be injured in an accident that wasn’t your fault, would you know

what to do and who to call?” includes a rhetorical question (Durand, 1972b). “Call your insurance after an accident and your details are sometimes: captured, packaged and sold”. Linking (Leech, 1966:18). “So, if you prefer a face to face service from a local solicitor. Then, tell your insurance company you’d rather make your own decision”. This last sentence employs the typical advertising imperative. In the scene on the right, we see a man appearing from Charles Atha’s hand and going on to his desk.



The voice-over includes an advertising imperative (see above): “Choose a solicitor you know and trust” followed by “It’s your choice”. A woman’s voice is singing a jingle which also repeats the product’s slogan: “Choose the one you know Atha & Co”.

The words “know” and “Co” rhyme. Kahneman (2011:63) says:

In addition to making your message simple, try to make it memorable. Put your ideas in verse if you can; they will be more likely be taken as truth. (...)

This advert suggests us to ask *Atha & Co.* for help if we get injured after an accident that wasn’t our fault.



Here again, we have in the image on the left of Charles Atha at his desk and the cartoon man who asks for his advice standing on his table. An OST says the company's name, its contact details and some typical saying of a solicitor advertising: "NO WIN, NO FEE".

The voice-over shows the advertised company's contact details: "Call Atha & Co. Middlesbrough 222575 to choose the one you know". This idea is repeated again (Leech, 1966:86) and the word "choose" is pronounced with emphasis in this last sentence. This is also an example of advertising imperative (see above).

As far as human cognition is concerned, the strategy used in this advert to promote the advertised item is our System 1 tendency to outweigh low probabilities (Kahneman, 2011:105). This time the audience considers being injured in an accident has a higher probability than it really has, which contributes to this advert's selling power.

65th advert

Sofaitalia (Sofas)

Total time: 20 seconds



This advert starts with images of the company's sales. A voice-over mentions the reduced prices of good value items the audience can find at *Sofaitalia*: "Sofaitalia.co.uk half-price sale now on. Sumptuous Italian leather sofas now available in our half-price sale". This is a case of prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

An OST in these scenes emphasizes the advantages of this offer:

"Sofaitalia.co.uk. HALF PRICE SALE APPLIES TO ALL LEATHER SOFAS. NOW ON".



The voice-over summarizes the advantages of the *Sofaitalia* offer: "For quality, style and even better value". Linking (Leech, 1966:18). This is also an unqualified comparative (1966:31). "It's the fantastic half-price sale from Sofaitalia.co.uk Portrack Lane, Stockton". The ideas expressed here are an example of hyperbaton (Durand, 1972b). The ordinary syntax would be: *The half-price sale from Sofaitalia.co.uk Portrack Lane Stockton is fantastic for quality, style and better value*. Altering the ordinary syntax catches the customers' attention.

The OST in the scene showing the white sofa mentions legal details of this offer: “Interest free credit. Subject to status. Terms and conditions apply”.

The selling power of this advert is, once again, the associations with the convenience of buying any of these products for a good price (Epstein 2003:42). Kahneman (2011:69) says for System 1 good feelings lead to intuitions of coherence. Therefore, after watching this advert, for the audience it may look for the audience reasonable and coherent to think of buying a nice sofa for a good price at *Sofaitalia*.

66th advert

ASDA (Drugstore)

Total time: 10 seconds

The advert starts with a voice-over announcing the offers at ASDA: “At ASDA’S cleaning event this week we’ve got loads of great offers, like any two of these top brands for just one pound. ASDA, saving you money every day”. This is their slogan and it is expressed by means of block language (Leech, 1966:92).



An OST offers legal details of this offer: “Majority of stores. Subject to availability”.

This advert attempts to get the audience to associate *ASDA* supermarkets with the idea of saving money. After watching this advert our System 1 “(...) it automatically and effortlessly identifies causal connections between events, (...)” (Kahneman, 2011:110) and we tend to consider the same brands we can get in other supermarkets, however at *ASDA* they are better value.

67th advert

Sainsbury’s (Supermarket)

Total time: 10 seconds

The first image in this advert is the one on the left:



A voice-over talks about this offer and it includes the product’s slogan:

“Sainsbury’s offers value where it matters. And with 842 half priced products from us that could be a half price family shop for you”.

First an OST mentions the special conditions under which this offer operates:

“1/2 price. Selected lines & availability. Larger stores only; Offer ends 21st

September. See instore for details”. The OSTs in the second scene are the same as before, with another OST in the top left corner says: “Value where it matters”, on the right hand side it says: “Sainsbury’s”. This is the product’s slogan. “Sainsbury’s, value where it matters. Try something new today”. This last sentence is the typical advertising imperative (see above). This will be easily recalled in the future when we think of *Sainsbury’s* supermarkets.

This brief advert catches customers’ attention by displaying nice images of its products, as well as emphasizing the money one saves by shopping at *Sainsbury’s*. This advert uses repetition of an idea —the competitive prices at *Sainsbury’s*— as a strategy to make this brand of supermarkets popular for the audience (Leech, 1966:28-29). In addition, Kahneman (2011:66) mentions “the link between repetition of an arbitrary stimulus and the mild affection people eventually have for it”. This advert only lasts for ten seconds and it uses repetition to persuade the audience about the virtues of the advertised supermarket.

68th advert

Cathedral (Mature cheese)

Total time: 20 seconds

Throughout the advert a voice-over sounds like a monk from The Middle Ages talking in verse. Adverts regularly use verse to make it easier for the

audience to remember both the name of the advertised product and its characteristics (Kahneman, 2011:63).



The voice-over says: “After I drove centre from Heathrow via Westminster Abbey home was a welcoming sight for the clocking off cabbie. You’ve just got up. He’s just gone to bed. He’s finished his shift and needs to be fed. Here’s breakfast for you but for him it’s his supper. Cathedral City on toast and a well-deserved cuppa”.



The taxi driver speaks like a monk. This advert describes how good it is to have some *Cathedral* cheese on toast after a night’s work for a worker. It is narrated as if the taxi driver was a monk and after hours of hard work, he is thankful to have some *Cathedral* cheese and a cup of tea before he goes to bed to rest.

An OST on the left hand side scene a mentions positive point of this brand: “Kantar Worldpanel data 2009-2010 Branded Cheese”. In the last image of the advert on the packaging of *Cathedral* mature cheese we can see some

information about the quality of this cheese and its slogan for consumers to remember: “THE NATION’S FAVOURITE”.

The voice-over includes the phrase “Cathedral City. The nation’s favourite cheese”, which is the product’s slogan and an example of apposition (Leech, 1966:18). It is also a hyperbolic expression (Leech, 1966:30) with a “peak-end-rule” (Kahneman, 2011:384-5) for us to remember its message.

When consumers remember this noun phrase: “The nation’s favourite cheese”, they won’t just buy *Cathedral* just because they like it, but because the majority prefer it. People tend to consider something good when it is popular. This is the so called “Herd Behaviour” described by Raafat, Chater & Frith, (2009).

69th advert

DFS (Sofas)

Total time: 30 seconds

This advert starts by showing all the sofas that the shop offers and different people enjoying being seated on them. In the meantime, some pleasant music can be heard. We hear a voice-over in loud voice: “There are still double savings... with four years free credit and the first year payment free, in the summer sale on DFS”. This is direct address advertising (Leech,

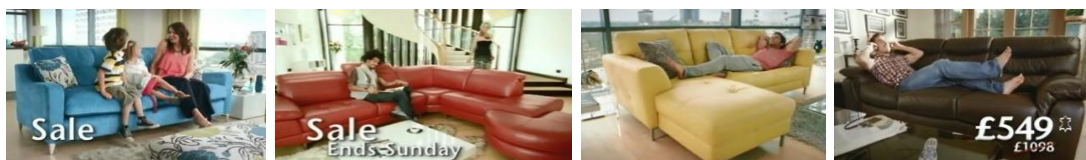
1966:41). There is also some loud music at the same time which might help the audience to remember this ad message.



An OST in the image on the right-hand side emphasizes in large letters the money people can save at *DFS* sofas: “Double Savings”. And in the scene on the right the OST talks about the advantages concerning fees: “Typical 0% APR. 4 Years Free Credit. 1st Year Payment Free”.

The voice-over highlights the duration of the offer: “But only until Sunday”.

Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). “It’s your last chance to save on stylish sofas, like this cool leather sofa for just £549”.



The OST: we have the word “Sale” that is also heard in the voice-over.

The sofas promoted here are stylish, but they aren’t made to last. Their price is attractive as is their appearance, but this means they are standard sofas and are typically purchased by middle class workers. The same words that we hear in the voice-over are repeated in the OST: “Sale Ends Sunday”.

They remind the audience of the duration of the sale.



The OST on the left says the original price of the sofa and its new reduced price. In the other scenes: “Summer Sale Ends Sunday 5pm”.

The voice-over mentions another offer followed by a rhetorical question (Duran, 1972b) urging the audience to take advantage of it: “Or this designer sofa at £399 with double savings. So, what are you waiting for?” This is followed by an advertising imperative (see above) suggesting that potential customers visit *DFS* and emphasizing the duration of the offer: “Don’t miss the summer sale at DFS!” “Ends on Sunday 5 pm”. The two last sentences are examples of direct address in advertising (1966:41).

This advert offers a product with a low price, it also has payment plans. It urges us to get a sofa this week and pronounces a couple of words in quite a colloquial way. All these characteristics are displayed using rising intonation and music. When watching a long advert such as this one, all these features make the displayed message more memorable.

[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions (...)

Kahneman (2011:81)

70th advert

Maltesers (Sweets)

Total time: 30 seconds



The first scene shows two couples sitting on a sofa —one of the girls on the floor— having some *Maltesers* and watching a love story. The two girls are awake but the two boys have fallen asleep. One of the girls offers the other a *Maltesers* and there is an entertaining dialogue between them which might arouse the audience’s interest (Leech, 1966:50). An OST —in the scene on the left says: “Mars 2010”.

Girl 1: You want one?

Girl 2: Oooh! I’m going naughty. (The blonde girl has a naughty idea...)

Girl 1: I haven’t any calories being naughty.

Girl 2: Yeah!



The OST says: “per 2.1 sweet”. The two girls place their sleeping boyfriends on each other’s lap. They are laughing about the idea of their boyfriends opening their eyes and discovering it.

A voice-over utters this brand’s slogan: “Maltesers, the lighter way to enjoy chocolate”. This is also an example of apposition (Leech, 1966:18) and also an unqualified comparative (Leech, 1966:31).

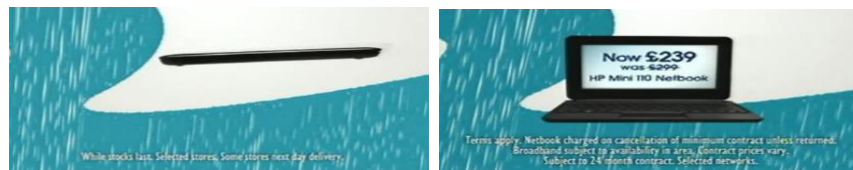
This advert shows the idea of having some *Maltesers* doesn’t make you any fatter —it doesn’t have many calories. It makes people play funny jokes and have good times instead. “Lighter” here doesn’t only mean not fattening it is a synonym of “funnier”. One more time, we find an advert that tries to make us associate “a state of cognitive ease” (Kahneman, 2011:60) with the advertised product —as it happens in ads number: 56, 57 and 60. The last scene shows the product’s name, some *Maltersers* sweets and also the OST that repeats the slogan: “THE LIGHTER WAY TO ENJOY CHOCOLATE”.

71st advert

Carphone Warehouse (Laptops)

Total time: 30 seconds

In this advert the first scene —the one on the left— shows one of laptop computers it promotes.



A voice-over mentions what this company offers: “At the Carphone Warehouse we have great deals on the latest networks and laptops. Like the stylish lightweight HP Netbook with Windows 7 for only £239 ...or free when you connect the mobile broadband”.

The OST on the left talks about the legal conditions under which these computers are sold for the advertised price: “While stocks last. Selected stores. Some stores next day delivery”. On the right hand side scene the OST adds more legal conditions regarding this offer: “Terms apply. Netbook charged on cancellation of minimum contract unless returned. Broadband subject to availability in area contract prices vary. Subject to 24 month contract. Selected networks.”



The voice-over continues to talk about other products offered: “...and this astonishing HP laptop with 500-8 gear card drive MD deal co-processor is just £439”.

An OST then mentions technical details of the advertised products: “Powered by Vision technology from AMD”. *Vision*’s logo appears in the scene on the

left. The scenes in the centre show some laptop computers and its price displayed on their screens or the security they provide. The last scene shows the company's logo and the company's website to contact them.

The following voice-over emphasizes how much money people can save if they buy a laptop at *Carphone Warehouse*: "So you save sixty pounds on both plus there's a twelve months' free Bullguard internet security on all our windows PC's. Available now at the Carphone Warehouse". Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

The main convincing strategy used is simply the display of the different items and their attractive prices. Together with the fact of listening to adverts in a relaxed mood, means we use our Experiential System in order to understand reality. Then, we act automatically and in a preconscious way, which makes us rather easily convinced by advertising (Epstein, 2003:43).

72nd advert

Niquitin (Lozenges to give up smoking)

Total time: 30 seconds



We see a group of friends at the end of their dinner at a restaurant. One of them goes outside to smoke a cigarette. She feels different because she would like to keep on enjoying her friends' laughs and conversation, but she has to get out to smoke a cigarette. Suddenly, somebody on the street approaches her and tells her: "Don't worry, she'll tell you again in an hour". She recognizes her own voice. She turns her face and sees it is herself and says: "You're!" The other one answers: "You, from the future, yeah. And guess what? You quit!" Dialogues attract the audience interest (1966:50).

An OST mentions legal details in case *Niquitin Minis Lozenges* did not work: "Niquitin Minis Lozenges contain nicotine. Stop smoking aid requires willpower. Always read the label".



The girl in the present says: "How?". The girl from the future says: "One cigarette at a time, with these, Niquitin minis, they release their full dose three times faster than gum".

Present girl: "So I never have another cigarette?"

Future girl: "You do have seven fags and a Cuban cigar at Julia's 30th, but you get there. Got to go, hot date with Pablo!"

Present girl: "Pablo?"

A voice-over repeats what we read in the OST in the two last scenes: “Quit one cigarette at a time” (advertising imperative). “Niquitin Minis, you can get there!” This is the product’s slogan which emphasizes this brand can help people stop smoking.

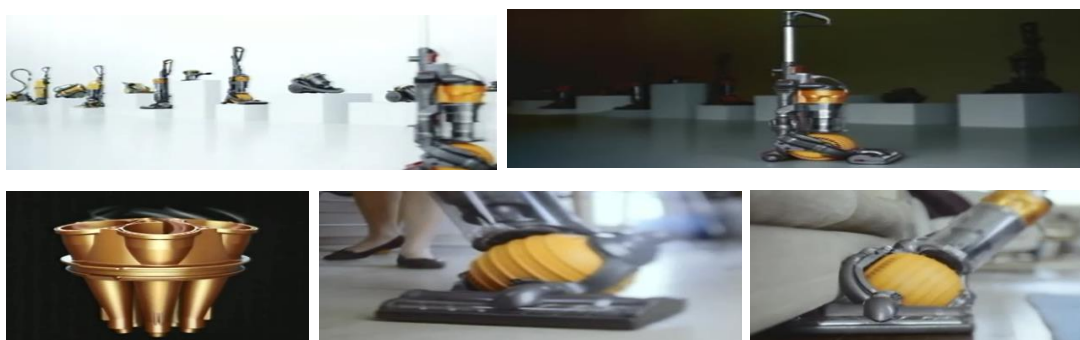
The OST says the same as the voice-over: “You can get there”. It tries to convince people who are willing to give up smoking that they will achieve that objective using this product. In the last scene, we can also see the product’s name in big letters, its container and, right at the bottom, a website for people to get some support when giving up smoking: “Free support plan at niquitin.co.uk”.

This advert promotes an item which helps people to give up smoking, one of the hardest habits anyone can get. The dialogue this time is a conversation with herself, this way the advert reaches a higher score in transmitting trust. Uncritical acceptance of suggestions comes into play as well (Kahneman, 2011:81).

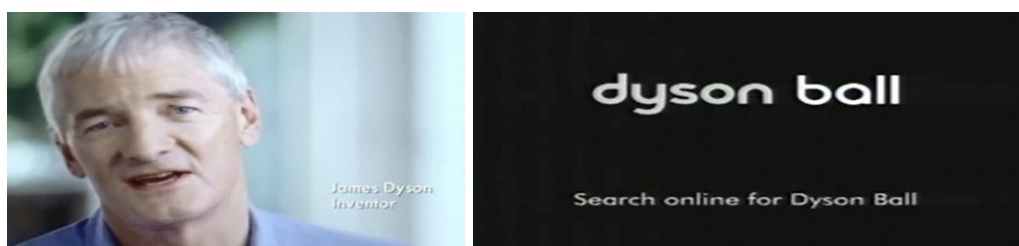
73rd advert

Dyson Ball (Vacuum cleaner)

Total time: 20 seconds



A voice-over presents the audience with a brand new vacuum cleaner: “Reinventing the vacuum cleaner has been a personal obsession. It began with cycling technology. For me, the fundamental answer: the loss of suction”. Block language (Leech, 1066:92). “Then, came our ball: the radical alternative to fixed wheels”.



The product’s name appears in an OST. And, at the end, the voice-over turns into a testimonial from this product’s inventor: James Dyson. He says: “Our mission is simple: solve the obvious problems whatever it takes” (about spoken commentary see Leech, 1966:39).

In the advert’s last scene, we can see the brand’s name. It also has a sentence which stimulates consumers to look for *Dyson Ball* on line, but there’s no website written on.

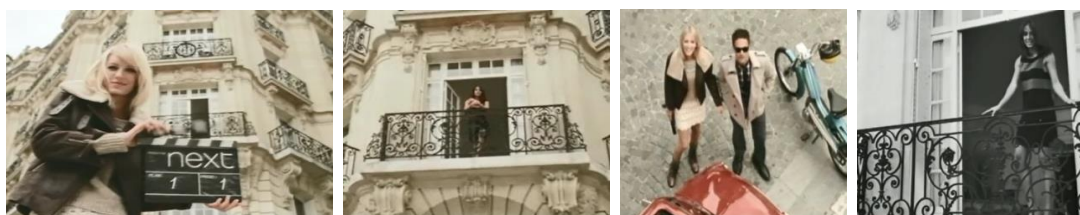
This product presents itself as a brand new vacuum cleaner which has solved problems the rest of vacuums have. It is shown as a wonder of Science. After all the efforts of James Dyson, vacuum cleaning is easier, handier. It reaches difficult places in a house where the rest of vacuum cleaners don't.

This is a scientist testimonial. The creator of this product is who explains the audience its advantages. Kahneman (2011:81) says: "(...) understanding a statement must begin with an attempt to believe it (...)". We must bear in mind testimonials are common in many adverts and they are quite effective in convincing the audience (Epstein, 2003:4; Leech, 1966:50).

74th advert

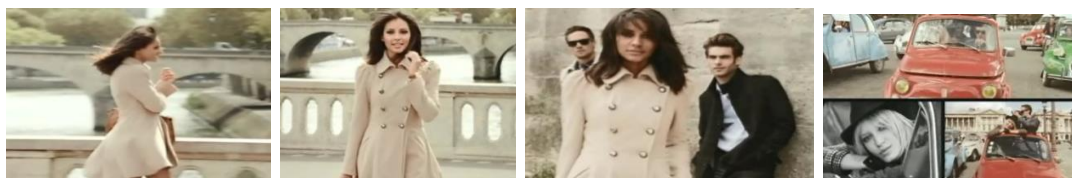
Next (Clothes)

Total time: 30 seconds



In the very first scene we see the brand's name on this blackboard the girl is showing us. It looks like they're making a film, but this is just a way of announcing this shop's name. Some reggae music is playing in the

background. Some images showing happy people in their twenties with nice clothes on are shown:



They are in France and France is known to be synonymous of fashionable clothes. The song on is talking about things that, apparently, have no connection with what is shown in the images: people having nice times and wearing fashionable clothes. The song says: “Stop messing around. Better think of your future. Time to straighten right out, with problems down...”

This is precisely what this brand wants consumers to associate with it: consumers should stop messing around looking for other shops when looking for clothes and buy them at *Next*. The different scenes show happy, nice looking people dressed in *Next* clothes. This is the way to stop messing around and to straighten right out and to stop having problems.



On one of these scenes, we can read the brand’s name on people’s rucksacks. In one of the scenes in the centre *Next* clothes for kids are also promoted. These scenes show *Next* clothes are for people aged: kids,

teenagers, on their twenties or even in their early thirties. They show us too how young and happy these people feel wearing *Next* clothes.

The last scene, in black and white, shows the Eiffel tower at the back and a nicely dressed woman in the centre of it. She looks happy, she has nice clothes on and we also see at the bottom of this scene the shop's name in colour. At the bottom we see their website.



There's a bit of a contradiction in what we hear: "stop messing around" and the images that promote feeling idle and having fun. After watching this advert, we may feel like shopping some new and stylish clothes at *Next* and fooling around in Paris.

Watching this advert, all the scenes show nice looking people and glamour. Our System1 —or experiential system— is going to associate these good feelings to the advertised shop. As mentioned in the analysis of the advert number 73, Kahneman (2011:81) says the confirmatory tendency on of System 1 will make us accept suggestions easily.

75th advert

Browell Smith & Co. (Solicitors)

Total time: 30 seconds



The two first images show us the company's logo. Then, we see one picturing accidents at work.

A voice-over then mentions the main characteristic to be associated with this company: "When Browell Smith & Co. was founded its role was to seek justice for people injured at work. Now established as a leading law order Browell Smith & Co. successfully represents clients in many other aspects of law".

Several OSTs repeat the name of the company: "Browell Smith & Co. SOLICITORS". The name Browell goes together with the company's logo. It also appears their website and phone numbers: "www.browells.co.uk. Freephone 0800107 3000. After hours 0800 195 320". They also mention the kind of help this company offers: "Disease Compensation. Personal Injury Compensation". Third scene: "Conveyancing & Remortgaging". Fourth scene: "Road Traffic Accident Compensation". In each scene, over the main picture we have the different situations in need of legal advice for clients.



The next voice-over emphasizes the quality of this company: “With a reputation for providing 1st class legal services”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). “Browell Simth & Co. matrimonial experience, local convenience” this contains a case of apposition (Leech, 1966:18) while “Register your matter on line now at: browells.co. uk” features an advertising imperative.

The OST in the fifth scene reminds the audience of the type legal cases this company deals with: “Wills, Trust & Probate”, sixth scene: “Care, House, Free Advice & Recovery”, seventh scene: “Matrimonial and Family Law”.



The voice-over contains this product’s slogan which is a rhetorical question (Durand, 1972b): “Why use anyone else?” Some music is playing throughout this advert. At the end, some feminine voices sing the company’s name (Leech, 1966:29): *Browell Smith & Co.*

The OST in the eighth scene talks about the types of insurance this company offers: “Mis-Sold Payment Protection Insurance” and on the ninth scene: “Employment Law”. In the last scene are: the company’s logo together with some information of interest: “Offices throughout the region”. “FREEPHONE 0800 107 3000. AFTER HOURS 0800 195 320, text LEGAL to 60777”. In italics to make it outstand: “*Why use anyone else?*”

Unless we are in a state of distress, we tend to see what is offered in adverts as something beneficial for us. When watching adverts, in our attempt to understand their message, we tend to confirm what we hear and see (Kahneman, 2011:81). In addition, our System 1’s tendency to outweigh low probabilities goes into play (Kahneman, 2011:105) and we tend to consider that being injured in an accident is a higher probability than it really has, which contributes to this advert selling power.

Ads Analysis 76 - 90

76th advert

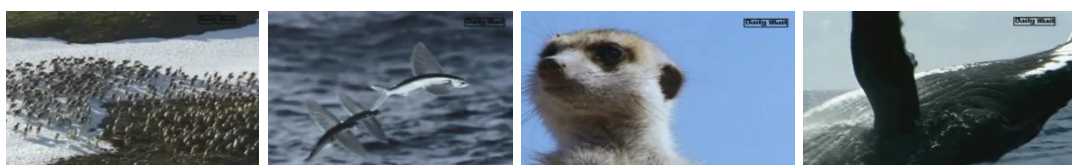
Daily Mail's DVD Series

Total time: 30 seconds

The first image is the one on the left: It shows the *Daily Mail* whose front page reports people can get David Attenborough's wild life DVDs.

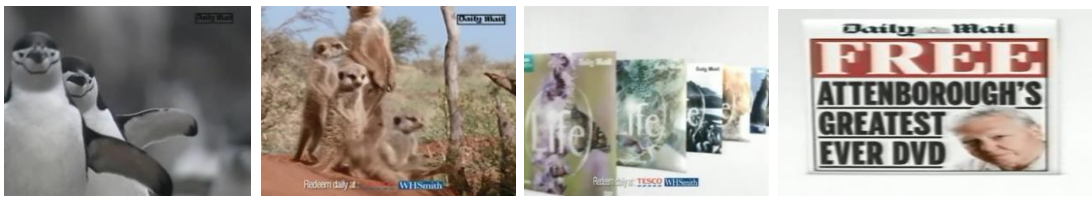


A voice-over: "It's the crowning achievement of a wild life legend: LIFE, the epic series narrated by David Attenborough". Direct address (Leech, 1966:41).



The voice-over: "Free with tomorrow's Daily Mail". This is a case of prosiopesis (Jespersen, 1922:273; Leech, 1966:78). "We are giving away disc one of this breathtaking master piece featuring some of the most magical images of Nature ever captured on film."

Some OSTs in most scenes show on the top right side Daily Mail's logo.



The voice-over: “Then, all next week, we are offering the complete seven discs DVD series absolutely free. Attenborough at his all time best. This one free with tomorrow’s Daily Mail”. Prosiopesis (see above) and also direct address (Leech, 1966:41).

Some OSTs before the one of Daily Mail’s front page say: “Redeem daily at TESCO WH Smith”.

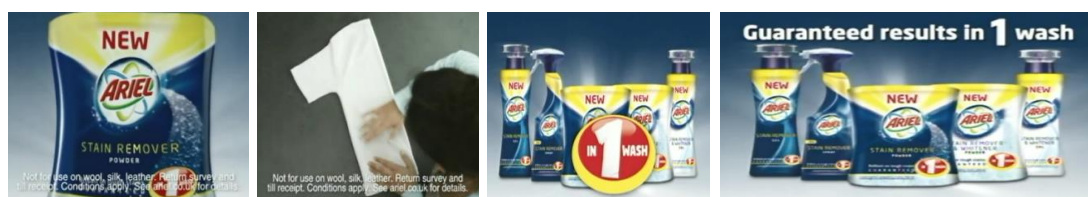
This DVD series is pictured as something interesting and worth buying. All the images of wild life make anybody feel interested. We have mentioned before that feeling at ease, we tend to accept what we are suggested (Kahneman, 2011:81). This also applies to this advert.

77th advert

New Ariel (Detergent)

Total time: 10 seconds

The first scene of this advert shows the brand’s name and the kind of detergent it is: powder one. An image of a woman appears who has just used *New Ariel* washing her clothes and it has the same OST.



An OST in both first scenes on the left: “Not for use on wool, silk, leather.

Return survey and till receipt. Conditions apply. See Ariel.co.uk for details”.

A voice-over: “Discover the New Ariel stain remover for guaranteed results”.

Advertising imperative (see above). It is also a direct address (Leech,

1966:41). “Removes tough stains in one wash or your money back.

Guaranteed results in one wash”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

We see in the final two scenes all the different detergents available by New

Ariel and we also have an OST on the top: “Guaranteed results in 1 wash”.

This is the product’s slogan and it has a “peak-end rule” (Kahneman, 2011: 384).

This advert is very short. It wants us to associate *New Ariel* with cleaning their clothes stains right up after the very first wash. It is supposed to clean, not only better than its competitors, but also better than former *Ariel* did. It is a fact that we tend to believe what we are shown by commercials. One more time Kahneman says we live most of our life guided by System 1 and “[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions (...)” (2011:81).

