



UNIVERSITY *of the*
WESTERN CAPE

**Resemiotization and Discourse Practices in Selected Television
Advertisements in South Africa**

By

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**A thesis submitted in partial fulfilment of the requirements of the degree of
Magister Artium in the Department of Linguistics, Faculty of Arts of the
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Abstract

Resemiotization and Discourse Practices in Selected Television Advertisements in South Africa

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MA Thesis, Department of Linguistics, University of the Western Cape

This study demonstrates how advertisers re-voice and re-perform others' gestures and actions (Prior and Hengst, 2010). The focus is on the mobility of semiosis across boundaries and practices. It uses Multimodal Discourse Analysis (Kress and Van Leeuwen, 1996, 2001, 2006) Semiotic Remediation/Resemiotization (Iedema, 2003, 2010; Prior and Hengst, 2010) as the theoretical/analytical framework. The idea is to explore how semiotic elements are remediated through intertextual references and multimodality and how semiotic remediation is employed in the process of re-creation and re-purposing of objects and messages in the selected television advertisements.

Drawing on MTN, Vodacom, Kentucky Fried Chicken (KFC) and Nando's television advertisements, the study shows how popular, historical, cultural and political discourse is re-produced and re-lived as a creative idea in the selected television advertisements in the process of re-branding. In this regard, resemitization or semiotic remediation is seen as social practice and an integral part of the marketing strategy in the South African television advertising industry.

Upon examination, the study establishes that some selected television advertisements have been extensively re-worked and re-purposed. Therefore, resemitization and/or semiotic remediation are found to be resourceful tools for the marketing discourse. Thus, the study found that South African advertising discourse depends primarily on societal discourses such as politics, history, cultural traditions and popular culture as its base for creativity. In terms of language use in South African advertising, the study has revealed that television advertisements are moving towards a localised language practice and/or localised English.

Resemiotization and Discourse Practices in Selected Television Advertisements in South Africa

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Keywords

Semiotics

Advertising

Television

Resemiotization

Semiotic remediation

Multimodality

Intertextuality

Local practice



DECLARATION

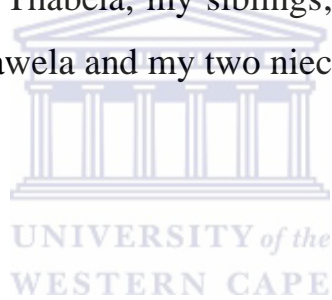
I declare that this thesis on the topic of **Resemiotization and Discourse Practices in Selected Television Advertisements in South Africa** is my own work, which has not been submitted before, for any degree or examination in any other university and that all the sources I have used or quoted, have been indicated and acknowledged through complete references.

Tendani Mulanga Thabela

Signed on the.....of.....in.....



I dedicate this master's thesis to the following members of my family: my mother, Julia Azwihangwisi Thabela, my siblings; Mulalo and Masha Thabela, my sister-in-law Rudzani Mawela and my two nieces, Muano and Murunwa.



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I humbly and sincerely thank my fiancé, Takura Nisbert Chimboza aka “Nizza” for being there when I had lost hope. In moments when I felt that things were not going my way and giving up was the only option, Nizza continuously moulded my strength and made sure that I always had a positive attitude towards my thesis.

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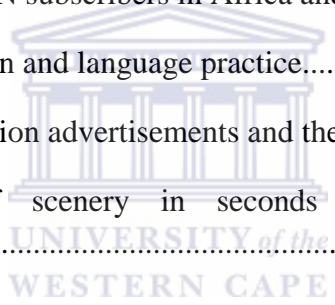
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Abbreviations

ANC	African National Congress
ARPU	Average Revenue Per User
BEE	Black Economic Empowerment
CDA	Critical Discourse Analysis
DRC	Democratic Republic of Congo
DRTV	Direct Response Television Advertisements
IFP	Inkatha Freedom Party
KFC	Kentucky Fried Chicken
LC	Lead Character
MDA	Multimodal Discourse Analysis
ODM	On Digital Media
PSL	Premier Soccer League
SABC	South African Broadcasting Corporation
SAFA	South African Football Association
SAPS	South African Police Service
SC	Supporting Character
SFL	Systemic Functional Linguistics
SEO	Search Engine Optimization
QSR	Quick Service Restaurants

Acronyms

AIDA	Attention, Interest, Desire and Action
COPE	Congress of the People
DAGMAR	Defining Advertising Goals for Measured Advertising Results

Chapter 1

Introduction and background

1.0. Introduction

The study explored how advertisers routinely report, re-voice and re-perform others' gestures and actions, and re-purpose objects or re-present and reconceptualise ideas in the selected television advertisements in South Africa¹. In this chapter, I briefly discuss the background to the study, the objectives and the rationale behind it. I also briefly discuss the background to the samples used in the study. The chapter further presents an outline for the entire dissertation. As a point of departure, I highlight the background to the study.

1.1. Background

1.1.1. South African television advertising

South African television advertising dates back to 1979 and at the time very few South Africans owned televisions in their homes. From 1979 to date, television advertising has increased dramatically in South Africa and thus most brands prefer to use television as the medium of advertisement rather than print (Bezuidenhout, 1998). The introduction of the television advertisement has made marketing a lot easier as it provides a platform for an advertiser to demonstrate the strength of the product visually. Moreover, the effectiveness of the television advertisement has made it the most expensive form of advertising in the discourse of marketing (Bezuidenhout, 1998). This is because it involves many aspects in the production of the final visual advertisement. Amongst many other factors involved, the most expensive part is the advertising space on the television station of choice. Additionally, television advertising rates are based on the number of people that the advertisement campaign is expected to reach when the advertisement is being aired. To buy an advertising space in prime time (between 17:00 and 21:00), for example, is more expensive than the space between 23:00 and 05:00 as more people are glued to the screens, thus the advert

¹ In cases where I want to stress reproduction and recurring nature of some Semiosis, I put a hyphen between the re- and the root of the reproduced action.

reaches a larger audience than during later in the day. For instance, in South Africa the advertising space which is sold during soap operas like *Generations*, *Isidingo* and *7-De Laan*, will be the most expensive as most people watch television at this time.

Television ranks number one in total advertising revenue and it is the primary medium for large companies whose main marketing objective is to reach international, national or regional markets (Pride, Hughes, & Kapoor, 2008). In the South African context, national advertisers buy advertising space on the South African Broadcasting Cooperation (SABC) and e.tv, which means that their messages are broadcasted on the three stations which are affiliated to the SABC in addition to e.tv, in total four stations.

The manner in which these advertisements appear on television also depends on the way in which the company wants to advertise their products and services. In some cases, these advertisers may sponsor the whole program or show. Good examples include; Coca Cola Soccer Zone which also changes to MTN Soccer Zone on SABC 1. Thus, these two companies interchangeably sponsor the entire soccer show which airs on Monday at 9pm, highlighting international and national weekend soccer matches. South African marketers also employ what Pride and Kapoor et al (2008) referred to as product placements in which they pay a fee to have a product appear in specific television shows, movies or programs. In this case, the product would appear on the table in which the characters in a movie or soap opera usually dine or the actors may appear using the product. On SABC 1, *Generations*, Ruby's bar is decorated with both Amstel Lager and Strongbow and on SABC 2's *Muvhango*, the characters always appear drinking Clover products (milk or juice).

Television advertising may also come in the form of infomercials and in South Africa this is commonly used by insurance companies, and health and fitness companies such as Outsurance, Verimark and Hallmark, to mention a few. An infomercial, according to Pride, Hughes, & Kapoor (2008) is a program-length televised advertisement message resembling an entertainment or consumer affairs program. This type of television advertisement is usually broadcast during daytime, and a good example is the Clientele infomercial which appears after the repeat of *Generations* in which they show how the prospective clients will benefit from Clientele insurance.

Presently, South African advertisers are rated the best in Africa with the best creative directors who compete globally. In 2008, for instance, Vodacom, MTN and KFC were rated

as leading advertisers in South Africa (Adbrands, 2009). In the advertising industry, advertisers are allowed to have an agency to promote the products or services on their behalf or have their own internal marketing department which produces the advertisement. Most big brands prefer to have an external advertising agency. Well-known agencies in this regard include Draft FCB which produces advertisements for Vodacom and Toyota and Ogilvy & Mather which produces advertisements for Nestle and Coca Cola, to mention just a few.

In the data available in South Africa, albeit outdated, the modes for advertising range from television, radio and computer to print media. Kumbula (2003) gives the following data with regard to the different media used by advertisers:

Table 1.1: Data on South African advertising modes

Number of daily newspapers	16
Circulation per 1,000	40
Number of non-daily newspapers	101
Income according to newspaper ad receipts	2,240 (Rand million)
As % of all ad expenditure	28.40
Number of television stations	556
Number of television sets	5,200,000
Television sets per 1,000	119,3
Number of satellite subscribers	390,000
Satellite subscribers per 1,000	8,9
Number of radio stations	362
Number of receivers	13,750,000
Radio receivers per 1,000	315,5
Number of individuals with computers	2,700,000

Computers per 1,000	61,9
Number of people with internet access	2,400,000
Internet access per 1,000	55,1

The national broadcaster, SABC, provides three stations; E-TV has one station and there are a few regional stations such as Soweto TV and Cape TV. Therefore, the majority of the 556 television stations listed in table 1.1 above are provided by M-net through the pay satellite service DSTV. In terms of satellite subscribers, the figure of 390,000 does not tell us the full story about the identity of the subscribers (Kumbula, 2003). Due to socio-economic inequalities, in part as a result of the apartheid legacy, very few black people can afford the high subscription fees. Moreover, city and town dwellers have easy access to satellite television. The same goes for computers and access to the internet. At this point it is important to note that although there are no recent available statistical figures, the current trend reveals that there are more television stations than the ones stated above. For instance, in May 2010 a black economic empowerment (BEE) company by the name of On Digital Media (ODM) launched a pay-TV package with 52 stations known as Top TV.

South African society has been involved in a process of transformation, a search for identity and has made a conscious effort towards non-discriminatory practices. This is apparent in the current advertising practices which remain firmly focused on the new breeds of consumers including the growing young black elite. The challenges facing South African advertisers are to communicate their brands whilst at the same time meeting the demands of a multicultural consumer society. Apart from the many South African cultures, the country is increasingly populated by people of different nationalities, all bringing their cultural identities. The recent trend in South Africa is internationalization with localization of the advertising industry (Kumaradivelu, 2007). Almost all major local agencies have foreign partners serving as role models or are themselves branches of multinational advertising firms (Bezuidenhout, 1998). American and European cultural symbols play a significant role in the South African advertising industry. However, these symbols are usually transformed to carry the local flavour in the South African context of advertising. Thabela (2009) notes that, Western symbols are used alongside local ones to form hybridity. In this case, the international

symbols are transformed into local ones by fitting them within the local cultures and the way things are done locally. These symbols are reflected through intertextuality, multimodality and resemiotization which are discussed below.

1.1.2. Problems facing intertextuality, multimodality and resemiotization

These three notions (intertextuality, multimodality and resemiotization) have a closer relationship amongst each other than the common one which falls under the science of signs (semiotics), in that they complement each other in analytical terms. What is meant here is that in a semiotic analysis of text, especially the one on which this research focuses, that is, television advertisements, it is hard to use only one of these notions. The reason for this is that each of these notions deals with certain aspects of television advertisements hence they are interdependent.

The central argument in this semiotic study of television advertisements is that intertextuality deals with the relationship which the selected television advertisements have with other texts, discourses or genre. According to Rust, Zeithaml and Lemon (2000), the theory of intertextuality recommends that the television text be read in relation to other texts, and must be viewed in context as part of a big family of other texts. Moreover, these notions also assist viewers to derive meaning from the text with which they are confronted in their everyday life. The only difference between the researcher or analyst and the viewer is that the analyst uses the theory, while viewers do not have or know the basis of what they use to create meaning. The trick about using intertextuality as a communication tool is that the text or elements of the text from which the producer borrows must be known or familiar to the viewers so that they can make clear relations. Furthermore, if the viewers recognize the relationship which the text has with others, it brings about a polysemic way of reading the new text, thus they create a variety of meanings out of it.

Resemiotization on the other hand, is concerned with how the borrowed text is reworked to suit the purpose of the television advertiser. “Resemiotization is meant to provide the analytical means for (1) tracing how semiotics are translated from one into the other as social processes unfold, as well as for (2) asking why these semiotics (rather than others) are mobilized to do certain things in certain times” (Iedema, 2003: 1). In addition, resemiotization is used for the remediation of the borrowed text and this is more applicable in

television advertising as the advertisers have different purposes for producing a specific campaign.

The notion of multimodality deals with different modes of communication used in the production of advertisements and this relates to non-verbal signs, visual and audio. The central argument at this point is that a television advertisement text can never appear as monomodal text as different modes are employed in its creation. Multimodality has brought about a high dependence on visuals rather than the written text alone. Therefore today people are more dependent on visual images or pictures than at any other time in history. This is because of the fact that one picture is said to be worth a thousands words, depending on the interpretation of the reader. Consequently, television advertising has become exciting and an effective means of marketing communication. In contemporary marketing, the discussed semiotic elements are essential for the effectiveness of any marketing campaign adopted by any company. From the brief discussion provided above, it is clear that these notions are inevitable in a semiotic analysis of television advertisements.

1.2. Statement of the problem

The South African advertising industry is rated as one of the best in Africa because of the creative directors who get people talking about their advertisements almost everywhere in the world (Adbrands, 2009). One only needs to go online to youtube.com to find the amount of talk generated by South African advertisements. When watching a television advertisement, everything may be new, the characters, the background music and colour, but there is something which relates to the schema of the audience and in many cases, this element is the one which constructs the identity of the brand. Every day, we are confronted with funny, fascinating and unusual advertisements which seem to have some familiar elements from other texts or discourses. This has received very little attention from South African semioticians. Very little has been done to explore the manner in which unrelated discourses are blended, re-worked and re-used in the discourse of advertising (see also, Prior and Hengst 2010). Prior and Hengst (2010) also lament that even though television advertisements show evidence of re-voicing, re-working, re-purposing and re-presentation of texts or discourses in their creation, very few studies have researched their intertextuality. Most linguists tend to focus on a traditionalist perspective when analysing advertisements. Thus, they look at

advertising in terms of the significance of language use and the effectiveness of the campaign. At a macro level, this study involves analyses of how advertisers re-voice, re-produce and re-present other people's ideas, actions and gestures into theirs, thereby exploring originality and tracing the origin of marketing ideas.

1.3. The aims of the study

In this study, the aims were to explore how advertisers routinely report, re-voice, re-perform others' gestures and actions, and re-purpose objects or re-present and reconceptualise ideas in the selected television advertisements; and further, how semiotic elements are remediated through intertextuality and multimodality and how resemiotization is employed in this process of re-creation of discourses in the selected television advertisements.

1.3.1 Objectives of study

The study sought to achieve the following specific objectives:

- To investigate the manner in which other texts are 'borrowed' and transformed in the selected television advertisements.
- To explore the re-purposing of messages in the selected South African television advertisements through recontextualization of messages or texts to suit the brand.
- To identify how different (South) African cultural, historical and political discourses are reported, re-created and re-lived as ideas in the selected television advertisements.
- To explore how actions, dress codes and mannerism (stereotypes, dances and speech styles) are re-performed and re-voiced in advertising.
- To explore the notions of intertextuality, resemiotization and multimodality as they pertain to marketization in selected advertisements.
- To explore the localization of language practices in selected South African television advertisements.

Ultimately the idea was to problematize the notion of “originality” in late modern South Africa with the attendant globalisation and technological advances, which make transformation and amalgamation of different texts and modalities possible.

1.3.2. Research questions

The following were the research questions that guided the study:

- To what extent are local African languages used to re-voice other languages (including English) in advertisements?
- What “durable social structuring of language” (Fairclough, 2003: 3) is noticeable in the selected advertisements?
- How do selected television advertisements contextualise and recontextualise messages from other texts to suit (South) African purposes?
- How do the order of discourse and different modes relate intertextuality and multimodality in the selected advertisements?
- How are intertextuality and resemiotization used in the process of branding and rebranding in the selected advertisements?

1.4. Hypothesis

The following were the hypotheses for the study:

- There is a significantly higher degree of borrowing in the discourse of television advertising.
- Advertisers and/or copywriters take advantage of intertextuality as it has provision for the principles of copywriting (no claim of infringement).
- Through intertextuality, advertisers choose certain parts of the borrowed text to re-work and re-purpose.
- Resemiotization and/or semiotic remediation are effective tools of television advertising.

- Localization of English and/or localisation of language practice are a new reality in South African advertising discourse.

1.5. Rationale

This research is motivated by the growing relationship between texts and discourses which has become more apparent in the 20th century. Today, every text we are confronted with (be it film, novel, television advertisement or any television programme), has a profound relationship with other texts. Thus, the production of a new text depends on other existing texts. For example, there are movies which were created after, amongst others, the Titanic ship disaster, the Shakespearian writings, the 9/11 American bombing and many others. Moreover, there are television advertisements which exhibit some parts of these movies or any other movie or a political situation of a country, cultural element of a community or an advertisement that mimics a song of a popular figure. Though the intertextual references are clear, in some instances, it has to be done cleverly; otherwise there will be a claim for infringement, as most advertisers and producers alike have come to understand the effective use of intertextuality. The latter has become an effective mode in the discourse of business communications, specifically marketing.

One other motivation is that in South Africa, there are relatively few studies on intertextuality and resemiotization in television advertising. Thus, there are few studies on the relationships between television advertisements and other genres and discourses. Most research on advertisements in South Africa is mainly concerned with the effectiveness of the kind of media (TV, radio, internet or newspapers) used to disseminate the advertising messages. Very little has been done to research the degree of semiotic remediation and/or resemiotization involved in the production of television advertisements and the relationship that they have with other texts. This study is important in that it divulges the significance of re-working and re-purposing borrowed texts in television advertising. Therefore, the significance of this study lies in adding knowledge pertaining to the application of semiotic notions of intertextuality, multimodality and resemiotization with regards to television advertising in South Africa.

1.6. Samples: a brief background

This section seeks to present a brief background on the companies from which the samples for the study were derived. This is important as it will help lay the foundation of the advertisements considered in the study.



1.6.1. Vodacom: “South Africa’s Leading Network”

Vodacom was founded by Alan Knott-Craig in 1993 and it is one of the first cellular network companies to operate in South Africa. It was launched on 1 June 1994 at a time when most people were not aware of mobile telecommunications. Vodacom Group Pty (Ltd) is the holding company of Vodacom Pty (Ltd), Vodacom Service Provider Company Pty (Ltd) and Vodacom International Holdings Pty (Ltd). The latter is the youngest company as it was established on 1 April 2001. The subsidiaries of this company include Vodacom Tanzania Pty (Ltd), Vodacom Lesotho Pty (Ltd), (Kenya) Safaricom Pty (Ltd) and Vodacom Congo (DRC) Pty (Ltd) S.P.R.L. Before 2008, Vodacom Group Pty (Ltd) shareholders were Telkom SA (50%), England-based Vodafone (31.5%), Venfin (13.5%) and Hosken Consolidated Investments (5%). However, in late 2008, Vodacom finally merged with Vodafone officially taking 65% of the shares while the remaining 35% was catered for Vodacom’s own shareholders. This resulted in the rebranding process which occurred in March 2011 when Vodacom changed from blue and green to red, reminiscent of the Vodafone brand colour. Although Vodafone has more shares, the telecommunications company did not change its name to protect its leading position in the telecommunications industry in Africa.

Vodacom can be described as one of the fastest growing networks in the telecommunications industry in Africa. Within the first month of its operation in 1994, it had attracted 50000 subscribers. By the end of October of the same year the number of subscribers had doubled to 100000. In June 1995, the company started venturing further outside the South African borders and its first country was Lesotho. Thereafter, it expanded to countries like Congo (DRC), Tanzania, Kenya and Mozambique who also became members of the Vodacom family (http://www.africanwireless.com/vodacom_history.htm) accessed on 03/05/2010.

Vodacom was declared as the leading African communications group providing mobile communications and related services to 39.6 million customers as at 31 March 2009 (Adbrands, 2009). Its mobile network covers a total population of approximately 182 million (the figure may have changed over the years) people across five countries: South Africa, Tanzania, the DRC, Lesotho, Kenya and Mozambique. Vodacom's presence in Africa was strengthened with the acquisition of Gateway on 30 December 2008, which has customers in 40 countries in Africa, providing communications services to multi-national companies and telecommunications network operators. In addition, Vodafone has agreed to use Vodacom as its exclusive investment vehicle in sub-Saharan Africa.

Other than offering cellular network coverage service, Vodacom also has Vodacom Business which was launched in February 2008 and offers a total communications service portfolio to corporate customers. Vodacom Business includes next-generation IP voice, managed networks and infrastructure, internet access, hosting and storage. Moreover, Vodacom is currently extending its service to other converged areas including financial services, digital publishing and gaming, video on demand, music and telemetry services such as automated electricity meter reading.

With the presence of other similar companies, the Vodacom group is known for spending huge sums of money on its marketing strategies on television, print and sponsorship in order to effectively compete with others. Vodacom is a sponsor to some sports disciplines in South Africa including soccer and rugby. In the rugby union, it sponsors three teams namely: Vodacom Western province in Cape Town, Free State Cheetahs in Bloemfontein and Blue Bulls in Pretoria. In soccer, it sponsors three clubs in the professional soccer league; (PSL) Kaizer Chiefs and Orlando Pirates as well as Bloemfontein Celtic. Moreover, it also sponsors the South African football association (SAFA) and the national team, Bafana Bafana (the men's team), Amajita (under 20s) and Banyana Banyana (the women's team). Vodacom also owns the naming rights to several stadia; Vodacom Park in Bloemfontein, Newlands stadium in Cape Town and Loftus Versfeld in Pretoria (Adbrands, 2009).

In terms of television advertising, Vodacom has a long-term relationship with the well-known advertising agency, Draft FCB, South Africa. This agency creates television advertisements on behalf of Vodacom which are aired on both public and private TV stations. Besides TV advertisements, Vodacom also uses print advertising and most of it is in the form

of brochures which are mostly found in Vodacom outlets. The majority of Vodacom advertisements draw on popular culture, popular movies and popular music which elicit an emotional response. Thus they always use contexts which are popular to the audience and which can arouse their attention.

(<http://www.moneyweb.co.za/mw/view/mw/en/313370/page165259>) accessed on 03/05/2010.



1.6.2. MTN: “Everywhere you go”

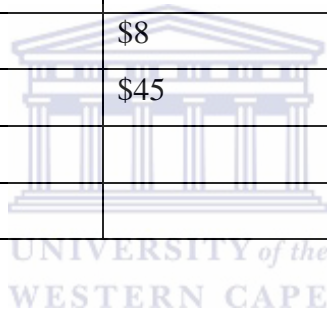
The MTN group is a provider of communications services, offering cellular network access and business solutions. It was launched in 1994 which is also the same year in which Vodacom, its strong competitor, was launched. It is a multinational telecommunications provider with its core operations in 21 countries in Africa and the Middle East, and as at the end of December 2008, it had more than 90.7 million recorded subscribers.

The information below in Table 1.1 shows the number of subscribers that MTN has in different countries; adapted from <http://www.mtn.com/AboutMTNGroup/GroupProfile.aspx> accessed on 04/05/2010.

Table 1.2: Number of MTN subscribers in Africa and the Middle East

MTN GROUP	SUBSCRIBERS	ZAR/US\$ ('000) ARPU (per annum)
South Africa	15190	R145
Swaziland	475	\$15
Botswana	885	\$13
Zambia	453	\$12
Uganda	2776	\$9
Rwanda	834	\$11
Subtotal	20995	
Nigeria	18565	\$16
Ghana	4997	\$14

MTN GROUP	SUBSCRIBERS	ZAR/US\$ ('000) ARPU (per annum)
Cameroon	3106	\$12
Cote d' Ivoire	3030	\$11
Congo Brazzaville	522	\$23
Liberia	407	\$16
Benin	779	\$16
Guinea Conakry	797	\$10
Guinea Bissau	303	\$12
Subtotal	32506	
Sudan	2109	\$7
Iran	11593	\$9
Afghanistan	1627	\$6
Syria	3375	\$19
Yemen	1725	\$8
Cyprus	128	\$45
Subtotal	20557	
TOTAL	74058	



From the information presented above in Table 1.1, it is clear that Nigeria has the largest number of subscribers followed by South Africa and Iran with Cyprus having the lowest number of subscribers. The reason why South Africa has a lower figure than Nigeria could be that in the former there is more competition amongst cellular networks than in the latter. Thus in South Africa, MTN competes for subscribers with Vodacom and Cell C with the former being its strong competitor. Moreover, in Nigeria, MTN is the leading network because its competitor, Glo, is still new in the industry. It is important to note that even though MTN has its operations in many more countries than Vodacom, the latter is still known as the leading cellular network in Africa.

The MTN group was the first African brand to have clinched a deal with FIFA as the official sponsor for the South African FIFA world cup in which it sold its brand. It is also the first African brand to sponsor a European soccer team, Manchester United, with the sponsorship

deal worth R55, 7 million. MTN is also a sponsor of two South African soccer clubs, Black Leopards and Ajax Cape Town.

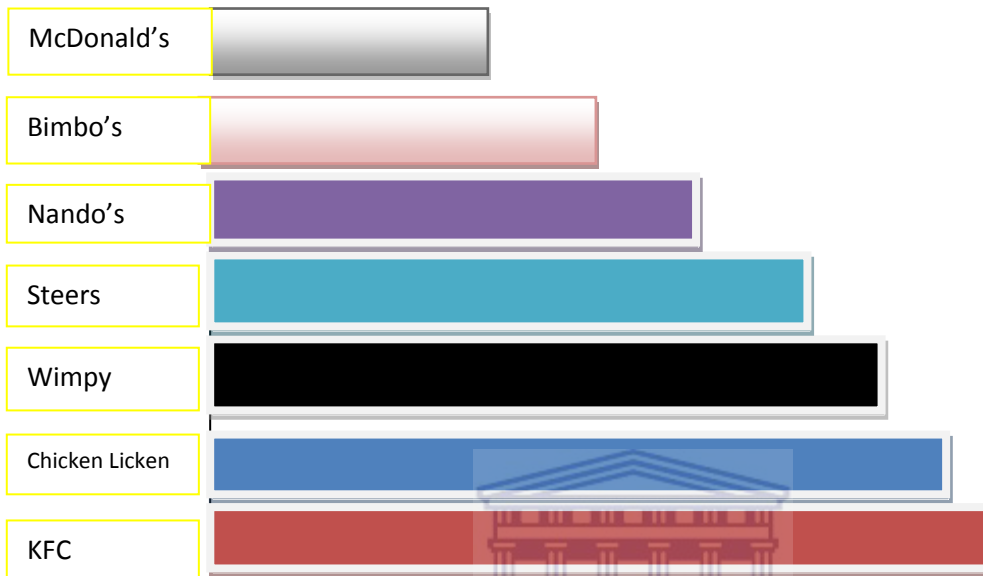
Shareholders of the MTN group include the directors of the MTN Group Limited, major subsidiaries which own 0.22%, the public which owns 74.73%, Lombard Odier Darier Hentsch & Cie Limited which owns 10, 18% and Newshelf 664 Limited which owns 14,87%.

