

Lesson V B2C promotional texts and advertising

B2C general issues

Lower information to persuade ratio (compared with B2B promotional communication).

More persuasive factors: more loaded creative and catchy language

There is lower informed register and also at involving the addressee emotionally rather than rationally

There needs AND images to convey emotions AND information at a very short time and in a space

Creative dimension

Creative dimension is the ability to create original and effective promotional communication.

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Creative dimension/1

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Creative dimension/2

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Creative dimension/3

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Creative dimension/4

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Creative dimension/5

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Creative dimension/6

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Playing with sound in advertising

Using language creatively does not only mean playing with words, but also with sounds. This involves, amongst others, the use of sound effects, including rhyming.

- Rhyme: a word, name or phrase that repeats the sound of another word, name or phrase.
- Alliteration: the repetition of the same letter or sound at the beginning of words.
- Onomatopoeia: words that imitate the sound they represent.
- Assonance: the repetition of the same vowel sound in words.
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Playing with sound in advertising/2

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Playing with syntax

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Emotional language

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Advertising style

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Translating advertising

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It's up to you, now find creative language in the following ads/tag lines

- Ava come lava
- Candy sa come si fa
- Vente, riveste, traveste
- Arle, Armonie, Alzadere
- Né uniti, né punti
- In farmacia qualsiasi risposta non è mai una risposta qualsiasi
- It says what it does, it does what it says
- Today's Slims at a very slim price
- Schwappespresso
- Britain's best business bank. (Allied Irish Bank)
- Performax protects to the max
- La polvere non dura perché svetta la cattura

A lady's way

A lady's way is the use of sound effects, including rhyming.

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Lesson V B2C promotional texts and advertising



B2C general issues

Lower information to persuasion ratio (if compared with I2U-B2B promotional communication).

More persuasive force = more boastful creative and catchy language

Uses a more informal register and aims at involving the addressee emotionally other than rationally.

Uses words AND images to convey emotions AND informations in a very short time and/or space

Creative dimension

Creative language or style = purposeful use of non standard language.

The aim is to capture the addressee's attention and memory by actively involving him/her in the reconstruction of meaning. (See the example)

In B2C advertising (and not only) strategies are adopted to dress up the message in an appealing way: e.g. Rhetoric

La pubblicità non è altro che l'applicazione contemporanea di tecniche retoriche orientate alla persuasione (A. Testa)



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THE BEST LIQUEUR IN THE WORLD



MIX IT UP



THE BEST LIQUEUR IN THE WORLD.

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Creative dimension/2

One creative use of both verbal and visual language is the **metaphor** the transfer of a quality from a primary to a secondary subject, that replaces the first creating strong and expressive images.

Examples:



metaphors can be visual



Metaphors can be difficult to translate: they might require re-contextualization and often rewriting

S:

PUT A TIGER IN YOUR TANK



NEW POWER-FORMULA ESSO EXTRA BOOSTS POWER THREE WAYS...

- 1. QUICK STARTING.** New Esso Extra gives quick starting, in summer and winter, and smooth controlled power with that extra acceleration when you need it.
- 2. SMOOTH FIRING.** Esso Extra's new Power formula improves ignition, helps your engine to fire

smoothly and efficiently.

- 3. HIGH QUALITY.** New Esso Extra has the high quality that modern cars need for peak performance. So call at the Esso sign and fill up with new Esso Extra—and feel the difference. PUT A TIGER IN YOUR TANK.

Happy Motoring!



metaphors can be visual



Creative dimension/3

Another example is punning. You make a **pun** (gioco di parole) if you switch the “usual” word with another one having the same sound (homophony) or if you play on a word’s different meanings (polysemy).

Examples of **HOMOPHONY** :
Mela mangio a scuola.
(Campagna Aiab sulla frutta a scuola)



Examples of **POLYSEMY**







Modelli in posa.