78th advert

Court HomeMakers (Kitchens)

Total time: 30 seconds



An OST contains the company's logo: "COURT HOME MAKERS".

A voice-over: "At Court Home Makers we are passionate about kitchens. That's what makes us special: building work, plastering, plumbing and lighting". Linking (Leech, 1966:18). What we hear the voice-over saying is shown by the OST in the following images:



The voice-over: "Everything which goes into making your kitchen perfect is all done by us. Buy right now to beat the VAT increase and have your kitchen fitted free for Christmas". Advertising imperative (see above). "Court Home Makers, the name says it all". This is the product's slogan expressed by means of block language (Leech, 1966:92).

The OST: “www.courhomemakers.co.uk”.

Court Home Makers is presented as a company that makes wonderful kitchens, and they even offer nicer prices “beating” VAT increase. In case we are thinking of changing our kitchen —or even if we aren’t, the good impressions caused on our System 1 (not only by beautiful images but also by a woman’s caressing voice in this advert’s voice-over) are going to make us prone to contact “Court Homemakers”. Our “experiential system” is emotionally driven (Epstein, 2003:3).

79th advert

Beauty Calvin Klein (Perfume)

Total time: 20 seconds



The first scene is the one on the left where Diane Kruger —a German actress— tells the audience: “It’s what you don’t see: confidence, pure, wise...” Parataxis (Leech, 1966:18). A lily appears on screen and it fades away immediately. This transfers to the perfume *Beauty* the idea of a nice

scent. Next, Diane appears smiling. She laughs and says: “It makes me laugh. Sometimes it makes me cry. It touches everything”.



Two scenes merge, one with Diane’s image and one of the bottle of *Calvin Klein’s* perfume. Right from the beginning, this advert transfers Diane’s attributes —being: young, feminine, attractive— to this perfume. In the words of Williamson (2005:25), perfume ads can give no real information about the product so in order to differentiate this perfume from the rest, the different scenes make a connection between Diane’s beauty and *Calvin Klein’s* *Beauty*. In the meantime, a voice-over says: “Beauty, the new fragrance from Calvin Klein”. Apposition (Leech, 1966:18). The last scene in this advert shows this product’s slogan. It’s written just under this perfume’s name: “It touches everything”. This means women who use this perfume don’t only get physical beauty, this fragrance turns them into: pure, confident and wise women.

The scene on the left representing the perfume contained into a *Beauty* bottle transfers a celebrity’s qualities to those women who use it. This is an advert typically addressed to the feminine audience. Using this perfume they are going to feel as beautiful, as confident as Diane Kruger. This is another example of offering an association of good feelings to the advertised product.

We tend to link positive emotion and cognitive ease (Kahneman, 2011:60).

He also says:

[a] happy mood loosens the control of System 2 over performance (...), people become more intuitive and more creative but also less vigilant and more prone to logical errors.

(...)

(2011:69)

80th advert

Suzuki Swift (Car)

Total time: 30 seconds



Right from the start we are shown the car promoted in this advert. Some modern rhythmic music is on. Then, there's another scene where we can read an OST that talks about the legal conditions under which *Suzuki Swift* can cost you only £9,995: "Model shown SZ4 at £12, 245. Bluetooth engine start button. Automatic air con available on SZ4 only £9,995 price featured in SZ2 model 3 door. MPG figures stated extra urban fuel consumption."

A couple of young men come out of it and start writing and drawing on a white wall. Very rhythmical, nice, modern music sounds. The images full of quick movements, its music and the car's name prompt the feelings to be associated to this car: it is a swift car.



Some OSTs show one of the things they write on the wall —appearing on the left— are the payment conditions of this car. Next scene —the one in the centre— shows all the painting work these two men have done on the wall. We have again the OST showing all the finance conditions of the product and its price. On the left hand side it is written the name of this car and its slogan: “Designed for Life”.

On the right hand side the OST shows *Suzuki Swift’s* legal conditions of finance: “3 years 0% APR typical, 50% deposit. Finance subject to status. Indemnitas may be required. Finance provided by *Suzuki*. Finance part by *Horse Black Group*. Terms and conditions apply”.

A voice-over repeats this idea: “The all new Suzuki Swift. Designed for life”.

This is the slogan and it is also an apposition (Leech, 1966:18).

This is a not very expensive small car and it is —presumably— advertised for a young audience. The phrase: “Designed for life” is quite a contradiction: this type of cars are not as well made as to last for a long period of time. This

advert's slogan tells consumers the opposite idea: that it is designed to last along your life.

In this advert, the different scenes and the music want to produce a nice sensation on its typical consumers: people in their twenties or so. It is designed to arise positive feelings in the audience. What has just been mentioned in advert number 79, about making the audience associate positive feelings with the product, also applies here (Kahneman, 2011:69).

81st advert

Müller Corner (Yoghurt)

Total time: 40 seconds



The first scene shows a cow on a desert beach trotting on its sand. The song “I can’t fight this feeling any more” sounds. Telling us about the dream of this cow, this advert has already arisen nice feelings on us.

A voice-over: “Müller Fruit Corner would like you to meet Mary... she has always dreamt of being a horse”.



An OST mentions the brand's name and company group to which it belongs.

The voice-over continues: "And to thank her for all the natural daily good milk she gives us... we make her dream come true. Thank you cows".

This advert shows a woman consuming this product whose image brings to the audience's mind the idea of white. She's quite pale and she is dressed in white just as the colour of milk is. The idea of white and softness comes to our mind with this advert images and this reminds us the nature of a good yoghurt, a creamy soft yoghurt.



The OST tells us the company's website: "thankyoucows.com" and on the right hand side we have the company's logo.

The voice-over: "And now, New Müller Greek Style yoghurt corner, deliciously creamy, yet wonderfully low on fat". Apposition (Leech, 1966:18). "Thank you cows".

This advert is another example of awakening the audience good feelings in order to promote the advertised product (Kahneman 2011:105).

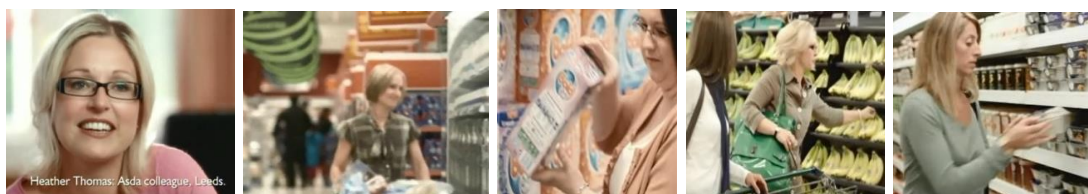
82nd advert

ASDA (Supermarket)

Total time: 30 seconds

The first scene shows us a testimonial from a woman named Heather Thomas. She works for *Asda* supermarkets and starts persuading us to buy at *Asda* because you always get better value (Leech, 1966:39). She says:

“I’m Heather, I work at ASDA”



An OST says: “Heather Thomas: Asda colleague, Leeds”

Heather says: “I persuaded these other mums from the nearby school to do their shopping at ASDA. I’m gonna show them how easy is to use the ASDA price guarantee, even if compared with deals and offers that are in other supermarkets on branded goods, as well as on label products”



Heather: “Just this easy cheaper set out for ten”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). “And it’s really quick. So ASDA take is cheaper!” Unqualified comparative (Leech, 1966:31).

The OST says in the three last scenes: “mySupermarket.co.uk & independent data, exclusions apply.VS Tesco. Morrisons. Sainsbury’s. Waitrose”

Some of her friends testimonials follow:



Testimonial 1: “I saved about five pounds”

Testimonial 2: “I saved more than I expected”

The OST: “Min purchase 8 items including 1 comparable. Conditions apply. Voucher required. Verification on website. ASDA SAVING YOU MONEY EVERY DAY”. This is the slogan.

A voice-over: “ASDA, the grocery superlarket where your grocery shopping costs less, or we’ll refund the difference”.

This advert’s selling strategy is offering cheaper prices to get more customers to buy at *ASDA*. It uses testimonials to convince the audience of *ASDA*’s convenience. What was mentioned in advert number 20 about “implicit theory” (Esptein (2003:4) and in advert number 24 about “Herd Behaviour” (Raafat, Chater & Frith, 2009) applies here. This explains why people tend to imitate what they see that works for others, and commercials frequently use this convincing strategy.

83rd advert

Hotter (Shoe store)

Total time: 30 seconds



A voice-over: “Every year thousands of women have a Hotter moment. The moment they slip their feet into the most comfortable shoes they’ve ever worn” Hyperbolic expression (Leech, 1966:30).

The first scenes in this advert show the happiness and comfort some women feel when they try a pair of *Hotter* shoes. Among the different strategies used by adverts, one is to make us associate good feelings with the advertised product. System 1 “links a sense of cognitive ease is linked to illusions of truth, pleasant feelings and reduced vigilance.” (Kahneman, 2011:105).



An OST: “Calls may be monitored and recorded for training purposes.

EXTRA WIDE FIT in selected styles. Call 0800 083 84 88 hotter.com”.

The voice-over: “Hotter, comfort concept”. Apposition (Leech, 1966:18) “How do we know?” Rhetorical question (Durand, 1972b). “They call us, they write,

they even visit our shoe factory. They talk about the ultra-soft leather and the hidden comfort features: like regal room for toes. All sitting on a cushion of a million tiny air bubbles”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).



In these scenes there are some OSTs indicating the types of shoe offered and the reduced price offers too: “1/2 SIZES in selected styles. Call 0800 083 84 88. hotter.com. 10% off plus FREE P&P on your first order. Call 0800 083 84 88. hotter.com”.



The voice-over: “To have your Hotter moment, call us for catalogue now on 0800 083 84 88 or visit hotter.com”. Advertising imperative (see above).

In the last scene there is an OST that says: “Shoes to fall in love with”. This sentence is the product’s slogan. It wants to convince us to buy *Hotter* shoes, appealing to us by exaggerating our comfort when wearing them. Everybody knows the inconvenience of buying a pair of new shoes that feel uncomfortable and damage our feet. *Hotter* specially designed shoes must be expensive, which is why their price isn’t displayed. Once again, an advert

appeals to our feelings to promote the advertised product (Kahneman 2011:105).

84th advert

Galaxy (Chocolate)

Total time: 30 seconds



The first scene shows a woman lying in her sitting room in the evening. Some calm and suggestive music is playing. We hear a voice-over saying what this woman must be thinking: "Oh! I know what I feel like". She rushes to the fridge to pick up some chocolate, but she does not in the end; then she starts looking at a photograph. The voice-over says: "Who was it this time?"



Right after remembering a special moment, she decides to look for a chocolate that makes her recall that special moment. She is looking for the place where it's hidden, as if it were a treasure. *Galaxy* is presented not as an ordinary chocolate, but as a treasure to hide. She picks up a box from under the sofa, opens it and, among some letters and pictures, she finds a packet of *Galaxy*.

The voice-over says: "I'm glad they don't know about this place. To experience yet more smooth Galaxy indulgence," —unqualified comparative (Leech, 1966:31) "look no further than Galaxy caramel and Galaxy cookie crumble". "Galaxy indulgence" is the slogan. It is just the product's name acting as an adjective for the following word. For the audience, the association of these two ideas turns this product into something indulgent.

This is, once again, an advert that wants the audience to associate good feelings with the promoted item. It also wants the audience to associate the name *Galaxy* with the idea of indulgence. After watching adverts like this one, the *priming effect* comes into play (Kahneman, 2011: passim, and esp. 52-3-4): "[t]his remarkable priming phenomenon —the influencing of an action by the idea— is known as the ideomotor effect. (...)" (2011:53).

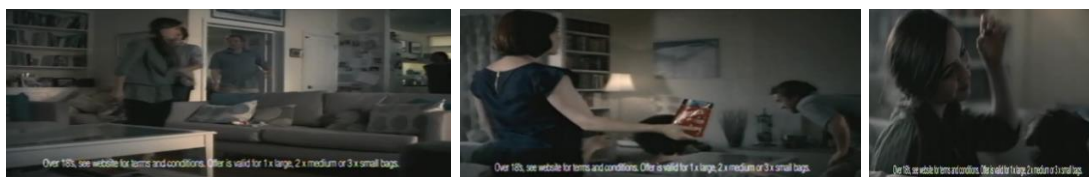
Meaning that after watching this advert the audience is more likely to choose the advertised brand at the supermarket.

85th advert

Maltesers (Chocolates)

Total time: 20 seconds

The scene shows a family going into their sitting room. It is set in the evening, probably after dinner. They sit on the two sofas. The mother offers the family some *Maltesers*: “Do you want some of these?”



Some OSTs on both scenes are: “Over 18’s see website for terms and conditions. Offer is valid for 1x large, 2x medium or 3x small bags”.



Each member of this family has some *Maltesers* when a bright light starts coming out of *Maltesers*’ bag. The boy starts pointing it towards the TV screen with the light coming out of *Maltesers*’ bag and some images of *Maltesers* and other sweets are shown. This is something magical, unexpected. This advert, for one, has caught the audience’s attention and in addition, it has made us associate *Maltesers* with something unusual and amusing.



The OST on the right says: “BAG A FREE Block Buster RENTAL”.

A voice-over repeats the same: “Bag a free Block-Buster film rental with promotional packs”, advertising imperative (see above).

This advert shows us that we can enjoy watching a rented film and have some *Maltesers* at the same time. In other words, this advert offers good times. This brand wants the audience to associate *Maltesers* with something amusing or extraordinary, out of the ordinary. This idea will probably influence our actions next time we are at the supermarket, making us more likely to buy *Maltesers* than another snack. Kahneman (2011:53) says: “(...) your actions and your emotions can be primed by events of which you are not even aware. (...)”.

86th advert

Debenhams (Department store)

Total time: 10 seconds



A voice-over: “The Debenhams’ new season launch or the latest designs up to 25% off in all departments. Open until 8 pm today. Ends tomorrow”. These two groups of words at the end are examples of Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

As this advert goes on the 25% sign gets smaller and smaller, so that some free space is left for new information. Both the brand name and the “25% off” sign have already caught the customers’ attention. Now it is time for new information to appear on screen. An OST says: “Ends tomorrow. New Season Launch”. In the scene on the right, there is also the *Debenhams* logo and website.

This advert only lasts for ten seconds and in that time it emphasizes the need to go to *Debenhams* and take advantage of its offer. As *Debenhams* is a well-known store, there’s no time or need to show images of products. The two main ideas to emphasise to customers are: cheaper prices of new season clothes and “this offer ends tomorrow”. The fact that adverts are constantly repeated and that this short one is probably repeated many times a day is another key for the success of this advert (Kahneman, 2011:62).

87th advert

Dental Active (Mouthwash)

Total time: 30 seconds



The first scene shows a woman waking up in the morning and picking up a bottle of *Dental Active* mouthwash. Right after shaking the bottle, she finds herself surrounded by other people in a nice building. They're in the middle of what seems to be an aerobics class or something similar and they're about to use *Dental Active* mouthwash. A trainer sings loudly along with the rhythm of the music: "Let's wash those teeth and gums!" This is a vocative that works as an advertising imperative (see above).



Everybody does as he says. He keeps on telling them: "Shake it! Swish it! Now feel it working!" These are also imperatives. This sort-of-aerobics class carries on with the trainer highlighting the advertised product's properties and giving instructions to the people training: "Alcohol free, killing up to 99.49% bacteria. Protect those teeth! Freshen that breath and spit!" When she spits out the mouthwash, she finds herself back in her toilet/bathroom looking at herself in the mirror. She looks happy and satisfied after using *Dental Active*. An OST says: "In laboratory tests". It refers to what the trainer has just said about killing up to 99.49 % bacteria.



A voice-over says: “Dental Active, active mouthwash for active mouths”. This is the slogan and it is expressed by means of apposition (Leech, 1966:18).

The last scene shows different containers and the three different flavours of this product, together with its slogan: “Active Mouthwash for Active Mouths.”

We all think of ourselves as active people or we would like to turn into a more active person. This brand with its name suggests that it is the mouthwash of active people, or that it turns consumers into active and happy people.

Positive feelings are now associated to this product, which makes it more popular among consumers. This is another advert in which an amusing situation is shown to promote an item. The audience is influenced by the so called “affect heuristic” (Kahneman, 2011:103).

88th advert

Marisota (Clothes)

Total time: 30 seconds

The scene on the left shows a woman in around her fifties who starts a spoken commentary (Leech, 1966:39): “We told Marisota we want a fashion

that fits, and that's what they gave us. We told them we wanted stylish footwear in a wide range of sizes, and they delivered”.



An OST talks about their website, telephone number and legal conditions: www.marisota.co.uk call 0800 855 558. 10% off your first order exclusively for all new customers however you choose to pay. A credit account will be opened, credit searchers will be made and recorded. 18+ only.

Everybody knows most fashion is made in sizes that fit the majority of teenagers or girls in their twenties or thirties. Usually these sizes are far too small for most women in their fifties or older. This brand wants to promote itself for making fashionable clothes and shoes for ladies in bigger sizes.

The OST says: “Sizes 4-9 width fittings D-EEE. BOOTS in up to 4 calf widths”. Then, the next two scenes:



A similar woman says: “We told Marisota we wanted trousers and skirts in the right leg length, and they didn’t let us down”. Then, the scene in the centre appears with some middle-aged women wearing nice clothes. The last

scene shows a small picture of a woman wearing *Marisota*'s clothes nicely. She even looks like a doll.

A voice-over: "We've asked what women want which is why thousands of you had clicked that Marisota is a genuine alternative to the highstreet. Call 0800 855 558 for the new collection or visit: marisota.co.uk", advertising imperative (see above).

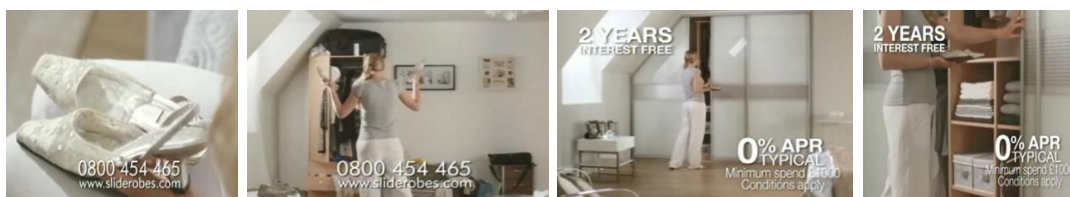
The OST in the scene on the right emphasizes the advantage of the customer's first order: "10 % off YOUR FIRST ORDER".

Adverts always offer images of happy people next to the promoted products. Consumers are likely to associate a state of well-being and happiness with the products (see "Affect Heuristic" in Kahneman, 2011:103). This advert also uses spoken commentary to convince the audience about the convenience of the advertised product (Implicit theory, Epstein, 2003:4). After watching this advert women who use this type of garment may feel that *Marisota* is their choice.

89th advert

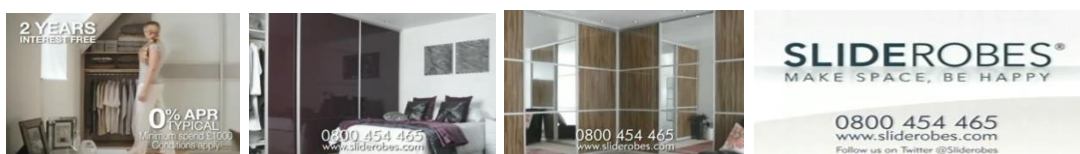
Slide Robes (Wardrobes)

Total time 30 seconds



The first scene shows a young woman trying to keep all of her clothes organised in her bedroom but they don't fit. We see in the following scenes some beautiful wardrobes made by *Slide Robes*. We can also see some OSTs: “2 YEARS INTEREST FREE. 0% APR TYPICAL. Minimum spend £1000 Conditions apply”. They state under which conditions one gets the maximum advantage when buying *Sliderobes*.

A voice-over says: “There are two ways of making more space in your bedroom: one is to throw all old stuff away, no? Well, here is the other way: beautiful Slide Robes storage”.



The OST in the last scene also shows the company's name, its slogan and contact details.

The voice-over continues: “Slide Robes could double your usable space. They are usually fitted for you in a day and guaranteed for ten years”. Some more scenes showing different *Slide Robes* wardrobes follow while we hear this voice-over: “So call for a brochure on 0800 454 465”. Advertising imperative (see above). “Slide Robes, make space, be happy”. This is the

product's slogan. It focuses on the nice feelings we get from organizing space well in our homes and the happiness this produces.

Once again, good feelings and a brand are associated with each other in an advert (Epstein, 2003:5).

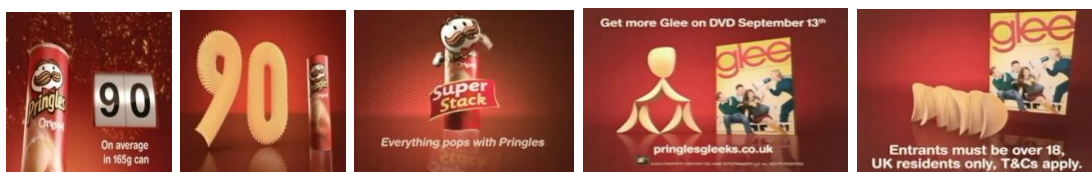
90th advert

Pringles (Crisps)

Total time: 30 seconds



In the first scene we can see the advertised product. It goes together with a song full of rhythm that says: "Gotta have that fun" At the same time we hear a voice-over: "Pringles Super Stack!" Direct address in advertising (1966:41). "There is so much fun in every can of Pringles...". This voice-over is heard while we see a scene of a young woman having some fun. This company wants the audience to associate fun with having some *Pringles*.



The voice-over: “That’s because there’s 90 chips in every can. So, you can be sure. 90 Pringles, a whole lot of fun”. Block language (Leech, 1966:92); “Everything pops with Pringles Super Stack”. This is the product’s slogan.

The number 90 appears on the left-hand side, in one of the scenes, as if in an old cash machine. An OST in the same scene says: “On average in 165g can”. In the next scene to the right, the cartoon man’s head *Pringles*’ advertising image comes out and munches a crisp. The OST says: “Everything pops with Pringles”. In the next scene to the right we have: “Get more Glee on DVD September 13th. pringlesgleeks.co.uk”. There is also their website and the OST at the end talks about the legal conditions of this contest.

The voice-over: “And now Pringles together with Glee offer you and a friend the chance to win a trip to the Glee set in L.A.”. When we hear this we tend to overweigh the likelihood of extreme and improbable events. As it has been already mentioned, Kahneman (2011:81) says: “[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions and exaggeration of the likelihood of extreme improbable events. (...)”. The voice-over continues: “Simply register on line”. Advertising imperative (see above).

After watching this advert we tend to relate this brand of crisps with something funny and worth trying. Cognitive theory says we are more likely to be influenced by empty persuasive messages when we are not under strain. Epstein (2003:20) states that: “[t]he experiential system encodes events concretely and holistically, (...)”. Representations in the experiential

system are also related and generalized through their associations with emotions. (...). Kahneman (2011:54) also says: "Simple, common gestures can also unconsciously influence our thoughts and feelings. (...)"

Ads Analysis 91 - 105

91st advert

CSL, The Sofa Specialists

Total time: 30 seconds

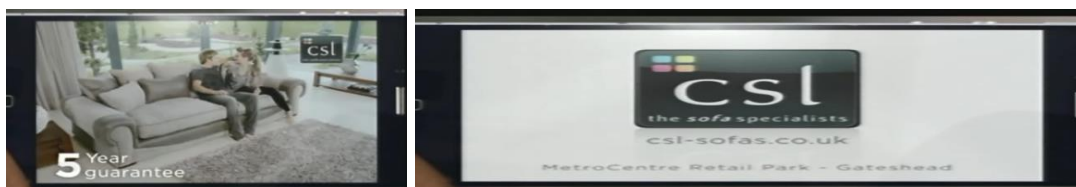


We see in the first scene a couple visiting a *CSL* shop. In the meantime we hear a snatch of a song (1966:29): “Let me make it easier for you...in your own time and in your own way”. This has an unqualified comparative (Leech, 1966:31). They seem to like a particular sofa. Some OSTs are shown on one of these scenes, they tell consumers the sofa price £ 999. Some other scenes of people visiting a *CSL* shop are shown, sometimes the *CSL* logo can be seen on the right. The following scenes also show how customers can see *CSL* offers in their website.



The two scenes —the first row— on the right show some OSTs with images of the sofas at *CSL* and their prices: “£ 499” and “£ 599”. In this first scene the OST gives information about the sofa price: £795. The scenes that follow

show: a lorry from this company and another sofa and its credit conditions. All of these appear on different mobile screens.



Now, the scene on the left shows the company's logo and the sofa's guarantee time. The one on the right is the final scene in this advert. It also shows a mobile phone screen on which we can see the company's logo, their website and also their address in London. The OST on the left says: "5 Year guarantee".

A voice-over mentions the product that this company offers. It emphasizes the fact that *CLS* adapts its products to customers' desires: "A new sofa in your own time and in your own way". Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). "CSL, the sofa specialists". This is the slogan. "Visit CSL.co.uk for our latest range". Advertising imperative (see above).

Throughout the advert pleasant images of different sofas and people visiting *CSL* stores are displayed. A snatch of a song is played which contributes to this advert "memorability and selling power" (Leech, 1966:29): "Let me make it easier for you". This suggests that consumers looking for a new sofa at *CLS* will find it easy and nice. All of this makes the audience associate good feelings with this brand. This fits into the general schemas belonging to our Experiential System (Epstein, 2003:4).

92nd advert

Cathedral City (Different ad from the 68th)

Total time: 20 seconds



In the first scene we can see a kitchen just after an ordinary day. The whole family has just had breakfast and only the wife/mother is present at the bottom of the scene. We hear a voice-over: it is a man talking as if reading some ancient verses: “The kids have moved out, it’s calm and it’s quiet. But you miss the noise, the chaos, the riot”.



The voice-over continues. The man describes what’s happening in verse as well: “Now they have come back to visit, but they have got only one wish: that the table is set for their favourite dish. Cathedral City is the secret of mum’s cheesy bake. Take it back just for seconds or you are just left with the plate”.

An OST: “Kantar Worldpanel data 2009-2010 Branded Cheese”.

This cheese brand is advertised emphasizing its quality and how well it tastes. Its name reminds consumers of hand-made cheese from a monastery. This advert doesn't promote *Cathedral Cheese* by mentioning a cheaper price.

This is a different *Cathedral Cheese* advert from that in number 68, but their methods are similar: in both we contemplate a familiar scene when somebody—after work or school—is welcomed home by their wife/mother who offers them some *Cathedral Cheese*. This product is promoted in both adverts as a delicious and good quality cheese that consumers may have after work/school.

The voice-over ends with the product's slogan: "Cathedral City, our nation's favourite cheese". Apposition (Leech, 1966:18).

The final image, both in the 68th advert and here, are the same. Over a background of a typical middle-class suburb we can see a *Cathedral Mature Cheese* container. The OST: "THE NATION'S FAVOURITE" repeats the slogan already mentioned by the voice-over. This makes the most of human "Herd behaviour" (Raafat, Chater & Frith, 2009). If it is the nation's favourite, it must be good. At the bottom of the screen there is an OST that mentions a recognition prize won in the years 2009-2010.

This advert also uses rhyme (Durand, 1972b), which makes its message easily recalled (Kahneman, 2011:63). Its slogan is block language (Leech, 1966:92) and it intends to be a "peak-end rule" (Kahneman, 2011:384-5).

93rd advert

Morrisons (Off licence)

Total time: 20 seconds



The first scene shows a worker at a *Morrisons* off licence who tells us about the cheaper prices of their products. An OST mentions the limit of this offer: “PAY LESS, Crux Malborough maximum 6 cases”.

A voice-over exhorts the audience to buy now different wines at *Morrisons*: “Right now save on a range of great wines at the Morrisons’ festival of wines”. Advertising imperative (see above) “These wines from France, Spain, South Africa, Italy and Australia are now half priced, and all the way from New Zealand this Crux Malborough Sauvignon Blanc is better than half-price”. Linking (Leech, 1966:18).