Since 2007, The Jupiter Drawing Room has been the agency responsible for the MTN television advertisements. Similar to Vodacom, MTN draw their advertising ideas from popular culture. MTN has different advertisements in all the places in which it operates, adopting popular culture elements for those specific areas.



1.6.3. Kentucky Fried Chicken (KFC): “Finger licking good”

According to Pitt and Nel (2001) the South African fast food industry has attracted strong brands. There are four international fast food companies operating in South Africa; Kentucky Fried Chicken, henceforth KFC, from the United States of America (USA), Wimpy based in the UK and McDonald’s of USA. In addition, home-grown fast-food companies include: Steers, a fast-food burger chain, Chicken Licken, a mass-market chain, Spur, which is known for its pork ribs and Nando’s which is a fast growing fast food company offering Portuguese-style spicy chicken. However, despite the competition, KFC is still the biggest fast-food company operating in South Africa with about 160 stores. Its strongest competitors in the industry include Nando’s and McDonald’s. Figure 1.1 shows the ranking of these fast-food companies starting with the one with the lowest number of restaurants to the highest. It is important to note that the information was compiled in 2001 and as such it may differ to the present day data. From the data presented below, KFC is in first position in terms of its business operations.



Relative % of total number of restaurants (total=1227)

Figure 1.1: Fast-food restaurants in South Africa

Adapted from the Economist (Pitt and Nel, 2001)²

KFC is a member of Yum brands - it was founded by Harland Sanders in Corbin, Kentucky. Sanders opened the first facility with a 142-seat restaurant, a motel and a gas station. During the 1930s an image that became known throughout the world began to develop. In 1963 Sanders' recipe was franchised to more than 600 outlets in the United States and Canada. Internationally, the company planned 150 overseas openings in 1987. Japan was a major market with 520 stores, Great Britain with 300 stores and South Africa with 160 stores <http://www.referenceforbusiness.com/history2/99/KFC-Corporation.html> accessed on 04/05/2010.

In South Africa, KFC is the largest player in the quick service restaurant (QSR) industry and as a brand it is the largest television advertising spender followed by Vodacom, MTN and

² The information provided by Pitt and Nel (2001) may have changed over the years.

Cell C. KFC undertakes the most significant direct advertising for its fried chicken and it admits that it spends 10% of its sales annually on advertising. It advertises its products fifty-two weeks of the year with over 30 television advertisements in a year (Jane, 2002). Ogilvy is the advertising agency behind KFC's creative and successful advertisements. Ogilvy assists the brand in communicating its offerings while maintaining its strong and competitive position in the QSR industry.



1.6.4. Nando's: "Famous peri-peri chicken"

Nando's is a dining restaurant chain which is proudly South African with a Portuguese/Mozambiquan theme and it was founded by Fernando Duarte and Robert Brozin in 1987. Nando's operates in 26 countries and on five continents. It specializes in chicken dishes with either lemon or herb, medium, hot or extra-hot peri-peri marinades (<http://en.wikipedia.org/wiki/Nando>) accessed on 04/05/2010.

Nando's is well known for its controversial television advertisements in all countries of operation. The agency responsible for Nando's "scandalous" advertisements is Black River FC (BRFC). The former deliberately centres its advertising ideas on political and controversial issues of those countries. Thus, Nando's advertisements always set an agenda to get the audience talking. This is because they draw on issues which are pertinent to the citizens at that particular time. For instance, an advertisement was launched in February relating to the polygamy saga of the state president, Jacob Zuma. At that particular time, the president had just married his third wife hence Nando's took advantage of this situation and made it a selling point to their customers. This will be discussed in detail in the analysis below.

1.7. Motivation for choosing the samples

The reason for choosing the samples from the companies highlighted above was informed by the competitiveness of the selected companies in their respective industries. The companies do not only compete for customers, but also for ideas for use in the creation of their advertisements. In some instances, the competition forces them to produce more or less

similar television advertisements which makes it interesting for the author who is a textual analyst. They also attracted the researcher because of the number of advertisements that they produce in a year and the creativity which is employed. However, the most important reason is the manner in which the selected advertisements feed into a variety of discourses which relate to the audience and also to which they can relate. The four selected companies, whose advertisements will be analysed in this study, are also the best performers in their respective industries.

1.8. Organization of the thesis

Chapter 1 covers the background to the study, the problem, the objectives and research questions. The chapter presents a brief background to South African television advertising and further provides a background to the sample of companies whose advertisements are considered. It also highlights the important concepts of the study such as intertextuality, multimodality and resemiotization. The motivation for choosing the samples from the given companies for the study is also discussed.

Chapter 2 is the literature review. This is an essential part of any study as it shows other people's work on the same topic or related topics. This chapter deals in more detail with the literature, giving general information about semiotics, intertextuality, multimodality, advertising and resemiotization in relation to television texts. The literature review is written with the aim of finding out how other scholars have used the three semiotic notions to analyse texts and what they think the three notions entail. Thus, this chapter also provides theoretical frameworks of the concepts to be used as a basis for the study.

Chapter 3 discusses the research methodologies which informed the study. The methodology is qualitative, involving a collection of images, sounds, dress codes, mannerisms, colours and written texts found in the selected television advertisements. The chapter also highlights the text-based approaches which assisted in the analysis of the study.

Chapter 4 demonstrates how television advertisements are transformed and localised through intertextuality and resemiotization. Therefore, it presents and analyses the major findings of the study. The findings are centred on resemiotization, intertextuality and multimodality in the selected advertisements.

Chapter 5 shows that the linguistic landscapes of the advertising discourse are highly flexible. It also highlights how South African television advertisements strive to use languages as localised social practices. In turn, the chapter demonstrates how advertisers shift from using language as an autonomous system to using a boundary-less or non-notional language resource.

Chapter 6 presents the main conclusions of the study. In this regard it summarises the major themes in chapters 4 and 5. The main conclusion that can be drawn from chapter 4 reflects that because of continuous borrowing and re-working of texts and discourses, semiotic remediation and/or resemiotization is a discourse practice found specifically in South African television advertising. On the other hand, chapter 5 is mainly concerned with language use - it reflects that there is a growth in localising language practice. Thus from the South African perspective, English is not viewed as the most powerful language of advertising; rather the mixture of both English and local languages is the most effective way of communicating marketing messages.



Chapter 2

Literature review and theoretical/analytical framework

2.0. Introduction

This chapter is divided into two sections; the first part covers literature on the semiotic elements involved in the selected television advertisements and their meaning. This literature review particularly deals with issues of advertising, television genre, language of media in multilingual contexts and cultural globalization. The section is concluded with the notions of semiotics such as intertextuality and interdiscursivity. The second section of the chapter is on the theoretical framework of the study. This includes semiotic analytical frameworks for multimodal discourse analysis and resemiotization.

2.1. Advertising

“Advertising is part of the glue that holds our culture together; it allows us to share a common experience in a landscape populated by brands, images, logos and even silly jingles. We define who we are by what we buy and wear and we see these things in advertisements and advertising influences those judgements” Solomon (2008) on (www.flatworldknowledge.com) Accessed on 09/03/2010.

Advertising is a type of persuasive communication under the realm of business communication that focuses its attention on informing prospective customers about the products or services of the company or organization. Today’s advertising, specifically television advertising, shapes the way we talk, fashion and many other ways of doing things. This supports what Solomon (2008) argues when he states that advertising influences the way we do things. Moreover, advertising does not only hold together a culture, it also brings continuity in certain cultures or even brings about new cultures. Copywriters also take advantage of elements in popular culture in the creation of these advertisements in order to relate to the viewers. One can think of any popular advertisement and the impact it has had on

how people talk. Thus, advertising goes beyond selling or promoting products and services and stretches to the continuation and introduction of new cultures in a society.

Geis (1982) defines advertising as a paid, non-personal communication of information about a product, service or idea by an identified sponsor through mass media to a selected target markets or groups in an effort to persuade or influence them to buy or to be favourably inclined towards those products and services. Advertisements appear in all mass media, print, television, radio and recently the internet. The identified sponsor is the actual advertiser of the products or services, thus, it can be either an internal or external agency.

Persuasion is an important function of an advertising campaign. Noticeable from the discussions above is the fact that persuasion is inevitable while talking about advertising. The main function of these advertisements, be it in the newspaper, on television or on the internet, is to persuade the prospective customers to change their behaviour towards the products and service being advertised.

Television advertising is the communicative arm of the marketing process (Russell and Lane, 1990). This is confirmed by Smith (2005) who maintains that television advertisers spend their money the same way they have spent it every year for the past 20 years and that they target younger consumers (the 18 to 49 or 25 to 54 age group demographics). Smith (2005) adds that television advertisements have their own distinctive genre and characteristics. Each advertisement has a doublement as it uses techniques and languages which have already been used. In terms of the textual strategies used by the creative director, the stylistic devices can range from discourse representation and irony, to pastiche, parody and creative allusion (Smith, 2005). This is because advertising has shifted from 'product-price' structure to a narrative structure. Thus the advertisement tells a narration with the aim of persuading prospective customers and a narration is characterised by the stylistic elements mentioned above.

Some scholars in advertising see it as a form of rhetoric used to persuade an audience to change their attitudes towards specific brands (MacRury, 2009). This is because advertisers use rhetoric devices to develop effective advertising messages with the purpose of making an impact on the part of the viewers or prospective customers. Harris (2009) sees rhetoric as a language used in advertising primarily to influence beliefs or attitudes of the audience. According to MacRury (2009), rhetorical devices include: personification (attribution of

personality to an impersonal thing), metaphors (implied comparison achieved through a figurative use of words; the word is used not in its literal sense, but in one analogous to it) and paradox (an assertion seemingly opposed to common sense, but that may yet have some truth in it). Harris (2009) suggests two types of rhetoric which are: euphemism and dysphemism. The former refers to words or expressions which are neutral or positively used to replace negative words; for example, saying 'passed away' instead of 'died'. Dysphemism relates to words or expressions which produce a negative effect on the attitude of readers; for example, baby murder instead of abortion.

Viewers or the audience are more persuaded by rhetoric than reasoning, because it consists of various cues which enable the advertiser to develop an effective persuasion message. Typical examples of such cues are the BMW and Mercedes Benz advertisements which were both shot on Chapman's peak. The Mercedes Benz car is driven on Chapman's Peak, hits an outcrop in the road and goes straight over the cliff and crashes. The driver of the car walks from the cliff to the road without any injury. The tagline of the advertisement reads "amazing safety technology". On the other hand, the BMW car is also driven on the same peak and finished the curves without crashing just to indicate that BMW does not need the amazing safety technology because it stays on the road. For this advertisement, the tagline read "It beat the bends". This is rhetoric because one may think that it means BMW beat the Mercedes Benz. The fact that rhetoric exhibits ambiguity enables advertisers to play around with words which may lead the competitor to claim harm but with no profound proof.

According to Sinclair (2004), advertising is part of the cultural and economic fabric of a society and it grows with a dynamic and advancing economy. Sinclair (2004) also stresses that the television advertisement remains a powerful medium - it is complicated by a number of factors, including the fact that every viewer is a television advertising expert. Viewers are experts in that they pinpoint an element in the advertisement which is persuasive and they always know the moment in the advertisements which they like most. This poses a challenge to the advertisers.

2.1.1. Types of advertising

It is necessary to view the different types of advertising in order to identify the ones which fit in the realm of this study. Salwen and Stacks (2008) suggest five types of advertising which

include; relationship advertising, permission advertising, experiential advertising, advertisement advertising and consumer-generated advertising.

Relationship advertising originated from customer relationship marketing (CRM) and treats every message as a call of action that attempts to draw the consumer closer to the brand by meeting the specific needs of the customers. According to Anderson and Kerr (2002: 2) customer relationship management is a “comprehensive approach for creating, maintaining and expanding customer relationships with the business”. It is also important to note that this type of advertising is common in service-related businesses such as financial institutions or insurance. This type of advertising moves the prospect to action at the customer’s natural pace and is used to maintain the loyalty of the customers to the business.

Permission advertising is centred on gaining consumer consent before exposure. Examples include search engine optimization (SEO) and sponsor-selected advertisements in which consumers search and select the brands on which they want to receive more information. The internet has this type of advertising where users are asked to choose the type of product about which they want information (Salwen and Stacks, 2008). A good example is the advertisements which we find in e-mails such as spam e-mail. Experiential advertising refers to the advertisements that evoke a sensory response; they are done mostly on radio and television. These advertisements attract attention by evoking a sensory response; thus they may be in a form of amusement. Examples of this from the South African perspective include those from Nando’s, which use parody, mimicry and amusement.

Salwen and Stacks (2008) suggest that advertisement advertising or simply “advertisements” are similar to experiential advertisements in that their goal is to create an emotional experience with consumers but differ in the sense that their sole purpose is to entertain. Most of these advertisements have a popular song as their background music or any element of entertainment in them. A good example is the Vodacom advertisements which always use popular songs as a base of creativity.

Lastly, there is consumer-generated advertising which is the newest form of advertising and which refers to various kinds of content created by consumers in the form of online testimonials and product reviews. A common theme among these new forms of advertising is that the consumer is in control and subsequently must initiate contact with the advertisers. An

example of this type of advertisement is for one of the Verimark products such as weight loss excersize machines.

However, David, Kurtz and Snow (2009) categorize three types of advertising which focus on the period in which they can be used according to the product's life-cycle stages. The three postulate that every stage in the product's life-cycle has its particular type of advertisement. These types of advertisements are: the informative or pioneering advertisement which seeks to develop the initial demand for particular products and services. This type of advertisement is common in the introductory stage of the product's life-cycle. The type of advertisement which attempts to increase demand for the existing products and services is referred to as persuasive advertising. It is a competitive type of promotion which is suitable to be used in the early part of the maturity stage of the product's life-cycle. After a long time has passed since the products or services were introduced to the consumers, they have to be reminded about them and this is done through using reminder advertising. The latter is used in the recession part of the maturity stage of the product's life cycle. This kind of advertisements require copywriters to develop creative marketing strategies which will make the long-known product or services compete effectively with new and up-coming commodities within the same industry.

On the other hand, Pride, Hughes, & Kapoor, (2008) suggest five types of television advertising characterised according their purpose in the company namely: direct response (DRTV), brand television advertisement, primary-demand advertising, selective-demand and institutional television advertising. Brand advertising is designed to create awareness about products and services with the viewer reacting at a later time or on the next visit to the supermarket or when the need arises. A brand television advertisement is usually 30 seconds long and the advertiser will often want to reach as many viewers as possible within those 30 seconds. Direct response television advertisements (DRTV) focus on establishing an immediate response from viewers, usually by persuading the prospective customers to pick their telephone or visit the website. DRTV advertisements are normally longer, usually 40 to 60 seconds and are designed to give the viewer more information about the product benefits to generate a quick response, which is similar to Kurtz and Snow's (2009) identification of informative advertising. According to Pride and Kapoor (2008), primary-demand advertising is aimed at increasing the demand for all brands of products or services within a specific industry by mentioning the names of the companies producing similar products. For example,

the Glocell television advertisement promotes different cell phones sold in Glocell stores; these are from MTN, Cell C, Vodacom and recently, Virgin Mobile.

Selective-demand advertising (brand) is used to sell a particular brand of products. Copywriters use this brand-oriented advertising to convince prospective customers to buy products. This type of television advertising focuses its attention on persuading consumers to make purchases within a short time after viewing the advertisement and this is referred to as immediate-response time (Pride and Kapoor, 2008). A good example of this type of advertisement is the one in which advertisers, particularly in the telecommunications industry, air an advertisement on television to promote top up airtime or discounts (Vodacom-Yebo 4 less, MTN-MTN Zone and Cell C Woza Weekend). Institutional television advertising is designed to enhance a firm's image or reputation. Many public institutions and large firms such as the South African Broadcasting Cooperation (SABC), the South African Police Service (SAPS) and South African Tourism and major telecommunications companies use part of their advertising money to build goodwill rather than stimulating sales directly. Pride and Kapoor (2008) also postulate that this kind of advertising is effective for building a positive public image of an organization or company.

2.1.2. Theories and models of advertising

Theories of how advertising works include the hierarchy of effects theory, the multi-attribute theory and the means-end-theory. The hierarchy theory dates back to the late 19th century and was initiated by Lavidge and Steiner (1961). The two proponents suggested that the information which consumers select from advertisements travels through an ordered series of processing stages, focusing on processes such as attention/awareness, comprehension/knowledge, evaluation and intention to act. Moreover, this theory assumes that customers go through seven steps after watching the advertisement: awareness, knowledge, liking, preference, evaluation, conviction and purchase (Karlsson, 2007). Furthermore, the hierarchy of effects theory rests on the assumption that attitudes and behaviour in response to advertising are developed consciously and rationally. If most of the target audience is aware of the object, the communication task is to build awareness, perhaps just name recognition, with simple messages repeating the product name.

According to Gutman and Reynolds (1986), the means-end theory is concerned with the function of connecting brands with personal values. When people encounter an

advertisement, they identify the benefits of the brand and connect these with high-level personal values and if there is a match, the advertisement is effective. Capturing viewers' attention does not mean they will notice the brand name, thus, the name needs to be made focal to encourage consumers to be aware of it. The target audience might have product awareness but not know much. The comprehension stage involves creating brand knowledge and it is where the comprehension of the brand name and what it stands for, becomes important. The evaluation stage involves the judgement made by the consumers before deciding if they like the product or service which will hopefully drive them towards the action stage.

Lastly is the multi-attribute theory. The dominant view of this type of advertising focuses on its impact on rational rather than emotional processes. This attitude-based theory suggests that a consumer's attitude towards a brand is determined by calculating the consumer's evaluative response towards each individual product attribute, multiplied by a subjective estimate of the probability that the brand in question actually possesses an attribute. This theory yields useful predictions about how much advertisements will cost and it can be applied to ask what feature of the brand should be emphasized (Salwen & Stacks, 2008). It is important to note that these theories may be used to measure the effectiveness of advertising messages.

According to Karlsson (2007) models of advertising are derived from what can be called the 'old learning theory' that is associated with Pavlov's dog experiment. He trained dogs to associate the arrival of food with the ringing of a bell, a sound that would lead to a salivation response among the dogs (Karlsson, 2007). Karlsson also argues that advertisements were seen in this theory as a stimulus, similar to Pavlov's experiment. Strong (1925) is known for his work on the AIDA model, an acronym for Attention, Interest, Desire and Action. This model encapsulates everything stipulated by the theories and it is important in this study because it focuses on the crucial characteristics of advertising. For a brand to be known it must attract attention, create interest and desire on the part of the audience and this must drive the audience to action.

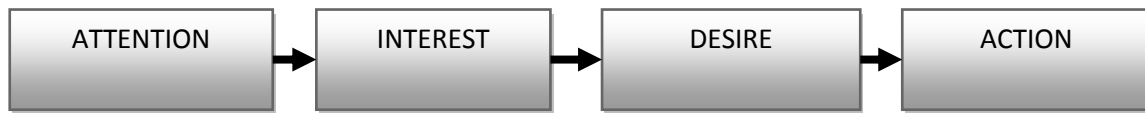


Figure 2.1: AIDA model of advertising by Strong (1925)

This model is seen by many as the umbrella model of advertising as it comprises of all the processes (cognitive, effect and behaviour) as argued by Kitchen (1994) which take place when the viewers are confronted with an advertisement. The attention part of the model is where the cognitive process takes place, the interest and desire form part of the effect process and action is the behaviour. However, this model like others, has been criticized for failing to stimulate the desired action on the part of the advertiser (Karlsson, 2007). Other critics of this model claim that there is no evidence that customers behave in this rational or linear manner. According to Karlsson (2007) the model ignores the role of context, environment and mediation in influencing the effectiveness of the advertisement. What Karlsson (2007) meant here is that an advertisement will be perceived differently in different contexts and therefore it will have a different behaviour or action in different times. Like Pavlov's work on dogs, advertising is also seen as a stimulus which will depend on the number of times the viewer is confronted by the advertisement where the viewer may not act the same way every time he is confronted. Brierley (2002) also mentions that critics of the AIDA model argue that all four phases are not equally important and to be successful the advertiser has to look further into the behaviour phase.

In 1969, Colley Russell created a model which looked like a refined version of Strong's AIDA model and named it: Defining Advertising Goals for Measured Advertising Results, DAGMAR in short. According to Karlsson (2007), this model was created to encourage measurable objectives for each stage of communication between the company and customers about products and services. In this model, the results of the communication function of the advertising campaign are more important and therefore they are measured. Figure 2.2 below depicts the DAGMAR model of advertising.

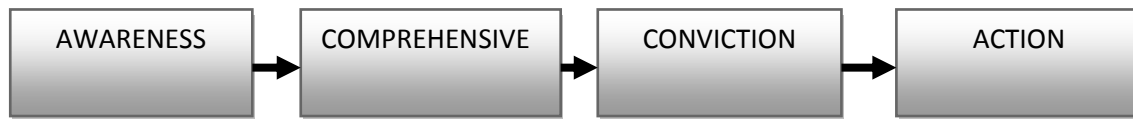


Figure 2.2: DAGMAR model of advertising by Colley (1961)

The argument in this model is that, when a viewer is confronted by an advertisement, he or she becomes aware of it, tries to create meaning or an understanding to formulate its objective (remind or inform for example), decides if he or she trusts or if he or she has any doubt about the advertised product or service and finally acts in a favourable manner towards it. Karlsson (2007) postulates that the DAGMAR approach has an influence on how to set objectives in advertising planning and many planners use it as their base. Critics of this approach stipulate that it focuses more on advertising strategies than on the processes involved in customer confrontation with advertisements (Karlsson, 2007). In this regard, one may argue that this model is also suitable for the creative department to measure the effectiveness of advertisements.

With all this said, it is important to note that most theories and models of advertising assert that consumers go through a cognitive process before they finally decide to go and purchase the advertised products and services. Although these theories and models are created by different authors, there is a thin line between what they assert, thus they assert the same thing in a different way. These models also affirm that the effect of an advertisement is followed by the behavioural process during which the viewer acts favourably or against the advertised product or services. For example, Strong (1995) argues that the first stage after watching an advertisement is attention, while Russell (1969) contends that it is awareness. The question here is the difference between awareness and attention. At this point, we know that awareness and attention occur simultaneously on the part of the viewer. It is important however, to note that these models of advertising were created to establish stages through which customers pass after viewing the advertisement and before the buying occurs.

2.1.3. Television advertising genre

The advertising discourse is a sub-discourse to what was labelled ‘promotional discourse’ by Bhatia (1993). According to Bhatia (1993) promotional genres have become the most flexible and fast developing area of discourse. He further argues that this has been fuelled by the emergence of new technologies in mass media and the explosion of massive information.

However, at this point it is important to note that this study is concerned with a sub-discourse of advertising, namely, the discourse of television advertising.

The discourse of television advertising itself is multigeneric; the absence of other genres may make it defective in its function to promote both the culture of the product or service and the overall brand. Television advertisements today look like news broadcasts, movies, music videos, real life drama and so on. Television advertisements do this through parodying generic elements of these texts which may be distinct from each other, turning it into a text which consists of a hybrid genre.

Douglas Kellner is well known for his work in media and cultural studies in which he explored the notion of genre. In this work, he stressed that genre is that part of the text that categorizes it, making it different from other texts (Kellner, 2006). He further supports this by emphasizing that when genre is established it dictates the basic conditions of textual production and reception (Durham and Kellner, 2006). According to Martin and Rose (2003) genre is a staged, goal-oriented, purposeful activity in which speakers engage members of a particular culture. Moreover, genre is an element of text which is useful for describing the impact of culture on language, by examining the staged step-by-step structure of cultures as ways of achieving goals (Martin and Rose, 2003). Noticeably, these authors underscore the idea that the communicative function of a text is dependant on the interlocutors' knowledge of its genre.

Chandler (1997) provides textual properties typical of film and television genre: filmic techniques, setting, iconography, narrative, basic themes and characterization. These properties are explained as follows: The filmic techniques relate to camerawork, lightning, use of colour and editing. Predictable situations, sequences, obstacles, conflicts and resolution are elements of the narrative property of genre. Characterization includes roles of characters, personal qualities, motivations, behavior and goals. Basic themes of film and television genre are topical or cover subject matter such as politics, social, cultural and professional issues. The setting relates to the historical or geographical issues surrounding the text. Finally, it is iconography which is concerned with issues pertaining to and echoing the narrative, characterization and setting and this include motifs, visuals, music or sound and an appropriate topography. Chandler's view of television genre is pertinent in this case because advertisements are shifting from being only what Bhatia (1993) labeled as promotional genres. Today, advertisements are a narration, thereby dramatizing the concept before they

promote their product and service and this tends to take the form of a filmic genre. For Bhatia (1993:13) genre must be viewed as:

“A recognizable communicative event characterized by a set of communicative purposes, identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of a discourse community to achieve private intentions within the framework of socially recognized purpose(s)”.

In this definition, Bhatia accepts the fact that even though genres are highly structured, they can also be exploited by experts. This is more apparent in television advertisements in which several genres are employed to serve one purpose. A common television advertising genre will include persuasive and motivational goals with the aim of changing the attitudes of prospective customers or clients. Contemporary television advertisements also include genres from numerous discourses and common examples include music videos, news, film and so on. In this vein, one may argue that what seem to be restrictions would not apply to television advertising discourse as it is a borderless discourse.

Mittel (2004) argues that television genre operates within every facet of television, corporate organizations, critical discourse, audiences and practices, textual aesthetic and historical trends. Therefore, genre assists viewers to organize practices, guide personal preferences and frame day-to-day conversations about a text. Mittel (2004) asserts that genre should not only be seen as a textual feature, but as an element of communication that assists us to create meaning out of everything we see. With this said, one may argue that the multimodal nature of televisual practices allows it to deploy any type of genre in the creation of new text.

2.1.4. The language of media in a multilingual context (South Africa)

A multilingual context comprises a multifaceted linguistic landscape consisting of various speech communities of different language varieties. The main challenge facing a context of this nature is the choice and selection of the functional languages which cater to all speech communities. Every member of each speech community wants his/her language to be recognized at a national level for any function including the media. The idea of featuring all eleven official languages in the media, specifically advertising, is a ‘dream’. This is because,

in any domain there is always a language which ‘does the job’ of the domain efficiently and effectively. For example, it would be very hard to launch an advertisement in Venda, not only because it has a small speech community, but because it may have limited words to effectively market commodities.

The language policy of SABC, as stipulated by the Broadcasting Act, 1999 and The Electronic Communications Act, 2005 (Section 61) shows that it aims at promoting multilingualism in South Africa. Other objectives of its language policy include:

- To inform, educate and entertain South Africans in their home language,
- To promote understanding and acceptance of all linguistic and cultural groups in South Africa.
- To contribute to the continual development of the 11 official languages.

(www.southafricaninfo.gov.za) Accessed on 23/03/2011

The following table shows how these languages are practised in the media or according to the application of the above language policy; the table illustrates information only about the electronic media (television).