Nome	Cognome
Via	
C.A.P.	
Città	
Prov.	
Telefono	

Il rivenditore che installa i sanitari Cesame è a Vostra disposizione per ogni informazione e per la consegna e l'installazione dei sanitari Cesame. Il rivenditore Cesame è l'unico abilitato a installare i sanitari Cesame e a garantirne la qualità e la durata.

Le installazioni Cesame sono a regola d'arte e garantiscono la durata e la bellezza dei sanitari Cesame. Le installazioni Cesame sono a regola d'arte e garantiscono la durata e la bellezza dei sanitari Cesame. Le installazioni Cesame sono a regola d'arte e garantiscono la durata e la bellezza dei sanitari Cesame.



OUR
SUPER BOWL
AD

\$9.95



PETBARN 
Everything for Pets

The Leaning Tower of Pisa is shown on the left side of the advertisement, leaning to the right. It is a tall, cylindrical stone structure with multiple tiers of arches.

NOTHING SUCKS LIKE AN ELECTROLUX

The most powerful vacs you can buy are in the new 2000 series.



Creative dimension/4

A third creative use of language is the creation of **neologisms** (new words, neologismi in Italian). Please note that not all of the following examples can still be considered neologisms today. Neologisms can be created by:

Prefixation and suffixation / uso di prefissi o suffissi:

- Brand-names: Juice-o-matic, Fruit-tella, Jell-o. Hackerism, ultramodern, gardenette, fashionista (Sony Vaio website), “Dare to be Diorific” (Dior payoff)
- Brand-names: Multicentrum, Dimagrare (where the suffix is borrowed from English medical language: this morphological mix is called **ibridismo** in Italian), Granetti, Fabuloso, Sapientino. Antisporco, probiotico. “è comoda, è scattosa, è risparmiosa” (Fiat Uno payoff, 1980s)

Compounding / uso di parole composte:

- PlayStation, ColorFix, stay-fresh. Sometimes it is difficult to tell if a word is the result of compounding or affixation, eg. the “(-o)-rama” suffix is derived from the word “panorama” and often carries the meaning not of -orama (view) but of pan- (all, everything), as in Steak-o-rama
- Salvagoccia, Giocaimpara, curapavimenti, sgrassatutto









Creative dimension/5

Examples of neologisms

Blending (Portmanteau words) / parole macedonia
Same as compounds, but with phonological and graphic contraction (sincresi in Italian).

