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English Studies

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“Gigi Is Now Friends with Fanta”

Distribution of Power in *Lego City Fire* Television Commercial and *Fanta
Fruit Slam 2* Advergame

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ABSTRACT

Tämä tutkielma käsittelee vallan jakautumista katsojan ja viestin tuottajan välillä mainosdiskurssissa. Materiaalina tutkielmassa on Lego City Fire -televisiomainos (2013), sekä älypuhelin- ja tablet-tietokonekäyttöön tarkoitettu mainospeli Fanta Fruit Slam 2 (2013). Teoriapohjana tutkimuksessa on multimodaalinen kriittinen diskurssianalyysi, sekä kokonaisuutta tukevia näkemyksiä mainonnasta, lapsille suunnatusta mainonnasta, sekä lasten mainoslukutaidosta. Mainokset ja mainospelit ovat osa yrityksen markkinointiviestintää ja niiden tuottamisessa käytetään erilaisia suostuttelukeinoja, ja diskurssin kulun päättää yksinomaan mainosviestin tuottaja.

Puhutun kielen lisäksi mainoksissa ja mainospeleissä on useita eri moodeja, kuten teksti, kuva, ääni ja liike. Nämä moodit muodostavat multimodaalisen kokonaisuuden, ja yhdessä ne luovat viestille merkityksen. Mainokset muistuttavat usein keskustelua, jonka toinen osapuoli on katsoja. Katsoja ei kuitenkaan pääse vaikuttamaan keskustelun etenemiseen, vaan mainoksen käsikirjoitus määrittää molemmat puolet diskurssista. Tämän tutkielman tarkoituksena on tutkia eri moodeja ja tunnistaa keinoja, joilla mainoksen tuottaja luo valtaa itselleen ja miten tuottaja mahdollisesti käyttää tätä valtaa hyväkseen. Tutkielmasta käy ilmi, että jokainen materiaaleissa käytetty moodi toimii vallan luojaerillisenä yksikkönä sekä osana kokonaisuutta.

KEYWORDS: Critical discourse analysis, advertising, multimodality, power, advergame

1 INTRODUCTION

Advertising is a leading force in today's consumer culture and it has spread to most areas of life. Through marketing and advertising people are provided with existing or specially created needs and desires and convenient answers to them, presented in ways that aim at enabling the consumer to establish a relationship with products by offering rapidly changing ideals, lifestyles and models to apply to their lives. TV has held the title of the largest mass medium for over 70 years and the first TV commercials were aired in the United States in the 1940s. However, new forms of advertising are increasingly taking over the field. These more modern channels of advertising include video- streaming services, Internet – and video games which are connected to the Internet and all media which use motion picture. The majority of websites and free smart phone- and tablet computer applications fund their operations with commercials and advertisements that have to be viewed before, during and/or at the end of a video or game. The price of advertisement-free gaming-experience is usually not very high, but in the abundance of games available, users usually accept that games come with advertisements and do not choose to pay for something that can be acquired free of charge.

Many companies have taken advertising beyond the traditional 15 – 120 seconds of efficient delivery. Lego, among many others, have created an animated show either for television or Internet streaming media such as Netflix and Viaplay. As these streaming media services include monthly fees, they usually are advertisement free, which has led to a dilemma for advertisers: how to market products? These approximately 20-minute shows feature characters, vehicles, crafts and vessels which all can also be found in the nearest supermarket in the form of more traditional collapsible play sets. In addition to these animated series, most of the largest toy companies are also in collaboration with the video game console industry. Lego alone has 14 different video games in various familiar settings and plotlines, such as Batman, Harry Potter and Star Wars. These are products themselves simultaneously promoting another product which in turn is promoting yet another product, in a circle of promotion. This circle is used in ad campaigns to achieve as much coverage as possible for a product via different media at the same time. In

addition to the promotion opportunity of turning a toy into a computer or a console game, advertisements can be implemented inside the game.

In the abundance of short and rapidly changing commercial messages, the fact that these messages are very carefully pre-designed is often overlooked. The producers of advertisements use their high level of perception knowledge to appeal to viewers with as many different methods as possible. Viewers are usually aware of the selling intent of an advertisement. However, they most likely lack the ability to recognize different means with which their reception is guided to reach a certain outcome. In this thesis, I will conduct a multimodal critical discourse analysis in order to examine the persuasive elements and their effect to the distribution of power between the advertiser and the viewer of a TV-commercial and an advergame. I will distinguish and analyse different modes in the material and draw attention to how these modes can be used to predetermine the degree of control in a communicational situation.

Despite the fact that advertisers have found several new channels to market products, the core concept of the advertisement has remained quite stagnant, as there should be no reason, apart from technical advances and other slight adjustments, to alter a concept proven successful which the audience has grown familiar to. Similar commercials are broadcasted via different media channels. In addition to the traditional delivery of a marketing message via a commercial, the channel and the number of those channels the marketer is promoting the product also creates a viewpoint on the power relationship between the advertiser and the viewer. The same advertisement may be aired from several different sources almost simultaneously, such as TV, online- and console games as well as various other sources that use video or animations in their presentation.

Companies want to increase consumers' brand awareness. It is valuable for a brand to be seen in a film, TV-show or in a console game and it has become a common trade for companies to use this opportunity. A company can identify whether the theme of a game

or film is suitable for their product and whether the target audience is applicable for their product. A sportswear manufacturer would most likely prefer its products to be placed in a game with very wholesome and healthy setting, such as a sports console game and a company manufacturing edgy streetwear might choose a game which endorses street culture. Street culture is quite prominent in for example skateboard- or different types of city adventure games. Another mean is to produce a game based on the product advertised. Games based on the promotion of a product or brand, are called advergmes.

Advertising in games in a larger spectrum is such a new concept that even adult players may get excited when they see familiar products placed inside their video games. Compared to advertising in games, product placement in films and television is a long standing practise. In addition to making a commercial appearance, some product placement may be in games and films to prove a point or increase information. For example, if there is a section in a game or film where it is crucial for the viewer or player to know in which country or place it is set, there might be hints in the form of some very strong brands. Such as Twinkies, the cream filled pasties which are very American and have appeared in many motion pictures, or for example Guinness Irish Stout, which is very famously Irish. In other words, the producer of a commercial, game, film or a television show may use commercialized choices as a narrative aid.

The language in commercials and advertisements is usually quite simple but yet very effective. All elements of an advertisement or commercial rely on each other; image, music, sound and speech. These elements are regarded as modes and all the modes in commercials are carefully chosen to serve a particular purpose. Various different combinations of these modes with the help of advertisement placement compose a unique setting of power relationship between the commercial and the viewer.

1.1 The Aim of the Thesis

In this thesis I will conduct a multimodal critical discourse analysis of two separate promotional items: a Lego TV-commercial and an advergame based on the orange beverage Fanta. The Lego television commercial is an example of a traditional form of audio-visual promotion, whereas the Fanta advergame is a more modern form, with the same purpose. I will analyse the advertisement as a multimodal entity with text, speech, and moving image within the framework of critical discourse analysis. I will look at the visual, linguistic and ideological aspects of these commercial messages and how the choices of using a particular word, image and connotation may contribute to the power distribution between the viewer and the producer of the message.

The main objective of the thesis is to look at the aspects of ways of persuasion and evaluate how they are used to strengthen the authority of the producer of the message over the viewer of the message. I will study whether the multiple carefully designed sections and aspects of an advertisement all contribute to the authoritative position held by the advertiser rather than the viewers who are in the position to choose whether they will purchase the item promoted. This is not a reception study. Rather, I will discuss what type of intentions the designers of these messages may have, not whether these designs work in the way they were intended. We are not, as viewers of advertisements, provided with the precise information of the aims of each mode a commercial message entails. Therefore, we must analyse these modes and draw conclusions based on different ideals the producers of the marketing messages try to reach, how these ideals are reached and how power in these transactions is distributed. Further, the audience of the advertisements has been identified as children due to the themes of the material.

I have collected items and aspects from the material and analysed them with the aim to identify features designed to attain power over the viewer and affect their buying habits by the producer of the commercial message. As advertisements are usually constructed in

a way that the producer of the advertisement has pre-designed the (ideal) response of the viewer, in this thesis I will distinguish ways in which advertisers aim to reach the ideal response.

In this thesis, power is regarded as the position to influence or control someone's behaviour. In marketing communication, power is gained with multiple different techniques. One of the most fundamental reasons for why the producer of the message holds authority over the viewer, is the fact that a commercial message is originally designed only by the producer, and the response or opinions of a viewer do not have any effect on the message. The viewer may agree or disagree with the message. However, with the help of the different techniques, the producer of a commercial message may entice, persuade and attract the viewer to agree with the message.

I will use multimodal critical discourse analysis as the main approach of my thesis. However, I have also gathered some supporting information about advertising, children's advertising literacy as well as information about brand languages and different media sources from which these commercials and advertisements can be viewed. This additional information is to help appreciate the phenomenon around the simple act of watching an advertisement and how the phenomenon caters for the original purpose of the advertiser.

I will refer to the works of Van Leeuwen and Kress (2006) and Kress (2010) to identify and analyse different modes in the advertisements. I have divided the modes into three sets of concepts to help the analysis. These sets are linguistic, visual and ideational. From each of these sets I have chosen the most useful and important concepts for this particular study. Linguistic aspects include the concepts of over- and under lexicalisation, suppression, lexical choices, structural oppositions, figures of speech and word connotations. Visual aspects include salience, distance, frame, pose and gaze, perspective, angle and colours. Ideational aspects include honorifics, synthetic personalization and individuality.

1.2 Material

The material for this thesis includes two different advertisements or advertising sources: A Lego TV-commercial (2013) and a Fanta Fruit Slam 2- advergaming application (2013). These advertisements or advertisement platforms are chosen by the criteria that they present large companies aimed to reach masses of consumers, they are in the form of a traditional television commercial and a more modern advergaming-form and that they are relatively recent for an up-to-date review.

1.2.1 TV-commercial: Lego City Fire

LEGO group is an independent toy company established by Kirk Kristiansen in Denmark in 1932 and the Kristiansen family still owns the company today. The name “LEGO” is an abbreviation of two Danish words: “leg godt”, which means “play well”. Lego has been the company’s name from the beginning and it is the third largest toy manufacturer in the world by sales figures. Lego started as a small carpentry shop manufacturing wooden toys, but nowadays manufactures various types of patented plastic toy sets of a collapsible nature, the most famous being the basic Lego brick: interlocking bricks which can be built up into various different sets. (www.lego.com/fi-fi: 2014)

Lego has also several other sets of toys, such as Duplo, a set of the same interlocking bricks as the normal Lego but in a larger size suitable for small children. Other sets include for example the Bionicle-set, based on a fantasy story of various masks giving their wearers different sorts of powers. Another set of Legos is the Lego Technic for more advanced builders, with more tools and opportunities for more ambitious building. In addition to the more traditional Lego-sets, Lego also publishes several board- and video games and some commercial products such as clothes, manufactured by subcontractors. (www.lego.com/fi-fi: 2014)

The material for this thesis is *The Lego City Fire* Commercial from 2013. It presents the happenings of Lego City in which there is a fire. A male narrator's voice suggests that a fire truck should be built and the fire be quenched. Some animated effects also occur with information on screen during and at the end of the commercial.

1.2.2 Advergame: Fanta Fruit Slam 2

Fanta Fruit Slam 2 is an advergame produced by the Coca-Cola Company in 2013, based on the carbonated fruit flavoured soft drink Fanta, a brand of the Coca Cola Company. Fanta Fruit Slam 2 is a food fight game where the player throws oranges and other fruit towards an opponent on the screen. It is a smart phone/tablet computer application available for iPhones and android platforms and is distributed free of charge. The game has over 100 000 downloads in the Google Play store alone.

In a colourful game environment placed in a park the player picks a character of their choice and selects the level of difficulty. The player gets scores based on how many times the opponent is hit with a fruit. The opponent also throws fruit at the player, and the fruit has to be blocked with swiping the incoming fruit on the screen before it hits the player. There are three levels of difficulty: easy, medium and hard. The game is quite simple and it is suitable for all ages.

2 THE CAREFUL DISTRIBUTION OF POWER

Language can be used as means of persuading a person to do something he or she might not do otherwise. Media discourse is designed for mass audiences and as the producers cannot know who actually are among the audience, they cannot design their promotion according to the diverse sections of the audience. Therefore companies use mass marketing campaigns to attain as much interest and buying intent as possible from the widest audience possible. Companies design campaigns that cover several media at the same time. They use television, magazines, games, radio and billboards to construct a coherent promotion for one product around the same time frame for a maximum exposure. According to Fairclough (1989: 49), media discourse has to be designed in a way that the producer presents an “ideal subject” for the audience. Therefore, viewers, for example of a commercial, have to negotiate their own relationship with this ideal subject. Media discourse design is aimed to steer these types of negotiations in the favour of the ideal subject by using a number of persuasive tools. The amount of these tools in media communication is vast, and they are usually used several at a time for the most lucrative outcome.

2.1 Multimodal Critical Discourse Analysis

Critical Discourse Analysis was developed in 1989 by Norman Fairclough, who introduced the study of discourse which views language as a type of social practise that focuses on the ways in which social and political domination are produced by text and speech. This includes spoken and written language texts. A producer of a text has the ability to form a message to validate and strengthen their point of view. The producer might omit information or add additional information to reach a desired perception.

To study an audio-visual- or image source, one must take into account several different aspects a perceiver is able to receive from a communicational message. A

communicational message is usually more than just a section of text or speech without any other stimulants. Multimodality studies communication with the help of visual, linguistic and spatial resources. These resources are commonly referred to as modes. A communicational message can be understood and perceived very differently depending on with which modes it is presented. (Kress 2010: 1–5)

The critical assessment of the previously listed modes is the combination of critical discourse analysis and multimodality. Multimodal critical discourse analysis studies communicational messages through several different modes rather than just from a linguistic point of view. Multimodal critical discourse analysis studies communication as a social practise through which social and political domination is produced, but with the addition of visual and spatial resources. (Kress 2010: 1–5) It should be noted that whether these resources should be considered equal, or whether one of them should be considered the main resource and others as supportive to the main resource.

To discuss the persuasive traits of language, one must identify the social semiotic theory of communication. People use language to create society. Actual events, as well as created stories with a fictional base, are reported by people to one another. According to Kress (2010: 154), in social semiotics the focus is to look at language as a set of resources, either in language or visual communication, rather than just a system of grammatical rules of communication. A message is constructed of more than just words, it entails several indicators that aim to make the communicated message received and understood. Kress (2010: 154) further states that the social semiotic view is interested in describing the choices of signs available and how they are used in social situations. Multimodal social semiotics is interested not just the tools as to how to make meanings but also what these tools are, whether they are language, gestures, sounds or images.

What Kress and Van Leeuwen (2006: 35) refer to as the *semiotic landscape*, is the role of visual communication in a particular society that can be understood in the context of the

variety of forms and modes of public communication in a given society. They clarify that the features of a particular landscape only make sense when they are understood in the context of its entire surroundings and the history of their development. Similarly, various features of modes of communication should be perceived in the framework of their history, and all of the other modes of communication that surround them. Kress & van Leeuwen (2006: 35) also state that the use of visual mode differs between time, societies and their cultures, social groups and institutions, and that the same visual mode does not apply to all. In addition, semiotic modes are moulded by the essential characteristics and potentiality of the particular medium.

The social semiotic view of visual communication is also based on certain principles. Verbal communication is rule based. Therefore, sound, image or music can be defined with similar principles. However, in visual communication the rules can vary to a great extent. (Van Leeuwen 2005: 160) Everything that can be seen cannot be defined according to a pre-determined set of tools. Social semiotic view is interested in signs and their use to communicate moods, attitudes and identities and why particular means were used to communicate these.

2.2 The Distribution of Power

The main focus of CDA-studies is the distribution of power: who has power over another, and how the position of power is acquired. The most common traits of how to gain or be presupposed for power are education, knowledge and wealth. These attributes give their holder authority, influence and social status which they can use for their own or someone else's benefit. Their status offers them the possibility to intimidate, dominate and influence groups and individuals subordinate to them. These attributes and statuses are capital for their beholder and they might be either self-acquired or inherited. Bourdieu (1998: 3–6) categorizes several forms of capital such as social, symbolic, cultural and economic. With each of these forms of capital an individual is able to highlight their

dominance over others. These forms of capital can also be transferred from generation to another.

Language is another tool to gain power over someone. It can be used in ways that may influence the receiver to act differently than they otherwise would. Producers of messages are able to omit, add or present information according to their own wishes. As a result of this 'linguistic adjustment', the receiver of a message may be influenced to act according to the wishes of the producer. Other tools of persuasion may include sound, signs, symbols and other visual means, which all aim to influence the perception of the receiver of the message.

