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**STYLISTIC DEVICES IN COCA-COLA POSTER
ADVERTISEMENTS**

**STILA IZTEIKSMES LĪDZEKĻI COCA-COLA REKLĀMAS
PLAKĀTOS**

BACHELOR THESIS

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ANOTĀCIJA

Šajā darbā tika pētīti mākslinieciskie un fonētiskie stila izteiksmes līdzekļi un to lietojums Coca-Cola reklāmas plakātos. Kā arī tika analizēti Coca-Cola reklāmas plakātu vizuālie elementi. Tēma tika izvēlēta, lai redzētu atšķirību starp mākslinieciskās izteiksmes līdzekļiem un, lai redzētu, cik bieži tie tiek izmantoti izvēlētajos reklāmas plakātos. Darbā tika aplūkoti vispopulārākie mākslinieciskās izteiksmes līdzekļi – metafora, epitets, personifikācija un hiperbola. Multimediju analīze tika izmantota iesaistot tajā semiotiku un ņemot vērā dažādus grafiskos elementus. Bakalaura darbs sastāv no trīs nodaļām. Pirmajā nodaļā tiek piedāvāta teorija par diskursu, reklāmu, reklāmas valodu, kā arī tiek aplūkota multimediju analīzes un semiotikas teorija. Otrā nodaļa sastāv no definīcijām par stilistiskajiem elementiem. Pēdējā nodaļa apkopo sevī darba praktisko daļu. Leksiskie un fonētiskie stila elementi Coca-Cola reklāmas plakātos tika analizēti, piedāvājot dažādus piemērus no reklāmu plakātiem. Multimediju analīze tika veidota iesaistot tajā vēstures un kultūras faktus un nacionālo simbolu nozīmi, kuri tika izmantoti reklāmu plakātos.

Atslēgas vārdi: izteiksmes līdzekļi, reklāma, leksiskie izteiksmes līdzekļi, fonētiskie izteiksmes līdzekļi, metafora, epitets, personifikācija, hiperbola, multimediju analīze, semiotika.

ABSTRACT

In this term paper lexical and phonetical stylistic devices, and visual elements in Coca-Cola poster advertisements have been researched. The theme was chosen to see the difference between stylistic devices and to see how often they are used in particular advertisements. In this paper most popular lexical stylistic devices are investigated – metaphor, epithet, personification and hyperbole. Multimedia analysis is also carried out, including semiotic approach and considering several graphical elements. The present Bachelor paper consists of three chapters. The first chapter discusses the theoretical base on discourse, advertisement, advertising language and it also provides theory on multimedia analysis and semiotics. Chapter two deals with stylistics and defines the main terms of stylistic devices. The last chapter provides practical part of the paper, where lexical and phonetical stylistic devices are analysed, providing several examples. Multimedia analysis is carried out including historical and cultural issues, and the meaning of national symbols used in advertisements is discussed.

Key words: stylistic devices, advertisement, lexical stylistic device, phonetical stylistic device, metaphor, epithet, personification, hyperbole, multimedia analysis, semiotics.

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INTRODUCTION

The present research is devoted to the analysis of different stylistic devices used in Coca-Cola poster advertisements. Advertisers always want that people like their advertisements, that no matter what, but people buy the products, which they are advertising and promote these products to their friends, in that way making their products more popular. Therefore, in many cases advertisers use stylistic devices to make their advertisements more interesting, effective and make their products to look more beautiful and attractive. ‘Advertising is one of the forms of mass communication about products, services, ideas that affect the mass and individual consciousness of consumers in order to encourage them to choose the actions required by the advertisers’ (Ustinov, 2007: 174).

Advertising has a great influence on our lives, and it is an interesting issue to be researched – lexical and phonetical stylistic devices, and visual elements in Coca-Cola posters, in particular. The Bachelor paper deals with the most popular and used lexical stylistic devices, such as, metaphor, epithet, personification and hyperbole, as well as phonetic stylistic devices used in the advertisements, e.g. alliteration, consonance, assonance, onomatopoeia etc. Multimedia analysis is also carried out, including semiotic approach and considering several graphical stylistic elements. The obtained results of the research may contribute further research in the field of advertising.

The topicality of the present paper is: the language, symbols and icons used in the Coca-Cola Company’s advertising have a great influence on consumers. Advertising is important in the formation process of the world and culture; in particular, Coca-Cola is an icon frequently associated with the culture of the American people.

The goal of the research is to analyse the use of stylistic devices in Coca-Cola poster advertisements.

The following **research question** have been formulated:

1. Which of chosen lexical stylistic devices are more frequently used in Coca-Cola poster advertisements?
2. Which phonetical stylistic devices are applied in advertisements of Coca-Cola and how they influence the perception of printed advertisement?
3. What are the most typical graphical means used in advertisements?
4. Which symbols and icons are common in advertising of Coca-Cola and what an effect do they have on consumers’ subconscious perception of advertisement?

The **enabling objectives** of this term paper are following:

- to read and analyse the theoretical literature available on the theme of the research;
- to study available sources about the Coca-Cola Company: history, meaning of logo, marketing and advertising features;
- to study and research the use of lexical stylistic devices chosen in the research, including metaphor, epithet, personification and hyperbole in different Coca-Cola poster advertisements;
- to identify and analyse phonetical stylistic devices common in Coca-Cola advertisements;
- to carry out an extensive semiotic practical research on signs, national symbols, and icons used in the Coca-Cola advertising, including historical and cultural issues, and considering cross-cultural differences as well;
- to identify the frequency of each stylistic device in the samples of Coca-Cola poster advertisements;
- to interpret the results of the research and show them graphically;
- to draw relevant conclusions.

The **research methods** applied in the study are as follows:

- Theoretical literature study of discourse, semiotics and stylistics. Several issues in the field of advertising and multimedia analysis are discussed in order to acquire theoretical basis for the current research.
- Descriptive method is used to define and explain the meaning of the advertisement.
- Historical study of the Coca-Cola Company is implemented for more complete comprehension of its advertising and management strategies.
- Lexical and phonetic analysis is carried out in order to discuss the advertisements on lexical and phonetic level.
- Quantitative method is applied with the purpose to determine the frequency of lexical stylistic devices in Coca-Cola poster advertisements.
- Multimedia analysis is applied to examine graphical elements of advertisements.
- Semiotic analysis is included in order to deal with the signs and cultural aspects in the Coca-Cola Company's advertisements.

Advertising is a complex field, therefore, all aspects of discourse have to be discussed. The current Bachelor paper consists of three chapters. The first chapter deals with theoretical base on discourse, advertisement, advertising language. It provides insight into multimedia

analysis and semiotics. In addition, there are also subchapters that comprise a short summary of the Coca-Cola Company's history, image and language, and strategies of advertising.

Chapter two deals with stylistics and defines the main terms of stylistic devices used for the practical part of the paper.

The practical part examines Coca-Cola poster advertisements on a lexical and phonetic level, each of them is analysed separately and complemented by examples. Multimedia analysis is carried out including historical and cultural issues, and the meaning of national symbols used in advertisements is discussed. In order to analyse the similarities and differences present in the Coca-Cola advertisements, the advertisements are compared and categorized.

The Appendix contains examples of the Coca-Cola Company's advertisements chosen for the practical part of the Bachelor paper, providing the visual material used for multimedia analysis, in particular.

1. THE NOTION OF ADVERTISING

Chapter 1 discusses main ideas of advertising. It provides definitions of such concepts as *advertisement, genre, discourse, types of advertisements* and *poster advertisements*.

These fields have been investigated by such authors as Crystal (1987), Swales (1990), Goddard (2001), Kotler and Keller (2012), Green (2012), Iskin (2014) and several others.

1.1 Defining Discourse

Nowadays, English has become the international language all over the world. It is used as the main language between businesses, commerce and people from different countries all over the world. An interest for research and better knowledge about the term *discourse* increases in many linguists.

There are many definitions of *discourse*. Longman Dictionary provides definition as follows:

Discourse: 1. a conversation, especially of a formal nature; formal and orderly expression of ideas in speech or writing; also such expression in the form of a sermon, treatise, etc.; a piece or unit of connected speech or writing (Longman Dictionary of the English Language, 1984).

This definition shows that discourse is a formal nature conversation in which ideas are expressed. Similar definition of *discourse analysis* and also *text analysis* is given by Crystal:

Discourse analysis focuses on the structure of naturally occurring spoken language, as found in such ‘discourses’ as conversations, interviews, commentaries and speeches. Text analysis focuses on the structure of written language, as found in such ‘texts’ as essays, notices, road signs and chapters. But this distinction is not clearcut, and there have been many other uses of these labels. In particular, ‘discourse’ and ‘text’ can be used in much broader sense to include all language units with a definable communicative function, whether spoken or written. Some scholars talk about ‘spoken or written discourse’, others about ‘spoken or written text’ (Crystal, 1987:116).

It means that term *discourse* is any coherent sequence of sentences, both, written and spoken.

Karapetjana in her book writes that discourse analysis is ‘understood as a study of language use above the sentence level’ (Karapetjana, 2009:36). From all these definitions it can be concluded that discourse is very complicated concept which has been formulated in various ways. In linguistics, term discourse has been referred to: ‘text-linguistics, text analysis, theoretical analysis and functional analysis’(ibid).

The most overall definition of the term is that *discourse* is a language that is ‘structured according to different patterns that people’s utterances follow when they take part in different domains of social life’ (Phillips and Jorgensen, 2002: 1).

Thus, all definitions mentioned above try to define *discourse*, it is understood that there are numerous complex definitions which explain discourse, because none of these strategies produces a simple, clear meaning of the term. However, it is impossible to give just one definition for this term, since it is used in a range of different ways by different theorists.

1.2 The Concept of Genre

Until nowadays there have been various investigations and studies about *genre*, but still this term causes various discussions and there are many linguists which provide different definitions for this term.

As seemed for the theory the concept *genre* is not that old as it may see ‘the first use of the term *genre* in English for Specific Purposes (ESP) only occurred in 1981’ (Swales, 2004: 3). The most impressive definition of a genre has been proposed by Swales:

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constraints choice of content and style. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community. (Swales, 1990: 120)

From this definition it is obvious that the writer and the reader starts communication through the text. Likewise, in her book Mishan writes, ‘communicative purpose is a defining factor of the genre of a text’ (Mishan, 2005: 76).

Todorov (1990) explains that genre comes from other genres and new genre is the modification of earlier genres. ‘Where do genre comes from? Quite simply from other genres. A new genre is always the transformation of an earlier one, or of several: by inversion, by displacement, by combination’ (Todorov, 1990: 15).

It means that genres are connected to each other and new genres will always come from previous ones.

While Garzone in her book provides definition, like, ‘genres are textual manifestations of recurrent practices and in order to perform successfully in professional settings one needs to master the social and discursive practices’. (Garzone, 2014: 19) This definition provides information that people need to practice a lot before they start to communicate on a professional level.

To sum up, it is possible to find many definitions about the concept *genre*, but none of these definitions is as precise as that of Swales definition, because other linguists have also based their theories on Swales theory. From all these definitions discussed above it is possible to conclude that genre is classification of texts that share similar communicative purposes.

1.3 Advertising

Advertising is a part of our daily life, because it is everywhere – on the television, magazines, internet, newspapers, poster advertisements etc. There are many definitions which explain what advertisement is and differ also various types of them.

Word ‘advertisement’ comes from the Latin verb ‘*advertere*’, which means ‘*to turn forward*’ (Goddard, 2001:6). It could be understood as the main aim of the advertisement, because it is impossible to stop by advertising something one, advertising is about to search for something new to be advertised.

According to Green, advertising is a ‘form of communication paid for by individuals or companies, with the aim of influencing people to think or act in a particular way’ (2012:7). It means that advertising makes people to think or act according to the information that they have given.

‘Advertising is now a multimillion – dollar industry.’ (ibid) This definition proves that a huge amount of money circulates in this industry and companies spend a lot of money for launching new products and advertising them.

However, Danna in her book points out how important advertising is. ‘Advertising is a strong part of our culture, business and institutions, without ads most media could hardly exist’ (S.R Danna, 1992:3). This again demonstrates how great influence advertising has left on the world, it not only impacts humans mind, but also businesses and institutions.

Danna (1992) contends that the average person is exposed to hundreds of ads per day, but it remembers only those, which are the most catching and interesting ones. It describes that advertisers job is not easy, it is about to create those ads which will stay in humans mind.

Very short and understandable definition about advertisements is that advertisement is a ‘presentation and promotion of ideas, goods and services’ (Kotler and Keller, 2012:504).