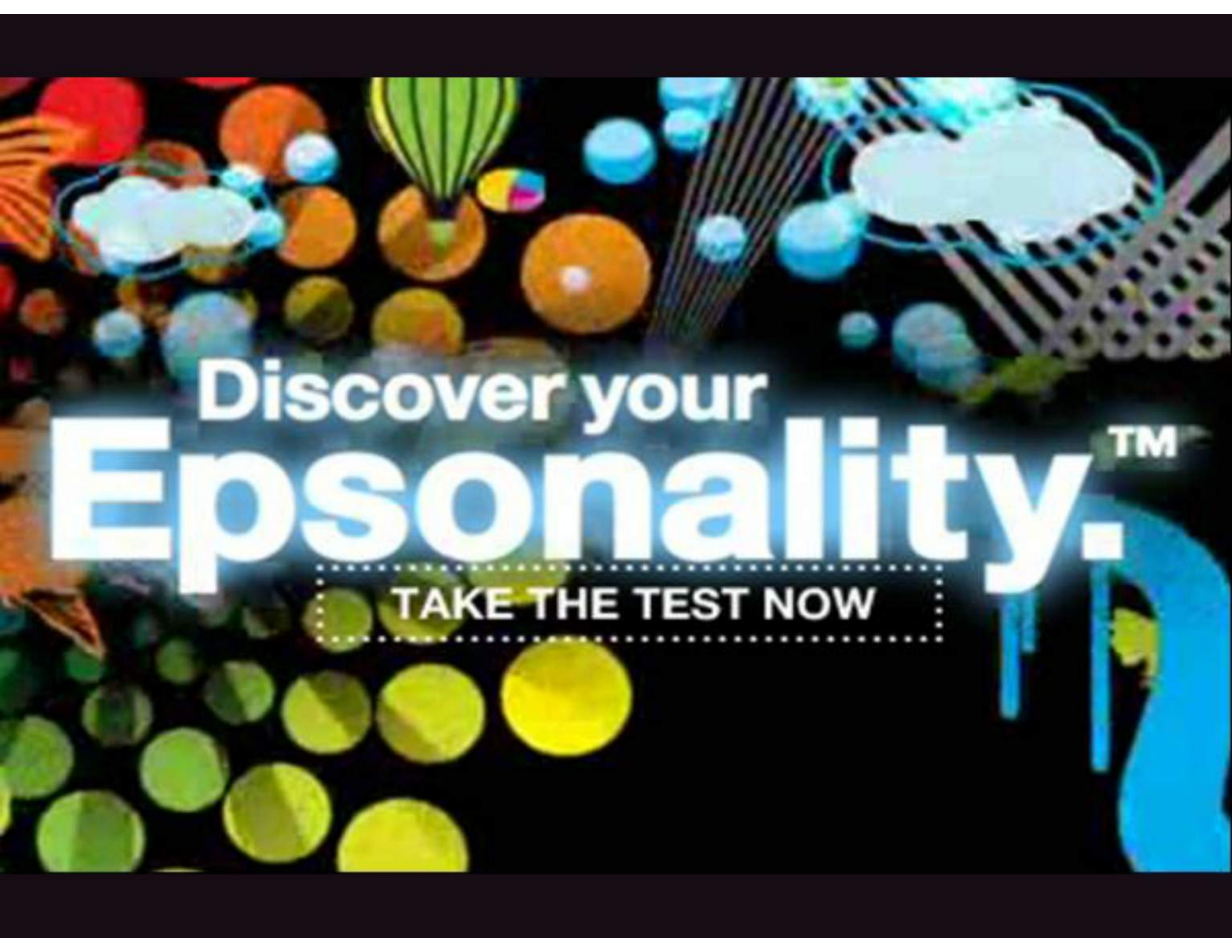
- Brand-names: Swatch (Swiss watch), Intellution (intelligent solution). Edutainment (education +entertainment), animagazine (animation +magazine)
- ruoTazze (tazze con le ruote: old Latte Giglio freebies)



Clipping / abbreviazione, resulting in informal words

- Telly (television), phone (telephone), doc (doctor)
Tele(-visione), prof(-essore), otorino(-laringoiatra);
with first names, eg “Raffi”, “Gigi”.





Discover your
Epsonality.TM

TAKE THE TEST NOW

6" PEPPERONI FLATIZZA™

CLASSIC FLATIZZA™

FILL UP WITH

2 FOR

\$5

TRY THE NEW

FLATIZZA™

HOT & CRISPY. CRAVEABLY TASTY.

6" CHEESE FLATIZZA™

LIMITED TIME ONLY.

Additional charge for extras. Plus applicable taxes.

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Creative dimension/6

The use of acronyms / sigle

- Often borrowed from English, eg VIP (very important person), from which VNP (very normal people – RTL's payoff) is derived by antonymy

Semantic shift / spostamento semantico (di parole già esistenti applicate a nuovi referenti o campi semantici)

- Reader (from human to mechanical actor, as in “CD reader”), virus, mouse
- Lettore, soluzione (as in “soluzioni per l'arredamento”, from the abstract to the concrete); nano (adjective, as in “iPod nano”, from living beings to inanimate object)

Creative dimension/7

Grammatical shift / spost. di categoria grammaticale

- The names of pioneering or particularly successful products can be used for the whole product category or related activities. This does not usually travel across languages. “I’m **hoovering** today” (“passo l’aspirapolvere oggi”); “where are my **wellies**?” (clipping for “Wellington boots” – “dove sono i miei stivali di gomma?”). Advertising may try to force this process by using the shift in jingles and payoffs, as in “make it a **Blockbuster** night”
- **Proper nouns into common nouns:** “mi passi lo scottex?” (“pass the kitchen paper, please”), “incollalo con lo scotch” (“tape it together”; “Scotch” in English refers to whisky). Gender shift: “IL lavastoviglie” (Dixan Piatti Blu washing-up liquid, 1991).