The OST repeats what we hear this woman saying: “Better than Half price £3.99 £9.99”. And underneath it we have the company’s logo. In the bottom-left corner, in very small letters we have a web-address that helps people with an excess of alcohol on their diets: “drinkaware.co.uk”. This worker at *Morrisons* ends by using the typical advertising imperative which is also the product’s slogan: “Pay less at the festival of wines at Morrisons!” This is direct

address as well. Some adverts end in a direct address expression (Leech, 1966:41) for the audience to buy the product.

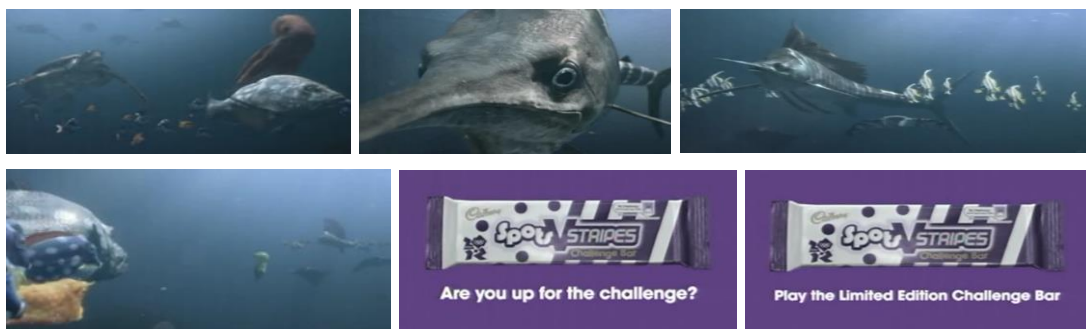
The strongest selling idea in this advert is saving money when you buy good wines. This generally gets stored in people's minds and when shopping it might affect their choice. The influencing of an action by an idea is called "ideomotor effect" (Kahneman, 2011:53).

94th advert

Spots V Stripes (Chocolate bar)

Total time: 30 seconds

The first scene shows a fish biting some kind of seaweed. Part of this seaweed is released and collides with a larger fish. It is a balloon shaped seaweed.



The big fish isn't very pleased about that and neither are some other fish and a fight starts between them. The final scene shows this fight. The two groups of fighting-fish start going towards each other and in the centre there's a

balloon shaped seaweed. When the two teams crush the seaweed there is a big purple explosion. This is followed by a purple image announcing the advertised product: *Spots V Stripes* chocolate bar.

An OST in the two last scenes asks the audience: “Are you up for the challenge?” This is a rhetorical question (Durand, 1972b). This is also the product’s slogan. These OSTs are this brand’s slogan. The OST on the right: “Play the Limited Edition Challenge Bar”.

This advert uses a nice cartoon image of fish in the sea that ends up in a challenge. This is the idea to be associated with this chocolate bar; if every time consumers face a challenge when eating a bar of *Spots V Stripes*, it is going to make them feel successful. The idea of associating *Spots V Stripes* with situations of fight and challenge is key in this advert. We might be closer to consume *Spots V Stripes* if we associate the idea of feeling powerful to it. Kahneman (2011) mentions if people feel —or are made to feel— powerful they generally:

(...) “go with the flow” and are affected more strongly by ease of retrieval than by the content they retrieved (...)

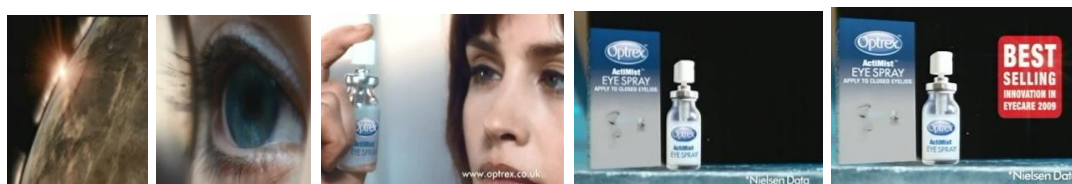
(2011:135)

95th advert

Optrex (Eye spray)

Total time: 20 seconds

Images of the Earth from space are shown at the beginning. They turn into an eye while we hear this voice-over: “When the World makes your eyes dry and irritated the protective layer may be damaged”.



The voice-over invites the audience to try the advertised product: “Try Optrex actimist eye spray. Spray on closed eyes,” —“try” and “spray” are examples of advertising imperative (see above). “Then, unlike drops, it helps restore your eye’s natural moisture balance. No wonder how hundreds of thousands of you have discovered Optrex Actimist eye spray. Best-selling innovation in eyecare 2009”. Apposition (Leech, 1966:18) and also a hyperbolic expression (Leech, 1966:30).

An OST in the scene in the centre tells us about the company’s website: www.optrex.co.uk. The next scene on the right: “Nielsen Data”. This is repeated again in the last scene and there is also its slogan: “BEST SELLING INNOVATION IN EYECARE 2009”, which is a hyperbolic expression that emphasizes “the uniqueness of the product” (Leech, 1966:30).

This advert promotes *Optrex Eye Spray* as something new. It promotes this eye spray as something that is more natural that does not carry the

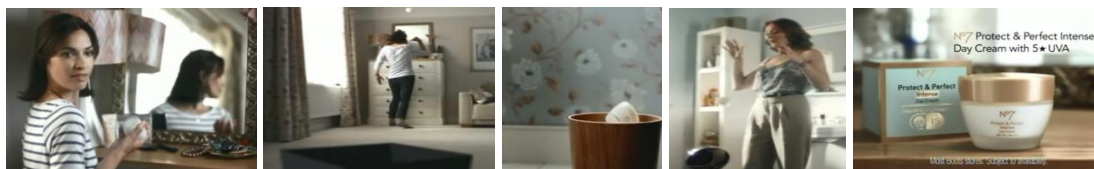
inconveniences of other similar products. It restores eye moisture in a more natural way. It has also won a prize for *Best Selling Innovation*.

It uses a neologism: “actimist” specially created for this advert that implies something new other eye moisturizers don’t have. This product is presented as “good for you” which is its selling strength (see Kahneman’s “affect heuristic”, 2011:138-9).

96th advert

Boots (Moisturizer)

Total time: 30 seconds



The first image —the one on the left— in this advert shows a woman who, fed up with so many different moisturizers, gets rid of them all and substitutes them with *Boots* moisturizer. Some nice music sounds. We see some other women throwing their old moisturizers away too. This is actually trying to convince consumers: “throw away your old moisturizer, only *Boots* moisturizer is the right one”. We hear a voice-over saying why it is better: “Up to 90% of the signs of aging are caused by daylight. That’s why today is the day for a new

kind of day cream. It's the first ever with SP15 and unbeatable 5 star UVA protection, only at Boots".

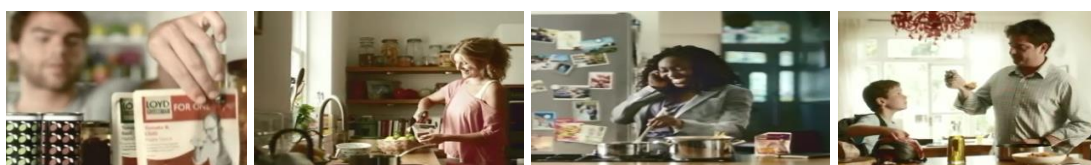
An OST says: "N° 7 PROTECT & PERFECT INTENSE. DAYCREAM WITH 5 ★ UVA. Most Boots stores. Subject to availability".

This product is presented as a new skin treating moisturizer. It mainly talks about UVA protection —which, we mustn't forget, is also used by other moisturizers. In this advert, the uniqueness of the product is overstated to make this moisturizer seem better than and different to others. After watching this advert, our System 1 confirmatory bias may make us prone to accept its suggestions (Kahneman, 2011:80-1).

97th advert

Loyd (Sauces)

Total time: 20 seconds



This advert starts with some images of different people using *Loyd's* sauce when they're cooking their meals. The man says: "Most juicy". The woman in the centre says: "Delicious". The woman in the next scene says: "New". This man —offering some to his son to taste— says "Pasta".



The woman in the first scene on the left says: “Sauces”. The man in the following scene says: “For one”. The next man says: “For all”. The woman looking at the magazine says: “Loyd Grossman” and, finally, the man in a kitchen says: “Fantastic”.

The last scene shows the advertised product in different sauce varieties while a voice-over is heard: “New Loyd Grossman, for one”. *For one* emphasizes the amount of product in each packet. It’s also this product’s slogan. All of the scenes shown with different people using *Loyd* sauces, together with what they say make the good characteristics of this product stand out: “most juicy, delicious, new, to be used with pasta, sauces, for one, for all, *Loyd Grossman*” —this the first time we hear the brand name; “fantastic”.

The adjectives to be associated to the product are: “most juicy, delicious, new and fantastic”, which make us associate positive feelings with it. There are also a couple of prepositional phrases: “for one”, “for all”, which add the idea of handiness. This all makes the product look convenient for consumers.

These ideas become primes that might influence our choices at the supermarket (Kahneman, 2011:55).

98th advert

Arnold Clark (Car seat manufacturer)

Total time: 40 seconds

The first scene shows a woman and her child coming out of a shopping centre. They are in the car park and we see how this woman places her child in the back of the car in a hurry. An OST appears: “Notice anything wrong?” This is a rhetorical question (Durand, 1972b).



Then, a woman appears and she starts a spoken commentary (Leech, 1966:39): “Did you notice the little girl wasn’t strapped in properly?” This rhetorical question (Durand, 1972b) focuses the audience’s attention on a security device. She keeps on saying: “If she were in a crash she could come right out of the seat resulting in serious injury or even death. It’s a crazy risk to take with your child’s safety. Child in-car safety clinics are taking place in your area now”.



The OST displays their website: “www. protectchildgb.org.uk”. The following scenes show an expert from this company showing a mother how the security belt works on this type of seat. Some OSTs together with the company’s logo appear on the left hand side mentioning this company’s name and its contact details: “Arnold Clark. Road safety GB. www.protectchildgb.org.uk”.

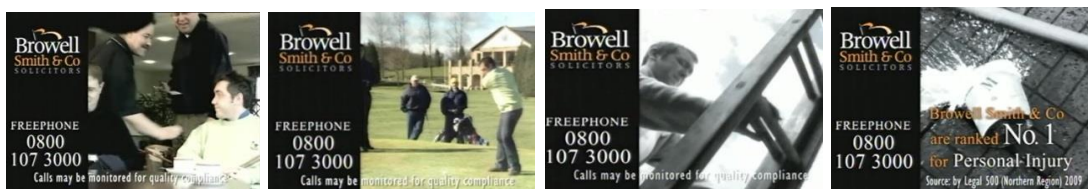
This woman presenting this scene says: “Come along to expert advice and information and ensure your child’s seat is fit for purpose” (advertising imperative. At the end she says: “Just a few minutes of your time could save your child’s life”.

This advert addresses every parent’s conscience about their children’s security when driving. This is a very strong instinctive feeling and our System 1 overweights low probabilities (Kahneman, 2011:105), which plays on this advert’s selling strategy side. The last sentence refers to saving the child’s life and this is what will remain in the audience’s minds. Buying this seat is equivalent to saving your child’s life. I can’t think of any stronger reason for a purchase.

99th advert **Browell Smith & Co (Different ad from the 75th)**

Total time: 30 seconds

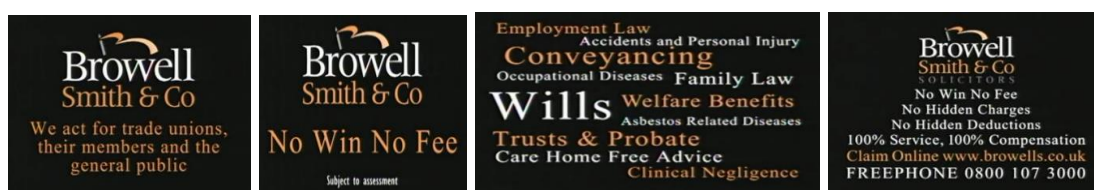
This advert starts with a testimonial of an injured worker: “Since my accident at work I really miss a game of golf”. What was mentioned in advert number: 20 about the convincing power of testimonials applies here as well. Testimonials are designed to make the audience feel a certain identification with the character on screen and to follow his advice (“Herd Behaviour”; Raafat, Chater & Frith, 2009). In addition, Epstein (2003:4) says in our System 1 there are general schemas. We call this “Implicit Theory” and among these schemas there is one that suggest that: “people are trustworthy”. The idea is that after watching this ad, the audience may feel motivated to follow its piece of advice.



We see on the left hand side the company’s logo and some OSTs that mention this company contact and legal details, as well as its ranking: “FREEPHONE 0800 107 3000. Calls may be monitored for quality compliance. Browell Smith & Co are ranked No. 1 for personal Injury. “Source: by legal 500 (Northern Region) 2009”.

This advert shows a man working for a building company and, when injured, he misses a game of golf. This is not the kind of leisure activity typically associated with builders. We can therefore infer that this insurance company

must be expensive, typical of people with a high income whose favourite pastime is a game of golf. This company, *Browell Smith & Co.*, advertises for everybody; for its services customers would have to pay the same amount as any other. He keeps on saying: “I’d been complaining about my scaffolding but my employer did nothing about it and now I am stuck with this injury. I wish there was someone I could rely on to sort this out”.



The OST on the left mentions this company’s typical customers: “We act for trade unions, their members and the general public”. The next scene under the company’s logo highlights an important piece of information for prospective customers: “No Win No Fee. Subject to assessment”. The next OST mentions the different cases this company deals with: “Employment law, accidents and personal injury, conveyancing, occupational diseases, family law, wills, welfare benefits, asbestos related diseases, trusts & probate, care home free advice, clinical negligence”. Finally, the OST on the right —under the company’s logo— focuses on the economical advantages of asking *Browell Smith & Co* for help: “No win, no fee. No hidden charges. No hidden deductions. 100% service; 100% compensation. Claim online www.browells.co.uk. FREEPHONE 0800 107 3000”.

A voice-over once more exhorts the audience to ask for help at *Browell Smith & Co*: “If you’ve been injured in an accident at work in the last three years contact Browell Smith & Co”. Advertising imperative (see above). “No gimmicks, no middle men, no hidden charges, just professional advice when you need it most” (Prosiopesis, Jespersen, 1922:273; Leech, 1966:78). This, together with the name of this company, is the slogan.

Piano music plays throughout this advert and at the end, when we see this scene, there is a clip of song. *Browell Smith and Co*. Consumers who watch this advert associate *Browell Smith & Co* with honest help in case of an accident. We think this type of misfortune is more common after we watch these kind of adverts. That’s because our System 1 “(...) overweight low probabilities. (...)” (Kahneman, 2011:105). This way advertising companies take advantage of this situation.

100th advert

Poligrip (for Cleansing dentures)

Total time: 30 seconds



The advert starts by showing a dentist giving a testimonial advising the audience to clean their dentures (Leech, 1966:39; Epstein, 2003:4). He says: “Without realizing it many people who wear dentures make it easier for bacteria to grow in them. That’s because they use ordinary toothpaste, which could be abrasive”. This is direct direct address (Leech, 1966:41).

An OST on the warns viewers that what they are seeing is a: “Magnified image”. This last image shows the bacteria; and also the scratches on the teeth caused by ordinary toothpaste.

He says: “Look! scratches where bacteria can collect and grow. This could cause bad breath. Instead, you can use Poligrip cleanser. It’s a non-abrasive sort. New Poligrip has proven to clean without scratching and kills 99.9% of odour causing bacteria”. This testimonial by a doctor emphasizes this ad message’s credibility regarding the seriousness of the problem.



In the bottom right corner of different scenes we have the brand’s logo. On the third scene from left to right, the OST mentions the problem the advertised product solves: “99.9% of odour causing bacteria in lab tests”. Next scene: “Try New Poligrip Cleansers. For Clean Fresh Dentures”. This is the product’s slogan. Advertising imperative (see above). The doctor finally asks us a

rhetorical question (Durand, 1972b): “Why scratch your dentures with toothpaste when you can clean them every day with New Poligrip?”

There is nothing more convincing than a doctor’s testimonial. That’s what this advert uses to better convince consumers of the convenience of using *Poligrip*. See: Leech (1966:39) and Kahneman’s “uncritical acceptance of suggestions” (2011:81) as mentioned in advert number 19.

101st advert

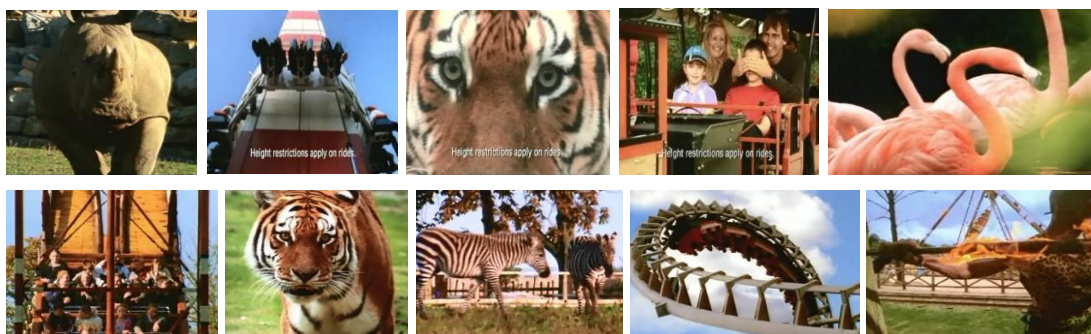
Flamingo Land (Theme park)

Total time: 30 seconds



The first scene shows the door of the theme park advertised. Next, the sound of a wild animal roaring goes together with an image of a roller coaster. In the following scenes, we see some children having some fun and shouting excitedly. They are watching wild animals: a rhino, a tiger, some zebras, flamingos, etc.

An OST highlights the kind of fun people may have visiting *Flamingo Land* theme park: “Wild animals, WILDER rides”. The adjective “wild” referred to rides is equivalent to “good fun”.



Images of wild animals are intermingled with images of some amusement rides. Several OSTs tell the audience about legal conditions concerning the use of these attractions.

A voice-over stresses that going to *Flamingo Land* is good fun: “Go wild at Flamingo Land”. This is an advertising imperative (see above) and also direct address in advertising (Leech, 1966:41). “Malton. North Yorkshire. Wild animals, Wilder rides”. This is its slogan and it is also an example of apposition (Leech, 1966:18).



The last scene shows the company’s name, its slogan: “Wild animals, WILDER rides”, as well as their contact details.

Whenever we think of doing something exiting and fun —specially with children, our System 1 uncritical acceptance of suggestions will make us think of visiting *Flamingo Land* (Kahneman, 2011:81).

102nd advert

André Rieu’s Concert

Total time: 20 seconds



A voice-over starts and some classical music by André Rieu is heard: “André Rieu, king of the waltz, following his successes in: Australia, USA, Asia and Europe is finally touring the UK”. At the beginning of this sentence there is some apposition, and then there is some linking when it mentions the different countries in which there are concerts (Leech, 1966:18). It continues: “Order your tickets now for his concerts on the thirtieth of September at the Metro Radio Arena in Newcastle. For ticket info visit: TICKETMASTER.CO.UK”. Advertising imperative (see above).

An OST at the end reminds the audience of the name of the orchestra’s director, when and where his concert is, their website for contact and their telephone number. We also have the price of these concerts —including

booking fee— and also legal conditions such as additional charges that may apply.

After watching this advert, the music together with the different images of people having some fun at *André Rieu's* concerts may make the audience feel identified with the people in it. Next time, human “Herd Behaviour” (Raafat, Chater & Frith, 2009) may come into play and the audience might consider going to a concert.

103rd advert

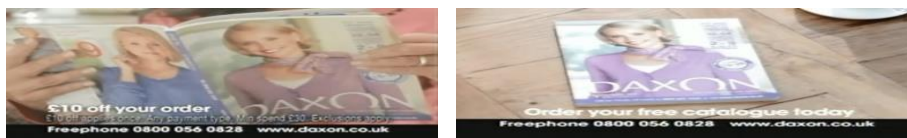
Daxon.co.uk (Clothes magazine)

Total time: 30 seconds



The first scene shows a woman at a family party. She starts her testimonial (Epstein, 2003:4; Leech, 1966:39) emphasizing what is important to her: “I’m happy to be here, sure this can be me. I belong to my family but I belong to myself. I’ve learnt what is important to me and I have it all. I’m not a slave to fashion because I already know what makes me look and feel good. I like to spend but it won’t be too much. I shop to buy, not just to shop. I’ve learnt to go with what I trust and I trust Daxon”.

Some OSTs tell us about the sizes of clothing found in this magazine as well as their contact details: “Sizes 10 to 36. Freephone 0800 056 0828 www.daxon.co.uk. Petite fittings available. Freephone 0800 056 0828 www.daxon.co.uk. Choice of lengths & fits. Free returns”.



The OSTs on the left mention legal details regarding the offer: “£10 off your order. £10 applies once. Any payment type. Min spend £30. Exclusions apply. Freephone 0800 056 0828 www.daxon.co.uk”. The OST on the right exhorts the audience to buy this company’s product: “Order your free catalogue today” (advertising imperative) and their contact details.

The woman finally says: “For ten pounds off your order call your free catalogue today on: 0800 056 0828”. Advertising imperative (see above).

Throughout this advert we are shown different scenes of a woman—in around her fifties—who feels accomplished with her life. She describes herself as: “not-a-slave-to-fashion”, implying that some of the clothing in this magazine magazine doesn’t strictly follow fashion and it is mostly classic in terms of style. She tells the audience that she trusts *Daxon* to get her clothes for several reasons: she is able to find the style of clothing she likes, it doesn’t follow fashion strictly, and it makes her feel good. She also finds cheaper prices than in boutiques. It is likely that most women at this age aren’t so willing to go with

fashion trends and, probably, aren't prepared to spend a great deal of money on clothes.

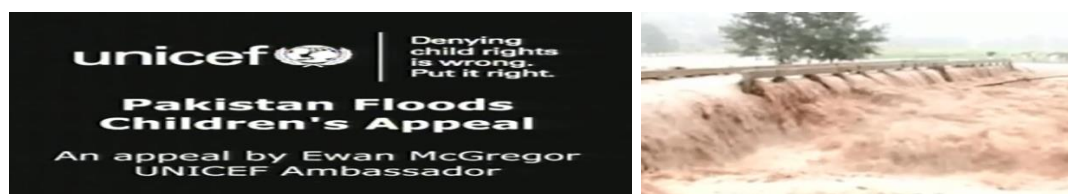
This advert—as well as number 29 *Fifty Plus* and 88 *Marisota*—promotes clothes for ladies in their fifties or more. They offer a different range of sizes and a more classic style. Like in these two former adverts, appealing to the audience's experience or desired affect—to keep on looking young—is the key for this advert's persuasive effect (Epstein 2003:5).

104th advert

UNICEF

Total time: 1 minute

This isn't an ordinary advert promoting a product but it is an institutional advert. Both adverts and other propaganda announcements are considered the same kind of discourse by Vázquez & Aldea (1991). They call it "pluri-propagandistic" discourse. See also Leech (1966:25).



Ewan McGregor: "We have all seen the shocking pictures on the news about the floods in Pakistan".



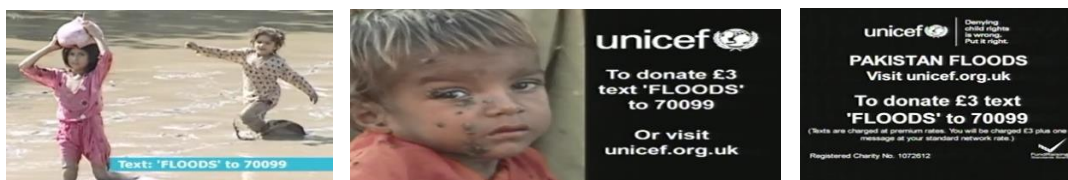
Ewan McGregor: “These floods have affected more people than the earthquake and 2004 tsunami combined. Children’s schools and homes have been washed away. They’ve got no food or clean water. The situation is becoming more and more critical: threat of diseases like malaria and cholera is really real”.

We are shown some OST mentioning on how to make a donation, including contact information: “Text “FLOODS” TO 70099”. In this advert the OSTs aren’t about legal conditions of a product. They repeat the main ideas intended to stick in the audience’s minds, such as how to give this charity money.



“By giving ten pounds you could provide a family with safe drinking water. UNICEF’s well-trained staff are on the ground ensuring life-saving. We can’t stand by and let those children who survived the devastating floods needlessly die of disease. UNICEF’s well trained staff are on the ground and ensuring life-saving aid is getting through. We cannot stand by and let those children who survived the devastating floods needlessly die of disease”.

The OST repeats the same idea contained in the voice-over: “£10 could provide a family with safe drinking water. £30 could help immunize over 30 children against deadly diseases”.



“To help Pakistan’s children now please text FLOODS to 70099. Your money can help to put it right. Your support can really make a difference. Thank you”.

The emotional intensity of the images in this advert generally creates a first impression in the audience. Kahneman (2011:83) tells us “(...) halo effect increases the weight of first impressions, (...)”. This effect in turn might make us to be likely to become donors for this cause, as Kahneman (2011: 139) also says: “(...) people make judgements and decisions by consulting their emotions (...)”.

In addition, as any other charity advert does, this one also attempts to create threats to the audience’s positive and negative face by making her/him feel responsible for the plight of others (Pennock-Speck and del Saz Rubio, 2013).

105th advert

First 4LAWYERS (Solicitors)

Total time: 30 seconds



The first scene shows a worker who tells us about his accident at work. As in ad 99, this advert offers to represent clients who need legal advice after an accident at work. The voice-over starts with this testimonial (Epstein, 2003:4) which reinforces the idea that it has worked for other people (“Herd Behaviour”; Raafat, Chater & Frith, 2009): “I was on my way to do a repair when I tripped on a cable that had been left near the top step. I was badly hurt, no work for weeks. I called “First 4LAWYERS” to help me claim for the compensation I needed”.



In the following scenes, a nicely dressed woman tells the audience: “If you’ve been injured in an accident in the last three years that wasn’t your fault, call “first 4LAWYERS” now”. Advertising imperative (see above). “We could tell you in minutes if you could make a claim. We offer a no win, no fee service. So it won’t cost you a penny and you’ll keep a 100% of your compensation. Call

0800 567 7822 or visit first4lawyers.com (Advertising imperative). This testimonial urges the audience—in case people are in a similar situation—to use the advertised company's services.

In the OST in the following three scenes we can read about this company's website, their telephone number, and their specialization. "Personal Injury Specialists". They also display a saying that every single lawyer must follow: "No Win, No Fee". This is the product's slogan expressed by means of apposition (Leech, 1966:18). Next scene there is: "100% compensation" and their contact details.



The scene at the end repeats this company's logo, their contact details and also the sentence to be remembered from this advert: "Call now for a FREE claim assessment" contains an advertising imperative and urges all those who have a claim to get in touch with "First 4LAWYERS" emphasizing this has no cost.

In this advert—just like in the former ones of law companies—on the one hand their convincing strength comes from our System 1 tendency, that is it: "overweights low probabilities" (Kahneman, 2011:105); and on the other hand, the use of a testimonial: "Implicit Theory" (Epstein, 2003:4) make this advert message even more convincing.

Ads Analysis 106 - 120

106th advert

HS Interiors (Bathrooms)

Total time: 30 seconds



This advert starts by showing beautiful images of bathrooms made by *HS INTERIORS*, and a voice-over immediately suggests that the audience start searching for *HS INTERIORS*: “Every search needs a beginning. Your search for a new bathroom begins and ends at HS interiors, offering a huge selection from Europe’s leading bathroom manufacturers”.

Different scenes show different wonderful bathrooms. We can see the company’s logo on the screen, their contact details, and in the scene in the centre, the word: “luxury...”

Then, we hear the next voice-over that describes the advertised product by means of adjectives that transmit positive ideas: “HS have creative, inspirational and innovative ideas and then transforms them into a beautiful bathroom”. Linking (Leech, 1966:18).



An OST displays the company's contact details and we can also read the word: "realised", meaning they make your ideas come true.