The nature of power relations in mass media discourse is often not clear, and therefore it can involve hidden relations of power. According to Fairclough (1989: 49–50), the most prominent occurrence of this hidden power is the one-sided discourse the mass media discourse practises as compared with a face-to-face discourse. He explains how in face-to-face discourse the participants take turns as producers and interpreters of messages, whereas in media discourse the division between the 'speaker' and the 'listener' is much greater. A spontaneous response, which would most likely alter the message in some way, is automatically omitted in media discourse. Messages in media discourse are pre-designed, with the intent of receiving a particular end-response: to buy the product or service. In media discourse the producers usually attain power over the consumers, as they can decide the things included and excluded, decide how things are represented and determine the subject positions of their audiences.

The concept of hegemony introduced by Gramsci in social theory (see Hoare & Smith 1999: 506–507) describes how dominant groups in societies use their dominant position to persuade the subordinate groups of societies to adopt the cultural and political values, ideas, morals and institutions of the dominant group. Fairclough (1995: 27) views these dominant social institutions as containing "ideological-discursive formations" (IDFs)

which are associated with different groups in the institution. Fairclough presents each IDF as a type of *speech community*, with its own discourse norms but also its own *ideological norms*, with ideology being a set of ideas, goals, expectations and actions of a person or group and can either be conscious or unconscious.

According to Fairclough (1995: 27), there is usually one dominant IDF: a group which is capable of “naturalizing” ideologies, presenting them as non-ideological “common sense” for those outside the dominant speech community. Fairclough (1995: 27) also states that the regulation of interactions depends on these naturalized ideologies and making them denaturalized is the main objective of a discourse analysis with critical goals. He also suggests that denaturalization of these ideologies involves explaining how social structures determine the properties of discourse, and how discourse determines the properties of social structures (Fairclough 1995: 27).

The different modes that form the base for a multimodal study for this thesis can be divided into three sections. This division is for clarification but also to highlight the importance of each section separately as well as a part of larger set of modes. Because the material is of nature which is aimed at a younger audience, the emphasis is placed on visual factors.

2.3 Linguistic Aspects

Linguistic aspects cover the areas of the study material connected to language and its use. In addition to persuasive or insinuating speech, there are many more subtle ways to affect the efficiency of a message. Such ways are for example offering a base for the viewer to form their own positive connotations of a theme, character, item etc. or perhaps to pre-screen all words, ideas, items and themes which are not beneficial for the advertisement, or might even draw negative feelings towards the product or service advertised. The producer of a commercial message is able to choose the ways and amount of language

used. Depending on the target audience and the product, the producer is able to add or withhold scientific or designed information, according to their own promotional needs.

2.3.1 Over- and Under-lexicalisation

‘Over-lexicalisation’ in lexicology and stylistics is used to describe a high number of synonyms used to describe one particular concept. The concept was introduced by Roger Fowler (1991: 69) as “the availability of many words for one concept, and it indicates the prominence of the concept in a community’s beliefs and intellectual interests”. Norman Fairclough (1989: 115) uses the term ‘over-wording’ to describe the use of abnormally high degree of words, many of which are often near synonyms. ‘Under-lexicalisation’ is a term coined by Roger Fowler (1991: 69) to describe the lack of efficient words or signs for particular concepts. We might forget or be unaware what a particular concept or item is called and replace the missing noun with a substitute word or words, such as a funnel might be described for example as ‘the easy-pour-thingy’. While words and concepts can be overtly emphasized, they can also be omitted from texts and discourses. These phenomena are referred to as *suppression, lexical absence and back-grounding*.

2.3.2 Suppression and Lexical Absence

Lexical absence, exclusion, suppression and back-grounding are all used to withhold certain information or aspects of a text to a desirable degree, by the producer of a text. There are slight differences with these three approaches. Theo Van Leeuwen (2008: 28) states that “[r]epresentations include or exclude social actors to suit their interests and purposes in relation to the readers for whom they are intended.” Van Leeuwen (2008: 28) also states that some of the exclusions are in a way innocent, as the excluded portions may have been something that is considered to be something everyone knows, or at least should know, or something that has been evaluated irrelevant for the perceivers. However, some exclusion is made by the producer of the text simply to reach desired goals. By

leaving out certain facts and details, the producer of the text may steer the opinion of the perceiver into a desired direction determined by the producer of the text.

The difference between suppression and back-grounding must also be clarified as they are very similar in nature. According to Van Leeuwen (2008: 29), in suppression, the references to social actors have been removed by using for example the passive agent deletion. They can also be recognized by the use of non-finite clauses which function as a grammatical component. In the case of back-grounding these social agents may not be mentioned separately in each case, but are mentioned somewhere else in the text. Rather, they are more de-emphasized than deleted from the text entirely (Van Leeuwen 2008: 31). The decision to leave out actors or components is made by the producer of a text, and the decision is often based on the aim to lead the recipient of the message into a desired direction.

In turn, Van Dijk (1998: 267) uses the term 'ideological squaring' to describe the presence or absence of information in semantic representation. The ideological square is to describe how the presence or absence of information functions for the interests of the speaker/writer, the producer of a message. There are four moves in the ideological square:

1. *Express/emphasize information that is positive about Us.*
2. *Express/emphasize information that is negative about Them.*
3. *Suppress/de-emphasize information that is positive about Them.*
4. *Suppress/de-emphasize information that is negative about Us.*

According to van Dijk (1998:267), these moves play an obvious role in a broader contextual strategy of a positive self-presentation and the evident 'opposite', the negative other-presentation. These presentations are not tied to participants as individuals, but participants as members of a group. Van Dijk (1998: 267) states that ideologies are social

and group-based; therefore there must be implications for groups or social issues when ideological opinions are expressed in discourse.

2.3.3 Structural Oppositions and Word Connotations

Structural oppositions are used in written text and speech and these oppositions function as opposing concepts such as short-tall, good-bad or religious-atheist. These oppositions are an efficient tool to describe opposite concepts and things, which are set in between. If only one of these opposing words is mentioned in a text or discourse, it may bring an array of relating concepts into the recipient's mind. In the case of religious-atheist, the concept of religiousness may spark concepts such as church, the Virgin Mary or Christmas. The word atheist, however, may suggest concepts such as activist, very anti-religious or scientific. These oppositions are not necessarily used in texts to describe one thing as good, bad, tall or short, but the opposition may be implied with supporting concepts.

Word connotations are the implied meanings that are associated with a particular word in addition to its original or actual meaning. A word can describe one or more things, but an abundance of connotations can be derived from that particular word. These derived connotations can be emotional or cultural, positive or negative. They can also appear in pairs as type of comparisons: two different words with a negative and a positive meaning for the same thing or situation. For example winter can be cold and dark all the while beautiful and soothing.

Structural oppositions and word connotations can be used in communication to attain control of the course which the communication follows. By carefully choosing a particular word for a particular purpose diminishes the risk of 'wrong' or unwanted responses.

2.3.4 Lexical choices

An author of a text usually wants the reader to agree with what is written and adopt the author's values. The most common ways for authors to influence the reader is to claim that the author has power over the reader. This may be conducted for example with the use of specialist language and knowledge, or through legal or hierarchical means. The author may for example simply inform the reader that they cannot act in a certain way because of the law, or encourage the reader to act in a specific way because the author has education and specialist knowledge in order to be able to give advice on the matter at hand. The author may use technical language and emphasize scientific attributes to strengthen his or her authority over the reader. The same intent applies to commercial texts. Producers of marketing communication and advertisements want their respective audiences to accept and adopt their appeals to purchase the items they promote.

Producers of texts aim to be in a position which governs the 'discussion'. Leitner (1980: 75) introduced another way of gaining a desirable outcome in getting the reader to agree with the producer of a message. The aim is for the producer to use colloquial terms and language and set him/herself on the same level with the perceiver rather than above. This gives the perceiver the illusion that the producer is 'one of us'. Mixing these two, the very formal and specialist language and colloquial style, is something Fairclough (1989: 184) refers to as 'simulated equalization', which is a dimension of synthetic personalization. With synthetic personalization the producer addresses the perceiver in familiar terms which one would use for example with a friend or family member. In simulated equalization the producer uses expressions the perceiver could use as well. By using these expressions the producer places him or herself in the authoritative position, 'settling' to the perceivers' level of linguistic competence or general knowledge of a particular topic.

2.3.5 Figures of Speech: Hyperbole and Metaphors

The use of hyperboles is very common in communication which is meant to be persuasive. Hyperbole is the use of exaggeration as a rhetorical device but it is not meant to be taken literally. Hyperboles are very common in everyday interactions, and they are used to evoke stronger reactions and make greater impact than could be considered normal, by overstating facts. For example a person might say that they had to wait for the bus at least an hour, when in fact they only waited for 12 minutes. Metaphor is also a type of figure of speech. Metaphor identifies two separate things to be the same by emphasizing the similarities between the two. Metaphor equates things that are originally separate. One very famous metaphor is the use of elephant in the metaphor of unresolved issues or ignoring an obvious truth: an elephant in the room.

In many countries for example TV commercials are supervised for misleading contents and the use of hyperboles and metaphors must be conducted in a way which clearly indicates that exaggeration is conducted mainly as a humorous or other corresponding device. For example, misleading advertising would be if a toothpaste advertisement overstated its efficiency by clearly informing a viewer that their ‘teeth will be five shades whiter in two days’, when the real shade change would be closer to two in a longer period of time than just the two days. However, if in the same commercial there is a person, most likely of the opposite sex, complementing the one who uses the toothpaste for teeth ten times whiter since their last meeting (two days ago), the commercial would not necessarily be misleading but merely suggesting the possible reactions and opinions of other people which do not need scientific evidence or research results to back them up.

2.4 Visual communication

The world is constructed through a continuous flow of images. Our memory records the things we see, and we can reproduce them to a certain extent with a drawing or for

example a re-enactment in the form of a play. With the help of drawings and plays we are able to illustrate what has happened before or what might happen in the future. However, there is a difference between actual occurrences compared to a carefully designed video-clip. Re-enactments are not equivalent of the original, as some details might have been changed. Compared to a still image, a video-clip can be regarded as multiple still images seen at a very fast pace. An object in a video usually moves around and the surroundings may also change. Because of this, all the multiple still images which form the video are different.

The analysis of the moving image is relatively similar to the analysis of a still image. However, they do have differences as well. A viewer can see a still image at one glance. The viewer may not register the entire image at that one viewing, nevertheless the objects in the image are all connected. Kress and Van Leeuwen (2006: 259–260) illustrate this phenomenon with an example of a person pointing a weapon at someone. In the case of an image or a picture, the events can be perceived with a look of the image, whereas in a moving image, the composition is slightly different, as several images can be made to reflect one event. Kress & Van Leeuwen (2006: 259–260) give an example of moving image of a person pointing at someone with a weapon: the first image can be of the person with a gun, pointing, and the other image might be of the person being pointed at. The event is the same, but the details in both images may be designed different for effect. According to Kress and Van Leeuwen (2006: 259–260), this type of *filmic disconnection* has no parallel in language; nevertheless, it still has semiotic potential. In a film it is possible to portray individuals who communicate through distance, for example making a phone call or interacting with a crew in space. With still image this is not possible.

There are two types of relationships concerning visual communication. In addition to the interaction between the objects in an image or a video, there is the interaction between the producer and the viewer of the visual message. Kress and Van Leeuwen (2006: 114) refer to the relationship between the ones presented in a visual message as the *represented participants* and to those who communicate via the visual message as the *interactive*

participants. There are three kinds of relationships between these participants: the relationship between the interactive participants, the producer of the message and the viewer of the message, the relationship between the interactive and the represented participants and the relationship between the represented participants. These terms will also be used in this thesis. The objects and actors in the commercial and game are referred to as represented participants and the producer(s) and the viewer(s) are referred to as interactive participants.

The relationships between the participants are defined by a manuscript. One of the interactive participants, the producer of a message, designs the communication. The other interactive participant, the viewer, merely receives the message. The only possibility for the viewer is to view what is presented, without the possibility to affect the message in any way. The producer of the message does not have direct connection with the viewer or vice versa. The viewer is not able to ask any elaborative questions about the message after it has been viewed, nor can the producer explain their message further.

2.4.1 Saliency

In an image or moving images, saliency is to determine which elements of an image are to be noticed as the most important. For example in an advertisement the item that most likely should be the most salient, is the item marketed. Saliency is important for a viewer in order to be able to discard matters that are that of a less importance and to focus on the main matter. According to Kress and Van Leeuwen (2006: 201–202), saliency can be achieved with numerous tools such as size, sharpness of focus, tonal contrasts, colour contrasts, positioning, perspective and specific cultural factors such as the appearance of a human or quasi human figure, or a powerful cultural symbol.

It is natural to focus attention to an object that is the ‘easiest’ to view. An item marketed might be portrayed as proportionally larger by presenting it larger next to other, smaller

items of about the same size. The object can also be sharpened in comparison to its background to make it a focal point. To make the marketed item the most salient object in a commercial serves many purposes. The costs of television commercials are relatively high. The aim is to get a message through in a short time frame, and the main object needs to be recognized quickly after which the persuasive intent can commence. When items are made salient by using different methods, it makes it easier for the viewer to grasp the point of the message beneficial for the producer.

2.4.2 Pose and Gaze

There is a difference between images in which the represented participants look directly to the viewers' eyes compared to images in which they look away (Kress & Van Leeuwen 2006: 117). According to Kress & Van Leeuwen (2006: 117–119), when images and videos are produced, the essential fact is that the producer is aware that this image or video will be seen by someone at some point. The image acknowledges the viewer, *you*, and designs the image accordingly. What Halliday (1985: 153, Halliday & Matthiessen 2014: 135–138) refers to as *demand*, is when a participant in an image looks straight in the viewers' eyes. With demand, the gaze of the represented participant engages the viewer in an imaginary relation with them. The relation is then clarified with other attributes of the image, such as environment, gestures or facial expressions. If the person gazing directly in the viewer's eyes smiles, they suggest social affinity. If the participant stares, they might ask the viewer to relate to them, and if the participant pouts, they might want the viewer to desire them. These different types of demands are used in advertising as a type of non-verbal synthetic personalization, as smiles, stares and pouts are often reserved for those who are already familiar with each other.

Pictures can also address viewers indirectly. This is the case in situations where the viewer is not designed to be the object which is in relation with the represented participant, but rather the subject of the viewing. Here, the represented participant does not gaze at the

interactive participant(s), but rather *poses* for them. The viewer is unacknowledged by the advertisement and the viewer mainly observes the actions of the represented participants on the screen. Halliday (1985: 153, Halliday & Matthiessen 2014: 135–138) refers to this as the *offer*. With offer, the image offers the viewer information and an object of contemplation without addressing the viewer directly. Both approaches, the demand and the offer, are widely used in advertising. The nature of an advertised product may dictate the suitable approach. For example, a product which is new or unfamiliar to most viewers might need additional information or guidance on how to use the product. These guides often require the acknowledgment of the viewer. In contrast, advertisements for brands and products which are very well known and easily recognized, the advertisement may employ the *offer*, where the viewer is able to observe the reinforcement of the brand in question, without being addressed ‘directly’ as the viewer.

2.4.3 Distance and the Frame

Whether an image employs demand or offer, the producer of the image must also decide the distance between the object in the image and the viewer. This distance correlates with the social distances people keep when interacting with one another in un-predesigned situations. Edward Hall (1966: 117–125) has introduced the invisible social boundaries people carry and into which only certain people or certain kind of people are allowed to enter. According to Hall, a person estimates his or hers personal space by sensory means, whether they can smell, touch or see the other person at close proximity. *Close personal distance* is the distance where a person can reach or hold another person. Close personal space is usually reserved for people with intimate relations or otherwise close personal relations. Invading this close personal space without a pre-determined permission is usually considered an act of aggression. *Far personal distance* is the distance at which people are able to touch each other if both parties reach their arms. This is the distance at which personal interests and involvements are usually discussed. With *close social distance* interactions turn from personal into impersonal. For a more formal and impersonal interaction is the *far social distance*, at which business and other interactions

with more formal setting are conducted. Finally, *public distance* is the distance between people who are and will remain strangers. (Hall 1966: 117–125)

The concepts of personal and social distances can be applied in an analysis of visual communication. When a person is at an intimate distance, only the face and the head can be seen in the image. At close personal distance one can see the head and the shoulders. At far personal distance one sees the person from the waist up. At close social distance one sees the whole figure, and at far social distance one sees the whole figure with some space around them. At a public distance one sees the figure as well as a number of other people. These fields of vision strongly correspond to the size of frame in film and television. (Kress and Van Leeuwen 2006: 121–127) The people in film and television are represented to the viewer as if they were friends or strangers to the viewer. Kress and Van Leeuwen (2006: 121–127) also suggest that in addition to people, the same system of social distance can be applied to objects, the environment or quasi-humans in images. They further clarify that there is no clear equivalent to for example a person's face in close personal distance for an inanimate object. Nevertheless, similar social relations can be established between the viewers of images and the objects, landscapes and buildings in these images.