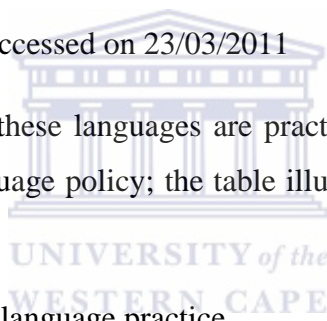


Table 2.1: SABC Television and language practice

SABC station	Languages
SABC 1 “Mzantsi for sure”	90% Nguni languages and 10% English
SABC 2 “Feel at home”	55% Afrikaans, 16% Sotho languages, 10% English, 8% Venda and 6% Tsonga
SABC 3 “Stay with SABC 3”	70% English and 30% Afrikaans

Fourie (2003)

Noticeable in the table are the percentages of the languages which are used, reflecting that there is still inequality. The national broadcaster does not follow its language policy as it is claimed in the stipulation. This is shown by the figures in the SABC 2 column. With the information in the table, one can deduce that there are three powerful languages used in the

media. The most used is English followed by Nguni languages then Afrikaans. Venda and Tsonga appear to be the least-used languages. It is therefore essential to provide the specifics of these languages. Venda is used on the news which is broadcasted twice a week. There is also a soap opera (Muvhango) which was designed to be for the Venda and Tsonga people but recently has more content in isiZulu and Sotho. Tsonga news is also broadcasted twice a week and the language is also used once in a while in the children's program, Takalani Sesame. Furthermore, this is an example of the way in which marginalised languages like Venda and Tsonga are suppressed in the media. This is because the South African media operates under the assumption that everyone understands the 'powerful' languages and if not they are able to read the English subtitles. An article in the Sunday Times (April-25-2004) lamented that several years of democracy have been a great enemy of the maintenance of indigenous languages in the media.

In his language analysis work for SABC, Fourie (2003) also noticed that SABC 1 is the family of the Nguni languages which is the same information presented in table 2.1 above. But it is also important at this point to mention that the proportions of use of these languages are also different. The most used Nguni languages on SABC 1 are isiXhosa and isiZulu; they are featured on 95% of the programs broadcasted. On the other hand, Ndebele and SiSwati appear twice a week on the news at 17:30. This brings us to the issue of minority and majority languages. Languages of minority groups as shown above are slowly becoming segregated in television media programs.

The choice of which languages to use in the media for a multilingual space such as South Africa, is a challenging one. This is because there will always be preferred languages, over and those spoken by minority groups will always be marginalised. Blommaert (2005) supports this by stipulating that in most cases national minorities are excluded in the media language policy of multilingual countries. Multilingual societies are aware that in this kind of linguistic setting, communication problems may develop; meaning that there should be necessary strategies that may be needed. Moreover, a society of this nature should also be aware that the necessary strategies may not accommodate everyone. In the mid 1990s, just after the national elections, the advertising industry exerted more pressure on SABC to change its language policy to allow non-standard forms of languages to be used in advertising. Thereafter, television advertisements started to slowly shift away from 'formal' forms of languages to non-standardised forms of languages.

The multilingual approach towards language is a predicament specifically for advertisers. In South Africa, the national broadcaster and the custodian of the policy failed dismally to practice what it preaches about treating all languages equally; therefore it is ambitious to expect advertisers to practice what is in the policy. Advertisers also look away from the constitution as it is not feasible for marketing reasons. This is because the language of advertising is different to the language of any other television genre. The advertisers need to use the most cost-effective, most down-to-earth and most convenient language to reach and accommodate their target market. They tend to use languages which are used in metropolitan cities and these include English/localised English and Tsotsitaal. This is based on the reality that people in metropolitan cities are the most active customers. Furthermore, metropolitan cities consist of mostly literate people who have access to these television advertisements as compared to their counterparts in the country-side. For this language practice, Pennycook (2010) introduced the notion of metrolingualism. This is the tendency to use a more localised metropolitan language that mixes all the linguistic systems available in a particular space.

The most important factor that affects the choice of language in television advertising is its goal to compete globally and locally. To be more specific, the companies about which this study is concerned are regarded to be the most innovative in Africa when it comes to marketing strategies. If these companies use marginalized languages in their advertisements they stand on the verge of losing their competitiveness in the global and local market. This was shown by Bezuidenhout (1998) who looked at the degree to which Afrikaans had diminished in television advertising. In her study, Bezuidenhout (1998) forecasted that the use of Afrikaans and indigenous languages would continuously diminish as a result of globalization.

A review on literature about language in advertising has revealed that advertising is increasingly becoming more English, particularly in Europe and Asia. The use of local languages is diminishing and English is becoming more powerful. Lee (2006) studied the mixing of English in non-English advertisements in South Korea. His findings were not novel in that they also revealed that although at the beginning, English was used at the most minimal level, it became powerful over time. Lee (2006) suggests that the reason for this was because of linguistic modernity, the acquisition of English is seen as a licence to globalization and modernity in Asian countries. On the other hand, Wang (2006) was concerned with the proportions of the use of foreign languages in Taiwanese television

advertisements. Wang (2006) found that English was the most language used with a proportion of 70% as compared to its counterparts, French and Japanese. The present study attempts to show that the use of language in South African advertising is localised to validate Pennycook's (2010) idea of localizing language as a practice.

Bulawka (2006) explores the way in which English is used in Polish magazine advertisements, particularly the way in which the two languages are combined in marketing messages. Bulawka (2006) acknowledges that English in Poland is a linguistic unifying element which leads towards homogenisation of the global discourse. She claims that this was reflected by the number of advertisements which are published in English rather than in Polish. Her quantitative results revealed that 79% of advertisements which were coded were mostly in English. This is not the case in South Africa because it has a rather different discourse pattern compared to countries in Europe. South Africa advertising has seen a profound growth in the use of local languages as it is trying by all means to localise language practice. English is used in South Africa but is strongly influenced by local languages. In the case of Poland or most European countries, the local languages are influenced by English.

Ustinova and Bhatia (2005) explored Russian television advertisements for both national and international brands. Their focus was on exploring the degree of bilinguality, i.e. Russian versus English present in the television advertisements. Ustinova and Bhatia's (2005) findings were also not novel in that, although there was a profound element of bilingualism, the advertisements had more English than Russian. Therefore, their findings were similar to Bulawka's (2006) in that they all found a significant growth of the use of English in advertisements in countries which have long resisted the dominance of English in the media. Moreover, Ustinova and Bhatia's (2005) findings were similar to Lee (2006) in terms of the function of English in television advertising. These scholars found that English serves as a marker of modernization, innovation, westernization and prestige.

Pennycook (2010) suggests that when localising language, the language practice moves away from looking at languages as autonomous systems. He contends that today linguistic norms such as monolingualism, multilingualism, code-switching and so on are more or less misleading. This is because of the contestation brought about by the notions of 'glocalization' (Bhatia, 1992) and globalization. Thus, as the global becomes more globalised, local communities also strive to be more localised.

2.1.5. Cultural globalization

Cultural globalization is described by Kumaravadivelu (2007) as the process of cultural flows across the world. It is seen as contacts between people and their cultures, their ideas, their values and their ways of life in all corners of the world (Kumaravadivelu, 2007). Globalization on its own is described by Russell (1969) as a process by which national economies, societies and cultures become integrated through a global network of communication (for example; media and internet), transportation and trade.

Kumaravadivelu (2007) suggests three schools of thought towards understanding cultural globalization. The first school of thought was represented by what he referred to as the hyperglobalizers; political scientist Benjamin Barber, historian Francis Fukuyama and sociologist Goerge Retzer. The hyperglobalizers believed that some kind of cultural homogenization is occurring in which the American culture of consumerism constitutes the dominant centre. The second one is presented by political scientist Samuel Huntington, sociologist Anthony Giddens and cultural critic John Tomlinson, who were referred to as the localizers. The former assumed that some kind of cultural heterogenization is occurring in which local cultural and religious identities are being strengthened, mainly as a response to the threat of globalization. For localizers, local cultural identities are being reviewed and revitalized owing to real or perceived threats from the process of globalization (Kumaravadivelu, 2007). Moreover, the localizers dismiss the proposition of cultural dominance of the West over the rest. According to Kumaravadivelu (2007), the localizers also see an emergence of several vibrant cultural hubs rather than a single vital cultural centre.

The third school of thought is the cultural, ‘glocalizers’ who are represented by cultural critic Arjun Appadurai, historian Robbie Robertson and sociologist Roland Robertson. Cultural glocalizers assert that both homogenization and heterogenization are occurring at the same time, plunging the whole world into a creative as well as a chaotic tension that results in “glocalization” where the global is localized and the local is globalized. Kumaravadivelu (2007) contends that the glocalizers believe that cultural transmission is a two-way process in which cultures come into contact to shape and reshape each other’s directly or indirectly. According to Kumaravadivelu (2007), these three schools of thought tend to be of the same opinion that globalization lies at the heart of modern culture and cultural practices lie at the centre of globalization.

For the sake of direct relevance to this study, it is important to highlight that this study focuses on a different dimension of globalization which the author will term “textual-mobility” to refer to the movement of text around the world and in and out of various discourses. This is because text, like the above-mentioned dimensions of globalization, moves from one part of the world to another, leaving a radical impact on the culture of the area on which it lands. Related to the migration of people from one part of the world to another, text also migrates in a similar manner, carrying its culture from the place from which it moved and which becomes adopted at the place where it settles. The whole world is in the technological era in which migration of text becomes a crucial component of textual-mobility. This is to support the idea that through text, globalization is the creation of a particular kind of social condition as a direct consequence of modernity (Giddens, 1990).

Through textual-mobility, advertising text moves from one media to another, one context to another while creating different meanings. The advertising text has a way of developing various kinds of social conditions in any part of the world. Because of its function of informing and marketing products or services, advertising text is the most mobile text compared to others. Looking specifically at television advertisements, there are those which come with their ways of doing things, ways of talking or a way of dancing. In South Africa, for example, during the world cup, there were many television advertisements both from outside the country and inside the country which brought about new ways of dancing or talking. A good example of this is the popular MTN AYOBA advertisement which had most international fans talking. By the time the world cup was finished, people had changed from saying awesome to AYOBA. At the same time, there was a dance which was popular; the “diski dance”, which was brought about by the South African Department of Tourism. It had become the only way of dancing during that time and almost everyone wanted to master it. Television advertisements for McDonalds and KFC have introduced a new culture in Africa, the culture of eating out. Traditionally, for a very long time, going to buy cooked food was seen as wasting money as a person could cook his or her own food. Another major textual-mobility vehicle is the American pop music. The latter carries various ways of dressing, hairstyles and mannerisms. This is because each song comes with different styles and mannerisms and we are able to see these styles as trends along with the song.

South African advertising is characterised by stiff competition and its aim is to climb the world ranks, hence it is fundamental that it directs its attention towards ‘globalism’ as well as

‘glocalism’. The companies which were chosen for this study are those which are striving to compete internationally. Moreover, South Africa has an influx of texts from all over the world, specifically from the West. Because of this, over the years its culture has changed slightly as a result of textual-mobility.

2.2. Semiotics and meaning-making

The semiotic analysis of television advertisements will enable the researcher to unpack and untangle all signs involved in each advertisement; therefore, it is important to highlight the views of various scholars on the concept. By looking at what Chandler, Peirce, Ferdinand de Saussure and Eco Umberto say about semiotics, the concept will be discussed in detail. It is of great importance to also mention that most of this section will be based on information found in manuscripts and publications by scholars who followed theories of these particular thinkers or theorists. This study focuses on a macro level of semiotics, drifting away from looking only at graphical signs and moving to words, but paying attention to phrases, colours, camera shots, rhetoric, and relationships between texts and many other related elements as parts of signs.

Advertisements are treated as signs, therefore, in this study, the theory of signs is used to conceptualise the meanings of messages which are communicated through everything that constitutes advertisement text.

The concept of semiotics was first used by a Swiss linguist, Ferdinand de Saussure (1857-1913), and others who developed our understanding of the concept include Charles Sanders Peirce and later Charles William Morris. These semiotics scholars had many ways of defining semiotics and they all agreed that it is the study of signs. This concept is largely theoretical in that many scholars seek to establish its scope and general principles. Examples include Peirce and Saussure who were both concerned with defining it as they tried to develop definitions for the concept to fit it into different contexts and discourses.

Saussure used the term semiology to describe signs which he defined as follows:

A science that studies the life of signs within a society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it semiology (from the Greek semeion ‘sign’). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say

what it would be; but it has a right to existence, a place staked out in advance. Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics (Saussure, 1972: 74).

Ferdinand De Saussure is known as the father of linguistics through his work on semiology/semiotics. He combined semiology and linguistics by postulating that linguistics serves as a model for the whole of semiology even though language represents the most important form or type of sign on its own. According to Saussure (1972), meaning in life is found by seeing signs as the representation of something else - he labelled this 'semiology'. Saussure further argued that people are sign-users even when they are not aware of it. A simple example - consider taking a walk in town, seeing people dressed, speaking and eating in different ways. If a person is dressed in a long black garment with a white collar it is a sign that he is a priest, if someone is speaking Spanish it is a sign that he/she either comes from Europe or South America and seeing people eating in a very expensive restaurant may be the sign that they are the elite of a particular society. This confirms that people have been sign users throughout their existence. This also proves that semiotics or the study of signs is very significant in human communication.

Saussure proposed that signs consist of two categories; signified (object, image, sound) and the signifier (a representation or interpretation of the signified). However, Saussure also warns that the relationship between the two categories is arbitrary. What he means here is that the two will not have the same interpretation or have a close relationship all the time. In some cases, the signifier does not look like the signified and therefore the meaning will depend on the interpretation, convention and context; for example "what's up" (signified) does not really mean what is up in the sky, but is a way of greeting (signifier). In this regard, it is clear that Ferdinand de Saussure saw the signifier and the signified as elements of the system of signs which are arbitrary. Additionally, he saw meaning arising from the differences between signifiers, stating that these differences are categorised into two parts: the paradigmatic (concerning substitution) and syntagmatic (concerning position). These two systems have been adopted by many linguists since De Saussure's research and they have been applied universally in assigning meaning to signs in various fields. Saussure emphasized oppositional differences between signs and relationships in structuralism such as nature, culture, life and death. He also affirms that concepts are defined not positively, in terms of their content, but negatively in contrast with other items in the same system.

De Saussure (1972:28) suggested that a sign has both an immutable and a mutable form, that is to say, its nature of inflexibility and flexibility in the way it is used in communication. In other words, the argument here is that there are signs which are changeable and those which are unchangeable and this can be influenced by the context in which the sign is used or placed. Essentially, the meaning attached will also depend on interaction, concepts and different discourses to which an individual or a particular group is exposed.

The importance of Saussure's work on semiotics was that he stressed the fact that language also forms a greater part of signs and he referred to these signs as linguistic signs. By doing this, he considered the fact that most signs have to be assigned meaning by using words (Saussure, 1972). In his words "language is a system of signs that expresses ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, military signals and many more". Saussure further confirmed that language is also a system of signs (1972: 67). This means that no sign stands on its own as they all have a linguistic interpretation assigned to them. Think of any sign; try to figure out how it can be translated without using linguistic codes. To Saussure, linguistics serves a crucial role in the process of assigning meaning to any sign.

On the other hand, Peirce defined semiotics as "Signs in general [are] a class which includes pictures, symptoms, words, sentences, books, libraries, signals, orders of command, microscopes, legislative representatives, musical concertos, performances of these" (Stam, Burgoyne and Flitterman-Lewis (1992: 40). From the definition above, it is clear that Peirce planned the scope of semiotics to stretch beyond the realm of linguistic signs used in human communication. It is important however to note that Peirce viewed semiotics as a mode of communication which involved the systematic study of signs, systems of signs, processes of signs and functions of signs. Effectively, Peirce understood semiotics as the study of the referential sign relation between sign, object and interpretant.

The importance of Peirce's (1972) work on semiotics was recognized in the philosophical branch of semiotics and only much later in linguistic semiotics. For him, semiotics in its broadest term is a theory of categories, an expression of modes of well-being, a critical analysis of knowledge and the question of what the world consists of as well as a description of who we are and what we want to do. Philosophy as semiotics is a fundamental reflection on the theme of reference and of distance, of symbolic mediation, of being present for something absent (Marietti, 2007). He saw linguistic elements such as language, semantics

and pragmatics as signs. Moreover, Peirce saw semiotics as “unlimited” or “infinite” in principle. Pierce (1972) holds that there are three basic elements in semiotics; a sign, an object and an interpretant. In this case, a sign is something which represents something, an object is related to anything which can be discussable and thinkable; this element can also be different across cultures and an interpretant is the sign’s clarification or ramification. One common typology discovered by Pierce (1972) on the study of sign is the one which describes the sign as iconic, symbolic and indexical. Among other typologies, this one is mostly adopted by several scholars in their semiotic analyses (Stam, Burgoyne and Flitterman-Lewis, 1992). He referred to icons as likenesses, indexes as the signs whose relation to their objects consists in a correspondence and symbolic as those whose relation to their objects is an assigned character. In simple terms, an iconic sign is mainly the means of direct communication of an idea, an indexical sign relates to meaning based on some cause and effect relationship while the symbol holds the meaning which is purely arbitrary and this may also relate to the way in which language carries meaning. Pierce’s work on semiotics highlighted the importance of the multiplicity of meaning that one sign has. To confirm this, he postulated that there are also different signs which may represent the same thing; this is because of the fact that signs and their meanings are generally not universal.

According to Chandler (1998), semiotics is important because it helps us not to take ‘reality’ for granted as something having a purely objective existence which is independent of human interpretation. Studying semiotics can help us to realize that information or meaning is not only contained in the word or in books, computers or audio-visual media but in simple signs to which we are exposed in our everyday life. Eco (1976) defined semiotics as something which is concerned with everything that can be taken as a sign that represents something. Chandler (1998) stipulates that semiotics involves not only the study of signs in everyday speech, but anything which stands for something else. In other words, semiotics is concerned with how meaning is made out of what we see as a sign. Therefore, semiotics is not only concerned with communication but with the construction and maintenance of meaning (Chandler, 1998). Lidov (1999) argues that the best way to define semiotics is to consider the context in which we want to locate the definition. Similar to other scholars, he also acknowledges the cultural factor that influences the interpretation of signs. Moreover Lidov (1999) postulates that the definition of semiotics as the “study of signs” is very insidious in that it does not specify categories of signs. In his work on semiotics, he also maintained and concluded that because of this reason, it is clear that not every study of signs is semiotics.

Meaning-making in television advertising depends primarily on the associations which viewers make from previous texts or from their schema. In this case, what they have seen before becomes the signified while the meaning they attach to it becomes the signifier. The television advertising discourse consists of many signifieds and the viewer has to attach meaning to each of them. This is because a television advertisement is composed of numerous images and each of them carries a meaning which must be constructed by the viewers in order to understand the intended meaning of the advertisement. That is to say, the meaning-making process in television advertising requires a further act from the viewers; they must rapidly process the collocations of signs set in the television advertising text (MacRury, 2009).

Television advertising consists of continuously moving text; and for the viewers to construct the meaning, they must also move their references to the new text with which they are confronted (MacRury, 2009). Therefore, in this discourse the most important signified to produce a signifier from the previous text. At a macro level, semiotic theories such as intertextuality, resemiotization and interdiscursivity focus on signs which are not merely graphics or symbols but also on visuals, audio and non-verbal elements. These are signs which are composed of relationships between texts and discourses. Under this category of semiotics, the relationship that texts have with others is viewed as a sign and this will be discussed in detail in the following sections of this chapter.

2.2.1. Intertextuality: relationships between texts

As noted earlier, this study is an investigation of the relationship which the selected advertisements have with other texts in different discourses and genres. It is therefore important to look at how these relationships are developed. This will be done by focusing on what other theorists say about such relationships (intertextuality).

The general definition for intertextuality is that it is the relationship that a given text has with other texts due to text borrowing. However, ongoing debates have attempted to define the term intertextuality although most writers come to the same conclusion that 'intertextuality' refers to borrowing from 'prior text'. Well known authors of intertextuality include the likes of Kristeva (1969, 1986), Graham (2000), Barthes (1977) and Fairclough (1992), just to mention a few. These authors have worked on intertextuality from a philosophical or semiotic perspective. Intertextuality in its form can be applied in different discourses to analyze different texts. In his book, "*Watching With The Simpsons: television, parody and*

Intertextuality”, Gray (2006) explores the use of intertextuality in the American animation family comic called The Simpsons. Gray (2006) found that the American family series feeds on the parodies of an ordinary middle class American family to reflect an American view of an ordinary family. Moreover, he suggested that the use of intertextuality in this cartoon enables the writer to reflect on America using things and characters to which people can relate in their real lives. Kenyon (2006) also explores intertextuality in alcohol commercials, revealing that young audiences draw on intertext, from a very wide variety of sources both in and around themselves.

One other prominent author on intertextuality is Thibault whose work was focused on intertextual analysis. According to Thibault (1991) intertextual analysis draws attention to the dependence of text upon society and history in the form of resources made available within the order of discourses (genre, discourses etc). His work on intertextuality also focuses its attention on the accepted status of text and its context and identifying intervention in textual, discursive and ideological formations (Dunmire, 2009). However, Thibault (1991) espouses Lemke’s concept of thematic formation as the analytic construct for determining that two or more texts form intertextual sets and for examining the intertextual connections between multiple texts (Dunmire, 2009). He maintains that intertextual analysis consequently presupposes an account of individual genre and types of discourses. An example would be the accounts of conversation which have been produced by conversation analysts or accounts of what are sometimes called registers such as English advertising.

However, Kristeva (1986) suggests that intertextual analysis is a matter of the insertion of history into text and text into history. Intertextuality crucially mediates the connection between language and social context, and facilitates more satisfactory bridging of the gap between texts and contexts (Fairclough, 1989). Intertextuality exists to show that there is no text which is original and that every text depends on the existence of the other. Kristeva’s view on intertextual analysis is centred on acknowledging the presence of previous text in the new text. She maintains that all texts must be analysed in relation to similar texts which were created before it. This view of intertextual analysis, like many, is centred on meaning-making, suggesting that the knowledge of the previous contributes to overall meaning construction.

Fairclough looks at intertextuality in his work on Critical Discourse Analysis (CDA). He defines intertextuality as the changing articulation of form and genre of text. His work is

closely related to Thibault who declared that genre is important in an intertextual analysis. In CDA, Fairclough (1992) sees intertextuality as a form of recontextualization. He suggests that this is as a result of the selective nature of intertextuality. Intertextuality is said by Fairclough (1992) to be selective in that it selects parts of pre-text and borrows them according to their generic form. Moreover, Fairclough (1992) introduces two categories of looking at intertextuality; manifest intertextuality and constitutive intertextuality. In this, he suggests that manifest intertextuality signifies intertextual elements such as parody, irony, negation, etc. On the other hand, constitutive intertextuality is said to be the interrelationship between discursive features, genre and form. Fairclough also maintains that there is a thin line between intertextuality and interdiscursivity which is discussed in detail in the next section.

According to Graham (2000) intertextuality is the shaping of the meaning of texts by other texts. It can refer to an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another. In addition to this, Barthes (1977) argued that the term intertextuality promotes a new vision of meaning and thus of authorship and reading: a vision resistant to ingrained notions of originality, uniqueness, singularity and autonomy. The concept of intertextuality, for Barthes, makes the text not a "reproduction" but "productivity". Barthes (1977) writes that in order to interpret a text, one must appreciate the plurality from which it is made. This is similar to Fairclough's view about intertextuality which declares that "the intertextual relations of a text are the relations between one text and other texts which are internal and external to it yet in some way brought into it" (2003: 43). One of Barthes's more interesting points is that the critic should read the text not only as a first reading but also as a re-reading.

Plett (1986) introduces two approaches for looking at intertextuality, the synchronic and the diachronic approach, where the former posits that all texts are interrelated, regardless of the context. The diachronic approach uses meticulously researched intertextualities by adding in an axis of semiotics. Plett (1986) argues that intertextuality can resume its dialogue with reality and he also points out that intertextuality is not limited to given periods as there is more use of it in some than in others. Plett (1986) also looks at intertextuality on the part of the reader in any text and argues that the reader is the only one who makes the connection between the texts. The production of text includes the reader and the reader's reaction as well as the text; and the literary phenomenon is not located in the relationship between text and

author but between the text and the readers. The reader's reaction in this context refers to the readers' frame or schemata. During intertextual reading, the reader is under the guidance and control of the various intertexts - when text activates an intertext; it controls the reader's response, thus maintaining the text's identity. The readers are unstable and their interpretation is never final as text cannot be correct or amended by the reader.

In his work on intertextuality, Reffarrete (1984) looks at intertextuality not as a web but rather as an infinite line of signification. Reffaterre (1984) focuses on the literariness of text and suggests that literariness can only be found where texts combine or refer to other texts on the level of intertextuality. Textuality and intertextuality cannot be separated because what the text leaves unsaid, the intertext spells it out. For Reffaterre (1984) then, unlike in Kristeva's work, intertextuality is not something that operates as an interrelationship between texts, but rather as something that operates as a relationship between specific texts, through the tool of the interpreter. According to Reffarrete (1984), intertextuality is not a free-flowing concept, but rather a "structured network" of text-generated constraints from the reader's perception; he further argues that intertextuality, 1) excludes irrelevant data, 2) is generated by textuality, 3) connects existing texts with others, 4) decontextualizes the text and focuses on its literariness and 5) is a closed exchange between the text and the intertext.

Culler (1983) contends that intertextuality focuses on two important things, the first one being the importance of previous texts. He points out that the notion of the autonomy of texts is misleading because texts have meaning only because other texts have been written or produced; and secondly it leads us to consider the previous texts as contributing to a code which makes meaning possible. To know the meaning of the second text is dependent on the knowledge of the first text. Culler (1983: 99) looks at intertextuality as a name for the text's "participation in the discursive space of culture". Therefore, this means that intertextuality is not only the study of sources or influences, but is wider in scope; including codes that are now lost that make possible the meanings of latter texts. However, he also cautions that restricting the scope of intertextuality for practical reasons of textual analysis is not innocent, but rather questions the claims made for the concept of intertextuality as a whole.

Culler (1983) points out that Kristeva's procedure when looking at text sources for analysis of intertextual space shows how the concept of intertextuality leads to a concentration in cases that question the general theory of intertextuality. While she claimed that meaning is made possible through a general intertextuality, through her examples, we see that

intertextuality works best when we can identify the pretext (Culler, 1983). Culler (1983) stipulates ten theses which the author thinks are helpful in understanding intertextuality. By using the concept of intertextuality we understand that: 1) the texts are self-contained but differential and historical; 2) texts are traces of otherness and they are repetitions and transformations of other texts; 3) the absent texts constrain the text and are represented by or within it; 4) the representation may be implicit; 5) intertextual reference implies reference to the meanings stored in genre; 6) the process of intertextuality in literature is governed by the structure of literary systems and the authority of the canon; 7) the text's relationship to discursive authority may not reflect authorial intention; 8) identifying the general genre or ideology of the source-text is more important than identifying a particular source; 9) identifying an intertext is an interpretative act; 10) intertextuality is distinguished from source criticism by its stress on interpretation rather than mere influence or causality (Culler, 2003).

Moody (2007) questions the originality of intertextual text arguing that there are possibilities of plagiarism. This is because he treats plagiarism from the perspective of intertextuality as though it was a productive approach towards teaching writing skills. Moody (2007) concludes that the element of plagiarism in textual relations fosters the concept of intertextuality to be a problematic one. More apparent in academia, plagiarism manifests itself in a form of intertextuality and there is very little claim of crime especially if the author is acknowledged. However, in television advertising, originality is centred around the degree of similarities between the borrowed text and the new text.