Bovee points out that, ‘advertising is the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media.’ (1992:7). Advertisers aim to influence not only one or two people by their advertisement, but as many as it is possible. Therefore, Kotler and Keller write that, it is ‘a specific communications task and achievement level to be accomplished with

a specific audience in a specific period of time' (2012:768). It means that in their work specific researches have to be carried out to ensure that specific advertisement will work in that time.

Richards and Curran (2002:74) considers that 'advertising is a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action now or in the future.'

To conclude, all these definitions indicate that advertising is a very complex process, which involves a lot of elements and details, it is necessary to consider the right moment and time, and other aspects in order to create a successful advertisement.

1.3.1 Types of Advertisements

There are various types of advertisements, because there are also various types of people, some prefer print media, some choose to listen advertisements on the radio or TV, other ones like outdoor advertising better.

Therefore, Manohar (2011) considers that advertisements can be categorised into several groups. The most popular is printed advertising, for example, magazines, newspapers, fliers, brochures and posters. In that way people can choose by themselves how quickly they will perceive the given information and that kind of advertisement can stay with people all the time and they can decide when to reread the advertisement. It provides more detailed information as well. Another common type of advertising is outdoor advertising, for example, trade shows, kiosks, billboards, signboards. The purpose of that kind of advertising is to give the desired information to other people in the most effective way, which person chooses for himself. It is very popular type of advertising, however, it has to be very catchy in order to grab the attention on passers-by. The third large group is broadcast advertising, for example, radio, television, and internet. Majority of people uses all these devices in their daily life, it means that they also hear and see all the advertisements that are provided there. The benefit of this sort of advertising is that people who watch TV or listen to the radio will hear all the provided advertisements on the breaks, because mostly people do not change the channel because of the advertisement. The fourth type is public service advertising, for example, advertising which is made for social purpose. These advertisements are mostly used to pay attention to some news or very important information which people need to know. Covert advertising is another way to advertise some service or product, for example, advertising in movies. That is not that popular, but sometimes it works and helps to make some brand popular. A good example is *Fed Ex Company* which was successfully advertised in the movie *Cast Away*. The last one, is celebrity advertising. This type of advertising is interesting for people who are following the latest news of some celebrities.

According to Young and Pagoso advertisements are also classified from scope perspective (2008: 298). They are divided into three groups:

- National advertising
- Retail or Local advertising
- Regional advertising

National advertising ‘refers to advertising by the owner of a trademarked product (brand) or service sold through different distributors or stores, whenever they may be.’ (ibid)

Retail advertising ‘aims not only to sell a product but to get consumers to shop at a specific store’ (ibid).

Regional advertising is used only in some region of the country. These advertisements provide information about product prices, new products in the concrete region (ibid).

Classification above shows that national advertising ensures their advertising nationally, in that way most of the people receive their advertisements. Secondly, retail advertising which cares that people go to shop in a certain store. The last one is regional advertising which deals with providing information about products in a specific region.

Another classification is provided by Jayachandran. In his book (2004) he gives information that ‘advertisements can be classified according to their intention and purpose’ and comments that ‘the basic classification of advertisements is commercial and non-commercial’ (2004: 260). Then, author explains that most advertisements, what we see, listen or watch in our daily life, are commercial ones. ‘They are placed by manufacturers of products and services for a profit. They intend to build up brand equity or producer’s image to earn the goodwill of the customers and the public’ (ibid). Furthermore, author explains why non-commercial advertisements are completely contrary. He believes that non-commercial advertisements are ‘concerned with much more than just the promotion of tangible goods and services. Their use is intended largely for promoting public causes/interest with hardly any profit motive.’ (ibid)

It explains that there are two kinds of advertisement – those which aim to get profit and with the purpose to boost brand name and those advertisements which promote public causes.

Overall, from all these classifications mentioned above it is obvious that concept *advertising* includes in itself much more than just one word and it is classified differently.

1.3.2 Poster Advertisements

Poster advertisements in nowadays have a very influencing nature. People follow and pay attention to them. Therefore, it would be interesting to know where do they come from and what a role do they play historically.

Moreover, Iskin R. E. (2014) in his book provides information that ‘second half of the nineteenth century posters played a crucial role in visual culture, a role that cannot be understood in one single context, whether art history, the history of design, or the history of advertising’ (2014: 1). Thus, poster advertisements have their own unique history, aiming to increase our comprehension of the visual culture of modernity.

According to Iskin (2014: 2), ‘the poster was at the center of several influential innovations’, such as:

- experimenting with a modernist art language;
- adapting art to the era of mass culture and reproductive media by establishing a new model for the artwork as a multiple original through the poster’s offspring, the original colorprint of the 1890;
- and developing an image-centered design crucial to the emergence of the new fields of graphic design and advertising. (ibid.)

In accordance with the given information in the book, illustrated poster was originally developed in France, especially in Paris, but it also became internationally famous, not only because of the French influence, but because it was a new manner to advertise products.

The exact definition of poster is ‘a fundamental distinction between the “commercial” and “artistic” poster was the basis both for consecrating the poster as art and for establishing the poster’s importance for the emerging field of graphic design’ (Iskin, 2014: 6). It means that not only the purpose of advertising something is important, but also the use of the artistic means in the poster is of great importance.

Of course, there are several disadvantages and advantages when speaking of posters. Greenwood L. (2009) writes about the positive and negative aspects of posters. Positive aspects are:

- posters can be very useful and an effective way of advertising your business;
- posters tend to be printed on a thicker paper than leaflets and flyers and are generally higher quality, which is why they are more expensive;
- posters can be a very effective marketing tool, thus, it need to be done properly. (ibid.)

Posters are not as popular as leaflets and flyers and there are a few reasons for this (ibid.):

- they are more expensive;
- you don’t get as many;
- it is difficult to reach a specific target audience;
- you are limited in the number of places you can display them. (ibid.)

Aspects above show that it is not an easy task to make a good, qualitative and public entertaining poster, because it must speak for itself and it costs a lot. It must be perfect without any mistake, because audience can be very critical.

According to Naillon B. there are five different types of posters. These types are as follows:

1. *Advertising posters* ‘the most common type, they are used to announce an event or a new product. They are usually full-color and placed in high traffic areas’;
2. *Informative posters* ‘inform or educate people about something. They might be used for a social awareness campaign or to help save an endangered species’;
3. *Subject posters* ‘are sold at concerts are at art functions typically’;
4. *Affirmation posters* ‘they can feature Bible verses or beautiful pictures, plus some sort of affirming slogan to keep people motivated, cheered up or comforted’;
5. *Propaganda posters* ‘often receive negative press because they are very often associated with political campaigns or corporate communication’. (ibid.)

In sum, poster advertisements from their initial point till nowadays have changed and become for international and worldwide popular advertising type, advertising world would not be as it is without poster advertising, because it has its own, unique style, glamour and attractiveness.

1.4 Multimedia Analysis

Digitalisation has become a part of everybody’s life and has a great influence on daily activities as well. Multimedia analysis deals with images mostly, it does not focus on lexical level of the analysed data, and therefore, it is discussed separately in the current paper. However, both visual and textual elements are complementing each other and together provide the most effective result of advertising. Multimedia analysis frequently refers to computer science. According to Atrey et al., the task of multimedia analysis involves ‘processing of multimodal data in order to obtain valuable insights about the data, a situation, or a higher level activity.’ (Atrey et al. 2010:1)

Digital information is used in different spheres such as education, work, trade, banking, entertainment etc. A short insight on the development of multimedia analysis is provided by N.A.Chinchor et al. in their work *Multimedia Analysis + Visual Analytics = Multimedia Analytics*: ‘Modern multimedia information retrieval (MIR) study is rooted in traditional areas of computer vision, digital image processing, and pattern recognition studies, which started in the late 1970s to early 1980s’ (Chinchor et al.:2) They discuss also the vital necessity to combine multimedia analysis with visual analytics in order to deal with material that is available

in digital form. (ibid.1) The authors indicate that ‘visual analytics researchers envision a highly engaging intuitive visual interface that is based on cognitive principles and enables a thought process for analyzing multimedia information.’(ibid.3)

With the increasing available multimedia information, more detailed knowledge and way to deal with this data is required. According to Satoh et al., ‘Multimedia analysis and mining play a key role to address this problem. For instance, multimedia analysis enables semantic access to multimedia information at any description level and for any applications or needs, even though the original multimedia data may not have any prior semantic annotation.’ (Satoh et al. 2014:1) Thus, multimedia analysis is a complex process that requires an examination on different levels. ‘Various systems have been proposed to aid the analysis of cultural, historical, and artistic materials, which can significantly facilitate the daily work of scholars in the field.’ (Hu et al.:2) Only then it is possible to understand completely what exactly the message of the material selected for analysis comprises. Therefore, the next subchapter on Semiotics provides an insight into the science of sign, defining some terms such as *symbol*, *icon*, and *index* necessary for the research of the current paper.

1.5 Semiotics

Semiotics and *semiology* are two terms with a common Greek root ‘*semeion*’ meaning ‘*sign*’, thus, it is the science of signs. ‘*Semiology* is the science of signs (and signals) in general; *semiotics* refers to the theory of sign system in language’. (Cuddon, 2013:643)

The founders of both sciences are considered to be the philosopher C.S.Peirce and the linguist F. de Saussure. Cuddon’s Dictionary of Literary Terms and Literary Theory provides a short explanation of de Saussure’s terms *signifier* and *signified*, that have been basic terms for development of semiotics as a branch of linguistics:

‘Ferdinand de Saussure describes a language system as “a series of differences of sound combined with a series of differences of ideas”. [...] He makes the distinction between *signifiant* (‘signifier’) and *signifie* (‘signified’). Each sign in language is a union of *signifier* (i.e. a sound of image or its graphic equivalent) and a *signified* (i.e. the referent; the concept referred to) [...] The relation between the whole sign and what it refers to [...] is arbitrary in that there is no natural link between the sign and the actuality to which it refers.’ (Cuddon, 2013:656)

Referring D. Chandler (online), ‘signs take the forms of words, images, sounds, odours, flavours, acts or objects.’ In his work on semiotics, he refers to signs as modes. However, I.Bezuidenhout describes that ‘the primary function of sign is to create or generate meaning. A specific sign will generate different meanings depending on culture in which it takes place. A sign can create multiple meanings or a single one.’ (Bezuidenhout, 1998)

Bezuidenhout defines the notion of *symbol* in semiotics: ‘for this sign there is no resemblance or connection between it and the object. A symbol’s connection with its object is a matter of convention, rule or agreement between the users. Example include a red traffic light or a word *Stop!*’ (ibid.)

According to Gomes et al.(online), ‘an *icon* is a sign in a certain way similar (or analogous) to the object it represents. This similarity means that a sign has the same properties of its object.’ Bezuidenhout describes an *icon* as a type of sign that ‘resembles its object in some way: it looks or sounds like it. Visual sign are good examples of icons, such as a photograph, map, and diagram; in the case of language onomatopoeia (verbal) is iconic.’

An *index* is another type of sign. ‘This sign is directly connected in some way (existentially or causally) to its object. For instance, a sneeze signifies cold or smoke is an index of fire.’ (Bezuidenhout, 1998) Defined by Gomes et al. ‘an *index* is a sign that represents its object by means of a cause-effect relation. That is, there must be something, like a past event, that relates one to the other.’

Every culture has its characteristic features, which have to be taken into account, when dealing on a global level. Advertising is one of the fields where every detail is of great importance, therefore, the message has to be conveyed correctly, according to the target audience’s way of perception. Bezuidenhout I. writes that ‘verbal and non-verbal signs produce meaning, which lead to the creation of social relationships, systems of knowledge and thus cultural identity.’ (Bezuidenhout, 1998) Cross-cultural differences are crucial to be aware of when creating advertisements for global market. Therefore, advertisements differ from country to country, the images and symbols should be adapted in order to avoid misunderstanding in the target country. Semiotics analysis has to be carried out to provide the researcher with the necessary background information, and it is necessary in order ‘to deal with signs in an advertisement which reflects a cultural identity.’ (ibid.)

The background knowledge is of great importance referring the semiotic analysis. It includes comprehension of cultural aspects, historical information, non-verbal communication in different cultures, as well as the body language. In order to avoid misunderstanding or even insulting somebody, a wide range of cross-cultural knowledge is crucial for effective advertising strategies. One of the most successful management in advertising history has been led by The Coca-Cola Company.

The following two subchapters deal with a general historical information about the company and its advertising strategies for the purpose of further practical analysis of this paper.