2.4.4 Perspective and the Angle

The positioning of objects in an image is usually considered carefully. Different placement choices cause particular kind of attention and some positions are generally considered more informative than others. The upper part of an image in an advertisement is usually reserved for the attention grasping item, from where it steers the viewer to the bottom part where information is presented. The Western reading order, from left to right, also plays a role in how images are perceived. In general, however, the most significant item is placed in the middle in most images, with the side and lower margins reserved for additional 'information', or they act as the 'environment'.

In moving images, perspectives and angles may change rapidly and one object can be viewed from several different viewpoints and host different purposes. In film and games, the most commonly used perspectives are those of a first-person view and a third-person view. The first-person view allows the viewer to see the game or film as if the camera were their eyes, whereas the third-person view portrays the events more like an onlooker who is not 'attached' to the events. The third-person view is also often used in games where the views change according to the events in the games. If a person is playing a game where he is for example walking in a jungle, the first-person view would most likely be applied with the 'camera' working as the player's eyes dodging branches and wildlife. However, in the case of a battle, the view will most likely shift to a third-person view so that the player is able to perceive the physical space and act accordingly in that space.

The vertical angle places someone physically 'higher' above other objects or persons. The same applies in human interaction. Because of the height difference between parent and child, a parent looks down on the child, guiding and instructing them as an authority. Height has also always been a desired physical attribute. Tall people are often considered physically superior, more attractive and powerful. Judges and other authorities are also usually placed on a higher level compared to servers of court or persons charged before the law. The high stand correlates to the ultimate power to make decisions. The same angle is used in images and videos in order to emphasize power relations between the represented and interactive participants.

The vertical angle acts as the scale to express viewer power in the situation. Kress and Van Leeuwen (1996: 142–143) highlight the importance of the angle in cinematography. They state that if the represented participants are viewed from a high angle by the interactive participants, the latter is subjected to hold power over the represented participant. When the represented participant is at a higher angle compared to the interactive participant, the relation is reversed. Further, if both participants are at the same level, the angle suggests equality, where neither party holds power over the other, as based on the angle.

2.4.5 Colour as a Semiotic Mode

Colour can be regarded as a semiotic mode in a communicational message. Different variations and alterations have several connotations and they yield interpretations and work as signifiers, such as blue for cold and red for warm. Colour has several varieties to which differences in perception in different contexts can be based on. Kress and Van Leeuwen (2006: 232–235) point out that there are two different sources to make meaning with colour. The first source is the personal perception of the origin of a particular colour: where the colour comes from or where it has been seen before. Colours can be easily associated with things such as objects or substances with sociocultural value. The second source is the distinctive features of a colour. Value, saturation, purity, hue, modulation and differentiation are scales with which instances of colour can be defined and combined as complex sets of meaning potential.

With value, the emphasis is on the grey scale ranging from extreme light, in other words white, to extreme dark, in other words black. The scale from white to black is fundamental to all humans and these fundamental experiences are the basis for many symbolic meanings, regardless of the fact that those symbolisms may be different from culture to culture. Saturation of a colour is determined by the combination of light intensity and how much of that intensity is distributed across different wavelengths. The intensity of a colour shifts from the most saturated manifestations of a colour to its softest manifestations and complete desaturation results in black and white. Intensely saturated colours are the ‘purest’ form of colours, whereas the softest saturations are referred to as pales or pastels. The range of shades from pure forms to pastels is wide. The wide range allows the interpretation of high saturated colours as positive, adventurous but also vulgar or garish. Pale tones may be perceived as tender and subtle but also cold, repressed, sullen or gloomy. (Kress and Van Leeuwen 2006: 233) Some of the fundamental experiences connected to the colour black are for example death, dirt and night. Experiences connected to the colour white are for example brightness, birth/life, snow and daylight.

The colour modulation scale runs from highly modulated colour with texture-like shading and tints, to low modulated, flat colours with colour areas stagnantly of the same shade. According to Kress & Van Leeuwen (2006: 234), highly modulated colours may be perceived as subtle and complementing, but also fussy and too detailed. Low modulated colours may also give the impression of simplicity, both in a positive and slightly negative way. A flat colour is also considered the generic colour and expresses objects in their essential forms, whereas highly modulated colours offer change for example in lighting or time of day. Therefore flat colours offer an abstract truth, whereas modulated colours offer a naturalistic, perceptual truth. (Kress & Van Leeuwen 2006: 234) These colour modulations are often used to emphasize the nature of products by designers. For example children's toys and apparel are often made in the purest tones, most likely because of their simplicity but also to teach the children the basic colour palette of green, red, blue and yellow. A child's doll or a character in a picture book usually do not entail shading and intricate details in their faces, but for example paintings that are meant for adults need to be highly detailed to be considered applicable, unless the genre encourages otherwise.

Differentiation refers to the width and extent of the colour palette. The scale runs from monochrome shades to a rich array of colours. Hue is the scale from red to blue, indicating the 'temperature' of the image. The red-end of the scale is associated with foregrounding, salience, warmth and energy, whereas the blue-end of the scale is associated with backgrounding, distance, calm and cold. In addition, purity is the level which determines whether a colour is in its 'basic' form or mixed with other tones to turn it into a hybrid colour. For example red is the pure form but differentiations such as scarlet, crimson, ruby, mahogany and cherry are hybrids. (Kress & Van Leeuwen 2006: 234) Similar to value, hue produces some fundamental connotations. The red scale indicates warmth and salience, which can be associated with the burn and red glow of a fire, and because fire is such a powerful element, it can be considered to be the most noticeable object in a situation. Another association might be summer, when the evening sun colours the sky with different tones of yellows and reds. The blue scale indicates calm and coldness, which can also be associated with the fundamental experience of death and natural phenomena such as the Nordic winter. Winter is cold as well as calm as nature is on a

standstill, and the combination of a blue sky and white snow provide an overall blue-tone reflection. The identification of these types of connotations provides the possibility for advertisers to use the most suitable mixture of colours, with particular differentiations for the most influential outcome.

2.5 Ideational Aspects

Ideational aspects of persuasive discourse are more deeply implemented in communication. In this thesis, these include the concepts of synthetic personalization, honorifics, naturalistic, scientific and sensory truth and individuality. In addition to the more visible or audible factors of visual and linguistic communication, the idealistic tools function as supportive structures in the background. They offer broader sets of associations; however, they are still connected to the linguistic and visual aspects. For example synthetic personalization connects the visual and linguistic elements of demand, gaze, angle and lexical choices. Synthetic personalization regards someone as more familiar than they actually are by using personalized forms such as personal pronouns and addressing someone unfamiliar as already familiar.

2.5.1 Synthetic Personalization

When aiming for power in discourse, the producer of a message might use what Fairclough (1989: 50) refers to as “synthetic personalization”. In synthetic personalization both in text and spoken discourse the one who is “speaking” uses personalized terms when referring to the one s/he is speaking to. Companies often use these personalized forms to greet their customers for example with the phrase “Come again!” or other phrases with personal pronouns or indication to a personal relationship. The forming of the phrase implies that there is a familiarized relationship between the company and the customer, which in turn actually forms a type of fictional relationship between these two. Advertisers use synthetic personalization to address masses as

individuals in English using the second person pronoun and the imperative to involve the reader or listener in a fictitious dialogue (Fairclough quoted in Mayer 2001: 490). Addressing a viewer or a reader as “you” overtakes the obstacle of familiarizing the customer with the company. Accordingly, when people get to know one another, they go through quite extensive amount of ‘rituals’ which include for example introducing oneself, finding joint interests and common dislikes. With synthetic personalization, the relationship between the producer and recipient of the message is automatically shifted beyond these important rituals.

The communication in these dialogues is usually one-way as one side of the dialogue is pre-determined and the reaction of the other party is only a desired one. However, it is likely that the response, most likely a silent answer to synthetically personalized message, follows the lines of polite behaviour. If a company wishes you to have a nice day or pleasantly urges you to stop by again, the probable reaction is, at least to some extent, to be delighted of the gesture regardless of the fact that is has been provided with a commercial agenda. Synthetic personalization is widely used in commercials and other advertisements. The imperative mood in advertisements, in addition to holding authority, suggests that of a close relationship between the represented and interactive participants. It excludes formal politeness in communication. A similar lack of politeness can be distinguished between individuals with a close relationship.

2.5.2 Honorifics

Advertisers often use honorary statuses to promote products and their attributes. This means that products and brands are connected and associated with professions or individuals who have gained public admiration. Further, many professions require “entry-conditions”, where the person aiming for a profession has to apply to a set of conditions that might be possessed naturally, gained with studying or are mainly characteristic. These kinds of conditions ought to be met for example in the profession of priesthood, where the occupants are expected to be religious, having vocation, academic ability and sincerity. (Fairclough 1989: 63). Fairclough (1989: 63) also states that a person who attains these conditions, is often automatically thought of as “superior” as s/he has gained something that in general is hard to achieve, and with this achievement, a certain amount of power is automatically allotted to this person. There are also terms which emphasize a person’s authority, such as Judge, President and Lieutenant. These functional honorifics act as an indicator of one’s special position in comparison to others, and with these honorifics the person may seem more important and authoritative.

There are many honorific positions in addition to authority or skills. Beauty is a powerful honorific advantage. Beautiful people have always been looked up to, but with the growth of social media, the importance for each and every one to look good and polished has increased. The amount of Instagram and Twitter followers is an applicable current indicator of social media success and success in general. Social media applications are used especially by the young and the definition of ‘entry-conditions’ (see Fairclough 1989: 63) might have slightly changed over the past few years. As social media is worldwide, the appreciation of social media fame is quite significant. With doctors, lieutenants and judges, the admiration is connected to the admiration of a profession and its honorary aspects, whereas with social media, the admiration is focused on the individual as in performing artists in television, film and the music industry. Companies offer large compensations to Instagram- and other social media stars with a large amount

of followers to promote the company's products to their volunteer followers, which makes Instagram stardom a coveted position.

Honorifics are used in advertisements to tie the honorary status to the advertised product. A scientist may explain the benefits of a new supplement compound, or a professional hair stylist may offer information on new trends in hair care. Viewers are prone to accept what they are told by a professional. There are various honorific positions which can be used to increase the sales of a product.

2.5.3 Naturalistic, Scientific and Sensory truth

In advertisement-images, the truth is usually 'designed' to a certain degree. Scientific images and abstract art must be truthful, not necessarily corresponding to what they present, but to the underlying nature of what they represent. In science, diagrams and charts are commonly used, because they rule out the possibility of the untruth: every little thing on a diagram or a chart is the truth, describing structures that lie underneath, whereas a detailed photograph might only be the surface of the truth. (Machin & Van Leeuwen 2007: 157–158) According to Machin & Van Leeuwen (2007: 157–158), sensory truth, however, is dependent on the reception of the viewer. These sensory images might be less realistic but rich in the use of visual means, such as extremely fine detail, richer colours, overtly deep perspective and unorthodox angles. Naturalistic truth, however, is based on observation or experiment, rather than theories or sensory reception.

The truth value in these highly designed commercial messages is for the viewer to assess. If an object is similar and to a great extent resembles that of a similar object seen in a natural environment, the viewer will most likely grade the object as naturalistically truthful. However, according to Machin & Van Leeuwen (2007: 111), the modality value of a presented configuration depends on the visual truth preferred in a particular situation. Sensory truth is quite extensively used in advertising images and video. Objects may have

been altered and twisted to emphasize chosen attributes. Scientific truth is usually based on charts or diagrams, or other proven facts. These are also used in advertisements to offer scientific evidence for the efficiency of the product. Different parts and objects of a commercial can hold a different level of truth value. An example of this is a girl in an advertisement waving a magic wand to create a table full of different types of pastries. The magic wand symbolizes the easiness of the baking process of the pre-prepared bake-goods advertised. The girl and the magic wand demonstrate that even younger consumers are able to use the advertised product. However, the advertisement does not offer an accurate description of the actual baking process. Therefore the truth level of the girl, the occurrence of magic, the baking process and the finished pastries is different in each.

2.5.4 Individualism and Collectivism

Today consumers are offered a wide array of consumable goods such as clothes, sports equipment, foods and drinks to choose from. With the help of these varieties of products, consumers construct their individual styles and habitus. Individual lifestyle choices are also often emphasised with purchasing habits and appearance. For example, although a person is against consumerism and capitalistic society in general, he or she is most likely still a consumer of sustainable brands. Despite the moral stand of the company, it has to make itself known and for that it needs to use some marketing communication tools such as advertising.

Triandis (1995: 1) states that collectivists are people with close relations who view themselves mainly as part of a whole. This whole can be a nation, tribe, family or a group of co-workers. Collective people are prone to be motivated by the duties and norms provided by their current collective entity. Individualists, however, are motivated by their own preferences, needs and rights, regarding personal goals and desires above those of a group.

Advertisers employ both individualism and collectivism in marketing communication. Advertisements are conducted in ways which urge viewers to express their individuality through consumption choices. Marketers and advertisers collect a set of attributes to define collective groups, such as for example fitness fanatics, consumers of organic products or hair- and nail enthusiasts. Consumers may identify themselves as members of a certain group after which they may express their individuality inside that particular group. For example fitness fanatics can choose from a wide array of technical sportswear, nutrition supplements, weights and other equipment and bronzers offered to them, with which they can express their own individuality within the collective group of fitness fanatics. Deviating too far from the 'accepted' attributes of a particular group might lead the other members of the group to regard a person as not belonging to the group. As a result, the person may be individualistic but not inside the group of fitness fanatics.

3 ADVERTISING

The Definitions committee of the American Marketing Association described advertising as “any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor” in 1948, and this has been one of the most quoted definitions of advertising ever since. The nature of advertising has changed over time and it follows trends as any aspect of culture, but the core concepts and ideas remain quite stagnant. Cohen (1988: 5) lists the key words describing advertising as *presentation* and *promotion*. Presentation refers to the product and what it offers, while promotion entails communication and persuasion. Thus advertising is designed to offer people services, ideas or products and present them with persuasion, benefits, utility and desirability. These two key words are part of the entire marketing strategy a company uses to achieve the highest possible sales of their products. These strategies have evolved through time and technological advancements and continue to do so at a rapid pace.

Advertising is marketing communication, a part of a marketing strategy, intended to persuade consumers to purchase certain products or services. The representative of the product interacts with possible users of their product, presenting the product as an ideal choice for a need, or suggesting a need or a problem to which their product would be a perfect solution. Advertising or marketing communication showcases products and services, as well as creates needs and desires for these products and services.

Williamson (1978: 12) describes advertisements as having to translate statements from the world of things into a form that means something in terms of people. Such things can be for example objects for which advertising has created a need. For example in gardening, the basic lawn mower is no longer enough, but the preferred option is a mower you can drive around in your garden, and the edges you used to trim with garden scissors now have to be cut with an electronic trimmer with a superfast spinning thread. Companies create new products and provide consumers with supposed scenarios of their

use. Companies base many new innovations on their core products and sell them as extra additions or necessities for a better performance or usability of the core product.

Williamson (1978: 13) further characterizes advertisements by stating that “advertisements sell us something besides consumer goods: in providing us with a structure in which we, and those goods, are interchangeable, they are selling us ourselves”. Williamson specifies that the attempt to differentiate amongst both people and products is a part of the desire to classify, order, and understand the world, including one’s own identity. Instead of being identified by what people produce, they are made to identify themselves with what they consume.

There are personalized products for men and women for which there is no actual need, such as shampoos and toothpastes. Marketers identify and present the possible slight differences of for example male and female hair and teeth and use these differences to sell specialized products. Instead of one set of shampoos and conditioners, one household might buy different sets for each sex and most likely for children as well. The total amount of shampoo and conditioner used will most likely stay the same, but as these sex-specific products become more familiar and normative, it offers the product manufacturer the opportunity to expand and widen their selection.

Both men and women commonly define themselves through their purchasing habits. They might either buy expensive clothes or luxury accessories or possibly make a statement by consuming as little as possible. Food and nutrition has become a very distinctive field of consumerism since with food and nutrition people can differentiate themselves from others and define what they are by what they eat. Fitness fanatics consume protein rich products for a maximum protein intake. Some prefer all organic dietary choices and some make most of their purchases by choosing the most affordable choice of all alternatives. The idea that one defines him- or herself through what they consume, as well as to link

emotions to products is one of the most commonly used persuasion methods in advertising today.