The voice-over continues to mention the positive characteristics of the product: "HS give irresistible and incredible value for money. Start the search at HS interiors Middlesbrough" Advertising imperative (see above). This is also direct address advertising including block language and also the company's slogan. "HS always under deliver, never on the sold".

The voice-over throughout this advert is a soft, kind female voice that touches one's senses. This together with the pleasant images shown makes the audience feel "cognitive ease" (Kahneman, 2011:59-60). Even if people are not interested in changing their bathroom they might feel prone to consider buying one of them (Epstein, 2003:5).

107th advert

Kit Kat (Chocolate bar)

Total time: 30 seconds

The first scene shows a woman preparing a sandwich for her son. She wants it to be a special sandwich and cuts it in the shape of a heart. But the task is far from easy and she is having some trouble preparing it. In the meantime we hear Phill Collins' song: "You can't hurry love".



Tired, she finally decides to have a break. She opens a drawer in her kitchen and picks up a packet of *Kit Kat*'s. She starts munching on it.



A voice-over by means of an advertising imperative emphasizes the main advantage of the product : “Send your love the easy way. Pack him off with a Kit Kat”. She finally places a *Kit Kat* in her son’s lunch box instead.

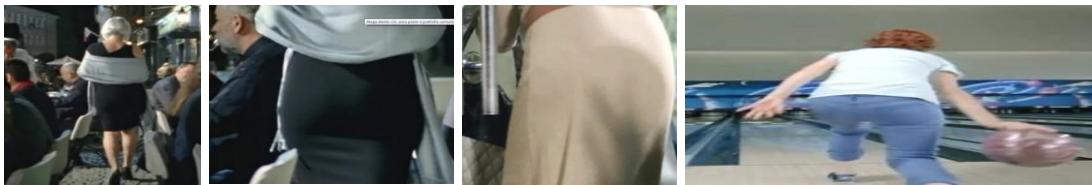
In this last scene we see the product being advertised, its logo and its slogan: “Have a break. Have a Kit Kat”. These slogans it easier for consumers to remember the product’s features. The story is designed to catch the customers’ attention and the audience associates this product with relaxing and having a break. This slogan will be easily recalled when the customer visits the supermarket (Leech, 1966:29). *Have a Kit Kat* —as I mentioned above— is also an advertising imperative.

Once more, the different scenes in this advert make the audience feel “cognitive ease” associated to the advertised product. This might affect the customers’ buying choice when at the supermarket (Kahneman, 2011:59-60).

108th advert

Tena Pants

Total time: 20 seconds



This advert starts by showing women in their fifties or sixties in different situations. Despite their age they are still in good shape. In the meantime we hear a voice-over utter a rhetorical question (Durand, 1972b): “How does it feel to wear Tena pants discreet?” At the same time a song can be heard: “...shake, shake, shake (twice), shake your booty, shake your booty...”



The voice-over mentions the benefits of *Tena* pants: “Cotton soft Tena pants discreet fit so well...Why not try them out yourself?” “Call or go on line for your free trial pack” (rhetorical question (Durand, 1972b) and advertising imperative.

These images go on to show women who are in the previously-mentioned age category, and who are also in good shape. The last scene offers the

audience the possibility of trying *Tena* pants for free. We have an image of the advertised product together with some OSTs: “For your free trial pack call 0845 30 80 80 30. www.TENA.co.uk”. And there’s also the company’s logo.

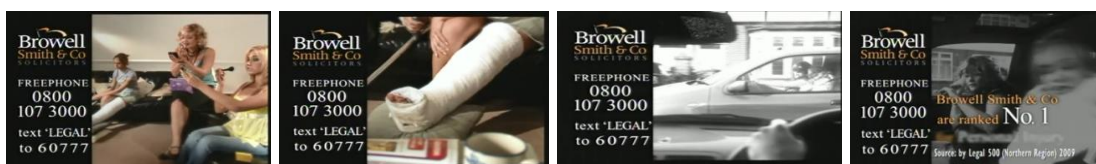
In just 20 seconds this advert has suggested to the target audience of women aged fifty and above the idea of trying these pants for free. They provide a more attractive body. Everybody knows that people getting to this age start getting worried about losing their youth and a good figure. This is another example of an advert that attempts to connect with the audience’s feelings. This idea gets stored in the minds of those who feel identified with this situation and it may become the “ideomotor effect” (Kahneman, 2011:53) when shopping.

109th Advert

Browell Smith & Co. (Different advert)

Total time: 30 seconds

This advert starts with the testimonial (Leech, 1966:46) of a girl who is suffering the consequences of a road accident that wasn’t her fault. These images are shown at the same time:



A female voice-over pretending to be the girl in the scenes says: “I miss myself with my friends, but since my accident I haven’t been able to join them for a while. I wasn’t even the driver but I’m the one who’s suffering. I wish there was someone I could rely on to sort this out”.

Throughout this advert we are shown different OSTs, which show this company’s contact details: “Browell Smith & Co. Solicitors. Freephone 0800107 3000. Text LEGAL TO 60777”. The scene on the right also shows these, and in addition —on the right hand side— we can see: “Browell Smith & Co. are ranked No 1 for Personal Injury. Source by legal 500 (Northern Region) 2009”.

The next image doesn’t only show the accident happening but it also contains some OSTs advertising *Browell Smith & Co. solicitors*.



A male voice-over suggests that the audience : “If you have been involved in any sort of road traffic accident in the last four years, contact Browell Smith & Co.” Advertising imperative. Also, some music can be heard at the end and some female voices sing: “Browell Smith &Co.”

Then, this voice-over tells the audience all the advantages of *Browell Smith & Co.*: “No gimmicks, no middlemen, no hidden charges, just professional

advice when you need it most". This is the slogan and also an example of prosiopesis (see above).

The next scene contains the following OSTs: "Browell Smith & Co. We act for trade unions, their members and the general public". The following scene shows: "Browell Smith & Co. No Win No Fee. Subject to Assessment". The next one shows: "Replacement Car Available. Physiotherapy Service. Conditions apply". And the last scene contains an OST reminding the audience about the advantages of the advertised company again and its contact details : "Browell Smith & Co. SOLICITORS. No Win No Fee. No Hidden Charges. No Hidden Deductions. 100% Service, 100%, Compensation. Claim online. [www.browells .co.uk](http://www.browells.co.uk). FREEPHONE 0800 107 3000".

The OSTs in this advert talk about the company's name, what do they do, all the advantages they offer, what kind of audience they offer their service to, and their contact details. This time they don't tell us about legal conditions as in other cases. All the information here provides the main details about the product offered that should be remembered.

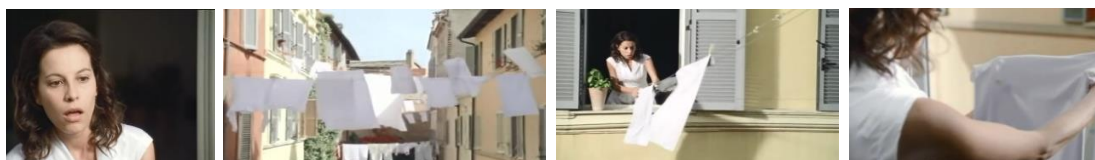
This advert, by means of a testimonial —as in ad 99, makes us associate *Browell Smith & Co* with honest help in case of an accident. After watching this type of ads we tend to consider accidents far more frequent than they actually are. Following Kahneman we learn it is because our System 1 outweighs low probabilities (Kahneman, 2011:105).

In this advert, although there is some information addressed to the viewer's System 2 —as it happens in advert number 20— such as: replacement car available. physiotherapy service, no gimmicks, no middlemen, no hidden charges, just professional advice, a 100% compensation; all this refers to positive points pertaining to the advertised product. But as in advert number 99 a testimonial is its main convincing power (Epstein, 2003:4; Raafat, Chater and Frith, 2009), it makes the audience associate Browell Smith & Co with honest help in case of an accident. As in adverts number: 64, 75, 99 and 105 —to mention some— it also addresses the audience's System 1 tendency to outweigh low probabilities (Kahneman, 2011:105).

110th advert **Vanish (Liquid detergent for clothes)**

Total time: 30 seconds

The first image shows a woman staring worriedly at her washing which is hanging from the clothes drier. Apparently she has just discovered a stain on an item of her hanging clothes. She says, with an upset tone: “No!”

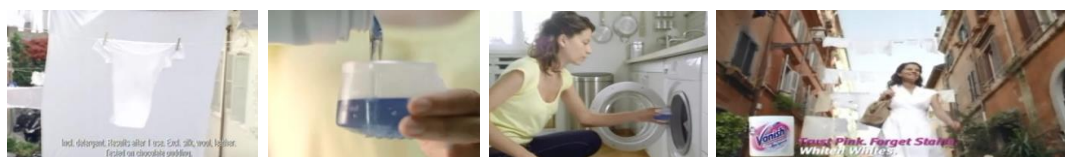


A voice-over starts with direct address advertising (1966:41): “New Vanish Crystal White!” Then, it talks about the product’s especial characteristics “A scoop of its powerful Oxy-action formula helps remove tough setting stains”. In the meantime the following scenes are shown:



An OST in the right-hand scene mentions all the cases in which the product might not work after one use: “Incl. detergent. Results after 1 use. Excl. silk, wool, leather: tested on chocolate pudding”.

The voice-over continues emphasizing the main advantages of *Vanish Crystal White*: “And right from the first wash, whites are whiter”. And we can see in the next image this is true:



The voice-over mentions that the product is also available in gel: “Vanish Crystal White. Now there’s also a Power Gel that helps remove stains and whitens white”.

Finally, the woman who has used *Vanish Cristal White* feels happier and more accomplished than her neighbour who doesn’t use this detergent.

The OST next to the product's logotype shows the product's name and slogan, which the voice-over also states: "Vanish. Trust Pink" —the words on the detergent pot are pink. "Forget Stains and whiten whites". Advertising imperative (see above).

These three last words are written in white which reinforces the idea of whiteness being associated with *Vanish*. The good feeling associated with your clothes being whiter is the selling power of this advert (Epstein 2003:5). Our first impression after watching this advert will make the audience consider *Vanish* highly convenient. This is what Kahneman (2011:82) calls "hallo effect". The good feeling associated with their clothes being whiter is the selling power of this advert.

111th advert

Tesco's Wine Festival

Total time: 10 seconds



While contemplating the image on the left we hear a voice-over using direct address (Leech, 1966:41): "The Tesco's wine festival"; and now we hear a

sentence in which the reduced price is emphasized followed by the slogan: “This week there’s 25% off or more on all wines from Italy. It’s a price cut! Travels well! Every little helps”.

The first OST mentions the special conditions of Tesco’s offer: “Subject to availability. Selected UK stores. Ends 14/09”. In the following scene, written inside a big red circle, the reduced price is emphasized: “25% or more off”. In the last scene the voice-over says the slogan, which we also see written in the OST: “Every little helps”.

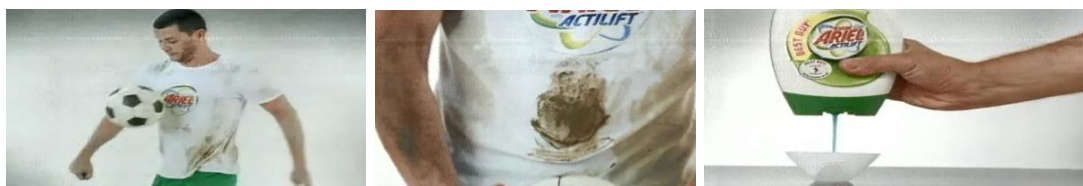
The biggest selling power of this advert is the offer of good prices, as well as the variety of wines displayed which you can find at *Tesco*. After watching this advert, the activated ideas for our System 1 about the advantages of visiting *Tesco* might make us prone to visit it (Kahneman, 2011:85).

112th advert

Ariel (Washing powder)

Total time: 30 seconds

The first image shows a footballer who is training and getting dirty. He’s wearing a t-shirt with the advertised company’s logo on it.



In the meantime we hear a voice-over talking about the problem for which the advertised product will be a solution: “With really tough stains your detergent can sometimes let you down, especially when mud gets ground in like this”. At the same time we are shown the image in the centre. The voice-over now goes on to show the solution for this problem: “But now there’s Ariel with built in Acti-lift specially designed to lift off ground in stains”. *Acti-lift* is a neologism (Leech, 1966: 27-28).



An OST in this first scene continues into the next two: “100% cotton previously washed once with Ariel Actilift Excel Gel”. It mentions the type of cloth and that it has previously been washed. These are the special conditions under which the advertised product works.

The voice-over: “See that?” . Rhetorical question (Durand, 1972b). This footballer shows us how clean his t-shirt is after being washed with *Ariel Actilift*. The OST is the same as in the earlier one.



The voice-over contains a rhetorical question: “It’s come out brilliantly. Is it any wonder then that independent consumer group “Which” just gave Ariel

Excel Gel a best buy award?” “To follow all the others ARIEL has won in the past two years. Ariel Excel Gel, a best buy again in 2010”. The slogan is: *a best buy again in 2010*. This award constitutes a hyperbolic expression (Leech, 1966:30). “Brrrrilliant!” This is pronounced emphatically, making Ariel’s effect on clothes stand out more.

After watching somebody using *Ariel Actilift Gel* gets his clothes so clean so easily, the audience will tend to associate this detergent to effectiveness. Kahneman (2011:45) reminds us: “(...) when people believe a conclusion is true, they are also very likely to believe arguments that appear to support it, (...)”. This information gets stored in our minds, so that when we are at the supermarket we’ll recognize this brand as a good choice. Kahneman (2011:11) also says: “[i]ntuition is nothing more and nothing less than recognition”. Nevertheless, it must be noticed this a different kind of advert because it is a young man who is showing us this detergent’s effectiveness. Adverts change as society does (Williamson, 2005:IV).

113th advert

Staples (Laptop computers)

Total time: 30 seconds

A voice-over starts this advert by saying: “At Staples we make things easy because we give you free McAfee internet security with all computers. Like

this HP laptop with an intel core i3330 and processor for smart multi-tasking”. Right after hearing this the audience starts linking the ideas: *Staples* and “easy”.

An OST in the first scene shows —on the right-hand side— the company’s logotype; on the left-hand side, the company’s website. The OST in the centre and right-hand side scenes say: “Bag any mouse free wth HP G-62-a21SA only. Was £649 £449 £419”.



The voice-over talks about an advantage, the audience get an *HP* bag and a mouse for free: “We will even give you an HP bag and mouse for free. All for only £399 pounds” —prosiopesis (Jespersen, 1922:273; Leech, 1966:78), “saving you a total of £250 pounds. So that’s everything you need for school, college or work in one easy package”. Linking (Leech, 1966:18).



In the two last scenes the OSTs have the intention of making the audience associate the idea of “easy” with *Staples*.

The voice-over utters the brand's slogan whilst it is shown in the last scene's OST: "Staples, that was easy!" We also have the company's website: "staples.co.uk".

The persuasion strategy used here is the same as in advert number 71: *Carphone Warehouse* computers. We are shown the different computers and their attractive prices. When we are in a relaxed situation and paying little attention to adverts, our Experiential System —Kahneman's System 1— is at work. At these times we are more likely to be convinced of the advantages of a product (Epstein, 2003:43).

114th advert

Frontline (Flees and ticks repellent)

Total time: 30 seconds

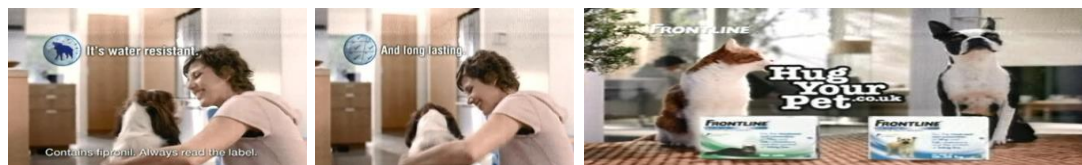
A voice-over starts by mentioning the problem to be solved by *Frontline* poetically: "Your pet makes lots of friends. But there're some little friends you don't want him to meet: fleas and ticks".



Fleas and ticks are represented euphemistically in these scenes by black numbers.

The voice-over now emphasizes how dissapointing these pet parasites can be at home: “Just one flea in your home can turn into thousands really quickly infesting carpets, furniture, even your bed”. Parataxis (Leech, 1966:18). “To help prevent this treat your pet regularly with Frontline button.” Advertising imperative (see above). “It kills leas and ticks fast”.

From the offset of this advert, an OST showing the company’s logotype is displayed in the top-left corner of each scene, whilst in these two last scenes, the OST states: “Contains Fipronil. Always read the label”.



The OST repeats what can be heard in the voice-over: “It kills fleas and ticks fast. It’s water resistant and long lasting”. These two sentences emphasize *Frontline’s* value. The OST in the the last scene shows the company’s logotype in the top left, and in the centre: “Hug your pet.co.uk”, which is the company’s website. Directly below this there are two images of *Frontline* packets.

The voice-over: “Fleas and ticks are nobody’s friends. Frontline button. Protection you both can trust”. This is the product’s slogan at the end, which has a “peak-end effect” (Kahneman, 2011:387).

This advert talks about dreadful pet parasites in a very delicate way. Informing us of the solution to this problem in such a nice way, will probably affect our choices when shopping (Epstein, 2033:5). In addition, the same that has been said in advert number 112 about: “(...) when people believe a conclusion is true, they are also very likely to believe arguments that appear to support it, (...)” Kahneman (2011:45), also applies to this commercial.

115th advert

Vanish (Detergent. Different advert)

Total time: 30 seconds

The first scene shows a mother and her kids. She looks dissapointed when she sees some of their clothes. She says: “The final is tomorrow, so I’ve got to get this right first time. I’ve got to make sure I get these stains out”.



Another woman appears on scene —presumably a friend of hers— and a dialogue follows (1966:50): “You can rely on Vanish Oxy Action. I’ll show you how powerful it is”. Then, she starts showing her friend how this detergent is highly effective and she says: “That’s why so many people trust Vanish to

help remove tough stains. Because Vanish has stain seeker technology and the powerful Oxy Action formula”. Neologism (Leech, 1966:27-8).



She goes on to say: “See? Stains gone first time. Vanish. Trust Pink, forget stains”.

An OST displays the product’s slogan: “Trust Pink. Forget Stains”. These words are written in white possibly to reinforce the idea of cleanliness after using *Vanish*. Both pieces of clothing washed and in the background are pink which is the colour of the product container.

Once again, this is an example of an advert presenting a situation in which a friend advises the main character. The advice is that *Vanish* is her best bet. People tend to trust what works for others, according to Kahneman’s *confirmatory bias* (2011:81).

116th advert

Airwick (Air freshener)

Total time: 30 seconds

This advert starts with the image on the left of a smiling middle-aged lady addressing the audience: “Oh! Hello There!”



Then she inhales deeply whilst smiling, as does the woman in the scene on the right. She also says: “That’s how I like it!”

A voice-over highlights how other air fresheners may fail: “Does your air welcome you?” Rethorical question (Durand, 1972b). “Say hello to New Airwick Eye Motion” (advertising imperative). “It’s the only plug-in with a motion sensor that sees you and says *hello* back with a boost of fresh fragrance”.

OSTs in all scenes highlight legal details of this offer: “Majority of stores. Subject to availability. RRP £ 7.99. Offer ends 18/09/10”.



The voice-over encourages the audience to have *Airwick* at home: “Airwick Eye Motion plug-in. Let your home welcome you!” Includes the product’s slogan. “Now, three pounds in the ASDA big clearing event”. Block language (Leech, 1966:92).

The OST next to the company's logotype also includes the product slogan: "Let your home welcome you". In the last scene we see both the product and the special offer for three pounds in ASDA supermarkets.

This advert is another example of promoting a product by mentioning its effect on our senses. As Kahneman (2011:12) says: "(...) judgments and decisions are guided directly by feelings of liking and disliking, with little deliberation or reasoning."

117th advert

Flamingo Land (Theme park. Different ad)

Total time: 10 seconds



The first scenes show some people enjoying the different rides at *Flamingo Land*. In the meantime, we can hear some drums and also some beasts roaring as though upon entering *Flamingo Land*, you find yourself in the wild.

A voice-over encourages the audience to try *Flamingo land*: "Go wild at Flamingo Land in Yorkshire!" Advertising imperative (see above). After this we hear the slogan which is also a case of apposition (see above) "Wild animals. Wilder rides".

Next, an OST talks about legal conditions of access to the rides: “Height restrictions apply”. This last scene shows the *Flamingo Land* rides, its slogan and the company’s contact details.



This advert, as well as ad. number 101, promote *Flamingo Land* although this is a different advert. What was mentioned in 101 about “uncritical acceptance of suggestions” also applies here. Kahneman (2011:81) says the confirmatory bias of System 1 favours uncritical acceptance of suggestions.

118th advert

Safestyle (BOGOF window frames)

Total time: 30 seconds

A voice-over starts with direct address (Leech, 1966:41): “The windowman from safestyle.co.uk has got something to say!” Right after this, a man addresses himself to the audience shouting: “You know the one, you buy one, you get one free!”



The initial letters of the words in these sentences: “Buy one, get one free” create the name of this company: *BOGOF*. This makes it easier to remember the product as “bog off” is actually a way of saying: “get lost”. As Leech (1966:29) says: “(...) an advertisement gains nothing unless the name of the product is remembered, (...)”.

Whilst we listen to what the windowman is saying, different window frames are swinging in front of him. He must be careful in order to dodge them. In these scenes there are OSTs with the company’s contact details —free phone number and their website. Whilst these scenes are on screen he keeps on shouting: “You know the one, you buy one, you get one free. Right now from the windowman you buy, I’ll give you the one, I sell it for... free!”

The voice-over emphasizes the advantages of buying the advertised product: “Safestyle promised to beat any genuine likewise quotation and you even get Energy Saving Pilkington Glass plus flexible monthly payments to suit everyone’s pocket and Safestyle will give you free fitting”.



The OST —in very small moving letters gives the following information including restrictions: “Example cash price £3300 deposit £60. Balance £3240. 120 monthly repayments £70.89. Total amount payable £8.606.94. Geographical and other restrictions apply. Typical APR 26.5% —next to the logo: 0800 106 107 www.safestyle.co.uk”.



He says: “Trust me! It’s free fitting. So call us on 0800 106 107 now!”

Advertising imperative (see above).

Kahneman (2011:105) mentions one of the characteristics of System 1 “(...) is more sensitive to changes than to states (...)”. Therefore, in this advert a good way of making the audience aware of its message is to say it stridently. This method of advertising is common in adverts for bargains. It is never used for high-end products, whose audiences wouldn’t like these methods.

119th advert

Autoglass Repair

Total time: 20 seconds

The first scene shows a man inspecting a car. He discovers a chip in the car's windscreen. A woman's voice tells us: "The chip on your windscreen can be the difference between your car passing an MOT and failing". We see that the woman speaking actually works for *Autoglass Repair*. She continues her testimonial (Leech, 1966:39) that includes an advertising imperative (see above): "Call AUTOGLASS directly and we'll come to you!" She keeps on saying: "If you're fully comp, we can usually repair the screen for free and it won't affect your no claims bonus. Call the experts now, or book online!" This last sentence is also an advertising imperative. Right after this, some music sounds and a woman's voice starts singing a jingle: "AUTOGLASS repair, AUTOGLASS replace".



An OST in the third scene from the left —at the bottom— mentions the company's logo and their contact details: "www.autoglass.co.uk 0800 222 333". In the following scene we see: "Subject to insurance". Then, the final scene shows the back of a van with *AUTOGLASS* contact details on it.

The woman working for *Autoglass Repair* advises us about the inconvenience of having a chip on our car's windscreen. The main convincing strategy in this advert is an expert's advice as in advert number 19. In addition, Kahneman (2011:81) tells us: "[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions (...)".

120th advert

Direct Line (Home insurance)

Total time: 30 seconds



In the first scene several clocks appear. In the meantime a voice-over emphasizes the time wasted selecting the right insurance: "Time! Finding the right home insurance deal takes time!" In the second scene, the clocks from the first scene begin to break, suggesting that insurance is fine until things start to go wrong. From this, we know which insurance company is more convenient for us.

An OST then mentions legal details: "Minimum 12 months + current home insurer. Minimum premiums & qualifying criteria apply. New purchasers with

3+ claim free years only on equivalent cover to ours. 0845 246 5555 directline.com Home Insurance”.



The voice-over continues with a rhetorical question (Durand, 1972b) and this is followed by the solution: “Have you really got the best price? Because Direct Line guarantees to beat any price of your current home insurance”.

In the scene on the right, a telephone and a computer mouse with wheels appear symbolising the two ways to get in touch with *Direct Line*. The OSTs are the same as in the first two scenes.



The voice-over emphasizes how easy is to get the best insurance: “Just a single call or click could save you time and money. Remember! Direct Line aren’t on price comparisons size. So to beat the price of your current home insurer call us now or visit direct line.com”. Advertising imperative (see above); “Well done boys!” In the next two scenes the telephone and a computer mouse with wheels answer at the same time: “Thanks but we are not used to being beaten in parts”.

In the second scene from the left, the OST shows four red arrows that read: “Guaranteed, To Beat your Current and Home Insurer”. And on the top left

hand side we have: “directline.com. A GOOD DEAL BETTER”. This is the product’s slogan.

At the end of the ad, the voice-over even offers the cars on screen a red carpet. This underlines how helpful *Direct Line* is: “Won’t you want a red carpet?” These two answer: “Yes, please”, and a telephone sounds with the typical sound of *Direct Line* insurance company.

The advantages of choosing *Direct Line* when considering an insurance company are explained throughout this advert. When relaxed, we tend to trust what we are advised to do. This is the aforementioned “uncritical acceptance of suggestions” (Kahneman, 2011:81). This advert also takes advantage of our System 1 tendency to outweigh low probabilities (Kahneman, 2011:105).

Ads Analysis 121 - 135

121st advert

National Lottery

Total time: 10 seconds

The first images show some people dressed in light clothes or even swimming costumes having some fun in a swimming pool. This is in a hotel in a summer resort. In the next scene, we seem to rise as if we were in a helicopter until we see the same swimming pool from above. It has a peculiar shape. It is the scene in the centre:



At the same time we hear a voice-over: “This Friday Euromillion jackpot is an incredible 12 million pounds”. Direct address (Leech, 1966:41). “There are millionaires, then there are euromillionaires”.

In the OSTs in the former scenes we see quasi-legal information: “Games, rules and procedures apply. Players must be 16 or over. Estimated jackpot”.

The scene on the right is the last in this advert. In it we see the product logo and their website to contact them. To advertise the *National Lottery* this advert attempts to get the audience to associate being in a resort full of fun with playing *The National Lottery*. In other words, it attempts to get the audience to associate playing *The National Lottery* with good feelings of having lots of fun in a summer resort. This is the key selling strategy in this ad: getting the public

to associate positive feelings with the advertised product. This could influence their purchase options in the future. As Kahneman (2011:10) says, there are systematic biases in our decisions, intuitive preferences that consistently violate the rules of rational choice. The voice-over uses loud speech to catch the audience's attention. We must remember System 1 "(...) is more sensitive to changes than to states" (Kahneman, 2011:105).

122nd advert

Bingo

Total time: 10 seconds

The first scene shows a cartoon with lots of bingo balls locked inside a kind of jail. They say: "Bingo! Bingo!" The next scene shows a cartoon, announcing in a loud manner: "Freeeee Bingo at Costa Bingo.com!" Direct address (Leech, 1966:41).

This yellow ball hits a wall with the hammer it's carrying. It bursts and then lots of different-coloured bingo balls come out of it. Now these balls are all happy and free. These scenes use a poetic figure: comparison, meaning people feel imprisoned when they don't have a bingo game to play. We must remember that all rhetoric devices can be found in advertising (Durand 1972b).



An OST informs us of the legal conditions of using this website: “18 +. Terms and conditions apply. Minimum withdrawal required. Gambleaware.co.uk”. Now, this cartoon says: “Win real cash!” Advertising imperative (see above). “Costabingo.com, it doesn’t cost a thing, to win!” Rhyme (Durand, 1972b) and it is also its slogan. This has a “peak-end effect”.