According to Share, intertextuality refers to "how our contemporary cultural environment is marked by duplication and interpenetration of text and circulation and recirculation of images, sound and words in multiple forms and formats" (2006: 1). With this definition, Share is highlighting the problematic nature of intertextuality contending that because of its reflexive, plagiarative and interpenetrative form, it is challenging. There has been a continuous debate about the originality of text and intertextuality seems to be the answer to this. These debates are accompanied by questions revolving around infringement and plagiarism.

Since the introduction of television and new media, there has been a massive growth in borrowing, hence everything looks like it has been done before. The new technologies allow the authors of the new text to re-work, re-produce and manipulate the borrowed text or the existing text such that it is rather difficult to claim for infringement or plagiarism.

Scholars who focus on television advertisements focus more on the effectiveness of those campaigns other than the semiotic elements which are used in them. The present study covers a small area when it comes to looking at semiotics as a tool in television advertising in South Africa. One prominent scholar amongst the few is Bezuidenhout (1998) who looks at the discursive practices used in the television advertisements which were launched two years after the fall of apartheid in South Africa. Bezuidenhout (1998) investigates the intertextual references in certain advertisements to see if they relate to the situation regarding the fall of apartheid. On the other hand, Van Niekerk (2008) sees intertextuality in television advertising as a model which describes a dominant world-view. In her words “ intertextual messages in television advertising discourse can be regarded as generally-accepted shared knowledge between the marketer (sender) and target market (receiver) which is based on a certain dominant world-view” (Van Niekerk, 2008: 1). Thus the intertextual elements of the messages are crucial for meaning-making on the part of the target market.

Van Niekerk (2008) highlights the benefits of intertextuality in advertising. She points out that intertextuality is an attention grabber because it puts the viewers in an analytic position to work out the meaning embedded in the advertisement. This is because advertising is made out of plural pre-text with a pool of intertextual references from which the viewers must fish the appropriate one to suit the meaning of the advertisement. Another important benefit of intertextuality relates to the issues of copywriting and plain plagiarism. Van Niekerk (2008) suggests that intertextuality has a provision for copywriting in that the borrowed text is not copied entirely but only certain parts of it are re-worked and re-purposed. Van Niekerk (2008) sees intertextuality not only benefiting advertisers but society as well. It provides advertisers with a platform to reflect societal concerns by feeding on political or other controversial discourses which shape society. At this point the advertisers grab the viewers’ attention by playing on issues which are essential to the public. This is further elaborated in chapter 4.

2.2.2. Interdiscursivity

Interdiscursivity relates to the implicit and explicit relations that a discourse has with other discourses. Two well known theorists (Norman Fairclough and Michel Foucault) explore this concept and both confirm that it is an analytical approach suitable for analysing the relations between discourses. It is important to note that this concept is perhaps closely linked with the concept of recontextualization because it focuses on elements which are imported from one

discourse to another (Bhatia, 2004). Norman Fairclough uses the concept of “orders of discourse” to describe the relations which discourses have amongst each other by stating it is:

...a relationship that a discourse has with others and is an explanation that is close to intertextuality; thus interdiscursivity is the relationship between types of discourses such as genre (Fairclough, 1992: 44).

To Foucault (Foucault, 1981) however, interdiscursivity denotes the relations between discursive formations, between large heterogeneous discursive entities such as history, politics and economics. He sees interdiscursivity as an amalgamation of numerous unrelated discourses with the idea of blurring discursual boundaries where these discourses work hand-in-hand towards a specific purpose as it is done in television advertising discourse.

Interdiscursivity has become a very common concept used in the field of discourse analysis although sometimes scholars replace it with recontextualization. This has attracted massive attention, especially in contemporary or modern semiotics. In most cases, these three concepts- intertextuality, interdiscursivity and recontextualization are immensely valuable in discourse analysis and this is because they are mainly concerned with imported and exported text.

In his paper on interdiscursivity, Bhatia (2007) explores a critical genre analysis by focusing on genre-based professional, corporate and institutional actions. According to him, text and context have two kinds of resource relations; text-internal and text-external. The former relates to the intertextual form of a text while the latter relates to the interdiscursivity nature of both context and text. Because of these two resource relations, specifically text-external, intertextuality is seen by Bhatia as distinct from the concept of interdiscursivity. Still on this note, Bhatia admits that sometimes interdiscursivity is subsumed under the realm of intertextuality. Bhatia (2007) also argues that in discourse and theory, interdiscursivity has been given little attention compared to intertextuality. Appropriations across texts give rise to specific intertextual relations and appropriations across professional practices, genre and culture give rise to interdiscursivity (Bhatia, 2007).

Interdiscursivity plays a crucial role in the construction and exploitation of what Bhatia (2007) referred to as text-external resources. Good example here is the textS with which this study deals, television advertisements. In this type of text, like others, there are many text-external resources which are easily manipulated by interdiscursivity to blend nicely with the

discourse of marketing or advertising. For example, cultural, political and historical discourses are imported to this discourse to achieve the function of marketing. These discourses are visible in the written text, visual images and the sound of the advertisement, again forming a blend in the discourse of advertising. Fairclough (1992) confirms this by noting that television genres exhibit certain flexibilities which allow them to easily mix and also provide creative possibilities.

Bhatia (2007) argues that there are instances of “colonisation” of discourses in which discourses colonise each other. There are instances in which a discourse is employed to a text to suppress the main discourse of the text; for example a popular song that become an advertisement. This is a common phenomenon specifically in media discourse. Today we find movies which look like music videos and vice versa, tabloid magazines which have small novels in the same package and so on. In this case, the discourse of advertising is colonised, thereby questioning and threatening its effectiveness of marketing by itself and the same applies on the other given examples (Bhatia, 2007).

Fairclough (1992) combines intertextuality and interdiscursivity by asserting that the two can be used to discuss issues about the shifting articulation of genres, discourses and text styles. This shows that in his investigation of text and discourses, the two courses were treated to look specifically at the articulations involved in the production of new texts. This however, qualifies the fact that there is no text as in some instances the discourse operates solely.

2.3. Theoretical and analytical framework

2.3.0. A general introduction

As pointed out earlier, this study is modelled on two frameworks, that is, Multimodal Discourse analysis (MDA) and Semiotic Remediation/Resemiotization. Following these semiotic approaches, this study looks at how South African television advertisements routinely re-work, re-voice and re-produce other people’s gestures for their own purposes. Moreover, the main objective in this section is to highlight how these theories are going to be used as analytical approaches to scrutinise semiotic elements in the selected television advertisements. The selected advertisements are resourceful materials which demonstrate how meaning changes from context to context as texts and discourses are imported and exported from one discourse to another. Therefore, these frameworks are discussed in detail below.

2.3.1. Multimodal Discourse Analysis (MDA)

Following Martin and Rose (2003), Kress and Van Leeuwen (1996), O'Halloran (2004, 2011) and Halliday (1994), this study focuses on unpacking hidden meanings in music, non-verbal elements such as dress code, mannerisms and background in the selected television advertisements. Ultimately, the framework will assist in showing the significance of resemiotization as a discourse practice in the selected South African television advertisements.

Researchers in linguistics have all agreed that Kress and Van Leeuwen's (1996) Multimodal Discourse Analysis (MDA) is an augmentation of Halliday's (1994) Systemic Functional Linguistic (SFL). Moreover, most studies in visual communications have also shown that MDA and SFL may not be disassociated in that they are all relevant for analysing visual texts.

For O'Halloran (2011), MDA is an up-and-coming paradigm in which the study of language is expanded to the study of language in combination with other resources such as images, music, gestures and action. As an analytical approach, MDA unpacks and questions the elements which are involved in the production of a communication event, be it an advertisement or teaching. Moreover, as a theory it is referred to as multimodality hence the term multimodal semiotics. It is an interdisciplinary approach and theory that looks at the adoption and deployment of different modes of communication of sensory modalities such as the visual, auditory, tactile, olfactory, gustatory and kinaesthetic (O'Halloran, 2011).

It also focuses on the replacement of language by images and sound. In support of this argument, Kress and Van Leeuwen (2001) add that the semiotic landscape is becoming more and more populated with social and cultural discourse practices and we are faced with sound and images which take over the tasks associated with the role of languages and thus to some extent displacing it. Print media was the first medium to be used for communication before electronic media were introduced, that is, people would only read from newspapers, and this included reading advertisements because people would place their advertisements in newspapers. Therefore, multimodality brings about a shift from this monomodal form of communications into a new era which is highly populated by images, colour, sound and various non-verbal elements. Martin and Rose (2003:255) argue that "multimodality entails going beyond linguistics into social semiotics and taking into account as many modalities of communication as we can systematically describe". In print media, language was the most

important mode of communication, that is to say that there were few pictures in old newspapers and these newspapers were filled text (written words). Viewers are now lazy to read, they prefer videos and pictures. Cook (1992) suggests that in television advertisements pictures move, music plays and language comes in changing combinations of speech. In addition to Cook's argument, Kress and Van Leeuwen suggest that text serves to elaborate the visuals.

2.3.2. Relations of systemic functional linguistics and multimodality

Multimodality is widely seen as a branch of Halliday's Systemic Functional Linguistics (SFL) which consists of three metafunctions: ideational, interpersonal and textual and they are said to operate in only the communicative context regardless of the languages or any semiotic elements which are used. Moreover, these three metafunctions are connected with three situational variables: tenor, field and mode. According to Halliday (2002), the field determines the selection of experiential meanings, the tenor tends to determine the selection of interpersonal meaning and the mode determines the selection of textual meaning as illustrated below as simplified by O'Halloran (2011):

- Ideational meaning-general ideas about the world and these are comprised of:
 - Experiential meanings: representation and portrayal of experience in the world.
 - Logical meaning: construction of logical relations in the world
- Interpersonal meaning-enactment of social relations.
- Textual meaning-organization of the meaning as coherent texts and units.

In elaboration, Halliday and Matthiessen (2004) assert that the ideational metafunction is about the natural world in the broadest sense, including personal consciousness and it is concerned with clauses as representations. The interpersonal metafunction relates to the social relations in the world, essentially the relationship between the speaker and listener specifically concerned with clauses as exchanges. The textual metafunction relates to the verbal world, especially the flow of information in a text, and it is concerned with clauses as messages. However, according to Malinowski (1923), the ideational metafunction relates to context of culture, the interpersonal metafunction relate to context of situation and the textual metafunction relates to verbal context. From what is discussed above, one may conclude that the basis of SFL theory lies in the text, what constitutes it and what its context is.

Kress and Van Leeuwen modified these SFL metafunctions into the other three meanings of visual grammar, namely:

- Ideational-representational
- Interpersonal-interactional
- Textual-compositional

Kress and Van Leeuwen (1996) modified this to demonstrate that visuals, sound and images are replacing what used to be the main function of language which is to create meaning. In this technological era, language only is becoming less important in meaning making as in most cases it serves to elaborate what the visuals represent (Kress and Van Leeuwen, 1996). The three meanings or metafunctions facilitate meaning-making with visual images. They will be discussed below.

The first one, which is closer to Halliday's experiential metafunction, is the representational meaning. The former is concerned with how language is used to represent realities, events and circumstances surrounding visual communications. Thus, it also determines the meaning of human experiences which are available in communication discourse. Through representational meaning, it is clear that any visual is a narrative which serves a communication purpose directed towards a certain audience. It consists of two kinds of patterns: the narrative representation and the conceptual structure.

The narrative representation "relates to participants in terms of doings and happenings of the unfolding of actions, events or processes of change" (Jewitt and Oyama, 2001). These changes are realised through what Kress and Van Leeuwen referred to as 'vectors' which consist of depicted elements that form an oblique line in an image. Vectors may also be formed by bodies and limbs of the participants (Kress and Van Leeuwen, 1996). According to Jewitt and Oyama (2001) visual images in which participants are engaged in action are said to be in a transactive relationship, in other words, there is action directed to the goal. The vectors which the participants depict in a visual text establish a relationship with the viewers or audience. Moreover through these vectors, it is also made clear that even the participants in the visual text have a relationship. In television advertising, the narrative representation is

centred on the stories which are told by the enactments of the participants. Eventually, the enactments establish a relationship between the viewers and these stories.

Conceptual structures on the other hand, classify the participants in the image in terms of three structural types, namely: symbolic structure, analytical structure and classificational structure. The classificational structures classify people, places or things together in a particular visual space to categorise them as belonging to the same group (Kress and Van Leeuwen, 1996). Thus images and participants are represented in what Kress and Van Leeuwen (1996:81) referred as a 'tree structure' in which participants are related to each other in a hierarchy of categorisation (for example, top-level participants or lower-level participants). The participants in this structure are given positions in terms of their goals in the text: ultimately, the low-level participant will have less influence in the text compared to the top-level participants. Effectively, classificational structure of meaning pinpoints the inequalities of the roles distributed to participants in the text.

Symbolic structures help to identify the participant's identity in the visual image by characteristics made prominent through elements such as size, colour, positioning, and use of lighting and camera shots in the case of television texts (Kress and Van Leeuwen, 1996). To stretch this further, Kress and Van Leeuwen (1996) suggested two sub-types of symbolic structures namely: symbolic attribute and symbolic suggestive. In symbolic attribute, the attributes of the participants in a visual image are purposefully made salient through elements such as exaggerated sizes, sharp lighting and shouting colours (Unsworth, 2001). In the symbolic suggestive 'the symbolic meaning derives from within the carrier instead of a being constructed on the basis of an attribute relationship' (Unsworth, 2001:92).

Analytical structures on the other hand represent the participants that can be analysed in terms of possessive attributes. This relates to things such as maps, diagrams and various technical or scientific graphics (Kress and Van Leeuwen, 1996). Analytical structures can further be classified by the internal organization of a text or visual image: they can have a temporal dimension like most graphs have, be topographical or topological, be exhaustive or inclusive, be disjointed or compounded or simply unstructured (Kress Van Leeuwen, 1996).

The conceptual structure has what is called the setting and this relates to everything which is in the image (participants, place and background). This brings us to the fact that, even the things which look like they are just there still form part of the whole participants and

communicate something towards the audience as an image. The two categories of representational meaning depict that multimodality as a theory seeks to represent meaning through resources other than language; therefore it assists the researcher to explore the meaning conveyed by the participant of the selected advertisements. This is relevant to this study in that it focuses on television advertisements which suggest a certain representation of the world. Therefore in this part, Kress and Van Leeuwen's analytical framework is a valuable framework that assists the researcher in unpacking meaning which is inherited from the elements that make up the final visual image.

The second one is the interactive meaning which is similar to Halliday's interpersonal metafunction. This is concerned with the relationships and the nature of participants, the roles and status which they play in the image. Kress and Van Leeuwen (1996, 2006) argue that visual communication has resources for constituting and maintaining the interaction between the producer and the viewers of a particular image. On this note, communication is put across by the mode, the participants and the producer. Essentially, an image has two kinds of participants: that is the represented (place, people and things depicted in the image) and interactive participants (people who communicate with each other through images, the viewers of the images and the producers). In addition, these kinds of participants are said to be linked together by three kinds of relations; firstly, relations between the represented participants, secondly, relations between the interactive and represented participants and finally, the relations between the interactive participants. In a television advertisement, these relations are shown in the way the two kinds of participants complement each other. If an advertisement has a person and a black background, what he or she communicates to the audience will be complemented by the actual message. In other words, the two participants interchangeably influence each other in the communication process.

According to Kress and Van Leeuwen (1996), there are three factors that influence the interactive meaning: contact, distance and point of view. Contact relates to the appearance of the images. The ways in which the images appear reflect what Kress and Van Leeuwen refer to as 'demand' and 'offer'. This refers to images of people who look directly to the viewers from the frame. In television advertising, this is mostly used when the participants aim to elaborate on the effectiveness of the product or service which is being advertised thereby demanding attention and offering the viewers information which they think is pertinent to the product or service. Distance however, relates to the distance between the participants and

viewers and this is determined by camera shots and movements (long shots, close up shots, medium shots or zoomed in and out). At this point, it is important to note that camera shots are also important in conveying and reflecting the emotions of the people in the images. On the other hand, point of view has to do with issues of the selection of angle (Kress and Van Leeuwen, 1996/2006). They speak of vertical and horizontal angles in which the former reflects the involvement between the image producer and the represented participants in which the frontal angle invites the viewers to establish a relationship with the participant in the image. According to Kress and Van Leeuwen (1996), the vertical angle signals power relations between the participants and the interactive situation. They also argue that, pictures which are at eye level represent a point of view for the viewers when viewing that particular picture.

Lastly, the compositional meaning, which is close to Halliday's textual metafunction, deals extensively with the semiotic visual analysis of images. This consist of three elements which facilitate -the meaning-making of visuals; informational value, modality, salience and framing. These elements will be discussed in the following paragraphs in detail.

As suggested by Kress and Van Leeuwen (1996), there are two forms of textual organization for images; they argue that images in a frame are polarised and centred while others are polarised along the vertical and horizontal axes. The importance of these elements in an image depends on the position of information; this relates particularly to print images or a still television image which has both a picture and written information. In this case, the information which is polarised in the left is referred to as the 'given' while the one on the right is the 'new' (Kress and Van Leeuwen, 1996). That is, information which is placed on the horizontal axis, left of the text, is considered to be known by the viewers while the one on the right consists of the new information with which they are not familiar. At this point it is important to note that, the information on the right is mostly full of novel information and exaggerated promises. This is mostly used in magazine advertisements in which a picture and written text are used. The vertical axis represents the information which is on the top and bottom and this is the 'ideal' and the 'real'. The ideal consists of generalized information and is ideologically the most visible, while the real is characterised by specific information, for example contact details and addresses. Images are also organized in the centre and in the margin, with the centre forming the information that holds marginal elements together (Martin and Rose, 2003).

The compositional meaning theory proves to be problematic in that it neglects cultures in which signs are read or arranged from the right to the left or from up then down as in some Asian cultures. Another noticeable loophole is when one has to apply the model to moving images such as television advertisements (O'Neill, 2008). It becomes the responsibility of the researcher to consider carefully how to apply it and/or which elements to use for the selected moving images.

However, with respect to television advertisements in which images move, the theory seem to be weak in that most of its elements are suitable for still images, as said earlier. In this vein, a point of departure here is that the informational values of a television advertisement will be the given and the new. These elements of informational value will consequently be what the viewers or prospective customers know (schema/ intertextual reference) and the new information about the product is demonstrated by the advertisement visuals.

Multimodal text can also be analysed by making use of framing and salience (Kress and Van Leeuwen, 1996). Elements in an image are separated and connected by frames and this gives the viewer an idea as to which information is connected with which and also assists in meaning making. Through framing, the information in the image looks like it is grouped according to what message needs to be sent by a particular text. The colour schemes in the text also form part of salience as they complement the frames and this is done through the tone of the colour (dark or light). Colours in images appear with certain saturation, which is the degree of purity in a colour (for example; highly saturated). The analysis of colour in the image is crucial because of the meaning and associations which are carried by specific colours; for instance dark red is associated with love, blood and danger, while yellow is associated with happiness. The colours also enable us to see which pictures are more salient, that is those which are more eye-catching in a text than others.

In the book *“Reading Images: The grammar of visual design”* Kress and Van Leeuwen introduce the concepts of colour and salience. Kress and Van Leeuwen (1996) argue that the use of a particular colour in a visual may represent particular moods or feelings. Salience represents images which are more eye-catching than the others. This study appreciates Kress and Van Leeuwen’s position that colour is a salient element in that advertisers use colour for various functions in their discourse. In television advertising colour gives us the name of the brand and it is also used to excite certain target markets of the advertised products and

services. Colour is also relevant in this study because it will assist the researcher to unpack hidden meanings in the advertisements. Eric (1968) argues that with the growth of self-service, supermarket selling and television advertising, the consistent use of colour as a means of creating a brand image or brand awareness has received a great deal of attention. Many companies have discovered the advantages of establishing colour standards throughout the organization. Such standards may be applied in many directions, ranging from advertising to factory, decoration to product design. Finding the right colour for a specific product is a complex operation which brings a number of disciplines into play (Eric, 1968).

According to Eric (1968), colours can be divided into two categories, warm and cool where warm colours are red, yellow and orange and the cool colours are blue, green and violet. He also states that cool colours are retarding, that is they delay to the process of attracting attention. Colourful images are very attractive and they arouse attention on the part of the prospective customers. In establishing colour standards, Vodacom chose the colours blue, green and white. However, it should be noted that after Vodacom had merged with Vodafone; it change its colour to red only. Therefore, the advertisements henceforth were mostly red to represent Vodacom's new brand colour. In this regard, the current study has used advertisements which were launched before Vodacom's rebranding in March 2011.

The mode used to communicate influences the credibility of the information which any communication event aims to disseminate. This brings us to the last element, modality that deals with the worthiness and the truthfulness of the information in the text. Kress and Van Leeuwen (1996) point out that the reliability of messages is a crucial issue in communication. The advertising discourse in this element of information value is important and consideration must be given to this element as most advertising viewers question the credibility of messages. According to Oketch (2006), it is worth noting that reality is based on convention which is culturally and contextually bound in that what may be a reality to one person may not be a reality to the next person.

2.3.3. Resemiotization as a component of multimodality

Resemiotization is said by Iedema (2003) to be an extension of the concept of multimodality. The notion of resemitization was coined to address ways that practices transition meanings across different structural phenomena and has its origin in Jacobson's (1971) intersemioticity (Hengst, 2010). Intersemioticity is concerned with the relations among multiple semiotic

elements (Hengst, 2010). Resemiotization is manifested through what Iedema (2003) refers to as dilinguistification, thereby highlighting that semiotics carry different meaning with their movement from one text to another shifting from linguistification to technical design such as sound, colour and visual images, especially in relation to the text about which this study is concerned.

Iedema (2003) further argues that resemitotization is about how meaning making shifts from context to context, from practice to practice or from one stage of practice to the next. This means that text may mean something different in two different contexts or domains. Resemiotization is similar to recontextualization in that they both deal with removing text from its usual context and putting it into another. At this point, it is therefore essential to bring in the notion of universality which is concerned with the homogeneous and heterogeneous meanings carried by semiotics from one context to another. Noticeably, in television advertising there are visible movements of meanings from one context to another, this is because television advertising is colonised by a variety of other texts and discourses. In this instance, there is a confrontation of homogeneous texts and discourses in one text (advertising) which carry different meanings in a particular context. This 'homogeneity of text' is a phenomenon which presents texts that look similar with heterogeneous meanings because of the context; therefore, when confronted with advertising text, everything looks familiar thereby generating homogeneity. It is more or less impossible to find heterogeneous text in the promotional genre: but it should be noted that these homogeneous texts in this genre have heterogeneous meanings.

Resemiotization is crucially interested in how materiality or expression serves to realize the social, cultural and historical structures, investments and circumstances of our time (Iedema, 2003). That is to say, resemitotization acknowledges the surrounding of text and its significance on meaning making. For example, history will mean something in a political gathering and change its meaning when it is used for marketing purposes in television advertising discourse.

In line with the notion of resemitotization, Prior and Hengst (2010) coined the term 'semiotic remediation' in which they are concerned with how text is routinely re-voiced, re-used, re-lived, re-produced and re-purposed in different contexts. In their book, "*exploring Semiotic Remediation as Discourse Practice*", they see remediation as fundamental in understanding

the work of culture as well as communication and it calls attention to the diverse ways in which the semiotic performances are represented and reused across modes, chains of activities and media (Prior and Hengst, 2010: 2). The argument in this case lies in the function of semiotic remediation in different modes, activities and media. It is important to note that semiotic remediation and resemiotization are closely related because they seek to investigate or analyse issues of recontextualization. For Prior and Hengst (2010) text is becoming homogeneous with heterogeneous meanings because of the continuous re-working of texts and discourse. Thus every text is a re-port of prior text but is re-created to make new meaning in a new discourse.

2.4. Conclusion

This literature review chapter has been divided into two sections that gave an overview of the theoretical/analytical framework that guides the study. The first part covered the literature on the semiotic elements involved in the selected television advertisements and their meaning. It dealt with issues of advertising, television genre, and the language of media in multilingual contexts as well as cultural globalization. It further discussed the notions of semiotics such as intertextuality and interdiscursivity. In addition, the chapter discussed the theoretical framework of the study which included semiotic analytical frameworks such as multimodal discourse analysis and resemiotization. The next chapter presents the methodological account that was used in the process of data collection and analysis.

Chapter 3

Research Methodology

3.0. Introduction

This chapter provides detailed information that explains the methodological procedure followed in the current study. The diagram in figure 3.1 below is a presentation of the research methods followed in this study. This includes the chosen approaches and paradigms, methods of data analysis and data collection. It also shows how the chosen approaches and methods integrate in answering the principal research questions. The methodological principles of this study are discursal and semiotically oriented. The semiotic analysis consists of images, sound, dress code, mannerism, colour and written text in the selected television advertisements (non-verbal, visual and sound). Since the study is thematically based, the methodology is qualitative. The concepts intertextuality, MDA and resemiotization are used in the analysis of the selected South African television advertisements.

3.1. Research design and procedure

3.1.1. Qualitative method

The main function of a research design is to ensure that data obtained allows the researcher to answer all research questions as unambiguously as possible (Maxwell, 2005). This research is designed to answer the “why” and “how” questions; thus, why and how do copywriters continuously re-produce other people’s gestures to create “new” images for new purposes? This question attracted the researcher’s interest because text borrowing and resemiotization are the current realities in the advertising discourse.

As noted, this study adopts the qualitative method. Qualitative research is an “approach to research grounded in philosophical assumptions, mainly an interpretative and naturalistic approach and on the multiple sources of information and narrative approaches available to the researcher” (Cresswell, 1998:14). Moreover, Denzin and Lincoln (2003) see qualitative research as multidimensional methods involving an interpretative, naturalistic approach to its

subject matter. Thus, qualitative researchers study things in their natural setting, aiming to make sense or interpret phenomena in terms of the meaning that people create. A qualitative study aims to complete detailed descriptions and it is subjective in that its researchers use individuals' interpretation of events (Cresswell, 1998). The qualitative researcher attempts to attain rich, real, deep, and valid data and from a rational standpoint - the approach is inductive" (Leedy, 1993:143). The assumption of the qualitative method rests on the belief that there are various constructed realities which make the understanding of both the content and the construction of this contingent, multiple central realities (Locke, Spirduso, & Silverman, 1993: p.99 in Leedy, 1993: 109)

Oketch (2006) contends that the qualitative research paradigm is a multi-dimension method involving an interpretive and naturalistic approach to its subject matter. This is to say that the paradigm provides more methods of looking at subjects in a naturalistic manner. Other than counting and using statistical methods for analysis, the qualitative method problematises the subject matter, thereby questioning phenomena. This study looks at the semiotic techniques used by television advertising to persuade prospective buyers to change their attitude towards advertised products and services. The research asserts that advertising discourse depends on many other discourses and genres to effectively serve its function; therefore the study also questions the use of these discourses to achieve its purpose and efficiency. It is important however to note that this design was chosen for its ability to capture a wide and holistic picture of the natural phenomena in question by depending on a few instances and numerous variables to produce detailed data (Cresswell, 1998).

