UNIVERSITY *of the*
WESTERN CAPE

Dialogicality in selected Nando's television advertisements: A multi-semiotic approach

By:

Zulpha Roberts (2829679)

A thesis submitted in partial fulfilment of the requirements for the degree of Magister Artium in the Department of Linguistics, University of the Western Cape.

Supervisor: Professor Felix Banda

ABSTRACT

Dialogicality in selected Nando's television advertisements: A multi-semiotic approach

Zulpha Roberts

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

This thesis explored the mobility of semiosis other than language in the discourse of television advertising. Gilje (2010) highlights that remediation is the defining characteristic of new digital media and researchers have been slow in the development of theories and frameworks within multimodal phenomena. Therefore, the purpose of this study was to explore how Nando's producers recycle semiotic resources in the selected television advertisements. The researcher used a multimodal/multi-semiotic approach, in which, concepts of semiotic remediation as re-purposing, resemiotisation and intertextuality proved to be a common discourse practice used by Nando's producers to produce new meaning in the new mediated representation.

The researcher demonstrated that the 'new' advertisements created a new world order that is both real and fictional. This means that Nando's producers were able to remediate real life aspects and re-contextualise them into their fictional advertisements, and vice versa, to evoke immediacy and hypermediacy. The double logic of immediacy and hypermediacy is complemented by the notion of semiotic remediation, and considered an aspect of remediation. Hence, the researcher's contribution towards this study was to introduce the notions of remediation and the double logic of immediacy and hypermediacy as tools in the social semiotic approach to multimodality. Moreover, this study showed that the Nando's advertising discourse relies primarily on everyday social discourses of culture, economics, religion and politics as their base for creativity. Thus, the researcher demonstrated, through the notion of chronotopes, how Nando's has invented advertisements that were able to conflate past and current timescales through the integration and recycling of prior semiotic material from past objects, events and activities for new purposes. This investigation proved, to a large extent, that the production of Nando's advertisements are re-presentations of prior semiotic material in time and space.

In terms of language use, the researcher showed that Nando's re-use and re-work elements from other local languages, by inserting them into the English discourse to produce localised English. This results in creation and manifestation of hybrid discourses and new linguistic repertoires designed to appeal to diverse linguistic and cultural groups. Thus, multilingualism is used as resource for effective marketing and communication purposes.

Furthermore, through the notion of multivocality, the researcher demonstrated that the Nando's promotional discourse, as seen in their television advertisements inhabit two or more 'voices' articulated through language, making it multivocal in nature. Moreover, through the concept of dialogicality, it was demonstrated that forms of remediation are not stagnant. In fact, they (forms of remediation) are in constant dialogicality with one another and with the audience to communicate their marketing message. As a result, all trajectories (and forms of remediation) are interlinked and cross-aligned; they complement rather than contradict one another to improve the quality of the marketing message, which makes the advertising text dialogic. Due to this, it can be concluded that Nando's promotional discourse now constitutes a "new social practice" (Banda, 2015), improving the producers' claim of being inventive and having authorial ownership of their work.

KEYWORDS

Semiotic remediation

Resemiotisation

Intertextuality

Immediacy

Hypermediacy

Dialogicality

Multivocality

Multimodality

Multi-semiotic

Semiotic resources

Television advertising

Nando's

DECLARATION

I declare that *Dialogicality in selected Nando's television advertisements: A multi-semiotic approach* is my own work and that it has not been submitted as a report for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged by complete references.

Name: Zulpha Roberts   Date: December 2017

Signed: ………………………

UNIVERSITY *of the* WESTERN CAPE

ACKNOWLEDGMENTS

In the name of God, the Most Gracious, the Most Merciful.

First and foremost, I thank God Almighty for His infinite blessings and mercy. Secondly, I thank my parents who have always been such a good influence in my life. I will be forever be grateful for their sacrifices they have made in order for me to pursue my academic aspirations. They have made it possible for me to reach this far by providing unconditional support, as well as providing infinite patience and understanding throughout my academic career. May the Almighty continue to bless you and grant you a high place amongst the righteous, God willing.

I thank my dear husband, Shadley. God has certainly brought you into my life at the right time. You have given me unconditional support, patience and love throughout my challenge of completing this thesis. Many a times I wanted to throw in the towel, because I questioned my ability to complete this and not knowing if there will be light at the end of the tunnel. Through these trials, you made me aware that I was not in it alone and that you will always be by my side. You have pushed me, challenged me, made me laugh, made me into a better person, and who makes me happy EVERY. SINGLE. DAY. Thank you for being there for me. Not to fix anything or do anything in particular, simply so that I can feel I am supported and cared for during the hard times.

I thank my supervisor, Professor Felix Banda who has been my academic mentor since my Honours year. Professor, thank you for your time, patience and for believing in me. You are a true inspiration, and without your supervision, Professor, I don't think I would have challenged myself nor been aware of my academic potential. You are certainly a person to look up to and I hope to learn more from you in the future. Thank you for being on this journey with me and making it possible to complete my Masters.

TABLE OF CONTENTS

ix

UNIVERSITY *of the*

WESTERN CAPE

LIST OF FIGURES

LIST OF TABLES

ABBREVIATIONS

NP   Nationalist Party

SABC   South African Broadcasting Corporation

CAGR   Compound Annual Growth Rate

AMA   American Marketing Association

UGC   User Generated Content

PGC   Producer Generated Content

eWOM   Electronic Word of Mouth

WOM   Word of Mouth

IMC   Integrated Marketing Association

Cansa   Cancer Association of South Africa

CRM   Customer Relationship Marketing

SEO   Search Engine Optimization

ANC   African National Congress

PANSALB   Pan South African Language Board

ICASA   Independent Communications Authority of South Africa

MDA   Multimodal Discourse Analysis

UNIVERSITY of the
WESTERN CAPE

Chapter 1

Introduction and Background

1.0 Introduction

This study explored how Nando's producers recycled semiotic resources in the production of the selected Nando's advertisements. This was achieved through adopting a multi-semiotic approach to multimodality using concepts of semiotic remediation (as re-purposing), resemiotisation and intertextuality. A multi-semiotic approach was proven to be a suitable method to use that created a "paradigmatic shift away from the study of language alone to the study of the integration of language with other resources" (O' Halloran, 2011: 3). This means that the advertising discourse should not only be analysed in terms of language use, but should be analysed in terms of their co-existence of language with other semiotic material in the dialogic promotional material.

The importance of using the above concepts as part of a multi-semiotic approach was to look at how Nando's re-purposed their semiotic material through remediation to acquire new meaning, how they re-contextualised their semiotic material in the advertisements through resemiotisation, and how they made use of intertextual references to acquire new meaning in the mediated representation in the 'new' form – the advertisement. The study also presented that the 'new' advertisements created a double logic by constructing a new world order that is both real and fictional, that is, by bringing in real-life aspects into the advertisement that served as both fiction and reality. This was done as a means to immerse the audience into their content (fictional world of the advertisement) in the hope of purchasing their product.

As a result, due to the television advertisements having the ability to create a new world order that is real and fictional, Nando's producers were able to use the effects of immediacy and hypermediacy as a technique for their need of marketisation and corporate branding purposes. Furthermore, the Nando's producers used modern technology and editing tools to merge and/or manipulate different semiotic material to enable them to remediate the past into the present through the integration and recycling of prior semiotic material for their own purposes and its (the use of prior semiotic material used in the television advertising discourse) appeal to consumers.

1

Nevertheless, in this chapter, the researcher will discuss the background to the study as well as provide the background to the sample used in the study. The researcher also provides a brief motivation for choosing the sample as well as an explanation to the statement of the problem. In addition, the researcher will discuss briefly the aim and objectives of the study, the research questions, and hypotheses as well as provide the rationale behind it. Lastly, the chapter will present an outline for the entire dissertation.

1.1 Background

1.1.1 The history of television in South Africa

When the Afrikaner Nationalist Party (NP) came into control in 1948, it adamantly set aside the idea of introducing television in South Africa. The NP went as far as ensuring their political supremacy in South Africa by instilling terror in the nation's outlook towards television (Marthinus, 2015). The NP's outlandish standpoint was going as far as defining television as a device from the devil and that it would replace their love for God (Nixon, 1999 cited in Marthinus, 2015). Another reason for the NP condemning the introduction of television in South Africa, was because they feared that if black South Africans saw programmes on television where black Americans confronted or rioted against white officials without terror or anxiety, they would develop the frame of mind to do the same and emulate their actions (Marthinus, 2015).

South Africa is more progressive technologically than the other African countries, however, it was the last country to be introduced to television. South Africa's other African counterparts such as Zambia, who is less technologically advanced, was introduced to the television as early as 1966 (Banda, 2015). Due to much struggle and debate, South Africa "was the last in Africa to have a television service, with the first broadcast taking place in the major cities in 1975, before the first nation-wide broadcast on 6 January 1976" (Brand South Africa, 2013). This statement confirms that, due to the television's delayed release, the state tried to propagate mind control through what was portrayed over the press and radio.

During the apartheid era – the years of conflict between the supporters and oppressors of apartheid, Afrikaans and English were seen as the languages of prestige from previous governments, whereas the other nine African languages were ostracised. During this time, promoting multilingualism was a mere dream for many South Africans, as many television

2

programmes were governed by segregation. For example, Banda (2015: 3) states that the government at the time feared "that images of black and white people mixing and living in harmony would undermine the foundation on which apartheid was built". This proves that the state at the time implemented blunt hatred and racism among South Africans through media control.

Living in a post-apartheid South Africa, multilingualism is seen by many South Africans as a mark of growth from the horrendous apartheid past. This is due to the fact that, through the promotion, recognition and respect for all South African languages multilingualism brings about democracy, reconciliation and national unity (Moloi, 1999). One of the first steps towards multilingualism was the promotion of eleven South African official languages. Barnard (2006) stipulates that the South African Broadcasting Corporation (SABC) had been given a central role to promote all eleven official languages.

Accordingly, the SABC implemented a variety of policies, one of which is its language policy, with the main objective of promoting multilingualism. The language policy enabled the SABC to create many new programmes that are multilingual, and to ensure that the SABC does not adopt any forms of linguistic segregation (Barnard, 2006). The importance of this action of the SABC is that language, on a whole, has a political connotation and to many South African citizens, language is a mark of reconciliation and nation building.

1.1.2 South African television advertising

Thabela (2012) notes that South African television advertising goes back as far as the year 1979. This was during an era where a limited number of South Africans possessed televisions in their households. From 1979 to present, the growth of television sets within a household has increased dramatically, making it the best medium for advertising (Thabela, 2012). It is the best medium for advertising, because television is so dynamic, it has the capability to carry sound and moving visuals that it is considered "the prestige medium for marketing and communication" (Duncan, 2005: 371). Advertising is so familiar to most modern readers that it may seem odd to ask what an advertisement is (Goddard, 1998). The entire medium of television is based upon advertising. Kaufman (2004) suggests that the purpose of advertising is to create a desire for a brand name or product. Therefore, the idea of an advertisement is to connect to some phase of the consumers' purchasing experience.

Television commercials are also known as *promotional advertising* (Hoeberichts, 2012). This type of advertising is the most common type of television commercial, therefore representing the leading number of commercials shown on television broadcast media. As a result, television commercials have a long reputation of being the main advertisement channel to the masses (Hoeberichts, 2012). The purpose of these commercials, like the objective of most advertising, is to market and promote products and services from different enterprises (Hoeberichts, 2012).

The way to create the consumers' desire for the brand is achieved through advertising discourse, which creates fictional worlds in order to pursue a communicative purpose (Downing, 2003). Downing (2003: 2) cites Cook (1992) who argues that this must be partly due to the fact that many present-day advertisements are less concerned with the listing of "objective properties of things", than in linking "the product to some other entity, effect or person..., creating a fusion which will imbue the characterless product with desirable properties". Thus, the advertisement projects imaginary situations or worlds which invite the addressee to identify with the desirable properties displayed in the advertisement and thus ultimately invites the addressee to buy the product (Downing, 2003). This view corresponds with the logic of remediation where the techniques of immediacy and hypermediacy (discussed later in the study) in the advertisements create a new remediated world order in which the real and fictional appear to be one and the same thing.

Living in a branded world, and the hundreds of similar brands saturating the advertising market, it is important for companies to make sure that their product is unique and appealing. This means that there is constant competition amongst the brands. Therefore, in order for a brand to stand out from the rest, they need to have a distinctive and recognisable identity. A strong identity can help the organisations to align with the market and also serve as a way of differentiating themselves from others in the same field (Mafofo, 2010). One of the inventive ways in which companies, such as Nando's, creates a distinctive identity, lies in their colourful signage and their product's total brand image (the perceptions of a brand) in different media. Therefore, making television advertisements is a great marketing tool and provides a podium for the advertisers to establish the strength of their product visually.

Advertisements are examples of media texts that cannot exist without other discourse types. As Goddard (1998) puts it, advertisements can be described as parasitic in that they borrow or 'feed on' elements from all discourse types, and then use them for their own purposes. Current

4

research trajectories promote the borrowing from other discourse types, which focus on Prior and Hengst's (2010) astute claim arguing for a dialogic approach to semiotics. Their approach calls attention to semiotic remediation, which calls on us (researchers) to attend to the diverse ways that semiotic performances are re-presented and re-used across modes, media and chains of activity (Prior and Hengst, 2010: 2). This approach coincides with Iedema's (2003) concept of resemiotisation, which highlights (re)materialisations of talk and text, and drawing on a single historical trajectory. In other words, the removing of text from its usual context and putting it into another (new) context. Moreover, Gilje's (2010: 3) study declares that "new media and editing tools have led to a range of new digital means for shaping stories and narratives with different modes and across a wide range of (new) genres. Texts are ever more multimodal, and the tools for composing such texts have become available with digital technology in a wide range of contexts and domains". This means that the development in new technology has made it relatively easy to manipulate semiotic resources.

Nevertheless, creating a television commercial is immensely expensive, but advertisers often prefer to spend that money rather than have six ads in other media. This is because a television commercial comprises a lot of things in the manufacturing of the final visual advertisement. Among many of the additional things involved, the greatest and costly part of it all is the advertising space on the television station of choice. To put it into perspective, Duncan (2005) argues that, in the early days of television, the most frequently used commercial lengths were one minute and two minutes. However, as time progressed, TV time has become so expensive that the average length of commercials has significantly shortened.

Hence, the cost of airtime for commercials on television networks increases with the popularity of the programme shown at that time and is considerably higher at peak times, when many people are watching television (Hoeberichts, 2012). For example, commercials that are being aired in between soap operas, such as *Isidingo*, *Generations* and *7de Laan*, are aired most of the time after working hours, between five o'clock and seven o'clock the evening, when the majority of people are in front of the television. As a result, it is vital for organisations to be aware of the type of programmes their target consumers tend to watch, since prices for television airtime are exceedingly high (Hoeberichts, 2012).

Television is the primary medium to reach large masses on an international as well as a national level and ranks number one in advertising revenue. Thabela (2012) stipulates that in South

5

Africa, national advertisers buy advertising space on South African Broadcasting Corporation (SABC) and E-TV, which means that their messages are broadcasted on the three stations affiliated to SABC stations in addition to E-TV, making them four stations in total. This shows that no other medium can reach such a high number of the TV-viewing public in one hit. Yes, it is expensive, but all a company needs is one spot in a good advertising space to boost their company's ratings exponentially.

Currently, South African advertisers are ranked the highest in Africa with the top creative directors competing globally as well (Thabela, 2012). For example, Nando's is a well-known brand, recognised nationally as well as internationally, and is also well known for their tongue-in-cheek branding. Nando's is renowned for their tactical, controversial and satirical advertisements which have been at the centre of some heated topics of conversation. Coming from the source itself, Nando's (2012) states that:

> …After all, cheeky, satirical communication is best served locally and best consumed with an open mind. It's hotter and fresher that way! Needless to say Nando's ads have been at the centre of some heated topics of conversation. We've also won a lot of advertising awards along the way and they've been fantastic! Even more fantastic is seeing the effect of them on our people…

In order to create such well-known advertisements, many companies employ advertising agencies to promote their products and services on their behalf, or the companies have their own internal marketing department which does the advertisements. Most well-known brands such as Nando's prefer to have an external advertising agency, because of their wealth of knowledge, level of service, experience and their sophisticated ways of managing their costs. There are many advertising agencies in South Africa. However, the most creative and awarded advertising agencies in 2014, according to Adbrands.net (2014) are: Ogilvy South Africa, FCB South Africa, DDB South Africa, The Jupiter Drawing Room and King James, to mention a few. In November 2013, Nando's announced that its new creative advertising agency is 'Metropolitan Republic', replacing 'Black River FC', which held their account for eight years (Mokgata, 2013).

The medium for advertising in South Africa ranges from television, radio, internet, newspapers, video games and cinema. The following table represents the twelve major

entertainment and media industry segments. Myburgh *et al.* (2013) provide the latest South African entertainment and media advertising spend data in the following mediums from 2008-2017 (five-year historic and five-year forecast data):

Table 1.1: Data of advertising spend in the twelve major entertainment and media industry segments in South Africa

South African entertainment and media advertising spend 2008-2017 (R millions)

South Africa	Historical data					Forecast data					CAGR %
	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2013-17
Television	6 282	7 909	10 124	10 934	11 371	11 997	12 717	13 417	14 290	15 077	
YOY growth (%)		25.9%	28.0%	8.0%	4.0%	5.5%	6.0%	5.5%	6.5%	5.5%	5.8%
Radio	2 650	2 664	3 019	3 243	3 612	3 885	4 242	4 634	5 055	5 513	
YOY growth (%)		0.5%	13.3%	7.4%	11.4%	7.6%	9.2%	9.2%	9.1%	9.1%	8.8%
Out-of-home	2 652	2 455	2 800	3 227	3 655	4 002	4 317	4 610	4 911	5 168	
YOY growth (%)		-7.4%	14.0%	15.3%	13.3%	9.5%	7.9%	6.8%	6.5%	5.2%	7.2%
Internet	507	549	612	865	1 183	1 550	2 026	2 569	3 132	3 669	
YOY growth (%)		8.1%	11.5%	41.4%	36.7%	31.1%	30.7%	26.8%	21.9%	17.1%	25.4%
Consumer magazines	2 815	2 595	2 675	2 895	3 095	3 296	3 483	3 686	3 911	4 167	
YOY growth (%)		-7.8%	3.1%	8.2%	6.9%	6.5%	5.7%	5.8%	6.1%	6.5%	6.1%
Newspapers	6 658	6 071	6 449	6 982	7 495	8 047	8 549	9 057	9 578	10 121	
YOY growth (%)		-8.8%	6.2%	8.3%	7.4%	7.4%	6.2%	5.9%	5.8%	5.7%	6.2%
Trade magazines	430	397	409	452	492	533	580	635	698	769	
YOY growth (%)		-7.8%	3.1%	10.5%	9.0%	8.4%	8.6%	9.6%	9.9%	10.2%	9.3%
Directories	845	856	871	889	979	1 082	1 191	1 302	1 393	1 478	
YOY growth (%)		1.3%	1.9%	2.0%	10.1%	10.5%	10.2%	9.2%	7.1%	6.0%	8.6%
Video games	9	12	17	20	24	29	34	39	45	52	
YOY growth (%)		40.0%	37.4%	20.2%	19.9%	18.3%	17.4%	16.3%	15.1%	14.2%	16.3%
Cinema	367	302	355	511	552	594	639	684	732	781	
YOY growth (%)		-17.8%	17.7%	43.8%	8.0%	7.7%	7.5%	7.2%	6.9%	6.7%	7.2%
Total	22 996	23 591	27 100	29 739	32 033	34 460	37 065	39 723	42 592	45 334	
YOY growth (%)		2.6%	14.9%	9.7%	7.7%	7.6%	7.6%	7.2%	7.2%	6.4%	7.2%

2008 – 2012 South Africa figures have been updated to reflect most recently available information
Source: PwC, Informa Telecoms & Media

The above table represents the challenges and opportunities that lie ahead for the South African entertainment and media for the years 2013-2017. It scrutinises how changes in advertising expenditure are influencing developments in the entertainment and media industry at a macro- as well as on an individual sector level. Myburgh *et al.* (2013) postulate that, for the year 2008, advertising accounted for 32 per cent of South African entertainment and media revenues, plummeting to 31 per cent in 2012, amidst speculation that it will continue to fall until 2017. Myburgh *et al.* (2013) proceed to say that the percentage drop will not be due to the fall in advertising revenues, but because of the entire entertainment and media market. In addition,

advertising revenues are likely to escalate, as economic growth is encouraging advertisers to increase their budgets.

Based on the data presented in the above table, it is observed that radio will see a strong progress in advertising revenue, mounting from R3.6 billion in 2012 to R5.5 billion in 2017, a CAGR (compound annual growth rate) of 8.8 per cent (Myburgh *et al.*, 2013). This is due to a high number of South Africans not having internet access. This makes radio one of the few advertising mediums that have the ability to reach 90 per cent of its national audience (Myburgh *et al.*, 2013). Moreover, due to the increase in urbanisation, more people are buying cars and with traffic congestion on the rise, commutes are getting longer. Therefore, the longer the commuting, the better chance radio advertisers have to captivate their audience.

Due to South Africa having a low broadband infiltration, the print advertising industry has not suffered as badly compared to other countries. Myburgh *et al*. (2013) declare that newspaper advertising will rise by an expected CAGR of 6.2 per cent over the predicted period. This is mainly due to the expansion of readership as a result of the increase of urbanisation and enhancement in literacy. Moreover, the exorbitant prices of tablets and smartphones mean that many South Africans are not able to afford it, therefore, confirming that newspapers will remain the main source of news in its medium.

The magazine advertising industry will also benefit, due to low demand of internet and the rise of urbanisation. Myburgh *et al*. (2013) propose that magazine advertising will escalate from R3.1 billion in 2012 to R4.2 billion in 2017, a CAGR of 6.1 per cent. Moreover, digital advertising will grow and contribute to the growth, but will account for only R236 million in 2017 (Myburgh *et al.*, 2013).

Lastly, the smallest, but also the second-fastest advertising sector, is video games (Myburgh e*t al.*, 2013). The rise in advertising spending on video games will mainly rise because of mobile gaming on smartphones. However, further growth will depend on the South African consumers' demand of smartphones.

Nonetheless, there has been a progression of transformation in the current advertising practices due to the multicultural nature of South Africa. The challenge that faces numerous South African advertisers is how to communicate their brands to a multicultural consumer society.

8

South Africa is becoming more inhabited with other nationalities bringing along their own cultural identities, despite having such an abundance of different cultures locally already, making South Africa ever more diverse than in previous years. The current style of the South African advertising industry is mixing the global and the local, resulting in a term known as 'glocalization' (Movius, 2010), where the global is localised and the local is globalised. For example, South African advertising producers recycle American semiotic resources into local advertising to carry the local essence by the way things are done locally in the South African context of advertising. Thus, by infusing the global and the local, the advertisement forms a hybrid text, which shape and reshape each other, directly or indirectly influencing modern cultures today as well as the advancement and development of certain cultural practices. The way South African advertisers implement this latest trend is through the notions of semiotic remediation, resemiotisation, and intertextuality, which the researcher shall elaborate on in the subsequent chapters.

Advertising forms an important part in the influence of culture and ensuring cultural diversity. This proves that we live in a global media culture which influences and pervade our lives on a daily basis. Living in a globalised and glocalised world, texts have the ability to move around the world and in and out of various discourses, making 'textual mobility' (Thabela, 2012) the ability of having an inevitable impact on the culture on the place it lands. In this aspect, it makes advertising one of the most innovative and quick ways for the progression of textual mobility due to the advancement of technology and global media.

1.1.3 Nando's Background: "Famous peri-peri chicken"

Nando's (2012) posits that before the start of their franchise, it all began in the south of Johannesburg, where a Portuguese flame-grilled chicken restaurant named 'Chicken Land' was discovered by two very close friends, named Robert and Fernando. The friends decided to quit their jobs and bought Chicken Land restaurant – later changed to Nando's. According to Nando's (2012), it is recognised nationally as well as internationally and is a privately-held company. Their heritage is steeped in the legend of Portuguese-style cooking and the magic of their secret ingredient, peri-peri. Nando's (2012) adheres to flame-grilled cooking methods and the quality of their fat-trimmed chicken makes it an ideal choice for those who are health conscious. They stipulate that their food is high in protein and lower in fat, which provides food that is great in taste, fast nutritious meals with limited cholesterol.

According to Nando's (2012), the Barcelos Cockerel was chosen as Nandos' identifying symbol because the founders (Robert and Fernando) believed in faith, justice and good luck. The Nando's (2012) policy is based on these principles as well as the upkeep of their flavour, service and quality. Their policy states:

> We have faith in our product and will do justice with a fantastic meal for you and for those who have the good luck to be entertained by you.

Nando's (2012) has a great marketing tactic and are quite well-known for their advertisements. Their secret on how to create such great advertisements comes direct from the source itself:

> We started with our vision to take the world's best tasting chicken – to the world! To achieve global warming, we started by igniting local flames. The Nando's worldwide environment is people driven and everyone is encouraged to let their creativity thrive. That's why our advertising chirps in the language of the place we're in, fluffs its feathers to suit the climate and avoids clutter of mainstream preferring more tactical opportunities. After all, cheeky, satirical communication is best served locally and best consumed with an open mind. It's hotter and fresher that way! Needless to say Nando's ads have been at the centre of some heated topics of conversation. We've also won a lot of advertising awards along the way and they've been fantastic! Even more fantastic is seeing the effect of them on our people. That's why we treat our awards with great respect, knowing that the award isn't the end of the journey, but a signpost for the way forward.

The Nando's (2012) website postulates that not much is known about Nando's marketing strategy and adds that it is as secret as Nando's peri–peri sauce recipe. However, their website does mention that their tactical advertising has a lot to do with Nando's becoming a hot topic of conversation around the world, as well as their ability to be locally relevant, while staying true to brand intrinsics.

By mentioning that "not much is known about Nando's marketing strategy" and equating their strategy to being "as secret as Nando's peri-peri sauce recipe", they add to the perception that they are well known for tongue-in-cheek branding, that is, they take stabs at people, companies, issues, cultures, news, events, and so on, therefore, implying that the advertisements themselves should not be taken seriously, but also not to be taken at face value either. This is often done through the process of re-purposing, re-contextualising, and making use of

10

intertextual references to acquire new meaning. For example, Nando's launched an advertisement in February (2010) relating to the polygamy story of the state president, Jacob Zuma. At that specific time, the president had recently married his third wife, hence, Nando's took advantage of this circumstance and made it a selling point to their customers. This advertisement is examined in detail in the subsequent analysis chapter.

1.2 Motivation for choosing sample

One reason for choosing Nando's as a sample in this study is based on their competitiveness in the advertising field. Nando's uses controversial topics in their advertisements in a tenacious display to draw prospective customers closer to their brand and their product. The intense rivalry in the advertising field pushes them to the boundary of inventiveness, hence, driving them to create advertisements so controversial and satirical that it has been at the centre of some heated topics of conversation - while winning many advertising awards in the process. Another reason for choosing the selected Nando's advertisements was because their advertisements feed a lot into various discourses which communicates to the audience and, which in turn, the audience can connect to, making it very thought-provoking for a multi-semiotic analyst to analyse the advertisements in the field of Linguistics.

1.3 Statement of the problem

Nandos' creative directors and producers in the South African advertising field have gained a lot of recognition over the years for creating such innovative advertisements. One way of justifying Nandos' well talked-about advertisements, is by going online onto YouTube to see the amount of 'likes', views and comments it generates among the audience. When watching a Nando's television advertisement, there may be new resources and material used in the production of the advertisement, but Nando's will always use an effective strategy to tap into the socio-cultural and political schema of its audience through intertextual references. These intertextual references relate to the recycling of material for their own purposes. This process involves intertextuality and re-contextualisation of different discourses and semiosis (signs), as well as blending of discourses and semiosis (multimodality). By doing this, it serves as a great marketing tool to align with the market and it also serves as a way of differentiating themselves with others in the field. In addition, it is a creative way of marking their identity as quite distinctive from the rest in the advertising field.

Although South Africans are confronted with all sorts of television advertisements, ranging from satirical, controversial to unusual advertisements, it always seems to have some acquaintance to origins from other texts, genres or discourses. This field, in particular, has received very little consideration by South African semioticians. Not much has been done to explore the way in which unrelated discourses are blended, re-worked and re-used in the discourse of advertising. 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 remediation.

To prove the above, Prior and Hengst (2010) view that re-working of semiotic material routinely involves multiple kinds of signs (talk, gesture, writing, design of spaces, making of objects), yet researchers have been slow to take up semiotics (or multimodality) as anything more than interesting objects. O' Halloran (2011: 2) concurs with this view and adds that the major challenges facing multimodal discourse analysis is that there is a lack of the "development of theories and frameworks for semiotic resources other than language, the modelling of social semiotic processes (in particular, intersemiosis and resemiotisation), and the interpretation of the complex semantic space which unfolds within and across multimodal phenomena." O'Halloran's perspective proves that most linguists tend to emphasise a conventional viewpoint when analysing advertisements. This means that, they look at advertising in terms of the significance of language use. O' Halloran (2011) argues that there are numerous reasons why there should be a paradigmatic shift away from the study of language alone to the study of the integration of language with other resources.

O'Halloran (2011:3) adds that these reasons are:

> First, discourse analysts attempting to interpret the wide range of human discourse practices have found the need to account for the meaning arising from multiple semiotic resources deployed in various media, including contemporary interactive digital technologies. Second, technologies to develop new methodological approaches for MDA, for example multimodal annotation tools (Rohlfing *et al*., 2006) have become available and affordable. Lastly, interdisciplinary research has become more common as scientists from various disciplines seek to solve similar problems.

Moreover, Gilje (2010) agrees and adds that there are few studies that focus on the mobility of semiosis other than language. Correspondingly, Kress (2010) argues for more research and theorising from a linguistic to a multimodal social semiotic theory of meaning and communication. Gilje (2010) notes that remediation is the defining characteristic of the new digital media and adds that researchers have been led to emphasise the importance of composing processes across a wide range of mode, media, styles and genre. Therefore, this study examined the semiotic resources utilised in the production of selected Nando's advertisements to explore how their producers were able to acquire new meaning in the advertisement, and tracing their origin of marketing ideas, using notions of: semiotic remediation, resemiotisation and intertextuality. As a result, this study took a multi-semiotic approach to multimodality as a means to explore how the Nando's producers communicate their marketing message.

1.4 Aim and objectives of the study

In this study, the aim was to explore the semiotic resources used in the production of selected Nando's advertisements by using the concepts of semiotic remediation, resemiotisation and intertextuality. Therefore, this study adopted a multimodal/multi-semiotic approach. The importance of using these concepts as part of a multimodal/multi-semiotic approach was to look at how Nando's re-purposed their semiotic material through remediation to acquire new meaning, how they re-contextualised their semiotic material in the advertisements through resemiotisation, and how they made use of intertextual references to acquire new meaning in the 'new' advertisement. This was done to show that advances in new media technologies and editing tools enabled Nando's producers to easily manipulate semiotic resources for customer appeal, marketisation and corporate branding purposes.

1.4.1 The objectives of the study

1. To explore the dialogicality in selected Nando's advertisements.
2. To explore the social semiotic production of Nando's advertisements in time and space.
3. To determine the extent of new media technology assisting in the manipulation of the different semiotic resources needed for marketisation and corporate branding in the selected Nando's advertisements.

4. To determine the semiotic resources (or modes) and the purpose to which they are used in Nando's advertising discourse.

5. To explore in which ways the semiotic performances in Nando's advertisements are re-presented, re-purposed or re-performed across modes, media, styles and genres.

1.4.2 Research questions

1. To what extent is the dialogism between Nando's advertisements and its sources?

2. To what extent is the social semiotic production of the selected Nando's advertisements re-presented in time and space?

3. To what extent does new media technology assist in the manipulation of the different semiotic resources in Nando's advertisements?

4. What semiotic resources (or modes) are used and what is their purpose in the Nando's advertising discourse?

5. What semiotic performances in the selected Nando's advertisements are re-presented, re-purposed or re-performed across modes, media, styles and genre?

1.5 Hypotheses

The following were the hypotheses for the study:

1. To a large extent, it is eminent that Nando's advertisements borrow from other discourse types for production of successful television advertisements.

2. Dialogism is an apparent feature in Nando's advertising discourse.

3. Through the advantage of chronotopes, Nando's producers are able to manipulate the production process with modern technology to enable remediation of the past into the present with ease.

4. To a large extent, chronotopically, Nando's messages are quite effective when reaching its target audience by exploring the interpersonal dimension of the adverts.

5. The double logic of immediacy and hypermediacy contribute to the manipulation of the different semiotic material needed for marketisation and corporate branding purposes, as well as its effectiveness in Nando's promotional messages.

6. Semiotic remediation as re-purposing, resemiotisation and intertextuality are discourse practices used in establishing Nando's creative agency as well as stimulating its messages in the television advertising genre.

7. Nando's uses humour as an advertising strategy to reach a wide audience, to get the attention of the audience as well as to open them (audience) to be influenced.

8. Localisation of English is a practice used by Nando's producers as an effective marketing and communication technique.

9. Nando's advertising discourse contains multiple 'voices' articulated through language, making their advertising genre containing many meanings all at once.