In the scene on the right-hand side we can see an island with some treasure on it. This signifies that playing *Costa Bingo* is like finding a treasure on a desert island. In the last scene we have the product’s name and its slogan.

As in the former advert—which is also about gambling—the prizes you can win are associated with nice resorts where you can relax and have fun. At the end of this advert, the slogan has a “peak-end effect” (Kahneman, 2011:387). Our System 1 tendency, that is, “uncritical acceptance of suggestions”, works regarding this advert’s message.

123rd advert

Natwest (Home Insurance)

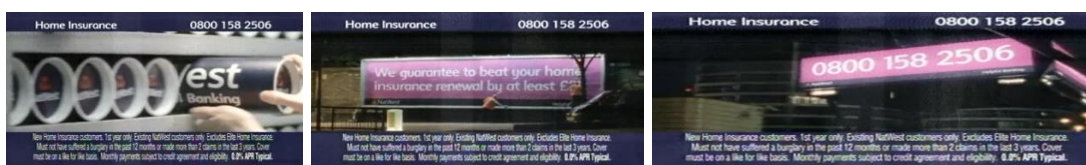
Total time: 30 seconds

In the first scene we can see some pink panels. The words on them imply this product is better than its competitors.: “We guarantee to beat your home insurance renewal by at least £25”.

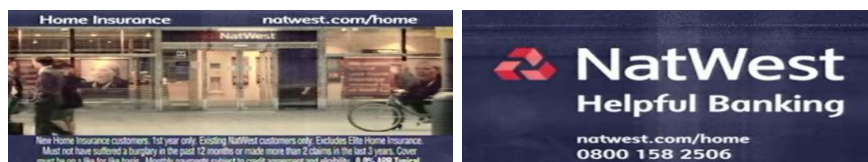


There are also some OSTs showing the company’s contact details at the top, and some legal conditions at the bottom of the scene: “Home Insurance 0800 158 2506”. At the bottom, the legal conditions are laid out: “New home insurance customers 1st year only. Existing Natwest customers only. Excludes Elite Home Insurance. Must not have suffered burglary in the past 12 months or made more than 2 claims in the last 3 years. Cover must be on a like for like basis. Monthly payments subject to credit agreement and eligibility. 0.0% APR Typical”.

In the meantime, a voice-over offers the advantages of buying your insurance at *Natwest*: “If you’re a Natwest customer we guarantee to beat your home insurance renewal quote from your current provider for at least £25”.



The voice-over goes on to mention more advantages: “Once more you can choose to pay monthly at no extra cost. Call us on 0800 158 2506, visit Natwest.com/home or come into one of our branches!” Advertising imperative (see above) as well as direct address (1966:41). “Natwest, helpful banking”. Block language (Leech, 1966:92).



The OSTs in this last scene are slightly different at the top: “Home Insurance natwest.com/home”.

The image on the right shows the last scene. There is some pleasant and bland music and the company’s slogan: “Natwest. Helpful Banking”.

The key selling strategy in this advert —despite all the information in the OSTs about this insurance legal conditions addressed to System 2— are the scenes together with some nice music directed to System 1. This transmits the pleasant feelings to the audience about this company and its most relevant message is that people can trust *Natwest*. In order to manipulate or change people’s choices it becomes fundamental to transmit a positive image of the advertised product. This might finally direct people’s choices to get the

advertised product. In this advert, what Kahneman (2011:53) calls “ideomotor effect” —that is: “the influencing of an action by the idea”— may come into play. Its slogan goes in the same direction and it has a “peak-end effect” (Kahneman, 2011:387).

124th advert

Saga (Insurance)

Total time: 30 seconds

In the first scene we see a nice red and a white car from the sixties. It's being driven along some streets which remind us of cities in Cuba.



An OST: “SAGA MOTOR INSURANCE”. In the scene on the right they add at the top: “Source: Saga services”.

A voice-over with some advertising imperatives at the end goes on to inform us: “Drivers over fifty are less likely to make a claim on their motor insurance. If you believe that more experienced drivers deserve lower premiums call Saga on 0800 50 50 33 or visit saga.com.uk and ask for a quote”.



The OST: “SAGA 0800 50 50 33”.

The voice-over follows: “You might be amazed how far your premiums can fall”. And when we hear the word “fall” the scenes show some people falling from a springboard. The voice-over continues: “So call now on 0800 50 50 33 or visit saga.co.uk”. Advertising imperative (see above).

The OST says this company’s slogan and its contact details: “SAGA Insurance done properly. saga.co.uk. CALL 0800 50 50 33”.

In this advert, the different streets and buildings that appear may be considered a poetical way of representing the age of maturity. This advert is addressed to the over-fifty audience. That’s why its slogan is “Insurance done properly”. This advert target audience is bound to appreciate a product with this characteristic” and it also has a “peak-end effect” (Kahneman, 2011:387). Their contact details also appear at the end.

125th advert

New Citroën C3

Total time: 30 seconds



The first scene shows a secondary school class during a Maths' class in which the teacher is explaining the lesson. He is talking quite fast and with lots of specialized vocabulary. The teacher seems to be explaining the advantages of driving a certain car. None of the pupils seems to understand his explanations, the next scene shows the *New Citroën C3*:



A voice-over says: "With Citroën is simple. The economical C3 VT, from only 8,990 with £2000 welcome reward deducted and now with three years free servicing". Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

The OST in the top right hand side corner offers the following information: "New Citroën C3 from £8,990", and at the bottom: "£2000 Welcome Reward deducted. Participating dealers. Up to 35,000 miles. Conditions apply. Combined cycle, up to 74,3 MPG".

The last scene shows the company's logotype, its slogan is in French: "Creative Technologie". We should take into account that *Citroen* is a French brand and in the top left corner their website can be seen.

This advert shows that complicated physics calculations are useless in explaining the advantages of *New Citroen C3*. Citroen is a good make of car and consumers are easily convinced when shown this car's attractive price. As Kahneman (2011:105) says, System 1: "focuses on existing evidence and ignores absent evidence" as well as framing "decision problems narrowly, in isolation from one another". That is why naming only these two advantages of *New Citroen C3* is a good way of promoting it.

126th advert Tickets on line. Eastcoast.co.uk (Online tickets)

Total time: 20 seconds

The first scene shows two miniature puppets: a couple of elderly people visiting a paleontology museum. The man hits one of the dinosaur bones with his stick and all the rest fall down; his wife is so angry that she hits him with her bag.





The OST offers some information: “Online fare only. Tickets released 12 weeks in advance. Subject to availability. T & C’s apply. See website for details. (Terms and conditions)”.

The voice-over adds: “Miniature prices to London. 80,000 tickets from 12 pounds released every week at eastcoast.co.uk”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).



These last scenes show a model train station; some puppets are waiting for a train. In the first of these two scenes there is a billboard behind them announcing a trip from Newcastle to London for only £12 with *Eastcoast*.

In the second, the puppets are on the train and the billboard changes to display the advertised company’s name. On the top left hand side we have their website to get in touch with them.

Puppet scenes poetically emphasise the idea of small —miniature— prices offered at eastcoast.co.uk. The story narrated by puppets is entertaining, and adverts try to make the audience associate good feelings with the promoted

item. Kahneman (2011:69) says that for System 1 the good feelings actually lead to intuitions of coherence. Consequently, what makes us feel good seems beneficial for us and this advert makes the most of this.

127th advert

Selling with Avon (Selling cosmetics)

Total time: 30 seconds



A voice-over begins with: “Start earning with Avon”. Advertising imperative (see above). This is also direct address advertising (Leech, 1966:41).

The first scene is the image on the left. Then, a middle aged woman starts to give a testimonial (Leech, 1966:39): “Joining Avon gave me the freedom to make my own money”. Testimonials are a good way of promoting products. Leech (1966:50) talks about “the interest appeal” of testimonials; and Kahneman (2011:84-5) also says we tend to be influenced by the opinions of others.

The OST tells the audience her name: “Louise”, where she comes from: “Northamptonshire” and also, right at the bottom of this frame, the company’s contact details: “www.avon.uk.com, Call 0845 365 2222, Text AVON to 80010”

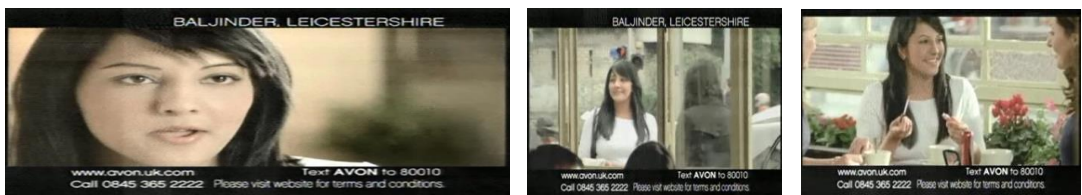
and some details concerning contact information: “Standard text and call charges apply, Helps pay your bills”.



Testimonial: “I can manage my business online so I have more time to spend with my family”.

This job is shown as a way of making money without the hassle of working full-time. It is described as if it has made women as independent as being a doctor, a nurse, a policewoman, a lawyer, a teacher, a shop assistant etc.

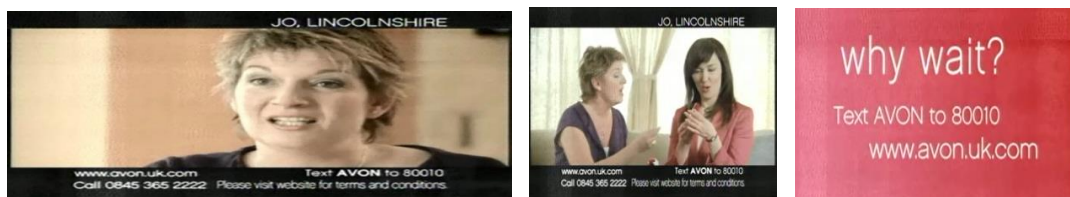
Louise is depicted as a business woman who makes money, when actually, being a salesperson for Avon is only a part time job. Listening to these words in the different scenes it is suggested that selling for Avon turns women into business women.



The voice-over: “Selling Avon helps pay your bills”.

Second testimonial: “With Avon I’m my own boss, I’ve just started my business and I’ve already seen results”.

The OST reinforces the message: “Helps pay your bills”. In the scene on the left, we are again told the name of the woman speaking: “Baljinder” and where she comes from: “Leicestershire”. Furthermore, on the bottom left hand side, we have the company’s contact details: “www.avon.uk.com. Call 0845 365 2222”, and on the bottom right we have: “Text AVON to 80010” and this time: “Please visit website for terms and conditions”.



Third testimonial contains the following message: “Selling Avon is easy because it is so well known and the products are great quality”.

The OST in this scene introduces a third testimonial by: “Jo” from “Lincolnshire”. In the image on the right we have the same text and we can hear the voice-over speaking.

The voice-over includes a Rhetorical question: “Why wait?” followed by an advertising imperative (see above): “Text AVON to 80010 or visit our website today and start earning for Christmas www.avon.uk.com

Throughout this advert there are some testimonials (Leech, 1966:39). What was mentioned about the strength of testimonials in adverts number: 20, 88, 99, 100, 105 and 109, applies here as well. They are frequently used in publicity to convey the message that the advertised product is convenient for us. They are basically an appeal to authority. Kahneman (2011:105) says

human System 1 “(...) represents sets by norms and prototypes, (...)”; so the audience might feel identified with the people offering these testimonials and might consider a good idea to work in Avon. Epstein (2003.4) says:

It is assumed in CEST that everyone, like it or not, automatically constructs an implicit theory of reality that (...) consists of a hierarchical organization of schemas. Toward the apex of the conceptual structure are highly general, abstract schemas, such as the self is worthy, people are trustworthy, (...)

Consequently, we tend to see reality in this way: what works for others is also good for us.

128th advert

Claim4Refunds

Total time: 1 minute

A voice-over throughout this advert says the same as what we see written in an OST: “This is an important announcement! If you’ve taken out a loan, credit card or mortgage in the last six years you could be owed thousands”.



This is an advert with lots of information in it, so in order to convince an inattentive audience, some OSTs highlight the main points to be remembered using words in different colours. In the first scene we have an example of this: “This is an IMPORTANT Announcement!”

In the next scene they have the company’s logo on the top left hand side and the noun phrase to be associated with it: “Pay-back time”. The logo, the noun phrase just mentioned and the company’s contact details appear in most scenes throughout this advert. Then, we have in the centre of this scene: “Have you taken out a Loan, Credit Card or Mortgage in the last 6 years?” All the letters in this last sentence are written in white except for the letters in yellow. Right at the bottom we have: “CALL FREE, Claim4refunds.com, 0800 044 5720, OPEN 24 HOURS” This occurs in most scenes throughout this advert. These are the following pair of scenes:



We hear in the meantime a voice-over saying: “Millions of people have been mis-sold payment protection insurance even though many didn’t ask for it, need it or maybe felt pressured into buying it”.

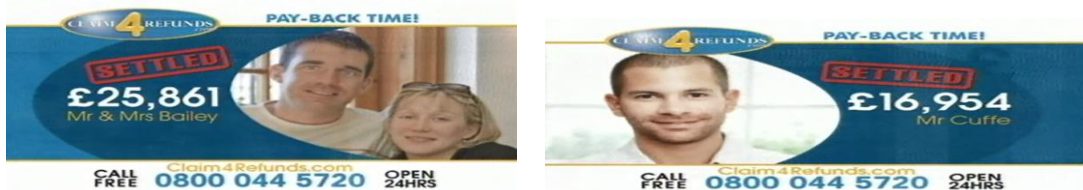
The OST in the scene on the left reinforces the message: “Millions of people have been mis-sold Payment Protection Insurance”. In the scene on the right

hand side they are: “Many didn’t ask for it, need it or maybe felt pressured into buying it”.



The voice-over suggests a course of action: “To find out if you’re owed money simply call Claim4Refunds now and we will tell you within minutes if you could be entitled to financial compensation”. Advertising imperative (see above).

The OST: “Claim4Refunds.com, Financial Claims Experts, You may be entitled to a Cash Refund plus Interest!”



The voice-over explains how the firm can help people: “We’ve helped people like Mr and Mrs Bailey. They won over £25,000 or Mr Cuffe, he received over £16,000.

The OST reinforces the voice-over. Next to the images of the people benefited we have: “£25, 861 SETTLED Mr & Mrs Bailey. £16, 954 SETTLED Mr Cuffe.



The next voice-over gives fundamental details: “Even if your loans and credit cards are paid off and your account is now closed, claim for refunds could still help and we could settle your claim in just three weeks. There are no upfront fees and if we don’t win your claim you don’t pay a penny, guaranteed”.

The OST highlights the ease of using the company’s services: “Simple & easy to claim! Could settle your claim in just 3 weeks! No upfront fees! No Win-No Fee GUARANTEED, You could be owed £000’s”.



The voice-over insists on the urgency of acting as soon as possible: “You could be owed thousands, but remember time limits may apply so don’t delay. Log on now or call 0800 044 5720 for your free claim pack. This could be the most important call you make this year, so call now!” Imperative in adverts (see above).

In the scene on the left, we have what we assume to be a client looking at the company’s web page in the Internet. We have some OSTs at the end that add further information: “Claim 4Refunds.com 0800 044 5720”, the company’s

logo, two icons representing the prices won, their contact details —website and telephone number— as well as some legal information: “Regulated by the Ministry of Justice”. This advert doesn’t have a slogan because the product’s name already announces what it is for.

This is another advert that makes the most of what Kahneman’s calls “confirmatory bias of System 1”. “[t]he confirmatory bias of System 1 favors uncritical acceptance of suggestions (...)” (2011:81). Although there is also a lot of information in this ad —concerning both the conditions and the advantages of this claim— addressed to System 2. All this makes this ad combine messages that cajole both System 1 and System 2.

129th advert **Ancestry.co.uk (Genealogy website)**

Total time: 30 seconds

In the opening scenes we are shown old pictures dating from the beginning of the twentieth century. Some music from that era plays...



An OST. At the top of all the picture scenes beside the company’s logo, we can read their website: “ancestry.co.uk”. And at the bottom of the left hand side

scene: “I built a business from nothing”. Next scene: “I never worked a day in my life”. Then: “I started down the mines aged 6” and on the right hand side scene: “I was a masseur”.

A voice-over starts with an overview: “With 274 million censuses and occupational records online, Ancestry.co.uk is the perfect place to uncover what your long lost relatives did for a living”. The next two scenes show their censuses and records. The third scene is one of these relatives that they are talking about.



The OST: “I wanted to be a milkman”.

The voice-over then poses a question: “Ancestry.co.uk, who will you discover?” Rhetorical question (Durand, 1972b).

Everybody knows it is popular in many places to preserve the past and what this company offers is attractive to many. This advert shows that finding out about your ancestors is an attractive thing to consider. Whatever is attractive or interesting for us makes us feel a state of “cognitive ease” (Kahneman, 2011:59), then we are more likely to trust it. To invest money in it.

130th advert

Toyota Auris Hybrid

Total time: 30 seconds



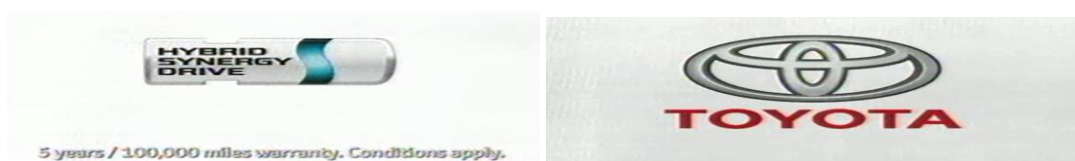
A voice-over: “Here is something refreshing: an ingenious new car that actually recycles energy as it drives, combining two engines: one petrol, one electric”.

A hand places its fingers on the screen and moves the different images of the car. This reminds us of: Iphones, Ipads, tablets and so on and how they are operated only moving our fingers on a screen. It is a hybrid and this also means *Toyota Auris* is a “state of the art” car.



The voice-over: “It delivers smooth performance...as well as ultra-quiet electric driving. Giving you up to 74 miles per gallon”. After the first sentence there is prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

An OST: “5 years/100,000 miles warranty. Conditions apply”.



The voice-over: “The beautifully engineered Toyota Auris, with hybrid synergy drive, get your energy back!” The first group of words is a case of prosiopesis (see above). The last sentence is the product’s slogan. It has the typical imperative found in adverts (see above).

The OST: “Hybrid Synergy Drive” —beside the logotype.

The car this advert promotes is shown as a “state-of-the-art” car which also saves you some petrol. These good feelings might make the audience consider that buying a *Toyota Auris Hybrid* is the right one. As Kahnreman (2011:105) says, System 1 “[l]inks a sense of cognitive ease to illusions of truth, pleasant feelings, and reduced vigilance”, and these feelings might make the audience — whenever they are thinking of changing their car— feel right the idea of buying a *Toyota Auris Hybrid*.

131st advert

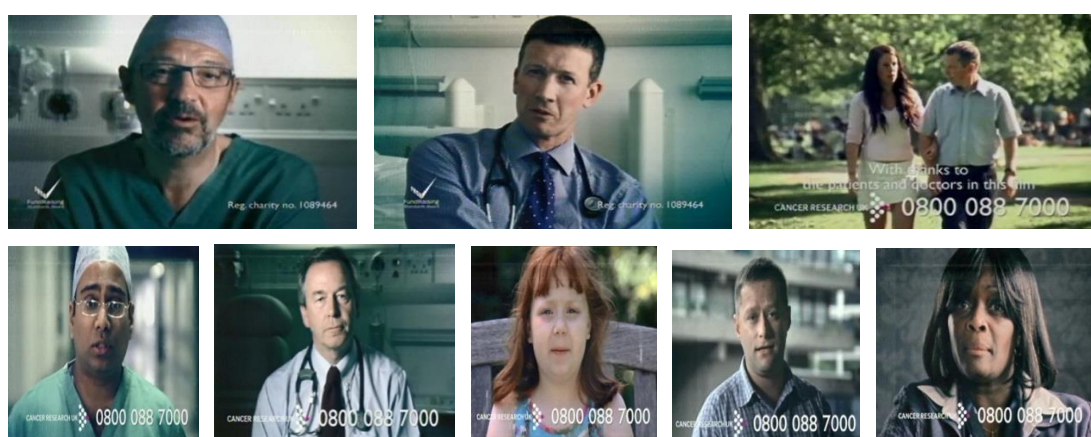
Cancer Research.co.uk

Total time: 1, 30 seconds

This is the same type of advert as number 104 —see Vázquez & Aldea,1991 and Leech, 1966:25. As was mentioned in this advert, the “hallo effect” (Kahneman (2011:82-3) might make the target audience become a donor for this cause more easily. It must be mentioned the advertiser here also attempts

to threat the viewer’s positive and negative face (see Pennock-Speck and del Saz Rubio, 2013).

At the beginning two different doctors say: “There’s no easy way to break bad news”. And the voice-over points out how common cancer is possibly to connect to everyone watching: “Every two minutes someone in the UK is told they have cancer” when we are shown these scenes:



An OST points out the altruistic motives of the participants: “With thanks to the patients and doctors in this film CANCER RESEARCH UK 0800 088 7000”.

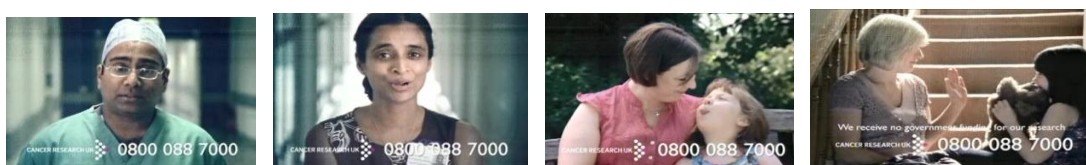
Then the doctors say: “Telling a patient, they’ve got cancer”. The patients say: “Leukemia, Testicula, Breast cancer, It’s devastating”. This way the advert shows reasons for becoming a donor more dramatically. Kahneman (2011:94) says when we use System 1: “[a]n underlying scale of intensity allows *matching* across diverse dimensions. (...)”; therefore, in any charity advert, the more dramatic scenes there are, the more likely the audience might get impressed by them and become a donor.



The voice-over reinforces the idea that cancer can affect everyone: “Cancer affects us all. That’s why at Cancer Research UK, we’re working tirelessly to ensure that more and more people survive. Please call 0800 088 7000 and give £2 a month”.



They say: “Thankfully, with treatment, we are developing, at cancer research UK”. After making the audience aware of this terrible illness problem, this statement shows how it may be solved. The audience System 1, also this time, “matches intensities across scales” (Kahneman, 2011:105) and for cancer big problem research becomes the big solution.

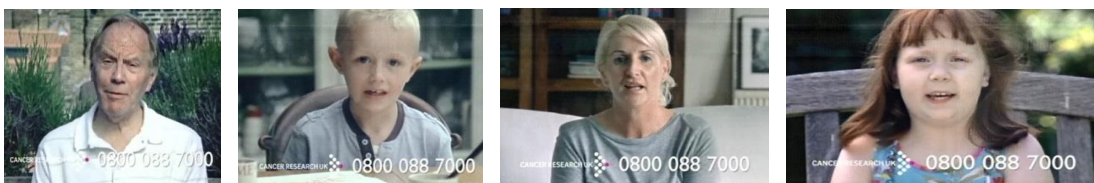


“There’s often good news later, and the patient can go and things are getting better. Cancer survival rates have doubled in the last 40 years and thanks to our supporters Cancer Research UK has been at the heart of that progress.

You could help us go even further by calling 0800 088 7000 and giving £2 a month”.



They say: “It’s not a lot of money, when you consider, what you can do, people like me”. This advert shows the solution for cancer will be closer as soon as there are more donors.



“Like me, like me, like me, are alive today”.



“Because people like you, gave two pounds a month. Please call 0800 088 7000 and give two pounds a month to cancer research UK, and together, we will beat cancer”. This paragraph is also full of dramatic intensity because it shows the reason why these people are still alive is directly linked to being a donor.



The voice-over: "Please call 0800 088 7000 and give £2 a month. Thank you".

The OSTs repeat the same message asking for charity: "Please donate £2 a month and together we will beat cancer". The word "will" written in maroon is given special emphasis meaning cancer is a serious illness that can be beaten in the future.

This advert showing us the pictures of different people —either scientists who investigate cancer or people who are ill with cancer— and their testimonials are designed to affect the audience's emotional side (Kahneman, 2011:138) Throughout the advert, the idea of being a donor is connected with ending with all the suffering that cancer causes.

132nd advert

B&Q interiors (DIY shop)

Total time: 20 seconds

This advert shows us beautiful kitchens, bathrooms and bedrooms at an attractive price. The aim of every advert is to make its audience associate positive feelings with the advertised product. For our System 1 everything that makes us feel good is considered as convenient (Kahneman, 2011:105).



The voice-over: “Dreaming of a new kitchen, bathroom or bedroom?” Rhetorical question (Durand, 1972b). “Now it is easy to make it a reality because at B&Q there’s half price draw fronts on selected kitchen and bedroom ranges, plus half-price on selected bathroom collections, so now it is the perfect time to stop dreaming, B&Q making it easier”. This last group of words: “making it easier” is the slogan and also an unqualified comparative (Leech, 1966:31). Throughout this paragraph the voice-over sends us a message of how easy is to contact *B&Q* and how good is their work.



The OST: “Excludes taps, wastes and accessories. Offers end 7th October”. And in the last scene: “HALF PRICE”. Right below these letters we have this brand’s slogan: “Making it easier”, the company’s logotype and below this, their website. This also sends the audience a message with all the advantages of changing your bathroom or kitchen with *B&Q*.

This advert makes us dream about brand new interiors in our house for half the price, and we must remember “ (...) System 1 is gullible and biased to believe, (...)” (Kahneman, 2011:81). After watching this advert, people might be closer to consider *B&Q* as their best option to renew the interior in their house.

133rd advert

Churchill.com (Car insurance)

Total time: 30 seconds

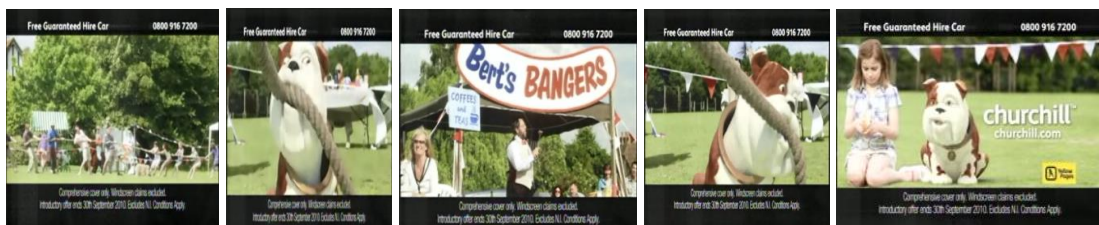


We first see a man repairing his car. There’s a cartoon—a dog— sitting on a spare wheel besides him. The fact of using a dog that talks to the man under the car catches the audience’s attention. This man greets the dog: “Hey Churchill!”

The OST: “Save up to £216 on Car Insurance 0800 916 7200. Online independent research from Consumer Intelligence during April 2010. 10% consumers could achieve this saving with Churchill Motor Insurance. Excludes N.I.”. This piece of information is addressed to System 2, as it also happens in advert number 128.



Here we have a dialogue which attracts the audience’s attention (1966:39). The man says: “Could I really save up to 216 pounds in a buy car insurance?” Then, Churchill answers: “Oh! Yes!” Man: “Do you give me a free guarantee hire car if I make a claim?” Dog: “Oh! Yes!” A woman approaches — presumably his relative— and tells the man: “Yeah right, told me he won a tug of competition at the weekend!” She definitely thinks the dog is lying, but the audience knows that is not true. So if we can trust the dog we can trust him about the insurance.



The OST in these scenes over a black ground are also addressed to the audience’s System 2: “Free guaranteed hire car. 0800 916 7200. Comprehensive cover only. Windscreen claims excluded. Introductory offer ends 30th September 2010. Excludes N.I. Conditions apply”. The OST in the last scene, are basically the same as that in former scenes except for the company’s name and its website: “churchill TM. churchill.com. Free guaranteed hire car. 0800 916 7200. Comprehensive cover only. Windscreen

claims excluded. Introductory offer ends 30th September 2010. Excludes N.I. Conditions apply”.