1.6 The Coca-Cola Company

The Coca-Cola Company is an American non-alcoholic beverage manufacturer and retailer. It produces about 300 different sorts of beverage concentrates and syrups, the best known of which is Coca-Cola. Its formula was invented on May 8, 1886 by pharmacist John Smith Pemberton in Columbus, Georgia, the United States of America. In 1889 the Coca-Cola formula and the brand itself was bought by Asa Griggs Candler. He founded The Coca-Cola Company in 1892. (www.coca-colacompany.com)

The Coca-Cola Company produces syrup concentrate and sells it to different bottlers around the world. The special term *anchor bottler* is used by Coca-Cola manufacturers to refer to its major bottlers in the world. The Company owns its anchor bottler in North America “Coca-Cola Refreshments”, (ibid.) Notably, *refresh*, *refreshment*, *refreshing* are words that can frequently be found in the advertisements of Coca-Cola, discussed apart in the practical part of the current paper.

1.7 Advertising of the Coca-Cola Company

The Coca-Cola Company has created a brand, which is recognised directly around the globe. Its advertising strategy has been very successful and effective, having a great impact on (probable) customers. Referring the information available on the homepage of the Company, the very first advertisement was published by Coca-Cola founder J.Pemberton in ‘The Atlanta Journal’ on May 29, 1886. Nowadays, different information channels are used for marketing campaigns where digital devices play a key role. In order to deliver the Company’s message, all the needs of potential customers are considered.

An extensive research and critical analysis of the Coca-Cola Company’s marketing strategies and advertisements is carried out by J. Dudovkiy, and published online on February 12, 2015. He describes the effective and highly associative advertisements of the Company as: ‘This well established, long standing, consistent approach has created a longing for the product that by far “superseded the desire for that typically associated with a drink to quench one’s thirst”.’ (Dudovskiy, 2015 online) All sort of media advertising has been a vital for the Company through more than 130 years. According to Dudovskiy, they are as follows:

- Newspapers are one of the most popular media form that has been used for advertising the products of the Coca-Cola Company.
- Advertisements of Coca-Cola have also been inserted in various magazines around the world, that ‘usually occupy the whole page of magazines in order to maximise the positive impact of the marketing ‘initiatives.’’ (Dudovskiy, 2015 online) The first Coca-

Cola advertisement in various national magazines appeared already in 1904. (www.coca-colacompany.com)

- Internet is another media where Coca-Cola advertisements are placed using ‘banners, pop-up ads, on-site sponsorships and various other formats of online advertisements.’ (Dudovskiy, 2015 online)
- Television is extensively used for advertising Coca-Cola. Advertisements on television differ from country to country, considering the cultural features of the target audience. (ibid.)
- ‘The Coca-Cola is also advertised in cinema and this is undertaken in two ways,’ according to Dudovskiy. Advertisements are played before movies and Coca-Cola is ‘widely advertised through product placement in movies’. (ibid.) It is also remarkable, that Coca-Cola beverages are also sold in the bars of cinema with corresponding posters advertising and suggesting to buy it.
- Radio advertisements are also effective and attract customers’ attention, despite of the fact that they are usually very short.
- ‘Posters and billboards are also widely used as an integral part of the Coca-Cola media promotion.’ (ibid.) They are everywhere – in public transport, in shopping malls all around the world, along the motorways and on the streets. The first outdoor billboards promoting Coca-Cola were introduced in 1925 (www.coca-colacompany.com)

Additionally, examining the history of the Coca-Cola Company and the history of product advertising in the beginning, it is noticed, that also coupons have been used to promote Coca-Cola in 1887. (www.coca-colacompany.com)

The Company has been practising an extended advertising management since the very begin. Another unusual means to advertise the product indirectly was calendars in 1891 and later in 1896 ‘soda fountain urns and clocks are first used for advertising purposes.’ (ibid.) The first celebrity performer Hilda Clark appeared in different advertising formats, including trays and bookmarks. In 1913, financed by the Company, logo of the Coca-Cola appeared even on pencils and napkins. A booklet for 10cents was introduced in 1932. (ibid.)

For every type of media different advertising strategies are used, thus, ensuring that the probable customer receives the message of the advertisement and that it settles in their subconscious. Later the person recognises the brand. ‘Multimedia appears to have a great impact on informativeness’ that influence also customers’ habits of purchasing some goods or services. (Oh & Xu, 2003: 688)

As the aim of advertising is to influence customers, it can be concluded, that the Coca-Cola Company has been among the most effective and powerful in the history of international

marketing and advertising ‘with a notable and major impact on popular culture and society as a whole.’ (Stringer, 2015:online)

Many icons and symbols associated with something national, something to be proud of are very typical of the advertising marketing of the Coca-Cola Company, however, recognisable images are also frequently used in order to maximise the positive impact of the advertisements. Moreover, the brand has been very successful in collaborating with celebrities, from the very beginning until nowadays; some of them are discussed in the practical part of the current paper, indicating also their contribution to American culture and history.

2. STYLISTIC DEVICES

Chapter 2 introduces the key issues of the nature of stylistic devices. It gives definitions of such concepts as *stylistics*, *stylistic device*, *metaphor*, *epithet*, *personification*, *hyperbole*, *alliteration*, *consonance*, *assonance* etc. These definitions are provided by such authors as Galperin (1997), Wales (2001), Alan (2003), Efimov and Jasinecka (2004), Cuddon (2013) and many others.

2.1 Stylistics and Stylistic Devices

Using stylistic devices in advertisements, texts become more attractive, informative, touching and entertaining to the audience. Usually, stylistic devices are associated with the poetry or prose. However, in advertisements the main goal of using stylistic device is to attract target audience or as many people as possible, thus, creating successful and effective advertisement. Galperin says that

in linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures, of speech and other names. (Galperin, 1977:26)

There are three groups of stylistic devices – lexico-semantic, syntactic and phonetic. (Efimov and Jasinecka, 2004). However, there can also graphical stylistic devices be used, especially in the field of advertising.

Galperin also claims that stylistic device is ‘intensification of some typical structural or semantic property of a language unit.’ (Galperin, 1971:30)

Another Galperin’s idea is that ‘a conscious and intentional intensification of some typical structural and/or semantic property of a language unit promoted to a generalized status and thus becoming a generative model.’ (ibid.: 30). It means that by using stylistic devices we can change text status to better and make it look better, than without stylistic devices.

Another Galperin’s book (1977) gives information about stylistics and its interdependent objectives. Stylistics is a ‘branch of general linguistics, it deals with two interdependent objectives’:

- ‘Investigation of special language media which secure the desirable effect of the utterance – they are called stylistic devices and expressive means’;

- ‘Second is based on certain types of texts which due to the choice of language means are distinguished by the pragmatic aspect of communication. These types are called functional styles of language’.

(Galperin, 1977: 59)

Thus, one more definition of stylistics is as follows:

Stylistics is a science, a branch of linguistics, investigating principles and the results of selection and use of lexical, grammatical, phonetic and other language means for the transfer of thoughts and emotions under different circumstances of communication. (ibid)

It indicates that terms *stylistics* and *stylistic devices* are very close and derives from each other.

To sum up, definitions above show that several various definitions have been used under the terms *stylistic devices* and *stylistics*. However, stylistics studies the nature, functions and structure of stylistic devices.

2.2 Lexical Stylistic Devices

There are many types of lexical stylistic devices. In this Bachelor paper only the most applied of them will be analysed, these lexical stylistic devices are metaphor, epithet, personification and hyperbole. It is necessary to define each of them separately in order to apply them in analysis of the practical part and to distinguish differences and similarities.

A *metaphor* is a ‘figure of speech in which a word or phrase literally denoting one kind of object or idea is applied to another to suggest a likeness or analogy between them.’ (Alan, 2003:872) For example, *open happiness*. (Dubovičiene and Skorupa, 2014:65). This example is taken from Coca-Cola advertisement, which means that opening Coca-Cola bottle makes people feel happy.

Another definition of metaphor is ‘a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts.’ (Altahir:2013) Metaphor can be

embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. (ibid.)

Another example of metaphor is – *It gives you wings* (Dubovičiene and Skorupa, 2014:65). This is an example of Red Bull advertisement, which means that Red Bull as a drink lifts people up and gives energy.

An *epithet* is also very well known lexical stylistic device, with its own unique meaning. This stylistic device is often used in the poetry and prose. Kukharenko claims that ‘an epithet

expresses a characteristic of an object, both existing and imaginary.’ (1986:53). For example, *blood red sky* and *wine-dark sea*. (Nordquist: 2017)

Next stylistic device is interesting and quite unusual – *personification*. Personification is when you ascribe the qualities of a person to something that is not a person, to thing or something that is not alive. One of the definitions about what personification is ‘the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender’ (Cuddon, 2013: 529). Advertisements often use personifications to make them more dramatic, interesting and more attractive.

Other definition is that personification is a ‘device in which human characteristics are ascribed to inanimate objects, animate non-humans or abstract qualities’ (Wales, 2001: 294).

Several researchers have tried to investigate how personification is used in different types of texts, but it has been a difficult task for them to understand completely the use of personification (Dorst, 2011). Example of personification, *the first creme that renews your skin during the night*. (Dubovičiene and Skorupa, 2014:65) It means that creme during the night will make skin feel much softer than before.

Hyperbole in context contains some kind of exaggeration. Galperin defined hyperbole as ‘a deliberate overstatement or exaggeration of a feature essential to the object described.’ (1981:176)

Kukharensko claims that ‘a hyperbole is one of the most common expressive means of our everyday speech’ (1986:57). People in their dialogues exaggerate very often, especially when their emotions are high or they feel bad or frustrated. For example, *my head explodes from the pain*. It means that person had a very bad headache.

To conclude, the lexical stylistic devices mentioned and defined above are very often used in advertisements, because these devices make advertisements more attractive, interesting and entertaining for the audience.

2.3 Phonetical Stylistic Devices

Phonetical stylistic devices play an important role in the field of advertising, as they ensure that advertisement becomes more memorable and it settles in person's subconscious mind. In linguistics, there are two branches that deal with sounds of the language, they are *phonetics* and *phonology*. According to H.Dorgeloh, 'phonetics describes the concrete, physical form of sounds [...], while phonology concerns with the function of sounds.' (Dorgeloh, 2009:6)

Theoretical material on phonetical stylistic devices is provided by T.I. Dombrovan (2009) In the book classification and definition of each phonetic stylistic device is discussed separately. To compare definitions and explanations of terms, Cuddon's 'A Dictionary of Literary Terms and Literary Theory' (2013) and 'Routledge Dictionary of Language and Linguistics' (2006) are used in order to provide the theoretical basis on phonetical stylistic devices.

According to Dombrovan (2009) 'on the phonemic level of the language there are the following stylistic devices – phonetic stylistic devices' – alliteration, assonance, onomatopoeia, rhyme and rhythm. These devices are very often used in poetry. (T.I. Dombrovan, 2009:99) However, in the present paper such phonetic stylistic device as *consonance* is also analysed, it is considered to be a type of alliteration. Definition of ***alliteration*** by Dombrovan is given below:

Alliteration is a phonetic stylistic device consisting in repetition of consonant sounds in close succession in order to impart a melodic effect to the utterance. For example, Round the rugged rocks the ragged rascal ran. Alliterated consonants are often found in set expressions denoting comparison. For example, Weak as Water (ibid).

Routledge Dictionary of Language and Linguistics defines *alliteration* as 'repetition of homophonous accented, syllableinitial phonemes, as in *house and home, cash and carry, tea for two*, usually for stylistic or poetic effect.' (Bussmann, 2006:42)

Referring *A Dictionary of Literary Terms and Literary Theory* by J.A.Cuddon, *alliteration* is a 'figure of speech in which consonants, especially at the beginning of words or stressed syllables, are repeated.' (Cuddon, 2013:22) It is common 'in tongue-twisters and jingles.' (ibid. 23) This definition is more precise concerning the difference between two terms *alliteration* and *consonance*. They both deal with the repetition of consonants in sentences. ***Consonance*** is by Cuddon defined as 'the close repetition of identical consonant sounds before and after different vowels' (ibid., 153)

The stylistic device dealing with the repetition of vowels is ***assonance***. According to Dombrovan it is 'a stylistic device consisting in repetition of vowel sounds in words that are close together'. For example, 'A black cat in a black hat' (Dombrovan, 2009:99). A very similar definition of *assonance* is given by Cuddon as well, i.e. assonance 'consists of the repetition of

similar vowel sounds, usually close together, to achieve a particular effect of euphony.’ It is also called ‘*vocalic rhyme*’. (Cuddon:2013, 56)

Onomatopoeia is ‘a figure of speech in which the sound reflects the sense.’ (Cuddon, 2013:493) Dombrovan defines it as

a stylistic device on the phonemic level which consists in using words, which include sounds similar to the noises that the words refer to, in order to imitate certain sounds of the outer world. Such words are ding dong, cuckoo, boom, knock-knock. (Dombrovan, 2009:99)

The Routledge Dictionary defines *onomatopoeia* as ‘the formation of words through the imitation of sounds from nature. [...] The same sound may be represented differently in other languages.’ (Bussmann, 2006:836) The last definition is the most exact when concerning the use of this stylistic device in advertising. It is a complex process to create an effective advertisement. In order to achieve an interesting effect, *onomatopoeia* is sometimes used in advertising. It is not frequently used stylistic device, but still present in some cases as presented in the practical part of the paper.