1.6 Rationale

This research is motivated by the growing nature of texts relating to other texts. In today's reality, every text we are exposed to has a relationship with other texts, which assumes the audience has prior knowledge of other texts and discourses. This effective strategy is used to tap into the socio-cultural and political schema of its audience through intertextual references. This tactic is widely used across many films, games, novels and television programmes, including television advertisements. In some cases, these intertextual references are quite apparent, however, it needs to be done skilfully so that the company is not sued for blatant plagiarism or infringement.

The producers and advertisers of Nando's have come to a point where they have become creative geniuses when using this tactic, thus claiming authorial ownership of the advertisement. Therefore, the justification for this research relates to the notions of semiotic remediation as re-purposing and resemiotisation to explore the relationship between media intertextualities, thus, determining how the re-cycling and re-contextualising of the semiotic resources leads to a generation of new meanings in the new advertisement form.

Another motivation is related to the current theoretical and methodological approaches from recent developments in multimodal discourse analysis and developments in new media technologies (O' Halloran, 2011; Gilje, 2010; Prior and Hengst, 2010; Kress, 2010). Researchers such as O' Halloran (2011), Gilje (2010), Prior and Hengst (2010) and Kress (2010) argue that there is a gap in research which focusses on semiotic resources other than language in multimodal phenomena. Also, remediation is an important feature used by

15

producers in which the merging of semiotic material is aided by the use of new media technologies and editing tools to create the desired effect and its appeal to the audience.

1.7 Organisation of the thesis

Chapter one discussed the history of television in South Africa as well as the background to South African television advertising. Moreover, the chapter presented the background to the famous chicken restaurant, Nando's, and the motivation for choosing Nando's as the sample for the study. The chapter also covered the statement of the problem, the aim and objectives of the study, the research questions, hypotheses and the rationale behind it.

Chapter two is the literature review. It forms the integral part of the study as it illustrates the work done in relation to the research. This section of the research particularly deals with literature on branding, aspects of advertising, television advertising genre, and language of the media in multilingual contexts.

Chapter three is the theoretical framework, which is an extension of the literature review. This is an important part of the study, because it deals with the concepts used in the study. It includes semiotic analytical frameworks such as multimodal discourse analysis/ multi-semiotic analysis as well as a chronotopic analysis. In addition, it further discusses notions of semiotics such as semiotic remediation as re-purposing, resemiotisation, intertextuality, the double logic of immediacy and hypermediacy, as well as concepts of dialogicality and multivocality.

Chapter four provides the methodological approaches used for this study which include the methods of data analysis and data collection. The methods of data analysis was orientated towards the principles of a multi-semiotic analysis. In addition, the researcher also describes how the data (broadcasted television advertisements) was collected and used for the study.

Chapter five demonstrates how the two selected Nando's television advertisements in the chapter *Re-purposing the cultural and religious discourses* used semiotic material in the production process to create a new remediated world order in which the real and fictional appear to be one and the same thing. This was demonstrated by presenting how real-life activities were re-purposed and used by the producers to evoke immediacy and hypermediacy to serve the need for marketisation and corporate branding purposes.

In addition, by adopting a chronotopic approach, the chapter revealed that through the interpersonal dimension of the advertisements, the chronotopes was able to capture the way the representations engaged with the reader / viewer. The chapter also revealed that humour is an active tool for reaching a wide audience, and through the salience of their brand identity, Nando's were able to differentiate their brand from others and to thrive in the memory of consumers.

Chapter six shows how the two selected Nando's television advertisements in the chapter *Remediation of political discourses* drew overtly on political discourses which was achieved by using political satire. Moreover, this chapter elicited how Nandos' creative agency was established on a different level by incorporating intergeneric mixing, using real-life replicas as well puppets / cartoons to heighten the parody. This was established through the process of semiotic remediation and resemiotisation.

In addition, the chapter revealed that the selected Nando's advertisements contained multiple meanings all at once through the examination of the micro- and macro-levels of multivocality. Finally, through the notion of dialogicality, the chapter displayed that all forms of remediation are not stagnant. This means that, all the trajectories (discourses, semiotic material and genres) were interlinked or cross-aligned to produce a 'new social practice' (Banda, 2015) due to the appropriated semiotic material, thus displaying the Nando's producers' inventiveness and giving them authorship of their new material – the advertisement.

Chapter seven elicits the conclusions from the analyses. This chapter also summarises the major themes from chapters five and six.

Chapter 2

Literature Review

2.0 Introduction

This chapter covers literature on semiotic elements involved in the selected television advertisements and their meaning. This literature review particularly deals with literature on branding, aspects of advertising, television advertising genre and language of media in multilingual contexts.

2.1 Brand and branding

Living in a contemporary life today, we encounter many images and signs from all spheres of life, whether it is from a television set, computer, mobile phones, printed material or billboards. One particular sign is 'the brand'. For any company or organisation, it is important that they communicate their brand, which will help relay a particular set of values to their customers or stakeholders. This process of communicating one's brand will in turn assist in prompting consumer selection, as well as "unlock profitability, build name awareness, and basically increase the odds of business survival" (Chiaravalle and Schenck, 2007: 13). Therefore, it is important to select the right brand, as it could impact on the awareness and success of the organisation.

Before moving on to the concept of branding, it is important to distinguish and acknowledge that there is a difference in meaning when it comes to the word *brand* and the word *branding*. These words are loosely used across academic disciplines that very few people actually know what these words mean. Even though linguistically the word *branding* stems from the root word *brand*, these two concepts have very different definitions.

Mentz (2011: 4) cites Kotler and Armstrong (2006) who postulate that a brand is "a name, term, sign, symbol, or design or a combination of these, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of the competition". From a slightly different perspective, a brand can be conceptualised as "a promise about who you are and what benefits you deliver that gets reinforced every single time

18

people come into contact with any facet of you or your business" (Chiaravalle and Schenck, 2007: 22). On one hand, a brand is viewed based on its design and the other, views it as promoting a certain perception and conviction.

According to Chiaravalle and Schenck (2007), brands are promises that the consumer believes in and, therefore create consumer trust and emotional attachments. Duncan (2005: 70) concurs with this view and stipulates that, "a brand is basically a perception, not a logo on the side of a package. A brand exists only in the people's heads and hearts… A brand differentiates a product from its competitors and makes a promise to its customers". As a result, they cultivate relationships between customers and products that survive effects such as pricing wars.

The concept of *branding,* however, involves the actual "process of building a positive collection of perceptions in your customers' mind" (Chiaravalle and Schenck, 2007: 22). This is so that the organisation has the advantage over their customers to automate buying behaviour (Mafofo and Wittenberg, 2014). Similarly, Duncan (2005: 71) claims that branding is the "process of creating a brand image that engages the hearts and minds of customers". In addition, Mafofo and Wittenberg (2014) argue that, in order for an organisation to successfully sell their products, their branding process has to take into account the current cultural, political, musical and stylistic trends. This marks an important point, as this study focuses on selected advertisements drawing on current cultural and political discourses which make use of creative ways of getting the audience's attention.

This means that the practice of branding aids the consumer in identifying with a product that separates it from the others and consciously choosing that branded item without much thought. For example, Duncan (2005: 73) states, "a pair of Wrangler jeans is different from a pair of Levi's jeans, even if they are both made of denim. Wrangler and Levi have different personalities because of brand images created primarily by marketing communication messages". This, in essence, leads to the basic principle of branding, that is, that a brand transforms products – goods as well as services – into something larger than the products themselves (Duncan, 2005). The principle of branding attempts to show that "branding is, at its core, a deeply competitive undertaking in which brands are up against not only their immediate rivals but all other brands in the mediascape" (Klein, 2001: 36). In principle, "a brand is an end result, whereas branding is the process by which a brand comes to be" (Levine, 2003: 5).

2.1.1 Brand identity and image

With so many new brands surfacing from the various markets on a daily basis, it is important that as a company, one knows exactly what you want your brand to stand for and what aspects of your brand make you unique. According to Kapferer (1997: 90), knowing one's brand identity is an "essential prerequisite for efficient brand management". Therefore, an organisations' brand identity is seen as a necessity for proficient brand management.

In terms of communication, brand identity is the common element sending a single message amongst the variety of its products, actions and slogans. A brand's identity is very important, according to Kapferer (1997), because as the brand gets bigger and possibly diversifies into various products or ranges, the more customers are inclined to feel that they are in fact, dealing with several different brands rather than a single one. Kapferer (1997) claims that if products and communication go their separate ways, customers might not perceive these different routes as converging towards a common aim and brand.

Companies need to make sure that the brand they stand for is unique and appealing in such a way that they stand out from their competitors. There are many ways that brands attempt to display their uniqueness. The identity or brand image (which is made up of many visual devices) seems to be the main component across literature that is used to keep the brand in contact with prospective and current consumers. Mafofo and Wittenberg (2014: 434) agree with this view and declare that "in order to differentiate their products from those of their competitors in the busy malls and on crowded supermarket shelves, corporations began to rely on branding their goods with colourful signage and imaging so as to give them a distinctive and recognisable identity". The use of these strategies therefore maintains and/or creates the contact with prospective and current consumers.

According to Mafofo (2010), a strong identity can help the organisations to align with the market and it also serves as a way of differentiating themselves with others in the field. Therefore, identity has become a widely recognised concept and a strategic instrument which aids the organisation to be competitive. Consequently, many organisations, including the Nando's brand, has strived to develop a distinct and recognisable identity.

Brand identity is based on the visual design elements which the company uses according to a set of guidelines. These elements include the marks that visually present the brand such as the brand's name, logo / logo type, tag line / slogan, colour associations and also sound associations (Chiaravalle and Schenck, 2007). Mentz (2011) concurs with this view and notes that the components or brand elements (different components of a brand) identify a product and distinguish it from other products. Mentz (2011: 72) cites Keller (2003) who agrees that "the main brand elements are brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles, packaging and signage". Mentz (2011) cites van Rensburg, (2009) who further argues that brand elements are also known as brand identities and are recognised as *trademarkable* aspects that serve to identify and differentiate the brand from others.

Mafofo and Wittenberg (2014: 436) posit that brand identity "refers to the ideas and values expressed in the brand, as visible in logos and advertising in magazines, newspapers or on T-shirts". Therefore, it is important to get the right graphic features that represent the company to help in terms of other competitors in the field. Mafofo and Wittenberg (2014) further communicate that the quickest way to grow brand identity is through cautious application of unique graphic design. This would include all the visual design elements such as the packaging, colours and the product's total brand image in different media. For example, everything we see and hear about a brand in an advertisement forms part of its identity as well. This in essence, highlights that brand identity tells the source of a product and often suggests a personality of the brand.

However, giving a brand an identity and a position is not enough to make the brand come alive and connect with customers (Duncan, 2005). What tells us more about the brand are the images we have in our minds. What companies do today is not to produce products/services, but to create images of their brands. The real work lies not in the manufacturing, but in marketing. This formula has proved to be enormously profitable (Klein, 2001). Therefore, the brand image forms a very important component, as an image makes a statement about a brand's personality (Duncan, 2005). In agreement, Mafofo and Wittenberg (2014: 436) stipulate the following:

> When the brand stands for a promise, and when the associated meanings or values are integrated, the relationship between the brand and the customers is well built. While the customers filter out the barrage of imagery that comes their way, they will also seek out

http://etd.uwc.ac.za

other brands and compare. The successful brand is always the one which carries the most desirable imagery.

Therefore, it could be said that a brand image, as Duncan (2005: 82) declares, "is an impression created by brand messages and experiences and assimilated into a perception or impression of the brand". Additionally, Chiaravalle and Schenck (2007: 330) posit that "your brand image lives in your customers' minds whether you intentionally put it there or not". Mentz (2011: 85) agrees with Keller (2003), Kotler and Keller (2006), as well as Cant *et al.* (2007), by defining brand image as "perceptions about a brand, as reflected by the brand associations held in memory by the consumer. The associations that a consumer calls to mind for a specific brand make up the consumer's image of that brand". It could therefore be said that the brand image is the core of the brand, and without it, there would be no public persona. Once a brand is well established, it develops significant social importance with regards to the consumer's identity.

2.1.2 Branding and identity

What makes brands socially important these days, is not only the functional satisfaction the product brings when purchased, but also for its construction and maintenance of identities (Mafofo and Wittenberg, 2014). A marketer's main aim is to enhance the brand so that it could be connected or affiliated to intangibles such as specific identities or feelings, perceptions, beliefs, or attitudes with the product (Mafofo and Wittenberg, 2014). Mentz (2011: 74) agrees with their views and postulates that:

> Brands play a very important role in communicating features and benefits to consumers. Consumers associate brands with certain functional attributes or capabilities. This association provides an opportunity for service brands to make the intangible service tangible by providing real, measurable services to customers. Brands also create symbolic meaning which enables users to show others the brand that they are using.

Consequently, when consumers purchase branded products, it is believed that a certain lifestyle has been achieved. For example, Mafofo and Wittenberg (2014: 439) note that "clothing and adornment items enable us to communicate certain attributes about ourselves. Luxury brand consumption communicates a message of status and prestige. Accordingly, buying branded goods contributes towards building one's identity". This means that, to achieve a specific status level in society, an individual's identity is defined through the products or services they use.

22

Mafofo and Wittenberg (2014) further explain that consumers use brands to define themselves and communicate their association and belonging to others. Therefore, brand consumption, according to them, "informs our narratives of self" (Mafofo and Wittenberg, 2014: 439). The concepts of branding and identity are closely associated with what Mentz (2011) describes as *brand feelings*, which is the building block of brand responses affiliated to the intangible attributes of brand characteristics.

Mentz (2011) argues that brand feelings refer to customers' emotional responses and reactions to the brand. He mentions six important types of brand feelings which are warmth, fun, excitement, security, social approval and self-respect. According to Mentz (2011), the first three types of feelings are experiential and immediate, whereas the latter are considered private and enduring. Mentz (2011) further argues that, to expand the brand identity beyond the product attributes, one should consider the perspectives of the brand as organisation, person and symbol. He notes that another way to expand the value of the brand is to include emotional and self-expressive benefits.

Mentz (2011) describes when the brand provides the user with a positive feeling as an emotional benefit. Emotional benefits, according to Mentz (2011), enhance richness and depth to the experience of owning and using the brand. He further notes that strong brand identities tend to have both functional and emotional benefits. However, with regards to self-expressive benefits, Mentz (2011) citing Aaker (2002), Cant *et al.* (2007), and Kotler and Keller (2006) state that self-expressive benefits are provided by a brand when it becomes a way for a user to communicate his or her self-image. In essence, this proves that branded items create a perception in the consumer's mind that it contributes to one's identity and the beliefs that a certain lifestyle is achieved once the emotional and self-expressive benefits are fulfilled.

Brands, as discussed above, live and thrive in the minds of consumers, however, there should be a communication strategy to communicate a message so that consumers have a clear idea of what your brand is and what it stands for. Therefore, in order for people to know about your brand, it is important to develop 'brand awareness' (Chiaravalle and Schenck, 2007). Brand awareness, according to Mafofo and Wittenberg (2014: 447), "refers to customers' ability to recall and recognise the brand under different conditions and to link the brand name, logo, jingles, and so on to certain associations in memory". The most common visual branding

component that is used to create brand awareness, as proposed by Mafofo and Wittenberg (2014), is the use of colour.

Colour is used to easily distinguish, motivate and promote the brand (Mafofo and Wittenberg, 2014). Mafofo and Wittenberg (2014) highlight that in advertisements, for example, companies use specific colours so that consumers can easily distinguish their brands from their competitors. Mafofo and Wittenberg (2014: 447) note that "colours are deliberately relayed to emphasise the association between the brand and the colour, therefore through brand association a flash of colour is often powerful enough to bring the brand to the minds of the customers." Therefore, this visual branding element of colour is used to create brand awareness and is most commonly seen in advertisements.

Advertisements are one of the ways in which companies strategically create brand awareness to draw positive attention to their brand. Chiaravalle and Schenck (2007: 185) highlight that "advertising is a primary tool for developing brand awareness for the simple reason that it allows you to tell your story in exactly the terms you want, when you want, and where you want". One of the ways in which advertisements can go viral is through watching and downloading video content on the video sharing site, YouTube.

Botha (2014) highlights that more than three quarters of broadband users are regularly watching or downloading video content, because of the popularity of the medium. Botha (2014) further states that many companies place their ads on YouTube to increase brand awareness and to stimulate conversation about the brand, which ultimately is changing the advertising landscape. This is important as this study pertains to selected television adverts being placed on YouTube that intensified its brand awareness and its viral success. As advertisements also fall under the brand identity umbrella (Kapferer, 1997), the following section of this chapter focuses on literature pertaining to advertisements. Advertising is one of the strategies and practices used by marketeers to create and deliver brand messages.

2.2 Advertising and social media

In order for brand messages to add value to the brand for both customers and the company, marketeers use what they call marketing communication tools (Duncan, 2005). These marketing communication tools, when used creatively, can significantly impact how customers

24

think about a brand (Duncan, 2005). Marketing communication is referred to as "a collection term for all various types of planned messages used to build a brand" (Duncan, 2005: 7). These planned messages used to build a brand, comprise of aspects such as "advertising, public relations, sales promotion, direct marketing, personal selling, packaging, events and sponsorships, and customer service" (Duncan, 2005: 7, and Lasune, 2011: 15-18).

Similarly, Levine (2003) claims that the three important components of branding include features of advertising, marketing, and public relations. Advertising is essential in creating a unique, user-friendly brand which is embraced by the public, whereas marketing decides how the brand's identity will be presented to the public. The last component, which is the public relations aspect, is viewed as the 'reputation protector', because it makes sure that positive publicity concerning the brand is put out to the general public (Levine, 2003). However, for the purpose of this dissertation, the focus was on advertising only.

Advertising, according to Duncan (2005: 9), is theorised as being "nonpersonal, paid announcements by an identified sponsor". Lasune (2011: 2) agrees and suggests that advertising can be referred to as "any paid form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor". Similarly, Thabela (2012: 20) cites Geis (1982) who views advertising as "a paid, non-personal communication of information about a product, service or idea by an identified sponsor through mass media to 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". Moreover, Lasune (2011) bestows that the term advertising came from the Latin word *advertere* which means, to turn the mind toward.

According to Cant (2013: 178), the definition of advertising can be broken down into its constituents, explaining the following:

- **It's a paid form:** With regards to products or services stated positively in the media such as the newspapers, television, magazines, radio and so on, the product or service appears favourable because it delivers information or entertainment to the audience. This is known as publicity, because no payment is made by the benefitted organisation. However, advertising works differently in that whatever has been broadcasted is because the advertiser has bought time or space to tell the story of a certain product or service.

25

- **Non-personal presentation:** To promote something as 'non-personal' is usually directed to a 'whom it may concern' audience and this is usually done in a non-personal manner through intermediaries or media such as *The Daily Sun* newspaper.

- **Promotion of ideas, goods and services:** At this point, advertising is concerned with much more than the promotion of tangible goods. Most of the advertising is designed to help sell goods and services. It is being used increasingly to further the public's interest.

- **An identified sponsor:** Advertising reveals or identifies the sources of the opinion and ideas such as a person, business or organisation. An identified sponsor distinguishes advertising from propaganda. Propaganda attempts to present opinions and ideas in order to influence attitudes and actions. Advertising, however, unveil or identifies the source of the opinions and ideas it presents.

The definitions of advertising, as stated above, are interesting. However, what would the definition of advertising be via social media? Especially since companies do not pay for the space, people share and 'like' their pages. Therefore, it is important to consider social media as a marketing tool, since it is a means of reaching out to a wider audience for the benefit of the company's marketing campaign.

Social media marketing can be theorised as a "connection between brands and consumers, while offering a personal channel and currency for user centred networking and social interaction" (Chi, 2011 cited in Paquette, 2013: 1). Social media has become an effective tool for companies as a marketing strategy to communicate with customers. Social media is also seen as a good business plan that strives to gain a competitive advantage compared to other marketing communication strategies (Paquette, 2013). The phenomenon of social media marketing has only developed within the last decade and many companies are employing people to create and maintain content on their social networking sites. There are two aspects needed to take into account when considering social media marketing. Firstly, there is user generated content (UGC), and secondly, producer generated content (PGC) (Paquette, 2013).

Companies need to be aware of UGC as it can have a major influence on the perceptions of a brand by providing positive UGC, which can support traditional marketing or provide negative UGC, which can negatively impact and undermine the marketing strategy (Paquette, 2013).

UGC generally involves consumers "taking part in a diverse array in activities such as consuming content, participating in discussions, and sharing knowledge with other consumers, to contributing to other consumers' activities" (Heinonen, 2011 cited in Paquette, 2013: 14).

In Paquette's (2013) paper, she found that a study was done to compare the two generated contents, and found that consumers put more trust in product information by the consumers than information generated by manufacturers. For example, "consumers read other consumers' opinions to decrease their risks and obtain pre-purchase information; therefore, other consumers' information emerges as more important than advertising, thus, individuals who post UGC become opinion leaders" (Cheong and Morrison, 2008, cited in Paquette, 2013). Paquette (2013) found another study on UGC, by Taylor *et al.* (2012), and found that UGC is more influential over advertisements created by companies, and the more entertaining the ad, the more it was passed on.

Moreover, "research has shown that exposure to electronic word of mouth (eWOM) messages can generate more interest in a product category than exposure to information produced by marketers" (Birkart and Schindler, 2001, cited in Paquette, 2013: 16). Therefore, consumer generated content spread via eWOM can be of great value to a company; it can amount to large investment returns, and increase brand awareness in the social media marketing world. For example, social media such as Facebook allows the consumers to become message senders by passing on adverts to friends, which connects the consumers to the advertisers, or commenting on the ad and having those comments being passed on (Chu, 2011, cited in Paquette, 2013). Likewise, Botha (2014) states that eWOM offers marketing and communication managers with supreme prospects of reaching a large number of consumers rapidly, and to network with them.

According to Paquette (2013), viral advertising differs from UGC in that an identified sponsor is linked with the ad, therefore, indicating the source of the ad who created it. Viral advertising, unlike advertising (as stated above), is theorised as "unpaid peer to peer communication of provocative content originating from an identified sponsor using the internet to persuade or influence an audience to pass along the content to others" (Chu, 2011, cited in Paquette, 2013: 17). Viral advertising, or as Botha (2014) describes it, 'viral marketing', is a form of word of mouth (WOM) and a marketing communications strategy, that tries to engage and affect consumers. These consumers, in turn, spread the communicated message further through

different social media. Communicating via social media for marketers has increased rapidly and has become a central component in their communication strategy (Botha, 2014).

Paquette (2013) claims that many studies of viral advertising have found that humour, sexuality, stealth and positive experiences are important features that add to the triumph of viral advertising. With the growth of video sharing, giants such as YouTube and Google video, combined with increased broadband connectivity and improved sharing functionality across social networking sites, the role of viral videos has been cemented in many IMC (integrated marketing communications) strategies (Field *et al.*, 2011, cited in Botha, 2014). This is because "consumers are no longer passive receivers of marketing messages; instead, they are using Facebook, MySpace, YouTube, and Twitter to voice their opinions – both positive and negative" (Sinclair and Vogus, 2011, cited in Paquette, 2013: 21). Therefore, companies should be active members on social networking sites through the virtual brand communities they produce.

As a result, the concept of viral advertising, in the realm of social media as marketing tool, is important to the viral videos in this study. The videos produced by Nando's used this strategy of viral advertising by producing content that has humour and satire to increase consumer engagement, with the objective to sell their product and build brand reputation through the video sharing giant, YouTube, thus, making Nando's a well-known brand through the advertisements they produced and placing them on social media as a marketing and communicating strategy.

Thabela (2012: 19) stipulates that "advertising is a type of persuasive communication under the realm of business communications that focuses its attention on informing prospective customers about the products or services of the company or organisation". This means, advertising is a powerful communication tool which aids to sell products, services, images and ideas through the features of persuading and providing information to its prospective consumers or target audience. Therefore, it can be argued that advertising today influences and pervades our daily lives in all spheres of life whether it is the way we speak, dress or think; it serves as a means of maintaining the existing status quo.

Thabela (2012) claims that television advertising shapes the way we talk, and many other ways of doing things. Therefore, television advertising serves as a means of constructing the world

and influences the way we see reality. As a result, advertising goes beyond the promotion or selling of products and services and expands to the continuation and introduction of new cultures in a society (Thabela, 2012). Advertising, as mentioned before, is a powerful communication tool which influences our daily lives. In order to achieve this, it maintains or upholds certain attributes. The attributes of advertising such as its features, its overall objective and functions is explained further below.

2.2.1 Features and functions of advertising

The important features of advertising, according to Lasune (2011), include: communication, information, persuasion, profit maximisation, non-personal presentation, identified sponsor, consumer choice, art/science/profession, the element of marking mix, as well as elements of creativity.

Communication is considered a feature of advertising, because it is a form of non-personal communication as well as a means of mass communication reaching the masses (Lasune, 2011). *Information* as a feature of advertising informs the consumers about the product and the benefits they would receive when purchasing the product. *Persuasion* as a feature of advertising, is to persuade the prospective customers to change their behaviour towards the products and service that is being advertised. Lasune (2011) stipulates that the art of persuasion is where the advertiser has to create a positive attitude to customers, so that the skill of persuasion will inevitably lead to favourable actions. Any advertising persuasion process attempts at transforming vision into reality, which means, converting the visions into prospective and loyal customers. It is therefore an indirect salesmanship and essentially a persuasion technique (Lasune, 2011).

Profit maximisation, according to Lasune (2011), entails real advertising involves maximising profits by promoting the sales instead by increasing the cost of the product or services. Lasune (2011) bestows that *non-personal presentation* as a feature of advertising is not meant for a specific individual, but for the masses. Therefore, it is also non-personal in character, hence the lack of personal appeal in advertising. Nonetheless, with regards to *identified sponsor* as a feature of advertising, Lasune (2011) states that the sponsor may be an individual or a firm who pays for the advertisement. As a result, the product is exposed to good marketing because of its identity with the reputed corporate body or individual.

Consumer choice, as proposed by Lasune (2011), is a feature of advertising, because it enables consumer choice. This is because consumers are able to purchase goods that are in line with their budget and according to their choice. For that reason, the right choice results in the consumers being happy and satisfied. *Art, science and profession* are also considered a feature of advertising, as stipulated by Lasune (2011). Firstly, advertising is considered an art because it represents creativity. Secondly, advertising is a science because it has a body of organised knowledge. Lastly, advertising is a profession by means of its professional bodies and code of conduct for members (Lasune, 2011).

If advertising is considered an art then it is most likely an element of creativity. *Element of creativity* is considered a feature of advertising, as discussed by Lasune (2011), because a good advertising campaign involves a lot of creativity and imagination, which results in a successful campaign. Lastly, *element of marking mix* is a feature of advertising too in that it serves as an important element in promotion mix (Lasune, 2011). This means that, advertising, according to Lasune (2011), has been verified to be of great value to sell goods and services due to large manufacturers spending lots of money on advertising.

The above shows that the features of advertising play a critical role in pursuing its fundamental objective and that is to sell something, whether it is an idea, product or service. Nevertheless, when advertisements meet their objective, their role in the market plays a central role in large-scale production and competition (Lasune, 2011). It shows the importance of advertising and the functions it performs in the market. Lasune (2011) stipulates seven functions of advertising which include: promotion of sales, introduction of new market, creation of good public image, mass production, research, education of people, and support to the press.

Promotion of sales as a function of advertising, as addressed by Lasune (2011), promotes the sale of products and services via the features of informing and persuading the consumer to purchase them. Once an advertising campaign becomes successful, it aids in winning new customers both in the national as well as in the international markets. With regards to the *introduction of new market,* as proposed by Lasune (2011), advertising plays an important function here as it helps business enterprises introduce new products into the market through advertising, as advertising facilitates quick publicity in the market.

Creation of good public image, according to Lasune (2011), is also a function of advertising as it constructs the reputation of the advertiser. Through advertising, business enterprises are able to communicate their achievements to fulfil the customer's needs. Consequently, it creates a good reputation of the business enterprise which is essential to fight against competition in the market (Lasune, 2011). *Mass production,* as noted by Lasune (2011), serves as a function of advertising, because it aids large-scale production. Business enterprises thus depend on advertising to sell production of goods on a large scale to facilitate a thriving enterprise.

Lasune (2011) declares *research* as a function of advertising, because it encourages research and development activities. Advertising is a competitive marketing tool, therefore enterprises use this tool to differentiate its products from the alternatives available in the market. This forces every business firm to do more and more research to find new products and their new uses. However, if the firm does not adhere to current research and development activities, it will be out of the market.

With regards to *education of people* as a function of advertising, will help educate people about new products and their uses, thus resulting in widening the consumer's knowledge (Lasune, 2011). Advertising therefore, helps people adopt new ways of life and giving up old habits which contribute to the improvement of the standard of living of the public (Lasune, 2011). This statement concurs to what has been said before, which is that advertising helps construct the world and influences the way we see reality.

Lastly, *support to press* as a function of advertising entails that it provides an important source of revenue to the publishers, magazines and TV networks (Lasune, 2011). For example, by providing support to the press increases circulation of publications by selling it at lower rates, from which people benefit too. It benefits TV networks due to the insertion of advertisements in between, before and after programmes, resulting in earnings up to millions. This income for the TV networks, affects in increasing the quality of programmes and extending coverage (Lasune, 2011).

2.2.2 Types of advertising

Before illustrating the different types of advertising, it is important to understand the different media of advertising and its groupings. According to Duncan (2005), the plural noun *media* is

an umbrella term for all types of print, broadcast, out-of-home, and interactive communication. The singular noun *medium* refers to each specific type of medium such as TV, radio, newspapers, internet, magazines and so on (Duncan, 2005). The *media vehicle,* as Duncan (2005) stipulates, refers to a specific TV channel such as MTV, a radio station such as Goodhope FM, and a newspaper publication such as the *Sunday Times*. To understand media classification levels and groupings by Duncan (2005: 346), please see figure 2.1 below:

Figure 2. 1: Media classification levels and grouping by Duncan (2005)
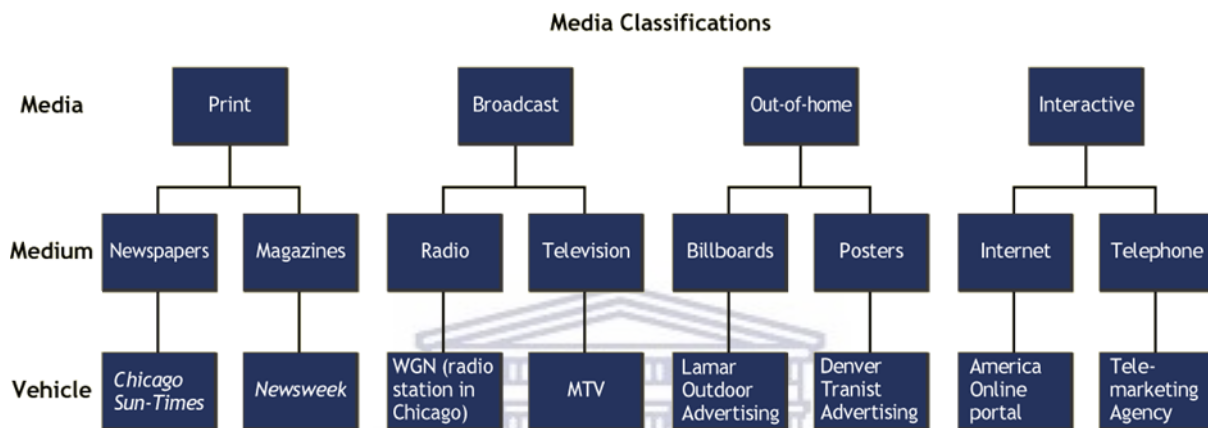
Chart is presented by courtesy of Duncan (2005: 346) or alternatively on:
www.uta.edu/faculty/mbishop/Chap011IMC.ppt

That one has a clearer understanding of the different media of advertising, there is a need to view the types of advertising in order to see the ones which fit under the realm of this study. Cant (2013) explains ten types of advertising which includes: product advertising, institutional advertising, pioneer advertising, comparative advertising, competitive advertising, defensive advertising, reminder advertising, reinforcement advertising, above-the-line communication, and below-the-line communication.

Product advertising, as proposed by Cant (2013), is the most straightforward type of advertising and is widely used in South Africa. The main focus of the advertisement in this case is the product and not the company or manufacturer. For example, a television advertisement promoting a product such as Colgate toothpaste is an example of product advertising. *Institutional advertising* is where the focus lies solely on creating a good public image of a company. The advertisement's emphasis is on the organisation's work in areas of

research, development and quality control. For example, Cant (2013) mentions an institution such as the Cancer Association of South Africa (Cansa) who makes use of advertisements to promote awareness about cancer. However, with regards to *pioneer advertising*, this is aimed at promoting a brand new concept or service for the first time (Cant, 2013). For example, when mobile phones were introduced to the public for the first time, this sort of advertisement was used to inform the public about the availability of the new concept in telecommunications (Cant, 2013).

Comparative advertising, as explored by Cant (2013), is when two products are physically compared in an advertisement. The aim of this type of advertising is to demonstrate that one product is superior to the other. *Competitive advertising,* on the other hand, is regularly used when one company advertises that its product is better than the rest of the products on offer, for example, when companies mention that 'they are the best' or that 'they are number one' (Cant, 2013).