The qualitative method is relevant to this study as it focuses its attention on aesthetics text. Advertising text is predominantly artistic; it uses a wide range of visuals in its effort to persuade prospective customers. Moreover, this research is interested in the narratives which are carried by the signs in the selected television advertisements. The selected qualitative methods of analysis (thematic, interpretative and content) will assist in interpreting the signs in the selected television advertisements. In short, the research is designed to explore the multimodal texts used in selected advertisements.

Thorne (2000) suggests that qualitative research tends to theorise why things take place and when they take place. The artistic nature of television advertisement raises many questions as to why copywriters think a particular colour, character or song for example is catchy or may effectively market the product in question. A qualitative method gives a researcher the

opportunity to theorise the processes involved in the creation stage of television advertisements. Copywriters constantly own other people's ideas and techniques without authentic licence as they continuously re-produce other people's work.

According to Matthews (2010) the qualitative method allows the researcher to explore hybrid discourses as both social phenomena and as practices. Through qualitative methods, the researcher can explain numerous discourses that develop within communities. The qualitative approach towards this kind of research provides the researcher with methods of analyses that make it possible to interrogate the unorthodoxy which stems from the hybrid discourses. The texts with which this study is concerned are examples of hybrid discourses with numerous unorthodox discourses. The unorthodox talked about here relates to the borrowing from unrelated discourses, from text and genres.

The difference between this study and other similar studies done in this area is that the current study uses a new qualitative approach to look at intertextual advertisements. Other studies used content analysis only to fish out the intertextual reference of the advertisements. This study uses semiotic remediation (Prior and Hengst, 2010) and resemiotization (Iedema, 2003) to explore the re-working and re-purposing of the borrowed text into a new one that suits the new discourse. The literature review has revealed that most studies overlook the processes which occur when re-transforming the borrowed texts. They also overlook the fact that the borrowed text is re-worked to look authentic or to look different from the 'original' text. Thus the new approach adopted in this study will attempt to interpret the processes which are used to re-formulate parts of borrowed text.

3.1.2. Secondary research

Steward and Kamins (1993:2) state that "the term secondary research is often used interchangeably with secondary data (the raw data obtained in various studies) and secondary sources (the published summaries of those data)". This is to say that secondary research is a study that analyses secondary data which has been already been analysed by other researchers. In this regard, the researcher re-analyses the secondary data in line with his or her research goals and objectives. Secondary research differs from primary research in that the collection of data is not the responsibility of the analyst. This is a secondary research in that it uses information/data which already exists. This type of research does not necessarily require the researcher to seek data in the field. The information or data which already exists is found in traditional journals in the libraries (Steward and Kamins, 1993). This study is

concerned with television advertisements which have already been produced and aired on national television. Moreover, these television advertisements have been placed on the social network, YouTube. Furthermore, the secondary data of this research relates to the comments on those television advertisements on the YouTube website. In addition, the literature that substantiated the study was found in university library books, e-journals and e-articles.

Secondary research is seen by many scholars as the cheapest and the fastest method of research. Unlike the primary research, secondary research does not require the researcher to seek funding to enter the field for data collection. Steward and Kamins (1993) warn that the researchers' lack of solid knowledge about secondary data may cause delays. This type of research is common in business communication discourse. Marketers use available information to estimate future sales for the products and services (Steward and Kamins, 1993). From this information they are able to develop marketing communication ideas with regards to the results they found based on their secondary analysis.

The textual nature of this study enables it to use secondary research as the base for the analysis and for the data collection. The selected advertisements are analysed with scrutiny to yield the results expected by the researcher, thereby meeting the aims and objectives of the research. This is because a textual analysis requires the scrutiny of the author's ideas in the production of the text. The advantage of using secondary research is that it allows the researcher to interpret meaning differently from the main author. For example, there are many researchers who have looked at television advertisements, focusing on similar elements but reflecting different results. In essence, secondary research is a form of editing in which quotations from this scholar and that scholar are assembled to produce a new essay or an article that makes its distinct arguments (Berger, 2010).

3.2. Data collection

As stated above, this study is a secondary research and therefore requires a secondary method for collecting data. The primary source of the data collected in this study is the internet on the YouTube website. Data was collected between 6-10 months through observation and through collecting information from the YouTube website by viewing comments made by the advertisement viewers. The 14 advertisements which were chosen were aired between late 2007 and mid-2010. These include three advertisements from KFC, four from Vodacom, three from MTN and four from Nando's. YouTube has been very helpful in the data

collection process as it made it possible for the researcher to access advertisements which were aired on television in previous years. The data collected in this study is divided into three categories; language aspects, non-verbal elements and reworked discourses. The following table 3.1 shows the selected television advertisements and the aspects of the study with which they are concerned.

Table 3.1: Selected television advertisements and their area of focus

Language	Reworked discourses	Nonverbal elements
1.KFC Streetwise Kleva	1.Nando's -Option A'n C	1. Vodacom We've been having it.
2. KFC Makoti	2. Vodacom- We've been having it.	2.MTN Ayoba (World cup campaign)
3.KFC Finger Licking Good	3. Nando's-Polygamy	3.Nando's-Ministers
4. MTN Ayoba (Pep cell)	4.Nando's-Ministers	4. MTN Loyalty
5. Nando's-Polygamy	5. Vodacom-All the single ladies	
	6.Vodacom-Summer loving	
	7.Vodacom-Daddy cool	
	8. Nando's 100% Julius	

It is important to note that the advertisements were not randomly collected - only those which reflected the concepts in question were selected. Moreover, there is no significant reason for the numbers of advertisements chosen from each company.

In addition to the selected advertisements which were downloaded from YouTube, the researcher has listed the viewers' comments. The comments provide an idea of the reactions of the viewers on their first sight of the advertisements. They also show that the viewers have an idea of how copywriters creatively re-work and re-purpose other people's gestures into their own work. This relates specifically to advertisements with clear intertextual reference to

the discourses of politics, controversy, history and popular culture. The polarisation of all the discourses and the borrowed texts is demonstrated by a detailed textual analysis. These advertisements were chosen as the subjects of this research and as a database, thus the elements reflected in the advertisements will be scrutinized to identify any elements which relate also to the analytical approaches which will be used.

3.3. Data analysis

3.3.1. Textual analysis

Textual analysis is a branch of the qualitative research method which focuses on discrete texts. The texts to be analysed in this research are television advertisements, in other words, videos. This research interprets the textual phenomena which are produced through the discourse of television advertisements. Textual analysis involves the identification, examination and evaluation of various techniques and tools used by the creator of the particular text (Mayring, 2000). This relates particularly to this study as the researcher seeks to find out why there has been a growth of re-working or resemiotising other people's gestures in the discourse of television advertising. In the South African context, television advertisements have become 'copy cats' of other discourses, using them to better their own discourse and they do so cleverly through re-working and re-purposing.

Qualitative research for text analysis involves inductive reasoning which entails using the data collected to generate ideas for answering the primary research question (Morse, 1994). A textual analyst looks at the collected data and investigates and questions everything which is involved in the build-up of the text. Television advertisements are highly semiotic in nature, meaning that everything in them means something and it has a reason for being there. Approaching this particular kind of text with an open mind assists the researcher in fishing as much comprehensive information as possible about the author's intention in the selection of semiotic techniques.

Textual analysis covers the context in which the text was constructed, including, but not limited to, the understanding of the authors and the learning of the texts by the reader/interpreter which is constructed in the process of uncovering the meaning of text (Li, 2007). Methods which support the text base analysis provide the means by which researchers may empirically filter and measure theoretical constructs which have not been amenable to

formal testing. Li (2007) suggests that text-based methods are themselves imbued with epistemological and ontological assumptions under certain conditions and thus require examination.

Text analysis is an important part of discourse analysis but discourse analysis is merely the analysis of text. However, text analysis is not only as seen as linguistic analysis, but also includes interdiscursive analysis, that is viewing text in terms of different discourses, genre and the different styles upon which they feed and articulate together (Li, 2007). This relates to this particular research because the text analysis is based on discourses.

Matthews (2010) argues that textual analysis allows the researcher to explore how readers of text construct meaning by drawing on their schema and intertextual reference. A textual analysis enables one to understand the movement of meaning from one group of text readers to another. This method of analysis is essential in this study as it will permit the researcher to dissect visual, sound and non-verbal elements which are used to facilitate meaning-making in the selected advertisements. The best method that works for the text-based approach towards data analysis is content analysis which is discussed in the next section.

3.3.2. Content analysis-interpretative

Content analysis has a long history in the field of media and advertising and most scholars agree that it emerged from mass communication. This is because when a researcher conducts a study in the media or advertising, the focus is on the impact of the content. Content analysis is seen by Feldman (2007) as a systematic reading of a body of texts, images and symbolic matter, not necessarily from the author's point of view. The relevance of this method of analysis to this study is that its goal is to see how television content is reworked from other discourses. Moreover, content analysis is sufficient when dealing with visual texts such as television advertisements.

Feldman (2007) suggests two categories of content analysis; conceptual and relational analysis. Relational analysis is concerned with examining the relationships among concepts in a text while conceptual analysis is concerned with establishing the existence and frequency of the concepts in the text. The key concepts in this study are intertextuality and resemiotization. The study seeks to show how these two concepts are used as tools for effective television advertisements. Therefore the study uses the conceptual category of content analysis.

Content analysis predicts phenomena that the researcher cannot observe directly. With reference to this study, the researcher was not able to observe the actual production of the advertisements to see why they use certain techniques. Only when the advertisements were launched on national television and YouTube was the researcher able to make deductions with reference to the purpose of the study. In this regard, the researcher uses semiotic analysis to analyse the content of the selected television advertisements. Semiotics as a method to analyse content gives the researcher a platform on which to unpack all the elements which are put together in a text and the reason why they were used. Semiotic analysis allows the analyst to propose his own interpretation of the representations communicated in the text.

Semiotics has proved to be a resourceful method when it comes to analysing visual text. The televisual genre is manifested by a wide range of signs. According to Evans (1999) in television advertising semiotic analysis can be used to explore any aspect of the organization which communicates its brand in its advertisements. It interrogates messages sent by the use of colour, dress code, camera movements, the selection of characters and other elements. In essence, semiotic analysis provides the researcher the means to interpret the language and the nonverbal signs in television advertisements (Evans, 1999). Postmodernism theorists such as Kress and Van Leeuwen have continuously shown the importance of analysing visual text; hence it is important to do a semiotic analysis of television advertisements. This is because meaning-making of the messages in this type of text is centred on the ability of the reader or the viewer to make associations with the signs. To read these signs, the researcher selected two semiotic theories; resemiotization and Multimodal discourse analysis (MDA). These theories then serve as the interpretative method as they assist the researcher to interpret the subject matter.

Li (2007: 435) states that, “the goal of an interpretative analysis is to understand communication dynamics in media texts”. Interpretative analysis seeks to understand the values and the meanings of social phenomenon thereby interpreting the world (www.orsa.org accessed on 30/03/2011). Researchers who use this method assert that one must have an open mind and go beyond the norm when it comes to understanding the social phenomena. In essence, this method of analysis assists the researcher to disentangle the hidden meanings in the selected television advertisements. Moreover, an interpretative method is essential for multimodal text to interpret the meaning carried by each mode in the text.

Li (2007) further emphasizes that an interpretative analysis of advertisements could help towards a better understanding of the consumer culture. The consumer culture is derived from both the viewers and the brand including the advertisers. The advertisements are an interpretation of how copywriters see their viewers. This is apparent in the way they use language in particular spaces. Thus the way they use languages in advertising is an interpretation of how advertisers view spaces. Therefore this method is also relevant in that it permits the researcher to interpret the consumer culture from the South African perspective.

When raw data is analysed through the use of emerging themes it is called a thematic analysis (Li, 2007). Therefore thematic analysis is important in this study because the researcher identifies themes from the material of research to try by all means to answer the research questions and to achieve its goals. Thematic analysis has been seen by many scholars as an effective and the most convenient means of analysing texts. This is because it allows the researcher to make deductions to produce authentic interpretation of the text. The themes developed from the material become the findings of the study.

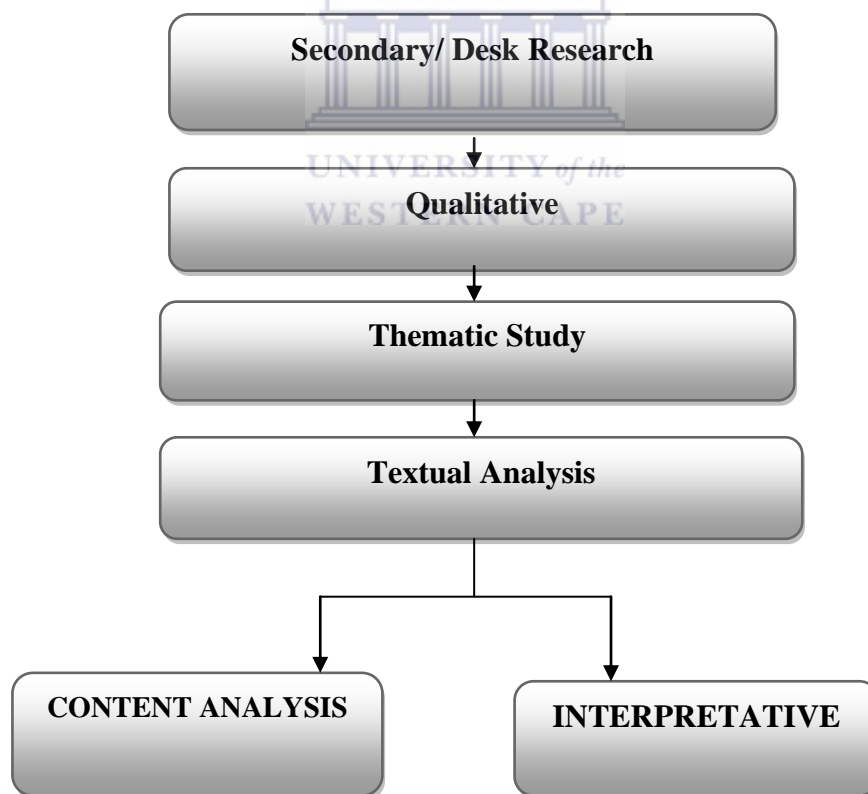


Figure 3.1: Diagrammatic Summary of methodology followed in the study

As shown in Figure 3.1 above, the study's thematic secondary research focuses on unpacking riddles made by the use of intertextuality and resemiotization in television advertising. It uses qualitative methods of data analysis and data collection; thus content analysis coupled with interpretative analysis. Content analysis is a research tool used specifically to determine the presence of certain concepts within texts or set of texts. In this regard, it is used in this study to reveal the use of the concepts of intertextuality and resemiotization. These methods will assist in answering the research questions which were outlined in chapter 1.

3.4. Limitations

The limitation of the methods relates to the loopholes which are presented in the study by the choice of research methodology. The use of content analysis is subjected to misinterpretation on the part of the readers. This is because the interpretations in the study are based on the researcher's perceptions of the signs inherited in the selected advertisements. In addition, they are not universal. Television genre is multimodal in nature and is highly populated with signs. This has been a limitation in that it is almost impossible to obtain satisfying answers as to why the copywriters use certain signs without directly asking them.

3.5. Conclusion

This chapter has covered a systematic outline of the methodological procedure which the study used to achieve the objectives which are mentioned in chapter 1. The chapter showed that the study is a qualitative-thematic research which uses secondary data collection methods to collect the data that informs the study. Moreover, as a text-based research, the study uses content analysis and the interpretative method to analyse the collected data. The study attempts to show resemiotization as a discourse practice in South African television advertising. Therefore, the next two chapters cover the application of these methods in the analysis to illustrate the results pertaining to the study.

Chapter 4

Transformation and localisation of advertising discourse

4.0. Introduction

Prior and Hengst (2010) argue that the world has turned into a place where people routinely report, re-voice, re-present and re-perform other people's gestures and actions into their own. Furthermore, Prior and Hengst (2010) regret that researchers have shown little interest in multimodality as a sufficient semiotic resource for re-working discourses. In this regard, this chapter will demonstrate how the selected television advertisements re-work other discourses to suit their marketing purposes.

4.1. Intertextuality and re-purposed historical discourse

Most texts with which we are confronted are courtesy of the re-workings from previous texts and discourses. Intertextuality can refer to an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another. Graham (2000: 35) states that "authors of text do not create texts from their own original minds but rather compile them from pre-existing texts". The knowledge of pre-existing text is crucial in advertising discourse, especially in the meaning-making process of the reader. This is to qualify that no text is created in isolation. This is apparent in the Vodacom advertisement, *We've been having it* which has intertextual references to a dictator (Idi Amin Dada Oumee), the former President of Uganda. In fact, Idi Amin's life and characteristics have been recreated in a movie entitled 'Last King of Scotland', but the researcher's interest is in how the same life history and characteristics have been resemiotized in the Vodacom advertisement *We've been having it*.

Let us consider the transcription below to see the transformation of Idi Amin's characteristics. The transcription of this advertisement assists in demonstrating how historical discourse is re-purposed for aesthetic effect in the modality of an advertisement. It is noteworthy that the Vodacom advertisement, itself, blurs the boundaries between movie and

advertisement genres by adopting a schematic structure and cast of characterisation used in movies.

Characters:

Main character/lead character (LC)-Name not mentioned but the Idi Amin facial resemblance and mannerisms leave no doubt as to who he is. (The advertisers purposefully left out the name due to possible slanderous litigation, and hence left it for the viewers through their schema to assign him a name).

Jomo (elderly man)

Keizer (appears dressed in a black suit)

A gentleman who is dressed in a yellow outfit throughout the ad whose name is not mentioned who will be labelled supporting character (SC).

Members of the band

Following the adoption of the movie or filmic genre, the advertisement has a plot which develops with characterisation. The advertisement has discernable scenes, similar to those in a movie or play. Therefore it is important to apply a style of reading which is similar to that of a film or movie.

Scene 1: 0:01-0:013 seconds

Background or setting: The characters are in a room that looks like a living room. On the right is a man (Keizer) dressed in black suit brushing the LC's military suit and on the left is a man (SC) dressed in a yellow outfit holding a briefcase from which the LC takes a letter. The contents of the letter are problems which were identified by Vodacom and for which it had solutions. It was concerned with people who had to do everything manually while Vodacom can offer the technology which can better their lives.

“LC: I have been hearing this propaganda about Vodacom and its fancy tools and staff. But I don't understand, I mean, we've been having it”.

Scene 2: 0:14-0: 18 seconds

Background: the setting is in a car and there are three characters with the LC in the middle, the SP on the left and Jomo on the right. The SC is holding a briefcase and a fan facing the LC while Jomo carries a pile of files.

LC: “They talk about things like up-to-the minute weather report, but come on man!”.)

Scene 3: 0:19-0:29 seconds

Background or setting: The LC is still in the car; he opens the window to talk to Keizer. The car has a yellow governmental emblem. Keizer is running in an area that looks like a very hot desert.

LC: “Hey Keizer, how hot is it out there?”

Keizer: “boiling sir”.

LC: “You see, we’ve been having it ha ha ha”.

Scene 4: 0:30-0:40 seconds

Background or setting: A place that looks like a remote village; this is signified by huts which are shown in the background. Keizer is on the left-hand side holding popcorn for the LC and the SP is on the right holding an umbrella for the LC. As the scene progresses we are shown two men hanging from the tree shooting each other with toy guns. Next to the two men we are also shown a man passing with cattle.

LC: “ and they talk about having movie trailers on demand, I mean take a look, Matrix, we’ve been having it” (visuals show two men dressed in suits like those in the movie Matrix, they are hanging from a tree facing each other and shooting each other with toy guns).

Scene 5: 0:42-1:00 seconds

Background or setting: The LC is seating on a big leather sofa as he sips his tea. On the sides of the sofa are pink flowers with palms behind the sofa. As the scene progresses, we see Keizer showing a hand to Jomo so that he can start moving the television sets.

LC: “there is another thing they can’t stop yayayaping about, this mobile TV, tv on the move, Jomo, you see, we’ve been having it ha ha ha” (Visuals show us Jomo, moving television sets). Scene 6: 1:00-1:24 seconds

Background or setting: The LC is seating on a chair with his hands on a furniture table that has two flags, an old model landline telephone and papers. The SP is holding a blue fern facing the LC and Keizer is on the right with Jomo who is seating next to another telephone.

LC: “And then they tell me that you can get full songs when your phone rings, I will lay that one to rest as well, Jomo! Call me”. Jomo then calls him. LC: “say it with we’ve been having it ha ha ha”.

Scene 7: 1:25-1:26 seconds

Background: Vodacom logo with its slogan “South Africa’s Leading Cellular Network”. It is in this scene where Vodacom also claims its power. Metaphorically, the copywriters are telling us in a single statement that beats all the demonstrations done by the Idi Amin look-alike to prove his way of doing things. That is, claiming that it is South Africa’s leading network makes it more powerful than an ignorant dictator.

Scene 8: 1:27-1:31 The LC is joined by his three servants to dance the Macarena song.

Background or setting: All the characters except the band members line up behind the furniture table dancing to the song.

This television advertisement shows evidence of remediated texts and discourse. When a text is borrowed it is transplanted from its medium into a new one. For example, Idi Amin as part of history has been written about in novels and history books and is placed and used in new media such as television and cinema. In other words the borrowed text is re-worked from linear text (monomodal) into a hypertext (multimodal) in which the same story is told in alternative ways other than in black and white written form. This agrees with Prior and Hengst (2010) who postulate that semiotic remediation as a practice draws attention to ‘the diverse ways that human semiotic performances (historically or imagined) are re-presented and reused across modes and media in different activities’. The idea here is centred on re-purposing this borrowed text; to do this the new author has to merge the new idea with the old text to make it look ‘new’ and ‘old’ at the same time. That is to say, in a book it was disseminating historical information while the television advertisement perpetuated

persuasion messages about Vodacom's offerings. The multimodal nature of television therefore makes it possible for advertisers to select relevant parts of the text for their own purpose. In this sense, the historical discourse is also remediated and re-used for a different purpose as it is adopted in a new discourse practice. This is similar to David and Grusin (1999) who see remediation as an interaction between new forms of media and earlier media forms.

The purpose of a history book is to narrate happenings about the past; but in this advertisement we see the re-purposing of history as it narrates stories about the future. From scene two to scene six the function of history has been transformed to show us how things are going to be done in terms of technology as opposed to what is being enacted by the characters. African history books reveal that Idi Amin only acquired a rudimentary education, meaning that he only knew basic principles about the world. Vodacom plays on this as it shows his "primitive" side by the way he interprets an up-to-the minute weather report (scene two). For him, he can get a person to "feel" the temperature for him other than using the new technology offered by Vodacom. When he asks for the weather report, he is expecting to get information in degree Celsius and scene three clearly shows that the LC is not aware of it. Moreover, the LC overlooks the fact that Keizer is running in the heat and this will increase the temperature, therefore he cannot provide accurate information about the temperature. Re-purposing is clear here in that the ignorance of Idi Amin is recontextualised and used as the central element to highlight the significance of new technology.

Reyner (2001: 85) defines four forms of intertextuality by stating, "parody intertextuality is a text which mocks the original in a critical or comic way", "mimicry intertextuality refers to a text that mimics or copies stylistic features of other texts", pastiche intertextuality is referred to as the imitation of other texts and recycling of earlier texts and homage was defined as text which pays homage to earlier films. The *We've been having it* advertisement may be seen as both a parody and mimicry. The advertisement mocks and mimics Idi Amin's humorous character as well as his barbaric and primitive view about the world. An example of this is shown by the way he makes fun of what Vodacom see as a problem in terms of technology.

Through mimicry and parody Vodacom has remodelled some of Idi Amin's traits. In scene six the copywriters parody Idi Amin's ignorance as they show us that he dismisses the idea

that a phone can have mp3 songs as a ringing tone. The visual show us an old model landline telephone, a full band with a drum and trumpets that eventually play the classic Macarena song when the phone rings. As the band plays the song, the LC stands and dances to the once very popular dance which shot to fame with the Macarena song in the 1990s. He is also not aware of the difference between a cellular and a landline phone. In his mind when a song plays when the phone rings it must be a live band that plays the song. Feeding on what people know about Idi Amin, Vodacom recreated and re-used this part of history for its purposes. This is a pun used to effectively make comparisons between modern and archaic technologies.

Aspects of mocking the original character are also used as marketing strategies. This is illustrated by the way in which the LC uses the English language. He uses what is referred to by Schmied (1992) as African English. Non-native speakers of the English language tend to carry the intonation and follow the trajectories of their mother-tongue. Schmied (1992) argues that African English has accents which are manifest in Bantu languages. Vodacom deliberately chose this man (Charles Bukeko from Kenya, East Africa) as it knew that he would mimic Idi Amin's English accent. This was done to mock Idi Amin's intonation of English, but more so to accentuate authenticity and aesthetic realism. The choice of the East African accent is also used for the purpose of demonstrating cacophemistic humour. This is done by means of constructing 'the other'. From the South African perspective the LC may be seen as the 'other'. In this context humour is centralised through the satire of the dictator, specifically in the way he talks. Here the viewers are moved not only by the happenings of the advertisement but by the 'funny' accent of the LC. What is intriguing here is that such an accent is associated with backwardness and it is re-used here to match and complement the ignorant identity of the dictator.

This advertisement shows evidence of horizontal intertextuality specifically on the part of the LC. Horizontal intertextuality was introduced by Fiske (1988) to highlight the relations between primary texts and their intertexts. This is to say that there are instances of horizontal relations with the pre-text and the new text. However, it should be pointed out that most of the time these relations are character-related. This is shown by the way the advertisement underplays Idi Amin's primitive side and his barbaric way of doing things. During his regime in Uganda, things were done his way no matter how stupid they were. Idi Amin is said to have been a very humorous person and that he used his humour to humiliate others. This is

similar to the way the LC is portrayed in that he also does not think that Vodacom's new inventions will make a difference as there have been ways of doing things before its inventions were introduced. Noticeably, every time after saying "we've been having it" the statement is followed by what may sound like humiliating laughter. This laughter (ha ha ha) emphasizes that no matter how advanced Vodacom may think its fancy tools are, it still does not strike the LC as a threat to his power. The LC amuses the viewers as he makes a contrast between new technology and manual methods. This part of history has been re-worked in such a way that the viewers only concentrate on the traits of the main character which are purposefully featured on the advertisements. In the last scene the viewers' idea about dictators is changed completely as he is shown dancing with his servants and this is because servants are known to be low class people to whom the dictator can give commands but not do anything with them.