The scenes following show a tug competition. Churchill is pulling together with some children from one of the end of the rope. Some adults are pulling from the other side. Then, Churchill smells the sausages some people at the party are cooking, so he pulls the rope really hard and his team wins the competition. This competition symbolises *Churchill Insurance* was telling the truth and it promotes *Churchill Insurance* by showing Churchill was not lying. It also symbolises *Churchill Insurance* conditions win its competitors. When the audience gets this message, System 1 tendency “to believe and confirm” (Kahneman, 2011:105) works in favour of this advert’s convincing power.

The last scene shows the dog Churchill beside a small girl from his team who is enjoying a sausage. Finally, the voice-over says: “See what you could save with Churchill?” Rhetorical question (Durand, 1972b). “Call our UK centres or go on line”. Advertising imperative (see above).

134th advert

Tunnock Tea Cakes (Confectionary)

Total time: 20 seconds

We see at the beginning a woman in an art gallery. Suddenly, she discovers a sweet left on a table. It is a *Tunnock Tea Cake*. She keeps staring at it. The

guard at the art gallery wonders what is she looking at. She finally decides to take it sneakily. At the end, we see two boxes of the advertised product in two different flavours.



An OST: “106 calories, per 24g. 106 calories per 24g. www.tunnock.co.uk”.

A voice-over says the slogan: “Tunnock Tea Cakes, the art of indulgence”. It is also an example of apposition (Leech, 1966:18).

The product is depicted as irresistible and delicious and people tend to do what they see others do: Herd behaviour (Raafat, Chater & Frith, 2009). This may make us, next time at the supermarket, be prone to pick up some *Tunnock*. Our experiential system —System 1 for Kahneman— thinks what makes us feel good is good for us (Epstein, 2003).

135th advert

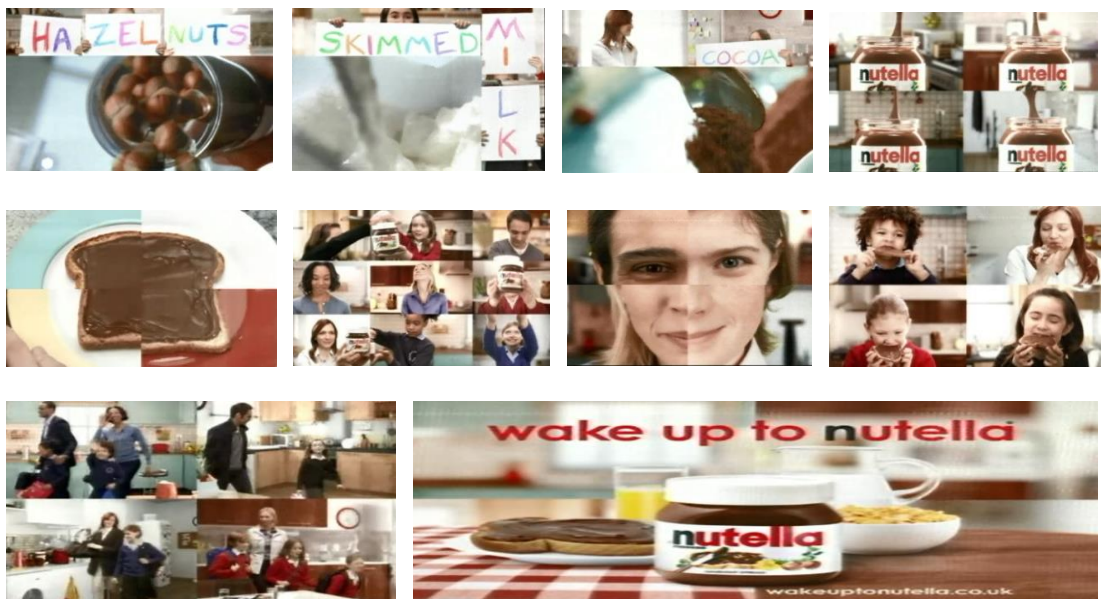
Nutella (Chocolate spread)

Total time: 30 seconds

The opening scenes show some people waking up in their beds, preparing toast or ready for breakfast. Some music plays.



A voice-over starts mentioning a detail that—as in the former ad—addresses the audience’s “Herd behaviour” (Raafat, Chater & Frith, 2009): “More and more families are discovering Nutella. Its 15 gram portion contains: two whole hazelnuts, some skimmed milk and cocoa”. Linking (Leech, 1966:18).



The voice-over emphasizes a positive point of this product: “And Nutella releases its energy slowly. Wake up to Nutella!”. This last sentence in an instance of advertising imperative (see above, as well as an example of direct address advertising (Leech, 1966:61) and its slogan.

Throughout this advert funny images are associated with *Nutella*. We see here how happy families who have *Nutella* for breakfast are. Adverts frequently contain images that produce cognitive ease and when we feel like this System 1 is in charge. It is precisely at these times when we are “biased to believe” (Kahneman, 2011:81). Once our affection has been associated with *Nutella* we are prone to buying it. We are affected by “affect heuristic” (Kahneman, 2011:12).

Ads Analysis 136 -150

136th advert

Fajita Tortillas

Total time: 20 seconds



A voice-over starts by showing the audience all the advantages of the advertised product: “The perfect Fajita with Discovery Mexican Foods”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). “Spice it up with Discovery Seasonings: hot, medium or mild”. Linking (Leech, 1966:18). “Top it up with our classics salsas and sour cream. Wrap it up with Discovery’s soft flour tortillas”. Advertising imperative (see above).



After all the attractive images associated with this dish, the voice-over announces the slogan, which is an example of apposition (Leech, 1966:18): “The Perfect Fajita. What a discovery!”

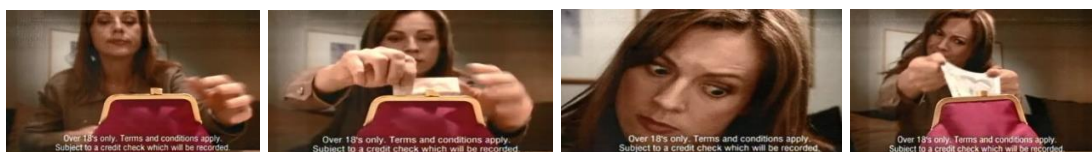
Like most of the slogans, it is at the end of the advert and it has a “peak-end effect” (Kahneman, 2011:387). The positive ideas about *Fajita Tortillas* in the

slogan, will probably be recalled by the audience when at the supermarket. Then, these might influence the audience's choice at a later date. Kahneman (2011:53) reminds us our actions can be due to events of which we aren't even aware.

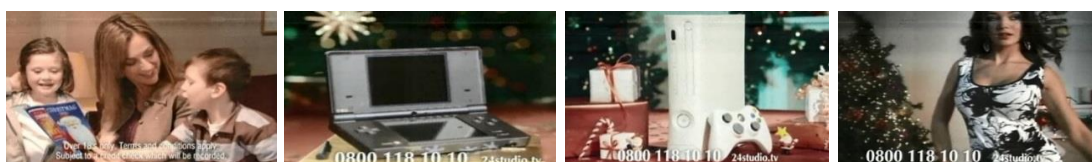
137th advert

Studio Christmas Book (Shopping magazine)

Total time: 30 seconds



At the beginning, we see a woman trying to take a note out of her purse. This advert shows some scenes that represent poetically how we all sometimes would like our money to last longer, to be able to buy many more things with it. The OST refers to legal conditions of this product: "Over 18's only. Terms and conditions apply. Subject to a credit check which will be recorded".



The voice-over uses a rhetorical question (Durand, 1972b) to state what has just been shown through the previous scenes: "Wouldn't it be great if you could

make your money go further?” “With the Studio Christmas Book you can. It’s got clothing and gift ideas for the whole family. Hundreds of items for less than half priced and now any can be personalised for free”. The voice-over —by using prosiopesis (Jespersen, 1922:273; Leech, 1966:78) and direct address (Leech, 1966:61), shows the audience the solution expressed by an advertising imperative: “Enjoy a merry Christmas with the Studio Christmas Book. Spread the cost of Christmas and make your money go further with Studio”; “Make your money go further with Studio” This last sentence is the advert’s slogan and it emphasizes the product’s most outstanding characteristic.



In these three scenes, we can see how the poetic expression “stretch one’s money” turns into a reality when she is stretching a note from her purse when using *Studio Christmas Book*.

The voice-over: “For your copy call free on 0800 119 10 10, visit 24studio.tv or text Studio4 to 84118”. Imperative in adverts (see above). The OST: “0800 118 10 10 24studio.tv”.

The last scene shows us an example of *Studio Christmas Book* and the OST says: “Text Studio4 to 84118. Text charged at standard network rate. 0800 118 10 10 24studio.tv”. In this advert after all the entertaining, poetical scenes showing how to make the most of our money, both the voice-over and the OST give us the necessary details to get the advertised product.

This advert’s persuasive power comes by showing that the promoted product enables the audience to get everything they want at Christmas saving money. As it happened in advert number 128, what Epstein (2003:4) calls “implicit theory” comes into play.

138th advert

National Accident Helpline (Different advert)

Total time: 30 seconds



In this advert —as in ad. number 12— a cartoon dog is used to represent the situation of helplessness after an accident seem less serious. This advert is aimed at a low-income demographic, and this way a situation of misfortune is shown to be not so tragic.

Small dog: "I've had an accident!"

Big Man's Voice: "Who cares?"

Small dog: "And I think I'm entitled to compensation".

Big Man's voice: "Some chance! Underdog!"



Small dog: "OK then, I'll call National Accident Helpline. Their legally trained advice can tell me within minutes if they think I've got to claim and the solicitors will sort everything out for me".

Big Man's voice showing surprise: "They'll sort everything out for you?"

Small dog: "Not so big now, are you?"

The OST in the two last scenes has, on the left hand side, the company's logo and beside it: "Text "claim" to 68000. 0800 556 557 underdog.co.uk".

The voice-over: "However big they are call National Accident Helpline 0800 556 557" contains an advertising imperative and this is also the slogan.

The pieces of information both in the voice-over and in the OST —as in ad number 128 — are addressed to System 2. This advert also tries to cajole the audience with messages addressed to both System 1 and 2.

Small dog: "If you're an underdog.co.uk".

This advert is designed in the same way as advert number 12 which also promotes a non-profit organization: Underdog.co.uk. It appeals to the “affect heuristic” Kahneman (2011:139).

139th advert

Kellogg’s (Cornflakes)

Total time: 20 seconds



The voice-over starts by mentioning W. K. Kellogg’s idea that most people may agree with: *breakfast is the most important meal of the day*: “For W.K. Kellogg the most important meal of the day was breakfast. It’s a belief that Kellogg’s was founded upon and that’s why today we’re helping you to wake up to breakfast”.

The OST on the left hand side scene: contains the information: “18 + see special packs. Three purchases required. Online application only”. On the right: “Free cereal is from a selected range”. In the last scene there’s a *Kellogg’s* offer to get a packet of free cereal. W.K. Kellogg is holding a newspaper with some headlines on it that say: “Free Kellogg’s cereal”. All

these pieces of information are addressed to System 2 as they refer to the legal conditions in order to get *free cereal*.

The following scenes go on to advertise a selection of different flavours and how to get a free box of *Kellogg's* cereal. The OST says: "Claim your FREE box of Kellogg's cereal" urging us not to miss this advantage.



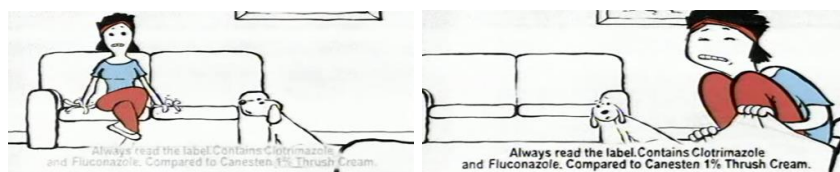
The voice-over gives some information about the promotion "Collect the codes from promotional packs and get your free Kellogg's cereal" and contains an advertising imperative (see above).

Throughout this advert we are shown how tasty and delicious *Kellogg's* cereals are. We can even get a free box. So, when we are at the supermarket, we might recall the nice images of *Kellogg's* cereal associated with "the most important meal of the day" and *Kellogg's* might be our choice. In a state of cognitive ease, we tend to trust what other people say (Kahneman, 2011:59) and act consequently.

140th advert

Canesten Duo. Bayer (Pills)

Total time: 10 seconds



The first scene shows a cartoon where a woman feels uneasy due to thrush and, at the same time, the voice-over says: “Canesten Duo is a dual treatment for thrush”. From the very first scene we are shown how the promoted product will solve a problem many women have.

The OST in all scenes except the last one: “Always read the label. Contains Clotrimazole and Fluconazole. Compared to Canesten 1% Thrush Cream”.

This piece of information is addressed to our System 2.



Then the voice-over shows the solution for thrush: “With a pill to clear internal infection and a cream to soothe the external itch, Canesten Duo cools and clears”.

The sentence from the comma on is the slogan. The syntactical order of all the voice-over says is not a common one. This should be: “Canesten Duo cools and clears with a pill to clear internal infection and a cream to soothe the

external itch”. This hyperbaton (Durand, 1972b) emphasizes the problems solved by *Canesten Duo*. In the scene in the centre, we see how the girl who is pictured in an uneasy way at the beginning, is feeling happy after using *Canesten Duo*. Watching the solution offered by *Canesten Duo* through images reinforces this advert’s persuasive power.

The OST in the last scene: “Cools and Clears” —together with the name of the product this is the product’s slogan which focuses on the good effects produced by *Canesten Duo*. Besides, we have the company’s logotype and below it: “To find out about our full range of treatments, visit canesten.co.uk”.

This advert explains in a kind and respectful way a problem any woman may have and gives a solution for it. In case we are in that uneasy situation, our memory might recall this brand. Easily recalled information by our System1 (Kahneman, 2011:54-5) is bound to influence our choice when going shopping —priming effects— and we’ll probably buy some *Canesten Duo*.

141st advert

Feminax Express (Pain killer)

Total time: 10 seconds



In the first scene we see a man and a woman sitting on a sofa. She doesn't feel very well because of her period pains. This scene is supposed to represent the times when some women feel so uncomfortable because of their period pains. Everything and everybody is annoying for them. In the following scene the woman pushes a handle on the sofa and he is thrown through the window.



The last scene shows a packet of the product advertised with the product's slogan: "Feminax Express. For period pain and cramps. Effective Pain Relief". This graphically shows *Feminax Express* throws away period pain and cramps. The product's slogan is expressed by means of "block language" (Leech, 1966:92). Regular grammar would say: *Feminax Express* is an effective relief for period pains and cramps. Commercials are so brief that it becomes essential to transmit the main product advantages with the shortest sentence. The voice-over emphasizes how easy it is to end with period pains by means of *Feminax Express*: "If only getting rid of all pains could be as fast as *Feminax Express*. A fast, effective way to deal with period pain". It is expressed by

means of prosiopesis (Jespersen, 1922:273; Leech, 1966:78) because of the aforementioned short duration of any advert.

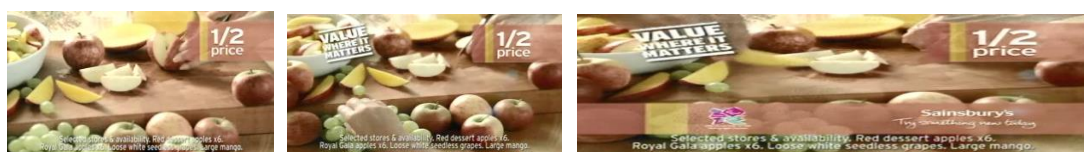
In this advert, the scenes compare the relief provided by *Feminax Express* with instantly getting rid of everything and everybody that bothers you during period pain. For our cognitive system, something that makes you feel good is your right choice (Kahneman, 2011:12).

142nd advert

Sainsbury's (Supermarket)

Total time: 10 seconds

At the beginning we see some fruits being cut on a wooden surface in a kitchen. We hear the voice-over: "Because everyone's favourite bit of the fruit salad is different".



The voice-over keeps on showing us that at *Sainsbury* you can find delicious and cheap pieces of fruit: "Sainsbury's are offering you value where it matters, with all this tasty fruit now half-price".

The OST: "VALUE WHERE IT MATTERS". This is the slogan and it makes the most of Sainsbuty's main advantage: the fact that the items people can get

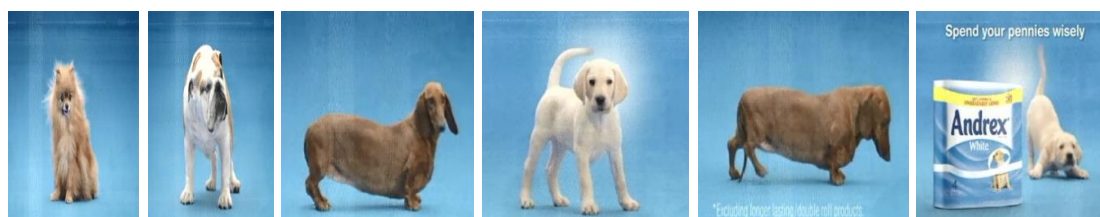
there are good value. It continues: “Selected stores & availability. Red dessert apples x6. Royal Gala apples x6. Loose white seedless grapes. Large mango. Sainsbury’s. Try something new today”, The underlined sentence contains an advertising imperative (see above).

The last scene in this advert is the same as the earlier ones, although this one includes the company’s logo. This advert is a brief one, it only lasts ten seconds. During this short time it catches the audience’s attention by showing suggestive images of fruit —one feels like having a piece of fruit after watching it. Another way of attracting our attention are the cheap prices offered. The audience’s final idea about *Sainsbury’s* is that buying here is quite convenient, definitely, a positive emotion. Finally, our System 1 “dominance of conclusions over arguments” will make the audience prone to buy at *Sainsbury’s* (Kahneman, 2011:103).

143rd advert

Andrex (Toilet paper)

Total time: 20 seconds



The voice-over starts by mentioning the main characteristic of all other toilet papers. But *Andrex* is different it has them all: “Some are soft, some are strong and some are long. But *Andrex* is soft, strong and unbeatably long...so spend your pennies wisely”. The last underlined sentence contains an advertising imperative (see above). We hear the brown dog in the centre moaning as if feeling defeated by *Andrex*, the dog glowing in the centre.

The OST, in the last scene, tells us that this product lasts longer or is stronger compared to others excluding certain types of toilet paper: “*Excluding longer lasting/double roll products”. This is a piece of information of legal character and addressed to System 2. It also shows the packaging of the product advertised along with its slogan: “Spend your pennies wisely”.

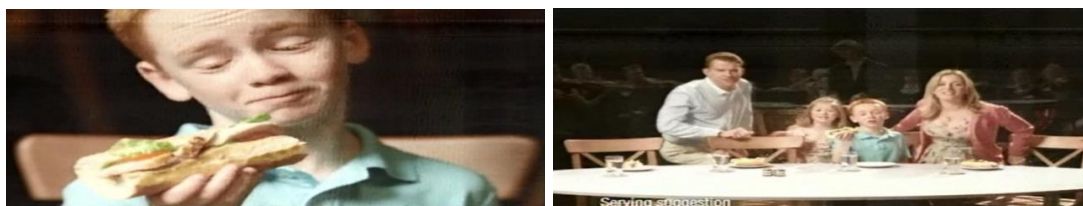
Throughout this advert we associate good feelings with the different images seen. For example, some nice dogs and *Andrex* —which is also the toilet paper’s brand name. *Andrex* is the softest and this feeling is going to be transferred to our System 1 about this toilet paper. The best bet for any advert is to make consumers feel good about the advertised product (Kahneman, 2011:53).

144th advert

Bootiful (Turkey cold meat)

Total time: 30 seconds

We see a child who is admiring a roll with some turkey in it and salad, singing: “You are so bootiful to me”. It is frequent to add a snatch of a song in many adverts as it helps people to remember the name of the advertised product. (Leech, 1966:29).



In the next scene we see the whole family singing at a table. They’re sitting next to him and, especially in the following scene, there’s an orchestra behind them. They’re also singing the same song: “You’re everything I hoped for and much more... You’re everything I need. You are so bootiful, to me!” We should remember *Bootiful* is a colloquial pronunciation of “beautiful”. This virtue is usually attributed to a woman, so associating it with turkey cold meat is an exaggeration. In advertising, it is frequent to find things out of the normal as these are good at catching the audience attention.



The voice-over: “More than half the families in Britain enjoy turkey from Bernard Mathews farms”. This sentence makes the most of human’s Herd behaviour (Raafat, R. M. Chater, N. & Frith, C., 2009), we tend to copy what most people do. The OST in th centre scene: “Source: kantar Worldpanel”. In

the last scene we have the product and its name in big letters, a peak-end rule (Kahneman, 2011:384-5).

In this advert, the use of a few seconds of the well-known song by Ray Charles is important. This way, even the chorus of this song contains and helps remembering the name of the advertised product: *Bootiful*. This accomplishes an important aim, it helps the product to be remembered easily. Kahneman (2011:63) says in order to write a persuasive message: “[i]n addition to making your message simple, try to make it memorable (...)”.

145th advert

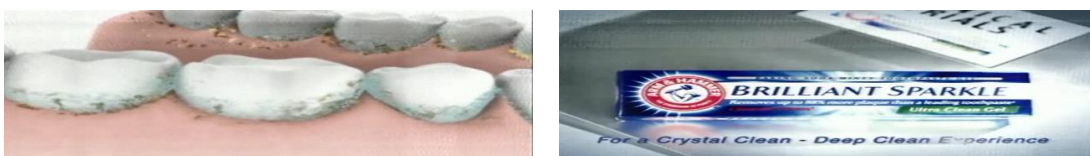
Brilliant Sparkle (Toothpaste)

Total time: 20 seconds

In the first scene, a woman appears in a kind of laboratory. This way whatever she tells the audience is bound to be associated with science. Then, the positive characteristics of the product are probably —unconsciously— considered by the audience as scientific truths. Finally, the audience’s confirmatory bias may favour uncritical acceptance of suggestions (Kahneman, 2011:81).



She starts with a testimonial (Leech, 1966:39; “Implicit theory” Epstein, 2003:4): “How amazed would you be to learn that these clinical trials show Arm & Hammer toothpaste, Brilliant Sparkle removes up to 88% more plaque than a leading toothpaste?” Rhetorical question (Durand, 1972b). “Up to 88% more”. This is an example of repetition in adverts (Leech, 1966:29 & 86; Vázquez & Aldea 1991:95). Kahneman (2011:62). Epstein (2003) also mentions the importance of repetition for a message to be more believable.



The voice-over shows us the positive features of this toothpaste. Finally a rhetorical question invites us to try this product: “The crystal clean baking soda technology has been carefully designed to break the bond between the plaque and the tooth to dislodge and remove it. Why not try it now?” Rhetorical question (Durand, 1972b).

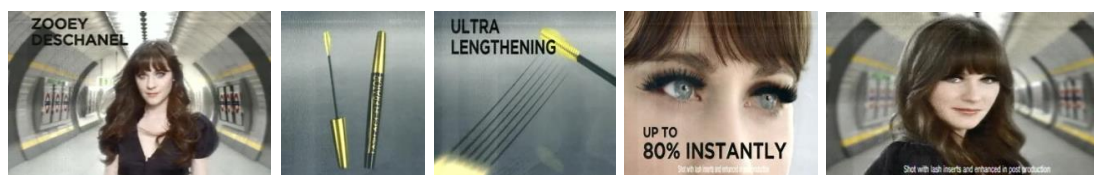
The OST: “Brilliant Sparkle. For a Crystal Clean - Deep Clean Experience”. This is the slogan.

This advert uses the same strategy found in advert number 19 “Colgate Total”. A person who we assume is an expert tells us about the scientific qualities and convenience of *Brilliant Sparkle* toothpaste. We tend to trust what we hear others say (Herd behaviour: Raafat, Chater & Frith, 2009) especially if s(he) is an expert or scientist. This time it is just an actress pretending to be a scientist, but the result is the same. We feel confident about her advice.

146th advert

Boots Rimmel

Total time: 30 seconds



The voice-over starts by offering the audience a new piece of information: “Breakthrough news from Rimmel London!” Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). In order to catch the audience’s attention, many adverts frequently show the product dressed in brand new characteristics that make this product better: “New lash accelerating mascara. Our first ultra lengthening formula”. These are two noun phrases of block language (Leech, 1966:92). “Lashes look up to 80% longer instantly”. (This last sentence also appears in the OST). “Enriched with procapil, biotin and bamboo extract”. This

is another example of Prosiopesis and it is also linking (Leech, 1966:18). “9 out of 10 agree that lashes look remarkably long day after day”.

The OST in the scene up on the right: “Shot with lash inserts and enhanced in post production”.



The OST in these last scenes shows survey results “REMARKABLY LONG; 90% of 41 women agree 9/10 AGREE. See in store for details. Subject to availability. Selected stores”. The OSTs add some pieces of information of a legal character that are usually unnoticed by the audience.



The voice-over repeats again that this is a brand new mascara. The fact of presenting the product as new avoids the boredom caused sometimes by adverts. Leech (1966:152) says “good” and “new” are “over twice as popular as any other adjective” in advertising language. The voice over: “New lash accelerator mascara” is a case of direct address (Leech, 1966:41) and “Get

yours in store now with £2 off. Get the London look!” contains an advertising imperative.

The OST beside the *Boots* logo, includes the words associated with it: “PLUS SELECTED STOCKISTS NATIONWIDE”. *Superdrug* logo and: “See in store for details. Subject to availability. Selected stores”. As mentioned before, the pieces of information shown in OSTs are usually of legal character and often go unnoticed by the audience. The last scene in this advert shows the *Rimmel* logo.

This advert even uses a celebrity like advert’s number: 25, 30, 41, 46, 47 and 79 do. This time it is Zoey Deschanel and, after watching it, the audience are supposed to associate her attractive looks with Rimmel (Williamson, 2005:25).

147th advert

Recipe Cards in Daily Mirror

Total time: 10 seconds

The first scene depicts the name of a famous newspaper: *Daily Mirror*.



A voice-over gives information on when this offer starts and also highlights the audience the recipe cards they can get for free if they buy *Daily Mirror* newspaper: “Starting in this week’s *Daily Mirror* and *Sunday Mirror* get free James Martin recipe cards, with seven to collect get your first inside Saturday’s *Mirror* and all next week”. There is some hyperbaton (Durand, 1972b), the logical syntactical order in both sentences is altered for the sake of originality. The ordinary way of writing it would be: *Get free James Martin recipe cards starting in this week’s Daily Mirror and Sunday Mirror with seven to collect, get your first inside Saturday’s Mirror and all next week.* This is also an example of advertising imperative as well as direct address in adverts (Leech, 1966:41).

The OST highlights all the positive points of this newspaper: “Paper Web Mobile. *Daily Mirror*. Real News. Real Entertainment. *Daily Mirror*. Real News. Real Entertainment”. This is *Daily Mirror’s* slogan.

This brief advert has highlighted the main reasons for getting this newspaper—getting free recipes by James Martin and real news at the same time—and points them out to the audience. System 1 is biased to believe and confirm (Kahneman, 2011:105) so, after watching this ad, the next time we are at the newsagent we might buy the *Daily Mirror*.

148th advert

Trainline.com (Online tickets)

Total time: 10 seconds

At the beginning we see a train station full of sheep. This voice-over is heard to say: “Are you still paying full price for your ticket at the station on the day?” A rhetorical question (Durand, 1972b) that may awaken the audience interest for saving some money.



The OST mentions legal details: “Savings available on Advance fares only. Advance fares not available on every route”.



We see some sheep buying their tickets at ticket desks, and even one reading the newspaper. This is a metaphorical use of sheep. It means getting tickets at the station on the day and paying full price is the kind of thing people who don't think would do.

The voice-over urges the audience not to miss an advantage of buying in advance: “People buying in advance at the trainline.com saved on average 43%”. This advert urges us not to follow the herd: *Don't be like sheep queuing*

at the station to get a ticket! you'll get your ticket/s faster and cheaper at *trainline.com*.