Defensive advertising is used when a company realises that a new competitor has entered the market which is detrimental to the company's sales or market share (Cant, 2013). This type of advertising usually illustrates to their audience that the company has been in the market for years and has built up a loyal clientele base. The aim of this type of advertising is used to say to their customers that they must stay with the tried and tested company and they should not be enticed by the new competitor in the hopes of saving money (Cant, 2013).

Reminder advertising is used to remind the audience about the product that has been on the market for some time (Cant, 2013), for example, a television advertisement which is aired once or twice a year just to remind its audience about the product. *Reinforcement advertising,* as proposed by Cant (2013), is used after a sale has taken place to reinforce the positive attitude of the buyer. For example, in a Kia advertisement, it states that its Kia Picanto was the most fuel efficient car in its class in the Total Savings Run. In doing so, Kia is directly telling its buyers that they have made the best decision to purchase the car (Cant, 2013).

Another type of advertising which is called *above-the-line communication,* refers to the "advertisements in the mass media such as the press, radio, television, and cinema" (Cant, 2013: 180). The earnings for advertising agencies that execute the advertisement are 'above-the-line' in the form of commission. In other words, it has a high production cost. Conversely,

below-the-line communication refers to "the use of media such as direct mail, packaging, merchandising and, more recently, social networks, podcasting and event marketing" (Cant, 2013: 180). The advertising agency still earns a fee for executing the advertisement and is classified as part of sales promotion (Cant, 2013).

In contrast, Thabela (2012) explores a different view on the types of advertising. She cites Salwen and Stacks (2008) who suggest five types of advertising which include: relationship advertising, permission advertising, experiential advertising, advertisement advertising, and consumer generated advertising.

Relationship advertising, according to Thabela (2012), originated from customer relationship marketing (CRM) and treats every communication as a call of action that attempts to draw the consumer closer to the brand by meeting the specific needs of the customers. Thabela (2012: 22) cites Anderson and Kerr (2002: 2) who propose that customer relationship management is a "comprehensive approach to creating, maintaining and expanding customer relationships with the business". It is essential to note that this type of advertising is common in service-related businesses such as financial or insurance institutions. This type of advertising moves the prospect to action at the customer's natural pace and it is used to maintain the loyalty of the customers to the business (Thabela, 2012).

Permission advertising is centred on gaining consumer consent before exposure. Examples of such advertising include, search engine optimization (SEO) and sponsor selected advertisements in which consumers search and select which brands they want to receive more information on. The internet has this type of advertising where users are asked to choose the type of product they want information about (Salwen and Stacks, 2008, cited in Thabela, 2012). A good example of the internet using this type of advertising is the advertisements which we find in emails as spam email. On the other hand, e*xperiential advertising,* as theorised by Thabela (2012), refers to the advertisements that elicit sensory responses; they are done on radio and mostly television. These advertisements attract attention by evoking sensory responses, thus, they may be in the form of amusement. An example of this type of advertising in South Africa include those from Nando's which are based on parody and mimicry amusement.

Thabela (2012) cites Salwen and Stacks (2008) who posit 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 and/or humour or any element of entertainment in them. A good example is an advertisement video from Vodacom, one of South Africa's largest cellular networks, who used the popular song *Single Ladies (Put a Ring on It)* by American singer Beyoncé Knowles, to create a unique and expanded meaning in the South African context. The Vodacom advertisement illustrated their creative agency by appropriating various semiotic material from the American music video social setting and re-contextualising it in different socio-cultural settings in the South African world of the Vodacom television advertisement.

The *Single Ladies* music video

In the centre is the famous American singer Beyonce Knowles. On either side of her are two female backing dancers who are dancing in the setting of a black and white music video.

The Vodacom *Single Ladies* video advertisement

In the Vodacom television advertisement, the producers semiotically appropriate (clothing, dance style and so on) both Beyonce's music video and South African cultural materialities. In the centre is the resemiotised white protagonist with backing dancers of different genders, races, social and cultural backgrounds, all refashioning Beyonce's dance moves and South African dance styles.

Lastly, Thabela (2012) states there is *consumer generated advertising* which is the newest form of advertising. This 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 (Thabela, 2012). A typical example for this type of advertisement is the television commercials for Verimark products.

2.2.3 Television commercials

Because television is so dynamic, its ability to carry sound and moving visuals makes it "the prestige medium for marketing and communication" (Duncan, 2005: 371). Therefore, television commercials (which is what this study is focused on) have a long reputation for being the main advertisement vehicle to the masses (Hoeberichts, 2012). As a result, it is no wonder that companies are willing to spend a lot of money to create a high-quality television commercial. A commercial television advertisement, as theorised by Hoeberichts (2012: 8), is "a short television programme generally produced and paid for by an organisation". The aim of a television commercial is to communicate a message to its audience to market and promote their products or services (Hoeberichts, 2012). According to Hoeberichts (2012), the main aim of the commercial is to show and state what the product is, what its main features are and what

advantages it has. To pursue this objective, the advertisers use several different forms of visual, verbal and aural impressions to creatively convince the audience of the products' competitive advantages (Hoeberichts, 2012).

The run-time of a television commercial lies usually between a couple of seconds to a few minutes, depending on the content and purpose of the advertisement (Hoeberichts, 2012). Duncan (2005) argues that in the early days of television, the most frequently used commercial lengths were one minute and two minutes. However, as time progressed, TV time has become so expensive that the average length of commercials has significantly shortened. Duncan (2005: 370) declares that "in 1999, 60 percent of all network TV commercials were 30 seconds, 31 percent were 15 seconds, and only 6 percent were 60 seconds". Unsurprisingly, Hoeberichts (2012) notes that the cost of airtime for commercials on television networks increases with the popularity of the programme shown at that time and is considerably higher at peak times, when many people are watching television. For example, commercials that are being aired in between soap operas and sitcoms are aired most of the time after working hours, between five o'clock and seven o'clock in the evening when the majority of people are in front of the television. As a result, it is vital for organisations to be aware of the type of programmes their target consumers tend to watch, since prices for television airtime are exceedingly high (Hoeberichts, 2012). It is also important to note that, for a company's commercial to be accepted by the television networks, the network's broadcast standards are essential to uphold, therefore the company must have expertise in (knowledge of) broadcast television production (Hoeberichts, 2012).

According to Hoeberichts (2012), the purpose of a television advertisement can range from raising awareness of the existence of a new product or a service to political advertising. This brings us to the existence of the different types of television commercials. Hoeberichts (2012) cites Schellenberg (2011) who notes the presence of five types of television commercials, which are: political advertising, promotional advertising, infomercials, television commercial donut, as well as sponsorship advertising. Each one is discussed in detail below.

Promotional advertising as a type of television commercial, according to Hoeberichts (2012), represents the leading number of commercials shown on television broadcast media. Hence, this type of advertising is the most common type of television commercial. The purpose of these commercials, like the objective of most advertising, is to market and promote products

and services from different enterprises (Hoeberichts, 2012). However, infomercials are somewhat different to the other types of commercials.

Infomercials are also known as teleshopping advertisements or simply, paid programming (Hoeberichts, 2012). Infomercials, as Hoeberichts (2012) notes, are usually 30 to 60 minutes long and are most commonly shown at strange times of the day, such as very early in the morning or late at night. This is because the cost of television airtime will be significantly lower during these times. A common feature of infomercials is that they provide complete and extensive information and descriptions about a particular product. Duncan (2005) concurs and states that typical features of infomercials are the demonstration of complicated products. This entails everything from sophisticated consumer electronics to exercise and body-shaping equipment (Duncan, 2005). Infomercials are usually showcased in a talk show fashion, also regularly showing experts or celebrities using the product (Hoeberichts, 2012). The benefit of an infomercial is that viewers can order the advertised product by calling the telephone number shown on the screen during the infomercial, or offers the viewers one or more ways to buy the product direct via a toll-free number, website address or mailing address (Duncan, 2005).

Hoeberichts (2012) communicates that a *television commercial donut* is a kind of commercial template. This means that it has all the essential elements of a normal commercial, but omits the actual product to be advertised. Corporations that do not have the resources, skills or the need for a fully produced commercial use these kinds of commercial donuts (Hoeberichts, 2012).

Lastly, *sponsorship advertising* is simply linking a brand or a company to an upcoming event (Hoeberichts, 2012), for example, McDonalds sponsoring the Olympic games in exchange for seeing their logo on a banner or in a programme. This type of advertising takes branding to a whole new level: where branding of corporations' own products is not enough, it has stepped up to branding the outside culture as well. Klein (2001: 28-29) concurs with this view:

> By sponsoring cultural events, they could go out into the world and claim bits of it as brand-name outposts. For these companies, branding was not just a matter of adding value to a product. It was about thirstily soaking up cultural ideas and iconography that their brands could reflect by projecting these ideas and images back on the culture as 'extensions' of their brands. Culture, in other words, would add value to their brands…

38

Branding's current state of cultural expansionism is about much more than traditional corporate sponsorships: the classic arrangement in which a company donates money to an event in exchange for seeing its logo on a banner or in a program. Rather, this is the Tommy Hilfiger approach of full-frontal branding, applied now to cityscapes, music, art, films, community events, magazines, sports and schools. This ambitious project makes the logo the central focus of everything it touches – not an add-on or a happy association, but the main attraction.

This type of advertising shows that the spread of the logo has reached all areas of public life by marking an extensive taking over of public space. Duncan (2005: 45) notes that this type of media is relatively new and instead of calling it sponsorship advertising, he calls it "place-based media". Place-based media, according to Duncan (2005: 45), is defined as "public venues where brand messages can be displayed". Duncan (2005) proposes that brand signage has been visible in public spaces for years, such as sports arenas and transportation terminals. These messages have become more sophisticated and creative in that these brand messages are now appearing in schools, senior centres, on in-flight videos, on gas pumps, and even on rest-room doors.

2.2.4 Advertising drawing on political discourses

Some companies, such as Nando's, uses television commercials/advertising to represent the social discourse of politics as a means to establish their creative agency and to set them apart from the rest in the advertising field. The purpose for this type of television commercial is to attain viral success, accumulate profits and to construct a certain level of status. Sindane (2010) notes the importance of the manner in which these messages are communicated and the way in which they are delivered to the viewers.

Sindane (2010) cites Norris (2005) and Bogart (1998) who posit that advertising presents an alluring and constantly altering collection of new images into everyday life, therefore continually raising aspirations and challenging the status quo. For instance, in order to raise awareness or challenge the ANC (African National Congress) companies, such as Nando's, would draw on its political discourse, and when constructing the message a great deal of thought goes into the entire process. However, capturing or persuading the viewer should not be the only way to help make the viewers' choice when choosing a political party. Thought has to go into the medium in which the message(s) is being communicated as well (Sindane, 2010).

Sindane (2010: 28-29) cites Hart (1994) who mentions that it depends on the technological determinism perspective, as he postulates that "television can and does make the public sphere seem more private, it makes us see in a certain way, but also makes us see seeing in a certain way…politics can be reduced to pictures…most importantly television endorses a special set of feelings". This statement proves that television used as a medium for advertising drawing on political discourses is indeed a great tool in changing the nature of politics. However, the way the image is being portrayed through the medium of television, reflects the political reality in a certain light.

2.2.4.1 Image versus political reality

Sindane (2010) cites Young (2002: 88) who highlights one of the major criticisms of modern political advertising and states that "it is emotive and manipulates people's feelings; political advertising is - essentially trivial, exploiting emotions and substituting catch cries and slogans for real political debate" (Sindane, 2010: 36). A very common characteristic of modern advertising drawing on political discourses today is the use of images which are used to reflect the political reality. This marks an important point, as the advertisements under study here use images (television commercials) to reflect the current political reality in South Africa. Sindane (2010) cites Borchers (2002) who demonstrates that there is a line between images that are generally blurred.

Borchers (2002) declares that the image that is being portrayed is often the general perception that voters have of the political party. An example is the Nando's *Malema* advertisement in which Julius Malema is represented and parodied as a puppet to signify his ignorance and who is a 'puppet' for and directed by other political forces. Borchers (2002) notes that "the candidate's image is based on a variety of factors; manner of speaking, appearance, and character" (Borchers, 2002, cited in Sindane, 2010: 37). Therefore, the advertising staff and producers play a fundamental role in developing the political candidate's image.

Sindane (2010: 37) addresses another scholar, Bogart (1998), who attempts to show that printed text is the best way to communicate political matters and states that "while visual images may convey expressions and evoke empathy more vividly than words, printed text is unsurpassed in its ability to arouse indignation and stir the reflection and deliberation that are essential to the democratic process" (Sindane, 2010: 37). Bogart (1998), as well as Borchers (2002), agree

40

that text is a better means of communicating a political message than the image. Conversely, Sindane (2010) debates their view and stands firm in believing that images make a viable contribution to political communication, depending on how they are communicated.

2.2.4.2 Political advertising in the South African context

With regards to political advertising in the South African context, Sindane (2010) highlights some important information and mentions that it is critically important to study political advertising, especially in South Africa since it is a growing phenomenon on television. Sindane (2010) cites Pottinger (1987) who posits that a changing political culture in South Africa in recent years has seen a massive expansion in the use of political advertising – both by extra-parliamentary pressure groups and establishment mainstream parties. It is refreshing to see the rise of South African political advertising, especially those commercials which draw on political discourses, but as a suggestion for future research it would be stimulating to see what most political communication research say about the perceptions of the current issues versus image in political advertising.

Sindane (2010) cites Herzenberg (2004) who postulates that the 'politically less sophisticated' voter often looks to the media to gain in-depth information to enable them to examine the different politics of the different parties. Herzenberg (2004: 16) highlights that "within the South African context it could be assumed that the image and identification messages could also influence voters' decision as regards to who to vote for". Herzenberg (2004) further bestows that "when voters have little information they rely on 'information shortcuts' often in the form of clues supplied by a candidate's dress, race and accent, which provide information as to the potential attitudes and performance of that party in government" (Herzenberg, 2004, cited in Sindane, 2010: 45). Therefore, it is important to educate oneself about the political reality as one can easily be manipulated into something that has been fabricated or sensationalised for the purpose of persuading one's point of view. Examples would be the dominant ideologies perpetuated of important political leaders such as Julius Malema and Robert Mugabe through the Nando's *Last Dictator Standing* and *Malema* advertisements (which was discussed and analysed in the subsequent chapters).

Sindane's (2010) dissertation, titled '*The rise of political advertising on television in South Africa and its implications for democracy*', highlights some important concluding remarks. It

41

mentions that political advertising on South African television commodifies politics, both in the production and distribution process to a great extent by depending on notions of commodity and commodification. Her study also revealed that political advertisements on television commodify politics to the lowest extent in its content. Most importantly, Sindane (2010) declares that political advertisements are not superficial and provide themes that are a reality and in relation to South Africa's situation. Also, political advertisements on television offers a choice to the public as people do not need to rely on mediums such as newspapers, pamphlets, radio, and billboards to get information about the political parties and what they stand for during the election period.

It is clear from the above that television commercials have really proved to be an advantage for companies, because they have become a significant form of mass market advertising. In order for a television commercial to become successful, it needs to adhere to certain criteria. These criteria, according to Hoeberichts (2012), are: it needs to gain the attention and interest of the audience; and it needs to meet broadcasting standards as well as placing it in the targeted television networks, so that it will reach the desired audience. Humour is just one feature through which this can be achieved. Humour is of major interest, especially in this study, as all the television advertisements analysed in this study contained this specific feature.

2.2.5 Humour in advertising

The purpose of advertising is to gain the audiences' attention, however, maintaining that attention is challenging. One of the features to maintain that attention is through humour. According to Olsson and Larsson (2005: 3), in their dissertation titled, *Humor in Advertising,* "humour is effective in both getting attention and keeping it". Advertisers turn to humour to accomplish various communication objectives, which are: to gain attention, guide consumer comprehension of product claims, influence attitudes, enhance recall ability of advertised claims and finally, create consumer action (Olsson and Larsson, 2005).

Consumers enjoy advertisements that make them laugh. Through the laughter, the advertisement adds intrusive value and directs the attention to what is being advertised (Olsson and Larsson, 2005). Therefore, humour is an effective tactic for reaching a wide audience. Olsson and Larsson (2005) declare that the success of humour as an advertising tactic is based on three factors. These factors relate to the effects of humour on consumers which are: "(1)

watch, (2) laugh and most importantly (3) remember" (Olsson and Larsson, 2005: 4). Olsson and Larsson (2005) further note that through various recall tests, they found that consumers most often remembered the humorous advertisements.
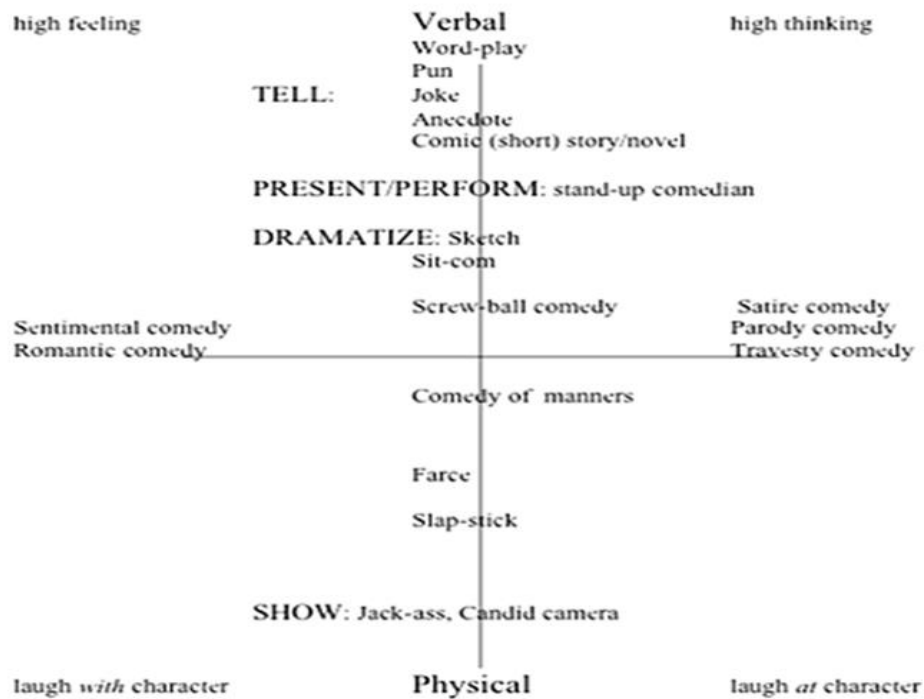
However, Olsson and Larsson (2005) make an important statement and consider humour to be strongly culture specific and can hardly be internationalised. Olsson and Larsson (2005: 4) claim that "humour generally does not travel well: what is thought to be funny in one country may be considered stupid or misunderstood altogether in another". For example, producers of advertisements re-use and re-work elements from local or indigenous languages and inserts it in the English discourse to produce localised English or a local practice of language. This is a creative way of producing an effective marketing and communication technique to reach and accommodate their target audience as well as to ensure the success of the advertisement.

2.2.5.1 From humour to comedy

Olsson and Larsson (2005) cite Stern (1996) who claims that the theory of laughter is based on the classification which divides comedy into four types – verbal/physical, and romantic/satiric. This is a framework represented in two–dimensional space that is related to media and consumer effects (Olsson and Larsson, 2005). They further suggest that this theory is used to identify comedic types which first appeared in theatrical comic drama, which is now most evident in electronic advertising comedies. The first dimension has *physical comedy* on the one end and *verbal comedy* on the other. Olsson and Larsson (2005) bestow that the distinction between the two is that the physical comedy represents action which is also known as 'low' comedy or 'farce'. Conversely, the verbal comedy represents wordplay which is also known as 'high' comedy or 'wit' (Olsson and Larsson, 2005). Olsson and Larsson (2005) further posit that the distinctions between the two are crucial to the electronic media, because radio uses verbal comedy frequently, whereas television most often uses physical comedy.

The second dimension has *romantic comedy* on the one end and *satiric comedy* on the other. This dimension, according to Olsson and Larsson (2005), relates to theories of laughter that distinguishes between two types of audience reactions – laughter with the characters and laughter at them. This simply means, 'laugh with' versus 'laugh at' comedy. To understand the four cell taxonomy of advertising comedy by Olsson and Larsson (2005: 8), please see figure 2.2 below:

43

Figure 2. 2: Advertising comedy – four cell taxonomy

high feeling   **Verbal**   high thinking

Word-play
Pun
TELL: Joke
Anecdote
Comic (short) story/novel

PRESENT/PERFORM: stand-up comedian

DRAMATIZE: Sketch
Sit-com

Screw-ball comedy   Satire comedy
Parody comedy
Sentimental comedy   Travesty comedy
Romantic comedy

Comedy of manners

Farce

Slap-stick

SHOW: Jack-ass, Candid camera

laugh *with* character   **Physical**   laugh *at* character

Physical comedy, in the first dimension, presents comedy that is physical and emphasis is put on action. Olsson and Larsson (2005) propose that physical comedy in advertising is best portrayed on television as it is considered the best form of medium to show movement. Consequently, physical comedy has been called the "most popular kind of mass media entertainment and standard fare in television situation comedies" (Olsson and Larsson, 2005: 7).

However, *verbal comedy* has a different approach, where emphasis is put on speaking. Therefore, language becomes the key element. Olsson and Larsson (2005) postulate that verbal comedy is highly dependent on the structure of the sentence and choice of words. This means that language, per se, becomes comic. To achieve this comedic effect, the common techniques used are irony, ambiguity, or wordplay. This type of comedy is seen in most electronic advertising, literature, as well as radio advertisements. Olsson and Larsson (2005) suggest that this type of comedy appeals primarily to the intellect, which, according to them, is also referred to as "comic intelligence".

Romantic comedy falls within the second dimension and typifies 'ludicrous' comedy that aims at shared pleasure (Olsson and Larsson, 2005). This dimension, as they note, includes human responses – the stage characters and the audience to the comic protagonist. The dominant feature of romantic comedy is playfulness (Olsson and Larsson, 2005). Olsson and Larsson (2005) further suggest that this type of comedy is preferably suited to advertising as consumption is regularly offered as an answer to life's ills.

Satiric comedy falls within the second dimension too and typifies 'ridiculous' comedy that aims at correcting foolishness (Olsson and Larsson, 2005). This corrective is laughter, which is a "social gesture that singles out and represses a special kind of absent mindedness in events" (Stern, 1996, cited in Olsson and Larsson, 2005: 8). This type of comedy, according to Olsson and Larsson (2005), expresses an individual or collective imperfection which calls for the corrective – laughter. Satiric comedy relies on its basic resource, which is ridicule. In agreement, Olsson and Larsson (2005: 8) posit that "satiric comedy attacks the disorders of society, often exposing its social standards as hypocritical or foolish and worthy of audience censure". Nando's television advertisements are a perfect example of satire as a means of gaining entertainment from politics.

Botha (2014) views satire, and specifically political satire, as forming part of humour in advertising and has been influential in shifting public opinion. Political satire, as Botha (2014) claims, entails the use of irony, ridicule or sarcasm to parody someone or something, and it is designed to generate laughter. Parody is an intertextual technique in advertising, in which it uses exaggerated imitation or mimicking of another for humorous or comical effect (Xin Bin, 2000, cited in Liu and Le, 2013). According to Liu and Le (2013: 16), parody can be defined as "a process of generating new expressions by changing or borrowing some parts of the original sources, such as adding or taking out some words, or combining two or several of them together". This is one of the most commonly used techniques in Nando's television advertising in which this copying manner is used for a comical effect.

2.2.5.2 Types of humour used in the medium of television advertising

Olsson and Larsson (2005) cite Catanescu and Tom (2001) who state that different types of humour in advertising vary according to the medium. Their study also revealed that humour is more commonly used in television advertisements than print advertisements. According to Olsson and Larsson (2005: 18), Catanescu and Tom (2001) have defined seven types of humour used in television advertising, which are:

- Comparison – Putting two or more elements together to produce a humorous situation.
- Personification – Attributes human characteristics to animals, plants and objects.
- Exaggeration – Overstating and magnifying something out of proportion.
- Pun – Using elements of language to create new meanings, which result in humour.
- Sarcasm – Sarcasm including blatant ironic responses or situations.
- Silliness – Silliness ranges from making funny faces to ludicrous situations.
- Surprise – Includes all advertisements where humour arises from unexpected situations.

2.2.5.3 Benefits of humour in advertising

Olsson and Larsson (2005: 18-19) cite the works of Weinberger and Gulas (1992) as well as Fatt (2002), as their theories on the benefits of 'humour in advertising' have four conclusions in common and are most extensive in its research. Their conclusions on the benefits of humour in advertising are that:

- Humour attracts attention.
- The nature of the product affects the appropriateness of a humour treatment. Though humour is used with many types of products, its use is more successful with existing rather than new products.
- Humour appears to be more appropriate for low involvement products and low feeling oriented products.
- Related humour is superior to unrelated humour. In studies that have directly compared the two forms, a differential advantage has been shown for related humour.

Olsson and Larsson (2005) bestow that humorous advertisements usually outdo non-humorous advertisements in that it accomplishes initial attention, sustained attention, projected attention, as well as overall attention. With regards to the effectiveness between 'related' and 'unrelated'

46

humour, Olsson and Larsson (2005) agree that humour related directly to the advertised product works more effectively than unrelated humour. This being said, "simply inserting humour into a given advertisement is unlikely to have the same impact on attention as using a more integrated humour treatment" (Fatt, 2002, cited in Olsson and Larsson, 2005: 17). Therefore, it is important to have humour that is associated with the content and context of the advertisement to obtain continuous and active responsiveness.

Moreover, Fatt's (2002) study mentions that the strength of the message can control the effect of humour on the persuasiveness of the advertisement. For example, humour in a soft sell advertisement can definitely increase the advertisement's persuasiveness. However, humour in a hard sell advertisement can decrease the advertisement's persuasiveness.

2.2.6 Television advertising genre

Television is an electronic medium that broadcasts many different kinds of programmes, each of which can be categorised as belonging to a genre or, in some cases, mixed genres. The term 'genre' originates from French and means 'type' or 'kind'. One of the most widely cited definitions of genre is that genre is "a staged, goal orientated, purposeful activity in which speakers engage members of a particular culture" (Martin, 1984, cited in Eggins and Slade, 1997: 27). Eggins and Slade (1997: 27) elaborate on Martin's concept within his definition as follows:

Staged: a genre is staged as the meanings are made in steps; it usually takes more than one step for participants to achieve their goals.
Goal oriented: a genre is goal-oriented in that texts typically move through stages to a point of closure, and are considered incomplete if the culmination is not reached.
Social process: genres are negotiated interactively and are a realisation of a social purpose.
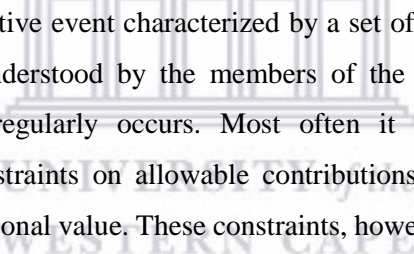
Kellner (1980: 8) postulates that a genre refers to "a coded set of formulas and conventions which indicate a culturally accepted way or organising material into distinct patterns. Once established, genres dictate the basic conditions of a cultural production and reception." Likewise, Hattingh (2011) suggests that genre is a cultural (communal) activity that is aimed towards some goal or purpose in a (generically) patterned way, by members of a culture or community, through the use of language. Similarly, Bock (2007: 63) argues that the concept of

genre relates to "the broader cultural context and refers to conventional ways or norms of talking/writing about things in any given society".

Crime dramas aired on television can be used as a perfect illustration of genre. Crime dramas usually revolve around a violent crime which consists of a search for its perpetrators, includes all facets of chasing, fighting or involving a bloody elimination of the criminal, hence communicating the message that 'crime does not pay' (Kellner, 1980). This in turn, creates that the audience come to expect these predictable patterns or 'codes' that crime drama develops through its texts and practices. To put it simply, we identify genres by looking for similarities in texts relating to common themes, subject matter, settings, characters, conventions, plots, and important material objects. Despite the fact that the definitions and explanations of genre mentioned above are relevant, what is noticeable is that these authors underscore the idea that the communicative function of a text is dependent on the interlocutors' knowledge of its genre. Therefore, it would be more sufficient to say that genre should be viewed as what Bhatia (1993: 13) described 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. Chandler (1997: 5) corresponds with this view and cites Abercrombie (1996) who postulates that "television producers set out to exploit genre conventions…" This means that the expert community can exploit the conventions and rules for their own purposes; however, they can only exploit the rules if they know it. In other words, specialist users should have greater knowledge of conventional purposes, construction and use of specific genres than those who are non-specialist. Additionally, specialist users need to be aware of the conventions before it can be exploited for effect. This, in turn, implies that background knowledge (schemata) is essential in understanding, using, conforming to, exploiting and analysing genre.

In agreement, Chandler (1997) suggests that in order to *read* within genres, the knowledge of genre conventions leads to making sense of texts within genres which is an active process of constructing meaning. Chandler (1997) further posits that any text requires what is sometimes called 'cultural capital' on the part of its audience to make sense of it. Chandler (1997) highlights that genres are not simply features of texts, but are mediating frameworks between texts, makers and interpreters. Nonetheless, the exploitation of constraints and conventions are more apparent in television advertisements in which several genres are employed to achieve a specific purpose(s).

The way in which conventions are used deliberately is to achieve certain objectives, such as how the reader may be misled, manipulated or persuaded by expert use of conventions. This is a very common feature of television advertising genre, as in most cases, it will include manipulation and persuasive goals of changing the attitudes of prospective customers or clients. In addition, television advertising genre usually exploits the conventions of a genre to achieve their effect or intention. This is usually achieved through contemporary television advertising which includes genres from numerous discourses; common examples include: music videos, news broadcasts, film and so on. In this light, one may argue that what seems to be restrictions would not apply to television advertising discourse as it is a 'borderless discourse' (Thabela, 2012).

Advertising discourse is also known as 'promotional discourse', according to Bhatia (1993). Fairclough (2003: 33) suggests that promotional genres are genres which have "the purpose of 'selling' commodities, brands, organizations, or individuals". Bhatia (1993) bestows that promotional genres have become the most flexible and fast developing area of discourse. He further notes that this is due to the emergence of new technologies in mass media and the explosion of mass information. At this point, it is important to note that the focus of this study is concerned with the sub-discourse of the discourse of advertising, which is the discourse of television advertising.

As mentioned earlier, television broadcasts have many different kinds of programmes, each of which can be categorised as belonging to a genre or, in some cases, mixed genres. Focusing on the concept of mixed genres, it could be said that the discourse of television advertising itself is multi-generic (Thabela, 2012). This is implying that it consists of a multitude of genres within a specific text or television advertisement. For example, television advertisements today

look like news broadcasts, films, 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 (Thabela, 2012).

Television advertisements are an example of multimodal texts and one key feature of multimodal texts is the use of 'hybridity', which is a kind of assimilation of genres that blurs the boundaries of genres and intertextuality. In this sense, multimodal texts, such as television advertisements, exploit genre mixing. Additionally, intertextuality is responsible for the 'blurring' of genres by drawing upon multiple codes from wider contexts – both textual and social. Through the use of intertextuality in television advertisements, it could be said that advertisements cannot exist without other discourse types. This means that they are parasitic in nature in that television advertisements borrow elements from other discourse types, and then uses it for its own purposes, which is evident in most genres and media. Cook (1992: 29) supports this by saying that "… ads typically occur together with, or embedded in, other discourses, to which they make no direct reference". In agreement, Chandler (1997: 6) cites Wales (1989) and O'Sullivan *et al.* (1994) who note that "genre is…an intertextual concept" and that "we need to understand genre as a property of the relations between texts".

Chandler (1997: 13) discusses six key textual features of genres in the context of film and television, which are: narrative, characterisation, basic themes, setting, iconography, and filmic techniques. With regards to the *narrative* property of genre, this property features: similar (sometimes formulaic) plots and structures, predictable situations, sequences, episodes, obstacles, conflicts and resolutions. The feature of *characterisation* bestows: similar types of characters (sometimes stereotypes), roles, personal qualities, motivations, goals, and behaviour. The *basic themes* of film and television genre relate to 'patterns of meaning' such as topics, subject matter (social, cultural, psychological, professional, political, sexual and moral) and values. The property of *setting* relates to the historical or geographical issues surrounding the text.

The feature of *iconography* relates to familiar images or motifs, the connotations of which have become fixed, primarily, but not necessarily visual, including décor, costume and objects, familiar patterns of dialogue, characteristic music and sounds, and appropriate physical topography. Finally, the textual feature of *filmic technique* relates to stylistic or formal conventions of camerawork, lighting, sound-recording, use of colour, editing, and so on.

Chandler's (1997) views of the features of film and television genre has a major contribution to television advertising genre. Thabela (2012) notes that advertisements today tell you a narration by dramatising their concept before they promote their product and service to you through the filmic genre. A typical example are the Nando's advertisements. Nando's has a signature feature in how they promote their products in their television advertisements. They do this by first making use of a narrative relating to a specific subject matter including the use of filmic technique, iconography and so on, and then only at the end of their advertisement do they promote their product. This feature is slowly starting to become a norm in most contemporary television advertising genres.