Vodacom uses the historical discourse to project itself as a telecommunications company that provides the possibility of new technology to its customers. As said in chapter 1, Vodacom was one of the first telecommunications companies in South Africa followed by MTN. Vodacom still strives to move its customers into the most advanced technological era. In this case, it can be argued that Vodacom advertisements also recontextualise its history to effectively highlight the difference between archaic and modern technologies. A perfunctory look at *We've been having it* shows Vodacom demonstrating the technological problems to which it will bring solutions. Moreover, in scene two, SC is holding a fan while Jomo holds a pile of files on his laps. This is to show us that if modern technology had been available, the car would have had a built-in air conditioner and Jomo would have stored the information in the files on a laptop or a BlackBerry from Vodacom. Metaphorically the advertisement demonstrates its new offerings through a satire. In scene one, the LC tells us about the information which he read in a letter about Vodacom's new advanced technological offerings which come with cell phones and which are made possible by Vodacom. This is how it looks:

- Scene 1: Fancy tools and stuff - new technology
- Scenes 2 & 3: Up-to-the-minute weather report - new application for cell phone weather report
- Scene 4: Movie trailers on demand - movie trailers on cell phone

- Scene 5: Television on the move - mobile (cell phone) TV
- Scene 6: Full songs when your phone rings - Mp3 songs

Vodacom's tag line is 'South Africa's Leading Network' and by referring and parodying this part of history it wants to prove to its customers that it is still the leader. It therefore indirectly refers to its history as an eminent leader in the telecommunications industry. Moreover, *We've been having it* is an advertisement which is designed to match Vodacom's tag line. This is because the dictator as the main character may also be perceived as a competitor which does not have those technologies offered by Vodacom. Consequently the company presents itself to customers as the leader in new cell phone technology.

Reproduction of the discourse of history is becoming one of the new realities in television advertisements. Prospective buyers are indirectly reminded of history as the advertisement shows them how the commodity can change the ways things were done in certain periods and certain places. Prospective customers are more inclined to accept the product offer when it demonstrates how it can change their lives. With reference to scene four, the main character appears in a place that looks like a village in a hot desert, with one servant carrying an umbrella for him as the other one carries popcorn as he wants to watch a movie. The round huts in the background are signifiers of a remote village in which you may not find a cinema or a household that owns television sets. The character finally declares that he has always had movie trailers on demand referring to the two men who are dressed in suits. They imitate the actors in the movie, *Matrix*. Consequently, this scene manages to contrast between the old and the new by referring to history.

The resemiotization technique is a marketing technique that offers copywriters the ability to re-work parts of pre-text which is already known by the audience. Moreover, this technique enables viewers or prospective customers to re-live history as they view the advertisement. According to Dentith (2000), this technique involves imitating and transforming words, images and other recognizable constitutive elements of other known texts. The mimicked text is re-worked with the purpose of communicating with the viewers' schema. However, choices are made with regards to the part of the pre-text to be re-worked; this is to avoid producing a text which is entirely copied. The creator chooses the part of the pre-text which matches the goal of the new text. When it comes to Vodacom, it takes the part of the borrowed text and re-creates it as humour and this is what makes it different to the 'original' text from which it

has borrowed. For a long time Vodacom's humour techniques had consistently been used in the company's television advertisements.

In the *Daddy Cool* advertisement the choices centred on the song and the main character. The song mimicked in the advertisement was sung by a German Group Boney M, which was popular in the late 1970s. In this advertisement, we are confronted by an Indian man who goes from one family to another dancing a similar dance to the one in the original song. What is noteworthy is the re-worked members of the group; in the original, the lead singer who is parodied by the Indian man, dances with three other members of the group, while in the advertisements he dances with South Africans. The re-living of history is noticeable in that it may remind viewers of a musical history. Therefore, this advertisement was chosen to spoof this part of history in a humorous manner thereby re-working and re-purposing it.

4.2. Re-purposing the political discourse

The narrative structure of a television advertisement provides enough of a platform for the creative directors and copywriters to re-work and re-produce texts from different discourses and genre to tell as many stories as possible in one advertisement. The narratives in the advertisements unfold chronologically through the marketing messages. They are also able to do many functions in one advertisement; for example, an advertisement can inform, amuse and create an emotional situation for the viewers. Generally, the idea is to make people buy the products; but the advertising discourse has become so sophisticated that a mere price and the name of the product may not sell it. In this regard, this section is concerned with those advertisements which use politics as their base for increasing revenues.

Television advertising is a multi-semiotic discourse and hence it does not exist independently but manipulates other discourses to effectively serve its purpose. Most semioticians agree that television advertising is parasitic therefore making it easy to feed and depend on other texts, discourse and genre. Nando's has always been in and out of court for its television advertisements which tend to play on controversial issues of which authorities do not approve. The company chooses to use current affairs or controversial and political discourses to produce marketing messages. It appears that viewers become more interested in these advertisements even though most of them do not spend their expected life span on air. This is because these advertisements raise issues of concern on the part of viewers as conscious

citizens. The advertisement below is an example of how Nando's play on societal controversial issues.

Nando's advertisement (Ministers)

Scene 1 - Character one (a white man in a golf course, background music, 'have mercy')

'As MP's we've been lambasted for over-spending'

'So in the interest of ordinary South Africa, I got me a more modest car' (showing a flashy car with an unidentified brand)

Scene 2 - Character two (black woman in a swimming pool, in a gold swimming costume, with a cocktail and a bowl of strawberries).

'As a minister, I have to be more careful about my spending'

'So, I have moved to a more humble home' (visuals show what the character thinks is a humble home, it also shows us her white body guards on the top balcony of the two-story mansion).

Scene 3 - Character three (A black man in a limousine with a convoy of siren cars, a helicopter and about seven bodyguards in front of Nando's outlet).

'In these tough times we have also learned to tighten our belts' (as he pats his stomach).

Voiceover: three peri-peri wings and chips for only R19.95...Yho now that's responsible spending.

This advertisement can be said to be a reference to media reports that ministers and governmental officials were misusing state funds. It appeared that these ministers were wasting government's funds when they failed dismally in service delivery (www.mg.co.za/article/2009-07-22). The characters in the advertisement are used in a sarcastic way to demonstrate the problem. The advertisement uses satire to reveal that the ministers are aware that society now knows about their spending and what they have decided to do as a solution to the problem. Noticeably, character one portrays a white minister, a very rare figure in Zuma's governance, who claims that in the interest of ordinary South Africans he bought himself a modest car. It is important to note however that, the presence

of a white minister is a re-formulation of black ministers. The visuals however show us a car which is not close to being modest with an unidentified brand that looks very expensive. This is Nando's technique which is used to underplay its function of advertising and start by reminding the viewers about issues of concern in the country. It is also important to highlight that viewers, especially tax payers, have always been concerned about the way government's funds are misused and that very little has been done about it. However, the company chose this angle to reflect this controversial issue, thereby setting an agenda on the part of the viewers. This is because to Nando's, the society is a conscious body before they become customers. At this point, one may postulate that Nando's re-used these political controversies to make viewers talk about it. Thus as much as they talk about these issues, they will also talk about Nando's.

In scene two, the character portrays a black female minister who thinks she is more careful about her spending. As she says 'So, I have moved to a more humble home' the visuals show us a big mansion, a swimming pool and that she is also surrounded by a couple of body-guards. At this point; it is important to mention that during this time, there were speculations about the shortage of housing, especially in the townships. Therefore, the advertisement was informed by the issue of ministers who stayed in expensive suburbs paid by tax payers while ordinary South Africans stay in shacks. The body-guards on the other hand, represent the amount of tax payers' money which is spent on security and which is sometimes unnecessary. The character has body-guards who are watching her and the house and she is probably spending thousands on a security company for the house which she hardly stays in as ministers have houses all over the country. It is evident in this scene that the advertisement has emphasized its disclosure of what is reality rather than its marketing message.

However, character three in scene three is the one who is used to deliver the primary message. He represents a responsible spender by choosing Nando's as a modest restaurant rather than going to expensive restaurants. In this case, the character is used to qualify that Nando's is the best place to go when one needs to be more careful with spending as their meals are cheap as is noted: **“three peri-peri wings and chips for only R19.95”**.

In a television advertisement most of the communication is done through visuals hence it is important to look at the meaning assigned to the appearance and the background that complements the characters in order to send an effective marketing message. Moreover, the

appearance of the characters in the advertisement is essential in that it gives us the identity of the advertiser as well as the target market. Some analysts also assert that the appearance or dress code of these characters also give the reader an idea of the identities which are constructed by the advertiser. Noticeably, character two-is a full-figured lady dressed in a gold swimming costume with gold jewellery. In many cultures, gold is associated with wealth. Therefore, the character was dressed purposefully to portray a rich female minister. The choice of the shape of the minister however has an intertextual reference to the female ministers of South Africa who are full-figured. There are various societal ideologies attached to women who wear gold jewellery and one of them is the status attached to owning gold jewellery since it is expensive. Therefore, this dress code distinguishes this female minister from any other ordinary woman.

Television advertisements naturally have two types of messages: a primary and a secondary message. The secondary message in this context relates to the part which is intertextually borrowed or the one which the advertisement uses as a concept while the primary message relates to the marketing message. This is to validate Bakhtin's (2001) notion of multivocality or double-voicing. The notion of double-voicing or multivocality emphasises the ability of the communiqué to have two unrelated messages. In this particular advertisement, the secondary message is about the ministers who are misusing government funds while the primary message is only delivered at the end of the advertisement which reads **“three peri-peri wings and chips for only R19.95”**. In most cases the secondary message tends to suppress the primary message. However, it is important to note that viewers or customers tend to concentrate more on the secondary message of the advertisement. This is revealed by the viewer comments with regard to the advertisement on the YouTube website as below:

1. LOVE IT! Well done Nando's for speaking out (Nanooki, 2009).
2. Brilliant! I'd love to sit in on a Nando's advert composition session... the writers are a national treasure (adtyprip, 2009).
3. So freakin clever. Thank you Nando's for saying what we're all thinking! And who knew they could get this one past the SABC? (bokkiejkm87, 2008)

(<http://www.youtube.com/watch?v=AYS55SN7s9g&feature=fvwrel>). Accessed on 20/04/2011

Sensational journalism for Nando's has become the core element for re-creating and re-purposing the political discourse. Sensationalism is characterized by being deliberately controversial. In this vein, one may also argue that Nando's has also re-created the idea of

advertising. Comment three is a reaction to what the secondary message is concerned about overspending by ministers. If an advertisement about to be launched offends the ruling party, the chances are that it may not pass the national broadcaster or if it does it will be banned after its few days or months of launch. This is because Nando's re-create political issues for sensational purposes as is suggested by comment one.

Nando's advertisements remediate the political discourse to negate competition in terms of advertising strategies. That is, Nando's is aware that no other agency or advertiser will be brave enough to provoke people in power or to participate in controversial issues. A closer look at the following advertisement will prove this.

Nando's advertisement (Option A n' C)

Tot siens Barak

Oh hello skatties

You know the other day I went to Nando's and I was so disappointed

It was option A, a full chicken, jumbo chips and a 2lt coke

And then there was option C, 2 burgers, a half-chicken, two rolls, jumbo chips and of course, a 2lt coke

But why just option A and C, what about option B?

I mean we all know, you can't just have A and C by Evita Bezuidenhout (Pieter-Dirk Uys)

The option A and C advertisement was aired towards the end of 2008 just as the new political party, Congress of the People (COPE) was launched and had won seats in parliament. The party was formed from the African National Congress (ANC) members who broke away to form what they thought was going to be a better 'black' party compared to the Inkata Freedom party (IFP) and the ANC. The main character is Pieter Dirk-Uys who uses Evita Bezuidenhout as his screen name. He is a white Afrikaner socialist and self-proclaimed political activist who used comedy to act against the apartheid governance. Nando's choice of the main character had to be in line with the motif of the advertisement. The main character's political activist status was re-used to spoof ANC as the only 'black' powerful political party.

The viewers already know Evita Bezuidenhout as a political activist; therefore they will be able to create a meaning with what they know about the context.

Bignell (2004) postulates that the meaning constructed from a television advertisement depends heavily on the relationship between the text and the viewers. The meaning-making process begins with the viewers establishing the relationship they have with the advertisement. In addition to this, intertextuality and interdiscursivity offer readers of text the option of making meaning out of what is not mentioned in the text. Listening to the advertisement without looking at the visuals, it sounds like the main character is saying that she is disappointed to only have option ANC. This plays on the ideology around the ANC being consistently the biggest black political party. The character indirectly tells us that we now have option B which has not always been there and this refers to COPE. In this way, the advertisement indirectly gives people an option not to always have ANC although option B is not mentioned. Viewers are fascinated by the creativity that occurs when Nando's advertising agency re-produces and re-voices issues which escalate societal consciousness around political controversies.

Advertisers have realised that a commercial which does not put the viewer in an analytical mind interrupts the purchasing mood. Therefore, advertisers try by all means to position themselves in society thereby projecting their company as part of the society. In this advertisement, the viewers are given an option of making meaning between the two messages; the one with the meal option and the one with the political party option. Therefore, for some viewers this advertisement may have looked like propaganda against other parties even though their names were not mentioned. In this regard, the advertisement used a pun to contrast between politics and the price of the meals.

Additionally, Nando's aired a brave parody about Julius Malema just as South Africans were about to go to the polls in 2008. The advertisement (100% Julius) underscored the brand's unique market position with a strong sense of humour and played the concept of change, which is what Julius Malema always preached at ANC youth league rallies. The advertisement shows a puppet of Julius Malema in a newsroom with a news reporter. The puppet was being interviewed on the impending change. The advertisement used Malema as he is a natural news driver who is mostly at the forefront of the news media for mostly all the wrong reasons. This particular advertisement took advantage of the political stage of the

country, thus, the election, and instead of talking about political change which we would have expected the politician to talk about; he was made to talk of the change one will receive if he has R40 when buying a R33.95 Nando's meal.

The discursual nature of television advertising reveals a hidden agenda which tends to be implicit from the first sight (Caldas-Coulthard, 2008). This is more apparent in the 100% Julius advertisement. The advertisement mimicked the ANC youth leader, Julius Malema, who was very scandalous at the time. The main character who acts as the news reader or anchor host appears to be speaking to a puppet that looks like Julius Malema. The advertisement played on Julius Malema's ignorance. He always claimed that the new ANC governance would bring change to society and this was used in the advertisement to refer to the change that one will get after buying Nando's chicken as mentioned above. However, it is important to note that the idea behind the advertisement was to market the new offering, at the same time mocking Julius Malema and his level of ignorance.

Bignell (2004) stipulates that in most cases meanings attached to television advertisements have an ideological significance that shapes the relationship between the text and the society. These two advertisements (100% Julius and Option A n' C) are concerned with the relationship between ANC/Julius Malema (used in the advertising text) and society. The viewers' comments on the two advertisements analyzed above are similar; they reflect on how viewers feel about what Nando's is doing and about the subjects on whom the advertisements play - thus ANC and Julius Malema. On YouTube, the former had 76388 viewers with 87 comments while the latter had 207571 viewers with 325 comments. The numbers here are important because they show us the degree of controversy which these particular advertisements inherited. Noticeably, the first advertisement had a lower number of viewers and comments as compared to the second advertisement. This is because the other advertisement was based on the person who almost everyone in the country was not happy about, particularly the white community. Julius Malema always called the white citizens racists thereby evoking racial issues among South Africans. He appeared to be a threat as most people were not happy with his style of leadership and his ignorance. Most people felt that the comment section was the platform on which to reflect the issue.

1. A and C = ANC, Political Party in SA (AL15BQMA, 2009)
2. If I still lived in RSA I would support Nandos 100% (RSA 1994, 2009)
3. i'm actually gonna go there now (goinginwater, 2009)

4. So freakin clever. Thank you Nandos for saying what we're all thinking! And who knew they could get this one past the SABC? (bokkiejm87, 2008)
5. oh please he cant do maths!!! that must just be a look a like (Supersontik, 2010)
6. Haha. Julius Malema is such a pleb! That puppet has more brains than him! (harrypm82, 2010)
7. Nandos is great. I enjoyed their chicken when I visited Joburg last year. I wish they had locations in the US outside of DC. But....Bantus arrived in SA after the Boers. Boers invested capital and their families in SA, made it a great country, and in less than 20 years the ANC has ruined it ([Justjokingjackrabbit](#),2010).
8. U blame him because is an African. What Mother fucks? our grand grand parents, Mandela and all our true heroines and heroes of our struggle they defeat ur fucking government that was killing us like their animals, today u want us to give up the some fight.. We are fighting against the some animals that our true heroes was fighting so we ll never give up, they start this war by coming in Africa without our concern. Viva Africa viva malema (okalukalu,2010)
9. lol - this is a great representation of what beholds Sth Africa if ANC continue to hold power: Incompetence, Ignorance, Corruption & Racism - Vote DA 2014 - lets get a reliable, competent, educated party to power. Taking South Africa to it's rightful position! (DubWest,2010)
10. Nando's is really our national treasure ([Justjokingjackrabbit](#), 2010)

(<http://www.youtube.com/watch?v=L8Aq042KPSg>) Accessed on 20/04/2011

A closer look at the comments reveals that what was supposed to be a marketing message has generated a great deal of controversy. This is another example of the suppression of the primary message by the secondary message as explained earlier. Comments one and two show that the viewers see Nando's as a 'hero' who is able to touch on the issues about which most media do not talk. In a democratic country like South Africa, Nando's advertisements are more or less the only medium that sets an agenda about issues that affect citizens. This is clear as the Nando's agency is labelled a "national treasure" (comment 10). This label may also reflect the idea that viewers do appreciate the company's effort in bringing awareness and societal consciousness. However, the strategy seems to be working both ways, evoking controversy and maximizing the profit as well. Nando's advertisements communicate their offering to the viewers both as prospective customers and active citizens, thereby sending a double-layered message. Because of the heroic role which Nando's plays with its advertisements, society also feels that they must appreciate or give back to show gratitude for the company's effort by purchasing their chicken. The only way of doing this is by buying Nando's chicken and this is evident in comments two and three where the viewer mentions that if he was in South Africa he would support Nando's 100% while the other one says he was going to the store right away.

Ideally, what we see here is an overwhelming influence of politics in the discourse of advertising. The undertone used when re-creating politics makes people talk and generates interest to watch the advertisement several times. Here advertising becomes an interactive process that allows viewers to confront various perceptions of the way things should be done and negotiate the possibilities of changing them (Gallissot, 1993). Noticeably, Nando's advertisements seem to operate within a realist representational manner in which they claim to represent the public's grievances on what is good or bad about the country's governance. In addition, the advertisements also open a platform for the public to talk about issues concerning politics and the controversial issues which are brought about by the advertisements. This is more apparent in comment nine in which the viewer writes how he feels about the political party in power (ANC). In this vein, the role that Nando's play for the public brings it closer to the public, a heroic relationship between the company and its prospective buyers is thus established. Although others may argue differently depending on the context, these comments reveal that Nando's has a powerful position when it comes to moving the viewers. Nando's constantly re-make the political discourse thereby declaring the technique as one of its controversial selling points.

Bhatia (2007) argues that there are instances of "colonisation" of discourses in which discourses colonise each other. These are instances in which a discourse is employed in a text to suppress the main discourse of the text. This is true and it is demonstrated by the Nando's advertisements in which we see issues of politics reflected in the main talk as shown in the selected comments. This is to say that the discourse which is re-worked becomes powerful to the one it colonizes but does not eliminate the main purpose of its host. As we can see in the comments, the viewers do not stretch the information about Nando's chicken but extend the debate provoked by the advertisement.

Having said this, it can be argued that Nando's, amongst other companies, has introduced a new discourse of advertising within the discourse of marketing in which viewers are constantly seen as the victims of the government before they are seen as prospective customers. Consequently, one may also argue that the idea of advertising as a whole has been re-purposed. A traditional advertisement is manifested by messages that convince customers that the advertised product will better their lives but these advertisements do very little in this respect. Only the price of the product which is stated at the end shows us why we must buy Nando's. The statements below are examples that illustrate how Nando's does this:

“I mean we all know, you can’t just have A and C” (**Option A n’ C**)

“So in the interest of ordinary South Africa, I got me a more modest car” (**minister’s advertisement**)

In a nutshell, Nando’s re-create political discourse; thereby re-purposing issues which may seem intuitive to the viewers with the idea of turning Nando’s chicken from being a luxury to a necessity. Viewers feel that Nando’s plays a big role when it comes to making them aware that it is also against scrupulous activities perpetuated by the government and in return they must be loyal to Nando’s by buying its chicken. Noteworthy is that the viewers or prospective customers ignore the re-purposing, and thus they perceive it from the perspective of sensational journalism rather than advertising. Consequently, the pandemonium caused by Nando’s advertisements through recontextualization is what sells its products.

4.3. Recontextualizing and Africanizing popular music

Recontextualization relates to intertextual references which are traceable by simply putting the text in and out of relevant contexts. This means that it is dislocating the text from its context and placing it in the new context to perform totally different functions and this section demonstrates how copywriters take advantage of this creative technique. The selling point of an effective television advertisement is centred on the image, the look and the overall signs which are used to create the image. This includes the selection of the set, the concept and the borrowed text which becomes recontextualised in a way that it re-purposes the purpose from where it was borrowed. Copywriters may choose to use an event, a song or a popular figure. Prior to the 1980s, music in television advertisements primarily came from jingles but not particular songs (David, Kurtz & Snow, 2009). However, in recent years the commercial landscapes have transformed and advertisements exploit popular songs in their campaigns. This pervasiveness of popular music in television advertising will be discussed below by showing how and why popular music is constantly recontextualised in this discourse.

Miller (1976) states that advertisements work best when they possess the ability to coax viewers to move out of the “thinking mode” into the “feeling mode”. The choices of songs are those which communicate to the feelings of the viewers. Most advertisements are taken from the discourse of music with different genres within them. Vodacom takes advantage of

this kind of creativity because most of its advertisements use the same strategy. In most cases, this company uses this strategy for its informative or pioneering advertisements where it seeks to develop an initial demand for its products and services (David, Kurtz & Snow, 2009). The idea here is to use catching and interesting parts of the songs which will arouse the attention on the part of the audience. Moreover, from an advertising perspective, creating marketing ideas or concepts from music is a technique referred to as ‘appropriating narrative’ (Harris, 2009). This is because every advertisement is a marketing narrative directed to the viewers or those who are prospective customers of the commodities. In this way, advertisements create what Harris (2009) referred to as ‘floating signifiers’ in that they are signs which communicate to what viewers know from the text from where the concept was borrowed. In other words, there are elements of the borrowed text which are floating in the viewer’s mind waiting for connections to be made while making meaning from the new text.

Popular song titles are selected and used as hooks in television advertisements. For example, in its campaign, *life is cooler when connected to Vodacom*; the company uses Boney M’s song, *Daddy Cool* to activate their schema, indirectly forcing them to be aligned to the advertisement. The lead character is shown using his Vodacom network to call people from different tedious events. It looks like he informs them that he is coming and as soon as he is in the area the place becomes ‘cooler’ as people do not look bored in the advertisement. This is to say that the lead character himself is a daddy who is ‘cool’ since he is with Vodacom and if everyone joins him, as it is shown towards the end of the advertisement, they will also be ‘cool’. In essence, the song is recontextualised to show people that Vodacom is a ‘cool’ network.

The marriage between particular popular songs and television advertisements has proved to be effective. This is because, when an advertisement is launched it has to gain popularity and if that is achieved it is assumed that the advertisement campaign will be effective in marketing the commodity. The use of a song which is already popular enhances its effort of gaining popularity as it is already a ‘hit’; in other words, the responsibility of popularity of the advertisement rests in the song. In 2009, Vodacom launched an advertisement campaign which was backed by Beyonce Knowles’ hit song *All the single ladies* for its *Connect more live more campaign* which is termed *All the single ladies*. The advertisement proved to be popular as it had a viewership of 65773 and 46 comments.

The re-working of these textual artefacts has also transformed viewers, causing them to be more spontaneous when it comes to making meaning of television advertisements. This is more apparent in the comments generated from 'all the single ladies' advertisement. Consider the following comments:

1. Its good...but pple get 2 excited over something that is not original. The original clip of this was all over the web and Vodacom basically just added to it...but yeah its ok
2. It does'n matter they created an ad that people love! And business is not always about originality...use something people are already hooked on to...thats how you will make money
3. Mmmm, I think this campaign is actually really catchy. Yes its not totally 100% original, but you must admit that it is fun to watch! Those jeans are epic
4. Thank you Vodacom, I've had that song stuck on my head for the last few hours (<http://www.youtube.com/watch?v=IHvM0dDVmto>) Accessed on 20/04/2011

On taking a closer look at these comments, one may deduce that viewers are becoming aware of the lack of authenticity in the discourse of advertising. Comment one highlights what may be the original text while comment two acknowledges that copying and re-purposing is effective and will increase revenues for any business. Debates around original advertisements and issues of infringement are mostly never successful. This is because of the degree of resemiotization present in the advertising discourse; thus although it may be clear that the idea was copied, the owner of the text may not claim infringement from the accused because of the parts of the text which are well re-made. Comments three and four show the consequence and the impact of popular songs in advertisements. The two viewers mention the parts which attracted them most to the advertisement; thus the jeans worn by the LC and the song. From this, it can be argued that advertisements re-use popular songs as apparatus to entertain the viewers and maintain memorability of the commodity at the same time.

Advertising and music videos are found to be generic, relying heavily on the use of intertextuality to achieve a particular effect. Often this borrowing of a text to link it to a second or new one is stylistic. This means that a text will mimic or otherwise copy certain stylistic features of another text. In this manner, characters from the previous texts are recontextualised and adopted in the new text, thereby re-purposing their intentions. This is evident in *All the single ladies* advertisement in which the three characters have been

recontextualised and multiplied into many and into multiracial characters. This particular advertisement does this with the aim of showing Vodacom's ability to reach all categories of South Africans. Moreover, Vodacom transformed the music video and in the process transformed South Africa by claiming racial integration as its own mission. Table 4.2 below illustrates this:

Table 4.1: Change of scenery in seconds (All the single ladies Vodacom advertisement)

Infrastructure or Place	Scenery	People (who dance with LC)
Changing room.	Scene 0:07	White man and coloured man
Township	Scene 0:09	A white man with two mapantsula (township dance) dancers.
Beaches.	Scene 0:16	Two typical African women dressed on long wraparound skirts.
Mines or mining areas.	Scene 0:18	Two men, black and white dressed in overalls.
Train station.	Scene 0:21	Two men each dressed in fan clothing representing the biggest soccer teams; Kaizer Chiefs and Orlando Pirates
Farm lands.	Scene 0:23	Two white famers dressed in khaki clothing, typical to farmers.
City construction.	Scene 0:25	Two construction workers
Old town (Dutch landscape). This may represent history and	Scene 0:28	Three multiracial school kids

Infrastructure or Place	Scenery	People (who dance with LC)
heritage.		
Business complex or office area.	Scenes 0:30 and 0:50	Two men dressed in business suits
Game reserve.	Scene 0:33	Two old men who used to be the face of Vodacom from the late 90's until early the 2000's
Caravan settlements.	Scene 0:35	White old couple dressed in funky colours
Bar lounge.	Scene 0:37	Two males and a young female
Cape Flats settlements.	Scene 0:41	Two youth (girls) fashionably dressed
Gold and silver human robots.	Scene 0:43	Two coloured men in silver and yellow gold
Indian spice supermarket.	Scene 0:45	Two guys with the shop owner.
Harbour	Scene 0:45	Two ladies, a black and a coloured
City centre	Scene 0:50	Everyone who was featured in the advertisement

The copywriters recontextualised the popular song to construct the identities of their target market. In the table above, the advertisement shows multiple identities associated with South Africa. The columns on the right represent identities which are reconstructed throughout the advertisement while the columns on the left show a location or area in South Africa.