Rhyme is explained as ‘the repetition of identical or similar terminal sound combinations of words usually placed at the end of lines. For example, Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall’ (Dombrovan, 2009:99). However, according to Cuddon *rhyme* ‘presents a formalized consonance of sounds between words or the endings of words, especially when these are used at the end of lines of poetry.’ (Cuddon, 2013:608)

The definition of ***rhythm*** is as follows ‘the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables.’ (Cuddon, 2013:611) It is ‘a strong pattern of words, which brings order into the utterance and as such is considered to be the foundation of every poetic work.’ (Dombrovan, 2009: 100)

In the present paper various repetition types of word and word groups that create a pace of text or that creates a sound effects are discussed. Although, they concern the lexical level of repetition, they are discussed from phonetic point of view in relation with rhyme and rhythm formation in advertisements of Coca-Cola.

The most frequently used stylistic devices that are related to the repetition of word or word group are *anaphora* and *epistrophe*. According to Cuddon’s dictionary, ***anaphora*** is ‘a rhetorical device involving the repetition of a word or group of words in the beginning of successive clause.’ (Cuddon, 2013:35) Routledge dictionary describes *anaphora* as ‘linguistic element which refers back to another linguistic element.’ (Bussmann, 2006:58) An opposite stylistic device that concerns repetition of the same word or word groups is ***epistrophe*** also known as *epiphora*. It is defined in dictionary as a ‘repetition of a word or expression at the end

of a set of sentences or phrases' (ibid.371) and similarly by Cuddon *epiphora* is 'a figure of speech in which each sentence or clause ends with the same word' (Cuddon, 2006:246)

Other stylistic devices that concern repetition of the same words are *anadiplosis*, *epizeuxis*, *polyptoton*, *polysyndeton* and *ploce* used in advertising slogans of Coca-Cola and therefore analysed in the present paper. A Dictionary that is online available on literary devices and terms defines each of them (<https://literarydevices.net>):

Anadiplosis is a repetition of words or phrases in 'such a way that the second clause starts with the same word which marks the end of the previous clause.'

Epizeuxis is a rhetorical device in which 'words or phrases are repeated in a quick succession after each other for emphasis.'

Polyptoton is a stylistic device that includes 'a repetition of the same root word' and every time it is different, using different figures of speech and various forms of verbs, adverbs and adjectives as well.

Polysyndeton is 'a stylistic device in which several coordinating conjunctions are used in succession in order to achieve an artistic effect.'

An opposite of *polysyndeton* there is another stylistic device in which 'one or more words are omitted', i.e. *ellipsis* (Cuddon:2013,231) Frequently, this stylistic device is also discussed from syntactic point of view, however, in advertising it is used to emphasise words, phrases or expressions. To mark an ellipsis in the text, dashes, hyphens or series of points can be used. Points 'imply a longer, more hesitant pause'. (ibid.)

The definitions of phonetical stylistic devices provided above are necessary in order to understand the differences between them in usage, therefore, an appropriate analysis of phonetical stylistic devices applied in the advertisements of Coca-Cola can be carried out in the practical part of the current paper.

3. ANALYSIS OF STYLISTIC DEVICES IN COLA-COLA POSTER ADVERTISEMENTS

The third chapter provides the analysis of lexical and phonetical stylistic devices, and visual elements used in Coca-Cola poster advertisements. Therefore, the procedure of the empirical research is provided in the first part of the chapter. The second part gives the analysis of chosen lexical stylistic devices used in Coca-Cola poster advertisements and also gives some examples used in them. The results and findings are summarized at the end of the chapter.

3.1 Applied Research Methodology

Stylistic analysis is applied as the principal empirical research method. Furthermore, a quantitative and qualitative research methods have been used. Quantitative research method is helpful when summarizing the results, but qualitative approach is worthwhile in providing generous data analysis.

3.1.1 Procedure of Analysis

The main task of the research is to clarify whether or not chosen stylistic devices are used in Coca-Cola poster advertisements. Firstly, many randomly Coca-Cola posters are selected. Then, each advertisement is analysed separately to determine which lexical stylistic device is used in the particular advertisement. Next, the examples are analysed and quantitative and qualitative methods are applied. Later on, it is important to recognize the frequency of each stylistic device used in chosen advertisements, to see which ones are more frequently used and which are not so often used in Coca-Cola poster advertisements. Finally, the results of the research are explained and summarized.

3.1.2 Selected Corpus

The material for analytical part of the current paper is selection of randomly chosen Coca-Cola poster advertisements from the very first advertisement of the Company until the ones introduced to the customers the last years. They are selected and analysed separately for lexical, phonetical and multimedia analysis.

3.2 Analysis of Advertisements on a Lexical Level

Concerning the text and amount of text used in advertising of Coca-Cola, it has to be noted that earlier much longer texts and slogans were used than nowadays. Descriptions of the ‘*refreshing*’ effects when drinking Coke were typically added to the advertisement. Comparing different Coca-Cola advertisement, the use of texts has become simpler through years, but still expressive in conveying the messages. However, the same tendency refers also to the visual details.

In advertisements, the beverage is considered to be the key to success, kind of probable, definitely positive experience that everybody can gain when drinking it. In every situation a bottle of Coca-Cola can definitely help everybody. Therefore, a *contrast* is often used in order to emphasise the positive characteristics of Coca-Cola.

Contrast that is used to show the refreshing effect of Coke is very typical of advertisements used in different campaigns through more than 100 years:

- ❖ *When it is awfully, awfully **hot**, just pick up a **frosty** bottle of **ice-cold** Coca-Cola*
- ❖ ***Hot** food call for **ice-cold** Coke*
- ❖ *Whether in the **heat** of a busy day or the **cool** of a calm evening*

For *Pause that refreshes* the combination of *stop*, probably, working for pause, and go work again refreshed is frequently used:

- ❖ *That little **stop** that keeps you **going***
- ❖ *The pause that refreshes with ice-cold Coca-Cola is a **little** minute long enough for a **big** rest*

When introducing a six-pack carton for Coca-Cola customers, advertisements refer to such words as *family*, *friends*, *cosiness*, something that brings people together for special moments to be remembered, e.g.:

- ❖ *Life’s “**big** moments” are often **little** ones*

Some well-known idioms are changed and used in advertising of Coca-Cola, creating strong associations as well, for example:

- ❖ *Live on the Coke side of life.*

The original expression is *on the sunny side of life* used in different situation in order to express the good time, the positive aspects of life. In advertising it is frequently used together with visual elements of Coca-Cola bottle.

Another advertisement, that is adopted for Coca-Cola is:

- ❖ *All trails lead to ice-cold Coca-Cola*

The idiom *All roads lead to Rome* is normally used to say that whichever way of solving situation is used, the same result is achieved. Thus, the altered version of this idiom is successfully introduced in the Coca-Cola advertising as well.

3.2.1 Metaphor in Advertisements

Metaphor is one of the most frequently lexical stylistic devices used in advertisements. Also, in this research metaphor is one of the most popular stylistic device used as well. From 73 Coca-Cola poster advertisements selected for analysis, where various stylistic devices are used, metaphor is used in 23 cases. Which shows that metaphors are used almost in a half of the chosen advertisements. Some examples of metaphors used in Coca-Cola poster advertisements are given below.

First, *Here's Coke.... The pause that refreshes.* (Online 1) This is an example of metaphor, because the pause cannot refresh people, it is Coca-Cola, which refreshes people. If people pause to drink Coca-Cola, they get refreshed. Second, *Coca-Cola... will rest you and give you a fresh start.* (Online 2) In this example Coca-Cola is described as a miracle cure. When people get tired, they need to drink Coca-Cola and then they feel full of energy again to do whatever they have to do. Third, *It's the real thing. Coke.* (Online 3) In this example Coca-Cola is given as a real thing, but Coca-Cola is just a drink, not a real thing. In this example author wants to show that Coca-Cola is something more than just a drink, that it is something different, better.

Last, *I have kissed Marilyn.* It means that Marilyn also has been one of those who was drinking Coca-Cola from the bottle.

As it is understandable from the examples above, metaphors are used to attract people's attention, so that people buy Coca-Cola. There are also positive words and expressions used to make advertisements more appealing.

3.2.2 Personification in Advertisements

Personification is also used in Coca-Cola advertisements. However, this stylistic device is used less than metaphor. Personification is used in 13 cases from 73. Examples of personification used and their meaning in advertisements are given below.

First, *there's a special personality that belongs to Coca-Cola.*

In this example it is shown that special personality is given to Coca-Cola, but as a drink it do not have a personality. It points out that human characteristics have been given to Coca-Cola to differ it from other drinks, to make it more special.

Second, *family size bottle*. (Online 4) It means that bottle is big enough, so that all family members can get enough of Coca-Cola.

Third, *friendliest drink on earth*. In this example word ‘friendliest’ has gain a human characteristic, which means that everyone in the world likes Coca-Cola.

To sum, in these examples personifications are used to make Coca-Cola as near as possible to human personality, character and desires.

3.2.3 Epithet in Advertisements

Epithet is not that frequently used lexical stylistic device in advertisements as metaphor and personification but still in Coca-Cola poster advertisements is used in 5 cases from 73. Some examples of epithet in advertisements are given below.

First, *ice cold Coke!* In this example, epithet means, that Coca-Cola as a drink is very, very cold.

Second, *coke has the taste you never get tired of*. (Online 5) This example shows that Coca-Cola is so special that people can drink it over and over again, not getting tired of it.

Overall, epithets are used very rarely in Coca-Cola advertisements, probably because it is easier to draw people’s attention with some other lexical stylistic device.

3.2.4 Hyperbole in Advertisements

The most frequently used lexical stylistic device in Coca-Cola poster advertisements is hyperbole. It is used in 32 cases out of 73, and almost in each third advertisement hyperbole is found. Some examples and their meaning are as follows:

In first two examples with hyperbole, *Coca-Cola is more than an ordinary soft drink and the most refreshing drink in the world* the advertiser exaggerates with the words *more than* and *the most*, indicating that it is a hyperbole. The advertiser wants to show that this drink is number one and better than any other.

Another examples where advertisers exaggerate in the Coca-Colas poster advertisements are:

- ❖ *There’s nothing like a Coke!*
- ❖ *There’s nothing like that great taste of Coke!*
- ❖ *Things go better with Coke!*

Designers of the advertisements use such word combinations as *there’s nothing better* and *go better* to draw readers’ attention to it, creating it catchy and showing that only Coca-Cola is something special, that there is no other drink that is that unique as Coke.

To sum up, all four lexical stylistic devices are used in Coca-Cola poster advertisements. Some of them rarely, some more frequently, but all of them do their main task, they draw readers' attention to advertisement and make it look better than advertisement without any lexical stylistic device.