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

The post-apartheid South African constitution is quite distinctive globally in many respects, especially with regards to its eleven official South African languages. These eleven official languages have brought about hope to many South African citizens for reconciliation and nation building (Moloi, 1999). However, living in a post-apartheid South Africa, the growth and elevation of all nine African languages is one of the biggest trials which the government and the public have to address (Moloi, 1999). This is mainly due to the fact that language in South Africa, on a whole, has a political connotation. During the apartheid era, Afrikaans and English were seen as the languages of prestige whereas the other nine African languages were ostracised. Barnard (2006: 48) supports this by saying:

> In the apartheid era, only English and Afrikaans, the most common languages spoken by white South Africans, were recognised as 'official' languages of South Africa. Historically, Afrikaans has predominantly been spoken by both white Afrikaners and 'coloured' South Africans…However, during the struggle against apartheid, Afrikaans was often seen as the language of the oppressor, and its mandatory use as a medium of instruction for black school children was one of the catalysts of the Soweto uprising of 1976. Given that the organs of apartheid South Africa, including state controlled TV, not only marginalised the languages spoken by black South Africans, but also undergirded apartheid by segregating the population in terms of both race and language.

This consequently resulted in a challenge in the trajectory of converting South Africa into a multilingual country. Multilingualism, in the eyes of South Africans, is seen as a mark of growth from the horrendous apartheid past. The steps towards the promotion of multilingualism

in South Africa is through the promotion, recognition and respect for all South African languages which goes a long way to bring about democracy, reconciliation and national unity (Moloi, 1999). One of the first steps towards the promotion of multilingualism and the equal use of all official languages was the implementation of the mission statement and vision of the Pan South African Language Board (PANSALB). PANSALB's vision was "to provide for the recognition, implementation and furtherance of multilingualism in the Republic of South Africa through the development of previously marginalised languages" (PANSALB Annual Report, June, 1998, cited in Moloi, 1999: 2). It is in this view that the South African media played a pivotal role in the implementation of the promotion and development of all the official languages, especially the marginalised African languages.

A study was conducted by Dibetso and Smith (2012) where SABC programming as well as SABC news bulletins were studied over a period of a month and a half. The results of the study concluded: "There seems to be an over-representation of English as well as white people across all SABC services, which is not representative of the demographics of the country. This however is not exclusive to the public broadcaster and can be seen across all media and is a reflection of South Africa's social context" (Dibetso and Smith, 2012: 8). This hypothesis reflects that all eleven official languages are unevenly allocated, highlighting the linguistic inequality in South African media as it blatantly foregrounds the way in which marginalised languages are suppressed in the media.

Barnard (2006) expresses some important information in relation to the South African media's assumptions. Firstly, he bestows that subtitles in television programmes are dependent both on the viewer's own multilingual literacy and reading literacy. Secondly, Barnard (2006) postulates that the hegemony of English in subtitles for instance is seen as complying with the forced demands of imperialism and corporate globalisation rather than encouraging a true democratic multilingualism. For example, Barnard (2006) observes that Setswana is sometimes subtitled into English on 'Isidingo', yet English is never subtitled into Setswana or Zulu. Thabela (2012: 31) corresponds with Barnard's view and mentioned an article in the *Sunday Times* (dated the 25 April 2004) that proposed that "several years of democracy has been a great enemy of maintenance of indigenous languages in the media".

The choice of languages must be a thought-provoking process for the South African media to try and transform the country into a multicultural democracy as well as materially create a new

South Africa. Priority will always be given to the preferred languages or dominant languages over the minority languages, as they will always bear the brunt of being ostracised. Thabela (2012: 31) cites Blommaert (2005) who concurs with this by positing that "in most cases national minorities are excluded in the media language policy of multilingual country". In support of Blommaert's statement, it is clear from the above statement made by Dibetso and Smith (2012) that a multilingual country such as South Africa will always have communication problems and unfortunately not everyone will be accommodated.

It is a challenging task for advertisers to take into account the notion of multilingualism, as it is clear from the above that the language policy enforced by the South African media has failed to practice what it preaches about treating all languages equally. Therefore, it would be ruthless to expect advertisers to adhere to the same policy. In addition, it would not be feasible to adhere to the language policy as it is not practical for marketing purposes. This is because the discourse of advertising is different to the discourse of other television genres in that advertisers are regulated by the policies of broadcast corporations as well as the Independent Communications Authority of South Africa (ICASA).

According to Thabela (2012), advertisers use languages which are used in the urban areas which include English/localised English and Tsotsitaal. This is because in reality people living in urban areas are their greatest and active customers. Moreover, people living in the city have greater access to television advertisements compared to the people living on the periphery. This language practice brings into account Pennycook's (2010) concept of *metrolingualism*, which accounts for the use of a localised metropolitan language that mixes all linguistic systems available in a particular space. Similarly, Banda (2009: 8) cites Makoni *et al.* (2007) who claim that, in urbanised multilingual contexts of Africa, "people draw their identities not only from mother tongue ownership or pandering to rural 'ethnic' identities, but more from their repertoires as diasporic multilingual urbanites". As a result, people have the tendency to localise the metropolitan language by creatively mixing the languages they are exposed to, which in turn becomes part of their linguistic repertoire.

Nonetheless, the key factor that affects language choice in television advertisements is the objective of competing nationally and internationally. The business corporation under study here, Nando's, is quite well known for their marketing strategy and is successful in South Africa and well known internationally. Their television advertisements have been at the centre

of some heated topics of conversation, thus winning a lot of advertising awards. However, if this major business enterprise uses mainly the marginalised indigenous languages in Africa as their language choice, they would be on the brink of losing their effectiveness in the national and international market. This view corresponds with Bezuidenhout's (1998) study cited in Thabela (2012) which forecasted that the use of Afrikaans and indigenous languages will continuously diminish as a result of globalisation.

A review on literature has revealed that English as a language choice in advertising in parts of Europe and Asia is growing in popularity, and thus their advertisements are becoming more English. In Bulawka's (2006) dissertation, she examines the use of English and the English-Polish mix in Polish magazine advertisements, which, according to her, is becoming a popular advertising strategy. Her research outcome establishes that 79 per cent of the magazine advertisements occupy English and only ten per cent of the data employs Polish monolingual texts. The reason for this nature of advertising is based on the Polish desire for westernisation and internationalisation.

Bulawka (2006) also makes mention of Ustinova and Bhatia's (2005) study that explored the degree of bilingualism of Russian versus English present in the television advertisements. Bulawka's (2006) findings in her Polish study were similar to Ustinova and Bhatia's (2005) study in that the advertisements had more English than Russian. The outcome was that Russia too believed that by incorporating more English in their advertisements, it would serve as a marker of a more modern or westernised country.

In an additional study, Lee (2006) studied the mixing of English in the discourse of South Korean television advertisements. The outcome was that, out of 720 Korean advertising spots analysed, the findings suggested that 603 advertisements were mixed with English, which constitutes 83.75 per cent of the data. The findings of this study, as proposed by Lee (2006), shows that the increase in the use of English defines linguistic expression of modernity in which the acquisition of English is seen as a license to globalisation and modernity in Asian countries. In this sense, the study also revealed that the absence of knowledge and use of English is linguistically disassociated from modernity. Lee (2006) argues that this type of hybrid discourse is a key feature of globalisation. Similarly to Bulawka (2006) and Ustinova and Bhatia's (2005) outcome of their study, Lee's (2006) study too represents that English used in television advertisements indicate a symbol of modernity or a more westernised country.

In another Asian study, Wang (2006) studied the degree to what foreign languages were used in Taiwanese advertisements. The results indicated that out of the 32 Taiwan television advertisements studied, English was the most common foreign language used. The statistics pointed out that English constituted 70 per cent of the data, as compared to Japanese with 24 per cent, Korean with 3 per cent, and French with 3 per cent. This result again indicates that in a globalising world, the acquisition and use of English is interlinked with modernity. However, this is not the case for South Africa.

South Africa has a profound linguistic landscape unlike Europe and Asia. With all the languages at their disposal such as English, the indigenous languages and all other colonial languages which form part of South Africa and the African multilingual landscape, it is sufficient to say that these languages have become critical components of the linguistic repertoires of many South Africans and Africans abroad (Banda, 2009). This being said, Banda (2009: 4) highlights that "in late modern multilingual African societies, rather than 'a mother tongue', there are 'mother tongues' that constitute speakers' linguistic repertoires". This means, that Africans' linguistic repertoire consists of more than one native language, which they have grown up speaking from early childhood.

Accordingly, South Africa has an increase in the use of local languages and are by all means trying to localise language as a practice. This means that "to speak of language as a local practice is to address not only the embeddedness of language in place and time, but also the relation between language locality and the wider world" (Pennycook, 2010: 78). The relation between language locality and the wider world has a great influence on people today based on the onset of information technology which influences the kind of interactions and the way people use their multilingual repertoire. This is why Pennycook (2010) suggests that when localising language, the language practice moves away from looking at languages as autonomous systems. He therefore contests today's linguistic notions of monolingualism, multilingualism, code-switching and so on, which are more or less misleading. Nonetheless, based on the review on literature regarding the language choice in advertising, it would be suffice to say that English is used in South Africa with the influence of other local languages. Conversely, for most European and Asian countries, their local language is influenced greatly by English.

2.3 Summary

This chapter covered the work done in relation to the research, which dealt with literature on branding, aspects of advertising, television advertising genre and the issues of language in multilingual contexts of South Africa. The next chapter is an extension of the literature review, which reviews the main theoretical concerns within social semiotics.

Theoretical and Analytical Framework

3.0 Introduction

This study was modelled on an analytical framework namely, a multi-semiotic approach. Therefore, this chapter reviews literature theory which focusses on recent conceptualisations of social semiotics as extensions of multimodality. These notions include: semiotic remediation as re-purposing, resemiotisation, intertextuality, immediacy, hypermediacy, chronotopes, multivocality, dialogicality and multimodality. Moreover, the main objective in this chapter is to highlight how these theories were used as analytical approaches to scrutinise semiotic elements used in the selected television advertisements.

3.1 Dialogicality

By taking a dialogic approach to semiotics, Prior and Hengst (2010) highlight that attention needs to be directed to the "range of semiotics that are present and consequential in interactions rather than taking single-mode analyses (of talk, of writing, of gesture, of visual image as autonomous communicative domains" and that it "calls for understanding signs of all kinds as dialogic" (Prior and Hengst, 2010: 6). In other words, "language and signs need to be understood as concrete, historical, situated, and social phenomena rather than abstract, depersonalized, and unsituated systems" (Voloshinov, 1973, 1976, and Bakhtin 1981, 1986, cited in Prior and Hengst, 2010: 2). The Bakhtinian (1981) notion of dialogicality is an extension of Kristeva's notion of intertextuality, which can be understood as texts that are in 'conversation' with texts that already took place and those that are coming in the future.

For Voloshinov and Bakhtin, an utterance is defined "as the combination of what is historically produced by an embodied, interested person in a meaningful situation and what is interpreted actively and responsively by those who receive it" (Prior and Hengst, 2010: 3). This relates to Bakhtin's dialogical theory of language, which states that all language and thought is dialogical. This means that everything anybody ever says always exists in response to things that have been said before and in anticipation of things that will be said in response. In other words, we do not speak in a vacuum. All language (and the ideas which language contains and

communicates) is dynamic, relational and engaged in a process of endless re-descriptions of the world.

To exemplify the above statement, Prior and Hengst (2010: 5) re-examined reported speech and came to the conclusion that:

> People dialogically envoiced and embodied others (or copied material features of texts/ objects when they produced represented speech, thinking, and writing. We noted how intertextual and interdiscursive chains of signs routinely involved both transformations in media and multiple forms of mediation).

Similarly, Fairclough (2003) cites Bakhtin (1986a) who adds that texts are inevitably and unavoidably dialogical in the sense that "any utterance is a link in a very complexly organised chain of other utterances with which it enters into one kind of relation or another" (Fairclough, 2003: 42). Bakhtin's claim highlights that the relation of an utterance to others may be a matter of 'building on' them, 'polemicizing with' them, or simply 'presuming that they are already known to the listener' (Fairclough, 2003). This view concurs with Koschmann's (1999) definition of dialogicality, which postulates that it "is a term meant to capture the relational nature of all texts" (Koschmann, 1999: 308). It is important to note that dialogic activity, for Voloshinov and Bakhtin, is not only expressed on the grounds of communication, but can be conveyed as the site where people become who they are and where sociocultural formations such as a church, state, profession, class and social group are regularly being made and re-made (Prior and Hengst, 2010).

However, the focus of this study took on a dialogical theory of language and signs, and not just language per se. An astute example of language and signs being dialogic are in television advertisements, which always borrow from or 'feed' on other discourse types and use them for their own purposes. This borrowing from other discourse types is promoted by current research trajectories focussing on Prior and Hengst's (2010) astute claim arguing for a dialogic approach to semiotics. Their approach calls attention to the diverse ways that semiotic performances are re-presented and re-used across modes, media and chains of activity (Prior and Hengst, 2010). This idea of dialogicality gives credence to Banda's (2015) claim about the mobility and pliability of space and semiotic resources. Banda (2015) argues that semiotic resources, including socio-cultural and historical artefacts and discourses, are open to remediation, hence,

constituting a "new social practice" (Banda, 2015) carved out of the appropriated semiotic material.

3.2 Multivocality

Baxter *et al.* (2004) pontificate Bakhtin's (1984) view of multivocality in which utterances can be placed along a continuum of monologic single-voicedness to dialogic double-voicedness. To clarify, Baxter *et al.* (2004: 122) suggest that "single-voiced utterances are utterances that recognise one voice, whereas double-voiced utterances are multivocal in nature. Because voice means not only uttered talk of an embodied person but rather any perspective, value, function or ideology the intellectual talks becomes that of interrogating utterances to discern their univocal/ multivocal quality". Bakhtin's notion of multivocality is useful, especially in the creative and aesthetic aspect of the production and consumption of semiotic material (Higgins, 2009).

For example, Baxter *et al.* (2004) argue that discourse markers such as "but" or "however" are obvious discursive clues to multivocality. Baxter *et al.* (2004: 122) make use of the following example to explain the notion of multivocality and double voice. The utterance "I look forward to our time spent together but it means I often fall behind in my work obligations". It can be deduced that the word *but* in this example, introduces a clause that contrasts with what has been already mentioned. The contrasting of clauses indicates multivocality or double voice, which is similar to the linguistic notion of ambiguity, where one utterance can have two meanings or voices.

Higgins (2009: 6) defined multivocality as "a set of interlinked concepts… on voice as well as the multiple perspectives, or speaking positions, articulated through language". Higgins (2009: 7) uses the term in two ways: firstly, "on a sociolinguistic microlevel, multivocality refers to the 'different voices' or *polyphony* that single utterances can yield due to the syncretic nature". Higgins (2009: 7) cites Woolward, (1998) who states that the idea here is to account for the creative nature of language mixing in which the forms can be bivalent, that is, belong to two (or more) languages simultaneously leading to double-voiced usage, and hence having multiple meanings all at once. In this regard, speakers achieve multivocality through appropriating a text and infusing it with their own meaning (Higgins, 2009: 7).

Secondly, on a sociolinguistic macro-level, Higgins (2009: 8) adds that multivocality is used to explain forces of centralisation and decentralisation in multilingual and multicultural contexts. The former includes pressures which force structuring and hierarchisation of language as a consequence of globalisation and internationalisation (Higgins, 2009). Decentralisation includes forces that promote localisation of linguistic forms, including those forms drawn from colonial languages, for example, terms such as *Ayoba*, *mofaya*, *Yebo*, *Yebo-gogo*, and so on.

3.3 Intertextuality - relationships between texts

This study is an investigation of the semiotic resources used in the production of selected Nando's advertisements. One of the key concepts used in the exploration of a multi-semiotic approach is that of intertextuality. This concept is deemed useful in data analysis to explore how Nando's made use of intertextual references through the selected advertisements and the relationship they have with other texts in different discourses and genres. This notion also helped to explore Prior and Hengst's (2010) approach, in which they call attention to the diverse ways that semiotic performances are re-presented and re-used across modes, media and chains of activity.

Johnston (2008: 9) offers a heuristic method for discourse analysis. A heuristic is a set of topics for systemic consideration. Johnston sets out six topics, however, the focus for this study will be on one topic, which follows:

> Discourse is shaped by expectations created by familiar discourse and new instances of discourse help to shape our expectations about what future discourse will be like and how it should be interpreted.

This topic, according to Johnston's (2008) heuristic for discourse analysis, can be interpreted that all texts are related to other texts, which is known as intertextuality. This means that texts are linked to other texts in terms of their structure, but also through words and phrases. For example, we re-use words, phrases and sentences, we repeat the same patterns of texts, we build on existing utterances, we attack or debate existing utterances and presume that certain utterances are already known to the listener. Therefore, intertextuality is the relationship that a given text has with other texts due to text borrowing. In the discourse of advertising, every text has its origin in other texts and in this regard, each text is a camouflage of another.

60

Focussing on the aspect that 'certain utterances are already known to the listener', it would be sufficient to say that assumptions could be linked to intertextuality. This view concurs with Fairclough (2003: 40) who states that texts inevitably make assumptions, that is, "what is 'said' in a text is 'said' against a background of what is 'unsaid', but taken as given". Assumptions, according to Fairclough (2003), connect one text to other texts, to the world of texts.

The difference between assumptions and intertextuality is that the former "are not generally attributed or attributable to specific texts. It is a matter rather of a relation between this text and what has been said or written or thought elsewhere" (Fairclough, 2003: 40). Fairclough (2003) declares that both intertextuality and assumption can be seen in terms of claims on the part of the 'author' – the claim that what is reported was actually said, that what is assumed has indeed been said or written elsewhere, that one's interlocutors have indeed heard it or read it elsewhere.

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 (1977), makes the text not a 'reproduction' but 'productivity'. Barthes (1977) states that in order to interpret a text, one must appreciate the plurality from which it is made. A text, whatever it maybe, is drawn from other texts, thus, there is no 'original' text in the true sense of the word.

Fairclough's (2003: 43) view on intertextuality is that "intertextual relations of a text is the relations between one text and other texts which are internal and external to it yet in some way brought into it". This means that the ideal text is made up of various codes interacting without one being superior to the rest. Each code is a voice, and the text is woven or braided from the convergence of the codes. This relates to one of Barthes' most astute claims on intertextuality, which is that the critic should read the text not only as a first reading but also as a re-reading.

The term *intertextuality* has itself been borrowed and transformed many times since it was coined by poststructuralist Julia Kristeva in the late 1960's. Kristeva's (1986) claims concur with Barthes's (1977) views on intertextuality by postulating that any text is constructed as a mosaic of quotations, and that any text is the absorption and transformation of another. Kristeva (1986) further suggests that intertextual analysis is a matter of the insertion of history into text

and text into history. This means that intertextuality is the ways in which texts and the ways of talking refer to and build on other texts and discourses.

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 a previous text in the new text. She maintains that all texts must be analysed in relation to the similar texts which were created before it. This view of intertextual analysis, like many others, is centred on meaning-making, suggesting that the knowledge of previous texts contributes to overall meaning construction.

Goddard (1998: 69) narrows his view of intertextuality by focusing on advertisements. By doing so, he states that intertextuality can be an imperative component of an advertisement's meaning, "in that the original text if being referred to establish a message which the second text can then use and elaborate on". In this manner, the second text does not have to work so hard. In other words, it can take for granted that the original text has left a trace, which the second text can use to its advantage. Goddard (1998) goes on to say that in order for intertextuality to be completely effective, readers need to have the ability to remember the original advertisement and place of reference being established.

Intertextuality, as pointed out by Goddard (1998), is no witness of boundaries; this means that it does not have to involve specific slogans for particular products. This also means that intertextuality can move between advertising and many other discourses, such as "utterances from an author, traditional literary, film texts and styles, and lastly music" (Goddard, 1998: 72). This in turn means that, in the discourse of advertising, every text has its origin in other texts and in this regard, each text is a camouflage of another.

In relation to Goddard's (1998) argument, Van Niekerk (2008) stipulates that the benefits of intertextuality in advertising is in the provision of the copy-writing (i.e. the borrowed text is not copied entirely), but only certain parts of it are re-worked and re-purposed. Van Niekerk (2008) views intertextuality not only as benefiting advertisers, but the society as well. It provides advertisers with a platform to reflect societal concerns by feeding on political or other controversial discourse which shape society. At this point, the advertisers grab the viewers' attention by playing on issues which are essential to the public. That is why Nando's advertisements use this technique to their advantage for their tongue-in-cheek branding, which

62

is often done through the process of re-purposing and making use of intertextual references to acquire new meaning.

3.4 Resemiotisation

The notion of resemiotisation was coined to address the ways that practices (the movement from one text to another) transition meanings across different structural phenomena, and has its origin in Jacobson's (1971a) intersemioticity (Prior and Hengst, 2010). Intersemiocity is concerned with the relations among multiple semiotic elements (Prior and Hengst, 2010). Resemiotisation is manifested with what Iedema (2003) refers to as dilinguistification, highlighting that semiotics carries different meanings with its movement from one text to another, shifting from linguistification to technical design such as sound, colour and visual images, especially in relation to the advertising text this study is concerned about.

According to Iedema (2003: 41), resemiotisation is "about how meaning making shifts from context to context, from practice to practice or from one stage of a practice to the next". To illustrate this definition, if a child is not doing well in school, the teacher then takes notes for that context and puts it on paper. Thereafter, the teacher discusses it in the child's home with the parents and then after takes the matter to the staff room discussing the child's performance. This example shows that the meaning (of the child not performing well) has not changed, but the context is changing from one practice to another. Therefore, the researcher used resemiotisation to account for the different practices. For instance, the Nando's advertising discourse sometimes use political discourses which were headlined in the news media (or what has been verbal) was being turned into an advertisement.

Iedema (2003) continues to inform us that in resemiotisation, we do not only look at the sounds and images which we see, but also all the semiotics that coincide and the compromises which played a role in its inspection. Additionally, resemiotisation provides the analytical means for tracing how semiotics are translated from one end to the other as social processes unfold, and asking why these semiotics (rather than others) are mobilised to do certain things at certain times. It is clear from the above-mentioned that resemiotisation is related to re-contextualisation 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 (generalised meaning), which is concerned with the homogeneous and heterogeneous meanings carried by semiotics from one context to another (Thabela, 2012). 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 confrontation between 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 an advertising text, everything looks familiar thereby generating homogeneity (Thabela, 2012). It is rather more or less impossible to find heterogeneous texts in promotional genres; but it should be noted that these homogeneous texts in this genre (advertising) have heterogeneous meanings. This highlights Prior and Hengst's (2010) claim that text is becoming homogeneous with heterogeneous meanings, because of the continuous re-working of texts and discourses. Thus, every text is a report of prior texts, but is re-created to make new meaning in a new discourse.

Resemiotisation is interested in how materiality or expression serves to realise the social, cultural and historical structures, investments and circumstances of our time (Iedema, 2003). That is to say, resemiotisation acknowledges the surrounding of text (the context of the text) and its significance on meaning-making. For example, history will mean something in a political gathering and change its (history) meaning while it is used for marketing purposes in the discourse of television advertising (Thabela, 2012). On this note, resemiotisation is used for the remediation of the borrowed text and this is more applicable in television advertising, as the advertisers have different purposes of producing a specific campaign. Clearly, Iedema's (2003) notion of resemiotisation is not patently different from Prior and Hengst's (2010) notion of semiotic remediation.

3.5 Semiotic remediation as re-purposing

Bolter and Grusin (1999) note that remediation did not begin with the introduction of digital media and that this process of remediation was used throughout the last several hundred years of Western visual representation. The two authors use an example where paintings illustrate

stories from the Bible or other literary sources. This act of remediation in the contemporary entertainment industry calls such borrowing 'repurposing', which, according to Bolter and Grusin (1999), means to take a 'property' from one medium and use it in another. They argue that remediation is a defining characteristic, as well as the key, to new digital media.

In line with the social semiotic approaches to multimodality, the two authors - Prior and Hengst (2010), coined the term 'semiotic remediation' in which they are concerned with how text or the diverse ways that semiotic performances are reported, re-voiced re-presented and re-used across modes, media, and chains of activities. Semiotic remediation is also about how particular actions and ideas are routinely re-contextualised to create a certain meaning and effect. Semiotic remediation, according to Prior and Hengst (2010), should be perceived as a practice which is critical to understanding the work of culture as well as communication. Prior and Hengst (2010) view semiotic remediation as acknowledging that most of the text we are exposed to is a result of re-purposing and re-performing.

The above-mentioned can be explained in that semiotic remediation encapsulates the manner in which people, producers, directors, and/or actors in films and advertisements routinely re-perform others' gestures and actions, re-purpose objects, re-present ideas in different media/modes and re-make their world and themselves in the process. This involves intertextuality and re-contextualisation of different discourses and semiosis (signs), as well as blending of discourses and semiosis (multimodality). Therefore, Prior and Hengst (2010: 6) summarises semiotic remediation as "a dialogic process that interdiscursively weaves together modes, media, genres, and events and serves as a foundation for indexical and chronotopic orders".

The notion of remediation has been used in many ways (Bolter and Grusin, 1999; Prior and Hengst, 2010 and Banda and Jimaima, 2015). Even though a reproduction of an oral report into a reported or written form can be said to be remediation, it does not essentially entail re-purposing (Banda and Jimaima 2015). Remediation can take place without re-purposing and vice versa.

Following Banda and Jimaima (2015) and Bolter and Grusin (1999), there are two aspects of re-purposing: firstly, recycling of material or content from one medium in another medium not necessarily for a different purpose; and secondly, it is also about the refashioning of materials

65

and practices as well as the creative borrowing and adapting of materials and techniques whenever possible, for new meanings and purposes. While the first aspect of remediation is significant, it is the latter which is more productive. To explain, Banda and Jimaima (2015) argue that, when looking at re-purposing and semiotic landscapes, there is a need to look at the agentive nature of sign-making. This means that producers and directors do not just cut and paste from prior texts and discourses, they are inventing something that has that creative agency added to it - and that is especially what remediation is about.

While the emphasis is on discourse practice, the significance lies in that semiotic remediation goes hand-in-hand with notions of chronotopes and trajectories. Bolter and Grusin (1999) argue that remediation is not linear; it is multidimensional and reciprocal. Therefore, remediation pays attention to "the location of any interaction - and its convergence of particular tools, people, and environments - with historical trajectories that reach from past into present and projects forward to near- and long-term futures" (Prior and Hengst (2010: 7). In other words, the notion of remediation plays an important role in semiotic analysis because a "careful tracing of semiotic analysis [has to take place] across chains and for a subtle and precise vocabulary for practices of alignment as well as processes of transformation across media, genres, and events" (Prior and Hengst, 2010: 10).

In brief, a semiotic remediation researcher has to: recognise the simultaneous, layered deployment of multiple semiotics (talk, gesture, artefact use and production, interaction with environmental structure). Also, people are never just talking, just reading, just writing; researchers should look at semiotic trajectories and chains across time and place, recognising both the need to understand semiotics as dispersed and mediated, and the value of tracing out mediations ANT-like, rhizomatically, across situated functional systems (Prior and Hengst, 2010: 19).

3.6 Chronotope – time and space

This study also takes on a chronotopic approach. As a means for the researcher to successfully conduct a chronotopic analysis, the selected advertisements had to be investigated for their remediation of the past into the present through the integration and recycling of prior semiotic material for their own purposes. This approach had the advantage of exploring the production of Nando's advertisements in time and space based on both multi-semiotic and chronotopic

analyses. In this way, these analyses helped to establish the effectiveness of the strategies used by Nando's to tap into the socio-cultural and political schema of its audience through intertextual references.

Semiotic remediation is closely tied with the notion of chronotopes. According to Prior and Hengst (2010: 228), "semiotic remediation involves not only the operation of signs-in-action across different media, but also the navigating of multiple indexical fields. One way to talk about such fields is through Bakhtin's (1981) notion of chronotope (space-time)". Agha (2007) notes that the term chronotope combines etyma that denote time (*chronos*) and space (*topos*).

Prior and Hengst (2010) used Bakhtin's (1981) brief description of chronotopes where a reader inhabits both the here-and-now embodied experience of reading as well as the fictional world of a novel, which in the end represents the multiplicity of chronotopes. For example, Prior and Hengst (2010) make reference to Bakhtin's (1981) chronotope of the road. They state that the chronotope of the road can be read in a narrative as a *representational chronotope* and it can be lived experientially in an actual journey as an *embodied chronotope.*

In addition to Bakhtin's representational and embodied chronotope, Prior and Hengst (2010) bestow that "chronotopes may also be *embedded* as affordances (Gibson, 1979) in semiotic and material artifacts" (Prior and Hengst, 2010: 228). In this case, for Prior and Hengst (2010), the chronotope of the road can be read in sociomaterial forms such as roads, signage, maps and inns for travellers. For them, "*all three of these chronotopic dimensions are necessarily fused*" (Prior and Hengst, 2010: 229). Therefore, a "dialogic reference to sociomaterial here-and-nows and to imagined worlds (historical past, possible future, fictional, hypothetical, religious, and so on) makes chronotopes a particularly agile theoretical construct and well suited to the task of addressing indexical fields" (Prior and Hengst, 2010: 228). Therefore, Prior and Hengst (2010: 6) refer to chronotopes as the "understanding [of] how participants in a moment of discourse routinely navigate multiple representational worlds of indexical fields on the one hand, and also how such situated interactions link to part and projected histories of representation". In semiotic analysis, we should not only look at time to get an appropriate outcome; it is important to consider both time and place of those people of certain social types.

Agha (2007: 321) defines time as an entity that is "textually diagrammed and ideologically grasped in relation to, and through the activities of, loca table selves". Agha (2007: 321-322)

firmly believes "that all semiotic representations are chronotopic because they occur in space and time". Representations are signs that are heard and seen by participants, only then can meaning be experienced by these participants. This is known as "temporal-spacial expression" (Agha, 2007: 322) where the participants connect illustrated chronotopes to experienced chronotopes. This notion of chronotope captures how aspects of personhood, subjectivity and depictions of social relations are relative to the spatial-temporal narrative envelope (Agha, 2007), and thus provides a means to explore the production of Nando's advertisements across time and space.

Importantly, the interpersonal experience of a chronotope and the way in which the personae in time-space are construed, derive from the participation frameworks within which they are experienced (Luphondo and Stroud, 2012). Agha tells us that "encounters with chronotopes are encounters with characterological figures (voices) embedded within spatio-temporalized locales within which speech participants establish forms of alignments" (Agha, 2007: 331). This means that the social relations, models of subjectivity, and interpersonal relationships established and mediated through the participation framework, are crucial to understanding how the characterological voice (persona) is construed and circulated (Agha, 2007).

A chronotope is also a relevant analytical unit with which to chart the circulation and sociopolitical significance of representations (Luphondo and Stroud, 2012). Agha (2007: 322) notes that chronotopical moments can be "linked to each other through communicative chains into processes, which, through inter-linkage of smaller scale semiotic encounters and participation frameworks, yield larger scale sociohistorical trends, and (re)produce or transform larger scale sociohistorical formations". Therefore, the researcher has been able to situate the Nando's advertisements in multiple temporal and spatial cycles, by capturing how their productions are inserted into chains of production and consumption at different junctures of space and time, involving different personae, and creating various alignments with consumers.

3.7 Immediacy

Immediacy, according to Bolter and Grusin (1999), is when the medium itself should disappear and leave the viewers in the presence of the thing that is being presented: promising to show the viewer *what it is like to be* sitting in a race car or standing on a mountain top. This seeks to

put the viewer in the same space as the objects being viewed (Bolter and Grusin, 1999). Likewise, Daubs (2011: 12) states that immediacy "references a feeling of 'presence' (in time, space, or both) with a mediated event". For example, this reference can be applicable to reality television programming or the recreation of period costumes and places. By doing this, immediacy taps into the viewers' desire to have immediate interaction, access and understanding of the content.

Therefore, immediacy tries to involve the viewer more intimately into what is being presented. Another example would be virtual interfaces (mediums of computer and television screens), such as virtual reality, three-dimensional graphics and graphical interface design which are projected to make digital technology *transparent* (Bolter and Grusin, 1999). A transparent interface is what Bolter and Grusin (1999: 24) describe as "one that erases itself, so that the user is no longer aware of confronting a medium, but instead stands in an immediate relationship to the contents of that medium". This type of transparency is when producers and designers aspire to make *interfaceless* interfaces (Banda, 2015), where the interface erases itself in front of the viewer. As transparency and immediacy are two faces of the same coin, the phenomenon is often referred to as transparent immediacy or just immediacy. In this dissertation, the researcher preferred to use the term immediacy.

To achieve optimum immediacy results, one of the techniques is to erase the medium. This is when continuity is accomplished between depicted and 'real' space. For example, with the advancement of computer programming, immediacy creates a sense of immediate contact with the image. For Bolter and Grusin (1999), this act of erasure is promoted to the term *filmic* realism (similar to computer animation). Filmic realism is when computer images cannot be distinguished from the traditional film. This creates new techniques for achieving immediacy.