Categorisation such as female and male, fashionably dressed youth, the old white couple, two old men, the school kids and a typical black African woman are examples of South African identities and the socio-economic status of Vodacom's target market. The point here is that, *All the Single ladies*, like the song, have a purpose and it therefore constructs the identities of those concerned. The three ladies in the music video represent what Beyonce thinks are 'single ladies' while the duplication of these three characters in the advertisement represents Vodacom's happy and connected family. Moreover, the places shown such as the city construction site, the Cape Flats, the informal settlements, the harbour and so forth are meant to showcase the idea that the Vodacom network is functional across the country. In this manner, it can be deduced that the re-working of the setting in the original text in the advertisements has ensured that it now serves a new purpose for different viewers in a new context.

Music plays an important inter-personalising role (Van Leeuwen, 1999) and it has a material and rematerialising history (Iedema, 2003) of being able to impact on the viewers or audience of the advertisement. Music has the ability to move and transform the mood of advertisement viewers. Some people only want to watch certain advertisements because of the sound track used in the advertisements. Gillian (1988) states that advertisement copywriters make use of popular songs which are well-liked by ordinary people and that have exposure usually for a certain period of time. This particular advertisement is a good example which shows how Vodacom re-purposed Beyonce's hit "All the single ladies" as the sound track for the advertisement for its own purpose depending on its popularity. In addition to the hit song, the characters in the advertisements also danced the same way Beyonce danced with her girls. The campaign was done when the song was a hit and everyone wanted to see the advertisement, mainly because of the song.

The opportunity for the advertisers to create and maintain their brand through music rests in the idea that music can alter meaning depending on the context. The replacement of Beyonce and her dancers by the LC and other South Africans has automatically re-purposed the song, thereby changing it to a new text. With this said, it is important to note that the advertisement does not use the literal meaning of the song but uses the chorus of the song which is a hook to appropriate the story line of the advertisement which is '*connect more live more*'.

4.4. Re-appropriation of cultural stereotypes and traditions

Appropriation in advertising means to re-use or to supplement advertisements with elements from other discourses. In this case, advertisements are going to be assessed on how they re-use elements of culture. Culture relates to beliefs, norms, traditions, objects and activities that assist in characterising a group of people (Zhang and Gelb, 1996). These characteristics have meanings to the people who affiliate to these cultures. However, copywriters play on these meanings, reflecting them in their advertisements to make them more alluring. In this vein, this section shows how advertisers feed in cultural traditions and stereotypes when they create television advertisements.

4.4.1. Cultural traditions and stereotypes

Advertisers and copywriters recognize that viewers or prospective customers react positively to advertisements which are congruent to their culture (Zhang and Gelb, 1996). This is shown with the selection of part of the cultural ideas on which they feed when they create advertisements. Most often KFC South African advertisements play on the discourses of cultural stereotypes and tradition. A closer look at KFC television advertisements reveals that they promote three things simultaneously: KFC products, the company itself and the target market's lifestyle. Depending on where the outlet is, in its advertisements it plays on cultural traditions and stereotypes. The selected two advertisements; *Makoti* and *Finger Licking Good* reveal these two characteristics.

The *Makoti* advertisement starts with displaying three old ladies and one old man being welcomed in a house by a young modern woman. She then tells them to sit down while she goes to prepare them something to eat. While she goes to the kitchen the three old ladies start gossiping about how their daughter-in-law is wasting money and that she did not put anything on her head. This is because in the Nguni culture married women are expected to wear something to cover their heads when they visit or meet their in-laws and failure to do this means that the married woman is considered to be disobedient. The in-laws further argue that the woman is wasting their son's money and this is after they look at the house and find that it has expensive furniture. In African culture, most of the time the newly married wife is always seen as an intruder who is there to eat and waste her husband's money. If a husband is rich, the in-laws constantly compete for his wealth with the wife. The idea here is to stimulate

the viewers' framework of their culture so that they adopt it in the advertisements and they can then construct the intended meaning.

In this advertisement, KFC juxtaposes modern culture and African cultural stereotypes. Everything which these in-laws say compares the wife with what they think a traditional African woman should be. However, everything changes when she brings meat (KFC) for them to eat. We see this by the old lady who says "woza u hlale la Makoti" (come sit here in-law). This advertisement claims that KFC is *the smart girls choice* to do away with the criticism and the belief in stereotypes by the in-laws. The advantage of semiotics in advertisements is that it assists viewers to create meaning from what is not said in the text. The statement "KFC is *the smart girl's choice*" tells us that KFC claims to be the only way out to change the attitudes of the old-time in-laws which are fuelled by the way they stereotype their sons' wives.

The contrast between modern and traditional is perceptibly shown by the dress code of the characters in the advertisement. The dress code of the characters in the KFC *Makoti* advertisement also tells us about the culture construction in that one can distinguish between the culture of Makoti and her in-laws. Makoti is a modern woman who has been transformed by town life while her in-laws come from a rural area. In an African culture (Zulu) newly married women must cover up from top to bottom. She should cover her head with a doekie and this differentiates her from those who are not married. In this case, Makoti is only wearing a simple fashionable skirt which matches her top while her in-laws are fully covered with their traditional clothing. The fact that Makoti stays in an urban area has forced her to adopt the culture which her in-laws are criticising.

Television advertising brings about cultural transformation and continuity. Moreover, television advertisements do not only promote cultural traditions but also reinforce modern traditions which need to be understood by the target market. As shown in the advertisement, the wife looks rather modern as compared to her in-laws. In African tradition, when a wife is visited by her in-laws, she has to prepare a traditional cooked meal. This is because they want to judge whether she cooks for their son or not. In this case, a good meal would be pap with vegetables and meat. However, the wife in the advertisement chooses to buy KFC and the in-laws do not complain. This illustrates that the introduction of KFC has also brought about change in their culture; they have adopted the tradition of eating fast food which does not

include pap. Moreover, South Africa is in an era of women empowerment in which most wives are not only homemakers but are also career women. Going to KFC and buying food which is already cooked is much more convenient for them as they might not have time to cook or may not be familiar with what the in-laws want to cook. This technique is effective in that most modern wives relate to the narrative which the advertisement is putting across

KFC advertisements seem to capitalise on cultural traditions and stereotypes which are perceived and interpreted similarly by its customers. In the case of *Finger Licking Good* KFC feeds on cultural tradition to communicate its brand to the target market. In South Africa, KFC is mostly liked by blacks; hence it focuses on the cultural values which dominate in all black cultures. This advertisement (*Finger Licking Good*) revolves around the African tradition of telling young children that if they obey the elders something good will happen to them when they grow up. In this particular advertisement, there is a grandfather and grandson. The grandfather uses his grandson's head as a napkin every time he finishes eating as he is too lazy to wash his hands. Moreover, the grandson's head shines with oil after use. Every time he does this, he tells the grandson that he will have many cows when he grows up. After some time, we hear the boy complaining about being used as a napkin. The grandson decides to do something which will change the situation and he buys his grandfather a KFC meal and after eating it, he does not use him as a napkin again but instead licks his fingers proving "KFC- is finger licking good". In a South African context, KFC's biggest target market is the black community. Feeding on stereotypes exposes the advertiser to a diverse target market and is used to stimulate the target market schemata about traditions to which they can relate.

KFC feeds on the cultural discourse to complement its tag lines or enhancers. In this case the enhancers or tag lines are the parts of the advertisements that give the customers a reason as to why the brand is the best in its industry and in these two advertisements they relate to "KFC the smart girl's choice" and the well known "Finger Lickin Good". After viewing the narratives presented by these two advertisements, one can make clear connections to the enhancers. Other than the long-standing "Finger Lickin Good" enhancer, KFC constantly create various enhancers for each advertisement they make and this has to correlate with the text or discourse which it borrows. The meaning-making of the advertisement messages is centred on the ability of the viewer or the reader to make associations with the signs. That is

the viewer or the reader must dislocate his or her text of reference and adopt it in the new text to construct the intended meaning.

Television advertising in modern societies such as South Africa certainly provides everyday life with continuous streams of messages about what is good or bad, what is wrong or right and what is moral or immoral (Allen and Hill, 2004). Copywriters do this by making reference to poverty, culture, global or national conditions, unemployment and many other affairs which affect the society. The choice of Nando's reference for an advertising concept, for example, has for long taken the part of "calling a spade a spade" thereby generating awareness in society about politics and governance. With this polarization of cultural discourses, Nando's manages to successfully sell by highlighting societal consciousness about how people hide behind culture when they do something 'wrong'. Let us consider the following Nando's advertisement:

Nando's advertisement (Polygamy)

Main character (white man)

Scene 1 "Fathers of the nation, our research shows that most overseas visitors believe all South African men have more than one wife. Now this is not entirely true.

Scene 2 But it's not disappointing, so majents, take three wives, five, oh yeah there we go (showing women moving a television transmitter on the roof).

Scene 3 Or even eight, this way... a little bit this way (we are shown eight women carrying a long white couch).

Scene 4 "Its not gonna be easy, but bafowethu, do it for your country".

Voiceover: To satisfy our visitors even more when they arrive in June, feed them the Mmmzansi meal for only R99.95.

Television advertisements manipulate various discourses in order to creatively play around with the hidden agendas in the advertisement. The intertextual reference evoked by the visuals of this particular advertisement is that of President Jacob Zuma marrying more than one wife. That is, the actual meaning of the secondary message becomes hidden and may only be retrieved by viewers who are aware of the context. A person who does not know about Zuma and his polygamous tendency may interpret it differently. That is, this technique

of re-working and repurposing is done in a clever way in which even the person whom it is mocking may not complain about defamation of character because no name is mentioned. In scene one, the main character starts by telling us about the stereotype perceived by visitors from overseas about polygamy and he says that it is not “entirely true”. One may argue that he is saying it is not disappointing (scene two) because even the president of the republic is doing it. Most statements which the main character makes are left for the viewers to complete by applying the framework which they have for the context. From scenes two-four the main character shows us why he needs more than one wife. This shows a little shift from what the viewers know about Zuma’s case and it is done precisely so that the authorities cannot really claim who the advertisement was directly mocking. This is in agreement with Miller (1976) who argues that deconstruction demonstrates that any text is not a discrete whole (as is the case with television advertisements) but contains several contradictory meanings. Thus the deconstruction of the cultural discourse in this advertisement shows the plurality of pre-texts and pre-discourses from which the new text is made.

“To satisfy our visitors even more when they arrive in June, feed them the Mmmzansi meal for only R99.95”.

Advertisers deconstruct cultural discourses to project viewers as equal partners of the company. The statement above is an undertone that shows that the visitors for ‘us’ are thus Nando’s and South Africans. Moreover, it also shows how the advertisement gradually moves from one discourse to another maintaining its marketing purpose. It claims that the best meal to give to overseas visitors is the Mmmzansi meal (a South African meal) and you can only find it in Nando’s at a price of R99.95. In this case, marketing is also the responsibility of the customers to introduce their visitors to Nando’s. In this regard, it can be argued that the audience is very familiar with the codes and conventions of advertisements and creative directors presume the audience to be excellent speakers of the vernaculars of those codes and conventions (Sinclair, 2004). This can also be analysed in line with Kress and van Leeuwen’s (2006) (narrative) representational meaning which looks at visual signs as narratives which serve specific purposes in any communicative event. As the main character narrates the story about polygamy, we are also confronted with the visuals of those women. Therefore, the visuals of these women appropriate the narration carried by this advertisement. Thus narrative representation relates to participants in terms of doings and happenings of the unfolding of actions, events or processes of change (Jewitt and Oyama, 2001)

The notion of resemiotization has proved to be the most effective tool of advertising. From the analysis we see that there are many unrelated discourses and texts which are re-worked and employed as advertising concepts. Through resemiotization, the borrowed text becomes 'new' and performs a new function in the new context. This reveals to us that the intertextual reference made from this borrowed text assists in making the construction of meaning in the new context.

The significance of communicating marketing messages to the target audience is entirely dependant on the advertiser's knowledge of cultural identities. As indicated in the advertisements above, feeding on cultural and traditional stereotypes of the target market ensures the advertisement's success. This is because customers are more inclined to believe the advertisement's message when there is something that communicates to their identities as shown by the *Polygamy* advertisement which played on polygamy.

4.5. Conclusion

This chapter has shown and demonstrated the ways in which text is borrowed and transformed into the discourse which is adopted through resemiotization. This was demonstrated by discourses such as popular culture, African cultural traditions or stereotypes and history which were re-worked and re-purposed in the discourse of advertising. It showed the parasitic nature of television advertisements by demonstrating the degree to which they feed and depend primarily on other texts and discourses. In this manner, the chapter has managed to demonstrate resemiotization as a discourse practice in the South African discourse of television advertising. The next chapter discusses how language is used in South African television advertising.

Chapter 5

Localization of language in television advertisements

5.0. Introduction

The linguistic landscapes of South African television advertising have transformed dramatically during the post-apartheid era. During apartheid, the languages of advertising were only limited to English and Afrikaans. Contemporary advertising appreciates the diversity of the citizenry thereby localising its language practices. This chapter explores language as a localised practice in selected television advertisements. The idea is to explore how English in particular is localised in various advertisements.

5.1. Blurring language boundaries

Elements from different languages are often inserted into English discourse. Through this, English is mixed with South African local/indigenous languages to produce localised English or a local practice of language. The traditional boundaries that distinguish languages are blurred as languages are not seen as autonomous systems - instead they belong to heterogeneous communities. This is to say that South African television advertisers overlook the normal boundaries between languages; thus all languages are seen as one, striving to perform an effective marketing function. Moreover, mixing different linguistic systems in television advertising is not a random phenomenon but a branch of creativity. Let us consider the following extracts from the Nando's *Polygamy* advertisement.

Nando's Polygamy

1. "But its not disappointing, so **majents**, take three wives, five, oh yeah there we go"
2. "Its not gonna be easy, but **bafowethu**, do it for your country"
3. "To satisfy our visitors even more when they arrive in June, feed them the **Mmmzansi** meal for only R99.95".
4. Nando's only e-best for **amavisitors**

The extracts from the advertisement above is a common way of talking, particularly among the youth in the South African social context. For example, the word **majents** in sentence one is a Tsotsitaal word which means men. The sentence can be said to be a mixture of Zulu + English = ma-gents. **Bafowethu** in sentence two is a Zulu word that also means gents and **Mzantsi** is also a Zulu word that means south but literally means South Africa in this context. Moreover, **amavisitors** and e-best are also Zulu + English. These words are popular in metropolitan cities like Johannesburg and Cape Town among the youth and middle-aged adults. In fact the meaning does not lie in the individual history of the morphemes, but in the combination or hybrid word or phrase used. Meaning in the above example does not arise from Zulu or English but in the blended words. Thus the style of talking represented by the advertisement above is reminiscent of the popular way of talking in South Africa. Piller (2001) sees television advertising as a gate-opener for language borrowing. However, considering Pennycook's argument that languages are not autonomous systems, it makes no sense to talk about borrowing. Thus what is borrowing is in fact localised language practice in late modern South Africa. This is noticeable in this advertisement in which we see Nguni and Tsotsitaal and English blended into one linguistic code.

Through observation, this study found that the combination of languages from different linguistic systems is a principal modality of creativity. The example of Nando's advertisement above shows us the creativity brought about by combining a suffix from local languages with the root from English. This relates to words such as **majents** and **amavisitors**. We can agree that if these words are to be broken down and read from the respective linguistic systems, they may prove to be useless in the advertisement. Therefore, one may argue that the combination of these two languages provides the television advertisement with a visual gloss which gives it a glowing attractive look on the part of the viewers or prospective customers (Bhatia and Ustinova, 2005). This corresponds with the views of Bulawka (2006) who postulates that the exploitation of two or more linguistic systems in television advertising executes a psycholinguistic function that augments the attractiveness of the marketing messages. Making use of English-looking words like those given in South African television advertising is a widespread phenomenon which enables the copywriter to heighten their creative work.

In this regard Pennycook (2010) introduces the notion of polylinguality which seems to dispel traditional linguistic concepts such as code-switching and code-mixing. The concept of

polylinguality seems relevant to the language practice in South African television advertising. The television advertisements use any language (as many languages in one sentence) and this is convenient when performing the marketing function, regardless of the number of languages they use. Thus words which may be traditionally seen as coming from different languages are used as if from one language. In this regard, let us consider more examples from the KFC and MTN advertisements below:

KFC Streetwise 2 Kleva advertisements

Character 1: *Father, I'm hungry and ebile I'm angry and it's all about ngry ngry hieso baba*

Character 2: *Akere wa bona, I will penal beat and reconstruct you kea butsha , I will conduct and reproduct you*

Character 3: *Swo...swona leswi swa masokola ani twani na swona*

Character 4: *Au twani na yini*

Character 6: *No no no is not good to fight alright (Nigerian-English accent)*

Character 5: *Yes*

All characters sing: *'Redjele rejdele nama ya rona' (we ate our meat)*

Voiceover: *New KFC build your own streetwise feast hoo (Nigerian-English accent)*

: Because family comes in different shapes and different sizement

Character one can be said to have used elements from four languages: English, Zulu (baba), Tswana (ebile) and Afrikaans (hieso). But to understand what is meant by this sentence, one should not understand the forms as belonging to different languages, as doing this may lose the meaning. In other words, the sentence needs to be understood in the context of localized practice. According to Halliday (1978) the context plays an important role in determining what we say and what we say plays a part in determining the context. Thus the meaning of a text is appropriated by the context in which the text appears. That is to say the South African language of advertising has a code which is understood by its target within the context. A closer look at the phrase by character two '*Akere wa bona, I will panel beat and reconstruct you kea butsha, I will conduct and reproduct you*' should be analysed in line with the South African context. If this phrase is to be broken down into different languages, it may not make sense to the locals bearing in mind that the character is promoting a KFC product. For example, the words 'panel beat, reconstruct, 'reproduct' and conduct' are used to mean that someone will be beaten up. But the character chooses to use these words to refer to a massive beating may be because he felt that these localised English words may be suitable to describe the kind of beating to which he is referring. In other words, you would not find an English native from England referring to reconstructing a person when he wants to say he/she will

beat someone. However, it is also important to note that the phrase has two meanings: the one mentioned above and the other closely related to the theme of the advertisement. The theme is to tell prospective customers that they can now build their own Streetwise feast meal. Therefore, the words panel beat, reconstruct, ‘reproduct’ and conduct refer to the effort that one will need to put into building a Streetwise feast meal with personal preferences. Figuratively, the prospective customer has the opportunity, to reconstruct and ‘reproduct’ the meal as it is shown in the menu to be similar to his own meal. The meaning inherited in these words is enhanced by the voiceover:

Voiceover 1: *New KFC build your own streetwise feast hoo (Nigerian-English accent)*

Voiceover 2: *Because family comes in different shapes and different sizements*

In other words, reconstructing will cater for size preference while penal beating would cater for different shapes for different families. One may argue that the mixing of languages enables the copywriter of this advertisement to achieve two objectives in one. The way the advertisement played around with these words from different linguistic systems made it possible to indirectly reflect the claims of the product offer while maintaining a humorous marketing message. The salient feature in this advertisement is the dominance of English. Noteworthy here, is that the English we see here, just like in most South African advertisements, is not the one which can claim its origin from England, but rather it has a local flavour inherent in it which is relevant to the South African context. An example of this is demonstrated by the words such as ‘sizements’ and ‘Streetwise hoo’. We can agree that the word *sizement* is an English-looking word and may confuse those who use the ‘Queen’s English’. On the other hand, *Streetwise*, which is complemented by ‘hoo’, has its origin from Nigeria and is now also common in South Africa, specifically amongst people who are exposed to Nollywood. The latter refers to the Nigerian film industry which is slowly becoming the largest film hub following Hollywood in America. Just like Hollywood, Nollywood also brings about its culture, way of dressing and talking from which the word ‘hoo’ was borrowed. Thus, localizing language practice as a tool for marketing messages helps advertisers to demarcate their customers from others by using a way of talking with which they are familiar.

Moreover, the use of these two words shows the degree of linguistic innovation offered by blurring the linguistic boundaries. In a case where a word like *sizement* is created, Bulawka

(2006) suggests that it is the creative violation of grammatical rules which performs a positive function in television advertising. This agrees with Pennycook (2010) who suggests that how we use language in a particular place is a consequence and a reflection of our interpretation of the place. Pennycook (2010) also strongly argues that in a case like this, language should not be seen as a system but rather as a localised practice.

South African television advertisements promote sameness in terms of language use. That is to say that those advertisers see South Africans as belonging to one speech community comprised of a series of codes from different language resources. Moreover, this seems to be the localised language practice. The blurring of languages boundaries between English and indigenous African languages are prominent in South African advertisements. What we see is that most advertisements are designed to suit the South African polylingual society (Pennycook, 2010). The most important argument here is that the languages used in these television advertisements should not be separated into different entities. Furthermore, this way of localisation is designed to cater for those objects for which African languages may not have words. For example, if a word like *Streetwise two* is to be translated into any African language, it may not make sense and may also not be convenient for marketing purposes. This is demonstrated more vividly in the following extracts.

Character 1: *Father, I'm hungry and ebile I'm angry and its all about ngry ngry hieso baba*

Character 2: *Akere wa bona, I will penal beat and reconstruct you kea butsha , I will conduct and reproduct you*

What we see is the blending between elements from the English (bold) and the indigenous South African languages (italics) to form one meaningful utterance. It could be argued that English has contributed more to the mix but the meaning is derived from the whole utterance. This scenario may raise the question as to whether the advertisements are localizing English or localizing the South African indigenous languages. To answer this, Martin (2003) suggests that an understanding and acceptance of the advertising language choice is significant because it undeniably influences the impact and effectiveness of an advertisement regardless of the type of media it uses. A closer look at the two sentences above, even though the words in English stand out, shows that the metaphoric marketing messages of the product being offered is in combination with indigenous languages. As said earlier, the localization process has an advertisement promoting a self-built meal, using localised English such as family

sizement. Similarly we have localised English words in *reconstructing (rebuild)*, *panel beat (reshape)* and *reproducing (reproducing)*. The idea here is to show that when the different elements are broken up into different languages they do not convey any meaning as far as localized advertising is concerned. Consequently, appreciation of the following advertisement is dependent on the language blend. The four extracts below show us how this advertisement looks when the linguistic systems are disjointed:

Character 1: Father, I'm hungry; I'm angry and it's all about ngry ngry

Character 2: I will penal beat and reconstruct you; I will conduct and reproduct you

Character 1: *ebile hieso baba*

Character 2: *Akere wa bona; kea butsha*

In South African television advertising, the juxtaposition of different local linguistic systems may be seen by many as maintaining the prestigious position of English. This is because most advertisements seem to have more English than the local languages. But it should be noted that the dominance of English in these advertisements does not mean that it does a better job. An observation has shown that viewers are more fascinated by advertisements which have a mix of languages rather than English alone. The most popular advertisements are those which have a combination of English with the local style of talking. In late 2009, MTN launched its 2010 FIFA world cup campaigns and they were branded *Ayoba*. MTN borrowed the word from a local style of talking. The following MTN advertisement demonstrates the significance of local zest in advertising:

1. **Hola bafowethu**, the 2010 Fifa world cup is here
2. **Manje I** - MTN has **Ayoba** deals for real **Mzansi** supporters at Pep
3. Get this **Ayobalicious** MTN S305 for R99 with free starter pack or this LG GB106 for only R249
4. **Mamela**, connect or recharge with MTN at PepCell and you can win your share of 1 million rand or one of the 2010 world cup MTN fan kits
5. See in-store for details
6. PepCell at Pep, all airtime at discount

Von (2007) sees the South African media as a discourse which is moving towards English unilateralism in which eventually the use of indigenous languages will diminish in response to globalization. This study argues differently to Von's (2007) in that, as has been illustrated

in the above advertisements, the use of indigenous languages is becoming the stylish way of embellishing and producing a successful television advertisement. Thus it can be argued that indigenous languages have an overwhelming future in the South African television advertising discourse. For the sake of this study, I would like to argue that the use of a localised language practice like the one above performs the bigger part of the persuasive function of the advertisement. As is shown above, the local/indigenous languages are used in the same sentence with English to substantiate the claim of the product as is shown by the word *Ayobalicious*. To recap, *Ayoba* is a word which describes the largest degree of awesomeness. Meaning that MTN S305 for R99 with free starter pack or this LG GB106 for only R249 is an awesome deal or the best you can ever get. Without the word *Ayobalicious*, the advertisement would not have any supplication; it would rather look like mere information about the product rather than appear to be an advertisement.

Most linguists have lamented the degree to which the use of indigenous languages is diminishing in the media, overlooking one significant paradigm in South African media in which only English and Afrikaans were used without a blend of local languages whatsoever. Contemporary advertisements have shown a significant growth in the use of local/indigenous languages. The problem here is that these linguists want to see advertisements which are monolingual using only these local/indigenous languages. Notwithstanding this, linguists still ignore the fact that the main function of advertising is to market the offer rather than highlighting the disparities between the languages. At this point it can be argued that localizing English or language practice is a linguistic strategy which strives to effectively represent the brand with the most down to earth language of the people. By mixing the indigenous language with English, MTN shows the South Africans that it is part of the family hence it talks the way everybody does. Let us see how this advertisement would look without the blending of linguistic systems.

1. The 2010 Fifa world cup is here
2. MTN has deals for real supporters at Pep
3. Get this MTN S305 for R99 with free starter pack or this LG GB106for only R249
4. Connect or recharge with MTN at PepCell and you can win your share of 1 million rand or one of the 2000 world cup MTN fan kits

In contemporary advertising discourse, the advertisement above may look ‘lame’ and ‘blunt’ through lack of creativity. A good advertisement is that which is a ‘go getter’ and the advertisement above lacks these elements. This reveals another important role played by the local languages; they creatively describe to us the specification of the product being offered. The above advertisement, which omitted local language words, does not tell us the ‘when’ and the ‘who’ of the product. Thus, *bafowethu* (who) specified the target market while *manje* (when) specified the time or the period of the offering. In addition to this, advertisements which have formal English or any standardised language are seen by viewers as boring. Prospective customers are keen to view those advertisements which relate to their day-to-day discourses, thus those which move with time. Therefore, television advertisements use local ‘slang’ (for example *Ayoba*,) thereby localising English and producing what many see as ‘South African English’ (Von, 2007).

Localising the language practice is a strategy that helps the advertisers to escape using “stiff” standardised or pure forms of languages which may not be appropriate for the marketing or advertising discourse. The use of the word *Ayoba* as an MTN “hook” resulted in the word being embedded in English discourse. It is however important to note that *Ayoba* was not only a hook for MTN; it also later became part of its brand identity. The word itself has served MTN a great deal in that it managed to attract attention and maintained the attention at the same time, making it memorable. The word became very powerful, especially during the 2010 soccer world cup as it was on everyone’s lips. This is in agreement with Bogucki and Kredens (2010) who suggest that standardization of languages in advertising is relatively rare. Moreover, to follow Stawlaw (2004), as is apparent in this MTN campaign, advertisers use loanwords from local/indigenous languages to represent the locality that identifies them in the world. Apparent in the advertisement above, the word *Ayoba* became part of the South African identity in 2010, particularly during the soccer world cup.