3.2.5 Frequency of Lexical Stylistic Devices used in Coca-Cola Poster Advertisements

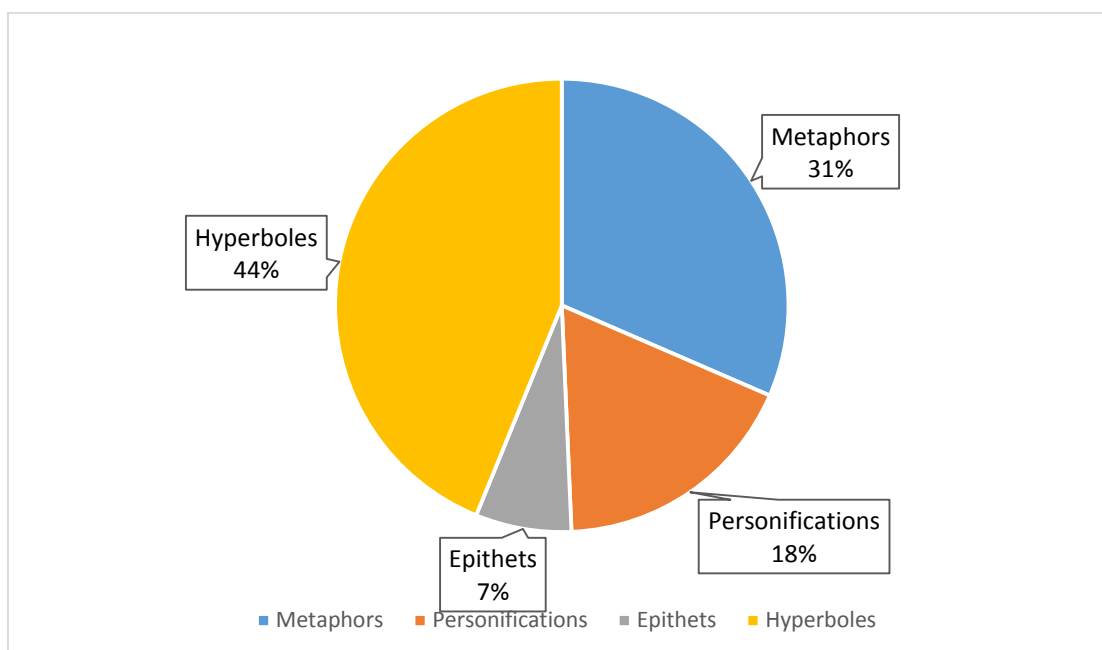


Figure 1. The percentage use of lexical stylistic devices in Coca-Cola poster advertisements

As it is shown in the Figure 1, the most frequently lexical stylistic device used in Coca-Cola poster advertisements is hyperbole, i.e. in 33 cases from all instances (43.84%). Next, behind the hyperbole is metaphor, which is used in 23 cases of 73 (31.51%). Then follows personification, which is used in 13 cases out of 73 (17.81%). The most rarely used lexical stylistic device in chosen advertisements of Coca-Cola is epithet. It is found only in 5 cases out of 73 (6.85%). From the given results it is obvious that advertisers prefer hyperboles and metaphors in their advertisements and use less such stylistic device as epithet.

3.3 Phonetic Analysis of Coca-Cola Advertisements

The slogans of the Coca-Cola advertisements are written using figurative language, different graphical symbols, and phonetic means, thus, creating a rhythm, rhyme and other sound effects even when reading the advertisements silently.

When analysing the advertisements created by the Coca-Cola Company, it is significant to notice that different kinds of repetition are used in order to pay the probable customers attention.

A word repetition or repetition of the same root words that are frequently used in advertisements of the Coca-Cola Company, is an issue usually to be analysed on a lexical level. However, when used in advertising, the repetition creates a rhythm, thus, it is easier to remember an advertisement as the rhythm settles in the person's memory and creates associations with the product. Therefore, as rhythm is an issue that concerns phonetical level of analysis, all types of different repetition are discussed in this chapter – first, types of repetition of word or word phrases are analysed; secondly, repetition of sounds, consonants and vowels are discussed; thirdly, the last paragraphs deal with various phonetic devices separately.

3.3.1 Repetition of Words or Word Groups

The most frequently used types of word repetition in the Coca-Cola advertisements are *anaphora* and *epistrophe*. Few examples of *anaphora*, repeating word or word groups at the beginning of the sentence or clause, chosen for analysis are given below:

- ❖ *So cool... So cooling*
- ❖ *Host of the highways... Host to the workers.. Host to thirsty main street*
- ❖ *More efficient, more alert*
- ❖ *To the community. To the country. To the planet.*

In these examples repeated words and word groups are emphasised at the beginning of the sentence or clause, therefore, forming the rhythm. When the words are stressed and repeated, it gives a dynamic and spirited effect in advertisements. That is one of the Coca-Cola strategies as well, to create that 'refreshed' feeling. When the repeated words are verbs, it provides with an extra motivating effect, for example:

- ❖ *Get up. Get going.*
- ❖ *Drive safely... Drive refreshed*
- ❖ *Be really refreshed... be more efficient, more alert*
- ❖ *Open a Coke, open happiness*

In some cases, an advice or suggestion, or an order to some extent is formed.

The examples of *epistrophe* creates an opposite effect – relaxed and calm – in some cases, as it is stylistic device with an opposite function than that of anaphora.

- ❖ *Here's refreshment... real refreshment*
- ❖ *A man's drink. A woman's drink. Everybody's drink*
- ❖ *Think big. Buy big. Save big. Coca-Cola in big size means...*

- ❖ *Share a Coke with a friend. Get in touch with a good friend, an old friend, or maybe even a new friend*
- ❖ *So good in taste, in such good taste*
- ❖ *Try it. You will like it.*

The slogans create a positive effect, evoking positive emotions when using the same words or word groups repeatedly. Moreover, there are always only words with a positive connotation repeated, mostly nouns. The repetition of words at the end of the clauses is easier to be remembered as well, especially, if the words or phrases are repeated three times.

Refreshment, refreshed, refreshing are one on the most often repeated words in the advertisements of Coca-Cola. The Coca-Cola Company has its anchor bottler in North America even named 'Coca-Cola Refreshment'. The very first advertisement comprised 4 adjectives written in capital letters characterising the beverage, and one of them was *refreshing*! These words are the most common concerning *epistrophe* as well:

- ❖ *Coca-Cola is refreshing, - so refreshing.*
- ❖ *Here's refreshment... real refreshment.*

Being refreshed is the typical feeling accentuated by the advertisements, for example:

- ❖ *...refreshment fulfils a friendly mission*
- ❖ *Be really refreshed... be more efficient*

Three dot '...', also called **ellipsis**, is often stylistically used in many advertisements, creating an extra pause between words, phrases and sentences. Especially, ellipsis is typical of the campaigns introduced in the years of The Great Depression and during the two World Wars for the purpose of creating calming and relaxing Coca-Cola moments that are bringing friends, family and colleagues together. However, the use of three dot is very typical of Coca-Cola advertisements over the century.

Few examples of **anadiplosis** can be given from the selected research material:

- ❖ *Continuous quality is quality you trust*
- ❖ *Where there's Coke, there's hospitality*
- ❖ *when you order Coca-Cola, you get Coca-Cola*
- ❖ *Only Coca-Cola has that cheerful lift, that cold crisp taste that so deeply satisfies*

It is very powerful rhetoric device that makes the advertisement easy to remember, as specific words are repeated close to each other. Typical feature of Coca-Cola advertisements is that words that have a positive connotation are mostly repeated, or repetition is formed in order to list and point out the positive effects when drinking Coca-Cola.

One example of **epizeuxis** where words are repeated without any other between is also present in advertisement of Coca-Cola, in order to emphasise something or situation:

❖ *When it is awfully, awfully hot..*

Polyptoton is used several times in advertisements of Coca-Cola mostly for the purpose of expressing the chilling qualities of the beverage or the effect after drinking it:

❖ *So cool... So cooling*

❖ *Coca-Cola is cold, - ice-cold*

In examples of **polysyndeton** the same conjunction *after* is used:

❖ *Coke after Coke after Coke*

❖ *Sip after sip after sip*

Remarkably, by the use of polysyndeton relaxing and slower rhythm is created. That is frequently also one of the main goals of the advertising strategy of the Coca-Cola Company. Applying various stylistic means for the calming effect, designers of the advertisement have been very successful in creating efficient slogans.

The following example 'Lip service. Put your lips next to mine. Totally lips.' comprises a **ploce** – a stylistic device that is used for emphasis by repeating a single word several times. A successive repetition of the letter 'p' in combination with the letter 'l' creates a bit secretly whispering effect, and gives a feeling, that it should be pronounced silently. The advertisement is enriched with the visual elements – the representation of vermilion lips that perfectly complements the chosen text, therefore, a very expressive advertisement is created.

3.3.2 Repetition of Sounds and Letters

One of the most frequently used types of sound repetition in advertising of the Coca-Cola Company is **alliteration**. It is a repetition of an initial sound, therefore, it is important that pronunciation of the word, especially the first syllable, is taken into account.

The brand's name *Coca-Cola* and the name of company *The Coca-Cola Company* are the most notable examples of **alliteration** combined with consonance.

Several examples of advertisements chosen for analysis are given in alphabetic order below.

B	❖ <i>Be really refreshed.. be more efficient</i> ❖ <i>Bounce back to normal</i>
C	❖ <i>Only Coca-Cola has that cheerful lift, that cold crisp taste</i> ❖ <i>Call your Coca-Cola bottler... install coolers for Coke</i> ❖ <i>Coca-Cola in cans...quick to chill</i> ❖ <i>Continuous quality is quality you trust</i> ❖ <i>If you have an old car you can say it's classic</i>
D	❖ <i>Ask the dealer for details</i>
F	❖ <i>diamonds of fame and fortune</i> ❖ <i>Feel fit for what's ahead</i>

G	❖ <i>Get up. Get going.</i>
H	❖ <i>Host of the highways...Host to the workers.. Host to thirsty main street</i> ❖ <i>In one happy, homelike moment</i>
J	❖ <i>It's just as good in jelly jars</i>
L	❖ <i>Live life light</i> ❖ <i>Lively lift of ice-cold Coca-Cola</i>
M	❖ <i>...in big sizes means more refreshment for your money.</i>
S	❖ <i>Sip after sip after sip</i>
T	❖ <i>Taste Treat for The Home</i> ❖ <i>That's why things go better</i>
W	❖ <i>To the green With or without, it's always refreshing</i> ❖ <i>That's why things go better with Coke</i>

The following examples indicate to the importance of repetition of sounds not letters, as different initial letters are used in the advertising slogans. First, the letters 'c' and 'q' in Coca-Cola in cans...quick to chill and Continuous quality is quality you trust are pronounced as 'k', however, in the word 'chill' the letter 'c' in combination with 'h' forms the sound 'tʃ'. The same is in the slogan Taste Treat for The Home where the letter 't' in combination with 'h' forms the sound 'ð' in the definite article *the*. Therefore, words *chill* and *the* cannot be referred to as *alliteration*. Nevertheless, they do form another phonetic stylistic device, i.e. *consonance* – a repetition of consonants.

Many examples can be provided from the advertisements of Coca-Cola:

Ch	<i>Choose choice</i>
F	❖ <i>Be really refreshed.. be more efficient</i> ❖ <i>...refreshment fulfils a friendly mission</i> ❖ <i>It's a family affair</i>
K	❖ <i>Just pick up a frosty bottle of ice cold Coca-Cola</i> ❖ <i>Drink a bottle of Coca-Cola and be lucky</i> ❖ <i>Look under the cork and you may find a coupon calling for a cash premium</i>
L	❖ <i>fall in love with living</i> ❖ <i>Lip service. Put your lips next to mine. Totally lips.</i>
P	❖ <i>Open a Coke, open happiness</i> ❖ <i>All wrapped up in one happy, homelike moment</i>
R	❖ <i>Be really refreshed... be more efficient, more alert</i> ❖ <i>Real refreshment for everybody</i> ❖ <i>watch the refreshing results</i> ❖ <i>Here's refreshment... real refreshment</i>
Sh	❖ <i>Be really refreshed... be more efficient</i> ❖ <i>...refreshment fulfils a friendly mission</i>
S	❖ <i>that cold crisp taste that so deeply satisfies</i> ❖ <i>supper success</i>

	❖ <i>I've kissed Elvis</i>
T	❖ <i>..is what it takes to travel refreshed!</i> ❖ <i>Time to bring home two cartons of Coca-Cola</i> ❖ <i>You taste its quality</i>
Th	❖ <i>that's why things go better with Coke</i> ❖ <i>that extra something</i>
W	❖ <i>One thing the world will always share</i>

The use of repeated consonants in advertising creates a rhyming effect. Therefore, the slogans become easier to be remembered. In Coca-Cola advertisements the repeated phrases are used with an emphasis on positive words in order to convey the idea in the best way. The most repeated words and cases of consonance in Coca-Cola advertising have been *refresh*, *refreshed*, *refreshing*, as they appear in almost every advertisement text.

A very short slogan of 'Choose Choice' applies a sibilant consonant 'ch', that is complemented with visual aids, i.e. a line of Coca-Cola bottles of different flavours, suggesting that there is choice enough for everybody. The use of sibilant consonants 'f', 's' and 'sh' is very frequent. They create a hissing sounds when repeated. In advertisements of the Coca-Cola this stylistic device is successfully used, creating the associations with the sound that is typical when opening the bottle of Coke.

The same effect is achieved with the frequent use of the consonant 'p', the most examples can be found in the campaign *Open Happiness*. The name of campaign also comprises the consonance formed by the use of repeated 'p', creating the sound that can be associated with the moment when cork of the bottle is opened. In combination with letter 'l' in *Lip service. Put your lips next to mine. Totally lips.* it creates a feeling of 'sticky' sound when repeated together.

Among the most typical consonance in Coca-Cola advertising, the one created by the repeating the letter 'r' is very often used. Mostly, the pronounced 'r' is used as it is followed by vowels or the next word begins with vowel. It creates a slightly fast rhythm with a bit of aggressive sound.