Bolter and Grusin (1999) highlight the new techniques of filmic realism to promote immediacy by simply removing the programmer/creator of the image, which then in turn is promoted by involving the viewer more intimately in the image. This makes the image more interactive for the viewer. By being interactive with the images in motion, this interaction can have the simple result of changing one's point of view. Likewise, Daubs (2011) posits that immediacy does not only concern itself with the reception of media texts, but also their production. In other words, immediacy becomes a strategy employed to ensure user involvement.

For television and film, it is the director or the editor's duty to control the movement so that the point of view is set in motion. Therefore, it can be said that immediacy is achieved through filmic realism which is important in the new digital media. Moreover, Daubs (2011) declares that digital media is essentially *better* than traditional media, because they display a greater *liveliness* and are therefore more *real* than mass media.

Bolter and Grusin (1999) argue an essential point - that the logic of immediacy is not to oblige the viewer into believing that the representation is the same thing as what is represented. Bolter and Grusin (1999) continue to say that their belief is that there should be some necessary contact point between the medium and what it represents. This brings us to the next logic in digital media, which is hypermediacy. Immediacy and hypermediacy are seen as double logics of remediation. These contradictory logics co-exist and are mutually dependent.

3.8 Hypermediacy

Hypermediacy is a very prominent feature in digital media. Most internet sites are hypermediated in the arrangement of their text, graphics, and video in multiple panes and windows and joining them with numerous hyperlinks (Bolter and Grusin, 1999). For example, the video sharing internet site, YouTube, represents the most influential expression of hypermediacy in that it has multiple representations inside the window such as text, hypertext, graphics and video. Also, the drop-down menus, icons and toolbars present this windowed style as tiling and overlapping each other. This medium becomes a heterogeneous space to compete for the viewers' attention.

The difference between immediacy and hypermediacy is that immediacy commands that the medium should disappear so that the viewer can have a more realistic experience and it suggests a unified visual space. Hypermediacy makes the viewer aware of the medium and the windowed interface does not attempt to unify the space around any point (Bolter and Grusin, 1999). This means that the multiplicity of windows and the heterogeneity of the contents on a computer screen mean that the user is repeatedly brought back into contact with the interface (Bolter and Grusin, 1999). In other words, hypermediacy enables viewers to interact with the interface.

Bolter and Grusin (1999: 33) explain hypermediacy further:

> With each return to the interface, the user confronts the fact that the windowed computer is simultaneously automatic and interactive. Its interface is automatic in the sense that it consists of layers of programming that are executed with each click of the mouse. Its interface is interactive in the sense that these layers of programming always return control to the user, who then initiates another automatic action…the user as a subject is constantly present, clicking on buttons, choosing menu items, and dragging icons and windows….the buttons and menus that provide user interaction can be seen as getting in the way of transparency.

It is important to note that immediacy depends on hypermediacy (Bolter and Grusin, 1999). Bolter and Grusin explain that, in order to generate a seamless moving image, filmmakers combine live-action footage (which borrows its sense of immediacy) with computer compositing and two- and three-dimensional computer graphics (expression of hypermediacy). Bolter and Grusin (1999: 17) highlight the following:

> Although each medium promises to reform its predecessors by offering a more immediate or authentic experience, the promise of reform inevitably leads us to become aware of the new medium as a medium. Thus, immediacy leads to hypermediacy... Media have the same claim to reality as more tangible cultural artifacts, photographs, films, and computer applications are as real as airplanes and buildings.

The above suggests that in the culture of the twenty-first century, visual representation in our media today wants both to multiply its media and to erase all traces of mediation: it wants to erase its media in the very act of multiplying technologies of mediation (Bolter and Grusin, 1999). For example, television news producers assemble on the screen - ribbons of text, photographs, graphics, and even audio without a video signal, which they insert at opportune places in the broadcasts (hypermediacy). They might even 'go live' to a journalist at the scene of the event being reported (immediacy). This shows that the most hypermediated productions strive for a kind of immediacy. Also, most music videos rely on multiple media and elaborate editing to create an immediate and spontaneous style.

The concepts of immediacy and hypermediacy are important in this study, as it provides the means to examine the relationship between the user and the multimodal text (video advertisements), or more precisely, the user's involvement with the multimodal text.

3.9 Multimodality

This study focused on unloading hidden meanings in the semiotic resources/or modes (e.g. language, image, music, gesture, architecture and so on) which are used in the selected Nando's television advertisements. With the increased multimodal representations in the media today, we need to understand that sound and image are taking over roles associated with language since the invention of printing, or what Iedema (2003: 32) calls "the de-centring of language as favoured meaning making", and the re-visiting and blurring of the traditional boundaries between and roles allocated to language, image, page layout, document design, and so on. 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.

Multimodality refers to the application of two or more modes in a single communicative act or event. In other words, multimodality draws upon a variety of communication modes such as spoken, written, visual, spatial, and so forth, all at the same time (Kress & Van Leeuwen, 1996). Kress (2010: 79) postulates that the notion of *mode* is "a socially shaped and culturally given semiotic resource for making meaning". Kress (2010) goes on to state that modes are used in representation and communication. For example, modes such as images, writing, layout, music gesture, speech, moving images, soundtracks and 3D-objects are phenomena and objects which are the product of social work which have meaning in their cultural environments (Kress, 2010). Similarly, as an analytical approach, MDA (multimodal discourse analysis) unpacks and questions things which are involved in the production of a communication event, be it an advertisement or any media text. Moreover, as a theory, it is referred to as *multimodality,* thus *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 visual, auditory, tactile, olfactory, gustatory and kinaesthetic (O'Halloran, 2011).

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". This means that the study of multimodality creates a paradigm shift which extends not only to the study of language per se, but to the study of language integrated with other semiotic resources (O'Halloran, 2011). Likewise, Iedema (2003) declares that multimodality was introduced to highlight the necessity of taking into account semiotics other than language-in-use, such as gesture, image, music and so forth. In this regard, Iedema (2003) highlights that multimodality is about recognising that language is not at all at the centre of all communication.

Iedema (2003: 34) proposes that most of the media text we are exposed to is the result of "the increased ubiquity of sound, image, film through TV, the computer and internet is undoubtedly behind this new emphasis on interest in the multi-semiotic complexity of the representations we produce and see around us". In other words, most of the visual texts we are exposed to are becoming increasingly multimodal in all mediums such as radio, television and the internet. In agreement, O'Halloran (2011) states that 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, action and so on.

It is important to highlight that one key feature of multimodal texts is the use of 'hybridity', which is a kind of assimilation of genres that blurs the boundaries of genres and modalities. This feature of hybridity is seen in most media texts. It is especially used in advertising discourse to acquire new meaning. The other key feature of multimodality is that of intertextuality. Intertextuality is realised through multimodality and is used as a tool to tap into the socio-cultural and political schema of readers. Therefore, it is important to include intertextuality in the framework of multimodality. By doing a multimodal analysis, it enables different modalities that constitute any multi-semiotic text to be analysed textually. This new reality calls for an all-inclusive interpretation of the texts as totalities of communicative events rather than interpreting one mode in isolation (Kress and Van Leeuwen, 2006). Therefore, a multimodal/multi-semiotic analysis plays an imperative role in any media text.

Kress (2010) postulates that multimodal production is now an ubiquitous fact of representation and communication and he declares a multi-sociosemiotic approach to representation. Kress (2010: 61) postulates that multi-sociosemiotics theorises meaning from three perspectives:

The overarching perspective is that of semiosis – making meaning; its categories apply to all representation, to all communication and to all the media of communication. From the perspective of multimodality, the theory deals with issues common to all modes and to the relations between modes. In the third perspective, of dealing with a specific mode, the theory has categories that describe forms and meanings which are appropriate to the specificities of a given mode – its material affordances, its histories of social shaping and the cultural origins /provenance of elements of that mode.

To provide a brief exemplification of a social semiotic theory of multimodality, Kress (2010: 105) stipulates the following:

how signs are made; how meaning is shaped; what discourses and what genres are available and how they are used; what texts are and how they work; how representation and communication function; that modes occur in ensembles: all these belong to the social semiotic. What the potentials of each mode in these ensembles are, the fact that modes – image, architecture, speech, gesture – have specific affordances and differing semiotic means – differing means for framing, for instance – belongs to the multimodal. Together, Social Semiotics and Multimodality provides an encompassing theory of representation and communication.

In line with Kress' argument, Iedema (2003) declares that these representational practices are increasingly being redefined and cross-referenced. This is true for magazine design, as well as television and film production, architecture, and so on. Iedema (2003: 37) notes that:

In each of these areas, the rules as to 'what goes with what' and 'what can signify what' are constantly challenged and changing. Challenges and changes to the established representational order have of course always affected how we make meaning, but in our time they appear to have graduated from the margins to become persistent features of common representational practices. This is true to the point that any current 'state-of the-art' definition of a practice, genre or field serves rather as a point for creative and innovative departure than as a simple and straightforward blueprint for action, design, or execution.

Therefore, this study focused on selected Nando's advertisements by exploring the semiotic resources used in the production of Nando's advertisements using concepts of semiotic

remediation as re-purposing, resemiotiation and intertextuality as extensions of multimodality. The importance of using the above concepts as part of a multi-sociosemiotic approach was to evaluate how Nando's re-purposed their semiotic material through remediation to acquire new meaning, how they re-contextualised their semiotic material in the advertisements through resemiotisation, and how they made use of intertextual references to acquire new meaning in the 'new' form – the advertisement. A multi-semiotic approach created a "paradigmatic shift away from the study of language alone to the study of the integration of language with other resources" (O' Halloran, 2011: 3). This means that a MDA (Multimodal Discourse Analysis) or a multi-semiotic approach is a suitable method to use that created this paradigm shift in an attempt to search and retrieve information.

3.10 Summary

This theoretical and analytical framework chapter dealt with semiotic analytical frameworks such as chronotopes and a multimodal / multi-semiotic approach. In addition, it further discussed literature theory such as: semiotic remediation as re-purposing, resemiotisation, intertextuality, immediacy, hypermediacy, chronotopes, multivocality, dialogicality and multimodality. The next chapter presents the methodological account that was used in the process of data collection and analysis.

75
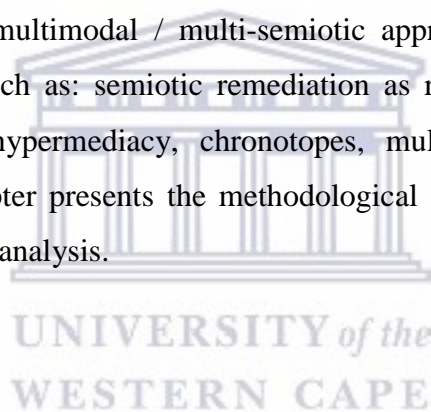
Chapter 4

Methodological Framework

4.0 Introduction

This research methodology is informed by recent theories in the social semiotic approaches to multimodality (Kress, 2010). The data collection and analyses are influenced by multimodality and what is called multimodal or multi-semiotic discourse analysis. At the heart of the methodological framework, are selected television advertisement video clips as 'documents', which were analysed multimodally as discourse/text, using notions of semiotic remediation, resemiotisation and intertextuality.

4.1 Research design and procedure

Following similar studies that have used multimodality (Gilje, 2010; Prior and Hengest, 2010; O'Hallaran, 2011; to name a few), this study largely adopts a qualitative methodology. Qualitative research, according to Creswell (2003: 18), is:

> one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (i.e. the multiple meanings of individual experiences, meanings socially and historically constructed with an intent of developing a theory or pattern) or advocacy/participatory perspectives (i.e., political, issue-oriented, collaborative or change oriented) or both. It also uses strategies of inquiry such as narratives, phenomenologies, ethnographies, grounded theory studies, or case studies. The researcher collects open-ended emerging data with the primary intent of developing themes from the data.

In addition, Denzin and Lincoln (2003) view qualitative research as multidimensional methods, involving an interpretative, naturalistic approach to its subject matter. Therefore, qualitative researchers study multimodal phenomena in their natural settings, aiming to make sense or interpret the semiotic resources that constitute them in terms of the meaning potential that people create. Through this multimodal qualitative analysis, new meanings are unlocked by looking at subjects and semiotic resources in a naturalistic manner.

Rather than counting and using statistical methods for analysis, a qualitative method problematises the subject matter, by questioning phenomena. Due to this approach, the qualitative researcher attempts "to attain rich, real, deep, and valid data and from a rational standpoint, hence the approach is inductive" (Leedy, 1993: 143). Stroud (2010) proposes that a qualitative strategy is interested in subjectivity and that the emphasis is on description, exploration and the search for meaning. As a result, the qualitative social semiotic approach to multimodality was deemed as an acceptable approach to use when collecting and analysing the selected television advertisements used for this study.

The advertising discourse is primarily multimodal and creative. This is due to the producers having to find inventive ways of re-using the widespread range of audio and visual (multimodal) semiotic resources to capture novel meanings and to persuade its prospective customers into action. This study is thus attentive to the narratives which are carried by the multimodal semiotic resources as 'signs' in the selected Nando's television advertisements. In order to interpret the signs in these selected television advertisements, a particular qualitative method of analysis was chosen, which is a multi-semiotic method of analysis. This method is designed to explore multimodal texts used in the selected television advertisements.

A social semiotic approach was adopted in this study, which was deemed useful as it allowed the researcher to analyse, interpret and search for meaning in the specific mediated multimodal texts. In addition, this research paradigm is a useful method in this study, as it has allowed the researcher to ask the 'how' and 'why' questions. Multimodal/multi-semiotic approaches theorise why certain semiotic resources are used for particular social and situated meanings and not others (Banda, 2015; Prior and Hengst, 2010; Kress, 2010; O'Hallaran, 2011). This usually requires innovation in selection and use of semiotic material at hand. In this regard, due to the creative nature of television advertisements, it (television advertisements) raises numerous questions as to why producers consider a specific colour, character or song that is appealing or may effectively market the product in question. The producers also frequently own other people's ideas and practices without authentic licence as they continuously re-produce other people's work. Therefore, a qualitative multimodal method gives a researcher the chance to theorise the processes involved in the creation stage of television advertisements (Thabela, 2012).

77

Moreover, by incorporating a multimodal/multi-semiotic method of analysis, allows the researcher to explore hybrid discourses as both social phenomena and as practices (Matthews, 2010). Therefore, the researcher can interpret various discourses that develop within societies through utilising a multimodal method. Thabela (2012) bestows that this approach towards this kind of study provides the researcher with methods of analyses that make it possible to cross-examine the borrowing from unrelated discourses from text and genres which results from the hybrid discourses. The multimodal texts in this research is an illustration of hybrid discourses with borrowing from prior discourses, texts and genres.

The importance of this study, compared to other studies done in this area of research, is that the current study uses a new qualitative approach from recent developments in multimodal discourse analysis and developments in new media technologies. Other studies used discourse analysis and content analysis only to extract linguistic/verbal intertextual references from the advertisements. This study, however, makes use of the developments in multimodality and media technologies, particularly notions of semiotic remediation (Prior and Hengst, 2010), and resemiotisation (Iedema, 2003), in order to explore the re-working and re-purposing of the borrowed multimodal texts into a new discourse. This is to search how meaning is re-created and leads to a generation of new meanings in the contemporary world through recycling prior semiotic resources.

Thabela (2012) observes that literature has revealed that most studies overlook the processes which take place when re-transforming the borrowed texts. She goes on to state that scholars also overlook the fact that the borrowed text is re-worked to look authentic or to look different from the 'original' text. Therefore, this study has been motivated by O'Hallaran (2011: 121) who declares that there is a lack of "theories and frameworks for semiotic resources other than language, the modelling of social semiotic processes (in particular, intersemiotic and resemiotisation) and the interpretation of complex semantic space which unfolds within and across multimodal phenomena". This means that the advertising discourse should not only be analysed in terms of language use, but should be analysed in terms of the co-existence of language with other semiotic material in the dialogic promotional material.

4.1.1 Secondary research/ data

According to Thi Ut (2013), secondary research is research that has been already collected and recorded by someone else and readily available from other sources, whereas primary research is gathered by the researcher and usually done by survey research. In the broadest sense, secondary research is the analysis of research collected by someone else. In other words, secondary research is information or data that already exists. In this regard, the researcher re-analyses the secondary data in line with his or her research goals and objectives. Koziol and Arthur (2011) declare that secondary data / research comes from many sources, these include: university or college records, school records, journal articles and websites, and so on. In fact, secondary research / data is available for a seemingly unlimited number of subject areas, which can either be restricted or for public use.

The type of secondary data used in this study are multimodal audio-visual material. The material referred to in this case are television advertisements which have already been produced and aired on national television. These television advertisements, after being removed from mainstream media, were placed and remained on the social network site, YouTube. In addition, another source of secondary data used in this research relates to literature that substantiated the study, which was found from university library books, e-journals and e-articles.

The advantages of secondary data analysis is that it saves time and money. This is due to researchers having access to international and cross-historical data that would otherwise take several years and millions of dollars to collect (Koziol and Arthur, 2011). Moreover, the data may be of higher quality. This is a result of studies funded by the government generally involving larger samples that are more representative of the target population, and oversampling of low prevalence groups/behaviours allows for increased statistical precision (Koziol and Arthur, 2011). Lastly, Koziol and Arthur (2011) claim that datasets often contain considerable breadth (thousands of variables). Therefore, it would be more suitable to use secondary research or data for this study as it was deemed very useful in its advantages.

A multimodal textual analysis entails the examination of the scholars' ideas in the creation of the new text. Therefore, the selected Nando's advertisements are examined extensively to meet the aim and objectives of the study.

4.2 Research instruments and data collection

4.2.1 Instruments

When analysing multimodal texts such as television advertisements, it is necessary as a researcher to have the advertisements at hand. Therefore, the first research instrument used in this study are Nando's video clips as documents, which were found using the internet and downloaded from the YouTube website. YouTube is a video sharing website, which uses Adobe Flash video and HTML5 technology to display a wide variety of user-generated video content. The video content includes movie clips, TV clips and music videos as well as amateur content such as video blogging and short original videos. The YouTube website was deemed useful when collecting data as it keeps abreast with the latest video content.

4.2.2 Document analysis

The research data was collected over a period of two days. In order to fully grasp the different semiotic modes used in the re-purposing of the selected Nando's advertisements, the documents (video clips) have been analysed through observation by conducting a multi-semiotic analysis. To explore how Nando's manipulates different semiotic resources to achieve new meanings, the video clips have been analysed for their remediation as re-purposing and resemiotisation of semiosis as well as their intertextuality (which comes through as a consequence of remediation).

4.2.3 Nando's selected video clips

The four Nando's advertisements which were chosen, aired between 2006 and 2011. The data collected in this study is divided into three categories which has clear intertextual references: one advertisement drawing on a cultural discourse, covertly on a political discourse and a patriarchal discourse; the second advertisement draws on a religious discourse; and the last two advertisements draw overtly on a political discourse. The YouTube website was deemed very useful in the data collection process as it made it possible for the researcher to get advertisements which were aired on television in previous years.

The following, Table 4.1, shows the selected television advertisements and the features of the study they are concerned with.

Table 4. 1: Selected television advertisements and their area focus

Discourses	Selected Nando's Television Advertisements	
Cultural and Religious	Fathers of the Nation Advertisement (2010)	The Ramadan Advertisement (2006)
Political	The Last Dictator Standing (2011)	The Malema Advertisement (2009)

It is important to highlight that the advertisements were not arbitrarily chosen. Instead, they were carefully chosen because they draw from three kinds of discourses: cultural, political and religious. It was hoped that the range of discourses would enable a comprehensive analysis and hence a profound appreciation of the creativity that goes into the production of multimodal advertisements.
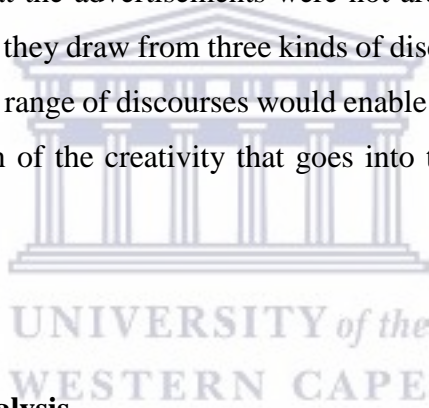
4.3 Data analysis

4.3.1 Multi–semiotic data analysis

A semiotic methodology suits some studies better than others and makes certain types of questions easier to ask than others (Chandler, 2007). Chandler (2007) notes that in all different forms of media (radio, print, television, photography and so on), signs are not alike and that different types of media may need to be studied in different ways. According to Chandler (2007), there are two methods of conducting a semiotic analysis to explore sign practices. The first method is a structuralist semiotic analysis, and the other is a social semiotic analysis.

A structuralist semiotic analysis, according to Chandler (2007), is in relation to other methodologies such as textual analysis, critical discourse analysis and content analysis. A content analysis involves a quantitative method to analyse the content of texts, and semioticians often reject these sort of methodologies "just because an item occurs frequently in a text or cultural practice does not make it significant" (Chandler, 2007: 222). Therefore, Chandler

81

(2007) states that a content analysis approach is more recognised within social science research. However, semiotics is closely related with cultural studies, because semiotics examines texts as structured wholes and explores concealed connotative meanings of the semiotic resources used in the construction of the text. To put it simply, semiotics is not about examining texts on a big textual level, it is about bringing it down to the ingredients of that content/text and the connotative meanings are explored in semiosis - the actual signs.

As a result, "the structuralist semiotician is more concerned with the relation of elements to each other while a social semiotician would also emphasise the importance of the significance which readers attach to the signs within a text" (Chandler, 2007: 222). Additionally, Chandler (2007: 222) highlights that a semiotic analysis "focus on the system of rules governing the discourse involved in texts and practices, stressing the role of semiotic context in shaping meaning, whereas a content analysis focuses on explicit content and tends to suggest that this represents a single, fixed meaning". Although the two methodologies are quite different from each other, some scholars managed to combine both content and semiotic approaches. Chandler (2007: 222) states that "semiotics is not incompatible with quantitative methods". However, for the purpose of this study, the researcher has conducted a thorough social semiotic analysis of the semiotic transformations in the selected Nando's television advertisements.

Chandler (2007: 223) views that the study of semiotics was treated as a peripheral and that it was seen as "invading the territory of different academic disciplines". It is comprehensible that semiotics has often been condemned as imperialistic. However, Chandler (2007) highlights that the core purpose of semiotics is the search for meaning-making and representation in cultural artefacts to bring about coherence to communication theory and cultural studies. Chandler (2007) postulates that semiotic analysis has been useful to an infinite variety of modes and media such as gesture, posture, dress, speech writing, photography, the mass media and the internet and it has also been applied to an extensive range of popular cultural phenomena, which aided the study of popular culture.

Chandler (2007: 224) stipulates that "we live in an ecology of signs that both reflects and gives shape to our experience". In the context of television advertising, we are confronted with linguistic, visual and music signs in which it is hard to ignore the new literacy practices in the ever-changing semiotic landscape. For this reason, when talking about multi-semioticity/multi-semiosis, the researcher is looking at semiotic materials by focussing on the actual semiotics,

the signs themselves. However, compared to its counterpart, Prior and Hengst (2010: 1) claim that the term *multimodality* "has not yet been clarified in the literature and seems to suggest some exclusions". Therefore, it is more appropriate to use the term multi-semiotic rather than multimodality (Prior and Hengst, 2010), because a mode can be made up of so many signs. For example, one mode (music/gesture) can constitute two or three different signs within that mode. Thus, the researcher looked at multi-semiosis rather than multimodality. As a result, a multi-semiotic analysis was deemed a useful method in an attempt to analyse, interpret and search for meaning in the selected Nando's television advertisements.

4.3.2 Multimodal discourse analysis (MDA)

Any text (visual or written) is open to interpretation, because it is something we make meaning from (McKee, 2003). Therefore, a multimodal discourse analyst looks at the collected data with great effort while questioning everything which is involved in the build-up of the text. Therefore, a multimodal discourse analysis (MDA) is an effective way of understanding media texts. Television advertisements are extremely multimodal, meaning that there is an application of two or more modes in a single communicative act or event. In other words, multimodality draws upon a variety of communication modes such as spoken, written, spatial, and so forth, all at the same time (Kress and Van Leeuwen, 1996). Consequently, each mode or sign in a television advertisement has a meaning and a reason for being there to convey a certain message and/or to try and convince audiences to think in a certain way.

Therefore, MDA can be considered a *toolkit* for examining the media (Bainbridge, 2011). A multimodal analysis is an effective method to this research to describe and interpret the growth of re-purposing and resemiotising in the discourse of television advertising. This is due to the fact that most South African television advertisements are borrowing from prior discourses and putting it into a new context to make it their own which is done through the art of re-purposing and re-contextualising, therefore making the art of 'sampling' the new creativity discourse in the discourse of television advertising.

It is important to note that intertextuality is realised through multimodality and is used as a tool to tap into the schema of readers. Therefore, it is important to include intertextuality in the framework of multimodality. Thus, a multimodal analysis allows the researcher to explore how readers of text construct meaning by drawing on their schema and intertextual reference

(Matthews, 2010). In addition, Thabela (2012) stipulates that a multimodal method enables one to understand the movement of meaning from one group of text readers to another. This method of analysis is vital in this research, as it will authorise the researcher to separate visual, sound and non-verbal components which are used to assist in meaning-making in the selected Nando's television advertisements.

By adopting an MDA approach, the attention is on semiosis (signs), that is, semiotic material – meaning-making as applied to all representation and communication in the selected Nando's advertisements. Therefore, in an attempt to do a multimodal analysis, the researcher was able to analyse the language of the television advertisements and take into account the other semiotic resources such as the image, music, gestures as well as the architecture. O' Halloran (2011) highlights that a multimodal discourse analysis (MDA) is a paradigm shift, that means, it moves from the study of language alone to the study of the integration of language with other resources, and notes that MDA "has a key contribution to make with respect to multimodal analysis, search and retrieval of information" (O' Halloran, 2011: 3).

Therefore, by exploring the semiotic resources used in the production of selected Nando's advertisements, the researcher used concepts of semiotic remediation, resemiotisation and intertextuality. The importance of using these concepts is to look at how Nando's re-purposed their semiotic material through remediation to acquire new meaning, how they re-contextualised their semiotic material in the advertisements through resemiotisation, and how they made use of intertextual references to acquire new meaning in the 'new' advertisement. By using this approach, the researcher was able to unload all semiotic material which are put together in a text and to determine the reason why they were used. Moreover, a multimodal analysis approach allows the researcher to offer their own understanding of representations communicated in the text.

Researchers such as Kress and Van Leeuwen have pointed to the increasingly visual nature of everyday life. They hold that the current landscape of public communication is dominated by visual forms more than by written texts. For that reason, Kress and Van Leeuwen have continuously shown the importance of analysing visual text, therefore, it is important to do a semiotic analysis in television advertisements. Therefore, the study of signs (semiotics) is becoming increasingly important and a resourceful method, because semiotics seeks to understand the underlining messages in visual texts. This relates specifically to analysing visual

text, especially the discourse of television advertisements which demonstrates an extensive variety of signs. Moreover, meaning-making of the signs in the discourse of television advertisements is focussed on the skill of the reader or the viewer to make meanings and interpretations of the signs. The study of social semiotics is related to discourse analysis and forms the basis for interpretive analysis. Hence, by adopting a multimodal / multi-semiotic analysis, using concepts of semiotic remediation, resemiotisation and intertextuality, these notions serve as an interpretative method as they support the analyst in understanding the subject matter.

4.4 Limitations

One of the limitations of using a multimodal data analysis methodology is that this methodology is subjective on the part of the researcher and is open to misinterpretation or misunderstanding of the content. The reason is that the interpretations of the signs in the study are not universal and are based solely on the researcher's observations and insights of the signs in the selected Nando's advertisements. Secondly, due to the television advertising genre being extremely multimodal in nature and inhabited with many signs, a limitation for the researcher has been that it is particularly difficult to get substantial responses and solutions as to why the producers use certain signs without openly asking them.

4.5 Summary

This study has revealed the outline of the methodological process which the researcher used to accomplish the aim and objectives as declared in chapter 1. The chapter presented that the study uses a qualitative research approach which uses secondary data collection methods in the form of multimodal television advertisements. The multimodal television advertisements were analysed as multimodal texts using a multi-semiotic approach, in which concepts of semiotic remediation, resemiotisation and intertextuality endeavour to demonstrate that it is a common discourse practice used by Nando's producers to acquire new meaning in the new mediated representation. The subsequent chapters consist of applications of this method of analysis to show the outcomes relating to the research.

Chapter 5

Re-purposing the cultural and religious discourses

5.0 Introduction

Remediation is used by producers as the salient feature to merge semiotic material, aided by the use of new media technologies and editing tools to create the desired effect and appeal to the audience (Gilje, 2010). Moreover, Banda and Jimaima (2015) argue that, when looking at re-purposing and semiotic landscapes, we need to look at the agentive nature of sign-making. This means that producers and directors do not just cut and paste from prior texts and discourses; they are re-inventing something that has that creative agency added to it - and that is especially what remediation as re-purposing is about. For this reason, in this chapter, the researcher used semiotic remediation to analyse how cultural and religious discourses are re-purposed, re-performed and re-contextualised to acquire new meaning.

In particular, for the two Nando's advertisements - *Fathers of the Nation* and *Ramadan,* the researcher analysed Nando's remediation of the semiotic material (dress, sound, images, objects, characters, space and time, visual, camera angles and so on) in the production of the selected advertisements. For example, certain semiotic material in the *Fathers of the Nation* advert illustrates features of African culture, such as the ideological aspect of polygamy, as well as re-performing Zulu languages as a means of endearment. Moreover, the *Ramadan* advertisement uses certain semiotic resources to re-invent the religious period of fasting during the holy month of Ramadan. In doing that, Nando's create a new remediated world order in which the real and fictional appear to be one and the same thing. In addition, the researcher used notions of immediacy and hypermediacy to demonstrate the interplay between the real world and the fictional world which creates a double logic. This simply means that these notions were used to draw in the audience and to make them (audience) part of the medium as a way to get their advertised message through.

5.1 Re-contextualising cultural and religious stereotypes and traditions

Jacob Zuma as the President of South Africa is also known as the 'father of the nation'. The Nando's producers re-purposed this idea and named their advertisement *Fathers of the Nation.*

It is important to note that Nando's re-purposes Jacob Zuma in an astute way of mocking him that even he cannot sue them for defamation of character, as his name was not mentioned in the advertisement. The use of a white character as the protagonist instead of a black character contributes to this astute way of mockery as the re-purposing is done covertly. This means that, Jacob Zuma is not openly acknowledged and displayed. The Nando's producers capitalised on Zuma's polygamous tendencies by playing on the cultural stereotypes tourists have about Africans having more than one wife and infiltrated it into the advertisement. Hence, the pre-conceived ideas of African culture led to the semiotic output acquiring a context-specific commercial. This means that Nando's was able to create an advertisement that plays on these misconceptions and stereotypes that is both humorous and localised.

In this regard, re-contextualising is a popular technique used by Nando's in which they re-use elements which are meant to do new things in creative ways. This reflects a process known as remediation as repurposing which involves, "reworking, recycling, refashioning bits of decontextualised text in new, often inventive ways" (Prior and Hengst, 2010: 82). In this case, the *Fathers of the Nation* advertisement uses prior elements of culture, but they are being made to do new things and for different purposes. For example, Nando's re-performs Zuma's overweight physical appearance. In some traditional African cultures being overweight is indicative of healthfulness, beauty and prosperity. Certain features of culture have meanings to people who associate with these cultures. The Nando's producers play on these meanings, reflecting them in their advertisements to make them more appealing to their audience.

The *Fathers of the Nation* advertisement was aired in 2010, which was a very exciting time for most South Africans during the Soccer World Cup in 2010. The advertisement is about an appropriation of Zuma, who is being played by a white comedian, Chris Forrest, as the father of the nation in the advertisement. Chris Forrest remediates Zuma's lifestyle by playing a husband who has more than one wife and living a lavish lifestyle in an upmarket and sophisticated mansion, as a re-presentation of Zuma's Nkandla estate. The use of multiracial wives in the advertisement is a play on South Africa as a rainbow nation and it is as though he (Chris Forrest) is married to everybody. This is also symbolic as it re-presents the feature of transformation and living in a new democratic South Africa. As a result of Nando's re-purposing and re-performing Zuma, the advertisement also plays on stereotypes and misconceptions that some people and tourists, who visited the country for the 2010 World Cup, have about African people and South Africans in particular.

***Fathers of the Nation* advertisement:**

Scene 1: 0:01 – 0:14 seconds

In this scene, the setting is in a bathroom where the protagonist (P) walks toward the camera talking directly to its viewers. As the protagonist is walking in the bathroom, he passes his first wife, who is white, and she is brushing her teeth. She is wearing a pink pyjamas and a blue sash with the saying "the Wife". As the protagonist continues to walk towards the camera, out comes a black woman from the shower wearing a white bathrobe and a blue sash written on it "2nd Wife'.

P: *"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, but let's not disappoint them"* (talking directly to the viewers).