BAND-AID®

BRAND ADHESIVE BANDAGES

ASPIRIN[®]

The word "ASPIRIN" is written in a bold, black, serif font. A registered trademark symbol (®) is located at the top right of the word. Below the word, there is a horizontal teal line that is broken in the middle, with a small gap between the two segments.

Playing with sound in advertising

Using language creatively does not only mean playing with words, but also with sounds. For instance, through **assonance** / **assonanza** (repetition of the same sounds), including **rhyming**:

- Have a **break**, have a **Kit-Kat** (also notice the repetition of “have a”)
- L'analcolico **biondo** che fa impazzire il **mondo** (Campari, bevande)
- Fiesta ti tenta tre volte tanto (1980s/1990s)
- La morale è **sempre quella**: fai **merenda** con Girella (assonance+rhyme)

Playing with sound in advertising/2

Alliteration /allitterazione does not involve sounds but letters (and in Italian, it usually coincides with assonance):

- Zurich. Because change happen**z**
- Kilokal, compound of “chilo” and “cal-(are)”
-

Onomatopoeias / onomatopee (transcribed/imitated sounds) are also present in B2B, especially in multimedia advertising:

- Pringles. Once you **pop**, you can't stop (also notice the rhyme “pop” - “stop”).
- “Ehi gringo, la macchina... **vavavuma!**” (“you destroyed your car” – Citroen Visa Diesel French and Italian TV commercials, 1980s)
- “...e faccio tanta plin-plin” (Acqua Rocchetta)





Playing with syntax

Another level where we can play with language is syntax, for instance through **parallelism** / **parallelismo**:

- “Open minds. Open Amstels” (ad for Amstels light beer), “Pure clean. Pure beautiful. Pure me” (ad for Ivory soap), “To know your bank, know your man. Down to earth, down to business” (ad for ABN Bank). In all these examples, parallelism is reiterated by repetition.
- “Altissima. Purissima. Levissima” (Levissima slogan, 1980s; notice how the parallelism is reinforced by alliteration. Additionally, the original Levissima campaign contained an intertextual reference to adventure documentaries, as it featured explorer Reinhold Messner);
- “Dove c’è Barilla, c’è casa”

Or **antimetabole** (commutatio/permutatio) repetition of a pair of words in a phrase in reverse order with opposite results.

- Qualità senza risparmio o risparmio senza qualità? (Sole, detersivi)
- Stop statics before statics stops you.

Emotional language

Apart from creative language, emotional language is another important part of advertising discourse. Beside the use of emotional terms (eg, dream, fantastic, magic...), superlatives and lexical boost, there are several syntactic strategies to involve the addressee emotionally.

- The use of 1st- and 2nd-person personal pronouns and adjectives (I/ we, you, my/our, your), which creates the intimacy of face-to-face conversation. This is particularly true when the inclusive “we” is used to promote identification. Eg, “Because I’m worth it” / “Perché io valgo” (L’Oreal), “La Coop siamo noi” / “La Coop sei tu
- Other deictics (deittici: indications of place, time, etc.) such as this, that, so, such, today/yesterday, etc. suggest that the addresser and addressee share the same spatio-temporal context (even if this might be fictitious), the same attitudes and judgement about something, or even a secret. Eg, “So Delicious” (a perfume), “In quei giorni...”
- Imperatives and questions (be they real or rhetorical) can be addressed directly at the receiver, thus involving him/her directly: “Drink Cuervo Gold today”; “Scegli il relax Chateau d’Ax” (with alliteration); “Do you want caffeine... or decaf with that headache? Tylenol, the caffeine-free pain reliever”; “Cosa succederebbe se il vostro programma di fitness fosse migliore del vostro piano di risparmio?” (Zurich insurance)