An opposite effect is created by the use of repeated vowel sounds. The stylistic device which includes the repetition of vowels is *assonance*. A fluency of the text is created by vowels.

E	❖ <i>Watch the refreshing results</i> ❖ <i>Never get tired of</i>
I	❖ <i>Live life light</i> ❖ <i>Fall in love with living</i> ❖ <i>Try it. You'll like it.</i> ❖ <i>Try it. You'll like it.</i> ❖ <i>Live life light</i> ❖ <i>The global high-sign</i>

	❖ <i>Right off the ice</i>
O	❖ <i>Coca-Cola goes along</i> ❖ <i>Coke on-the-job keeps workers refreshed</i> ❖ <i>No wonder Coke refreshes you best</i> ❖ <i>Thirst knows no season</i> ❖ <i>Call for ice-cold Coke</i> ❖ <i>Of course Old Santa, busiest man in the world</i> ❖ <i>Good with food</i>
EA	❖ <i>As the dealer for details</i> ❖ <i>Can't beat the real thing</i>
U	❖ <i>Supper success</i>

Vowels create a rhythm in the text, especially a short text. As it can be seen from the examples selected for the cases of assonance, the very often repeated use of vowel 'o' in slogans is typical of the Coca-Cola advertisements. Mostly, because of the use of the logo *Coca-Cola* or *Coke*, the rest of the words in slogans are chosen conforming the letters used in the logo. Three types of sounds are present depending on the combination with other letters:

[ɒ] in *Coca-Cola, Coke, on, job*,

[əʊ] in *knows, no*,

[ʊ] in *good, food*.

Two types of 'i' sound can also be differentiated:

[ɪ] in *live, it, with*

[aɪ] in *like, try, light, right, ice*

The sound [i:] in *dealer, details, beat, real* is represented with the letters *e* and *ea*. The sound creates a slow flowing pace and rhyme.

Rhyme and *rhythm* are phonetic means with poetic effect often used in advertising, therefore, ensuring that the advertisements become easily memorable. *Rhyme* is a stylistic device that uses similar sounds, usually at the end of sentence or clause. It refers to the pronunciation of the words and not to their spelling.

One of the most popular use of rhyme is *nursery rhymes* – those are small poems or songs for children. According to Cuddon's dictionary *nursery rhyme* 'belongs to oral tradition of literature. A nursery rhyme consists of a verse or verses recited or sung by a mother (or other adult) to the very young members of the family'. (Cuddon, 2013:483) The Coca-Cola advertisement created for winter time and probably aiming to draw children's attention, uses the first line of a nursery rhyme of British origin (www.goodreads.com):

❖ *The north wind doth blow and we shall have snow*

The verbs *blow* and *snow* are chosen to create rhyme in this case. The nursery rhyme creates a flowing feeling, corresponding to the context.

An opposite effect is formed in the following example:

❖ ...*what a special zing...you get from Coke!*

Refreshing thing on ice

A noun *zing* evokes alertness, as the meaning of it is *energy, activity*, and as a verb it can be described as *to create a sound or sounds, that is not really pleasant to someone's hearing*. In the context that *zing* is given by Coke, meaning that a load of energy is received from the drink. To create a rhyme, two nouns *zing* and *thing* are used together, referring to *zing* as a feeling someone can get when drinking a *thing* – Coca-Cola correspondingly.

Rhythm is another widely used device in Coca-Cola advertisements, thus, creating a fluent text. Few examples are:

❖ *So don't run out.*

Stock up now.

❖ *Whoever you are, whatever you do, wherever you may be –*

When you think of refreshment, think of Coca-Cola.

❖ *that tingling zing...*

bracing as a cooling swim'

❖ *For extra fun...*

take more than one.

Almost all the examples contain also a rhyme at the end of every line, for example,

❖ *out-now*

❖ *zing-swim*

❖ *fun-one*

An advertisement introduced in summer time, when it is warm outside, including most of the phonetic devices and means is discussed above:

❖ *'Days are hot? Coca-Cola is cold, - ice-cold. Weather depressing? Coca-Cola is refreshing, - so refreshing. Heat is everywhere; ice-cold Coca-Cola is around the corner from anywhere. Why wait?'*

Epistrophe is applied in order to emphasise the good qualities of Coca-Cola:

❖ *Cold – ice-cold*

❖ *Refreshing – so refreshing*

Polyptoton for repeating and emphasising important words is used:

❖ *Cold – ice-cold*

❖ *Everywhere - anywhere*

Examples of *consonance*:

- ❖ *Coca-Cola is cold – ice-cold*
- ❖ *Why wait?*

Assonance is also used in the advertisement:

- ❖ *Coca-Cola is cold – ice-cold*
- ❖ *Weather depressing? Coca-Cola is refreshing – so refreshing.*
- ❖ *Around the corner from anywhere*

Rhythm and *rhythm* are also typical stylistic devices used in advertising of Coca-Cola, and also this advertisement contains these stylistic means:

- ❖ *Weather depressing?*

Coca-Cola is refreshing

So refreshing

- ❖ *Heat is everywhere;*

Ice-cold Coca-Cola is around the corner from anywhere.

There is also such a lexical stylistic device as *contrast* used in order to refer to different positive qualities of Coca-Cola, using adjectives, like, *hot – cold, heat – ice-cold*.

Onomatopoeia is a phonetic stylistic device that creates an interesting effect that is based mostly on close associations of customers. It has to be very precise in order to achieve the right positive effect. Some examples that are used in advertisements of Coca-Cola mainly contain *onomatopoeia* stylistic device in order to recall memories of the refreshing moments when drinking Coke or the moments and sound when opening the bottle of Coke:

- ❖ *'Fizzssh' – open happiness*
- ❖ *'Zing!' 'that tingling zing...bracing as a cooling swim'*
- ❖ *'Blurp!'*

The *onomatopoeia* has been used in different advertisements of different times. For example *'Mmmmm...'* has been used in various advertisements, mostly in descriptions of the refreshing Coca-Cola. When using this letter combination, it evokes memories or thoughts, that there is something delicious, something that is pleasure to eat or drink, or experience.

Phonetic stylistic devices have played an important role in advertising campaigns of the Coca-Cola Company. Frequently they are more influential than lexical or other stylistic means, as they settle in memory of people easier than, for example, text that is read.

3.4 Multimedia and Semiotic Analysis of Coca-Cola Advertisements

When studying Coca-Cola advertisements multimedia analysis and semiotic approach are combined, because advertisements are created with the use of many elements, such as symbols

and icons, photo's, paintings, and background information is included as well. Multimedia analysis deals with all these elements, although, few of them is a part of semiotics, and when analysed separately, they overlap. Analysis of graphical means is included, but not discussed separately.

Analysis on lexical and phonetic level is carried out and represented apart. Multimedia analysis does not include the text study, however, there is an advertising text or slogan present in almost every advertisement of Coca-Cola that emphasises the meaning of symbols or icons used in the posters. Therefore, it is an issue to be studied on a lexical level. Phonetic features of the Coca-Cola advertisements are also considered separately, as they comprise many interesting details that have played an important role in advertising strategy of the Company.

Through more than 130 years the visual effects of the Coca-Cola advertisements have changed considerably. The **first advertisement** of Coca-Cola was an advertisement text published in *The Atlanta Journal* without any pictures or photo's, however, arranged in eye-catching manner. (see Appendix No.1) The creator of Coca-Cola advertised his beverage as "Delicious! Refreshing! Exhilarating! Invigorating!" Considering the graphical characteristics, *COCA-COLA* is written in capital letters, and the adjectives describing the beverage as well, emphasised with the use of exclamation marks after each word. Unusual application of capital letters is remarkable. It gives a short information about what Coke is made of and where customers can buy it. Obviously, it has been effective advertising strategy of that time, taking into account the great success of Coca-Cola the next century. However, there was not logo used yet as we know it today. The Company was not founded yet.

Since that time, the world itself and the world of advertising has changed considerably. A quote taken from description of some Coca-Cola advertisement (see Appendix, No.2) exactly describes these **changes**: 'Coca-Cola's origins harked back to a simpler and slower paced life style of horses, railroad and stage coach, all which were the main means of public transportation. It was a time when the Internet of the day was the telegraph wire.'

In order to analyse advertisements, it is vital to consider different aspects of advertising, to analyse the given background elements, icons and symbols used in advertisement, therefore, analysis on semiotic level has to be incorporated as well.

The logo, bottle design and brand image of the Coca-Cola Company are globally well-known. Since the beginning of the 20th century, the **logo** of Coca-Cola is present in every visual advertisement. Bookkeeper Frank M. Robinson came up with the name of Coca-Cola in 1880s, suggesting that 'the two C's would look well in advertising'. (www.coca-colacompany.com) He designed the Coca-Cola logo as well, the Spencerian script that he created was very trendy and has remained one of the most recognizable trademarks in the world. Development of the

Company's logo can be seen in Appendix No.3. From black-and-white logo it has been changed into well-known red-and-white Coke i.e. Coca-Cola logo.

The shape of the **bottle** represents the Company as good as its logo does. A very exact illustration that indicates the recognisability of the bottle is a poster advertisement in 1994. (see Appendix No.4) It is an advertisement untypically in black and white with a black horizontally positioned bottle on white background, and a text: '*Quick. Name a soft drink*'. Also an advertisement with [*Eight-letter word*] and an open Cola bottle reveals the popularity of the beverage. (see Appendix, No.5) The specific shape of the Coca-Cola bottle is a representation of cocoa bean. When the Root Glass Company's team 'came across an illustration of cocoa bean that had an elongated shape and distinct ribs, they had their shape.' (www.coca-colacompany.com)

Many other advertisements that refer to the bottle's recognisable shape have been introduced through years, for example, one of the advertisements using barcode (see Appendix No.6), where the space between stripes is formed in contour bottle shape. Other advertisements with a barcode include barcode in the shape of contour bottle, or vertically settled barcode along the contour bottle with black-and-white stripes.

Advertisements referring to the comfortable shape of the contour bottle are also used to promote the products of Coca-Cola. For example, the advertisement from Classics campaign, (see Appendix No.7) asks a rhetorical question: *Fitting, isn't it?* and also states that it *Always feels right*, thus, convincing that Coca-Cola is the right choice any time.

Colour is another element used to create an association with the Coca-Cola products. 'Multimedia elements such as colour and graphics are found to significantly affect the outcomes of organizational information processing and advertising.' (Oh & Xu, 2003: 682) Red is 'highly visible color that is able to focus attention quickly and get people to make quick decisions' (Bourn, 2011, online) While doing the present research, an interesting phenomenon was noticed by chance and not directly related to the study. It was an advertisement in a magazine for travellers offering suitcases of three colours, one of them was presented as **Coca-Cola red**. 'When you understand the meaning and power a color holds you can leverage that to help you better communicate your message and connect with your clients and customers.' (ibid.) Red and white are two colours that represent the Coca-Cola Company. (see Appendix, No.8) Both colours are used in logo interchangeably through years. However, there is a strong association of Coke with the red one. The advertisement of 1950 names Coca-Cola cooler a '*Host of the highways*' that suggests to '*Refresh at the familiar red cooler on the road to anywhere*' (see Appendix, No.15) Therefore, it can be concluded that not only the logo and the contour bottle have been important in advertising Coke, but also the specific tint of red colour typical of the

Company has been vital in improving decision making and ensuring the great success world-wide.

Considering the importance of specific colours, there is an advertisement created in 1937 that from semiotic point of view comprises representation of symbolic meaning of traffic light colours (see Appendix, No.16). It uses globally accepted meaning of the red colour of traffic lights to '*STOP for a pause...*' and green colour of '*GO refreshed*'. Another poster advertisement indicating to the meaning of the red colour suggests to '*look for the familiar red sign that invites you to stop and enjoy.*'

There have many artists and painters been working with and for the Coca-Cola Company. The first advertisements are created in **Vintage style**, (see Appendix, No.9, 10) foremost, women beautifully dressed, frequently wearing a wide hat, with flowers and many different small details are present.