The interaction between an advertisement and the one who views it may be quite unilateral despite the fact that there are two entities in the communication. Advertisements are often designed to present a “common ground” where the advertiser and the viewer meet and the viewer is free to make any purchasing decisions him- or herself. However, the situation is never equal as the other party has pre-designed the message and steers the reception of the receiving party into their desired direction by different choices of execution.

The message an advertisement conveys is made to present the message from a producer of a product to its possible buyer. Williamson (1978: 17) calls it the ‘the deceptive mythology of advertising’, when an advertisement is considered to be a transparent vehicle for a commercial message. Williamson also states that although it is people who invent and produce advertisements, the message of the advertisement is not made to speak on their behalf. The speech seems to be produced by an unknown entity that provides the viewer and consumer ‘facts’ about the product or service. The valuation of the reliability and sincerity of the entity is for the viewer to decide and the advertising industry has found several tools to validate the reliability of the ‘entity’. (Williamson 1978: 14) For example, products are recommended by trusted members of the entertainment industry, successful athletes or others who have gained public admiration. Studies and expert opinions are also used to validate marketing messages. The cost of advertising is also implemented into the retail price of the product, so the consumer is the one who funds the presentation of products.

3.1 Advertising for Children

Advertising for children is designed to follow the same lines as other mass marketing. In advertisements aimed for child audiences, the means of persuasion are taken into account with more simple linguistic and ideological forms. Children of today are brought up in consumer culture; they grow up with adults who may make branded consumer choices to which the children respond in a naturalised way by wanting more, as their parents do (Sutherland & Thompson 2003: 2). Children form a new target market for marketers and advertisers. A survey called “The Nag Factor”, conducted in 1998–99 by Western International Media Corp., indicates that between 20 and 40 percent of the sales of toys, fast food and apparel are the result of children’s successful appeals to their parents (Sutherland & Thompson 2003: 115). Advertisers aim to present the most desirable toys and apparel for children who in turn ‘sell’ the most wanted items for their parents to purchase.

Most children today, from a very early age, have electronic devices of their own and may even be more technically literate than their parents. Partly due to these technological devices, children are increasingly exposed to advertisements often without their parents’ awareness. Children are bombarded with marketing messages through every electronic device they use, and recognizing a selling intent is becoming much more difficult than ever before.

3.1.1 Children’s Advertising Literacy

In addition to a traditional television commercial, there is a variety of promotional messages distributed via games and electronic applications. These messages are viewed by an audience with representatives of different age groups. Television commercials which promote children’s toys are viewed by children as well as their parents. Rating systems have been developed to help parents to be aware of the suitability of a particular

game for their children. However, themes that govern these rating systems are mainly violence and sexual content, whereas commercial messages are available to be implemented in games and other audio-visual publications without any limitations. Regardless of the fact that this thesis does not cover reception, it is still important to address the means as to how the audiences of the ads analysed in this thesis are able to perceive the marketing messages they are exposed to.

“Common sense” is a term Fairclough (1989: 77) uses to describe the level of general knowledge of children of a certain age. Young children begin to form their brand knowledge at the age of two but there are great differences regarding the level of knowledge among a group of children of the same age. In the case of adults, the trades of general knowledge are ranked onto the same basic level, if a message presented does not require specialist information. However, according to Fairclough (1989: 77), with children determining the basic level is more difficult, as the development of children’s linguistic skills are in very different stages among the target group of the commercials they are exposed to.

As advertisements are more and more embedded in interactive products such as video games, the child consumer may have trouble identifying elements which are there to persuade them to desire or purchase products. In a survey of Canadian children from grades 4 to 11, over 75% of the recipients described the product-centred games as “just games” rather than “mainly advertisements”. (Media Awareness Network 2005) Because advergaming do not look like typical advertisements, identifying advergaming as advertising may not be an easy task for children. According to Buijzen and Valenburg (2005), various media literacy programs or just simple comments by the child’s parents and teachers have been shown to increase children’s knowledge about advertisements and how to approach them critically.

A study conducted in South Korea by An Soontae, Hyun Seung Jin and Eun Hae Park (2014) measured whether children were more critical towards advergames after having received information about advertising literacy. A group of children between 8 and 9 years were divided into two groups, where one group played a science game and the other group played an advertising literacy game before being exposed to an advergame. The results were that 75% of the children who had not received advertising literacy education did not recognize the advergame as a type of advertising and 78, 8% of the children who played the educational game for advertising literacy identified the advergame as a type of advertising.

Even though several studies support the assumption that teaching advertising literacy to children does have an impact on their critical thinking towards advertising, a recent suggestion by Esther Rozendaal, Mathhew A. Lapierre, Eva A. Van Reijmersdal and Monike Buijzen (2011) slightly contradicts this claim. They suggest that even though children may attain knowledge of advertising and its aims, they may not be able to retrieve that information from their memory when actually exposed to a persuasive commercial message. They are unlikely to use their knowledge of advertising as critical defence when confronted with advertising. According to Carter, Patterson, Donovan, Ewing & Roberts (2011) and Rozendaal, Buijzen & Valkenburg, 2010 (quoted in Rozendaal et al., 2011), studies that have measured children's more sophisticated understanding of the more persuasive intent of advertising have shown that children develop an understanding of the selling intent of the advertisement noticeably earlier than the persuasive intent of advertising

Another aspect of the inability of children to understand commercial messages is their lack of emotion regulation. Rozendaal et al. (2011) further state that a child usually needs an adult to sooth them in case of an accident or over-excitement and the same thing applies to viewing commercials. A child may not be equipped with means to regulate their emotions for example when excited over a product a commercial portrays.

Today, advertisements come in many different forms and from several different sources. Advertisements are designed for television and Internet as well as implemented into games and smart device applications. This abundance of commercial sources makes it even more difficult for any viewer to recognize and spot advertisements or to try to avoid them. Advertisements are increasingly tightly embedded in games and other publications. When watching television, commercial breaks are quite clearly separated from the actual shows and films and one is automatically aware that they are watching commercial messages. It is quite easy for parents to explain their children, who are yet unable to recognize the difference between a show and a commercial, when a show stops and a commercial begins. However, when advertisements are sporadically placed inside a game or as product placement in a show, they are much more difficult to spot. It is difficult for a parent to educate a child that they are persuaded to want something, or for the child to understand what it means that s/he is persuaded to do something. The lack of understanding of the commercial intent proposes perhaps a larger power for the advertiser. Commercials and advertisements serve as agents from where children acquire information. However, this *information* might be incorrect as it is pre-designed to be beneficial to the source.

There are several different sources advertisers have applied on a larger scale in recent years. Product placement in games, in-game advertisements and advergaming are all quite established forms of advertising, but the excessive popularity of smart phones, tablet computers and various game consoles have brought advertising in games closer to the masses.

3.2 Television Commercials

Television commercials are one of the traditional forms of advertising with moving images. The first TV-commercials were aired in the United States in the 1940s (earlytelevision.org 2015) and have since developed into powerful medium for

advertisers. TV-adverts fund privately own networks and they range from a few seconds up to several minutes in length. According to the Statistics Portal Statista, in 2015 the revenue of television advertising industry is 71.1 billion dollars in the United States alone (Statista.com 2015). Television commercials are one of the longest running practises in the advertising industry. Compared to printed ads and still images and texts, the moving image offers an array of different ‘tools’ to be used at the same time. Commercials are perfect templates to show consumers how a particular item or product can or should be used.

The general framework of the most traditional form of TV or other audio visual commercials is that there is usually a jingle, a catchy tune with lyrics designed to communicate an advertising message or slogan with presentations of the product. Most companies also use brand language in their marketing communication so the customer can easily identify and connect products from different advertising sources. TV-commercials are also clearly defined entities that have a start and finish with a clear pause before the next commercial. Since TV-commercials are such a long running practise, most age groups will most likely recognise the promotional intent at least to a certain extent. The Lego City Fire-commercial represents this traditional form of audio-visual advertising.

3.3 Advergames

Advertising in games is a long-standing and common practice in the video game industry. There are various methods to integrate advertising into video games to advertise products, companies or viewpoints. Advergames are videogames which in some form contain an advertisement for a product, service or company. The degree of promotion may vary between games. Some advergames are solely created for the purpose of advertising a certain product or company and are usually distributed free of charge. In other cases, an advergame may be a familiar popular videogame which may be sponsored by a company

and include advertisements or product placement, for example all the drinks in a game maybe of one particular brand or all the cars of the same make. (Businessdictionary.com: 2014) Advergaming are usually distributed free of charge and act as a 'fun' familiarizing agent between the brand/product and the consumer.

Advergaming have become increasingly popular with the Internet. As a result, consumers have become more aware of advertising and subtle marketing. Advergaming are mainly popular among small children because of their simple plot and easy advance and they are purely designed to highlight certain characteristics of a product. An advergaming may for example present the brand mascot, the way the product should be used or the pleasant effects and consequences in which the use of this particular product results.

Advergaming are usually very simple and colourful, such as the Fanta Fruit Slam 2, which is the second part of material for this thesis. They can also be played free of charge either from an online source or with a personal computer on separately distributed discs. Some companies have taken a step further and instead of offering purely promotional advergaming that are mainly for entertainment purposes, they have created applications that are entertaining and at least to some extent useful to the customer. For example Kellogg's has launched an application that helps the user to count the daily intake of fibre, find out the preferred amount of daily fibre intake, create shopping lists and plan daily meals (Kellogg's Inc. 2014). These types of applications are all promotional, and the nutrition recommendations are naturally based on the promoted product. Nevertheless, as consumers demand more than just pure entertainment, companies have to respond to consumers' interest and awareness of nutrition and proper calorie intake. Children are not necessarily aware of nutritional values; however, a healthy image may earn the approval of the parent, ultimately in charge of the family purchases. These type of applications are similar to advergaming. Their purpose is to form or strengthen a relationship between the user and the brand.

3.4 In-Game Advertising

In-game advertising differs from advergaming in that the games are not made for a particular product or purpose, but rather used for product placement and advertisements. They are either static in the background or in-game commercials that are part of the game or a separate section in the game for example during loading or during a commercial break. In-game advertising sometimes requires custom programming, for example when static backgrounds, posters or other elements have to be implemented into the game or particular scenes have to be constructed based on a certain product. As these static solutions are often used in video- and console games, online games use cut-scenes, where there is a pause in the game, either when loading, advancing from one level to the next, when a character dies or just during a commercial break (www.iab.net 2014). These cut-scenes provide online advertisements that are not implemented into the game and may vary according to advertising space purchased.

When a console game is implemented with stagnant advertisements, they are usually billboards, posters, screens, stickers, murals or anything that a person would also notice in real life. In sports games the realistic feel of the game requires advertisements on the side banners and in the big screen above the field, as those are the places where you would see advertisements when attending a live sports match.

A game with an urban environment will most likely have the commercials placed on big screens such as in Piccadilly Circus in London or Times Square in New York. An urban game environment also provides several additional places for advertisements, such as posters at bus stops and metro stations or 10 different TV-screens in the window of a shop that sells electronic devices. In a rural- or woodland environment, where advertisements are rarely seen, one could preferably use product placement. The family car can be of a certain make or a person in a jungle adventure could have packed a certain brand of beverage in their backpack with a large embroidered logo that can be seen at all times.

There is rarely any multitasking during in-game commercials. A game continues automatically straight after the advertisement and players do not want to miss any seconds of the game, so they usually patiently wait for the advertisements to finish, watching all the advertising seconds as well. These types of advertisements are often done by using cut-scenes. Compared to custom programming, cut-scenes are a more affordable and flexible way to bring advertisements into the sight of a player

3.4.1 Cut-scene

Cut-scene is a familiar sight for those who play console or Internet games. A scene may be suddenly 'cut' by another scene offering information. This information may be an addition to the game or purely promotional with another topic. Informational cut-scenes are more common in console games which usually are not a platform for advertising. However, Internet-games are usually funded using cut-scene advertisements.

Cut-scenes have been used since the 1980s and their original purpose is a scene that develops the storyline and usually appears on completion of a certain level, or when the player's character dies. A cut-scene is a non-interactive sequence within a game most often used for plot advancement. It may be used to provide a background story, advance the plot or illustrate objectives which the player should complete later in the game. (giantbomb.com 2014) In addition to their original purpose, cut-scenes are also used in advertisements. Often during a charge-free Internet game or a smart phone/tablet application, the player experiences several cut-scenes, usually when a level is completed, the game character dies or the game is loading. During these cut-scenes, the game provider displays short advertisements from another source online while there is a pause in the game. These cut-scene advertisements are either commercial videos or still pictures with information about the product or service advertised.

The advertisements which appear on the screen during the gaming experience may be the same commercials that are seen on TV, either in full length or as abbreviated versions. They may also be made particularly for use in cut-scenes. These cut-scene advertisements are often quite short and filled with information. When the promotional time is limited, it is useful for the product to be clearly recognizable for the viewer. The advertisement might only be approximately 3 to 15 seconds long. To help advertisers make the most use of their expensive commercial seconds, they often use a particular set of words, colours, phrases and images to support their brand recognition.

3.5 Brand Language

Brand language is a collection of particular words, phrases and terms that an organization uses to promote its products. The idea of brand language is that it helps consumers to effortlessly connect specific words and phrases into a particular product or company and differentiate that company from its competitors. By associating a brand with a brand language, a set of carefully chosen words and phrases, the customer will recognize the product and brand. (www.wisegeek.com: 2014) In addition, brand language helps to prevent consumers not to form connotations which may be of a negative nature and therefore harmful for the company. Word choice and tone are both equally important for the producer when defining a brand language for a product or a company.

While word choice refers to the vocabulary used in the marketing communication, the tone can refer to the attitude of how the product is presented. For example if a toy company is marketing two different sets: an educational game meant to improve a child's skills in recognizing for example numbers and colours, and a fun entertainment toy with features designed purely for fun and observation, these two sets should be marketed with different sets of brand language. The educational game might be marketed with a more advanced vocabulary and formal tone, whereas the toy designed for fun could be marketed with silly words and highly casual tone. The concept of brand language can also

be incorporated into fonts, colours, product descriptions and packaging materials. (www.wisegeek.com: 2014) The recognition of a brand reduces the amount of time or space the producer of an advertisement needs to familiarize the viewer with the product.

Some companies have successfully created their own special brand language by accompanying basic everyday words with their brand and some have even created their own abbreviations or variations of words. For example Mattel's Barbie brand has a very particular and homogenous brand language. In their advertising and animations they use words such as *girl, cool, love, great, fun, perfect, look/looks, dazzling, glittering, win/winner, want to/wanna, glam tastic, delish, my fave* and *fab*. (Youtube.com 2015, Mattel.com 2015) This wording creates a positive atmosphere with aspirations on good appearance and success. In addition to these very particular words the majority of the accessories, clothes, cars and houses of Barbie and her friends are pink, the colour being also part of their brand language.

A company may also use the same, or highly similar, voice in their communication. A particular voice and tone may entice the viewer even if they are not completely focused on the commercial message. Some companies use celebrity voices with exclusive rights, and it is easy for a consumer to connect a product with a voice familiar from for example sports or the entertainment industry. Producers of advertisements often choose to use only the voice rather than the combination of voice and face. Cost might be a factor, but the wonderment and excitement as the viewer identifies a familiar voice and tries to connect a face with that particular voice, is also quite effective. A viewer may experience the moment of realization as an accomplishment. Therefore, the viewer will most likely remember the accomplishment and connect that particular voice to the brand every time afterwards when recognizing the brand. A voice does not necessarily have to be that of a celebrity's. A distinct voice is easy to remember, and after a marketing campaign television viewers can be assumed to be familiar with the voice, and the voice can be easily connected with the advertised product later. The function of brand language is to

connect things to form a distinguishable whole, which in turn results in the recognition of the brand.

If a company has a very strong brand language which is widely well known, it sets a preposition for the advertiser. The product might already be familiar to the viewer through its strong brand language. If a viewer has been subjected to its brand language beforehand, it offers the producer of the commercial message an advantage in the communication with the viewer. The viewer may feel unity and accordance for the product or brand after recognizing familiar words, phrases, music and colours.

4 THE WRAPPED PACKAGE THAT IS AN ADVERTISEMENT

In the material chosen for this thesis there are two different forms of advertising. The first one is a traditional television commercial designed to promote a Lego play set. The duration of the commercial is 30 seconds. The other one is an advergame, which can be played almost an unlimited amount of time. During the act of playing, the game offers visual stimuli, which are there to be connected with the advertised Fanta brand. In what follows, I analyse the different modes of these commercial releases and discuss how the use of particular modes contribute to the authoritative position of the producer.