In this scene, the producers bring in real-life aspects into the fictional world of the advertisement. This, in turn, is what Daubs (2011) and Bolter and Grusin (1999) call immediacy. Daubs (2011: 10) theorises immediacy as "the medium [that] becomes transparent, allowing the viewer a sense of presence with the mediated image". In this scene, the audience is transferred from being a viewer to being a participant, as they are now a part of what is happening. This is achieved when the Nando's producers evoke a sense of immediacy by allowing the protagonist to talk directly to the viewers as he is walking towards the camera. In this scene, the camera only focusses on the head and shoulders, which suggests a more intimate or personal social relation with the viewers. Moreover, as the protagonist in the *Fathers of the Nation* ad is talking to the viewers, he looks directly into the camera lens. Callow (1999) posits that, when the eyes are looking directly at the viewer, they are called a 'demand'. Therefore, Nando's involves the viewer directly by using the 'demand' technique.

Furthermore, the Nando's producers evoke immediacy by bringing in real people from the outside world into the fictional world of the advertisement as a means to induce the idea that the storyline of the advert is a part of the immediate outside world. The producers achieve this by casting Chris Forrest, who is a white South African comedian, who re-performs Zuma and his lifestyle. Simultaneously, the fictional world falls away as the well-known comedian is introduced and as a result, the *Fathers of the Nation* advertisement's world becomes real. In addition to this scene, Chris states to the viewers "…*our research shows that most overseas visitors believe ALL South African men have more than one wife…*" by saying this statistic according to "research", it is portrayed as something to be taken as truth.

This highlights that the protagonist is part of reality and foregrounds the notion that the reality and fiction merge which produces a hybrid text creating this transparency in the production of the advert. The notion of immediacy is described by Bolter and Grusin (1999: 24) as "a transparent interface that erases itself, so that the user is no longer aware of confronting a medium, but instead stands in an immediate relationship to the contents of the medium." In other words, immediacy is always taking place in the production of the *Fathers of the Nation* advertisement because the viewer is always made to feel part of the medium.

For example, the producers took advantage of the 2010 World Cup in order to induce immediacy. This was done when the protagonist addressed the South African viewers by saying *"Fathers of the nation…"* after stating what research suggests he mentions thereafter, *"…Now, this is not entirely true, but let's not disappoint them".* By the protagonist saying this to the viewers, it is as if the advert is also part of what is happening in the outside world. Essentially, what is happening is that the outside world is also part of the advert. Through this reference, the audience and the re-constructed fictional advertisement blend where there is no difference between the two. Moreover, the "*them"* he is referring to are the overseas visitors coming over to South Africa for the 2010World Cup.

As mentioned earlier, Zuma is being resemiotised as a white protagonist. The producers purposefully chose an overweight character as a means to re-perform Zuma's physical character. Being overweight in some traditional African cultures is indicative of healthfulness, beauty and prosperity. According to Ogana (2014), in her thesis titled, "*Food decisions and cultural perceptions of overweight and obesity: the case of Zulu women in Durban, South Africa",* she states that among traditional Zulu thinkers, plump women are deemed healthy and

are the epitome of attractiveness. However, the thin ideal of a female body, which is idolised in the West is considered sickly, unhealthy, weak and ugly in the Zulu culture. This aspect of culture has been semiotically re-constructed in the advertisement, however, it has been inverted where the women in the ad are slim and the male protagonist is overweight. As a result, it is the women who are keeping him that way by feeding him well and treating him well.

Scene 2: 0:14 – 0:19 seconds

In this scene, the setting is at night with the backdrop of the city's lights and buildings. The protagonist is on a deck of a luxurious and modern home – in a Jacuzzi with firstly, his three wives, then miraculously, another two wives appear who are from diverse racial backgrounds (white, coloured and black). Similar to the first scene, all five wives are wearing their blue numbered sashes.

P: *"So my gents, take 3 wives…five!"* (talking to the viewers)

The protagonist in this advertisement is clearly living a well-off life. This idea is remediated from the very well-off life that Jacob Zuma lives. It is arguably a re-imagination of Zuma in his Nkandla estate which is estimated to be worth millions. This idea is re-purposed in the advertisement through the modern and luxurious home which is evident in this scene and throughout the advertisement. In addition, the camera generally shows the upper part of the protagonist's body. This is realised as a medium shot which illustrates a more social type of distance (Callow, 1999). Moreover, the desire of immediacy is still maintained in this scene, because the protagonist is maintaining a dialogue with the viewers so that the story still maintains its realness and in turn, involving the viewers directly.

Scene 3: 0:20 – 0:21 seconds

Frame 1

Frame 2

In the first frame of the scene, the protagonist (P) is relaxing on his couch in his luxurious and modern lounge, watching the 2010 World Cup on television. In this frame, he orders his fifth wife, who appears in the second frame of the scene, adjusting the aerial outside the P's modern home according to the way he wants it. As one can see, the fifth wife is willingly risking her life doing it for his comfort and benefit.

P: *"Ah yeah there we go. Ok, don't move!"* (talking and directing to his wife which way to move the aerial)

Immediacy and hypermediacy are two sides of the same coin and immediacy depends on hypermediacy. Therefore, it is important to consider the notion of hypermediacy, especially as it is well illustrated in this scene. According to Bolter and Grusin (1999), hypermediacy occurs when multiple representations are visible all at the same time, consequently making the viewer aware of the medium. For example, the television set playing the 2010 world cup in the background serves as a visible representation acting as real in the fictional world of the advertisement. This also gives a sense to the viewer that the game is realistic. It gives the feeling that the viewer is watching the 2010 world cup game and the viewers are part of what is happening. Therefore, the audience has two roles that they play, that is, being the viewer and the participant in the semiotically re-constructed world of the advertisement. Hence, it is no surprise that the producers manipulate the underlying patriarchal discourse (which is part of hypermediacy) and remediating it into the television advertising genre by extending it into the real world, which in turn, makes the audience feel their world is disappearing and becoming part of what is happening. The second frame above (the fifth wife adjusting an aerial) is an example of a patriarchal representation.

91

The protagonist displays why he needs more than one wife. This demonstrates a slight shift from the viewers' awareness about Zuma's case and it is done specifically for the ruling classes not to claim who the advertisement was openly mocking. This concurs with Thabela (2012) who cites Miller (1976) who argues that deconstruction demonstrates that any text is not a discrete whole (as it is the case with television advertisements), but contains several contradictory meanings. Accordingly, the deconstruction of the cultural discourse in this advertisement shows the plurality of pre-texts and pre-discourses which the new text is made out of. The protagonist illustrating why he needs more than one wife is openly mocking Zuma through re-performing a lot of his gestures and actions, such as the one above (adjusting the aerial scene). Likewise to the previous scene, this scene too displays a medium camera shot as the camera generally shows the upper part of the protagonist's body as well as his fifth wife.

Scene 4: 0:22 – 0:23 seconds

> In scene 4, the P is sitting in a steam room, half naked with a towel wrapped around the lower half of his body and on his head. He appears sitting with his five wives first, then miraculously, an extra three wives appear. All eight wives are sitting in the steam room with a towel covering the upper part of their bodies and their heads. As always, they are wearing their blue numbered sashes.

In this scene, the protagonist picks up where he left off (from scene 2) where he continues his dialogue with the audience, therefore evoking immediacy where the audience continues to be the participant and becoming part of the situation they are viewing. The characters (protagonist and his eight wives) figures occupies about half the height of the frame. This is realised as a long shot which demonstrates a more public type of distance (Callow, 1999). What is perpetuated and re-purposed in this scene and throughout the ad is the idea of Zuma's polygamous tendencies which is also a misconception and stereotype of South African men. In

the advertisement, the wives are all from different racial backgrounds, which is indexical of South Africa's rich multiracial and multicultural country. By casting people of different backgrounds in the advert, plays well on the misconceptions and stereotypes of South Africa's cultural and racial discourse.

Scene 5: 0:24 – 0:25 seconds

In this scene, we can see clearly that he likes to treat his wives as if they are maids or slaves. The P is delegating to his wives, within his modern home, to move a couch in a direction or position he wants. All his wives are neatly dressed with their blue numbered sashes.

P: *"Just wait, keep your back straight. A little bit that way"* (talking and directing to his wives which way to move the couch)

Similar to scene 3, this scene also highlights the protagonist's need for more than one wife. This scene is a patriarchal representation in which the remediation of the patriarchal discourse makes the fictional world of the advert a realistic representation. The producers achieve this by openly mocking Zuma through re-performing his gestures and actions by delegating to his wives (as seen in the above screenshot). This patriarchal representation makes reference to a real person in the real world which makes the audience feel that they are part of that reality. The protagonist portrays an act of dictatorship – a ruler with total power, he represents a powerful person similar to that of South Africa's president, Jacob Zuma. One could argue that through the re-purposing and re-performing of South Africa's political figure, Jacob Zuma, the advertisement draws on both cultural and political discourses. However, the political discourse is portrayed covertly in the *Fathers of the Nation* advert. It is more overt in other advertisements, which will be illustrated in the next chapter.

93

Scene 6: 0:26 – 0: 32 seconds

Frame 1   Frame 2

In the first frame of this scene, the setting is in a comfortable and modern lounge area. While the protagonist is talking directly to the viewers, all eight wives are just lazing about comfortably doing their own thing such as brushing their hair or doing their nails. In this frame, the wives are all dressed in their provocative sleep wear and wearing their blue numbered sashes. In the second frame, the curtain closes once the P is done talking to the viewers. This basically indicates to the viewers that 'the show is over'.

P: *"It's not gonna be easy, but 'bafowethu' do it for your country"* [curtain then closes]
…"right ladies form an orderly queue".

The desire for immediacy is still maintained at this stage of the advertisement, because the protagonist (a real-life comedian brought into the fictional world) continues his dialogue and interaction with the audience with the aid of the 'demand' technique (Callow, 1999). Moreover, the technique of zooming video technology used throughout the advertisement enabled the producers to put the protagonist and the many wives in a salient position. This is designed to make the advertisement video interactive and to make-believe that the viewer has direct access to content and should join in on the fun and 'performance' (the performance aspect is illustrated in the second frame where the closing of curtains portrays that the 'show is over' - this indicates that the advertisement was for the sole purpose of providing entertainment for the viewers similar to that of any performance on stage).The producers illustrate that immediacy is always taking place in the production of *Fathers of the Nation* advertisement.

The protagonist continues to display a patriarchal representation when commanding his wives to *"form an orderly queue".* This is another way in which the protagonist openly mocks Zuma through re-performing his dictator ways. It is important to add that through all the above instances - how the women should be dressed, treated and spoken to, it is clear that it reflects

a reductive culture in which female identities are clearly defined in a way where culture is equated with fixed customs and traditions. The protagonist's feelings and attitudes towards the wives are clearly defined in stereotypical ways of gendered bodies and pathologising of female bodies or sexuality. This reflects and shape the context of culture. It can be seen that the remediated ideology of patriarchy in the *Fathers of the Nation* advertisement has control over women's bodies and sexuality and that this is the typical social discourse that the participants seem to be drawing on.

Patriarchy is repressive and it naturalises and internalises women with being complicit. This culture has so much power and control over women's bodies and sexuality and can be seen that the protagonist's cultural systems create gender norms about women's bodies and sexuality. Cultural systems that create gender norms and culture's control over women's bodies and sexuality create a social importance of women's bodies being controlled or owned by others. Thus, the protagonist's belief structures indicate ideological beliefs about the social value of women. One could argue that the underlying theme of patriarchy is introduced through the protagonist by playing on the stereotypes and misconceptions of the culture of South African men and Jacob Zuma in particular. Therefore, by re-working the patriarchal discourse fused into the production of the advertisement, Nando's uses this technique to their advantage to suit their marketing purposes.

Nonetheless, the political discourse is portrayed in the advertisement through the use of the word *"bafowethu"*. This term, brought in from the Zulu language, which means *gents*, indicates that language in South Africa, on a whole, has a political connotation. This is because during the apartheid era, Afrikaans and English were seen as the languages of prestige from previous governments whereas the other nine African languages were ostracised. Through incorporating it in the advertisement, it indicates the trajectory of converting South Africa into a multilingual country and as a mark of growth from the apartheid past.

One can argue that, in order for the advertisement to succeed, the Nando's producers remediated the cultural discourse, patriarchal discourse as well as the subtle indication to a political discourse (through the appropriation of a political figure as well as the linguistic notions used in this advertising discourse) to pursue their target market. The purpose for feeding on these discourses is so that the audience is more persuaded to the advertisement's

message when there is something that connects to their identities. However, the success of the marketing message is also dependant on the advertiser's knowledge of these identities.

Scene 7: 0:33 – 0:38 seconds

> In scene 7, Nando's endorses the Mmmzansi meal to the audience which entails a half chicken, six full wings, large chips, fresh rolls and a large coleslaw. In addition, there is a jingle in the background of a traditional African celebratory sound.

In this scene, it foregrounds the goal of the production, which is to advertise Nando's meal to the South African public in preparation for the 2010 World Cup. The voiceover indicates that South Africans should lure the overseas visitors and impress them with a Nando's meal. At this point, in particular, the audience is aware that it is indeed a Nando's advertisement because of the introduction to the construction of their brand identity (which is discussed later). This means that the audience is aware that Nando's, as an organisation, is from the real world and their purpose was to communicate and market their message and their organisation.

The producers blur the boundaries between the real and the fictional worlds by using a real organisation from the outside world (Nando's) which is fused into the production of the advertisement which remediates the cultural, patriarchal and political discourses. Important to note here on the remediation of the discourses, is that the real world is being re-purposed as fictitious adaptations so that the fictional world comes across as real. In other words, it is real, and at the same time, it is fiction. This gives the audience the impression that the fictional world is a representation of the real world. Nonetheless, through the merging of fiction and reality, the producers effectively get rid of the medium, which in essence, creates transparency. The

producers achieve this by using their storyline and at the same time show the audience and make them aware of the Nando's restaurant and what they have to offer if they are looking for scrumptious food at a bargain price. Quintessentially, it is an example of immediacy, which is used by the producers so that the interface erases itself.

Nonetheless, the Nando's producers brings in another word from the African language, *"Mmmzansi",* which is a Zulu word that means *south*, however, in this context, it means South Africa which illustrates yet again a political discourse. Furthermore, the Nando's producers play on the cultural discourse by drawing on the racial stereotype of black and white identities when using the term "*Mmmzansi*". This term can be considered ambiguous as it plays on the racial stereotype of white people having difficulty pronouncing words of African languages. For example, the prolonged use of the letter 'm' in the word *"Mmmzansi"* and the use of a white protagonist adds to this effect. Also, the use of *"Mmm…"* is used to express pleasure and enjoyment related to the food being advertised.

By incorporating the cultural features of black and white identities, the multiracial wives, the incorporation of a traditional African celebratory sound, and the political discourse in the production of the advertisement, are examples that extend the idea of transformation and carries new meaning of social integration and reconciliation in post-apartheid South Africa. Through re-purposing of the world in post-apartheid South Africa, the producers are able to create a new world order in the advertisement that is both real and fictional. Moreover, through the blending of the cultural, patriarchal and political discourses infused into the production of an advertising discourse (which makes it a hybrid discourse), one could argue that Nando's re-made themselves in the process accounting for uniqueness. Therefore, by re-working the political, patriarchal and cultural discourse merged into the construction of the advertisement, Nando's is able to suit their marketing purposes as well as to ensure the advertisement's success.

It is important to highlight that, because this advertisement draws on a political discourse, one particular notion that stands out is the concept of ideology. In the advertisement, the role of language, the semiotic appropriation of Jacob Zuma and other semiotic material used in the selection content, was made for the advertisement as a means to share and maintain the status quo relating to the dominant ideologies surrounding President Jacob Zuma. Therefore, the advertisement's selection process not only represented a certain ideology, but also through

sharing this content, influences the way the audience see reality. Hence, aiding in the process of re-materialising a new South Africa.

Scene 8: 0:39 – 0:42 seconds

Voiceover: *"Nando's, only i-best for ama-visitors"*

This scene is a continuation from scene 7, in which Nando's continues to play the African traditional celebratory sound and illustrate their brand identity by foregrounding their brand image to make the audience aware of who they are and what their brand stands for. In fact, it is the 'face' of the organisation from the real world. The producers intentionally use this brand element from the real world to provide the audience with the visual associations to their brand with the goal of the audience being able to recall it when seeing it in the outside world. This provides the audience an opportunity to know who they are when purchasing from them in the future.

The words *"i-best"* and *"ama-visitors"* from the voiceover is a way of re-using and re-working prefixes from indigenous Bantu languages and inserting them into the English discourse to produce localised English or a local practice of language. The producers added Bantu prefixes to the English stem of the word, creating a hybrid discourse forming one linguistic code. This, in effect, gives the appearance of new discourses, new literacy practices and new linguistic repertoires. Mixing different linguistic codes in television advertising genres is a creative way of producing an effective multilingual and multicultural marketing and communication technique to reach and accommodate their target audience, as well as to ensure the success of the advertisement. This advertisement is proof that the producers made use of the different linguistic resources to account for the multilingual and multicultural audience.

Ramadan advertisement:

In order to understand the concealed meanings through the intertextual references, viewers need to understand the fasting period for Muslims during the month of Ramadan. For an audience who do not know what this month entails would understand the advertisement differently. To provide some context around this holy period, Muslims fast during this month of Ramadan because it is considered the fourth principle of the religion of Islam. This form of worship, called 'fasting', was a devotion that was performed by previous nations. Also, the term 'fasting' means to abstain from all those acts that invalidates and annuls the fast, that is, food, drink, sexual activity and so on, from day break until the sun has gone down. The rule of fasting during Ramadan is incumbent upon every Muslim male and female.

The *Ramadan* advertisement manipulates the religious discourse creatively by playing on the religious practices of Muslims. This is achieved through the protagonist who is sitting and waiting on the sun to set while holding a Nando's quarter chicken close to his mouth. This is of course exaggerated as Muslims do not sit with their food close to their mouths while watching the sunset. However, Muslims do in fact wait, but they wait respectfully (without holding food close to their mouths) for the call to prayer in order to break their fast. This is one of the ideas that the Nando's producers have remediated - the waiting period.

The producers have dramatised the waiting period by letting the actor hold the chicken close to his mouth and watching the sun set. As a result, Nando's dramatised the fasting as well as the waiting period. They have dramatised it in a way so that it becomes not just an idea, but something you can actually see. This is an astute example in which the creativity of the producers can be seen. The producers are not just simply placing Muslims sitting and waiting for the call to prayer, because that would not be dramatic and that also would not be re-purposing. Therefore, what the producers have done is taken the issues of fasting and constructed them in a new and different way which is dramatic, especially to the viewers. Someone who does not understand these religious practices would not understand the message the advertisement is trying to convey. Hence, the viewers need to have the schema in order to understand the hidden message through the intertextual references which is portrayed through the visuals of the advertisement. Therefore, this can only be retrieved by the viewers who are aware of the context.

The Nando's producers are aware of the issues surrounding the fasting period and therefore re-purposed and re-performed this idea creatively in the *Ramadan* advertisement to re-present the idea of the fasting period. The Nando's producers realised that viewers or prospective customers react positively to advertisements that correspond to their religion and therefore played on this religious discourse. In this regard, it is obvious that Nando's is famous for utilising the technique of re-purposing and re-contextualising in order to grab the viewers' attention and sustaining it.

The *Ramadan* advertisement was aired in South Africa in 2006. The advertisement was produced to show how Nando's have created awareness of the issues around the fasting period for Muslims and non-Muslims. In addition, its effect was to trigger positive interest and curiosity among non-Muslims about the religious practices of Muslims. Moreover, it was meant to trigger positive interest among Muslims, as it is a means of mirroring or seeing themselves in the advert because it is something they can relate to.

Scene 1: 0:01 – 0:03 seconds

In this scene, there is a young Indian-looking man who is holding a quarter chicken leg close to his mouth, as if he about to eat it anytime soon. He is clearly sitting outside on the deck of the famous Nando's restaurant - based on the contents on the table and furniture, overlooking the cityscapes surrounded by the sea. He is facing towards the sun, as if he is mesmerised by the beauty of the sunset.

Important to note is that when this advertisement was aired, it was aired in the holy month of Ramadan. This means that the Nando's producers remediated in-time religious discourse for the effect of immediacy. For example, the character is fasting as though he is fasting in the real

100

world. This makes the advertisement more real for the audience, because this religious discourse was remediated in the exact month of Ramadan, when the viewers were watching the advertisement. What is happening in this advertisement is that mediation erases itself between the audience and the re-constructed fictional world of the advertisement. The producers re-constructed this advertisement, because they want the audience to be involved and to make them feel that they are part of the content. In essence, naturalness is created. As a result, the audience and the re-constructed fictional world blend where there is no disparity between the two. In other words, the real and fiction become one and the same thing.

Moreover, at this point of the scene, the audience is aware that it is a Nando's advertisement based on the contents on the table and the furniture which is a re-presentation of a Nando's restaurant. This is a reference to their brand identity and the audience is conscious that Nando's is an organisation from the real world and their purpose is to communicate and market their message. By using a real organisation from the outside world (Nando's) and fusing it into the production of the advertisement which remediates the religious discourse, the reality and fiction emerge. The religious discourse is re-purposed as a fictitious adaptation so that the fictional world comes across as real - giving the audience the feel that the fictional world is a depiction of the real world, therefore, creating immediacy by involving the viewer directly. The producers accomplish this effect of transparency by using their storyline (the religious discourse) and at the same time showing the audience and making them aware of Nando's brand and the mouth-watering food they offer.

In this scene, there is a medium shot of a Muslim male being resemiotised as a fair skinned Indian protagonist. By purposefully choosing an Indian-looking character, instead of a black or white European character, is a way of indicating that stereotypes are portrayed as a reality. The Muslims in South Africa have very unique features that identify them from the rest. This is based on history, where Muslims were brought to South Africa from Indonesia, Asia as well as India. Hence, the distinction of their physical features differentiates them from the rest. Therefore, the Nando's producers capitalised on this physical stereotype and creatively remediated it for the purpose of the advertisement.

Scene 2: 0:03 – 0:20 seconds

In scene 2, one comes to the realisation that he is not mesmerised by the sunset, but waiting for something so that he could eat his chicken. This is one long shot of the scene, hence dividing it into two frames so that one can see the transition of the close-up shot being even closer towards the end of this scene. There is a clearer view of the city in the backdrop as well as the anticipation of the protagonist.

The protagonist's anticipation is shown in 0:10- 0:13 seconds of the scene based on the movement of his lips and swallowing reaction as if he was sitting long in that position and cannot wait any longer. In addition, the movement of his lips and swallowing reaction also express the smell he is getting from the food which is that of pleasure and mouth-watering food.

The 'demand' (Callow, 1999) feature is particularly visible in this scene. For example, the audience is looking straight into the protagonist's face. It gives the feeling that you, as the viewer, are actually watching the sunset too, waiting to break your fast. Therefore, immediacy is taking place, which is involving the viewer directly and giving the sense that what is happening is realistic, because mediation is being erased between the audience and the re-constructed fictional world.

The long close-up shot of the protagonist's anticipation is the re-presentation of the fasting period when wanting to break his fast. The protagonist's eagerness, shown in 0:10- 0:13 seconds of the scene, is a re-performing parody when Muslims are about to break their fast. It also re-presents the ideas and issues around the fasting period of not eating before sundown.

Scene 3: 0:20 – 0:25 seconds

In this scene, one could confirm that the protagonist is waiting on the sun to set so that he can enjoy his meal. In this scene, there is a close-up shot of the sun and ocean as it is about to set. This view gives the viewers an indication of what to see through the eyes of the protagonist.

The viewers get to see through the eyes of the protagonist to see what he was focused on from the beginning of the advertisement. This was done through a close-up shot of the sun and ocean as the sun is about to set. This scene is a continuation from scene 2, in which immediacy is extended to this scene as a means to involve the viewer and be part of that reality of watching the sunset. This close-up shot of the sun setting is to re-present and validate the ideas and issues around the fasting period, which is to abstain from all those acts that invalidates and annuls the fast, from day break until the sun has gone down.

This advertisement plays well on the religious discourse through re-purposing the actions, objects and ideas based around the issues pertaining to the fasting period. This form of remediation of the religious discourse, fused into the production of the advertising discourse, one could argue that Nando's re-made themselves in this process by being inventive and unique. As a result of re-working the religious discourse so creatively into the construction of the advertisement, the producers were able to create a context-specific commercial which is humorous and localised to suit their marketing purposes as well as to ensure the advertisement's success.

Moreover, by playing and re-working on the religious identity of Muslims in the *Ramadan* advertisement, one could also argue that the advertisement celebrates diversity and extends the idea of transformation and carries new meaning of social integration and reconciliation of post-

apartheid South Africa. Through the re-purposing of the world in post-apartheid South Africa, the producers are able to create a new world order in the advertisement that is both real and fictional.

Scene 4: 0:25 – 0:30 seconds

Frame 1

Frame 2

This last scene is divided into two frames, as it is set over one long shot. In the first frame of the scene, Nando's wishes their Muslim customers a "Ramadan Kareem". This simply means that they wish them all the best during the holy month of Ramadan. In the second frame, Nando's foregrounds their brand identity so that the viewers are aware of who they are and what their brand stands for.

Noticeably, in both frames of the *Ramadan* advert, even though they have different messages, they have one thing in common - the brown background. This brown background is reminiscent of the brown paper which Nando's uses to insert their meals when doing a takeaway order. This indicates that both frames markets one idea and that is to endorse their brand image through the visual of the brown background.

In addition, similarly to the previous advertisement analysed, Nando's producers intentionally display their brand image at the end of the video advertisement. They do this by presenting their 'face' of the organisation from the real world to make the audience aware of their brand, so that they will be able to recognise the visual elements in the outside world in order to help support their organisation.

5.2 Comedy: Nando's signature tactic

The most memorable advertisements tend to be very funny and creative. Therefore, producers use this strategy to attract the audience to their advertised product. The reality is that an audience like to be entertained rather than being pitched an idea. Therefore, people will pay more attention to a funny and creative advertisement than a factual or serious one, opening themselves to be influenced. The purpose of advertising, as mentioned earlier, is to gain the audiences' attention, however, maintaining that attention is challenging. One of the methods is through the application of parody. Liu and Le (2013) argue that parody is one of the intertextual techniques in advertising used as an effect for vividness, humour and uniqueness, which attracts the readers' attention easily. Moreover, Liu and Le (2013:11) posit that "the intertextual relationship in advertising can arouse people's attention, memory, interest and desire, and then stimulate their purchasing action, as it is natural for people to accent things they are familiar with". As a result, Nando's uses their signature technique of parody to create that comedic effect to not only gain the audiences' attention, but to maintain that attention throughout the advertisement.

Similarly, Olsson and Larsson (2005) declare that the success of humour as an advertising tactic is based on three factors. These factors relate to the effects of humour on consumers which are: "(1) watch, (2) laugh and most importantly (3) remember" (Olsson and Larsson, 2005: 4). These effects of humour are well known by the Nando's producers and it is used intrinsically for the purpose of marketisation and for reaching a wide audience. Nando's add comedy to the *Ramadan* advertisement through these simple tactics of unrealistic representations of reality:

In scenes 1 and 2 in the *Ramadan* advert, the protagonist holds the food in much anticipation close to his mouth, while waiting for the sun to set so that he can enjoy the food. The protagonist's anticipation is portrayed in scene 2, where the movement of his lips expresses the pleasure he is getting from the smell of the food and the swallowing reaction represents the expression of mouth-watering food. This act, the way he waits for the moment to break his fast is unrealistic among the Muslim community. The traditional way of doing it is by remaining respectful, that is, without holding food close to the mouth and to wait patiently for the sun to set as the person announces the call for prayer.

This example implies exaggerated humour which entails overstating and magnifying something out of proportion (Catanescu and Tom, 2001, cited in Olsson and Larsson, 2005). In addition, it is also a parody technique, because it involves "a process of generating new expressions by changing or borrowing some parts of the original sources" (Liu and Le, 2013:11). Through this rhetorical device, it is the use of juxtaposition and contrast in the parody that creates new meaning in the new context.

The *Ramadan* advertisement exaggerates the religious misconceptions and stereotypes of Muslim religious practices. Nando's does this ingeniously by avoiding being too obvious; instead it embraces humour rather than being patronising. The advertisement recognises the humanity of the fasting experience and that Muslims aspire to meet their religious duty of not eating until sundown, whilst at the same time yearning for tasty food. Nando's therefore, pushes the boundaries of creativity whilst remaining respectful and mindful of the religion of Islam.

This form of humour portrayed in the advertisement is also a form of physical comedy. This type of comedy is physical because emphasis is put on action. Hence, no words were used during the advertisement. Olsson and Larsson (2005) propose that physical comedy in advertising is best portrayed on television as it is considered the best form of medium to show movement. Consequently, physical comedy has been called the "most popular kind of mass media entertainment and standard fare in television situation comedies" (Olsson and Larsson, 2005: 7). However, with regards to the *Fathers of the Nation* advertisement, the comedy is portrayed somewhat differently.

All eight wives in the advertisement are wearing blue numbered sashes. This is a humorous effect as no statistic or research, as the protagonist made reference to in the first scene, has proven that wives living in South Africa wear a sash within the home. Also, the protagonist is allowing the wives to do mundane chores within the household such as risking their life to adjust an aerial for the husband's benefit (scene 3). This is unrealistic as this job is usually done by professionals or men living in the home. Moreover, in scene 5, the protagonist is directing the wives to move a heavy couch which is usually considered a 'job' for the males to do. In addition, by telling the wives to *"form an orderly queue"* while dressed in provocative sleep wear in scene 6, is a misconception of how women are treated and spoken to as if they were just there to obey.

106

All these forms of humour portrayed in the *Fathers of the Nation* advertisement are forms of satirical comedy. Olsson and Larsson (2005: 8) posit "satiric comedy attacks the disorders of society, often exposing its social standards as hypocritical or foolish and worthy of audience censure". Hence, by re-presenting Jacob Zuma in this light, Nando's uses satire that dramatises the discrepancy between the ideal and the reality. In doing so, it is using the visuals of polygamy and lavish living to ridicule with intent of shaming him into improvement, but in a humorous way. In the advertisement, it also ridicules and exaggerates the cultural misconceptions and stereotypes of South African men. Therefore, it cleverly uses wit to draw attention to both South African cultural misconceptions and stereotypes and the wider issues pertaining to Jacob Zuma.

5.3 Nando's construction of brand identity

The brand image / identity serves the need to identify and differentiate an organisations' brand from others. Brand identity is connected to the notion of brand awareness which "refers to customers' ability to recall and recognise the brand under different conditions and to link the brand name, logo, jingles, and so on to certain associations in memory" (Mafofo and Wittenberg, 2014: 447). Therefore, by integrating their brand identity/ awareness into the advertisements, can help to successfully communicate their strategy, which the purpose is so that the audience can remember their brand and what it stands for when they are out in the real world.

Therefore, scene 4 in the *Ramadan* advertisement as well as scenes 7 and 8 in the *Fathers of the Nation* advertisement are important. This is because it foregrounds Nando's brand identity through the visual design elements that present the brand such as the brand's name, logo / logo type, tag line/slogan, colour associations, and also sound associations (Chiaravalle and Schenck, 2007), which is essential to the goal of the production of the advertisement.

The visual design elements apparent in scene 4 in the *Ramadan* ad are: their famous caricature font style in the phrase, *"Ramadan Kareem"* (first frame), the brands name - *"Nando's"* (second frame), their red and green colour associations, as well as their international identifying symbol – the Barcelos Cockerel in frame 2. Lastly, their brown background in frames 1 and 2 is reminiscent of the brown paper bag used when giving a takeaway order to their customers. Likewise, the visual design elements evident in scenes 7 and 8 in the *Fathers of the Nation* ad

are: the brand's name – *"Nando's"* in scene 8, their colour associations – the red, green and yellow buttons in the background of scene 8, sound associations - the traditional African celebratory sounds in the background, as well as their famous caricature font style in scene 7, *"The Mmmzanzi Meal R99.95".*

Through the application of Nando's unique graphic design, their total brand - everything we see and hear about their brand in the advertisements forms part of the personality of the brand. The repetition of these brand associations in the advertisements aids recollection in the memory of the consumers. Therefore, their brand identity/ image is well constructed to identify and differentiate their brand from others.

5.4 A chronotopic approach: Participant structures / interpersonal relationships

The double logic of the past being presented in the present forms an integral part in its relation to the appeal of the customers/audience. It can be argued that the Nando's advertisements are structured as a narration, linking past and present. This is done through the interlinkage or cross alignment of the trajectories, mediated through both the alignment of the chronotopes in the representation as well as the way in which the interpersonal relations of the reader is structured as a narrative. Luphondo and Stroud (2012: 14) cite Perrino (2011) who argues that "storytellers align the chronotope of the story and the chronotope of the here-and-now story-telling event, capitalising on the fact that stories are interactionally dynamic events, co-constructed by the interactional text". This means that there are participant or interpersonal relations present in the story telling per se. This is achieved by storytellers aligning the narrative event with the narrative itself, that is, the representation with the interaction (Luphondo and Stroud, 2012).