Although there is a visible shift from viewing languages as autonomous linguistic systems, subtitling may be seen as the enhancer towards notion-based linguistic systems. There are cases in which the two language systems are used as separate entities through subtitling. This is illustrated by the KFC advertisements below.

Makoti KFC advertisement

1. Sanibonani (Hi), please come in, ngisayo landa ukudla (I'm going to take food)
2. Hayi! Beka le TV (Look at this TV)
3. Nithini nge zithalsi (What do you say about the tiles?)
4. Ziyabiza pela lezi zinto (these things are expensive)
5. Uma Makoti³ u musha imali ye mtana wami (Makoti/our bride is wasting my child's money)
6. Awu! Ani bonanga inwele, Umakoti fanele athwale (You did not see her hair, Makoti must hide her hair)
7. Wozo hlale la Makoti (Come sit here Makoti)
8. Voiceover: Streetwise two, smart girl's choice

KFC Finger licking good

1. Wemtshanam! woza la mfanam
2. Ha seufikile, woza si sule mtshana, uya bona mxa ukhula ozoba ne nkomo eningi (let me wipe my hands on your head, you see when you grow up you will have many cows)
3. Wemtshanam! mtshana woza la khuti ngi sule, uzoba ne nkomo iningi nxa se ukhulile (grandson come here so I can wipe my hands, when you grow up you will have many cows)
4. Wemtshanam! Wemtshana! Iphi le ngane madoda (Grandson! Where is this child)
5. Wemfana mncani! Wemfana, iphi le ngani madoda (Grandson! Where is this child)
6. Ukukhula kunzima (It's not easy to grow)
7. Abantu bangenza impfedukwe yabo (People use me as their napkin)
8. Awu mtshana, hini le uyi pheteyo mtshana (Oh grandson, what do you have here?)
9. U phethele mina lokhu ha ha (Is this for me?)
10. Awu! Ngia bonga mtshana (Oh thank you grandson)

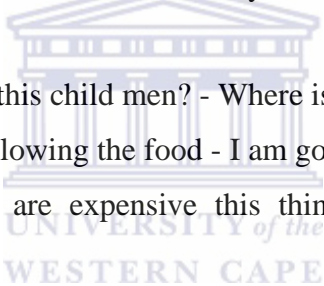
³ Makoti is a Nguni name given to a bride or to refer to a new bride.

In the advertisements above, one would expect to only see Zulu as the main language for this communication event. The use of subtitling shows us that the two languages are used separately for the same function. It may also be argued that this technique of using language may be based on the assumption that indigenous languages are seen as defective for this kind of communication event. This is because English is seen globally as a language of business. However, this is not the case in the South African context. When the advertisements use only English it appears as if they do not have appeal in them. The appeal here is centred on the way in which the advertisements above showcase the cultural tradition on which it plays. Ultimately, what is meant here is that although these two languages are separated, they are working towards one function, thus advertising. It is just that in the advertisement, each has its individual function besides the main function. In subtitling, English serves as an enhancer to the words in Zulu.

Compartmentalization of languages in the media compels advertisements to use subtitling. As advertisements try to move away from language compartments by blurring the boundaries between languages; there are still cases in which indigenous languages are used for foregrounding English. The omnipresence of English in business discourse proves to be inevitable as is shown with the advertisements which have English subtitles, like the ones above. The advertisements above are an example of how English operates as a shadow in a space where other languages are used. This is shown in sentence one in the advertisement above where the character starts by speaking Zulu then English: *Sanibonani (Hi), please come in, ngisayo landa ukudla*. Moreover, the voiceover *Streetwise two, smart girl's choice* is completely in English and it is the centre of the persuasive message. The use of English in the voiceover diminishes the function of Zulu as the chief means of communication in this specific advertisement. The use of subtitling however may also be seen as a legacy of the apartheid linguistic system in which monolingualism and/or bilingualism (English/Afrikaans) was seen as the only feasible means of communication in the media domain. Therefore, it can be argued that although advertisements show evidence of localising language, they have not been completely divorced the power of the English language.

At this point one may argue that KFC uses Zulu to feed on the ethnocultural stereotypes on which the advertisement feeds. It does realise that if it plays on particular cultural stereotypes, it is essential to use the language of those who belong to the culture. This is apparent in the

underlying ideas of the two advertisements. KFC takes advantage of the idea that language and cultural systems are inseparable. *Makoti* is based on the stereotypical ideas associated with the relationship between the married wife and her in-laws. On the other hand, KFC *Finger licking good* feeds on the African tradition in which kids are promised a good future if they are obedient towards their elders. As shown in these two advertisements, issues related to the cultural stereotypes or traditions are said in Zulu while the brand is communicated in English as shown in sentence eight of the *Makoti* advertisement. Moreover, the subtitles do not really depict the picture which the vernacular language is describing and not everything said in Zulu is translated. As shown in the Finger licking good advertisement, subtitles only start in sentence two. This is supported by Msimang (2008) who echoed that subtitles only translate that part of the vernacular which is translatable. This is to say that the subtitles in the advertisements do not take the form of the traditional translation of word-to-word in English. Translating word-to-word may result in the loss of meaning. This is shown by the following examples in which the sentences are translated directly then back to the literal meaning:

- 
4. Iphi le ngane madoda-where is this child men? - Where is this child? (*Finger licking good*)
 1. Ngisayo landa ukuhla -I am following the food - I am going to take food (*Makoti*)
 4. Ziyabiza pela lezi zinto-they are expensive this things - these are expensive things (*Makoti*)

This is to show that South African television advertising is slowly shifting away from seeing English as the only unifying vehicle for both transformation and modernization. The use of what may be seen as ‘pure’ English subtitles in these advertisements may suggest foreignisation (Msimang, 2008) of the English language. Pure English is foreignised because it is disempowered and used at a minimal level.

Bhatia and Ustinova (2005) in their study on advertising in Russia, claim that English is mostly used for product logos, slogans, labelling or pricing in advertisements. However, the South African contexts suggest the opposite, as increasingly there is a tendency to use localized hooks and slogans. Consider the following:

- Vodacom is well known for its long standing *Yebo gogo* and *Yebo 4 less*
- MTN is known for popular words such as *Ayoba* and *Mahala*
- Nando’s-*Mmmzansi meal*

- Telkom - for its latest network *Heita*
- CELL C – *Woza weekend* for its free calls in the weekend promotion
- Nedbank - *Ke nako*

Even when English is used, it is also often localized or made to carry local flavour especially in terms of pronunciation and “accents”. For instance:

- KFC - Streetwise 2geda
- KFC - Streetwise Kleva

As noted elsewhere, even the famous Vodacom advertisement *We've been having it* is done in a stereotypical East African English accent (Schmied 1992). Thus, the way the main character speaks in the advertisement is reminiscent of the English which is localised through direct translation. This is shown by the way he transforms what Vodacom see as ‘mobile TV’ to ‘television on the move’. However, noticeable is the fact that to a certain extent these companies use English in their taglines but it should also be noted that it is not a norm. In KFC advertisements, this is shown by the words: *Street wise feast, Finger licking good and Streetwise two, smart girl's choice*. While in Vodacom it is shown by their tagline ‘*South Africa's Leading Cellular network*’ which was later changed (February, 2011) to ‘*Power to you*’, due to company rebranding. On the other hand, MTN still holds its long-standing tag line ‘*everywhere you go*’ which is used interchangeably with *Ayoba*. With this said, one may argue that the main function of English is limited to the tag lines which may prove to be changing as many brands see a bright future while using localised English. Noticeably, these names and slogans adopt the original English phonology as compared to the ordinary advertising messages. Thus the voice of the company is mostly in ‘pure’ English. The brands with which the study is concerned are those which are climbing the global ladder. Therefore, the use of English in the brand name or product logo does not necessarily signify a shift from localising but may rather also give the brand the position to compete globally.

In this regard, Pennycook (2010) suggests that there is a need to shift from the use of notion-based models of language and take on board current understanding of translingual practice across communities. So this means that the differences between Xhosa and Zulu are notional rather than real. In other words advertisers do not distinguish the so-called standard norms of Xhosa, Zulu, and English etc but instead opt for translingual practices which may or may not

mix these languages. In fact considering language as localised practice, the notion of code-switching or code-mixing is itself a misnomer as languages are not autonomous systems (Pennycook, 2010 and Makoni and Pennycook, 2007). Therefore, what we see in the advertisements in South Africa is the localisation of language practices in which the eleven official languages are not seen as autonomous systems but as one linguistic resource (Banda, 2010). This is to qualify that the South African television advertisement has introduced a discourse in language practice where the linguistic boundaries between formal and non-formal aspects of language and between English as local languages have been successfully blurred.

Most economists argue that the world is becoming one global village. This is true, but there is a need to understand that in the case of South Africa as revealed by the advertisements above, global is used in conjunction with the local thereby giving birth to a hybrid South Africa. In South Africa 'globalism' seems to be happening in export and import rather than in linguistic perspectives. Language ecology of the media is becoming more local than ever before in the South African media history. The mixing of language resources is orthodox in South Africa but it may seem unorthodox in English-speaking countries. As linguists we should not dissect the languages used in advertising in that when separated, they lose meaning.

From the selected television advertisements we can conclude that the language of advertising is policyless and that it operates in a somewhat borderless system. Rather than 'glorifying' the power of English, there is a sense in which there is a tendency to undermine it in South African advertisements. The only law available for the advertiser in terms of language use is not to swear, but that they can use any language to suit their convenience and reach their goals of advertising. That is to say that maybe there is a need for linguists to start to develop new models of looking at language in advertising rather than using traditional ones such as multilingualism, monolingualism, code-switching, code-mixing and bilingualism as they do not thoroughly explain or may not be suitable to explore language in advertising.

The presumption in terms of language in advertising is centralised in pure/standard and non-pure/ non-standard in the case of the use and practice of languages. In this case, perhaps the question should be which language is pure or not pure? Considering that South Africa is a diverse and polylingual (Pennycook, 2010) country one would not expect to find, for example, 'pure English' or 'pure Zulu', especially in domains such as social media. This is

because each language used in South Africa is influenced by the other as the country is rich in languages. South African English therefore will have an influence from indigenous languages thereby bringing about a localised version of English. Advertisers play an important role in localizing the English language by accepting the influences from other South African indigenous languages. A new agency in the discourse of advertising has emerged in which language has to be seen only as a means for perpetuating marketing messages rather than as a field to explore what may seem to be unorthodox in the realm of linguistics.

The discourse of advertising uses any linguistic system as a resource, as long as it is feasible for performing its function effectively. This is because the analysis has shown that there are four interrelated linguistic systems which are taking place. These systems show the degree to which the linguistic landscape of television advertisements is continuously attuned and tailored.

1. Moving in and out of notion-based linguistic systems
2. Localizing English and localizing language practice
3. Blurring the boundaries between languages thereby not looking at language as an autonomous system
4. A move towards polylinguality (Pennycook, 2010)

Advertising is said to be a significant role player in society; enhancing and shaping the way we talk is one of its roles. The move towards these language practices mentioned above is a reflection of how language is flexible. This is to agree with Stanlaw (2004) who suggests that the language of advertising, like any other language, has a level of creativity that enables it to be forever expanding. Linguists still insist in seeing languages as separate entities and this has proved to be unfeasible. Today the way of talk has changed, even when people talk using their indigenous languages, they still add English words here and there. The mixing of a few words in Zulu with a lot of English is driven by the longstanding ideology of looking at the English language as a main pre-requisite for the modern world.

5.2. Conclusion

This chapter has discussed the language of South African television advertising. It showed a significant shift from seeing English as the centre of periphery to a more localised practice of language in which local indigenous languages are seen as the way towards localization. It has also shown that the mix of both English and local indigenous languages is a creative strategy which makes the advertisements more attractive. Effectively the chapter has shown that South African television advertising dismisses the idea of viewing language as an autonomous system with a significant boundary between languages.



Chapter 6

Conclusion and implications

6.0. Introduction

This chapter consists of general remarks deduced from the analysis. This thesis looked at resemiotization and discourse practices in selected television advertisements in South Africa. The idea was to show the movement of signs (used in television advertising) from one context to another, thereby changing their meaning or performing a different function from the original context. The advertisements came from two telecommunication industries; Vodacom and MTN and from two fast food industries; Nando's and KFC. The thesis used qualitative text-based content analysis approaches to fish out hidden meaning from the signs used in the advertisements and to explore the mobility of texts within the discourses of television advertising. Moreover, this study used recent theorization of semiotics; thus semiotic remediation and/or resemiotization as a theoretical framework was used explore the way in which "borrowed" texts and discourses are re-worked and re-purposed in television advertising.

6.1. Fulfillment of research objectives

Most of the objectives outlined in chapter 1 were achieved while all the hypotheses proved to be relatively true. The first objective was concerned with the re-purposing of messages in the selected South African television advertisements. Re-purposing of messages here relates to how a borrowed text or discourse is reworked and given meaning in a new context. This was shown with the adoption of the history and dictatorial mannerisms of Idi Amin in the *We've been having it* advertisement. In this, we saw history changing from informing us about the happenings of the past into an effective and humorous marketing message. However, it should be noted that, although the message has completely changed in the new discourse, it still has resonance from the original message. This is to say, we can identify messages from the original text in some parts of the advertisement, bringing about the notion of multivocality. This is because of the way the creator of the new text makes choices about which parts of the previous text to re-work. We can still see the main character has dictatorial

tendencies similar to the original text (Idi Amin's history). Similarly, although in the *All single ladies* advertisement the song has turned into an advertisement in South Africa, we still see the same dance routine as in the original text. However, the dance routine is localized since it is re-performed by local characters. Therefore, the re-purposing of messages is achieved through immense and purposeful semiotic remediation, thus moving the text from its media and context into a new one.

The second objective of the thesis pertained to identifying how different South African cultural, historical and political discourses are re-reported, re-created and relived as ideas in the selected television advertisements. The discourse of advertising itself has proved to be a parasitic one, depending on the production of other discourses to enhance it. This is to qualify that amongst the selected television advertisements there is no single advertisement which operates alone. Therefore, the selected advertisements seem to use cultural, historical and political discourses as resources of creativity. In culture, they choose traditional stereotypes which enable the advertisement to leave an imprint in the mind of a viewer or prospective customers. An example is the way in which KFC advertisements tapped into African traditional stereotypes as was shown in both chapters 4 and 5. Moreover, the borderless nature of television advertising allows it to invade and exploit any discourse. The advertising discourse is borderless in that it sees and uses any discourse or text as an innovative resource in the creation of successful television advertisements. This was shown in Nando's advertisements which re-reported political and controversial issues in their messages. These advertisements used societal controversy as creative strategies which kept Nando's business running.

The third objective was to explore how dress codes and mannerisms are re-dressed and re-enacted in South African television advertisements. Considering that the advertisements use texts from all over the world, they also have to make the advertisements local more than global. Advertisements achieve this objective through blurring the boundaries between local and global. Thus in the selected television advertisements, the global looks more local and in some cases the local looks more global. In other words the boundaries are semiotically blurred in such a way that what is local and what is global is one and the same thing. This is demonstrated by the Vodacom *Daddy cool* advertisement in which the dances and mannerisms in the original song are reported by the diverse South African public. The study has unveiled that the movement of text brings about the blurring of boundaries between local

and global. This analogy gives credence to what Pennycook (2010) and Bhatia (2005) say about locality in that what creates a localised text is seen as a resemiotised global text. Therefore, those borrowed dances, mannerisms and dress codes are re-voiced and reported through blurred global and local boundaries.

The fourth objective was in relation to the effectiveness of the notions of intertextuality, multimodality and resemiotization in television advertising. Through intertextuality, the advertisers as shown above were able to refer to other texts in numerous discourses. Multimodality is concerned with going beyond natural language to venturing into images, audio and non-verbal signs in order to enhance communicative events. That is to qualify that through multimodality advertisers were able to combine language and visual signs in the creation of promotional messages. Effectively, through the manipulation of available signs and visuals, advertisers are able to resemiotise various modalities to enhance creativity and originality. Hence, resemiotization is concerned with re-working and re-purposing the texts from their original context into the new context. In this regard, this thesis has shown that intertextuality, multimodality and resemiotization work hand in hand towards successful television advertising. That is to say, the three cannot work without the other if the advertisement is to claim any originality and aesthetic appeal.

The study suggests that intertextuality and particularly semiotic remediation/ resemiotization have become a discourse practice in South African television advertising. This is in line with Prior and Hengst's (2010) book titled: *"Semiotic remediation as discourse practice"*. Pennycook (2010) views a 'practice' as a norm, therefore as a norm this practice is flexible depending on the contexts and discourses in which it is used. The analysis has shown that resemiotization and/or semiotic remediation are resourceful frameworks to interrogate the way in which the borrowed texts and discourses are re-worked and repurposed.

Lastly, the major discovery in terms of language is that localised English and local language practices are the present and the future of South African television advertising. The analysis has revealed significant growth in the use of localised/indigenized language in television advertisements. It has also revealed that localized/indigenized language performances are used to enhance creativity in the discourse of advertising. It must be noted that the extensive use of (localized) English does not suggest that local languages are less important but rather

introduces a new emerging discourse in which blending English with the local style of talking is projected as glamorous in television advertising.

6.2. General remarks

The analyses of the current study deduce that the use of intertextuality and resemiotization must be seen as a discourse practice in South African television advertising. In chapter 1, it was reflected through referring to Prior and Hengst (2010) who state that there is very little or no research on semiotic remediation/resemiotization. This study has shown a particular process of text which very few people have researched. It has shown the significance of acknowledging that every text comes from previous text and that it goes through the process of semiotic remediation/resemiotization for it to look “original”, compared to its pre-text. Thus, through semiotic remediation/resemiotization, the borrowed discourses/text acquires novel meanings in the recreated contexts. This is to say that, the copywriters collect their creative data from these discourses as “raw material” and resemiotise them to add a different look and feel to the advertising discourse.

The main argument in this thesis is that through resemiotization, copywriters re-work other people’s gestures, transforming them into their own work to serve their own purposes (Prior and Hengst, 2010). Through this the thesis has shown the extent to which the selected advertisements recontextualised messages from other texts and discourses to suit the South African context. As discussed above, this strengthens the argument about localization of the global. In this manner, the current thesis has revealed three ways in which other discourses are borrowed and re-worked in the television advertising discourse: amalgamating unrelated discourses, importing and exporting texts and recontextualizing.

Amalgamating unrelated discourses was shown in the analysis where the advertising discourse takes advantage of discourses which are prevalent in the public such as politics, history, culture and popular music and merge them with advertising. An accustomed advertisement is made out of the name of the commodity, the place and the price of the commodity. But contemporary television has offered advertisers a platform on which to tell unrelated but interesting stories, by making a connection between these stories and the commodity and then giving the details (for example the price) of the commodity later. This is because of the realization that prospective buyers identify with the commodity more if they like the creative effort of the advertisers, especially if the advertisement tells a story which

moves them. This was shown in the comments deducted from Nando's advertisements on YouTube. However, importing, exporting and recontextualising texts relates to those texts which are used in different discourses and which perform a different function. This was shown by the songs which turned marketing messages or history into marketing messages. That is to say, the text moves from its context to perform a new purpose in a new context.

Effectively, the study has found that telecommunication companies such as Vodacom and MTN see the discourse of popular culture as a resourceful creative hub in that it features a life which is highly dependent on technology. In other words popular culture is associated with modernity and technology is the vehicle for modernity. On the other hand, for Nando's 'controversy' sells. Nando's knew that controversial and political discourse would put it on the viewers' lips thereby leaving a lasting impression on their minds. Lastly, KFC took advantage of the knowledge of cultural tradition and stereotypes of its target market as demonstrated in the analysis.

6.3. Implication of the study

Given that the selected television advertisements have shown a massive movement of text from one media to another, genre to genre and one context to another, the researcher suggests the notion of textual-mobility which may cultivate an exploration of how and why these texts move the way they do. The current study has revealed a significant textual-mobility shown by the way the texts used by the selected advertisements have moved around until they were re-produced into tools of marketization in particular advertisements. Through the processes of intertextuality and resemiotization, the study has shown the degree to which a single text moves around the world, performing numerous functions in different discourse practices. The promotional genre, specifically the television advertisements in this study, has proved to be a hub of re-worked and borrowed texts.

Although there is a significant degree of textual-mobility, the South African television advertising industry has overwhelmingly reflected localization as a reality in television advertising. Thus, the text moves in and out of various discourses around the world and into the South African television advertising discourses, whose mission is to defamiliarize them by localizing the advertising discourse practices. This was shown evidently by the Vodacom *All the single ladies* and *Daddy cool* advertisements in which the international was turned into local through dress codes, mannerisms and the background setting of the advertisements.

Inferring from the selected advertisements, it is recognized that the discourse of television advertising reveals that through textual-mobility, South Africa is moving towards text heterogeneity in which the local is overvalued as it creates the global. The online comments indicate that the South African advertisements have a global appeal, as they are commented on, appreciated and consumed by viewers all over the world. Some studies (Bhatia, (2005); Kumaradivelu (2007)) have insisted that because of the overwhelming growth of text borrowing, it can be suggested that the world is increasingly becoming composed of homogeneous texts. However, the South African television advertising discourse reveals the opposite of this. Through localization processes which take place textually and linguistically, the discourse of advertising in South Africa re-works and remodels all international elements, giving them an authentic local flavour. This is to qualify what was suggested by the three proponents of cultural globalization (Arjun Appadurai, Robbie Robertson and Roland Robertson) when they referred to glocalizers in Kumaradivelu's *Cultural globalization and language education*. The three suggested that both heterogeneity and homogeneity are taking place at the same time, plunging the local in a creative position as they strive for glocalization. They suggest that this is the consequence of a reaction against the massive threat of Westernization in an effort to replace local elements. This is to say local advertisers resist taking global textual elements as they are and opt to resemiotise them in order to have localised textual elements. At this point, we are confronted with the long standing question which pertains to the "originality" of text.

The ultimate idea of this thesis was to problematise the notion of "originality" of text by exploring how television advertisements routinely re-voice and re-purpose other's gestures and actions (Prior and Hengst, 2010). This study strongly argues that there are possibilities of originality depending on how one looks at originality or authenticity. The fact that the borrowed text is re-worked and blended with the addition of ideas and texts makes it new and original. This is to say that the extent to which a text can be authentic is dependent on the degree of creativity employed when re-working and re-producing the borrowed text. Therefore, this new text (re)created from various other texts, can be declared original in its form.

According to Berger (2010), the copywriters behind television advertisements subconsciously understand the importance of signs even if they have never studied semiotics. In summary, the diagram below in figure 6.1 shows the semiotic creative technique used by copywriters

when they use other people’s ideas and gestures to produce effective marketing messages. Copywriters conceptualise the ideas of the advertisements, thereby identifying texts and discourses on which they want to feed. Thereafter, they re-work, reproduce and re-voice these texts and discourses in order to re-purpose them as they are adopted in a new text. At this stage it is important to state that the technique used in television advertising lies in the available signs which communicate to the framework of the viewers or prospective customers, hence intertextuality and resemiotization are essential in the creative process.

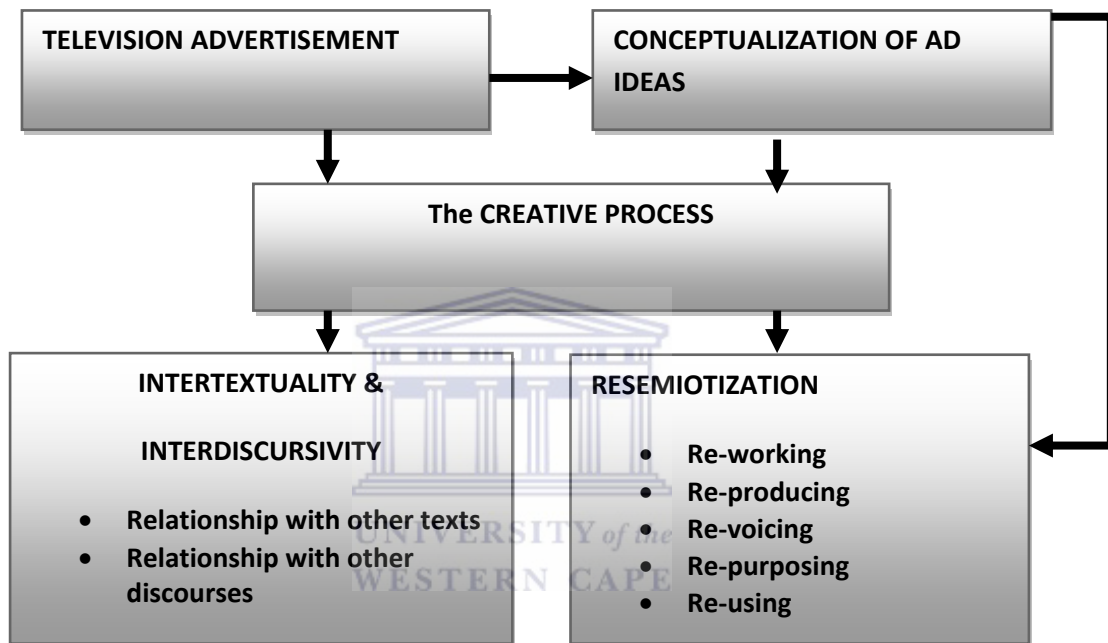


Figure 6.1: Diagrammatic summary of resemiotization as discourse practice in advertising.

Despite the foregoing, it can be concluded that the notion of “originality” is and will still be highly contested based on the fact that any new creation feeds on existing creations. With the introduced notion of textual-mobility the movement of text brings about a way of looking at text in which the possibility of originality is sufficient. Textual-mobility brings about heterogeneous texts as the continuously moving texts are semiotically remediated and made original in the text or discourse in which they are adopted.

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Appendices

A1. Vodacom -We've been having it

The main character and the parodied character



Scene1. 0:01-0:013



Scene2. 0:14-0: 18 and Scene3: 0:19-0:29



Scene3: 0:19-0:29

UNIVERSITY of the
WESTERN CAPE



Scene4: 0:30-0:40



Scene5:0:42-1:00

A2. Vodacom Daddy cool.



Main character

Few scenes from the advertisement

Represent the boring mood before Vodacom and the excitement brought when people use Vodacom respectively.





A3. Vodacom – All single ladies (Few scenes from the advertisements)



Main character (the man in the middle across all pictures)



Scene 0:07



Scene 0:23



Scene 0:45



Scene 0:35





Scene 0:25



Scene 0:28

A4. Vodacom -Summer loving



B1. Nando's 100% Julius



B2. Nando's Polygamy



B3. Nando's A and C



B4. Nando's slams South African Ministers



C1. KFC Makoti



C2. KFC-Finger licking good



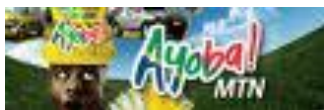
C3. KFC Streetwise clever



D1. MTN Ayoba-Pep cell



D2. MTN Ayoba world cup campaign



D3. MTN-Loyalty



ⁱ The advertisements above are provided to enable the reader to relate to the intertextual references which are claimed by the analysis

ⁱⁱ The pictures above are taken from You Tube to show the advertisements which were selected for the study.

ⁱⁱⁱ The ones which have scenes included are those which had picture of scenery available in the internet.

^{iv} All the advertisements which are mentioned above are also enclosed in the DVD-CD provided