4.1 Deconstructing Lego City Fire

The Lego City Fire TV-commercial starts with an image of the skyline and sounds of a big city with car horns and the holler of emergency vehicles, followed by dramatic instrumental electronic music in the background. Next, a male narrator starts to explain current events with a concerned tone and a slightly high pitched voice. He informs the viewer that there is a fire in Lego City and the view shows a tiny deserted house built of Lego bricks on fire. The entire surroundings, as well as the flames are made of Lego bricks, and although the image is still it appears busy because of the music and narration.

Next, the narrator urges the firefighters at a fire station, and simultaneously the viewer, to calmly jump into action and the view introduces a busy fire station setting with multiple little Lego-firemen who all seem to have specific duties at the time. A lift lead by a child actor's hand slides one Lego-fireman down to street level and the narrator urges to get all the Lego fire fighters into the new fire truck. In an animated part, one Lego-man stands in front of the fire station and the fire truck waving his arms, appearing angry because the fire truck is not ready and yells: "Heeeyy!", while behind him, another fireman is dragged around by a dog at the end of a fire hose. The man dragged after the dog looks confused and also yells: "Hey, hey, hey!"

The fire truck is in pieces, so the narrator urges to build a new powerful fire truck, and again a child's hand appears and builds the fire truck at fast speed. The narrator continues to advise to race to 'the rescue' and the child's hand steers the fire truck and another vehicle to the place of fire with a helicopter flying over the play-area also steered by a child actor's hand. The narrator urges to arrive at the scene, to roll out the hose and extend the ladder, put out the fire and save Lego City. All the while the child's hand demonstrates how to roll out the hose, extend the ladder and put out the fire.

The previous is followed by a still image presenting the retail packages and additional information of these Lego sets with the narrator confirming the name of the product: The New Lego City Fire Collection. At the end there is the LEGO-logo with a flashing fire truck light on top and an animated fire hose appears from the letter O and puts out a fire in front of the logo.

With most commercials, the overall design of the advertisement is executed in a way which makes the main object appealing to the masses. In the Lego City Fire -commercial all noticeable attributes have been polished into a whole that should be appealing for most of the viewers. The producer claims authority of the situation of watching the commercial. With the use of different modal choices, the viewer is guided to form a relationship with this presented ideal target.

4.1.1 Honoured Fire Fighters

This thesis studies the ways in which power is distributed between the viewer and producer of the commercial, and the player and the producer of the advergame, and how the position of power is acquired. However, the interaction between the viewer and the product starts on the design table of the product. Marketing communication is usually based on the attributes of the product; nonetheless, products are designed in ways that are ideal to promote to consumers. The themes of toy sets, settings and characters are either

based on real life events and people, or for example imaginary super-human- or humanoid characters. As in all areas, they are based in trends and what is popular at a given time. Some manufacturers favour more traditional themes, whereas others may do the exact opposite. Product design sets the preposition for the marketing communication and for example the level of honorific acclaim is based on the core product.

The theme of the Lego set in the commercial is fire fighters. Fire fighter is one of the most prestigious professions next to doctors and other vocations that are pre-determined to save lives, and toy designers and marketers gladly use the admiration of these professions for their benefit. What Fairclough (1989: 63) would call as entry-conditions, are a set of previously acquired skills and virtuous attributes which provide the holder a much quicker acceptance and authority compared to a person without equivalent knowledge and skills. This setting almost automatically leads to the viewer's acceptance and approval towards the situation in the commercial as well as the entire commercial, as the theme has already passed certain entry conditions by presenting a prestigious profession, even if it is in the form of Legos. With this status provided by the manufacturer of the toy, the advertiser may use the entire array of positive and honorary connotations associated with fire fighters to their advantage in the selling intent of the product. The Lego man in the toy set could easily have been for example a gardener or an accountant, but the sphere of positive and honorary connotations of these professions are much lower compared to a firefighter, however lovely a Lego set with a gardening theme would be. In addition to a positive context, parents often want their children to reach their top potential and as doctors, businessmen and scientist do not necessarily make the most interesting play set theme, the next best thing is most likely the respect of the community, such as firemen have, especially in the American culture.

With the firefighting theme the consumers are given what they assumedly want and expect, but with a slightly false base as the honorary status is fictional and used for commercial purposes. The marketers use the admiration of a profession to their advantage by creating an atmosphere celebrating heroism around a set of plastic toys. The viewers

are enticed with this 'dislocated glory' before they have had the chance to evaluate the product themselves. It is unlikely that a viewer would shift from the positive connotations of firefighters to have negative perceptions about the usage of their honorific stand. That is to say, the viewer is unlikely to assess the ethical issues concerning the use of a particular theme in an advertisement. Honorifics are one of the multiple ways the viewer is persuaded to agree with and feel affinity towards the commercial, hence the product.

4.1.2 Inviting the Viewer Along

It is a common trade for marketers to use a personal, informal tone and terms when addressing the viewer in commercials and other advertisements. In the Lego City Fire commercial the narrator uses a very straightforward style in addressing the viewer as if they were familiar beforehand. The narrator uses the imperative mood in almost every phrase, telling the firemen, and indirectly the viewer, to "jump into action", to "get the fire fighters into the new fire truck", to "build the new powerful fire truck", to "race to the rescue", to "arrive at the scene", to "roll out the hose", to "extent the ladder", to "put out the fire" and to "save Lego City". By addressing the viewer with the imperative mood, the commercial invites or almost forces the listener or viewer into a fictional dialogue, where the viewer decides after every command whether s/he would like to do what s/he is told.

Advertisements present ideals and possibilities, and usually something new and extra that one does not already have. Because of these persuasive attributes it is easy for a viewer to get engaged with the marketing message that offers new interesting things and products, even though the relationship between the viewer and advertiser is imaginary. If the voice in the commercial used the imperative to say something perceived as negative such as 'throw up', 'do an ugly face', 'sit alone in an empty room', the commercial would not present an ideal, and therefore it would be much more difficult for the viewer to

engage in the fictional dialogue. This is, of course, without the humorous value of the first time a commercial would suggest aversive things.

This is a type of synthetic personalization, where an entity with no relationship with the other party still addresses them with familiarity such as the imperative mood. The imperatives or commands are designed in a way that they almost seem or are conceived as suggestions rather than commands. If the voice in the commercial says: “get the fire fighters into the new fire truck”, both parties are aware that the viewer does not necessarily have either the fire fighters or the fire truck, nor do they necessarily want to take them to the fire truck if they indeed have them, and it is merely a strong request to do so. However, if a person has the fire fighters and the fire truck and refuses to get the fire fighters in the fire truck, would that indicate a refusal to help those in need, a refusal to put down a fire? A reasonable thing for a person with at least some moral understanding is to get the fire fighters into the fire truck and save what there is to be saved, in this case, scared Lego men trapped in a Lego-building on fire. The viewer is guided to do a series of acts that offer no room for refusal. They are designed so that a logical string of thought will most likely result in wanting to follow the commands or supposed ‘suggestions’.

Therefore, as the viewer may have agreed to the set of commands which the advertisement communicates, the result could be that as the viewers subconsciously agrees with each section of the commercial, the product advertised might be ideal for them. The custom is not to overtly analyse the 15 to 30 seconds of requests wrapped in a nicely coloured and musically intensified package. Moreover, the fact that a commercial takes the viewers into account and invites them by *including* to participate in the dialogue: offering pauses after each suggestion providing the viewer with time to agree with the suggested things. This inclusion may cause the viewer to feel acceptance and affinity toward the commercial which leads to a positive outcome from the advertiser’s point-of-view, as the advertiser has successfully invited the viewer along.

4.1.3 Linguistic Factors

The spoken communication in the Lego City Fire commercial is uttered by an adult male narrator. Most of the Lego play sets are quite extensively gender specific, aimed for either boys or girls. The colour schemes and themes are designed according to the traditional gender specification. The male voice in the Lego City Fire commercial can be a figure of authority for a young viewer. It may represent a father, a grandfather, a teacher, or other male role models in a child's life. It can also represent another figure of authority, such as a policeman or a fire fighter. The voice in the commercial presents the product, but it also introduces and *educates* the viewer about the firefighting gear. How the fire hose can be rolled out of its reel, how the ladder can be extended to reach higher floors and how these gear can be used in play, and perhaps in real life by firemen who are putting down an actual fire. These linguistic choices affirm the authority of the narrator over the viewer, as the narrator is the one who offers specialist information about the product and the situation. The producer of the message uses expressions the perceiver could use as well. Fairclough (1989: 184) refers to this as simulated equalization. In addition to offering knowledge about the firefighting gear, the narrator uses simple phrases such as 'roll out the hose', most likely to not seem as too far above the viewer.

Different to many other advertisements that are aimed for child audiences, there is a low number of adjectives in the Lego City Fire commercial. There are only two different adjectives: *new* and *powerful*. The rushed and busy atmosphere of the emergency situation in the commercial steers the wording of the commercial into a direct and very efficient direction. In the case of an emergency, there is no room for excess chatter; the main objective is to get a clear and effective message across. The ambiance of an emergency situation is applied to the Lego City Fire-commercial. The wording is efficient and adjectives are only used when addressing the main product which the commercial is presenting: the Lego Fire Truck.

Using only two different adjectives is a rhetorical device. When there are only two adjectives, the importance of those increases and the coverage of them is much more explicit than if there were multiple descriptive words spread around the commercial. If the commercial were designed for more mature audiences, the use of adjectives might be different. As repetition might work to a certain extent, however, over-lexicalization in the form of synonyms is more likely to be used in products for adults. In a commercial that is designed for child audiences, the style of over-lexicalization is the repetition of particular adjectives describing the main article in the commercial, most likely due to the limited vocabulary of the target market. This is applicable to the Lego City Fire-commercial. The advertisement is designed in a way that those with lower level of linguistic competence are also able to understand the majority of what is said. For the producer of the advertisement, this ensures the widest possible audience.

The linguistic delivery in the Lego City Fire-commercial is quite minimalistic and simple. In commercials, all comparisons are usually conducted in a way which mainly only highlights the product at hand. If a product is compared for example with a similar product manufactured by a competitor, the habit is usually not to undermine the competitor's product, but to emphasize the excellence of one's own product. Placing two items next to each other and only complementing one reveals multiple factors about the other product, even though it has not been commented at all. If there are two items next to each other and one is described as efficient and best in the market, the other automatically has to be considered below the best, perhaps the second best. A similar use applies to the wording of the Lego City Fire Commercial.

The overall linguistic delivery in the commercial is limited to about 7 sentences. Four of these sentences include two or more independent clauses which are in the imperative mood. The first sentence informs the viewer of the commercial that there is a fire in Lego City, after which all the following utterances, excluding the last informative sentence, are in the imperative to guide what the viewer is supposed to do and how to act in the supposed situation of playing with the play set.

There are no actual opposing concepts in the commercial; however, such concepts may be perceived from the adjectives and nouns used in the narrative. For example, the only adjectives used in the commercial are *new* and *powerful*. If the fire truck is repeatedly addressed as new and powerful, comparing them to any other fire truck will most likely commence. As new is usually considered more desirable than old, and powerful more desirable than less powerful or weak, the result may be that all other fire truck toys may be perceived as old and not as powerful and therefore unwanted.

When two or more items are compared and one stands out as powerful and new, that one will most likely become the item desired, causing resentment towards the trucks that are not 'new' and 'powerful' at that exact moment. With that short moment, the producer of the commercial creates an opinion for the viewer and without discussion or critical assessment, that particular opinion will most likely stay, as a young viewer of a commercial presumably lacks the ability to critically assess, whether s/he has been subjected to commercial persuasion. Creating pre-designed opinions and desires this way is a function of advertising.

Van Dijk's (1998: 267) ideological square can be applied to discuss the use of adjectives in the Lego City Fire-commercial. While ideological squaring is concerned with emphasizing the positive of self and the negative of others, in commercial communication the main focus is to emphasize the positives and de-emphasize the negatives of 'us'. Some commercial communication may refer to an unknown entity as inferior, but in the Lego commercial, this is done by describing the Lego fire truck as new and powerful, emphasizing the positives of *us*. It is impossible to know what the lacks and negatives which the producers of the commercial might have wanted to de-emphasize are, as they are of course not visible for the viewer. However, things which would most likely make a toy fire truck slightly better could be for example flashing lights and larger number of additional equipment. In the Lego City Fire play set, a negative could be the quite limited supply of different apparel in one play set. This negative has been dealt by de-emphasizing the fact that the additional helicopters, fire trucks and Lego men have to be

purchased separately. The commercial is made to give the impression that there are a great deal of items in one play set. Of course the viewer has to be informed that all the items seen in the commercial do not come with the play set advertised to avoid compensation claims for misleading the viewers. In the Lego City Fire commercial this is done by informing the viewer with a small white text on the screen throughout the commercial that the base plate and background scenery are not included, as well as clearly presenting the separate retail packages of the rescue helicopter and the fire truck.

4.1.4 The Dog

In the Lego City Fire commercial there is a fire station dog which pulls one of the firemen behind him uncontrollably. The dog is out of the handler's control and barks happily while running, dragging the baffled handler in the end of the leash after him. This section of the commercial offers a comic relief otherwise hard to implement into an emergency situation. It is obvious for the viewers that the commercial is a staged situation played with Lego toys. However, it is still based on serious matters such as fire safety. Thus the dog brings characteristics of homeliness into this staged 'intense' situation. The comical section with the dog makes the situation less tense, and highlights the fact that the events on the screen are play.

Originally fire houses had dogs for protection and aid. The dogs would run along the fire department's horse carriage leading the way and protecting the horses and crew from unwanted disturbances, such as stray dogs. Since then, some fire stations have kept Dalmatians or other breeds of dogs as fire station dogs, but more as companions than watch dogs. (livescience.com 2015) Despite the fact that the fire station dog has a long standing tradition as an addition to a fire station crew, today these fire station dogs are mostly preserved in popular culture.

Typically a dog is man's best friend and often associated with descriptive words such as loyal, trustworthy, dependable and sincere. Presenting a cat as the animal companion, or if there were a cat at the fire station, the overall tone of the commercial would be completely different. A cat is not traditionally associated with fire stations, so if there were a cat at the station, the viewer of the commercial might stop to wonder why that is, rather than continuing the fictional conversation with the commercial. A cat would be stereotypically more suitable for a different situation; such as a pet at a hair & nail salon or the nasty pet of an evil mastermind. Words that are easily connected with cats are quite different from the ones connected to dogs. Words often associated with cats are for example aristocratic, independent and sneaky whereas dogs are often described as loyal, friendly and sincere.

To incorporate a dog in the commercial could be interpreted that the advertiser wants to emphasize the image of bravery and comradeship with Lego man's best friend on his side. As firemen, dogs frequently acquire merits as a loyal and loving companions and are highly valued in general. This valuation makes them honorific and in addition, they are emotionally appealing and create positive connotations. By adding a canine in the commercial and the play set, the producers employ the assumable respect, love and fondness the viewers feel toward dogs to their advantage. The warmth and affinity a person might feel when seeing an image of a dog is used to connect these emotions with the advertised product. Little details might determine whether a viewer remembers a commercial after seeing it, and a goofy, misbehaving dog could be something that a viewer will remember later on.

4.1.5 Music and Other Sounds

The music in the Lego City Fire commercial is assumedly especially made for this particular advertising purpose. It is an electronic melody with different kind of effects that support the storyline of the commercial. It is presented in loop style as a verse that plays endlessly if not turned off at some point and reminds us of big cities which never

sleep: shops and restaurants are open through the night with emergency vehicles, taxis and other transportation devices in action as well. The sounds of the emergency vehicles, the dog barking and the fire going out support the music in the background, creating the atmosphere of a busy city environment.

The music in the beginning is very dramatic with fast and powerful bass sounds which slightly diminish towards the end of the commercial, where the fire fighters have saved Lego City from the fire disaster. The tempo of the music also alters during the commercial. It starts with high tempo as the narrator announces that there is a fire and continues until the tempo of the music slows down while the hand builds the new fire truck. When the fire truck is completed, the tempo accelerates again as the new fire truck and another vehicle race to rescue. The tempo slows down again slightly when the fire is put off, but there is yet again an increase in the end where the Lego City Fire product information is provided.

There is no theme song in the Lego City Fire commercial. If there were a song with lyrics, they might give additional information about the product or the narration may have been conducted in the form of a song. However, because of the fire-theme, a jolly tune with persuasive lyrics might be considered inappropriate. A house on fire and a theme song could be considered contradictory; therefore the advertiser may have chosen a dramatic instrumental music that complements the theme.