Emotional language/2

- The use of the **definite article** / articolo determinativo “the” in association with a definition of the product/service or producer/provider gives them higher status than competitors, which are literally ignored. E.g., “Wisdom, **the** correct shaped toothbrush”; “UniEuro. **Gli** esperti siamo noi” (also notice the use of the non-inclusive “noi”)
- **Repetition** is used to achieve cohesion, enhance memorization (of a product’s name, a jingle or slogan) and give more relevance to the repeated element. E.g., “Basic. Cigarettes with good taste and low price seeking smoker. Basic. It Tastes Good. It Costs Less” (with parallelism in the last two sentences); “Senza zucchero, senza ogm, senza grassi idrogenati, senza conservanti, senza coloranti” (frollini CerealiCosì Galbusera, with repetition generating parallelism)
- **Incomplete or elliptical clauses** / frasi ellittiche require the addressee’s active reconstruction of meaning from context. E.g.: “Shell. Made to move” (Shell’s slogan); “Aromatherapy by Fairy” (Fairy payoff, 1994), “Dry, oily skin?” (Johnson’s Clean&Clear moisturiser headline, 1996); “Costruita per l’estremo” (Volkswagen Touareg headline); “I colori per vivere meglio” (That’s Amore Findus soups headline); “Difficile resistere” (Bata payoff)

Advertising style

In order to involve the addressee and shorten the distance between him/her and the addresser, style and register are usually informal and resemble oral speech. This is achieved through:

- high-frequency, generic adjectives (new, good, etc.)
- simple tenses, esp. the present, or non-finite forms (infinitive, gerund, or participles)
- colloquial, short words which are more immediate and add rhythm. In English, these are usually monosyllabic Germanic (as opposed to Latinate) words such as get, give, take, feel, find
- lack of grammatical cohesion, preference for implicit coordination (rather than subordination) through juxtaposition and punctuation: “Boddingtons. The cream of Manchester”; “50 anni e più – niente pausa sulla pelle” (Lierac Arkéskin payoff)

Translating advertising

- Navigate and read as many B2C ads as possible
- Learn how to detect CREATIVE and EMOTIVE language
- Find effective strategies to translate it e.g. **TRANSCREATION** (the process of adapting a message from one language to another, while maintaining its intent, style, tone and context.)

"Transcreation provides the freedom to address the cultural gaps. It allows the intent of the message to be communicated so that it is positively received by the intended audience, without requiring the local version to remain fully faithful to the words or images used in the original version.

It's up to you, now find creative language in the following ads/tag lines

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- Candy sa come si fa
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- Arte, Armonie, Atmosfere
- Né unti, né punti
- In farmacia qualsiasi risposta non è mai una risposta qualsiasi
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- Today's Slims at a very slim price
- Schweppervescence
- Get Rich quick. (Kenco Really Rich Coffee)
- Britain's best business bank. (Allied Irish Bank)
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- La polvere non dura perché swiffer la cattura



Metaphor
Pun (homophony/polysemy)
Onomatopoeias
Rhyming
Alliteration
Assonance
Neologism
Parallelism
Antimetabole

na



Metaphor
Pun (homophony/polysemy)
Onomatopoeias
Rhyming
Alliteration
Assonance
Neologism
Parallelism
Antimetabole

A totally new way
to cleanse your face... add some vibration.



New Neutrogena Wave™ Power Cleanser.

Wave Hello to the vibrating cleanser that's going to shake up the way you wash your face.

Its gentle vibrations help open pores so cool foam can really clean deep down and remove dirt, oil, and make-up. Softly textured pads sweep away dead skin cells and reveal softer skin after just one use.

Clinically proven to provide exceptional cleansing.

To find out more about the Neutrogena Wave™ and win a Star Treatment for you and 3 friends at Topshop, as well as saving £1 off your next Neutrogena Wave™ or Deep Clean® purchase*, visit us at www.neutrogena.co.uk



Neutrogena

DERMATOLOGIST TESTED