The last scene shows the company's logotype and the slogan: "your first stop for train tickets". This sentence uses the word "stop" with a double meaning: it refers to the typical train stopping and also the company as the first place to go to when looking for train tickets. Comparing people, who get their train tickets by queuing at the station, with an unintelligent animal, is a good way of convincing their consumers about the convenience of "*thetrainline.com*". Then, people's choice might be influenced by "priming effects" (Kahneman, 2011:53).

149th advert

Mantis (Gloss Buster. Car cleaner)

Total time: 30 seconds



The voice-over highlights that the advertised product is used in car rallies where cars get really dirty. Then, "[t]he confirmatory bias of System 1 favors

uncritical acceptance of suggestions (...)” (Kahneman, 2011:81): “Mantis Instant Shine is a high performance waterless car cleaner and gloss buster from JLM, as used by the swift sport British rally team. Just spray onto your dirty paint work, wipe with a cloth and then buff to reveal a super high-class finish”. It contains several advertising imperatives. It goes on to provide more information on the product: “The state-of-the-art *Mantis* formula lifts dirt away from the surface and creates a deep wet-look shine in minutes. Even in the toughest test, *Mantis Instant Shine* always performs. Get yours for only £9.99 from Asda, Wilkinson, Homebase, Focus and Tesco”. These sentences also include imperative in adverts as well as direct address (1966:41). “Part of the Mantis High Performance Car Care range from JML”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).



In order to promote sales this advert uses the old formula: speaking loudly about the product’s good qualities as if it were a live show. It also reassures the audience that they can rely on *Mantis Car Booster* because the swift sport British rally team uses it. We tend to do what others do “Herd Behaviour” (Raafat, Chater & Frith, 2009).

150th advert

P&O Cruises. Thomas Cook

Total time: 30 seconds



The voice-over: “Nobody knows P&O cruises better than Thomas Cook”. Unqualified comparative (Leech, 1966:31). “So together you can trust us to provide the perfect P&O cruises holiday”.

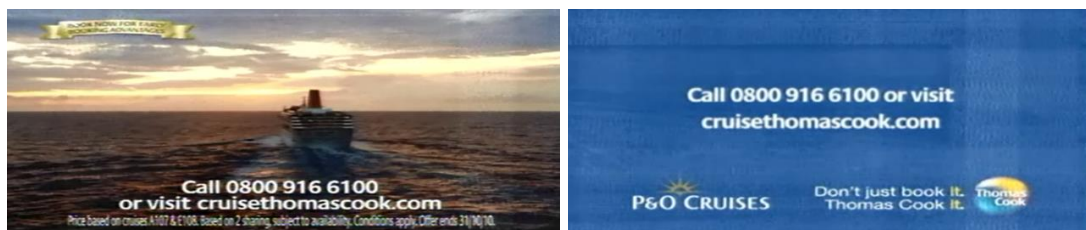


The voice-over extols the virtues of the cruise: “Enjoy beautiful destinations, dine from Michelin star chefs and glamorous gala nights” and includes advertising imperative. It goes on to provide further information: “Prices from £599 per person for 7 night cruise breaks — full board sailing from Southampton”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). The two first paragraphs of this voice-over —together with images of what is being described— highlight all the positive features of the advertised holidays.





This voice-over contains some advertising imperatives, as well as direct address advertising (Leech, 1966:61) inviting the audience to book a cruise in *Thomas Cook*. In keeps on: “Book now for free parking and free spending money. Call 0800 916 6100 or visit cruisethomascook.com. Don’t just book it, Thomas Cook it!” Rhyme (Leech, 1966:63) and neologism (Leech, 1966:178).



The OST in all the scenes from the beginning provide contain details: “Call 0800 916 6100 or visit cruisethomascook.com. Price based on cruises A107 & E108. Based on 2 sharing subject to availability. Conditions apply. Offer ends 31/10/10”. As in all OSTs the information here appeals to System 2. It is mostly of legal nature and it precisely appears in an OST to go unnoticed by most of the audience.

The OSTs in the last scene are slightly different. They combine their contact details and the company’s logotype with a sentence we hear in the voice-over. We also have its slogan: “Don’t just book it, Thomas Cook it” Advertising imperative (see above) making us a suggestion. In this sentence, the audience

is urged not only to book a cruise for their holidays, but also to book a *Thomas Cook* cruise at *P&O cruises*. Its catchy slogan uses rhyme (Durand, 1972b) so that it is remembered easily.

This advert uses lots of alluring images of amazing holidays which make the audience associate them to *P&O Cruises Thomas Cook*. It also offers a reasonable price. If one doesn't bother to read the OSTs carefully, s(he) will think s(he) is getting a real bargain when booking *Thomas Cook's cruises*. This is our first impression of the advertised product and "(...) the halo effect increases the weight of first impressions (...) subsequent information is mostly wasted. (...)" (Kahneman, 2011:83). Finally, it also includes a memorable slogan at the end. All of these elements together make it a really catchy advert.

Ads Analysis 151 - 163

151st advert

Matchaffinity.com (Dating service)

Total time: 30 seconds

In this advert a man and a woman appear on screen. They are in a shoe shop sitting side by side on a bench. Each one is trying on some shoes. By mistake the woman ties up one of her shoelaces with one of the man's shoes. They both realise and start looking at each other. This metaphorically symbolizes a relationship you can start by using *Matchaffinity.com*.



A voice-over starts mentioning the positive points of *Matchaffinity.com*: “If you’re looking to start a lasting relationship our free affinity test could help you find someone on your wavelength. So take your first step now at matchaffinity.com: a different kind of relationship service from match”. Advertising imperative (see above).

An OST signals all legal details: “18 + see affinity.com for more details. email function for subscribers only”. In the final scene on the right there is *Matchaffinity's* logo: “Take your first step now at matchaffinity.com”. Advertising imperative (see above).



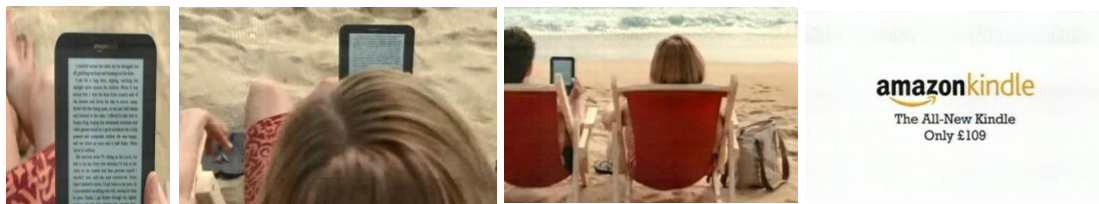
At the end of this advert we have the eye-catching sentence about the product offered: "Take your first step now at". The idea of meeting somebody for a lasting relationship is presented in this advert in the images above. These show how a couple meet in a very funny and delicate way. The positive ideas shown in this ad about *matchaffinity.com* will be a set of first ideas stored in our memory. These may affect our choice if we think of meeting a mate on line (Kahneman, 2011:83).

152nd advert

Amazon Kindle (E-reader)

Total time: 30 seconds

Whilst we watch these images some tender music plays. As the camera moves we see a woman woman reading a *kindle* on the beach besides a man who is also reading a *kindle e.book*.



A woman's voice in this song talks about "paper dreams" signifying all of those imaginary places and things we find in book stories. At the end she says: "Take me away with you my love". Her pleading is meant for a kindle to lead us to magical places in our free time. The use of "snatches of song" in adverts makes the advertised product become more popular among the audience (Leech, 1966:29). Songs and rhymes make advertising messages more memorable and when it comes to buying, this information will be easily retrieved from memory. Kahneman (2011:128) says "(...) our thoughts and our behavior are influenced, much more than we know or want, by the environment of the moment. (...)".

The final scene in this advert has the name of product in the centre and it also shows its attractive price: "The All-New Kindle Only £109". This is also an example of "block language" (Leech, 1966:92). One more time, the positive ideas about the advertised item will probably be stored in our memory; then the "Halo Effect" may affect our choice when shopping (Kahneman, 2011:83).

153rd advert

Browell Smith & Co (Solicitors)

Total time: 30 seconds

Just like other adverts from this company there is a testimonial (Leech, 1966:39; implicit theory, Epstein, 2033:4): “After I was involved in a road traffic accident Browell Smith & Co. took care of everything”. After hearing this, a situation in which people feel helpless might not seem so terrible if one can count on an insurance policy with *Browell Smith & Co.* This testimonial tries to cajole both our System 1 and 2.



The OST: On the left hand side we have the company’s logo and at the bottom right this: “Register your claim online at browells.co.uk”. Then, there’s an image of an injured girl who asks *Browell Smith & Co.* to claim on her behalf. Below this we have this OST: “Browell Smith & Co. are ranked No.1 for Personal Injury Source: by Legal 500 (Northern Region) 2009”. This piece of information is not really legal in character. It tells the audience how to register a claim and it also mentions this company is rated number 1.

The scene in the centre focuses more on the face of the injured girl with a cervical collar in order to appeal to the sensitivity of the audience. This advert highlights all of the help *Browell Smith & Co.* can offer you in case of having

an accident. Even if our chances of suffering from a similar situation are small, we are bound to consider them more frequent than they are. “Prospect theory” argues “highly unlikely events are either ignored or overweighted” (Kahneman, 2011:323). The different scenes in this advert are designed in order to promote the advertised product.

The OST on the left hand side also have the company’s logo, and below this we have the details to get in touch with them: “FREEPHONE 0800 107 3000 text LEGAL to 60777”. And at the bottom of her image we have: “Expert Legal Advice”. The scene on the right is presumably the picture of her car and it has the same OSTs on the left hand side. In the centre we can read: “Complete all Insurance Forms. All free of charge. Conditions apply.” This OST talks about legal details addressed to System 2 about this insurance.

There follows another testimonial now talking about all the help given by this company: “Not only did they give me expert legal advice, but they completed all my insurance forms, arranged a replacement car and for all my accounts to be repaired, all in a matter of hours and I didn’t pay a penny”.



The OST on the left hand side are the same as in the former scene. Nevertheless, the OSTs appearing over the picture are different on both scenes they all talk about the services the customer gets —under certain

conditions— in case of accident: “Collect and Repair Damaged Vehicle. All Free of Charge. Conditions apply. Free Physiotherapy Conditions apply”. In this advert, all the ideas in OST that this company wants to highlight are in beige and bigger than the rest. The former OST is a good example: “Free Physiotherapy” is written this way to stand out, “Conditions apply” is written in black and in smaller letters so not to draw the eye.

This testimonial highlights another help this company offers : “They even arranged for free physiotherapy”.



The voice-over: “If you have been hurt in any sort of traffic accident in the last three years contact Browell Smith & Co.” Advertising imperative (see above). “Why use anyone else?” This is a rhetorical question which doesn’t require an answer (Durand, 1972b). It reinforces the idea that, when in trouble, *Browell Smith & Co.* is your best choice.

The OST on the left scene under the company’s logo reads: “We act for trade unions, their members and the general public”. Whilst we see these images *Browell Smith & Co.* music is on. Throughout this advert, not only the images but also the music reinforces the role of the verbal memory as Leech (1966:29) reminds us. The OST in the centre and right hand side scene: “No Win No Fee. Subject to assesment”. In the scene on the right underneath the company’s

logo: “No Hidden Charges. No Hidden Deductions. No Gimmicks No Middlemen. Just Professional service when you need it most, 100% Service, 100% Compensation. FREEPHONE 0800 107 3000”.

This advert undelines all of the help *Browell Smith & Co.* can offer you in case of an accident.. This advert also makes the most of showing images full of emotional intensity to the audience (Kahneman, 2011:138).

154th advert

Premier Inn (Hotels)

Total time: 30 seconds

The advert starts with a testimonial: “What do you get at the end of the week? A weekend. There’s boys’ ones and girls’ ones, and dirty ones”. The narrator says this right after the woman in the scene breaks her shoe and falls into the mud puddle. Leech (1966:39) considers the spoken commentary “The most important linguistic means of conveying the advertising message on television”.





The following testimonial is an advertising imperative (see above): “Whatever your weekend, make the most of it: with king size beds, hundred of city locations and on site restaurants”.



This OST talks about legal details concerning charges at *Premier Inn*. This piece of information is addressed to System 2 and unless the audience is aware of it, it may go unnoticed. Here and in the following two scenes tell us about the legal conditions when booking in *Premier Inn Hotels*: “Breakfast additional charge. Minimum 2 nights until 16/12 may apply, book online 21 days in advance, subject to availability, selected locations only”.



This testimonial by using an advertising imperative exhorts us to spend our weekend at *Premier Inn*: “From just 29 pounds make your weekend a Premier Weekend”. “Premier Inn, everything is premier but the price”. This is this

company's slogan expressed by means of "block language" (Leech, 1966:92). It is a catchy sentence that will be easily remembered when people need to stay at a hotel.

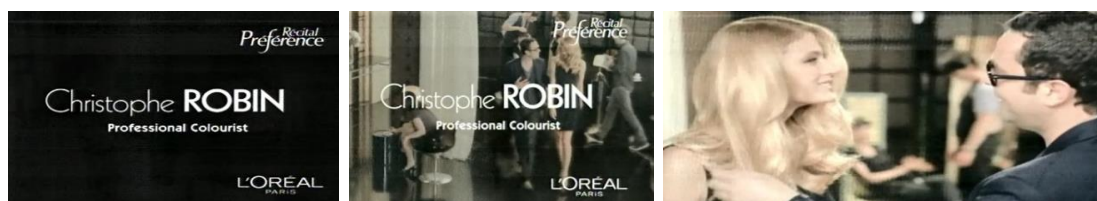
At the end, there is a scene with the company's logotype in the centre and some OSTs mentioning pieces of information addressed to System 2. — except for the slogan usually recalled by System 1. There's a circle on the top right that says: "ROOMS FROM £29". Just below the company's logo we have their website: "Book now at premierinn.com" as well as the slogan: "Everything's Premier but the Price".

All the attractive images of: the hotel room, breakfast, price and the initial scenes that show friends enjoying an amusing weekend, make the audience associate all these positive feelings with *Premier Inn hotels*. For our System 1 something that brings positive feelings is desirable (Kahneman, 2011:12)

155th advert

L'Oréal Récital Préférence (Hair colouring)

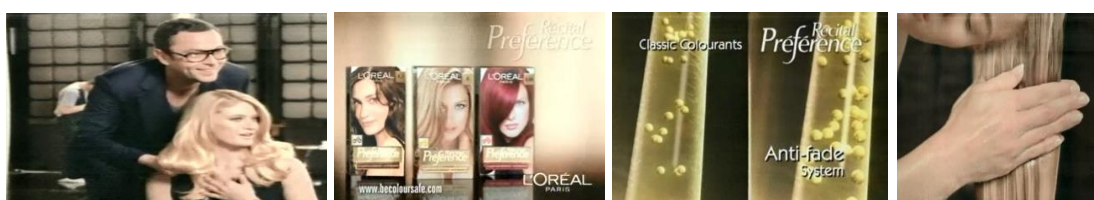
Total time: 40 seconds



The first scene —which is the one on the left— shows an OST on: “Récital Préférence. Christophe Robin Professional Colourist. L’Oréal Paris”. On the right hand side, at the top, the name of the product is advertised. On the right hand side too but down at the bottom, there is the company’s logo. And in the very centre of this scene is the name of a celebrity: Christophe Robin, a professional colourist who is going to promote this product. This celebrity transfers to the advertised product the meaning of quality (Williamson, 1978:24-5). The same OST is in the second scene with only an image of Christophe Robin beside an actress whose hair he is going to dye.

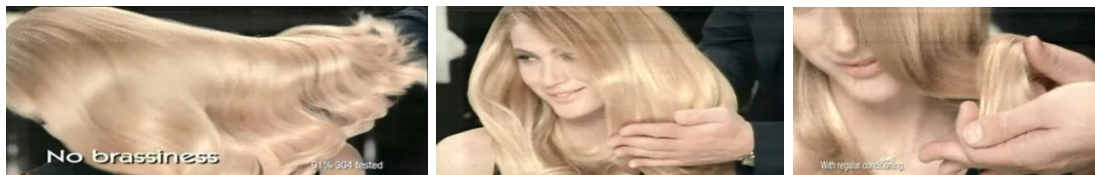
A voice-over: “Christophe Robin, professional colourist to the stars” This is a case of apposition (Leech, 1966:18). This attributes to Christophe Robin a characteristic that makes stand out among others: he is a colourist only to the stars, better than the rest.

Christophe Robin tells the audience the reason why a professional like him uses *Préférence*: “All they want: colour that looks great. As an expert I know that colour can fade with time. That’s why I love Préférence”.



The OST on the left hand side scene at the top includes the name of the product: “Récital Préférence”. There are also boxes of this product in three beautiful different shades and below them we have a website of interest

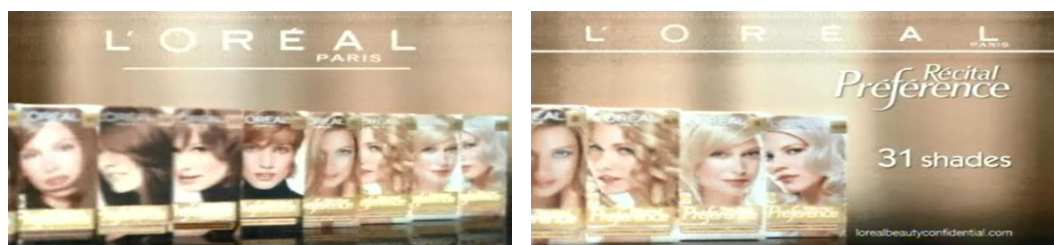
concerning dye and on the right the company's logo: "www.becoloursafe.com: L'ORÉAL". Then, on the right hand scene: "Classic Colourants Récital Préférence Anti-fade System". This time, the OST doesn't mention any legal details but talks about characteristics of this product.



The voice-over extols the virtues of the product: "Unlike some classic colourants, it locks colourants in for longer so wash after wash the colour doesn't fade".

The OST in the scene on the left also mentions characteristics of the advertised product. It says that regular conditioning is necessary if one wants his/her dyed hair to look like the one in the pictures as well: "No brassiness. 91% 304 tested". On the right scene: "With regular conditioning".

Further information is given by Christophe Robin: "It's a very beautiful blonde, she is kind of elegant, that doesn't turn brassy. Colours look shiny for all up to six weeks".



The final two scenes show packets of this product in many different shades. We also see this OST: “31 shades”, their website to get in touch with them: “lorealbeautyconfidential.com” and, at the top, the company’s logo: “Loreal Paris”. It mentions the variety of dyes and also the company’s contact details.

The voice-over highlights the product qualities as well as reminding that us an expert hairdresser uses it: “Preference from L’Oréal, Paris. The long-lasting hair colour preferred by Christophe Robin”. Apposition (Leech, 1966:18) as well as this product’s slogan.

This advert’s key point is the use of a celebrity who appears to recommend *L’Oréal* to dye people’s hair (Williamson, 2005:24-5). This advert is also telling all ladies who dye their hair that if they use *L’Oréal* their hair, will not only look nicer, but they will also be as attractive as the lady on screen. The cognitive ease the different images in this advert transmit to the people in the audience is a strong selling strategy as well (Kahneman, 2011:67-8-9).

156th advert

New Colgate Sensitive Pro-Relief (Toothpaste)

Total time: 40 seconds



In a shopping centre, a man is doing a demonstration on *New Colgate Sensitive Pro-Relief*. He says: 'We're here to see how people react when they try new Colgate Sensitive Pro-Relief'. Then, he addresses a woman: "I'd like you to try something if you would? Rub some of this new toothpaste where you feel sensitivity. Now, drink this iced-water and give me your immediate reaction to it".

The OST in the scene on the left says: "People try new Colgate Sensitive Pro-Relief". In the scene on the right: "Colgate. Sensitive Pro-relief. Prove it to yourself". Advertising imperative (see above).



Then, a dialogue starts, and as (Leech, 1966:50) says: "(...) dialogue probably has the advantage over monologue in interest appeal (...)".

Demonstrator: "I would like you to try something if you would. Rub some of this toothpaste where you feel sensitivity. Now drink this iced water and give me the immediate reaction to it".

The OSTs in different scenes tell the audience about conditions of use and advice on results after using this product: “Apply directly for one minute. Individual results may vary”.



The following testimonials also reinforce the positive characteristics of *New Colgate Sensitive Pro-Relief*:

Woman: “I’m shocked that it’s just protected it straight away.”

Man: “It feels a lot better”.

Woman: “So, how does it work?”

Demonstrator: “Well it’s the pro-argin formula which instantly seals the open channels to the nerves. With daily brushing you get long lasting relief”.

Man: “It works straight away”.

The OST in the scene on the left, over the packaging of the advertised product: “Instant and lasting relief. Prove it to yourself”. At the bottom on the right side, we have their website for the audience to know more about this product: “colgatesensitiveprorelief.com”. In the second scene we find in the centre: “INSTANT AND LASTING RELIEF”. Beneath the wording we can find the

advertised product and to its right a circular image which repeats the same idea: “Instant and lasting relief”.

The testimonial is used here in a similar way to other adverts (Leech, 1966:39). It is a convincing stratagem: the audience sees how a product works for other people. It takes advantage of human Herd behaviour (Raafat, Chater & Frith, 2009).

The voice-over says: “New Colgate Sensitive Pro-Relief for instant and lasting relief”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78) and also the product’s slogan which includes advertising imperatives: “Prove it to yourself! Experience the instant and lasting relief of Colgate Sensitive Pro-Relief for yourself”; “We're so sure it'll provide instant relief that we're offering a money-back guarantee if it doesn't. Prove it to yourself!” This last sentence is also an example of a suggestive imperative in advertising.



The OST in the scene on the left also tells the audience when this offer ends and the legal conditions: “INSTANT RELIEF OR YOUR MONEY BACK. Offer ends 31 Dec 2010. Retain receipt”. The small circle appearing this time doesn’t illustrate the product’s qualities but includes legal conditions in case the product disappoints the consumer. They also tell us the address of their website in order to learn about the terms and conditions under which this product stops teeth sensitivity:

For full terms and conditions go to www.colgatesensitiveprorelief.co.uk

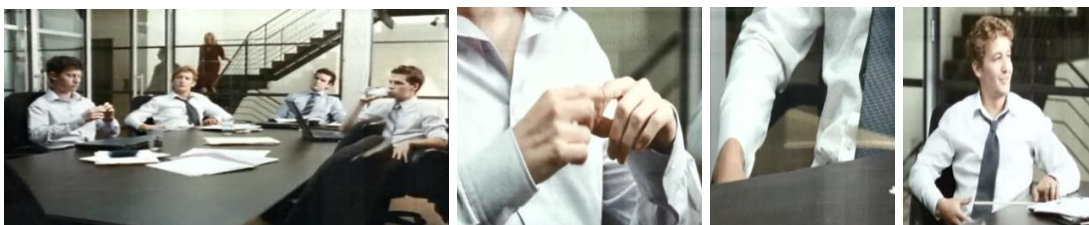
The testimonial used in many adverts is a convincing strategy. The audience observes how a product works for other people and this advert is a good example of that. Psychologically all humans tend to trust what seems to work for others. Advertisers take advantage of it, and many adverts dramatise this to convince the audience of the good qualities of the product. Among the general schemas in our Experiential System we can find the idea that people are trustworthy ("Implicit theory" Epstein, 2003:4).

157th advert

New Kentucky Jack (Fast food)

Total time: 30 seconds

We see some clerks in an office just sitting on their chairs in a relaxed fashion. It seems as if they lack energy and are longing for lunch. This sets the scene for what is to come.

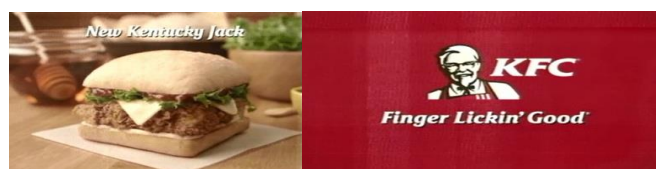


Some music plays. The rest of the office is shown. The other workers are looking at them and suddenly the music gets faster and the voice-over starts with an advertising imperative (see above): “Get into the spirit of the Deep South with KFC's new Kentucky Jack”; “Two original recipe mini fillets”. In the next scenes the advertised product is shown. First of all, on what seems to be a kitchen table and, afterwards, being eaten by these men.



The voice-over goes on to mention the characteristics of the *New Kentucky Jack*: “Monterrey Jack cheese and mouthwatering honey barbecue relish in a rustic batter-style bun. New Kentucky Jack from KFC, the taste of the Deep South”. Prosiopesis is used as adverts are generally brief (Jespersen, 1922:273; Leech, 1966:78).

The OST offers more information: “At participating restaurants only. Price may vary. Offer ends at 17th October”; (down scenes): “New Kentucky Jack. Finger Lickin’ Good” This is also the product’s slogan.



All of these scenes show how accessible and delicious lunch at *KFC* is. The company’s slogan is written in a colloquial way: lickin’. We must remember that

this is an affordable way of having lunch and, therefore using colloquial language reinforces the idea that *New Kentucky Jack* is a casual but delicious meal. Adverts often use colloquial language (Leech, 1966:4). It is worth our while considering what Kahneman (2011:63) says about sending a message and being credible: “(...), do not use complex language where simpler language will do. (...)”.

158th advert Introducing Harvey (Advertising standards website)

Total time: 1 minute

This is a non-typical advert because instead of advertising a product, it promotes a website (see Vázquez & Aldea, 1991; Leech, 1966:25). It endorses a website where advertising discourse is questioned. In the first scene we see a couple visiting a dog's home. They see several dogs:



The third dog is called Harvey and it is particularly surprising. This dog's kennel is also special: it has a screen and a remote control in it. The dog presses the start button. Suddenly, a film starts to show all of the different things this dog can do at home.



The name of this film is “*Introducing Harvey*” and it begins to unfold with music in the background. We are shown all of Harvey’s skills: he fetches your carpet slippers, operates the washing machine, does the ironing, uses the lawnmower, drives the children to school...



...cooks dinner, whilst you’re waking up he polishes your shoes, during the day he also plays chess with the kids and puts the kids to bed..... in short: *Every home needs a Harvey*. The next scene has a script on it which summarises the aim of this advert: “Discover the power of TV advertising at www.thinkbox.tv”. This is their website to look for information related to this topic. This last sentence is also an advertising imperative (see above).

This anti-advert makes us think about the power that TV advertising has on our desires and choices. Kahneman (2011:66) mentions the investigations of the psychologist Robert Zajonc on the connection between repetition of an arbitrary stimulus and the mild affection that people eventually have for it. Kahneman (2011:62) states: “[a] reliable way to make people believe in falsehoods is frequent repetition, because familiarity is not easily distinguished from truth. (...)” People are constantly exposed to advertising and quite frequently to TV advertising.

159th advert The Reproduction Centre (Furniture shop)

Total time: 20 seconds

This advert promotes pieces of furniture that you can buy at the *Reproduction Centre*. The first scenes show the products you can find there. At the same time we hear this voice-over: “There’s over one hundred living and dining displays at the Reproduction centre, Hartlepool, and now also in Middlesbrough, with a vast selection of occasional furniture and home accessories”. Right after watching these scenes together with a mild feminine voice in the voice-over that caresses our senses, the audience is probably thinking of visiting *The Reproduction Centre*. When people feel at ease they mostly use System 1. For System 1 everything that makes us feel good is good (Kahneman, 2011:59).



In the OST in the first scene we can see the company logo, and in the centre, their phone number, to contact their showroom: “*Showroom: 01429 279335*”.

In the next to scenes we have the company’s logo and beside it:

“NOW OPEN IN MIDDLESBROUGH”

The voice-over: “This solid-oak dining table and four leather chairs for only five- four-nine”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78). “And see our choice of bedroom furniture”. This is an advertising imperative (see above).



The voice-over goes on: “The Reproduction Centre, Hartlepool and now in Middlesbrough”. Prosiopesis.