The intonation of the narrator plays a key role in the flow of the commercial. Despite enthusiastic, the narrator's voice is not over-excited, which could be perceived unprofessional or inappropriate considering the theme of firefighting. The lines are uttered with an excited tone, still avoiding any rise in the voice at the ends of sentences which would make them seem more like questions or requests rather than the desired neutral phrases that work as commands.

4.1.6 Visual Factors

Because of the young audience, the commercial invests in visual stimuli to a high degree. As the narration guides the viewer as to how to play with the Lego City Fire-play set, a child actor's hand is present to visually show how the play set can be used and played with.

The most salient objects in the Lego City are the different parts of the play set. They are each presented in a frame dedicated to them. First, there is the fire station, then the fireman, after which the fire truck is introduced following more quickly changing sections for additional items such as a police car and a rescue helicopter which can be purchased separately. Close to the end of the commercial the viewers' attention is brought back to the fire truck and its features, such as the possibility to pull out the fire hose and extend the ladder. The main object is continuously in the centre of the frame, while the margins are reserved to entail the supporting toy artillery, the background of a city silhouette and the room in which the playing takes place. Of course the products advertised are the focus of a commercial, but by making certain item or items stand out is yet another way to steer the reaction of the viewer into the desired direction.

In commercials, there is often either a person, or human-like figure, who engages the viewer and explains matters concerning the product or service advertised, or there might be just a voice that clarifies the desirable features of the product with the help of visual means. This represented participant may address the viewer directly by eye-contact or some conversational devices such as speaking to the viewer in familiar terms. Another device for engaging the viewer is to make him or her to be one of the represented participants in the commercial. Such a device is used in the Lego City Fire- commercial. The one who is handling the toys on the screen represents the viewer. Hands appear from the sides on the screen, the right hand from the right side and the left hand from the left side, just as they would appear if the viewer were playing with the toys. Other hands also

appear from alternate angles, presumably to create the impression that friends and the viewer also participated if the scene were from real life. Rather than only being a viewing interactive participant, the viewer is made to be one of the two or more represented participants in the commercial, including the viewer to the playing experience.

In addition, the vertical angle reveals the power positions of the participants (see Kress and Van Leeuwen 1996: 142–143). As the interactive participant, the viewer is placed at a higher vertical angle than the represented participants in the commercial; the viewer is prepositioned to hold power over the represented participants. Regardless of the position of the viewer, this position of power is mainly hypothetical and offers the viewers of the commercial the illusion that they are in charge. Nevertheless, this position of power is designed by the producer of the commercial. Individuals, regardless of age, generally aim to be in charge of their own actions and decisions. This hypothetical power alludes the viewers to think that they are in charge of this particular scenario independent of their either positive or negative feeling about the situation, including the advertised product.

In addition to engaging the viewer in a fictional dialogue, the Lego City Fire-commercial engages the viewer in fictional activity as well. Also, the frame of the commercial is designed in order to mimic a close encounter –not only between the viewer and the toy set– but also the viewer and the ‘friend’s’ pair of hands in the commercial. Edward Hall (1966: 117–125) defines close personal distance as the distance at which a person can reach or hold another person. In the Lego City Fire-commercial this definition is met with both, the proximity between the viewer and the toy set as well as the viewer and the ‘friend’. During the commercial the viewer sees only his or her symbolized ‘own hands’ and the hands of the friends, which indicates that they play together. This in turn emphasizes that the participants *are* friends. As the producer of the advertisement creates the illusion of close friendships in the commercial, the producer places the viewer in a fictional situation which is made to seem more comfortable and close than it actually is. With this closeness and comfort, the producer appeals to the viewer’s emotions and connects them with Legos.

In the Lego City Fire-commercial, there is no direct gaze towards the camera by a human actor. However, one of the Lego men looks directly at the viewer when his fire station is being alerted because of a fire somewhere in Lego city. With this gaze, the Lego man invites the viewer onto the fire rescue mission with his firefighting team. If the gaze had been by one of the people whose hands can be seen playing ‘with’ the viewer, the invitation would clearly have been an invitation to play. However, when it is the Lego man who makes the ‘demand’, the invitation is slightly more intense as the Lego man is in the midst of the emergency, and clearly an invitation from a fire chief is an invitation to play, but also an invitation to save Lego city. The emergency situation intensifies the demand. It is commenced by a Lego fire fighter but designed by the producer of the commercial. A request from a toy might also be much more enticing to a young viewer compared to a request from a person.

Today, the experience of a commercial where the viewer is made a represented participant may be quite effective considering that it resembles the activity of playing a game on a smartphone or a tablet. A viewer is unable to affect the course of a commercial. They may still resemble situations where the viewer is able to participate such as playing a game on a tablet computer. As games vary from adventure games to problem solving, to for example dressing and making up a virtual doll, the need of actual contact with a concrete toy with multiple dimension may be diminished. The Lego City Fire commercial is produced in such a manner. The viewer is acknowledged as one of the represented participants, the television screen acting as the viewer’s field of view. A commercial that is executed and presented as a mixture of supposed actual play and gaming experience, might cause more affinity towards the commercial as it most likely feels ‘familiar’ and relatable to the child viewer.

4.1.7 Colours

Originally the basic Lego brick came in a set of basic colours of red, yellow, green and blue. Since then, the variety of bricks, play-sets and colours has become much larger. The colouring of the bricks depends on the play set they belong to. Each of the sets have, to some extent, a distinctive colour palette. In the Lego Friends-play sets the colours are strong pastels and hybrids of pinks, purples and blues, whereas in the Lego City-play sets, the colours are strong basic colours of blue, green, red, grey and yellow with some occasional hybrids.

In the Lego City Fire-commercial extreme blacks and whites are rarely used, except when an item is usually black in reality, such as a walkie-talkie, pants, fire hose, truck tyres, steering wheels and hair, but even in these cases, the black areas are not extensive. However, the grey tones of the scale are widely used, especially in the Lego sets that are of technical nature. The grey colour represents the technical nature of Legos as grey is the assigned colour for metallic material. As the range of shades offers certain interpretations, the pure, high-saturated tones of the Lego bricks connotes positivity and adventurous spirit rather than vulgarity, which pure tones might suggest in other contexts. There are hardly any pale tones in Lego bricks, and even the light Caucasian skin tone is portrayed with a pure yellow tone.

Modulation refers to the degree of shading and tints on a colour area (Kress & van Leeuwen 2006: 234). Lego bricks are extremely low modulated, as they sport only flat colours with the exact same shade throughout the coloured area. In the Lego City Fire commercial, the slight alterations to shade are made only with lightning, most likely to present the play scenery as multi-dimensional. A flat colour can be considered simple, which is the suitable form for a children's toy, but its simplicity could also signify 'honesty'. With a flat colour there are no 'hidden' shades or shadows; everything is clearly visible. This 'honesty', created with colour choices by the designer of the product,

creates the position for the commercial as a trustworthy entity that provides reliable information about the topics it presents. In turn, this trustworthiness and reliability reaffirms the position of power of the producer of the commercial.

In the Lego City Fire commercial the most salient objects are red-toned and the background silhouette is lenient towards the shade of blue, as the scale of hue suggests. The most prominent features such as the fire department and the fire truck are slightly redder in tone compared to the background, which makes them more prominent for commercial exposure. However, the colour palette of the Lego City Fire set, excluding the red fire trucks, consists of colours that are more ‘masculine’; the greys, blues, blacks and whites are still placed on the red-end of the hue scale to make them more warm, salient and prominent for the viewer.

The colours that Lego uses in its products are very low modulated, kept in their basic forms. Therefore the producers of the advertisements cannot use alterations of colours and perspectives too intensively. Nonetheless, they are still able to emphasize the positive simplicity of the Lego bricks with the hue scale and de-emphasize the less important objects in the background. The inability of the producers to alter the effortlessly identifiable colour scheme of the Lego bricks highlights the fact that the mode of colour is a strong part of the brand language of the products.

4.1.8 The Lego Brand Language

The Lego brand has a very unique and distinguishable brand language which is mostly based on visual factors. The colours are very basic with almost no deviations in hue and brightness, as discussed above. The Lego men all look very similar with yellow skin tone and a face with stationery smile and small black dots as eyes. Some slight alterations have been added to the basic Lego man, such as beards and glasses or other characterizing details. Regardless of the changes, the Lego man is, however, still very recognizable.

In the Lego City Fire- commercial, the Lego brand language can be identified in multiple instances. The colour pallet of the building blocks and accessories follow the familiar line of pure basic colours of red, yellow, green and blue. The characters and building blocks look slightly different in the commercial compared to the actual toys. The bricks are, nevertheless, easily recognized as the Lego sets sold in retail shops.

Lego has divided its brand language into two separate 'sets': a masculine and a feminine one. The Lego City Fire is part of the more masculine line with its male narrator and a particular colour scheme. When examining several different Lego commercials in addition to the Lego City Fire commercial, it is clear that the same male narrator is used in many of them. Using the same narrator becomes a part of the brand language. The narrator uses a very excited, upbeat and enthusiastic tone with variations in intonation.

The producers of Lego-commercials use the same template for the majority of the commercials, with only slight alterations. The adverts start from a long distance view, rapidly zooming in to the action. In the end of the commercial there is a still image presenting the retail packages of the toys, making them easily recognizable in the stores where Lego toy sets can be purchased. The Lego City Fire commercial also follows the same template. The first view is the busy city view from above and from a distance, after which the camera quickly zooms in to a view of the fire station and all the busy preparations. The commercial also ends with an image of the retail packages of the all the items presented in the commercial.

Lego uses very few adjectives in their communication which is aligned with the simple style the brand employs. However, Lego has diversified its products over the years, most likely to avoid seeming too simple in the abundance of other toys and products available. The toy sets have become more intricate and challenging, but some key characteristics of the company's brand language has remained quite unchanged. Product design is a part of brand language. The look of the Lego man and the very distinguishable square shape of

all the Lego bricks, as well as the assigned colour schemes for each different Lego set are all part of Lego's brand language. Companies choose some recognizable features that remain unchanged. These features can be used in the company's marketing communication.

Brand language is the set of colours, phrases, sound and other reoccurring characteristics of marketing communication which companies use to reach recognition among the consumer base. Sometimes companies want to refresh their image and make additions and exclusions of set elements. However, even though the image renewal may spur positive reactions, the designers of brand language will most likely still only add elements or change only a certain percentage of the elements to ensure brand recognition.

4.1.9 The Lego Collective

The general audience of Lego commercials and the users of Lego toys are usually young children and their parents. The wholesome image of the Lego world suggests firm and traditional values which are effortlessly adoptable by children as well as their parents. Lego is a company with a considerably long history and it has provided toys for generations which means that today's children are playing with the same toys as their parents and possibly even grandparents. Of course the product lines have gone through changes, such as colouring and the change of basic bricks into more pre-determined and to some extent pre-built play sets, but the core idea has remained the same.

The long history of Lego bricks aids the brand to portray itself as an indicator of family, tradition, social cohesion, warmth and fuzziness. With these attributes, Lego creates a collective atmosphere. All Lego users play with identical Lego bricks, which is a unifying aspect among Lego enthusiasts. Children who play with Legos are guided into the Lego world as they are introduced to how the toys work, either through commercials or parents' guidance, and henceforth they start to create things safely 'inside' the Lego sphere.

Individuality is expressed among the large collective of people who play with Lego bricks. Some are only able to build for example simple cars with a base plate and two sets of wheels, whereas another is able to construct a pick-up truck with additional details, such as for example using sheer, coloured small bricks as car lamps and a see-through brick as a car windshield.

Legos are useful toys to encourage creativity and logical thinking with their theme of building things with different coloured blocks. The expression of individuality is still encompassed in the neatly defined Lego world. In the Lego City Fire commercial, the individuality is portrayed via the heroic stand of the profession of firefighter and the positive connotations it creates. However, the play in the commercial is a collective and unifying event. In a way, Legos are so pre-determined that even strangers are able to play with each other without determining a set of rules to play, with the help of the knowledge on how to use Legos.

4.2 Advergame Fanta Fruit Slam 2

Fanta Fruit Slam 2 is an advergame purely made to increase awareness and brand recognition of the fruit beverage Fanta by the Coca Cola Company. Different to most advertising releases, there is no spoken language in the game and the written text is reserved only for informative purpose such as advance in the game, options, scores and instructions. It mainly communicates with visual cues and implications. In advertising, the visual means hold the same importance as something that is verbally uttered, and therefore the lack of spoken language can be considered as a strategic choice, making these advertisements applicable to be examined from the same point of view as traditional television commercials. Further, the lack of spoken language provides more space for visual communication; what is left unuttered is made clear through other means. Fanta Fruit Slam 2 is a game; however, it has to be considered an advertisement as well, as it is intended for promotional purposes and is designed to be part of a larger promotional

campaign including television and social media advertising and promotional activity through other profile-raising channels. In addition to the product, the game promotes and sells lifestyles. These promoted lifestyle choices connect individual lifestyles and product consumption.

4.2.1 Characters

The player starts the game by choosing the character s/he wants to play with. There are two characters, Gigi and Todd, with whom one can play on the easy level. Gigi is a girl with blonde bob haircut, large black glasses and red star earrings. She is wearing a yellow sleeveless top, a pink and burgundy chequered mini skirt, knee-high white tennis socks with two red stripes and white ballerinas. She is holding a Fanta bottle in her hand. Todd is a boy with shoulder length blonde hair, orange thick glasses and braces on his teeth. He is wearing a black and green chequered scarf, a white t-shirt with a black print of a tiger's head, black and grey plaid pants and turquoise shoes with purple soles.

There are three characters with whom you can play the medium level: Lola, Floyd and Tristan. Lola is presented as a refined young woman with carefully applied make up with red lips and strong eyeliner. She has carefully prepared hair do with a curl in her bangs. She is wearing a black $\frac{3}{4}$ sleeve shirt with orange and green flowers on it, a red mini skirt and red knee-high boots. Floyd is a young man with a stylishly unevenly cropped shoulder length hair wearing a pair of grey, trendy spectacles, and he is standing with one hand in his pocket. He is wearing a t-shirt with a picture of a rainbow on it, plain blue jeans which are ripped from the knee and plain white shoes. The third medium-level character is Tristan. Tristan has neatly cut hair and trendy white sunglasses. He has a pair of headphones around his neck, the same colour as his shirt. He is wearing a blue 'hoodie' with a picture of a cartoon hand doing the victory sign. He is wearing grey pants and green, yellow and blue striped shoes.

The last two characters are for the level hard. They are Maude and Andy. Maude also has a strong make-up and a very robust and high hairdo in black. She is wearing a mint green spaghetti strap top, grey and blue shorts and black and purple tennis shoes. Andy also has shoulder length cropped haircut of dark brown. He is wearing a white t-shirt with black stripes under a denim vest, blue jeans that are slightly too short and black and grey tennis shoes.

All of the characters take turns to bow or jump enthusiastically in the air, to do a dance move, to strike a pose, to wave or take a sip from the Fanta bottle in their hands when introduced to the player/viewer. The detailed introduction of the players is to assist in comprehending the emphasis the producers of the advergaming place on individual physical appearance. Each character has a very unique style, which they all seem to embrace with confidence.

4.2.2 The Game

As a game, Fanta Fruit Slam 2 is extremely simple. The player chooses one of the characters to play with, and the opponents are the remaining characters in the order of difficulty level. A good indicator of the playability of a game is its artificial intelligence which determines the actions and moves of the opponent(s). As Fanta Fruit Slam 2 is mainly designed for a younger audience, the artificial intelligence is designed to level the opponent usually slightly under the skills of the player, which makes the opponent quite easy to defeat.

The main objective of the game is to throw the fruit, which assumable fall from the trees, towards the opponent. The fruit thrown turn into 'juice' by the force of the impact and an animated test tube on the left side of the screen indicates how much 'juice', or in fact Fanta, you have squeezed for yourself. When the test tube is full, you are the winner of that level. The more Fanta there is in the test tube, the more powerful the player gets, and

the more fruit he or she is able to throw at a faster pace. The design of the animation of the test tube and to which actions in the game it is connected, indicates to the idea that the more Fanta you have in your system, the more energetic you are.

After the test tube is full of Fanta and the player has won the round, the game shortly and efficiently announces: “You Win!” with a text on the screen, while revealing the score and bonuses earned. Furthermore, the more Fanta a person has acquired for him- or herself, the faster s/he becomes a ‘winner’. Purchasing Fanta is most likely the idea, which the producers of the game aim to be adapted to real-life as well. The game presents the one who has the most Fanta beverage as a success. However, there is no indication that the player could ever lose the game. Instead, when the player has poor success, the two minute time frame simply runs out with the informational text *Time’s up* after which the player is encouraged to try again.