Later on, both men and women in military or medical **uniforms** are typical of the Cola advertisements, representing the years of two world wars (see Appendix, No.11, 12) and economy crisis. According to the Company, in 1917 'a relationship between the Red Cross and the Coca-Cola system begins as the Company and bottlers begin World War I blood drive.' (www.coca-colacompany.com)

Later on, in 1960's a campaign '*Things go better with Coke*' was introduced. One of the brightest icons used in the advertisements of the Coca-Cola Company these years was **Uncle Sam**. The advertisement suggests to '*Face Uncle Sam with a Coke in your hand*' (see Appendix, No.14) He is a national symbol and personification of the government of the United States of America. When referring to Uncle Sam, the icon implies many national aspects of the United States. Originally, the term of Uncle Sam is associated with a businessman Samuel Wilson, 'known affectionately as 'Uncle Sam' Wilson' (www.britannica.com) During the war his company supplied barrels of beef to the army in 1812, and they 'were stamped 'U.S' to indicate government property' (ibid.) Soon it became a nickname for the government. The initials of The United States and Uncle Sam are the same – U.S. The first image of Uncle Sam was created by cartoonist Thomas Nast, however, probably the most recognised image was created by artist James Montgomery Flagg. (ibid.) This image is also used by the Coca-Cola Company (see Appendix, No.13) Uncle Sam includes national symbols of the United States, his suit is in the colours of the flag of the United States, with white stars, representing every state of the country. He wears a tall white hat with blue stripe and white star on it, and trousers are white-and-red striped, as the flag of the country is.

The advertisement where Uncle Sam is pointing directly at the viewer is a good example of advertisement that contains national symbols and is effective and successful in the country

of origin, but cannot be used, for instance, in Eastern world. It is related with the gesture of pointing with the index finger straight ahead at someone, which is considered a rude gesture in most of Asia countries. In Europe it is also not polite, when pointing to something of someone.

It is crucial that cultural characteristics of the target audience are taken into account when advertising and doing business abroad. The cultural differences are significant, comparing western and eastern traditions, but they differ from country to country, from region to region. One of the trickiest aspects worth consideration are gestures and body language, thus, an extensive study has to be carried out in order to avoid misunderstandings and insulting someone before the advertisement is published abroad.

The Coca-Cola has been very successful in cooperation with many **celebrities**, including actors and actresses, athletes, artists, opera performers, etc. The first celebrity on Coca-Cola posters and other formats of advertising was singer and actress Hilda Clark (www.coca-colacompany.com). Later, such icons as Marilyn Monroe (see Appendix, No.17), Elvis Presley and Ray Charles are used in 'I've kissed...' campaign that was introduced in 2015 to celebrate the 100th anniversary of the Contour Bottle. (www.coca-colacompany.com) Marilyn Monroe has been a model for the Coke advertisement 'Some like it hot', and before also the 'YES girl' of the Coca-Cola advertisements. Nowadays, in collaboration with different celebrities (as singers – Taylor Swift, Beyonce, Selena Gomez –, actors/actresses – Aamir Khan, Sarah Jessica Parker –, footballers – Wayne Rooney, Alex Morgan – and others) Coca-Cola is still leading in successful advertising, although, consideration of Coke's influence and effect on one's health has become widely discussed issue by health institutions around the globe.

Further, the analysis of Coca-Cola advertisement that is loaded with various symbols and icons is carried out. It contains subjects that are referred to or typical of American life style, and are considered to be classics – something that has a cultural and historical or national value. It is an advertisement from the '**Classics**' campaign. (see Appendix, No.18) It includes several pop-culture **icons** – both American and British – and national **American symbols**, representing the Coca-Cola as classic that '*never goes out of style*' itself. All adjusted and arranged in the shape of Coke bottle. It comprises celebrities such as:

- *Marilyn Monroe* – an actress, model and singer represents the ideal of femininity of the 50s and 60s of the 20th century.
- *Elvis Presley* – one of the most significant cultural icons of the 20th century, often referred to as the King of Rock and Roll.
- A British actress, model and fashion icon *Audrey Hepburn* is present in the advertisement, referring to the classic icon popular all around the world.

- Also '*The Beatles*' – a British band, originally founded in Liverpool and extremely popular of all time – represents Classic values.

Several American symbols and symbols of British origin are present in the same advertisement:

- *The flag of the United States of America* – the national flag of the U.S. is used in the background of the advertisement, although, with strong, national symbolism. Referring to its appearance, there are several nicknames of the flag used: Old Glory, The Stars and Stripes, The Star-Spangled Banner – each of them with a particular story of origin. (statesymbolsusa.org)
- An iconic *photograph* taken on August 14, 1945 where sailor is kissing a nurse in Time Square, New York, symbolises the end of the World War II and is recognised world-wide.
- *Ball of baseball* is also used in the advertisement. It is considered to be the national sport of the United States of America and the Coca-Cola Company has been a major sponsor of this game for years in the USA.
- *Apple pie* is considered to be the most traditional American dessert, however, historically it is not of American origin – it was brought to America by British, Dutch and Spanish settlers. In 19th and 20th centuries, apple pie had become a symbol of prosperity and national pride of Americans. (priceconomics.com) There is even an expression 'As American as apple pie' with the meaning 'typical of the way of life in the United States of America.' (dictionary.cambridge.org)
- *Hot dog* is highly associated with an American lifestyle and it is typical element of street food in the United States.
- *Cadillac* is an American car and the manufacturer of luxury cars. It is also associated with Elvis Presley, who was an admirer of these cars, especially the pink one.
- *The logo of 'The Rolling Stones'* is originally 'an ovation to the Hindu goddess Kali, the goddess of everlasting energy, and glorifies the strength of free expression in rock'n'roll music.' (www.famouslogos.us) The logo with the red mouth and tongue, known also as 'Tongue and Lip Design' represent music that is considered classics, always topical, although British.
- *Coca-Cola logo* is always used on every advertisement of its products.

As another advertisement shows: *'If You have an old car, You can say – it's a Classic'*. The Coca-Cola *Classics* advertising campaign has been creative, thus, providing the connection with classics, reminding of what forms classics and strengthening national values.

Although, Coca-Cola has been working with many celebrities, artists and classical icons since the first poster advertisements appeared, in collaboration with talented painters there have been several **Coca-Cola icons** created as well, and they have been highly associated with the Company. Some of them and most popular are:

- *Santa Claus* that *'pauses to refresh'*, the image that is associated with Coca-Cola (see Appendix, No.19), was created by an artist Haddon Sundblom in 1931, *'seeking to create an advertisement program that links Coca-Cola with Christmas.'* (www.coca-colacompany.com)
- *The Sprite Boy* (see Appendix, No. 20) was introduced in 1942, in order to convey the message of the Company, that *Coca-Cola* and *Coke* are two terms that refer to the same product. (ibid.)
- *The Polar Bear* (see Appendix, No.21) has been mostly used in commercials, very few can be found on posters, however, it is always associated with the Company, because it is always *cool, and always Coca-Cola*.

Either creating new icons or implying real ones, a very important aspect taken into account in Coke advertisements is – to create only positive, happy, and always fun and being together feeling and associations. To drink Coca-Cola symbolises a sense of being relaxed, refreshed, cool and trendy.

The campaign *Open Happiness* is one of those, applying less text and more symbols in order to provoke a smile (see Appendix, No.22) – the advertisement with two Coke cans, one is closed and another opened, and from the top it looks like a smile, the opening is in the shape of a smile. It suggests to *'open the happy can'*. The significant relation between the picture and the added text definitely arises positive and happy emotions, thus, the task of the advertisement is successfully completed.

Another advertisement (see Appendix, No.23) without text uses the symbol of love – a red bottle cap of Coca-Cola is folded up in the shape of a heart. It brings a message of love and attracts the potential customers. Moreover, red is a colour of love, passion and energy, and it has been effectively used by the Coca-Cola Company more than century long.

Coca-Cola is a beverage that brings people together, whether it is family (see Appendix, No.24) or friends, or colleagues at work. It has been an important issue of all advertisement, even in those created in the years of wars and economic crisis (see Appendix, No.25). *'It does not focus on certain age group, it aims to all age groups with no exceptions – it aims to family'*

(Kvizdova, 2015:1) Feeling happy, having support and being kind represents Coca-Cola and vice versa.

CONCLUSIONS

The Coca-Cola Company has been on the global market for more than 130 years. A great part of its success has definitely been made by extensive advertising strategies and effective marketing campaigns carried out since the very beginning of the Company until nowadays.

The current Bachelor paper deals with the analysis of Coca-Cola poster advertisements. Advertisements contain many complex elements, therefore, it can be studied from several points of view. In the present paper, Coca-Cola advertisements have been analysed from lexical and phonetical point of view. Additionally, multimedia analysis has been carried out, comprising and concerning also semiotic elements and including analysis of graphical stylistic means.

Advertisements of the Coca-Cola Company contain various complex stylistic devices, and only used combined they have advertised the well-known brand successfully. Therefore, analysis on lexical, phonetical level is carried out separately. However, multimedia analysis demands for an extended research on background information, concerning cross-cultural differences and semiotic approach, thus, has been discussed also apart.

From lexical point of view, the main conclusions are drawn and listed below:

1. The advertisements that are introduced at the beginning of the 19th century contain more text than the newest advertisements, thus, more text for analysis can be used; However, the latest advertisements comprise more symbols and work on sub-consciousness of customers effectively;
2. Various lexical stylistic devices such as metaphor, personification, epithet are used in order to create a bright, frequently 'refreshing' image in consumers mind;
3. Altered idioms are applied in advertisements, thus, creating a relation with Coca-Cola as an unique beverage and paying customers attention to it;
4. Convincing phrases are used in the slogans of Coca-Cola, therefore, ensuring that customers choose for the best beverage;

Concerning advertisements on a phonetic level, it can be concluded that:

1. Sound effects used in advertisements of Coca-Cola help to emphasise the message that is conveyed in each advertisement;
2. Phonetical devices used in advertisements of Coca-Cola are frequently based on various types of repetition, i.e. alliteration, consonance and assonance, thus, emphasising the positive effect when drinking Coke.

3. Rhyme and rhythm are typical of Coca-Cola advertising strategy, therefore, creating dynamic and spirited tempo or opposite – relaxing and calm with positive and definitely ‘refreshing’ impact on the potential customer;
4. In order to form the slogans that are easier to remember, the use of repetition of words or word groups is used. However, it is typically discussed from a lexical point of view, in the present paper it is related to phonetic analysis as they are elements that create a rhyme. The most used types of word repetition are anaphora and epistrophe pointing out the most important and good qualities of Coca-Cola;
5. A characteristic feature of Coca-Cola advertisements is the use of three dot ‘...’ – ellipsis, thus, more successfully creating the relaxing and calming effect and notifying an extra pause in slogans.

Analysis of visual elements has been carried out in multimedia analysis, the main conclusions are as follows:

1. The use of different visual elements, i.e. photos, symbols, icons – have been effective in the marketing campaigns of Coca-Cola;
2. The typically red colour of Coca-Cola has played an important role in creation of recognisability of the brand.
3. Every advertisement contains semiotic signs, that have been of great importance in Coca-Cola advertising;
4. The use of national symbols and classical icons has been influential on the consumer’s choice for Coca-Cola.
5. The cross-cultural differences have to be taken into account, when advertising globally and choosing the visual elements in advertisements for other countries.

A general image of drinking Coca-Cola that is a part of everybody’s daily life has been created through years by the Company. It is itself a symbol of American lifestyle, and is highly associated with an American culture, being a part of its street food.

The advertisements of Coca-Cola are convincing that it is trendy and stylish to drink this beverage, as it is something that brings people together. The language used by advertisers is influential and carefully chosen in order to contribute the successful consumption, also to improve financial benefits.

For further research, such aspects as syntactical, grammatical and graphical stylistic devices can be analysed. The poster advertisements that has been an issue for this paper are discussed from the lexical point of view that is not a discussion aspect of multimedia analysis, although, in total, plays an important role in advertising.

An extended research dealing with audio advertisements can be carried out as they have become even effective concerning the subconsciousness of the Coca-Cola customers and are created taking into account the highly associative aspects nowadays. Moreover, they contain different audio elements and wider range of other phonetic stylistic devices to be discussed than in poster advertisements.

However, applying multimedia analysis also video advertisements can be a subject for a separate research as they contain both phonetic and visual elements and symbols 'that makes you happy'.

THESES

1. Genre is classification of texts that share similar communicative purposes.
2. Advertising is a complex process, which involves many details and the choice of the right elements is of great importance as the main goal of advertisers is to influence as many people as possible.
3. There are various types of advertisements – printed, outdoor, broadcast, public service and covert advertising.
4. Using various stylistic devices in the texts of advertisements, they become more attractive, informative and entertaining.
5. A typical feature of Coca-Cola advertisements is the use of various types of repetition, i.e. word or word group repetition, sound repetition.
6. The most frequently lexical stylistic device used in the Coca-Cola poster advertisements is hyperbole, while epithet is used less frequently.
7. Alliteration, consonance and assonance are typical phonetic stylistic devices of Coca-Cola advertisements.
8. Rhyme and rhythm play an important role in advertising strategy of Coca-Cola, as they ensure that slogan settles in customer's sub-consciousness easier.
9. The well-known red colour and logo of the Coca-Cola have been influential in providing the recognisability of the brand.
10. Pop-culture icons and national symbols used in poster advertising have had a great effect on the formation of Coca-Cola as a part of American culture.