In the *Fathers of the Nation* and the *Ramadan* advertisements, there is a story-telling device of alignment of interlocutor (protagonist) with story representation, similar to what Perrino (2011), cited in Luphondo and Stroud (2012: 14-15), calls participant-transposition. Participant-transposition is theorised as "a practice in which narrators blur the boundary between story and story-telling event…by moving the interlocutors into their stories". One way in which this device is accomplished in the *Fathers of the Nation* advert is, firstly, the interlocutor or protagonist refers directly to the viewers in scene 1 saying, *"Fathers of the nation, our research shows…",* then at the end of the narration in scene 6 he says, *"It's not*

gonna be easy, but 'bafowethu' do it for your country". This directly assigns a role to the viewer to host the characteristics and entertain the ideas of polygamy. This creates a direct interpersonal involvement on behalf of the viewer.

The other feature that contributes to the narrative participant structure in the *Fathers of the Nation* advert is that it uses a well-known figure - Chris Forrest, who is recognised by the general public. He is not an abstract and anonymous person, but fully socially-named and incorporated individual with a public biography. As a comical figure, a comedian's objective is to entertain the audience by making them laugh through jokes or humorous situations. As a result, the producers are forcing the audience to engage with the content through the satire and openly mocking President Jacob Zuma through the misconceptions and stereotypes displayed, making it possible for the audience to be interactive and the advertisement make-believe that the viewer has direct access through the content.

However, with regards to the *Ramadan* advertisement, this device is accomplished by firstly stating *"Ramadan Kareem"* at the end of the advertisement. By doing so, the producers refer to the viewer by hosting the characteristics of a Muslim and entertaining the values of the fasting period. This creates direct interpersonal involvement on behalf of the reader. The other feature that contributes to the narrative participant structure is the body structure of the protagonist. The participant is leaning toward the viewer (scene 2) in a pose that suggests that the viewers are required to have focussed attention. As the aim of any advertisement is to present and persuade, the interpersonal dimension plays a predominantly significant role. The body posture of the protagonist is reinforced in size, the perspective and the angle from which the viewer is positioned to view the advertisement, and the nature of the gaze of the protagonist, are all aspects that contribute to the narrative participant structure.

The way the gaze has been modelled in both the *Fathers of the Nation* and *Ramadan* advertisements are very effective, because it portrays direct eye contact with the viewers, a feature known as a 'demand' (Callow, 1999). This demand feature makes viewing more interactive and gives the desire to have immediate interaction and understanding of the content. In addition, the use of zooming video technology, such as the close-up camera shots, enables the producers to put the protagonists in a salient position. This is designed to make the advertisement video interactive and to make-believe that the viewer has direct access to content and should join in on the entertainment.

The choice of participants in the advertisements reflects a select construction of figures for public circulation on the basis of race. The demographic profile of the characters in the *Fathers of the Nation* advert are racially black, white or coloured and in the age range of twenty to forty-five years. In the *Ramadan* advertisement, the demographic profile of the character is racially a coloured Indian male and his age could be about twenty to thirty years. The choice of participants in the advertisements reflect the age and race group, which could be to enhance the readers' identification and engagement with the message.

As a result, the representation constructs a target group defined both racially, in terms of age, and are interested in current affairs that are either religious, controversial or of a cultural or political nature that could have the ability to impact on them as citizens. Thus chronotopically, it can be argued that the original perceptions of the characters, ideas and discourses from before are re-contextualised in the Nando's video advertisements. The producers of the advertisements therefore adopt ownership of the idea through semiotic appropriation, adaptation and recreation of semiotic material in new contexts and for different meanings (Banda, 2015).

5.5 Summary

This chapter has shown and demonstrated the ways in which semiotic material is borrowed and transformed in the discourse of advertising through the notion of semiotic remediation and the double logic of immediacy and hypermediacy. Moreover, through re-purposing, this chapter displayed that the advertisements create a new remediated world order in which the real and fictional appear to be one and the same thing. This was examined by showing how real-life activities were re-purposed and used by the producers to evoke immediacy and hypermediacy. This was demonstrated by showing how real-life aspects are incorporated by remediating in-time cultural, religious, and patriarchal discourses and merging the fictional world with real-life South African celebrities. The discourses from the real world is re-purposed as fictitious adaptations so that the fictional world comes across as real. Therefore, the advertisements are real life – and at the same time – it is fiction. This gives the audience the impression that the fictional world is a representation of the real world.

These logics of remediation (immediacy and hypermediacy) play a critical role in the advertisements. Viewers are so immersed in the content of the message, that the aim of the advertisement (i.e. to buy the product) is lost in the process. Thereafter, it was demonstrated

how the advertisements drew in the viewers and at the last moment made them aware they are watching an advertisement for commercial effect. In this regard, the producers hope that they can draw in the customers so that they can make them purchase the product. The producers achieve this by the use of video zooming technology, using the 'demand' technique and talking directly to the viewers to evoke immediacy. Therefore, these logics of remediation proved to serve the need for marketisation and corporate branding purposes.

Finally, by adopting a chronotopic approach, the advertisements explored the interpersonal dimension of the advertisements, where it was able to capture the way the representations engage with the reader / viewer. Also, through the choice of participants in the advertisements, it reflected the age and race group, which could be considered to enhance the readers' identification and engagement with the message. In addition, the advertisements presented how humour is used as an effective tool for reaching a wider audience, aiding marketisation and the advertisements' success. Moreover, the advertisements have shown that by foregrounding Nando's brand identity, their purpose was to differentiate their brand from others as well as to thrive in the memory of the consumers.
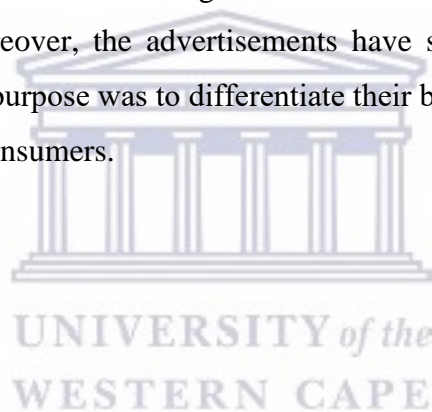
Chapter 6

Remediation of political discourses

6.0 Introduction

Television advertisements provide enough room for inspired directors and producers to re-work and re-produce prior discourses and genres to convey lots of narratives in a single advertisement. As many know, the general purpose of advertising is to make consumers buy a company's products, however, the advertising discourse has become so refined that the sheer value and title of a merchandise may not sell it. In this regard, this part of the analysis section is concerned with those advertisements which use politics as their base for increasing revenues and to build reputation.

For this reason, the researcher showed how Nando's draws overtly on political discourses as compared to the *Fathers of the Nation* advertisement (in the previous chapter) in which the political discourse was more covert than overt. In addition, one of the other things the researcher is going to demonstrate is creative agency, because the advertisements in this chapter draw more overtly on political discourse. Creativity, as discussed by Botha (2014: 10), is "the greatest influencer of viral behaviour when using political satire in viral campaigns". This means that the desire to be more creative is important so that the advertisement does not look like it is a political speech or advertising a political campaign. Therefore, in an attempt to demonstrate this, the researcher used the concept of semiotic remediation to establish the creativity of the advertisement videos. Moreover, the researcher used the concept of resemiotisation to account for the different practices. For instance, what has been political (verbal) in the news media is being turned into an advertisement. This simply means that the meaning has not changed, but the context changed from one practice to another.

As for semiotic remediation, its critical component involves re-purposing. This concept also involves acquiring new meaning in the new context and the creative agency the advertisements possess. Therefore, the researcher's argument is that Iedema's (2003) *resemiotisation,* and Prior and Hengst's (2010) *semiotic remediation,* show a distinct difference to Julie Kristeva's *intertextuality* in that they extend the scope of any review of semiotic practices to include observations of shifts in meaning-making across "situated discourse" (Prior and Hengst,

112

2010:1). In addition to semiotic remediation, the researcher also considered notions of multivocality and dialogism.

6.1 Multivocality/double voice and dialogism in remediated political discourses

Television advertisements are the quintessence of media texts which can have multiple meanings all at once. Therefore, the notion of multivocality is useful when analysing television advertisements as it is similar to the linguistic notion of ambiguity, where one utterance or text can have two meanings / multiple meanings or voices. Higgins theorises multivocality in two ways, the first is on a sociolinguistic micro-level, which refers "to the 'different voices' or *polyphony* that single utterances can yield due to the syncretic nature" (Higgins, 2009: 7). This means that a text can possess language mixing or the simultaneous use of one or more language, therefore having many meanings all at once. This perspective of multivocality relates solely to the linguistic nature of the text.

For example, in television advertising genres, the text can inhibit multiple 'voices' such as the 'voice' of a song in the background, the 'voice' relating to the dialogue of the participants, the voiceover, or even if the text contains two languages such as English and Zulu. Each language would be considered as having its own 'voice'. Another way of looking at multivocality on a micro-level is by appropriating music into the advertising text. In this way, the music becomes ambiguous in that new meaning is created in the new advertisement. In this regard, speakers achieve multivocality through appropriating a text and infusing it with their own meaning (Higgins, 2009). By demonstrating multivocality on a micro-level, it displays the multiple perspectives articulated through language which is used as semiotic material that can be creatively re-fashioned for new meanings and purposes.

Another way in which Higgins (2009) uses the term multivocality, is to explain forces of centralisation and decentralisation in multilingual and multicultural contexts. The former includes pressures which force structuring and hierarchisation of language as a consequence of globalisation and internationalisation (Higgins 2009). An example of forces of centralisation is when advertising texts use English as their main voice to communicate their message, as English is considered a colonial language in Africa due to globalisation. Decentralisation includes forces that promote localisation of linguistic forms, including those forms drawn from

113

colonial languages. For example, the language choice of Zulu used within the advertising text is used as a means to promote localisation of languages.

In relation to the theory of dialogicality, Prior and Hengst (2010) declare that all signs (including language) are dialogic. This means that, "language and signs need to be understood as concrete, historical, situated, and social phenomena rather than abstract, depersonalized, and unsituated systems" (Voloshinov, 1973, 1976, and Bakhtin 1981, 1986, cited in Prior and Hengst, 2010: 2). This view of dialogicality can be explained simply by understanding that texts are in 'conversation' with texts that already took place and those that are coming in the future. In addition to the theory of dialogicality, two or more things are happening in terms of language and semiosis. For example, television advertisements have two unrelated messages, which are the primary and secondary messages. Therefore, in a dialogical aspect, there is a dialogue between the primary message (marketing message) and the secondary message (the intertextually borrowed features of politics) as well as other semiotic material (such as dress, sound, images, objects, spaces and so on), genres or discourses it draws from. In other words, all these materialities that make up the multimodal text are 'talking' to each other and they are 'talking' to the audience, and Nando's is aware that these materialities are in constant dialogue with one another.

6.2 Political satire in television advertising

Since the onset of the new democracy, South Africa's political scene has been very vibrant and a source of material for Nando's. As a result, their marketing strategy has become well-known among the public and has become a hot topic of conversation, because of their tactic of playing with controversial issues that authorities do not seem to approve of. Hence, sensational journalism has become the central component for Nando's to re-create and re-purpose the political discourse to produce a marketing message. Botha (2014) claims that in a country with a strong political history such as South Africa, using political satire in a viral campaign is risky for a number of reasons. For that reason, Nando's has re-created the idea of advertising by remediating the political discourse to produce competition in terms of advertising strategies. Due to this, they have the ability to be locally relevant, while staying true to brand intrinsics.

Botha's (2014: 10) findings suggest that "using political satire in advertising could increase the likelihood of viewers having more intense emotional reactions when watching videos. People

generally have higher emotional reactions to issues that hit closer to home, and using politics to increase emotional-intensity, is a smart tactic by companies like Nando's". Consequently, most viewers are interested in these sorts of advertisements, because it raises issues of concern or the ability that it could impact on them as citizens. Therefore, Nando's uses this strategy as they are aware that no other agency or advertiser will have the guts to provoke others in power or create controversy among the masses. The two selected advertisements under analysis are the *Malema* advertisement which has to do with politics in South Africa and the other advertisement is the *Last Dictator Standing,* which is based on international topical issues of dictators.

The Last Dictator Standing **advertisement:**

As mentioned earlier, television advertisements have two types of messages, which are primary and secondary messages. A secondary message relates to the part where the advertisement uses a concept, or in linguistic terms, the part which is intertextually borrowed. On the other hand, a primary message relates solely to the marketing message. *The Last Dictator Standing* advertisement was aired in November 2011. In order to achieve the secondary message successfully, Nando's makes use of the technique known as semiotic remediation (Prior and Hengst, 2010), which explains the process in which existing semiotic material (gestures, actions, objects, ideas and so on) are re-purposed for present use.

The secondary message is about a group of re-purposed now-deceased dictators such as Muammar Gaddafi, Saddam Hussein, P.W. Botha and Idi Amin whom the advertisement imagines to be the resemiotised Robert Mugabe's great friends and the nostalgic memories he has with these tyrants. The advertisement capitalises and re-creates the 2011 Libyan revolution and the subsequent demise of Muammar Gaddafi. The advertisement also highlighted that through the appropriation of Zimbabwe's president, Robert Mugabe, he is quickly becoming the sole member of the club, hence Nando's profits from this idea naming their advertisement, *The Last Dictator Standing*.

Moreover, through Nando's replacement of Robert Mugabe with a black protagonist and the replacement of his fellow dictators with black, white and Arab characters - it is designed not only to demonstrate Nandos' commitment to its international customers, but to also show their connection across people of different regional, racial and ethnic backgrounds. This connection

115

of people with different backgrounds is demonstrated in the movement of the protagonist, in which he moves across various regional, racial and ethnic boundaries in the context of the advertisement.

This form of remediation is designed to celebrate the deceased dictators as well as to capture the different meanings associated with Africa celebrating diversity, social integration as well as inclusivity. Through re-purposing Africa, the producers were able to create a new world order in the advertisement that is both real and fictional. This means that the producers were able to incorporate real-life aspects into the fictional world of the advertisement as a means to draw in the audience and to get their advertised message through. Therefore, by re-working the political discourse fused into the production of the advertisement, Nando's not only used this technique to their advantage to suit their marketing purposes, but also to re-materialise Africa.

It is important to note that the resemiotised characters in the advertisement are all deceased dictators, excluding Zimbabwean President, Robert Mugabe. A dictator, like the ones portrayed in the advertisement, is one who rules a country with total authority and often in a cruel or brutal way. A characteristic of a dictator is to hold complete autocratic control and rules absolutely and often oppressively. That being said, a dictator clearly holds a negative connotation for being ruthless and Nando's inventively twists this characteristic of the dictators and inverts it into playful interactions showing the funny side to them, therefore, re-presenting the dictators in a positive light. One may argue that the twists of the dictators' characteristics could be the reason behind Nando's choosing these characters for their advertisement.

Nevertheless, the way in which the ideologies of the dictators were perpetuated in this advertisement is of particular interest. For example, the remediation of the music in the background, the visual images and the re-purposing of the semiotic material used in the content of the advertisement was used as a means to share and maintain the status quo relating to Africa's elite social class and their political situation. For example, the advertisement makes reference to P.W. Botha who was the right-wing leader of the National Party, which established the strict racial segregation system of apartheid.

When P.W. Botha was elected to the presidency, he created a new policy that would extend some political refuge to the Asian and coloured populations, but granted no power to the blacks. According to South African History Online (2011), he was known and feared for his abrasive

116

personality and his reputation for his tough ruling, which gained him the term *kragdadigheid* which in English means 'vigour'. Hence, the advertisement re-created P.W. Botha through the resemiotised white character and the semiotic material of his attire and bald head. Also, Nando's associates him with apartheid through the old South African flag he is holding. This is so that the audience can relate through the character the political situation of apartheid.

As for Robert Mugabe, he is the most infamous and longest serving African ruler. When he became president he embraced the integration with the white minority of Zimbabwe. However, according to History.com (2009), in the year 2000, he enforced a constitution in which the government seized white-owned land and farms. Due to the violence that ensued, many of Zimbabwe's whites fled the country, resulting in Zimbabwe's commercial farming collapsing, which resulted in food shortages. This lead to the controversial issues of his country suffering while he is living a lavish life, indicated by his royal-looking mansion in the advertisement. Moreover, his tyrannical rule extended further when he ordered Zimbabwean troops to interfere in the Democratic Republic of Congo's civil war - a move many regarded as a snatch for the state's diamonds and valuable minerals.

Through these dominant ideologies perpetuated in the media, the advertisement's selection process not only embodied these ideologies, but also through sharing this content, influenced the way the audience see reality as a means to maintain the status quo. More importantly, these ideologies of the dictators perpetuated in *The Last Dictator Standing* advertisement showed that the meaning of the dictators' political affairs has not changed, but the context changed from one practice to another. Therefore, this advertisement accounts for the notion of resemiotisation, because what has been headlined in the news media has been turned into an advertisement, therefore highlighting the mobilisation of semiotics being translated from one practice to the next. This concurs with Iedema's (2003: 41) theorisation of resemiotisation, which "is about how meaning making shifts from context to context, from practice to practice, or from one stage of a practice to the next".

The primary message is only foregrounded at the end of the advertisement, where Nando's endorses and markets their six-pack meal and projects their brand identity. According to Thabela (2012), the secondary message suppresses the primary message, and that viewers or customers tend to concentrate more on the secondary message. Hence, the researcher illustrated how Nando's has re-created the idea of advertising by remediating the political discourse

117

overtly to produce competition in terms of advertising strategies, as well as the ability to draw customers to their brand.

Scene 1: 0:01 – 0:03 seconds

Frame 1

Frame 2

The advertisement starts with the nostalgic Robert Mugabe looking sad and neatly sets a place at the lavish table for a festive supper - for his fallen fellow dictator, Gaddafi. The background is set in a posh and royal-looking dining area, which is meant to re-present Mugabe's palace.

Background jingle begins to the song, "Those were the days"

In scene 1 (frame 1), there is a close-up shot of a name tag being placed on the table in honour of the Libyan dictator, Muammar Gaddafi. The font of the name tag is in gold and printed on white paper. Presenting this name tag in the first scene (frame 1), gives the audience an idea of what the advertisement is about and it immediately portrays the nature of the advertisement, which is a political one. In the second frame of scene 1, there is a long distance shot of the Zimbabwean president, Roberts Mugabe, who is the protagonist and is being resemiotised as a black man. There is a re-purposing of Mugabe's mansion in this scene, which is believed to be a palace. Hence, the setting is in a posh and royal-looking dining area. As a result, the producers are re-creating Robert Mugabe through the appropriation of these semiotic material.

118

Scene 2: 0:03 – 0:05 seconds

Frame 1   Frame 2

> The advertisement foregrounds Mugabe in this scene focussing on the sadness and nostalgia he is experiencing when thinking of his now-deceased friend, Gaddafi, while holding his name tag.

Background jingle continues…

The resemiotised Robert Mugabe's suit and sash in this scene re-presents that he is a powerful and important person. By remediating Robert Mugabe in this manner, the producers are re-creating this dictator through this semiotic resource to help identify him so that the audience can recognise who Nando's is portraying.

Scene 3: 0:06 seconds

> While Mugabe is setting out a place for Gaddafi, he slips into nostalgic memories of his friend.

Background jingle continues…

119

With the advantage of cinematography, we notice a blurring effect of the scene which represents Mugabe's reminiscence of the good times he had with his fellow dictators.

Scene 4: 0:07 seconds

Frame 1   Frame 2

This scene is the start of the memories he has of his dictator friends, hence, the blurring effect in frame 1 transitioning into the actual memory of the Zimbabwean leader in frame 2. In this scene, he is seen sitting in his palace garden.

Background jingle continues…

In the second frame of this scene, there is a long distance shot of the protagonist sitting down, alone and upset in his palace garden. The setting of the palace garden is a re-purposing of the type of life Mugabe lives, that is, someone with a lot of wealth, hence, another semiotic resource used to construct the dictator, Mugabe, and to re-create the type of life he lives. This day-dreaming effect in cinematography transitions over to scene 4 (frame 1) then changes in the second frame of scene 4 into the actual memory of the Zimbabwean leader, where he is seen sitting down, alone and upset in his palace garden.

The production technique of simultaneously drawing the viewer to the interface and erasing the interface as the protagonist slips into nostalgic memories of his fallen friends, is so that the viewer can be part of the content. In other words, the audience is being transferred from being the viewer to a participant in the re-constructed fictional world of the advertisement. This production technique is an example of immediacy, because the producers are making the audience feel their world is disappearing and then becoming part of the situation they are viewing. In that way, there is no mediation. Therefore, immediacy is always taking place in the production of *The Last Dictator Standing* advertisement, because the protagonist continues his

120

daydreaming throughout the advertisement. Consequently, making the fictional world fall away and the re-constructed world of the advertisement suddenly becomes real.

Scene 5: 0:07 – 0:09 seconds

Frame 1

Frame 2

Here we see a close-up shot of Mugabe. In frame 1 he seems upset whereas in frame 2, he breaks into a huge smile as a pair of white gloves cover his eyes. In this scene, it is where the song, 'Those were the days' begins.

Background song: *Those…*

Scene 5 gives the audience a glimpse into the character of Gaddafi through re-enacting the white gloves which was worn by the dictator in real life. According to Graham (2011), the significance of Gaddafi wearing white gloves in reality was to insult Arab leaders in Algiers. He stipulates that, "Just six months after the Lockerbie bombing, Gaddafi dons a white glove to avoid touching the 'blood-stained hands' of fellow Arab leaders at a conference in Algiers in June 1988". For that reason, because the colour white is usually associated with peace, the appropriation of the white gloves in this context symbolises dictatorship instead of peace. Therefore, appropriating the white gloves as semiotic material is to re-create the dictator.

At this point of the advertisement, Nando's creative agency comes to the fore where they have re-contextualised the song, "*Those were the days*". However, it is important to note that Nando's only uses the chorus of the song to suit their marketing purposes. At this moment of the advert, the audience is introduced to the first verbal aspect of the advertisement, which is illustrated through the song. The words "*those were the days*" in the chorus of the song is also the title of the song by Mary Hopkin. This song is about life, living, growing older and by becoming so engrossed with life's realities till one day we stop and reminisce the heartfelt

121

nostalgia and wonder how we came to the current place in time. Anyone who reads and understands these lyrics in context will realise that Mugabe becomes nostalgic about the past when reminiscing about the best of times when all his dictator friends were alive.

What is happening in the advert is that, instead of them (dictators) saying something in words, they are portraying actions so that the audience can 'read' from what they are doing, and then you have the song adding a voice to make sense of the message Nando's is portraying. Therefore, the song frames the advertisement, because without the song it would be a bit more difficult to understand what is happening. The Nando's producers do this technique so ingeniously that they do not need Mugabe to speak to bring this message across to the audience. Instead, what the producers do is they use the readers' schema and the song to frame the advertisement.

By the song framing the advertisement, it would be safe to say that the choice of the song's chorus is ambiguous, because the song on its own has one meaning, and when being re-contextualised, it produces new meaning in the context of the advert. As a result, the advertising text constitutes double meaning. The choice of lyrics leads to a double voiced usage which makes it multivocal in nature. Multivocality is therefore achieved through the appropriation of the song's chorus and infusing it with its own meaning. Moreover, the feature of words becoming things and things becoming words are also an indication of material cultures. The notion of material cultures is conceptualised as a foreground of "human interaction with the material world in which sign-making is not just about written language or visible objects in space; it is also about the re-imagination of ideas, shared knowledge of socio-cultural history and natural artifacts, and their reinvention in narrations of place" (Banda and Jimaima, 2015: 647).

It can also be argued that the body language of the playful dictators and the song are in 'conversation' or in dialogicality with each another, as well as in 'conversation' with the audience to create a "new social practice" (Banda, 2015) that constitutes new meaning in the context of the advertisement. Therefore, there is that dialogism because without the song, it would be difficult to comprehend the message conveyed.

Scene 6: 0:09 – 0: 011 seconds

Frame 1   Frame 2

> In scene 6, Mugabe turns around and realises it is his friend, Gaddafi. Mugabe then fools around and pull out a plastic-looking water gun and squirts it at his friend. The two are seen to be smartly dressed. Gaddafi is wearing a military uniform whereas Mugabe is still in his suit and sash.

Background song: …*were the days*…

Similar to Mugabe, the resemiotised Gaddafi's attire is unique, because it is a re-presentation of the real-life Gaddafi. This act of re-performing is done so that it helps to identify who he is so that the audience can recognise through this intertextual reference who Nando's is portraying.

Scene 7: 0:11 – 0:13 seconds

> In this scene, Gaddafi retaliates and pulls out a distinctive golden machine water gun. Muammar Gaddafi was a Libyan revolutionary and politician who governed Libya as its primary leader from 1969 to 2011.

Background song: …*my friend, we thought*…

123

The significance of this scene is centred on the golden gun and the real-life replica of Gaddafi through his re-purposed looks and attire. These are the semiotic material used in order to construct him as Gaddafi, the dictator. Therefore, the producers are re-creating the dictators in what they are doing and also re-creating the context. According to Bloxham (2011), Gaddafi had a love for gold, so much so that he had an expensive customised gold gun made for him. The golden gun is re-purposed semiotic material which aids in the construction and identification of the character, which was a similar object used by Gaddafi himself in real life. Important to note, one may argue that Gaddafi's white gloves and golden machine gun is interlinked with scene 1 with regards to the white name tag written in gold font, which is a re-presentation of Gaddafi himself – a man who used to love to live and spend lavishly.

In the context of the advertisement, the words, "*my friend*", and the inclusive pronoun "*we*" in the song evokes a sense of commonality and rapport between the dictators in the advertisement, therefore creating its own meaning. Consequently, the meaning of the song has changed from one context to another, making the song ambiguous, because it constitutes double meaning in the context of the advertisement, thus, achieving multivocality through these specific linguistic choices in the song. This is because the advertisement appropriates a song and infuses it with its own meaning. In all music genres and specifically this one, metaphor is used as a key element of reasoning and thinking. The linguistic device of metaphor is used as a mental mapping of how people conceptualise objects, individuals, events and abstract ideas. Therefore, it can be inferred that the linguistic device of metaphor is a common feature in multivocality due to the ambiguity and figurative meanings in the advertising text.

Scene 8: 0:14 seconds

In this scene, we see Mugabe's reaction of surprise and playfulness due to Gaddafi's retaliation.

The expression "*we thought they'd never end*" in the context of Gaddafi and Mugabe larking around in his garden, indicates that they used to fool around a lot thinking that these celebrations would never end. However, reminiscing of these times made Mugabe realise that all good things do seem to come to an end. One may argue that these forms of play between the dictators was an escape from the real world, creating a world of their own where they could be themselves without the pressures of reality. Again, the linguistic choice of the lyrics in this scene exemplifies the notion of multivocality because the utterance is ambiguous. Also, due to lyrics re-contextualisation, it is creating new meaning in the advertisement.

Scene 9: 0:15 – 0:16 seconds

Background song: … *we'd sing and dance…*

In this scene, "*sing and dance*" in the context of the advertisement has another meaning, which refers to Mugabe and Gaddafi playing around and chasing each other with water guns.

Scene 10: 0:17 – 0:18 seconds

> In scenes 9 and 10, the advertisement shows the smartly-dressed pair larking around and enjoying a playful water fight to the cheerful sounds of the song, 'Those were the days'.

<p align="center">Background song: … forever…</p>

In the context of the advertisement, "*forever*" implies that the two (Mugabe and Gaddafi) would play endlessly with each other and not considering the aspect of time.

The words, *"sing and dance forever"* has of course its own literal meaning of someone having the freedom to sing and dance whenever they please – be it every single day if they wish. However, in the context of the advertisement, it has its own (figurative) meaning. Therefore, through the integration of the literal and figurative meanings of the text, it achieves double-voicedness or multivocality.

Scene 11: 0:18 – 0:19 seconds

> In this scene, we see a close-up shot of Saddam Hussein laying in the sand, and dressed in military uniform. Saddam Hussein was the fifth president of Iraq serving in this capacity from 1979 – 2003.

<p align="center">Background song: …and a day…</p>

Scene 12: 0:20 seconds

Background song: …*we'd live the*…

Scene 13: 0:21 – 0:23 seconds

Frame 1   Frame 2

Background song: …*life we choose, we'd fight*…

The two rulers – Mugabe and Saddam Hussein, are in a desert setting. The significance of scenes 11, 12 and 13 are to help the audience identify Saddam Hussein's resemiotised character, which is through the re-purposed semiotic material of the setting, the clothes he wears as well as the facial features of the character. Firstly, the setting is in a desert which is intertextually linked to the time he spent hiding in the desert. The clothes Hussein wears is re-purposed in the context of the advertisement which is similar to the attire he wore when he was alive. Saddam Hussein is being resemiotised as an Arab-looking man with a moustache, which is a re-presentation of what he really looked like. All these forms of remediation makes the characters easily identifiable for the audience.

Moreover, through the words of the song, "*we'd live the life we choose*" means literally that one chooses how they wish to live. However, the context of the advertisement indicates that they (the dictators) don't choose their path in life based on the expectations set on them by society. For them, happiness comes from self-actualisation and meaning that makes their life feel more fulfilled, hence, the care-free attitude of stripping down to their underwear, making

127

sand angels and making faces to each other. This double meaning, indicated through the song, makes this double voiced utterance multivocal in nature.

Scene 14: 0:24 seconds

Scene 14 shows another playful interaction, however, this time it is with South Africa's apartheid-era president, PW Botha.

Background song: …*and never lose*…

One may argue that the lyrics "*we'd fight and never lose*" in its literal sense means the physical force in defeating an enemy. Though, in the advert's context, it symbolises that their roles as political leaders have endured many trials and tribulations. However, through their tenacity and determination, they chose how to use the pain life presented them and came out stronger than ever, therefore, overcoming every fight they have encountered and not easily torn down by failures. The literal and figurative meanings make this scene ambiguous, which implies having double meaning all at once.

Scene 15: 0:25 – 0:28 seconds

Frame 1   Frame 2

In this scene, both tyrants are dressed smartly in political attire. Mugabe is giggling as he pushes PW Botha on a swing. The most apparent feature in this scene is South Africa's old flag in frame 1.

Background song: *…for we were young and sure to have our way…*

In the context of the advertisement, the phrase "*for we were young and sure to have our way*" illustrates that these playful and care-free interactions with the dictators happened in the past when they were all young and did as they pleased. These lyrics fit perfectly into the context of the advertisement, because it is about Mugabe's nostalgia of the good times he had with these dictators. Therefore, the actions of the dictators are framed around the verses in the song to generate a new understanding and new meaning.

Scene 16: 0:28 – 0:31 seconds

This scene is a close-up shot of South Africa's apartheid-era president, PW Botha. He is shown to be enjoying his time on the swing by laughing and giggling with Mugabe.

Background song: *…La la la la la…*

In scenes 14, 15 and 16, the scene changes again. It shows another playful interaction, however, this time it is with South Africa's apartheid-era president, PW Botha. PW Botha is resemiotised as a white man going bald, which is a true re-presentation of what he looked like. In addition, Botha is holding the old South African flag. Anyone who possesses the schema of South Africa's history would understand that that flag is a symbol of the apartheid past. By Botha holding the flag, he is re-performing the idea that he was South Africa's apartheid-era

129

president. Hence, the flag and the facial features of the resemiotised dictator make it easy to identify who Nando's is portraying.

Scene 17: 0:31 – 0:34 seconds

Frame 1   Frame 2

In scene 17, it shows Mugabe on the back of a tank with former Ugandan dictator Idi Amin, re-enacting Kate Winslet and Leonardo DiCaprio's romantic pose from Titanic.

Idi Amin is resemiotised as a black man and the setting is based in Africa. It is set in Africa because he was the president of Uganda, hence a good re-purposing of the idea to help people recognise the character in the advertisement. The attire he wears such as the military uniform is the semiotic material used as a re-performance of what he used to wear in order to re-create the dictator. In addition, the tank is a re-purposed object. Anyone who knows this dictator, will know he was always associated with using tanks.

By re-presenting the dictators in a playful and positive light, Nando's uses political satire that dramatises the discrepancy between the ideal and the reality. In other words, in the context of the advertisement, reality becomes fantasy and fantasy becomes reality. Consequently, there is that aspect of hybridity that is happening such as a tragic comedy, because we know they are ruthless but they look very vulnerable when being jovial and playful. Also, Nando's used these visuals of playful interactions to ridicule with an intent of shaming these dictators into improvement. This form of humour portrayed in the advertisement is a form of satirical comedy. As Olsson and Larsson (2005: 8) posit, "satiric comedy attacks the disorders of society, often exposing its social standards as hypocritical or foolish and worthy of audience censure". Therefore, the advertisement ridicules and exaggerates the political conceptions of

the dictators. In particular, it cleverly uses wit to draw attention to the political conceptions of the dictators and the wider issues pertaining to Robert Mugabe.

Scene 18: 0:34 – 0:36 seconds

Frame 1   Frame 2

> Nearing the end of the advert, the reminiscing ends by flashing back to the lonely and sad Mugabe, realising the fate of his former friends as he sat at his dinner table.

Background song: *…La la la la…*
Voiceover: *"This time of year…"*

At this point of the advertisement, the audience is introduced to the second verbal aspect of the advertisement. Therefore, the advertisement now hosts two 'voices' (the voice of the song and the voiceover) making it multivocal in nature. This highlights Higgins' (2009: 7) multivocality on a sociolinguistic microlevel in which "the different voices or polyphony that single utterances can yield due to their syncretic nature". In addition, by remediating the song into the advertisement discourse, the song achieved multivocality by instilling it with their own meaning. This corresponds to Higgins' (2009) view of multivocality where speakers achieve multivocality through appropriating a text and infusing it with their own meaning, therefore having many meanings all at once (Higgins, 2009).