Although the test tube on the left side of the screen shows the rate of success, it is still impossible for the player to ultimately lose the game, as the only possible results are to win or draw. This can also be considered communication on behalf of the advergaming towards the player. It can be assumed that a player who plays a game aims to win. Winning provides satisfaction and a sense of accomplishment for the player and these positive sensations may be transferred to, or associated with the brand clearly recognizable throughout the game because of its strong brand language. The producers have chosen to let the player either win or reach a draw every time. If a game made for promotional purposes were difficult and the opponents hard to beat, a young player would probably lose interest and become discouraged after a few losses. If the time spent playing the advergaming were reduced due to over-difficult advance, the amount of time exposed to its brand language would decrease as well. It is possible for the player to choose how many levels s/he would like to play, but the design of the game encourages continuing by providing an unrealistically high winning percentage.

4.2.3 The Lack of Linguistic Aspects

In the Fanta Fruit Slam 2 -advergame, the absence of spoken language or written text provides an efficient base for visual communication. Games are usually highly visual but they do, nonetheless, communicate with the player also in other means. The game and the player engage with each other through the game events, the game might present captions or spoken phrases that do not necessarily require a response.

Whereas a 'typical' audio visual commercial would usually have for example a human or human-like voice urging the viewer to do certain things, such as use the product and eventually acquire the product, Fanta Fruit Slam 2 uses other means to get the message across. In the Lego City Fire TV-commercial, the narrator's voice urges the viewer to "jump into action", to "get the fire fighters into the new fire truck" and to "race to the rescue" while in the Fanta Fruit Slam 2, the player is guided to follow a certain chain of actions with visual indicators such as arrows, pathways and highlighted star symbols to represent a new 'level'. The game advances with the player's consent and selections. These selections are of course limited to the extent of levels and level-player combinations which the game was originally coded to contain.

However, although Fanta Fruit Slam 2 is more a game rather than a pure advert, it still should be examined from the same point of view as other advertisements, as it is made solely for promotional purposes. As the game relies mainly on visual means, the absence of linguistic code is near total. It is worth considering whether this absence should be considered 'innocent' as Van Leeuwen (2008: 28) suggests some absence is to some extent, or has it been conducted to serve a purpose.

As the advergame relies heavily on the visual, the player can only imagine what the different characters would 'say' in different situations in the game. The phenomenon is similar to the action of a child playing with his or her toys. S/he has to use his or her

imagination to produce the speech of the toys and absent playmates as well. The player of the game is playing 'with' the characters of the game, hence is playing 'with' Fanta. The visual factors offer room for imaginary and hypothetical conversations, and the player is able and encouraged to act as both parties. The player will most likely have different perceptions of the game characters Todd and Gigi, as they look completely different and are of different sexes. Without any words, the appearance of the characters, as well as their choice of accessories and clothing, offer the player information about the characters. With this information, the player may create hypothetical conversations or 'play' with the characters, such as derive ideas and opinions about Gigi's hair or Todd's shirt with the picture of a lion on it. Rather than providing words and ideas to the player by way of language, the advergaming suggests the player to use the game as a canvas for various alternate scenarios, such as feeling affinity for some characters and perhaps distance to some.

As there is no actual speech in Fanta Fruit Slam 2, the required information is provided with text and symbols. The different levels of the game are marked with a shiny yellow star and the star indicating the next level starts to shine on completing the previous level. The stars are placed along a path in a park. The symbol of star is quite prominent and commonly used in different instances and it is often given as a reward for a job well done for example in schools and nurseries, traditionally in the form of a sticker. A shiny, golden star may connote success, industriousness, hard-work and trustworthiness. Luminous stars in the night sky and may connote infinity, universe, night, dreams and possibilities. The producers of the advergaming utilise these connotations to be associated with the game and the Fanta brand. As the player advances in the game, s/he is praised for his or her success with a shiny star, similar to real-life events in which stars are earned. However, the stars which are used for a reward for a job well done in school or completing a chore, are now used as rewards for more voluntary actions. Hence, the reward is added to the existing fulfilment of playing a game for entertainment. The addition intensifies the gratification the action of playing a game provides.

Another symbol used in the game is a picture of a small house, the 'home' symbol, which is largely used by websites to guide the visitor to the main page, the starting point of the particular website. In Fanta Fruit Slam 2, there are only three different areas in which the player can navigate. The three 'areas' are the menu in the beginning where the player chooses the character, the park area where all the levels are marked by stars along a path and the actual levels where the fruit slam matches take place.

On occasion, user interfaces in games can be tedious to navigate. There might be multiple areas or dimensions to advance to, and sometimes the player has to return to the beginning of the game, the 'home' to get to a particular place or to change settings. The home-button is there to help to return to the main menu of the game. However, in Fanta Fruit Slam 2 the problem of navigation is obsolete, as the game is fairly concise. The meaning of the 'home' symbol might therefore be deviated from its original purpose. The symbol and the word home connote, in most cases, family, warmth, safety, calmness, happiness and various other profoundly important concepts for an individual. The symbol is there to serve its purpose for the player to return into the beginning of the game. However, the design of the advergaming connects these wholesome connotations with the game. If the game becomes too difficult, the player can always 'return' home, as ideally in real life, where home is something a person can always return to feel safe and cared for. By presenting a section of game as a 'home', even if it only in the form of a symbol, the producer of the game claims possession of the position of an in-game home, a safe place. With this position the producer, in a degree, seizes authority and power associated with the home environment.

4.2.4 The Sounds

In the game there is background music which sets the tone for the game experience. When the player chooses the level and character, there is very upbeat electronic music in the background, with an electronically mastered crowd of child or teenage voices singing:

“*a-a-a-a-a*”. The crowd also utter words that are mastered to sound ambiguous, but the overall tone is that of fun, with a few quite clear female giggles and oh!-screams sporadically penetrating the music. The sound track resembles that of a cheer of a cheer leading team. It is common in American culture that sports teams have a cheer-leader team to cheer the audience. The cheer leaders dance and perform acrobatic numbers in addition to strong, loud chants to raise the spirit of the audience and the team they represent. Both playing sports and qualifying to be a cheerleader are valued positions and quite fundamental to American high school- and college culture.

The player is rooted for by a cheerleading team during ‘half time’ of the game, similar to a real-life sports match. Half time refers to all the activity outside the fruit fight matches in the game. The cheers may have been designed to have indications to real or supposed real-life events. The support of a cheer team provides room for the fantasy that the player is part of a sports team. With this inclusion the player is subjected to connect attributes of success to him or herself. With these types of suggested scenarios the player is urged to link these associations of success with the Fanta brand. The player is similarly subjected to seeing several indicators to Fanta as well as hearing the joyful cheers. There is no choice for the player to play the game without the soundtrack, unless the entire device is turned mute, which in turn removes all other sound effects of the game as well.

4.2.5 Let’s Play

In Fanta Fruit Slam 2, the game levels are made to portray the field of view of the player, which is commonly used in video- and console games. Everything that can be seen on the screen during the fruit fight is approximately what a person would see when physically in a similar space. The opponent stands approximately 4-5 meters away if adapted to real life, and something is usually placed ‘between’ the player and the opponent, such as a small stream, a pathway, a basketball course or a campfire. This divider acts as a line or ‘a net’ between the player and the opponent. Since the line is merely a casual indicator

rather than a strict border, the fruit fight is clearly more play rather than a serious competition.

After the player has chosen the desired level to play, the view on the screen, which is the view of the player, is placed in the play 'arena'. The character of the player smiles at the screen, after which the 'camera view' is shifted to where the player's eyes would be, turning a third-person view into a first-person view. The opponent stands opposite looking straight at the player, engaging him or her to play with them. Halliday (1985: 153, Halliday & Matthiessen 2014: 135–138) refers to this as a demand, as the gaze of the participant on the screen engages the viewer/player in an imaginary relation with the player of the game. However, the demand in the game is not as straightforward, as the other participant which is the opponent in the game, is placed at a distance, which slightly dilutes the *demand*. According to Hall's (1966: 117–125) theory of social boundaries, the opponent could be placed somewhere in between close- and far social distance, as they are interacting with each other but are nonetheless still 'physically' far away from each other. The opponent could be considered to use a rather realistic, more 'shy' approach, which is very applicable to real life, especially children, who first observe each other's behaviour from a distance. The shy but active opponent invites the player into the game from a distance, perhaps igniting a willingness to play, as well as interest towards the other character. Also, as the player passes through the levels of the game, the distance between the opponent and the player seems to shorten, from throwing fruit across a pathway to throwing them on a basketball court. The area is also shifted from a neutral, common ground of a park setting to a more communal recreational area setting. The shift can also be perceived as suggesting the forming of a fictional friendship between the opponent and the player. This 'friendship' develops during the course of the game.

The producers of advergimes use similar ways to entice viewers as the producers of television commercials and other audio-visual media. In TV-commercials the script and plotline are produced from start to finish in a way which aims for a positive viewer response. The commercials are designed in ways which leave the viewer little room for

refusal and adverse feeling. In advergaming, the script is partly left open and the illusion of alternative endings for the story exists. The viewer/player has the alleged 'power' to determine their progression of the game, hence in the marketing communication.

It is customary in smart phone and tablet application games for the player in front of the screen to be taken into account in the events in the game. The opponent throws fruit towards the player's character smashing the fruit on the screen. When the player of the game is unsuccessful and several fruits are smashed onto the 'player's face', the screen, the pulp and juice of the fruits form a type of psychedelic pattern, which blurs the vision of the player. The player who is hit with the fruit, is able to swipe the screen clean. As the player wipes the screen, there is a realistic squeaky sound effect. The sound is made to resemble the wiping of glasses, which in turn verifies the position of the player. When the player wipes the mess off his or her glasses, s/he is present. This is a reminder of the position of the player after the beginning of the level, where the character of the player acknowledges the 'view' and how the 'view' is turned around to represent the view of the player. This is similar to the *demand*, where the represented participant engages the viewer with his or her gaze. In addition to the eye-contact, the player/viewer is acknowledged and engaged by verifying his or her position as the opposing player in the fruit fight. Similar scenario is presented in the Lego City Fire commercial. In the Lego-commercial the viewer is made to be one of the represented participant as a pair of hands, which represent the hands of the viewer, appear from the sides of the screen.

The view in the game places the most salient object, the opponent, in the middle of the screen. The player and the opponent are at the same level, according to the ground they both are standing on. The opponent moves left and right, but does not come closer or move further away. The distance is kept at the same level at all times during the game. If the opposing character suddenly moved closer or further away, the play would come to an unavoidable halt. If the opponent were suddenly to move further away, it could suggest various things for the player. The opponent may not want to play anymore or the opponent is hurt or upset. If the opponent suddenly moved closer, they might seem upset or

challenging, or s/he might have something to inform the player. Changes in position would naturally change the communication between the opponent and the player. When the opponent is kept at a set distance, the main objective is highlighted to be the fruit throw and all the supportive visual cues.

The vertical angle is an indicator of authority in a situation. The party who is physically higher is considered to hold power over others in a situation. In Fanta Fruit Slam 2 the player and the opponent are placed at the same vertical angle during the game events. According to Kress and Van Leeuwen (1996: 142–143), participants who are placed at a same vertical angle are considered equals. The equalization of the participants emphasizes ‘friendship’ between the players of the game. This hypothetical equality is emphasized by the producer in order to give the illusion of an equal relationship also between the producer and the player. This equality is still not real; it is mainly a way for the producer of the message to connect with the viewer.

4.2.6 The Colourful Game World

The surroundings of the game, the game world, is very carefully executed with electronic animation. Everything looks pleasing for the eye and the food fight takes place in a green park surrounded by leafy, tall orange trees and neatly defined footpaths. The oranges in the trees are the same shade of orange as the Fanta logo. The saturation of colours in the game is very high, and pastels or light tones are only used in some of the objects in the background such as buildings.

The loading sign of the game is an animated empty Fanta bottle which is upside down, and as the game loads, the Fanta bottle is filled with orange slices indicating, by the number of oranges, how many per cent of the game is loaded. First, the orange slices appear from the bottle’s bottom to the top, after which the bottle is turned upside down, which leads for the slices to be reduced from top to bottom, most likely indicating the

action of the beverage while it is being consumed. The scene is the same in the introductory frame, where the characters sporadically drink Fanta from the bottle they are all holding in their hands. The visualization of the act of consuming the drink provides the player/viewer a visual ideal on how the product should be used.

The sky in the game world is orange like a sunset. There are bubbles rising up to the air as in a carbonized drink such as Fanta. The river across the park is also orange. The surface of the river mirrors the orange sky of the sunset while resembling a river of the Fanta beverage streaming deliciously through the park, as the chocolate river familiar from the story *Charlie and the Chocolate Factory* by Roald Dahl (1964: ch18), in which a small group of children are allowed inside a magical sweets factory where everything is edible sugary treats. The graphics in Fanta Fruit Slam 2 are caricatured, quite simple and intentionally to some extent “poor”. The game world resembles a child’s drawing: out of proportion fruit, slightly crooked houses and the trees and bushes have inaccurate, round silhouettes. The childlike execution is still meticulous. The backgrounds of the menus and loading pages are the same orange colour as in the Fanta logo and the orange slices which appear during loading. With Fanta Fruit Slam 2, the personal perception, introduced by Kress and Van Leeuwen (2006: 232–235), for each player of the colour orange, is most likely previously seen orange fruits and their delicious flavour. Oranges are generally considered healthy fruit, rich with vitamin c. However, Fanta and other flavoured beverages are only made to resemble the taste of oranges with artificial flavours and colours; the healthy and positive image of oranges and other fruit is used to promote the product which only resembles the original.

The colour scheme of Fanta Fruit Slam 2 is highly saturated. As high saturation connotes positivity and adventurous spirit, it applies well to the theme of children playing a game outdoors. The colours are quite low modulated without any texture-like shading, tints or other distinctive indicators of naturalistic truth. As low modulation suggest simplicity and low modulated colours are considered to express objects in their essential forms (Kress & van Leeuwen 2006: 234), low modulation offers the viewer an abstract truth without

particular variations in tone. Therefore, as the Fanta Fruit Slam 2 employs low modulation, it can be considered to aim for an abstract, ‘designed’ truth, which supports the ideas and suggestions inside the game as a type of truth, even though it has no scientific or natural merits. By offering an abstract truth, the producers of the advergaming may present the beverage with the imagery of the original orange fruit despite the fact that the actual product has quite a limited connection with the original fruit, just the colour and the artificial flavour.

The temperature of the colour palette in the game is mainly at the red-end of the hue scale. The hue-scale describes the degree of temperature of a colour, the extremes being the red- and the blue-ends of the scale (Kress and van Leeuwen 2006: 233). The entire differentiation in the game consists mainly of different shades of oranges, reds and pinks. The items in the game world as well as the characters are foregrounded and made salient with hue. Blue or cold tones are only used with the background with tall buildings in the distance. The red-end of the hue scale also suggests warmth and energy, which are all employed in the advergaming. If the hue in the game was at the blue-end of the scale, it would create a slightly different scenario. The colour blue is associated with distance, calm and cold, so if the environment in the game were blue, the player could perceive the environment accordingly, perhaps as cold, frosty and quiet. Frost in turn leads to more clothes, in which it is harder to move around fast, the ground may be slippery and a fruit is hard to throw with a mitten-covered hand. In addition, liquid fruit pulp on someone’s face in a cold weather can also be an inconvenience. As a result, these supposed complicating attributes could lead to the perception of a non-suitable gaming environment if the hue would be at the blue-end of the scale.

When the hue is at the red-end of the hue scale, the atmosphere is summery and warm, and the conditions for a fruit fight are ideal. Despite the fact that whether it is winter or summer in the game, it should not make any difference for a player to enjoy the game indoors via an electronic device. However, the associations and connotations to real life and nature have an effect on perception, as the player might easily connect real-life

experiences to an electronic application. Therefore the producers of a promotional game usually choose to select the ideal circumstances to remove all associations of possibly not enjoying the game. Of course, the product dictates the position in the hue scale and it is used according to the product promoted. For example ice creams, breath-mints or freezers are most likely advertised using the blue-end of the hue scale, to emphasize the coldness and the refreshing nature of these products and to achieve the desired effect for the product in question.