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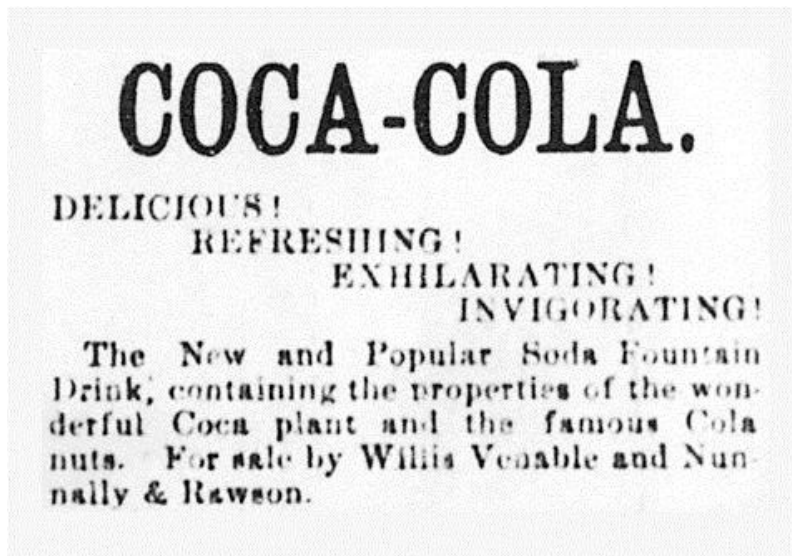
[https:// priceconomics.com](https://priceconomics.com)

statesymbolsusa.org

www.famouslogos.us

APPENDIX

1. The first advertisement of Coca-Cola



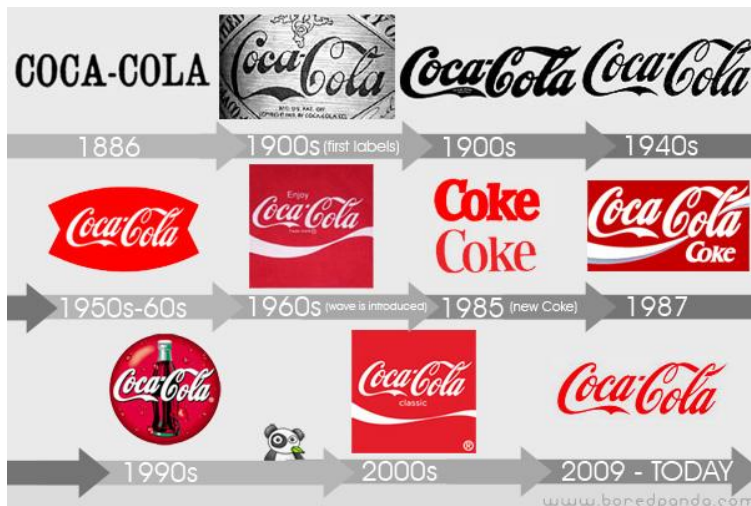
2. Description of changes through years



Coca-Cola's origins harked back to a simpler and slower paced life style of horses, railroad and stage coach, all which were the main means of public transportation. It was a time when the Internet of the day was the telegraph wire. But some things never change, and Coke is still with us today.

photo credit: Coca-Cola Co.

3. Coca-Cola logo through years



4. The world-wide recognised Contour bottle shape



5. Recognisability of the bottle shape and the beverage



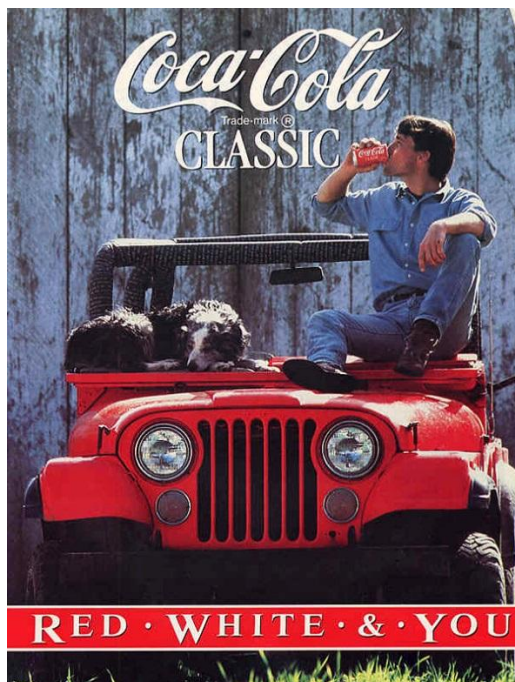
6. Barcode with the Contour bottle



7. Comfortable shape of the Contour bottle



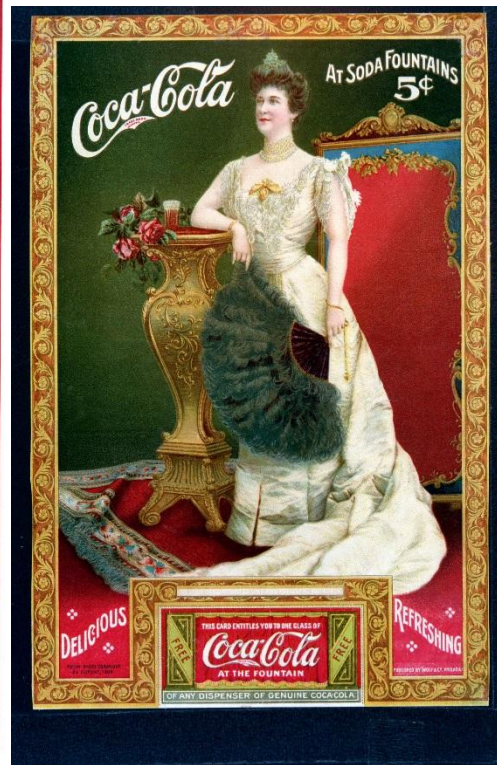
8. Classical Red-White combination representing Coca-Cola



9. Vintage Style



10. Vintage Style



11. Uniforms in advertising

12. Years of two World Wars

Have a "Coke" = Good winds have blown you here



... a way to say "We are friends" to the Chinese

In far-off places, when Coca-Cola is on hand, you find it cementing friendships for our fighting men. China knows Coca-Cola from Tientsin to Shanghai, from Hong Kong to Tsingtao. To Chinese and Yank alike, here a "Coke" are welcome words. They belong with friendliness and freedom. From Atlanta to the Seven Seas, Coca-Cola stands for

the pause that refreshes—has become a symbol of good will among the friendly-minded.

Our fighting men are delighted to meet up with Coca-Cola many places overseas. Coca-Cola has been a globe-trotter "since way back when". Even with war, Coca-Cola today is being bottled right on the spot in over 35 allied and neutral nations.

"Coke" = Coca-Cola. It's natural for popular names to acquire friendly abbreviations. That's why you hear Coca-Cola called "Coke".

Coca-Cola
the global high-sign

"I'm saying this for Uncle Sam!"

FOR VICTORY
BUY
UNITED STATES
WAR BONDS
AND STAMPS

I speak for the pleasant, happy things in life . . . all the things we necessarily now have less of. You know . . . tires, radios, gas, fuel, food, fun, leisure and all the like. In its own way, your bottle of ice-cold Coca-Cola, or your glass of Coke at the soda fountain, is almost a casual symbol of such pleasant things.

"Everybody eagerly accepts wartime restrictions. We'll have the good things, again, someday. But now it's work harder and fight, too. We've got a tough war to win. And no matter what anybody is doing to help (this doesn't go for fighting men) nobody is doing his full share if he's not buying U. S. War Bonds and War Stamps regularly. Are you buying them? Are you buying your share in Victory and in the good American way of life?"

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13. Uncle Sam



14. The national personification of the U.S.



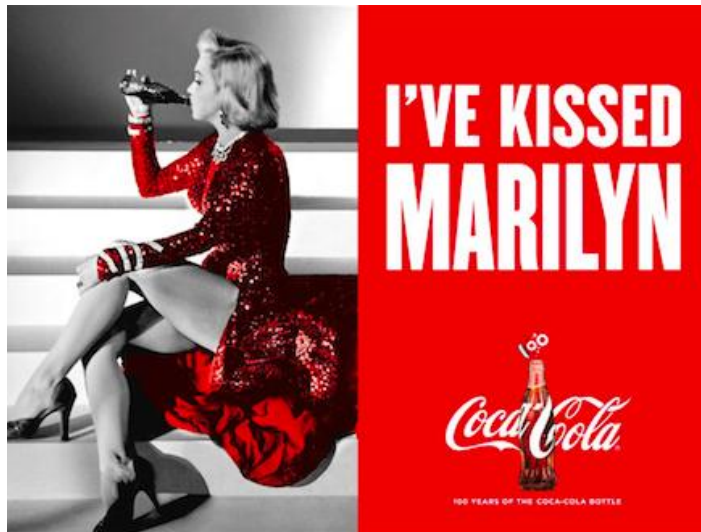
15. The familiar red colour



16. Symbolic traffic light colours



17. 100th anniversary of the Contour bottle 'I've kissed..' campaign



18. Advertisement containing many (inter)national symbols and icons



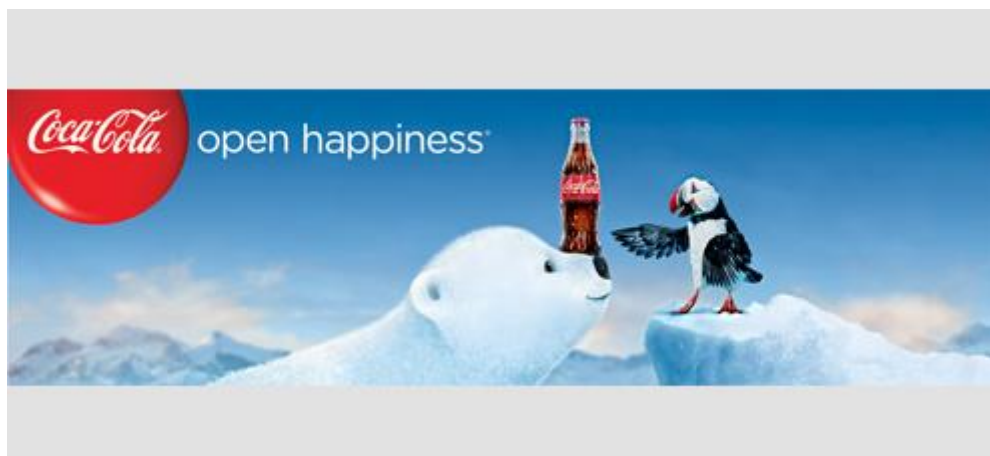
19. Image of Santa Clause created for Coca-Cola in 1931



20. The Sprite Boy introduced in 1942



21. The Polar Bear – because it's always 'cool'



22. Symbol of Happiness



23. Symbol of Love



24. Family drink – Coca-Cola

**The right note . . .
for family refreshment!**

First a baritone solo by the "Head of the House" . . . then a familiar favorite by the family ensemble . . . then the pause to relax and refresh with sparkling bottles of ice-cold Coca-Cola. That's the pleasant theme for many a happy evening. Try it in your home. Make certain you have enough Coke for everyone by stocking up . . . today!

"COKE" IS A REGISTERED TRADEMARK © 1984 THE COCA-COLA COMPANY

25. Coca-Cola brings people together

Have a Coca-Cola = You're my kind

. . . or allies enjoy a friendly pause

There's a friendly phrase that speaks the allied language. It's *Have a "Coke"*. Friendliness enters the picture when ice-cold Coca-Cola appears. Over tinkling glasses of ice-cold "Coke", minds meet and hearts are closer together. It's a happy custom that's spreading 'round the globe. Coca-Cola stands

for the pause that refreshes,—has become an everyday high-sign of friendliness among people of good will.

Our fighting men meet up with Coca-Cola many places overseas, where it's bottled on the spot. Coca-Cola has been a globe-trotter "since way back when".

It's natural for popular names to acquire friendly observations. That's why you hear Coca-Cola called "Coke".

© 1984 THE COCA-COLA COMPANY

Dokumentārā lapa

Bakalaura darbs „Stylistic Devices in Coca-Cola Poster Advertisements” (Stila izteiksmes līdzekļi Coca-Cola reklāmas plakātos) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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Darbs iesniegts Anglistikas nodaļā

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2017. gada..... jūnijā, prot. Nr., vērtējums

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