In the OST at the top of this scene, we have the company’s website: “*www.thereprocentre.co.uk*”. Then, right in the centre their logotype is placed above their two addresses: “*82 REED STREET, HARTLEPOOL. 109 MARTON ROAD, MIDDLESBROUGH*”. These are just contact details.

This advert promotional strategy consists mainly of showing nice pieces of furniture together with a convenient price. It only lasts 20 seconds so it focuses

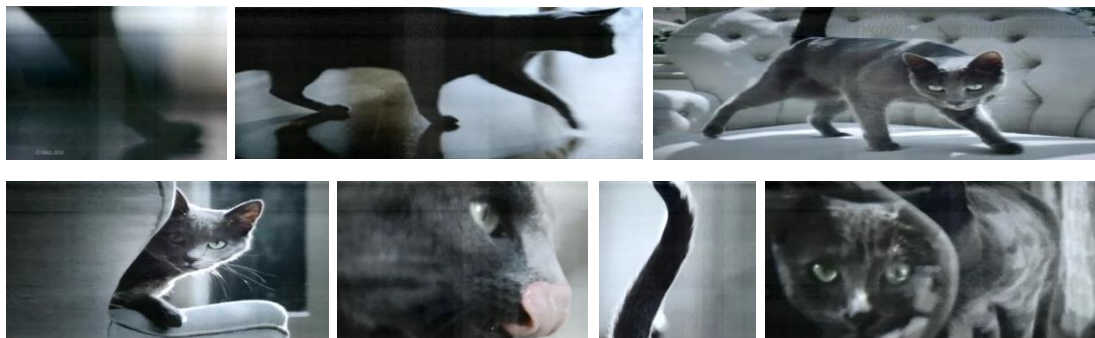
on showing the good points of the product offered. This usually turns into it boosts sales. We must remember: “(...) our thoughts and our behavior are influenced, much more than we know or want, by the environment of the moment. (...)” (Kahneman, 2011:128).

160th advert

Sheeba (Cat food)

Total time: 30 seconds

The first scene is dark and shows a pair of cat paws walking. In the meantime, we hear a song that always reminds us of films of stories about seduction and spies.



A voice-over mentions the cat in the scenes is going in search of its favourite food : “You know he’s back on the quest, looking for the most exiting new taste of Sheeba pouches”. This cat appears to lick its lips at the thought of *Sheeba*’s taste. It desperately looks for *Sheeba*. In the next scene we are shown the product.



The voice-over continues: “New Sheeba desire. Lovingly prepared with real fillets of delicious chicken and fish”. Apposition (Leech, 1966:18). “Go on! Satisfy the longing for Sheeba desire”. Advertising imperative (see above).



We observe how satisfied the cat seems to feel after having some *Sheeba*. In the final scene we see sachets of the advertised product.

Both the song and the charming images of this beautiful cat make us more inclined to get this product if we, too, have a cat. This is another advert that transmits positive feelings and we tend to associate these with the advertised product. As Kahneman (2011:12) says: many times we judge the convenience of something if it awakes good feelings in us.

161st advert

Dry Nites (Nappies)

Total time: 20 seconds

The first scene shows a child throwing his pyjamas into the washing machine. The next scene shows a small girl who is drying her bed sheets with an electric fan.



The voice-over informs us of the problem: “Bed-wetting can be embarrassing for kids and can lower self-esteem. Dry Nites pyjama pants allow kids to discreetly manage the bed-wetting stage”.



The OSTs in these scenes mentions the legal details of this offer: “Offer valid from 30th August until 26th September 2010. Subject to availability”.

In the last scene, we see a mother smile when her child opens the drawer to take out a *Dry Nites* before going to bed. He looks at himself in the mirror to show us that *Dry Nites* are discreet.



The voice-over goes on to tell us: “Kids often become dry in their own time but in the meantime...there’s Dry Nites”. In the penultimate scene we have two packets of this product on the left and on the right hand side, the OST says: “Only £4 per pack. Available at most Morrisons stores” Alongside the company’s logotype. In the last scene we have an offer for a free sample and their website to contact them.

This advert emphasizes the product’s usefulness for children through this problem and at the end it also mentions its nice price: “Only £4 per pack” provided people buy it at *Morrisons*. At the end of this advert, the audience may feel good about *Dry Nites*. People whose children have this problem may consider the possibility of buying the advertised product. As I mentioned in the preceding advert: Kahneman (2011:12) reminds us: many times people judge the convenience of something if it awakes good feelings in them.

162nd advert

Max Factor (False lash effect mascara)

Total time: 30 seconds



A voice-over suggests that the product is used by professionals and gives reason why: “Make-up artists have found an alternative to false lashes: Max Factor’s False Lash Effect Mascara, our biggest brush ever!” Apposition (Leech, 1966:18). “Doubles the appearance of your lashes, creating a dramatic bold look”. Prosiopesis (Jespersen, 1922:273; Leech, 1966:78).



The voice-over continues: “Be bold! Be beautiful!” This advertising imperative followed by the prosiopesis: “False Lash Effect Mascara from Max Factor” work like the aim to get and the way of getting it. Then, the music becomes quicker and different make-up products appear and dissapear on screen in time to the song.



The voice-over urges viewers to use the product: “Now transform your look, ensure your true colours with the new Max colour effects range from Max Factor!” Advertising imperative (see above) and direct address advertising (Leech, 1966:41).

The OST in these scenes reinforces the product’s name and its slogan: “MAXFACTOR, THE MAKE-UP OF MAKE-UP ARTISTS”.

Finally, all available products at *Max Factor* appear. The following three scenes have the brand name over three different coloured backgrounds, also to reinforce the wide colour variety found at *Max Factor*. The last scene is in black which symbolises the colour of mascara. The colour offered and the attractive images shown may make us consider *Max Factor* as our best buy. We are easily affected by “the environment of the moment” (Kahneman, 2011:128).

163rd advert

Tickets on line. Eastcoast.co.uk

Total time: 20 seconds

This first scene shows a pair of puppets visiting a zoo. They are father and son and are watching a pair of lions whilst having some ice-cream. The function of using miniature models is to symbolize the low prices found at *Eastcoast.co.uk*.



An OST offers some information: “Online fare only. Tickets released 12 weeks in advance in advance. Subject to availability. T&C’s apply. See website for details”.

A couple of male and female lions start roaring at each other as if they are on heat. In the next scene, the father places his own hands over his son’s eyes, so he doesn’t see what the lions are getting up to. The son tries to see what’s going on anyway: The mini-drama is to provide an entertaining story.

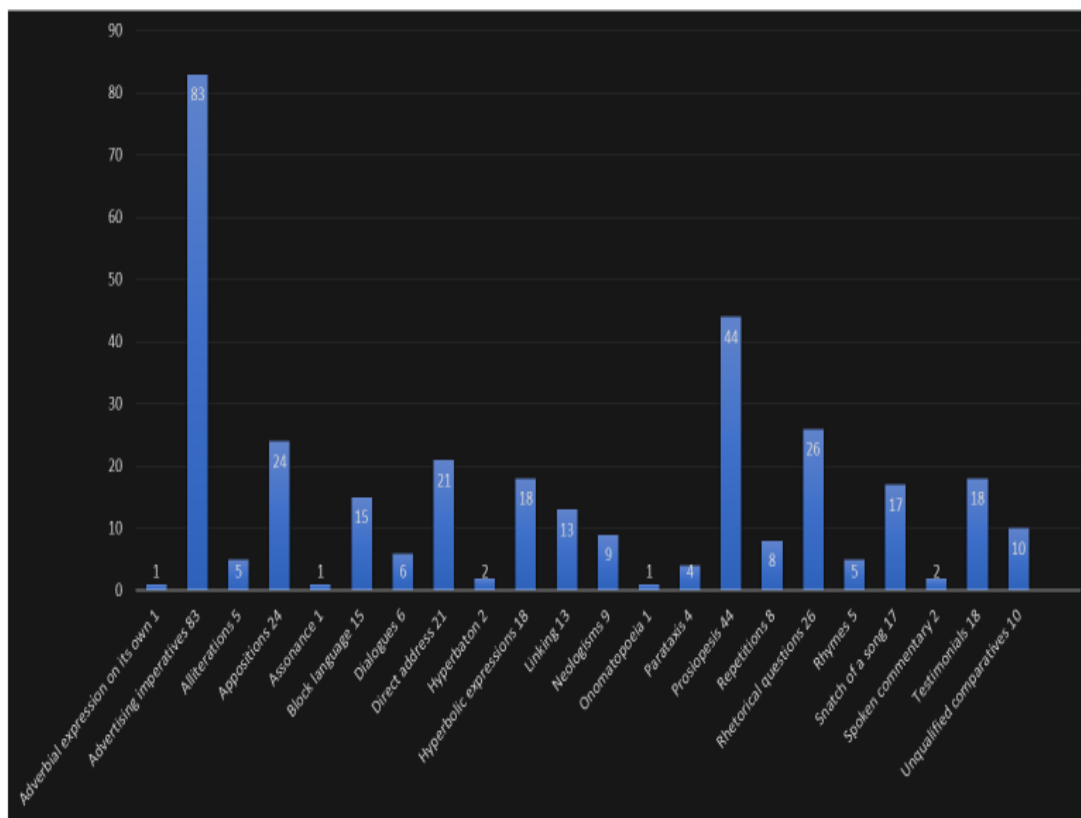


A voice-over reinforces the cheapness of the tickets: “Many cheap prices to London. Eighty thousand tickets from twelve pounds, released every week at eastcoast.co.uk”. Both are cases of prosiopesis (Jespersen, 1922:273; Leech, 1966:78).

These scenes catch our attention by showing something humorous. Finally, while the voice-over offers cheap trips to London if we buy them online by visiting: *eastcoast.co.uk*.

The humorous scenes makes the audience feel at ease. It is precisely at these times when the audience is more easily convinced of the advantages of getting the advertised product (Kahneman, 2011:67-8-9).

Rate of appearance of the different linguistic resources in the analysed set.



Leaving aside the advertising imperative, which is common to commercials in general, the rate of the rest of the linguistic resources may vary depending on how the advertisement is designed. This is bound to change sooner than later, as the audience gets soon tired of commercials. In time, the same product may be promoted using different rates of the aforementioned linguistic resources.

CHAPTER 5.

Conclusions

PART A: Why I Chose this Subject

My main reason for studying TV ads is that they constitute an important phenomenon that influences our society nowadays. The roots of TV advertising lie in the Industrial Revolution which, due to the power to produce goods, grew bigger and advertising became increasingly necessary in every industrialized society. Pignotti's (1976:1) [My translation¹] words are particularly relevant when he points out that "since the end of World War II we have been living in the epicentre of a massive advertising explosion". Ads, and the media needed to broadcast them, became a fundamental instrument —an "Achilles heel"— in the capitalist machinery; without them most of the goods produced by industry would remain unsold. Thus, ads are an economic necessity and therefore wield power within society.

People are constantly exposed to ads and it is clear that it is rather difficult to prevent or curtail their influence. It is idyllic to live in an advanced democratic society where we have access to many types of commodities; but in exchange for this we also have "the apparatus of advertising" (Rorty, 1934:32). Metaphorically, he calls the voice of advertising "The gargoyle's mouth", which is a loudspeaker powered by the vested interest of big industry and its financial banking. This makes our society seem somewhat less democratic since advertising tells us how to live; what things to avoid or to be proud of; how to be: beautiful, loved, envied or successful (Rorty, 1934:32-33). According to

¹ Los ciudadanos de las sociedades capitalistas estamos viviendo, desde finales de la Segunda Guerra mundial, en el epicentro de una gigantesca explosión publicitaria (...) (1976:1)

Williamson (2005:13) ads actually mask the real distinctions between people—created by their role in the process of production—and replace them by the consumption of particular goods. Or as Marcuse (1964) points out, although we never intend to pay attention to ads, nevertheless, they influence us. Moreover, even though people are aware of how much they are influenced by advertising, they seem to be willing to accept that: “A comfortable, smooth, reasonable, democratic unfreedom prevails in advanced industrial civilization, (...)” (Marcuse, 2002:3).

This thesis has been an attempt to show one of the ways why ads are so effective in manipulating our will. I have chosen TV adverts because, unlike those appearing in the press, magazines or posters found in the street, people simply have to sit in front of a television set to be exposed to them. TV adverts do not only use sound, as the radio does, or words and images, as magazines do but are true multimodal artefacts, which makes it easier for them to catch the audience’s attention. Leech (1966:37) mentions that nothing can symbolize more clearly the idea of a “hidden persuader” than television advertising. He describes it as an anonymous, cajoling voice which invades the privacy of countless homes.

PART B: The Different Stages

To jog the reader's memory, regarding the structure of this thesis, the Introduction includes an overview of the context of advertising, its meaning and its tremendous power in our society. Here I also look at the history of advertising in the Antecedents' section, since it is —contrary to popular belief— not an innovation of capitalism but a phenomenon which has been present since ancient times.

In the Review of literature, I go over the theoretical framework on which this thesis is based. I contemplate the characteristics of adverts from different points of view; that is to say, the language —either oral or written— used in ads, as well as the most significant iconic elements. Both are used differently in ads than in any other type of communication act and both contribute to the power of persuasion that ads exert. Nevertheless, I consider that most of the studies carried out on the characteristics of ads so far have limited themselves to study the two aspects I mentioned at the start of this paragraph. My point of view is that, even though these play an important role in ads' power to convince, any study of this type should include how human intelligence interprets and stores ads messages. Therefore, I also provide an in-depth review of an influential theory in psychology about how human intelligence interprets and stores messages, and then makes decisions: Cognitive-experiential self-theory (CEST) based mostly on Kahneman (2011).

In the Methodology section I describe how I use a multimodal analysis of ads as it is, in my opinion, the most appropriate approach for the study of this

multimodal genre par excellence. Focusing this study solely on language, sounds and iconic elements in ads would mean leaving aside an important part of this communication act: the part of the receiver.

In this sense, we must not lose sight of the fact that advertising can be considered a social event and consequently it should be studied by human sciences. As Tamayo y Tamayo (2003:22) [My translation²] says: “The classification of the human sciences shows us their interdisciplinary nature”. This means that this type of phenomena can only be properly explained by integrating different points of view from a variety of disciplines. If one only takes into account the sender and the message in ads, one cannot offer a satisfactory explanation of the power of advertising. Tamayo y Tamayo (2003:68) [My translation³], mentioning Piaget’s words, adds:

Nothing compels us to divide the real into types of behaviour, into watertight compartments, or simply overlapping layers corresponding to the apparent boundaries of our scientific disciplines. On the contrary, everything obliges us to engage in the investigation of the interaction (...). Interdisciplinary thus is, far from being a luxury or a product of opportunity; it becomes the necessary condition for progress in Research.

² “La clasificación de las ciencias humanas nos pone de manifiesto el carácter interdisciplinario que reina entre ellas, (...)” (2003:22)

³ (...) Nada nos obliga a dividir lo real en comportamientos, estancos o capas simplemente supuestas, correspondientes a las fronteras aparentes de nuestras disciplinas científicas. Por el contrario, todo nos obliga a comprometernos en la investigación de la interacción y de los mecanismos poco comunes. La interdisciplinariedad deja así, de ser un lujo o un producto de ocasión para convertirse en la condición misma del progreso de las investigaciones (...) (2003:68)

In this context, in the Analysis section I have analysed the language used, and pointed out the most significant aesthetic aspects in a set of 163 adverts from the MATVA corpus (Pennock-Speck, 2011⁴) broadcast during a single day from ITV, an English TV channel (10/09/2010). In every advert, I start by analysing its language characteristics and other significant semiotic modes in it. They all have their share in the power that ads have to convince the audience; nevertheless, the starting point of my analysis is what could be described as certain flaws in our cognitive system which may be mostly to blame for their influence. In order to do this, I finish the analysis of every advert by pointing out —following (CEST), how the main message transmitted by them may be interpreted by the audience.

PART C: Findings

My findings, which I have detailed in the Ads Analysis section, show that adverts are designed to be convincing. Their messages generally show us a positive quality or a few positive qualities of the item being promoted in a tantalizing way. Some ads are more indirect and show ways in which the product or service being promoted may improve the customer's standing. Advertising —in general— has been among us for many centuries, so the "trial and error" strategy has shown advertisers what messages sound convincing and make a product popular.

⁴ Corpus collected during the: Proyecto precompetitivo de la Universitat de València "Efectos pragmático-cognitivos de los elementos paralingüísticos y extralingüísticos sobre la audiencia en los anuncios de televisión en lengua inglesa dotado con 8.260 euros".

In what follows I will look at my findings regarding Kahneman's theory but at the same time I will mention the rhetorical devices used to implement it. We can find a possible explanation of why compelling messages should only contain a few ideas expressed in simple language in the way our cognitive system works. We grasp reality mostly by means of our System 1 —adverts are no exception— and something convincing must be simple: “[e]asy is a sign that things are going well —no threats, (...) no need to redirect attention or mobilize effort (...)” (2011:59). In addition, a sense of cognitive ease does not only make you “believe what you hear” (2011:60) but it also “contributes to the certainty effect” (2011:328).

On the one hand, in order to sound convincing the language used in a persuasive message must also be simple: “[t]he general principle is that anything you can do to reduce cognitive strain will help, so you should first maximize legibility (...)” (Kahneman, 2011:62-3). He adds: “If you care about being thought credible and intelligent, do not use complex language where simpler language will do (...)” (2011:63). Messages in adverts only contain a small number of ideas expressed in simple language. Following this line, Leech (1966:71) says any easily assimilated piece of writing prefers: the familiar to the unfamiliar word, the concrete word to the abstract, the simple word to the complex and the short word to the long. He also says, a readable style of composition is: “(...) one that has the virtue of being easily assimilated and understood by any audience representative the *general public*. (...)”. As we have seen in the Analysis section, some examples of adverts where legibility is maximized are ads number: 19. *Colgate Total* and number 47. *Olay*

moisturizer. Some other strategies used by adverts that contribute to their memorability and selling power are snatches of song and jingles (Leech, 1966:29). Some relevant examples are those appearing in ads number: 49, 64, 75, 99, 119 and 144. We have seen that another device to make their messages memorable is the use of verse (Kahneman, 2011:63). Examples found that have some rhymes are ads number: 53, 68 and 92. Dialogues and testimonials are used in adverts to appeal the audience interest (Leech, 1966:50). We can find dialogues in ads number: 11, 52, 56, 70, 72 and 115, to mention but a few examples. In the case of testimonials human “herd behaviour” (Raafat,Chater & Frith, 2009) also works in the favour of the adverts. Examples of testimonials can be found in adverts number 155 and 156.

On the other hand, the simple ideas expressed in adverts are usually accompanied by attractive images to make the audience feel good. The aforementioned “sense of cognitive ease” (2011:60) is thus reinforced. So there is nothing more effective when promoting an item than getting the audience to associate it with positive feelings such as: good fun, well-being, sexual attraction, social power etc. In those cases where people aren’t especially alert, they will not reject the received piece of information and, as “System 1 operates as a machine for jumping to conclusions” (Kahneman, 2011:85), generally it “(...) will automatically process the information available as if it were true. (...)” (Kahneman, 2011:153). This makes people more open to the possibility of buying the advertised item. After analysing the 163 TV adverts, all of them show us —using a few simple ideas— how, after buying

the advertised item, our life will improve or that we will feel more accomplished. Some examples of ads from the Analysis section that use either of these strategies are numbers: 1, 2, 3, 6, 13, 14, 17, 27, 29, 31, 32, 33, 38, 45, 48, 49, 51, 52, 60, 62, 89, 97, 101 and 163.

Another important point to take into account is that a great deal happens simultaneously in our associative memory (Kahneman, 2011:52). Therefore, we tend to select some pieces of information while forgetting others. We generally select automatically that make us achieve pleasurable outcomes, as well as we tend to avoid unpleasant ones. Even “the cognitions themselves are influenced by affect” (Epstein, 2003:5). Ads generally emphasize a positive idea —or a few ideas of this kind— linked to buying the advertised product. These are more prone to being stored in our memory and have a better chance of shaping our decisions at the time of buying. Kahneman (2011:53) calls this priming phenomenon “ideomotor effect” and it consists in influencing an action through an idea, which makes us take a decision based on ideas we are not even aware of. As a consequence, another characteristic of the Human Cognitive System is often a reason for ads’ persuasive power. In the Analysis section, some examples of different good qualities emphasized in ads are: the advertised product saves you money —i.e. ads: 5, 16, 21, 28, 34, 53, 59, 61, 69 and 93; it is healthy —i.e. 35 and 40; it makes us feel socially accepted — i.e. ads: 4, 20, 24, 36, 37, 63 and 108; it shows an amusing situation linked to the advertised product —i.e. ads number: 56, 57, 126, as well as 163; and the advertised product transfers a celebrity qualities —i.e. ads: 25. *Moneysupermarket.com* (Nigel Mansel), 30. *Elvive nutri-gloss shampoo*

(Freida Pinto), 41. *Elnett hair spray* (Penelope Cruz), 46. *Pantene Pro-V shampoo* (Catherine Elizabeth “Cat Deeley”), 47. *Olay moisturizer* (Thandie Newton) and 146. *Boots Rimmel* (Zooey Deschanel). In ad number 25, using the advertised insurance is jokingly put forward as being the audience’s greatest achievement —as in the case of Nigel Mansel, who was a famous formula 1 driver. In the rest of the examples, the use of the promoted item aims to suggest a transfer of the beauty and style qualities of a celebrity to members of the audience.

Something that adds to adverts’ messages persuasive power is that “(...) subjective confidence is determined by the coherence of the story one has constructed, not by the quality and amount of the information that supports it.” (Kahneman, 2011:264). Adverts also make the most of this and often show us a coherent story about the advantages of the advertised product, which is an idealized view of it. Despite the product’s possible drawbacks, this idea seems coherent to System 1, and coherence, plausibility and probability are easily confused when we do not use System 2. People generally rely on the story told by ads and make it theirs. Kahneman (2011:199) also describes the “hallo effect”, which is another characteristic of our cognitive system that “(...) helps keep explanatory narratives simple and coherent by exaggerating the consistency of evaluations (...)”. Applying this to my research, I have found that System 1 helps to make people’s narrative about the convenience of buying the advertised product simpler and more coherent. This might affect people’s choices when going shopping. Also after watching an ad, the positive ideas of the advertised product are stored in our memory and when we go shopping,

the way we feel about the product may override considerations of if it is worth buying it or not (2011:97-8). Some examples of ads from the Analysis section that provide us with an idealized coherent story are ads number: 8, 17, 20, 24 and 74.

In addition, Kahneman (2011:135) explains six circumstances in which people: “(...) *go with the flow* and are affected more strongly by ease of retrieval than by the content they retrieved (...)”. In these situations, people are prone to System 1 biases. Adverts make the most of two of them: when the piece of information is new for us and when we are made to feel powerful. On the one hand, there are ads that suggest that we deserve to have the advertised product or they imply we will feel empowered if we purchase it. This is the case of ad number 41: *Elnett* (Hair Spray). The last words we hear are its slogan: “Because you’re worth it”. Nothing could symbolize better how to make the audience feel empowered when buying *Elnett*. On the other hand, adverts quite often show us brand new products or products’ novelties and, even when the information shown isn’t new for us, they change constantly to help fend off boredom and get our attention. Examples of adverts from the Analysis section showing a state-of-the-art product are ads number: 43. *New Volvo S60*, 73. *Dyson Ball* (Vacuum cleaner) and 130. *Toyota Auris Hybrid*, to mention some examples.

Another strategy used by some ads that invariably works is the association of positive emotional intensity to products to awaken our affection. Following Kahneman (2011:139) people make judgements and decisions by consulting

their emotions. Epstein (2003:5) also says the operations of the Experiential System —Kahneman's System1— are intimately related to the experience of affect. This fact might make us feel more convinced about investing some of our money in the advertised item. Two examples using emotional intensity from the Analysis section are: ad number 104. *UNICEF* or ad number 131. Promoting donations for cancer research.

Adverts promoting insurance companies or solicitors usually take advantage of our System 1 tendency to exaggerate the likelihood of improbable events or to exaggerate low probabilities (Kahneman, 2011:81,105 & 323-4):

[e]motion and vividness influence fluency, availability, and judgements of probability (...)

Kahneman (2011:323)

Some examples from our set are ads number: 50. *Harry Fowler* (injury solicitor), 64. *Atha & co.* (solicitors), ad 75. *Browell Smith & Co.* (solicitors) and ad 120. *Direct Line* (home insurance).

Kahneman (2011:349) states "The asymmetry in the risk of regret favors conventional and risk-averse choices. (...)". Advertising seems to take advantage of this. The aforementioned psychologist goes on to say:

[c]onsumers who are reminded that they may feel regret as a result of their choices show an increased preference for conventional options, favoring brand names over generics. (...).

(2011:349)

The repetition of the same ad several times a day or a week is also typical of adverts; the same ad may be seen many times a day on different channels. Kahneman (2011:62) astutely remarks that: “[a] reliable way to make people believe in falsehoods is frequent repetition, because familiarity is not easily distinguished from truth”. Another characteristic of our cognitive system that favours the intentions of advertisers is System 1 confirmatory bias. Kahneman (2011:81) says it “(...) favors uncritical acceptance of suggestions (...)”. This way the positive qualities of the products repeatedly shown by ads are inevitably stored in our minds and become part of our intuitions (Kahneman, 2011:11). All these characteristics together with System 1 bias to believe (Kahneman, 2011:80-1) may be considered a good explanation for the persuasive power of most ads.

It must also be taken into account, that although advertisements are designed to convey their message to human System 1, however some OSTs are a good way of conveying useful information —sometimes of a legal nature— that is not normally emotionally charged and these appeal to our System 2.

Probably the most fundamental reason behind why advertising is so efficient in convincing mass audiences may be found in Epstein (2003:5). He says:

[t]he experiential system —Kahneman’s System 1— in humans is the same system with which other higher order animals have adapted to their environments over millions of years of evolution. (...).

Epstein also says it “(...) is preconscious, automatic, rapid, effortless, holistic, concrete, associative, primarily nonverbal, and minimally demanding of cognitive resources. (...)”.

This system did not have to deal with today’s advertising messages in a society of masses and that may be the reason why people are often so easily manipulated by them. The way our System 1 is designed may be mostly to blame for ads power and it is true that it cannot be disconnected.

I would like to conclude this part of the conclusions by attempting to answer Reekie’s (1974) question:

Advertising appeals to emotions by using eloquent phraseology, catchy music and attractive pictures (...). The question we need to ask ourselves is whether the use of emotional appeals is or is not desirable when the individual is in the purchase situation.

(1974:20)

It is true the more we are exposed to advertising, the more we are likely to be influenced by it; but realising where own weaknesses lie may make us wonder if using our emotions at the time of buying is such a good idea. At these times, we should attempt to use our System 2 as well. Part of that would consist in asking ourselves if we really need whatever the adverts we watch want to sell us and try to avoid an immediate response to adverts.

Part D: Limitations of this Research & Further Avenues for this Research

Most of the valuable studies on ads, and how they are designed to influence us carried out so far focus mainly on the language characteristics used in them. However, it is necessary to contemplate not only the characteristics of advertising messages, but also how our cognitive system apprehends them. This study of the characteristics of adverts attempts to shed some light in how these manipulate their audience's will. In this context, we should remember what Leech (1966:30) as far back as the second half of the twentieth century considered: “[i]n fact it is not easy to generalise about any properties of advertisements that sell. Success depends on many known and unknown variables, (...)”.

In these circumstances, further investigations are needed in the future which might contemplate new perspectives in the study of ads. A tantalizing investigation would be to study how TV ads, broadcasted in different cultures, vary depending on their emphasis of what makes the audience feel powerful, feel good, feel at ease, feel accomplished and so on, in case of getting the advertised item.

In keeping with the title of this section, I would like to finish by remembering Tamayo's words:

At no time we can regard Science as definitive knowledge;
Science cannot be static, its characteristic is precisely to be
dynamic, (...)

(2003:17) [My translation⁵]

⁵ "En ningún momento podemos considerar a la ciencia como un conocimiento definitivo; la ciencia no puede ser estática, su característica es la de ser dinámica, (...)" (2003:17)

CHAPTER 6.

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