4.2.7 Broader Sets of Associations

In the game, there are a variety of markers that indicate various aspects of awareness of cultural and political issues and current trends, starting from the clothes and accessories of the characters. All of the characters have a very precise style and every detail is carefully considered. The character Gigi, introduced in the previous chapter, is wearing large black glasses and red star-shaped earrings. The star icon is, in addition of being used as a symbol of reward in many instances, very popular particularly in female- and child clothing and accessories, and it is used in different forms and colours. However, particularly a red star has several different connotations. The red star has been used as a symbol for multiple entities, but most elaborately it has been the symbol of communism, its five points symbolising the five fingers of a worker's hand. A multinational corporation assumedly does not intend to endorse communism, but nonetheless, the star provides the interpretations of freedom of choice and anti-commercialism. A brand can emphasize matters that might contradict with the core idea of the company to reach a maximum amount of potential customers. The red star is also used by the high profile US department store Macy's in their brand logo. Connections to other commercial entities may validate or strengthen the player's relationship with a commercialized choices, such as Macy's and Fanta. However these two interpretations seem far-fetched, but it is important to acknowledge the power of different interpretations and connotations produced by objects that may seem 'innocent' and simple. It is important for advertisers to compile their messages in a way which offers a base for positive connotations for most

viewers. However, different cultural and religious and other backgrounds of individuals may change the perception of themes and symbols from the originally intended.

The second character introduced above is Todd who wears braces on his teeth and bows when he is introduced. These are not necessarily the attributes that characterize Todd in the game, but are the ones emphasized in this analysis. Braces are usually worn by a child or adolescent to adjust a person's bite. The most difficult times to wear something different than your peers is when you are a child or an adolescent. Difference is picked out and commented on, the person may be bullied, or just feel excluded and stand out as different. When an adolescent character in an advergaming is wearing dental braces and is quite obviously an equal to those who do not wear them, it sets an example to the player to act accordingly. If a player does not have braces, he or she may absorb the example to align the one with the braces an equal rather than inferior because of the difference. If the player has braces, he or she might feel affinity and kinship with the character. The appearance of dental braces in a game can make them more widely accepted.

The game exercises its power to steer a general consensus that braces are an aspect of normal life, rather than a negative abnormality. Difference has generally become more accepted and the willingness to understand differences has become a part of basic conduct in most Western societies. Braces could be considered an eye-sore and an inconvenience, but because of the popularity of self-improvement and the acceptance of different types of beauty-aids, braces may also be considered a temporary nuisance to improve one's looks. In addition, the acceptance from peers in the game sets an example for players of the game on how to confront differences, such as dental braces, in real life situations.

Trends are the popular taste at a given time. Trends appear in all areas of life, including behaviour and consumption, and some of these trends are also advocated in this advergaming. Whether trends or zeitgeist, youth culture has changed quite remarkably over the past decades. People, including the young, want to excel. Aspiring for success has

shifted to analysing one's shortcomings and relentlessly aiming for a better version of oneself by correcting these shortcomings. In the advergame, the characters take a bow when "acknowledging" the player. Bowing is a social gesture which is largely extinct, except for some very formal occasions or the bow of gratitude for example in a theatre setting. However, trends tend to circulate and rise into popularity later on. An outdated and exaggerative act of politeness is there to set new trends, or perhaps to emphasize the recommendation for better manners in general. As there is no verbal speech in the game, the act of politeness has to be executed in a way which is clear without the use of words. In addition to the characters' politeness towards the player, these types of gestures strengthen and validate good manners as well as a positive atmosphere.

A player named Floyd is wearing t-shirt with a picture of a rainbow on it. Rainbow as a symbol is linked to various different entities and concepts, such as in the internationally known peace flag. However, one of the more widely known uses of the rainbow symbol is the gay pride rainbow-flag. Equal treatment for everyone and the recognition of more than two genders, male and female, have advanced in the recent years. Australia has accepted the gender X in its passports next to male and female and presumably many others will follow. The discussion of same sex marriage has also been a prominent topic in the United States as well as other countries over the past decades, and Fanta has taken a subtle political stand by sporting a rainbow shirt in its marketing communication. However, there is no clear indication to gay rights, as the rainbow shirt alone does not necessarily mean support for that particular cause. However, for many, it is the one of the most obvious signs of support for the same-sex community. Those who support the queer cause will most likely perceive the rainbow flag as a statement, whereas those who are against or do not have an opinion on the matter, might see only an innocent picture of a beautiful rainbow, perhaps with the additional mythical reference to the story of a pot of gold that could be found at the end of it. To please masses, a company should not take a political stance which might offend some. For example, several religious beliefs ban same-sex relationships, and therefore their endorsement in a commercial context might be experienced as offensive. The objective of a commercial enterprise is to make profit, and therefore the lack of open political stands is usual, unless it is clearly being used as a

marketing device. Consequently, one image can hold several meanings depending on the individual. The players of the game have been offered multiple choices of ideal perception, designed by the producer of the game.

The food fights in the game are set in a park in a city environment. As the environment is rather caricatured and simple, the items that are included in the setting gain more emphasis that they might do if the surroundings were more realistic. The garbage bin along the park footpath is very distinct in the otherwise simplified setting. Trash bins are regular in a park. Nevertheless, their presence in the game may refer to a wider concept. Environmental awareness has been a prominent discussion topic for several years. Ways to protect the environment are for example to save water, to save electricity and to stop littering. For a game to imply even to one of these suggests the willingness to preserve nature and care for the environment. If the same garbage bin appeared for example in a car racing game, it might seem slightly contradictory because of the nature of the sport. Race cars run with fossilized fuels for entertainment. However, the garbage bins may suggest commerciality in another sense as well; there are fast food restaurants along the race track and the plastic crockery and cutlery may be placed in the bins after use. The garbage bins in the advergaming can urge the player to be more aware of the bins and highlight environmental awareness. For already environmentally aware persons the garbage bin affirms and validates their choices and acknowledgeable decisions. For others it may act as an incentive to start gradually use the trash bins more, or even stop littering all together.

All the characters in the game are presented as equal with the player, indicating that regardless of the possible age differences the characters and the players do not have any particular merits over another, such as higher status in a society or considerable wealth. In the Fanta Fruit Slam 2 advergaming, honorifics are perhaps these honourable causes these characters are suggested to support, such as sexual equality and environmental awareness. This could be considered a type of philanthropist honorifics. However,

advertisers carefully consider which causes they want to be associated with, and any contradictions between a cause and the product are avoided.

The number of characters provides a wide range for different individuals to find someone to relate to. The characters have different styles and looks: some are short, some are tall, one has glasses and another has braces. However, the diversity is restricted to include mainly positive differences, or something that connotes positivity, such as braces exist to achieve a straight row of teeth. As the producers of an advertisement want to provide the ideal subject, there are no great 'abnormalities' among the characters. Despite the fact that a large number of people are over-weight in Western societies, there are no over-weight characters in Fanta Fruit Slam 2 advergame. To be over-weight is of course not ideal, but a plausible reason might also be that sugary beverages such as Fanta play a part in the issue of obesity and companies do not want to emphasize this matter. If the advergame were produced by for example a skateboard company or a company that produces electronic devices, the lack of over-weight characters would not be a necessity. A company who manufacture skateboards would most likely want to endorse the fact that people of all sizes can and should do skateboarding, and to an electronics manufacturer, weight is a futile matter. Therefore, the producers of Fanta Fruit Slam 2 can be considered to have omitted the idea of someone being overweight from the game. The producer of a commercial message may leave out aspects that are not beneficial or might be harmful to their brand or product.

In addition to rainbow shirts and ultimately trendy clothes and accessories the game has indications to some more traditional concepts. An example of this is the campfire in the park where a fruit fight takes place. Camping is a free-time activity for individuals who seek escape from an urban environment, yearn to be close to nature and seek the thrill of 'surviving' in challenging circumstances. Camping is particularly prominent in American culture where it is considered a powerful bonding experience amongst those who take part in it together. It is also something that parents do with their children or a group of friends like to engage in. It can be assumed that the campfire is brought to the game

environment in Fanta Fruit Slam 2 to transpire positive connotations, such as memories of a family camping trip, or other pleasant recollections about events and stories told in the flare of a campfire.

All of these seemingly innocent aspects, items and concepts in the game thrive to create positive connotations which would be beneficial for the brand and increase its positive image and brand recognition. The advertisements do not offer finished concepts. Instead, they offer carefully designed suggestions and ideas which the viewer can use to derive their own memories and emotions of the suggested theme. Linking emotions to commercial products is one of the main tools marketers use to convey an efficient message. Rather than plainly telling a story about a family who went on a camping trip, the advertisement only presents the campfire, so the viewers build their own ideas based on their connotations, linking their own feelings, memories and experiences to the product advertised.

4.2.8 Promoting Individuality

The game Fanta Fruit Slam 2 presents an array of choices, each of which a person may use to express individuality. Consumers of all products are steered to express their personality with their choices of purchases. Each of the characters in Fanta Fruit Slam 2 has a very unique style and different accessories. The spectrum of characters is so wide that assumedly nearly every player can find a character they are able to relate to. To be totally confident and comfortable with oneself might be an unachievable goal. People are constantly offered better or slightly different versions of themselves by marketers, which results as a continuous process of following trends and different fashion choices.

Adolescents yearn to express their own individuality, and one way is to choose a collective group to identify with. These groups include subcultures like *Wicca* or other religious group, or *emos*, a subculture of melancholic punk rockers or hipsters. Being a

representative of a subculture makes it effortless to distinguish oneself from those outside the group. Simultaneously, an individual can feel strong unity with the representatives of his or her own group. The same thing applies to a larger group without any particular theme or ideology behind it. The abundance of commercial choices of clothes, accessories and other apparel allows individuals to mix and match their own style, and the minuscule differences between individuals are the markers of one's own style. In Fanta Fruit Slam 2 the player is free to choose the character with whom s/he would like to play. There are seven different characters with unique and different looks and styles. The player may choose the character based on who most resembles him- or herself, or a character they would like to be, or a character of the opposite (or same) sex they might be attracted to. Similar to youth subcultures, the game is simultaneously providing the comfort of a collective group and the satisfaction of expressing individual choices, however limited the choices are. Whereas the viewers of Lego commercials need the collective safety of a group, the Fanta Fruit Slam 2 advergame supports and encourages slightly older children to start forming their personality with commercialized choices such as Fanta.

4.2.9 The Fanta Brand Language

The colour choices of the game are quite aligned with the product's brand language. However, although there are several flavours of Fanta beverages, the colour scheme has always followed the original orange theme. Compared to beverage brands such as Coca Cola or Pepsi, Fanta has a unique brand style. Whereas Coca Cola and Pepsi advertisements favour human actors and celebrities in an honorific sense, Fanta adverts rely mainly on multi-coloured caricatured and animated characters that are placed in settings most compatible with the activities of underage consumers. These settings are for example fruit fight in a park or playing on the beach.

The colour scheme of Fanta beverages is a very intense, homogenous orange tone. The same tone is repeated in the fruit, the sky and the river, strengthening the image of the

orange colour and the brand. The characters of the game are also presented in Fanta-bottles in stores, as well as introduced in the website and social media channels of the brand. For the same characters and style of execution to be presented in several different occasions forms the unified brand language. When a brand language has been made familiar to consumers, the communication between the company and the consumer can automatically skip the 'introductory phase'. Because the brand is already familiar for the viewer the advertiser is able to use all the available resources to promote new features or product lines. When a person starts to play the Fanta Fruit Slam 2 advergaming, or perhaps sees a Fanta television commercial, he or she might already be familiarized with the brand language, and because of this familiarity, the viewer may be more interested in what s/he is presented. This has similarities in real life situations as well. We are more willing to accept suggestions and ideas presented by those who we know already.

5. CONCLUSIONS

In this thesis, I have highlighted attributes in the Lego City Fire-commercial and the Fanta Fruit Slam 2-advergame, which allocates the power of the discourse to the producer of the commercial message. The commercial messages are constructed of several different modes, which are all important parts for the advertisement as a whole. Each of these modes is carefully executed to support one another. Sound, picture and movement are all synchronized to deliver the most effective appeal to ignite the desire to purchase the advertised product. The producers of advertisements use the same applications that work in common social situations among people. Similar interests, politeness, being entertaining, interesting and successful, having awareness and good looks are all attributes which draw people close to each other in real-life situations. In commercial messages these attributes have been linked to the advertised products in various ways.

The aim of the thesis was to study the different modes of the material and assess the aspects of tools of persuasion and evaluate in what way these tools are used to strengthen the authority of the producer over the viewer. With the help of multimodal critical discourse analysis, I emphasized certain points and factors of the modes that might seem ‘innocent’, but can however be found to hold larger meaning potential to reaffirm the message of the producer.

In the Lego City Fire television commercial, the viewer is included as a part of the playing act, or a part of a hypothetical future playing-act, by addressing the viewer with the imperative mood and placing the viewer on the floor with participants that represent the viewer’s friends, hypothetical friends, or parents. The theme of the commercial is that of an emergency, yet the atmosphere is designed to feel safe and comfortable, clearly indicating that it is play and it takes place on the home floor, and because the vertical angle, the viewer is placed at a higher angle compared to the events on the floor, which creates the illusion of authority to be held by the viewer.

The Lego fire fighter invites the viewer of the commercial to take part in the events on the screen. The Lego firefighter makes a demand by looking directly into the viewer's eyes, simultaneously inviting the viewer to play and to take part in a rescue mission, however fictional. The Lego firefighter and the viewer are simultaneously guided to perform series of actions that do not offer room for refusal. The suggestions, or commands, are made using the imperative mood, which guides the viewer to respond with agreement. Parents teach their children their own definition of right and wrong, but saving a city from a fire could be generally considered as the right thing to do. The commercial suggests supposed tasks for the viewer, and the nature of these tasks is something a morally aware person would most likely not refuse to hypothetically do. The repeated affirmatives for the redundant demands will increase general positivity and compliancy, which will most likely ultimately lead to the acceptance and desire of the product, which the 'environment' of the commercial brings forth. In addition, the commercial offers honorific role models, which are repeated and emphasized as the firefighting theme, the Lego firemen, as well as the male narrator who guides, and to some extent educates the viewer.

Slightly different to the Lego City Fire- commercial, in the Fanta Fruit Slam 2-advergame, the persuasive intent is mainly executed with mental images and suggestive visualizations. The game introduces characters and ideas, of which the player can choose the most approachable for him or her and apply them into their own lives, while the orange brand language of Fanta beverage escorts the player through different levels of the game. All the characters in the game have very distinctive and unique styles, and most of those who play the game will have a character they can relate to or feel affinity towards. As there is no speech in the Fanta Fruit Slam 2, it relies mainly on symbolism and other visual means to deliver its message. It is different compared to a normal commercial because games are in nature interactive. The need to make the player a part of the experience is obsolete and the producers of the game can concentrate on strengthening the position of the player and validating the relationship between the player and the character of the game, hence the game itself. The 'demand' of the representative participant in the advergame therefore holds a slightly different purpose, compared to a traditional

commercial. The larger concepts of gay rights, environmental awareness and outer appearances supports the producers' idea to present, in addition to the product advertised, lifestyles, opinions and policies which viewers or players can use to help to construct their own identity, which is aimed to be highly commercialized.

Usually, a game offers the illusion that the player is in charge of the events. In Fanta Fruit Slam 2, the vertical angle is that of equality, as the opponent is placed on the same level as the player. With this equalization and other indications of friendships or possible friendships make the relationship between the player and the opponent to appear closer than it actually is. With the help of the hypothetical friendships, concepts and ideas of success, fun, beauty and likeability, the advergaming Fanta Fruit Slam 2 strengthens the relationship between the player and the Fanta brand.

The commercial and the advergaming both have several modes which are combined into an advertising message made to be at an ideal level in persuasion, and the most compelling for the viewer. The aim of this thesis was to discuss these modes and distinguish their persuasive attributes and determine how these attributes leads to the producer of the commercial message to withhold the power stand of these commercial discourses.

Advertising has changed greatly during the past decades. It has shifted and changed from television commercials to different types of audio-visual advertisements with similar basic goals and principles, but a slightly different delivery. Commercials designed for television can easily be implemented into an internet based game as a cut scene, and games made purely to increase brand recognition can become a crucial part of daily electronic entertainment. The advertisements seem interchangeable and because of unifying tools such as brand language, they can be effectively transformed into several different media. Spreading the marketing message allows the different media to be more indicative and allusive rather than ruthlessly explanatory.

It can be assumed, that marketers have acknowledged children's awareness and media literacy, at least to some extent, which has led to marketers shifting from a straightforward selling approach into a more subtle manner of approach. Children and adolescents are provided with wide ranging concepts that are difficult to dissect and recognize their persuasive elements. Advertisements are conducted in ways, which combines a set of means which may all seem 'innocent'. However, as the amount of means for a single promotion is abundant, the efficiency of the message may be much greater. If not yet, but nonetheless soon, children are most likely regarded as mini consumers, who are able to assess marketing messages to a certain extent and assess the traits and quality of products to suit their own playing needs and eventually decide which items to desire.

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