Important to highlight is that multivocality is also used to explain forces of centralisation in the context of this advertisement. This is because the song and the voiceover draws from the colonial language of English in a multicultural context. Centralisation, according to Higgins (2009), includes pressures which forces structuring and hierarchisation of language due to the

131

consequence of globalisation and internationalisation. Therefore, the advertising text achieves multivocality on a sociolinguistic macro-level due to the forces of centralisation. One may argue that, because this advertisement draws on international politics (giving it global appeal), this may be the reason why the producers chose to use English as their main language choice.

Scene 19: 0:37 – 0:39 seconds

Scene 19 is a long distance shot of the empty seats at Mugabe's dinner table. This scene was taken to encapsulate the fate of his former friends and it highlights that being a ruthless dictator can be a lonely business. Mugabe stands out in the advertisement because he is the only dictator still in power.

Background song: …*La la la…*
Voiceover: *"…no one should have to eat alone…"*

Due to Mugabe being the last dictator standing, one may argue that Mugabe is in control of the images of the advertisement. Hence, from scene 1 to scene 18, Mugabe controls the images, and the producers of the advertisement induce immediacy by drawing on real--life situations and character types by using political satire that the audience is 'familiar' with. Through the advantage of immediacy, the viewer is "no longer aware of confronting a medium, but instead stands in an immediate relationship to the contents of that medium" (Bolter and Grusin, 1999: 24). Therefore, close to 40 seconds viewers are absorbed in the advertisement and enjoying the playful interactions of the various dictators and the presence of watching a television advertisement through a screen disappears. In a way, the producers do this kind of re-construction because they want the audience to be involved and to make them feel that they are part of the content. By evoking immediacy, one may argue that the audience could develop

interest and curiosity about the general politics and history of the dictators, or it could alter the viewers' understanding or point of view in relation to the dictators' political history.

Scene 20: 0:39 – 0:43 seconds

In scene 20, Nando's endorses their six-pack meal for six people for R174, 95.

Background song: …*La la la la la la la la la la…*
Voiceover: *"...so get the Nando's six-pack meal for six"*

The visuals in scenes 18, 19 and 20 corresponds with the voiceover, *"This time of year no one should have to eat alone. So get the Nando's six-pack meal for six".* The images in scenes 18, 19 and 20 are being framed around the voiceover, because without the voiceover it would be difficult to comprehend what is happening in the images or the message the producers are trying to convey. To illustrate what is happening in these images, Nando's is promising that during Christmas time (which was the time the advertisement was aired), when you buy their six-pack meal you will have people to eat with, so you would not be lonely, thus having to avoid a Mugabe-situation. Mugabe stands out in the advertisement because he is the only dictator still in power (scene 19), hence the title of the advertisement, *The Last Dictator Standing*.

It is important to highlight that the producers of the advertisement remediated in-time political discourse for the effect of immediacy. For instance, the advertisement made reference to a meal that can be bought during Christmas time, making sure that you would not eat alone. This advertisement was aired during the Christmas season, therefore making the audience believe as though Mugabe was dining alone in the real world. This makes the advertisement more real for the viewer, because the advertisement was re-constructed in the exact month of Christmas

133

when the audience was watching the advertisement. Therefore, the audience and the re-constructed fictional world of the advertisement emerge where there is no difference between the two. In other words, the real and fictional world become one and the same thing.

Nonetheless, this advertisement plays well on the political discourse through re-purposing the actions, objects, attire and ideas based on the general history and politics of the dictators and Robert Mugabe. In addition, the advertisement cleverly incorporated the background and settings in various countries the dictators ruled. As a result, the advertisement is based on content that draws on international politics, thus giving it global appeal. It can also be argued that the advertisement serves as a tool for the 'resurrection' of these dictators. One could argue that Nando's re-made themselves in this process by being inventive and unique through remediation of the political discourse fused into the production of the advertising discourse. As a result, by re-working the political discourse so creatively into the construction of the advertisement, Nando's is able to suit their marketing purposes as well as to ensure the advertisement's success.

Scene 21: 0:43 – 0:45 seconds

In the last scene, Nando's foregrounds their brand identity so that the viewers or visitors are aware of who they are and what their brand stands for. This scene is also the end to the advertisement's theme song, "Those were the days".

Through the presentation of Nando's distinct graphic design in their brand identity, it helps to effectively communicate their strategy which is (1) so that the audience can remember their brand (2) and to have a clear indication of what it stands for in the outside world.

To conclude, the meaning conveyed in the song, "*Those were the days*" by Mary Hopkin (1968) is about the reminiscence of youth and romantic idealism. Nando's modifies the song and re-originalises it to promote the idea of Robert Mugabe's reminiscence about his times with the former dictators, while dining alone on Christmas. Nando's extends this idea of loneliness and belonging in the song to promote their six-pack meal for six and emphasises the idea that when eating in their restaurant, you will have people to eat with, so you will not be lonely.

As we saw, the song forms part of Nando's creative agency and it is the first verbal aspect the audience is introduced to when engaged with the content. The song is an important feature, because the verses in the song correspond to what the dictators are doing. In other words, instead of the dictators speaking, the audience can 'read' what they are doing as the song adds a voice to the understanding of the content. Therefore, the advertisement is being framed around the song as well as the voiceover in the end, which adds another verbal feature. These aspects are important features of multivocality which helps in understanding the multiple meanings in the message being communicated in the advertisement.

As can be seen in the above analysis, there is the re-purposed chorus of the song, the voiceover, the remediation of the political discourse, and all the semiotic material that have been re-purposed for the re-presentation of the dictators - all these re-purposed features of language and semiosis capture the relational nature of the text that are in 'conversation' with one another and in 'conversation' with the audience to communicate a message. This highlights that, language and signs should not be seen as separate entities, in fact, they are dynamic, relational and are re-presentations of different media. Consequently, all these features of remediation constituted a "new social practice" (Banda, 2015) carved out of the appropriated semiotic material. Therefore, the notion of dialogicality is an important feature in understanding the message being communicated in the advertisement.

The next advertisement to be examined is the *Malema* advert. To bridge the gap between *The Last Dictator Standing* advert and the *Malema* advert, there are similarities as well as differences between these two viral television advertisements. With regards to the similarities, both advertisements used similar strategies to produce successful marketing messages, which are: using political satire and comedy, both made fun of controversial African political figures,

135

to sell merchandise and to build the reputation of the Nando's brand (Botha, 2014). However, the *Malema* advertisement is to some extent different to the *Last Dictator Standing* advert.

Firstly, one of the differences is that they use a puppet in the *Malema* advert, whereas in the *Last Dictator Standing* advert real-life actors were used. This shows that Nando's does not necessarily use real-life replicas as a resource, but they sometimes use puppets as well. As a result, there is parody in the *Last Dictator Standing* advert, but using a puppet in the *Malema* advertisement heightens the parody and creates a different level of creativity and agency compared to *Last Dictator Standing* advert. Secondly, in terms of effect, the *Malema* advertisement has also intergeneric mixing as part of their process, that is, different or multiple genres – such as the genre of the televised news report as well as the genre of a television advertisement, whereas the *Last Dictator Standing* does not constitute any intergeneric mixing.

Malema advertisement:

The *Malema* advertisement was aired in South Africa in 2009. At the time of airing the advertisement, South Africa was going through its elections. The secondary message is portrayed through this capitalised idea of the producers who created a remediated political advertisement in the form of a news interview with one of its notorious political leaders, Julius Malema discussing the elections. In the advertisement, Julius Malema, who is resemiotised as a black puppet/ cartoon, undermines electoral politics.

Julius Malema has highlighted in the media that the new ANC government would bring about change in society (Thabela, 2012). The producers exploited and remediated the idea and used it to refer to the change one will get after buying the Nando's meal. It is important to add that the advertisement used this idea to market their meal, while at the same time mock Julius Malema and play on his ignorance. Furthermore, through the replacement of Malema with a black puppet and the replacement of Riaan Cruywagen with a white news reporter, one may argue that the remediated advertisement is set to capture and display their connection across people of different racial and ethnic backgrounds. This form of remediation is designed to capture the different meanings associated with South Africa celebrating diversity, social integration and racial inclusivity in the post-apartheid era. Therefore, through re-purposing of the world in post–apartheid South Africa, the producers are able to create a new world order in the advertisement that is both real and fictional.

In addition, the role of language, the visual images and other semiotic resources used in the selection content was made for the advertisement as a means to share and maintain the status quo relating to South Africa's political situation at the time (such as the new ANC government coming into play, highlighting the positive change they are about to bring to society) and the dominant ideologies surrounding Julius Malema (such as the forefront of his ignorance in the news media and him being controlled by other political forces). Therefore, the advertisement's selection process not only represented a certain ideology, but also through sharing this content influences the way the audience see reality.

It is important to add that the ideologies surrounding Julius Malema and the information regarding South Africa's political situation at the time, show that the meaning of these affairs have not changed, but the context of it has changed from one practice to another. Like the previous advertisement, this advertisement too accounts for the notion of resemiotisation (Iedema, 2003), because what has been headlined in the news media has been turned into an advertisement, emphasising that the mobilisation of semiotics is being translated from one context to the next.

Even though the advertisement makes reference to a Nando's meal, Nando's foregrounds at the end of the advertisement their brand identity. This feature is used to hopefully thrive in the memory of the consumers through its brand awareness and to convince the viewer to buy the product.

Scene 1: 0:01 – 0:07 seconds

Frame 1   Frame 2

> In the first scene, the setting is in a news room with a background of the city landscapes. The protagonist is a white elderly news reporter, who is about to conduct the news for the evening about the 2009 elections. In the second frame, the Julius Malema puppet is introduced and about to be interviewed about the forthcoming change with the new government coming into play.

News reporter: *"Welcome to elections 2009.* [Second frame appears] *Now in the hot seat tonight a young man who needs no introduction…"*

It is important to acknowledge that the Nando's producers remediated in-time political discourse for immediacy. This means that the advertisement was aired at the same time South Africa was going through the elections, and due to this exact timeline, it strengthens the immediacy. The immediacy is strengthened because the news interview looked like it was part of the real world. Also, when the reporter talks about the elections to Malema, it is as if he is talking to the outside world, and in that way, the viewers are brought in and lured into Nando's world. This makes the advertisement more real to the audience when watching the advert. In this way, the reality and fiction merge, creating immediacy by involving and drawing in the audience into the world Nando's has created. To put it simply, what is happening is that the real world is being brought into the advertisement video to be part of the fictional world of the advert. This is achieved when you have Nando's time and real-world time, and when immediacy happens, both times become one and that is when the audience are brought into Nando's world.

Immediacy happens bringing two worlds together (real and fictional worlds). The producers have the ability to erase the aspect of time as if it is really happening now. To explain, it is as though one time is lost and the only time that is left is Nando's time – and this is when the

138

audience becomes part of Nando's world when being transported from being a viewer to a participant, therefore, making the audience feel that they are part of the advertisement's storyline. In that way, there is no mediation. Truthfully, the producers want the audience to experience time (Nando's time) as if it is now - as if they are watching the news in the real world. Therefore, the producers are trying to portray that Nando's time is the same time as real world time. The Nando's producers are fond of this type of re-construction. In fact, the producers are not just re-constructing time, they are also re-constructing the world and in the process, they are transforming media and also the world. By implementing this type of re-construction, they want the audience to be involved and made to feel that they are part of the content. In this fashion, naturalness is produced.

Consequently, when immediacy happens, there is another media at the same time. This is known as hypermediacy (Bolter and Grusin, 1999). This is when 'multiple representations' become visible at the same time. For example, when the news reporter starts speaking, the audience then visually see a video window in the top right hand corner (or a television screen) happening at the same time. This is an example of another media being brought into the advertisement. As a result, there is now a screen within a screen. This is the reason why immediacy (drawing in of the audience) and hypermediacy (triggering of different media) are considered double logics, because it is happening at the same time.

In the *Malema* advertisement, the genre of a news report is part of hypermediacy, because it is another form of media that acts as a realistic representation in the fictional world of the advert. As the viewer is watching the news broadcast (within a television advertising genre), the advertisement gives the viewer the sense that the advertisement's news report is realistic. The producers achieve this by using a real-life replica of Riaan Cruywagen as well as other semiotic material (which will be discussed shortly). Moreover, the intertextually borrowed features of South African politics and the dominant ideologies surrounding Julius Malema are a representation from the real world, which is then used as part of the advertisement's storyline and incorporated into the news genre.

When the news presenter looks directly into the camera lens, it gives the viewers a feeling that they are actually watching the news. As a result, the audience plays an important function when watching this advertisement, which is that: the audience is now being transferred from being the viewer to becoming the participant. Therefore, the producers resemiotise the news genre

into the discourse of the television advertising genre by extending it into the real world. This type of immediacy makes the viewers feel as though their world is disappearing and becoming part of the situation they are viewing. Nonetheless, Nando's creative agency comes in where the genre of the news report has been re-purposed for the purpose of the advertisement. The producers make the news report more realistic by doing the following:

In the beginning of the news broadcast, there is a box in the top right hand corner which states "elections 2009". This font is foregrounded and remediated as the same colours of the Independent Electoral Commission (IEC), which is blue and red. This represents a time of local elections within South Africa. Hence, the advertisement used the idea of the IEC colours and remediated it creatively for their own purpose. The genre of a news report is evident in the advertisement as it has an interviewer as well as an interviewee. In addition, it has typical news broadcasting music in the background when the advertisement begins. This is known as non-diegetic sound, which is the sound mixed from outside to create mood and idea (Olohan, 2013). The news reporter begins the report by greeting, which is common in most news broadcasts. Also, the video window in the top right hand corner in scene 1, which states "elections 2009" (frame 1), and then transitions to the Julius puppet (frame 2), creates a convincing image of a news report. Behind the interviewer, there is a picture of a city, which is always a dominant feature of news reports. The structure of the news is question-answer based and draws on a political discourse, which is evident in news reports as well. Also, the attire of the interviewer and interviewee is very formal which is a prominent feature in most news interviews. All these features make up the genre of a news report, which Nando's re-purposed as an advertising strategy to make the news report more realistic.

This advertisement consists of multiple 'voices' in the news interview, which are the voice of the resemiotised Riaan Cruywagen, the voice of the resemiotised Julius Malema, as well as the news broadcasting music in the background. This advertisement therefore possesses three voices in total, highlighting Higgins' (2009) multivocality on a sociolinguistic micro-level, which refers to 'the different voices' or polyphony that single utterances can yield due to their syncretic nature', therefore making the advertising text multivocal in nature. In this regard, it relates to the multiple perspectives, or speaking positions, articulated through language (Higgins, 2009) which is used as semiotic material that is creatively re-fashioned for new meanings and purposes.

Like the previous advertisement analysed, multivocality in the context of this advertisement is also used to explain forces of centralisation. In this regard, the voices of the re-purposed characters draw from the colonial language of English in the multilingual and multicultural context of South Africa. Therefore, the advertising text achieves multivocality on a sociolinguistic macro-level due to the forces of centralisation.

Scene 2: 0:07 – 0:09 seconds

In scene 2, we see a close-up shot of the well attired Julius Malema puppet. On the puppets left side, there stands the well attired puppeteer who assists in the manipulation of the inanimate object.

News reporter: *"...A very good evening to you Julius"*

Julius: *"yes, good day"*

In this scene, we see a close-up shot of the resemiotised Julius Malema as a black puppet. By representing him as a comical feature, illustrates that people do not take him seriously and he is seen as a joke through the eyes of the media because of him being in the forefront of the news media for all the wrong reasons. The puppet re-voices and re-performs the actions, gestures, and attire of the real-life Julius Malema. Through the assertion of the appearance of the puppet, it gives the audience an idea of the identities which are constructed by the advertiser. Also, the "100% Julius" badge on the jacket provides confirmation of the character, which is another way of validating the identity that is being constructed. This intertextual reference helps the audience to identify who Nando's is portraying, making it easier to tap into the socio-cultural and political schema of the audience.

The significance of blatantly showing the puppeteer beside him could be an indication that Malema was seen by the media as being the puppet of the ANC or President Jacob Zuma, as it

could be acknowledged that he was being controlled by the ANC political leaders. Hence, the puppeteer is covertly resemiotised as either the ANC or President Jacob Zuma. The advertisement draws on this discourse of the puppet and puppeteer as a form of entertainment and mocking Malema at the same time.

Scene 3: 0:10 – 0:13 seconds

In this scene, the focus is on the new reporter, who after introducing Malema, is about to discuss the forthcoming change in South Africa. The televised news broadcast is set at night based on the buildings night lights in the background.

News reporter: *"Now, you've recently been saying that it's time for change"*

Riaan Cruywagen is being resemiotised as the white news reader in the *Malema* advertisement. Riaan Cruywagen is an icon on South African television who has been with the South African Broadcasting Corporation (SABC) since its first television broadcasts in 1975. He retired from the SABC, making his last news broadcast in November 2012. The act of re-presenting the ideas associated to the veteran when presenting a news bulletin, Nando's took advantage of this well-known TV star in order to create the news reader in the *Malema* advertisement. Since Riaan Cruywagen is associated with reading news reports, Nando's successfully re-purposed the genre of a televised news broadcast.

Scene 4: 0:13 – 0:21 seconds

Frame 1   Frame 2

In scene 4, we see a fuller view of the Malema puppet and its puppeteer. In the first frame, the audience gets a clearer view of Malema's salient badge on his jacket, which states "100% Julius". In the second frame, he gestures with his hand to put emphasis on the word "demand" to highlight the importance of his message.

Julius: *"Yes, yes I've been saying it's time for change. Actually, up to so far I used the word 'demand'. We DEMAND change. That's what I said ya"*

At the time when the advertisement was aired, South Africa was going through an important election and Nando's exploited this idea and remediated it into the advertisement. Malema noted to the media that the new ANC government would bring about change to society and the advertisement capitalised on this idea as well. Expecting the political figure to talk about the political change happening in the country, the puppet instead spoke about change one would get when buying a Nando's meal. Julius even tries to stress his message to the world by using a hand gesture - putting emphasis on the word *demand* to highlight the significance of his message.

Scene 5: 0:21 – 0:25 seconds

143

News reporter: *"And of course many would agree with you, but where do YOU think that change might come from?"*

Scene 6: 0:26 – 0:27 seconds

Julius: *"It will come from Nando's"*

At this point of the advertisement, the genre then changes slightly to an advertisement, however, the genre of a news report is still maintained throughout the advertisement. At this point, the advertisement genre is foregrounded through the mention of *"Nando's"*. The producers make use of the advertising genre here to inform the public about their great meals and specials happening in the real world. The Nando's producers therefore borrow elements from both genres in order to make the fictional world's news a realistic representation. As a viewer who is watching the advertisement within the news broadcast, it gives the sense that their news is realistic.

It can be deduced that the Nando's *Malema* advertisement makes use of hybridity, which is a key feature of multimodal texts that blurs the boundaries between the two genres, by assimilating the genre of a news report as well as that of an advertisement. Therefore, by re-working the political discourse and the genre of a news report merged into the construction of

144

the advertisement, Nando's is able to suit their marketing purposes as well as to ensure the advertisement's success.

Scene 7: 0:28 – 0:29 seconds

In scene 7, there is a close-up shot of the news reporter, foregrounding the confusion on his face after receiving Malema's important answer.

News reporter: *"I beg your pardon?"*

Scene 8: 0:29 – 0:40 seconds

Frame 1   Frame 2

In this scene, there is a close-up shot of Julius. He was meant to talk about the political change of the country, instead he talked about the change one will get if he has R40 when buying a R33.95 Nando's meal. The second frame indicates the point where Julius was rolling his eyes as a means of thinking what the answer would be.

Julius: *"Ya, we will get the change we need from Nando's. Ummm you see if you order quarter peri-peri chicken with chips and a cooldrink for R33, 95 innit. Errrr you pay with* [Julius is rolling his eyes as a means to portray an act of thinking] *errrr R40…"*

145

In the context of the advertisement, the concept of *change* is of importance because it was meant to refer to the country's impending change. Julius instead spoke of change that one gets when buying a Nando's meal. Therefore, the word *change* in this context is ambiguous, because it implies double meaning. This utterance is double-voiced, making this scene in particular multivocal in nature. Through the particular linguistic choice of *change* in the context of the advertisement, multivocality is achieved (through the concept of *change*) which evokes multiple meanings all at once by simply appropriating it and infusing with their own meaning.

Scene 9: 0:40 – 0:43 seconds

Frame 1   Frame 2

In scene 9, the camera angle changes briefly to the news reporter while Julius is speaking. The close-up shot of the news reporter highlights his confused look based on Julius' response. Hence, the direct look to the audience in frame 2.

Julius: *"…then you get R6,05 change ne…"*

Scene 10: 0:44 – 0:52 seconds

Scene 10 is a close-up shot of Julius while he is speaking about the change one will get when buying a Nando's meal.

146

Julius: *"...BUT if you pay with a R100 you get R66,05 change. That's more change that you paid for the meal in the first place, ya."*

Scene 11: 0:52 – 0:54 seconds

Frame 1

Frame 2
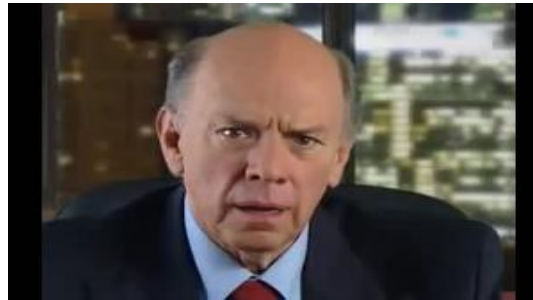
> In this scene, the close-up shot of the news reporter seems astonished by Julius' response. However, he is in fact being sarcastic in his response because Malema is a natural news driver who is frequently at the forefront of the news media for mostly all the wrong reasons. The advertisement at this point highlights Julius Malema's ignorance. Therefore, frame 2 provides the direct look of astonishment towards the audience.

News reporter: *"Astonishing!"*

It is important to highlight that the notion of immediacy is very apparent in this scene. The Nando's producers are involving the viewer directly and they do it by using the 'demand' (Callow, 1999) technique when the news reporter says *"astonishing*!" while looking directly at the audience. At this point, the medium erases itself between the audience and the re-constructed world of the advertisement. The viewers are therefore made to feel that they are part of what is happening. Consequently, the audience and the re-constructed world of the advertisement blend. In other words, the reality and fiction merge where it becomes one and the same thing.

Scene 12: 0:54 – 0:56 seconds

In this scene, after his response below, Julius has a proud look of his face as if he had said something very intelligent, hence, he looks towards his puppeteer as though he had done a good job. The puppeteer responds to Julius' answer by congratulating him for a job well done.

Julius: *"Thank you very much"*

The media likes to play on Malema's ignorance and this is a common discourse used and especially well remediated in the Nando's *Malema* advertisement. The advertisement took advantage of the country's political period at the time, hence, the topic of discussion was about the elections. Malema's ignorance can be highlighted when the news reporter interviews the Malema puppet on the forthcoming political change within the country with the new government coming in, and then Malema replies by acknowledging change in a different context. Instead of replying to change where the country is concerned, Malema responds by relating to change in monetary value for a Nando's meal, thus changing the narrative to a different context.

By highlighting Julius' ignorance in this manner, he is cleverly ridiculed and stereotyped into a certain political conception. Moreover, the salient feature which highlights Malema's ignorance is when, after his response to the news reporter in scene 12, Julius has a proud look on his face and says, "thank you very much", as if he had said something very intelligent. Hence, he looks towards his puppeteer as though he had done a good job. The covertly resemiotised ANC or Jacob Zuma responds to Julius' answer by congratulating him for a job well done.

By re-presenting Julius Malema in a playful and negative light, Nando's uses political satire that dramatises the discrepancy between the ideal and the reality. In doing so, Nando's is using these visuals of the puppet and portrayal of ignorance to ridicule with an intent of shaming him into improvement. These features of humour portrayed in the advertisement is a form of satirical comedy. It ridicules and exaggerates the political conceptions of Julius Malema. In particular, it cleverly uses wit to draw attention to the political conceptions of Malema and the wider issues pertaining to South Africa's political situation. Therefore, the *Malema* advertisement can be considered a satiric comedy because it "attacks the disorders of society, often exposing its social standards as hypocritical or foolish and worthy of audience censure" (Olsson and Larsson 2005: 8).

Scene 13: 0:56 seconds – 1:00 minute

In the final scene, Nando's foregrounds their brand identity so that the audience is well aware of who they are.

News reporter: *"Well, there you have it. If you looking for change and a great meal get down to NANDO'S today!"*[Talking to viewers]

The motive for Nando's endorsing their brand image at the end of the advertisement is in the hopes that the advertised message was conveyed successfully and to convince the viewer to buy their product. Therefore, scene 13 serves the need for marketisation and corporate branding purposes.

It is important to highlight, that due to the re-purposed news broadcasting music, the remediation of the political discourse, the re-purposing of the news genre, and all the semiotic material that has been re-purposed for the re-presentation of Riaan Cruywagen and Julius

Malema, all these forms of remediation capture that all discourses, semiotic material and genres in the advertising text are in 'conversation' or in dialogicality with one another and in conversation with the audience to communicate a message. Nando's is aware that these trajectories are 'talking' to each other and they are also 'talking' to the audience. Therefore, the genre of the television advertisement is being framed around the genre of the news report. The body language, as well as the question-answer based dialogue between the characters, are in 'conversation' with each other as well as in 'conversation' with the genres of the news report and the advertisement, therefore there is that dialogism. Nando's is using the readers' schema of a television advertisement and their creative agency through the genre of the news broadcast to frame the advertisement, giving it more appeal and re-creating the context. Consequently, all these features of remediation constitute a "new social practice" (Banda, 2015) carved out of the appropriated semiotic material. Therefore, the notion of dialogicality is an important feature in understanding the message being communicated in the advertisement.

6.3 Summary

In summary, it can be deduced from the above analyses that Nando's advertisements do not only use real-life replicas, but they make use of puppets as well. Puppets are used to heighten the parody and political satire, which produces a different level of creativity and agency. Moreover, as part of their creative agency, Nando's too incorporate intergeneric mixing as a means of being inventive in producing new ways of advertising strategies. In essence, the political discourse in this chapter is more overt than covert and the Nando's producers achieve this through using political satire. More importantly, Nando's creative agency is established through the process of semiotic remediation to acquire new meaning in the new advertisement. In addition, the political undertakings which happened in South Africa and abroad have been transformed into an advertisement. In other words, the meaning was still the same, but the context changed from one practice to another – highlighting Iedema's (2003) notion of resemiotisation. Nando's advertisements also demonstrate that it contains aspects of multivocality and dialogism.

Multivocality, from a sociolinguistic micro-level, demonstrates that Nando's advertising discourse contains multiple 'voices'/ speaking positions articulated through language, such as the 'voices' of the resemiotised characters, and the choice of music in the adverting text makes it multivocal in nature. Moreover, by remediating certain linguistic features, such as the song

in *The Last Dictator Standing* advert, and the word choice of *change* in the context of the *Malema* advertisement, multivocality is achieved in the Nando's advertisements through appropriating a text and instilling it with their own meaning. In addition, their advertisements achieve multivocality on a sociolinguistic macro-level to explain forces of centralisation by drawing on the colonial language of English in a multicultural and multilingual context of South Africa. Hence, by considering both micro- and macro-levels of multivocality, the Nando's advertising discourse contains multiple meanings all at once.

Dialogicality is an important notion to consider in that all forms of remediation (discourses, genres, semiotic material and so on) demonstrated in this chapter are not stagnant. In fact, they are in constant dialogicality with one another and they are in 'conversation' with the audience to communicate their marketing message. Hence, all the discourses, semiotic resources and genres are trajectories which are interlinked or cross-aligned. These trajectories complement rather than contradict each other to improve the quality of the marketing message, which makes the promotional text dialogic. This idea of dialogicality gives credence to Banda's (2015) claim about the mobility and pliability of space and semiotic resources. Moreover, the re-production of the semiotic material in *The Last Dictator Standing* and the *Malema* advertisement now constitutes a "new social practice" (Banda, 2015) as an outcome of the re-configured and re-contextualised appropriation of the semiotic resources. As a result, the semiotic material in the above-mentioned advertisements have been transformed, amended, upgraded or replaced by producers, therefore improving Nando's claims of being inventive and having authorial ownership.

Finally, this chapter has also shown how real-life activities were recycled by the producers to evoke immediacy as well as hypermediacy. This was illustrated by presenting how real-life facets are integrated in the adverts by: (1) remediating in-time political discourses, (2) re-purposing the characters (the characters themselves bring in some type of immediacy as well because when you look at them they resemble the real thing), (3) resemiotising the news genre, and (4) the dominant ideologies perpetuated in the media. In this way, this chapter demonstrated how the Nando's producers remediate subjects from the real world and re-contextualise these subjects into the fictional world of the advertisements in order to evoke immediacy and hypermediacy. By utilising the political discourse, Nando's puts their view / spin on the current political situation in the country through the use of satire / humour. Moreover, one may argue that the audience overlooks the re-purposing of political discourses

151

as grave political issues happening within the country as they could identify it from the viewpoint of sensational journalism rather than advertising. Nonetheless, the 'mayhem' caused by Nando's advertisements through remediation is what promotes its merchandise.

Chapter 7

Conclusion

7.0 Introduction

This chapter contains the overall explanations gathered from the analyses. The idea of this thesis was to show how the producers of Nando's used social semiotic (re-purposing) material at hand for new meanings and new purposes in the production of the selected advertisements. This was achieved by the Nando's producers re-presenting how social discourses of culture, religion, politics and patriarchy were merged into the television advertising genre as re-constructed semiotic material. Moreover, these social discourses was used as a means to establish Nando's creative agency and to set them apart from the rest in the advertising field.

The researcher adopted a multi-semiotic approach as the analytical framework to investigate how the Nando's producers used these social semiotic material to create new meanings. The researcher used recent conceptualisations of semiotics such as semiotic remediation, resemiotisation and intertextuality to discover the manner in which texts, genres and discourses are re-worked, recycled and re-purposed in the selected Nando's television advertisements. These notions are seen as a common discourse practice which established Nando's creative agency as well as stimulating its messages in the television advertising genre. In support of this argument, Kress and Van Leeuwen (2001) state that semiotic landscapes are becoming increasingly inhabited with social and cultural discourse practices. This results in many of the semiotic performances being re-presented and re-used across modes, chains of activities and media (Prior and Hengst, 2010).

It is important to add that the notion of semiotic remediation is complemented by the double logic of immediacy and hypermediacy, and are therefore considered logics of remediation. This was demonstrated when Nando's producers remediated subjects from the real world and re-contextualised it into the fictional world of the advertisements in order to evoke immediacy and hypermediacy. These logics of remediation play an important role in the advertisements' success in that viewers get so immersed in the content that they realise at the last moment they are watching an advertisement for commercial effect, therefore, proving that these logics of remediation served the need for marketisation and corporate branding purposes.

153

7.1 Fulfilment of research objectives

The first objective was to explore the dialogicality in Nando's advertisements. Dialogicality relates to how all forms of remediation (discourses, genres and semiotic material) are not stationary. The researcher showed how reused semiotic material in Nando's advertisements complement rather than contradict each other to improve the quality of the promotional message. Dialogism was demonstrated in chapter 6, *Remediation of political discourses*. In this chapter, we saw how the resemiotised dictators, the political discourse and the re-contextualised music of Mary Hopkin were in dialogicality. For example, the song as well as the body language of the dictators were re-constructed within a political discourse which were in constant 'conversation'/dialogicality to communicate meaning in the new advertisement. This was achieved when the moves of the dictators were framed around the song, therefore proving that without the song it would be difficult to comprehend the images of the dictators or the message the producers were trying to convey to the audience. This example showed that these trajectories complemented each other and somehow always interlink in the advertisement in order to communicate with the audience. This also showed that two more things are happening in the advertisement in terms of language (the re-contextualised music), and semiosis (the resemiotised dictators), which were in constant dialogue to communicate their message. Also, due to this re-production of the semiotic material, it now established a 'new social practice' as an outcome of the re-contextualised semiotic resources. Consequently, these semiotic material have been transformed, upgraded and replaced by the Nando's producers, thus improving their claims of being inventive and having authorial ownership, therefore, proving that the borrowing from other discourse types is eminent in Nando's ads, thereby to a large extent supporting what Prior and Hengst (2010) talks about in terms of new media being dialogic.

The second objective of the thesis explored the social semiotic production of Nando's advertisements in time and space. This part of the study related to how the Nando's producers re-constructed their advertisements to enable them to remediate the past into the present through the resemiotised characters and discourses from which it draws. This was explored in chapter 5, *Re-purposing the cultural and religious discourses*. In this chapter, we saw that the advertisements proved to achieve new meaning in the discourse of advertising by capturing the meanings associated with South Africa's social transformation through cultural, religious and racial inclusivity in the post-apartheid era. A typical example is through the use of multiracial

wives in the *Fathers of the Nation* advert. This example showed that Nando's had invented advertisements that were able to conflate the past and current timescales through the integration of recycling prior semiotic material from past objects, events and activities for their own purpose. Moreover, the producers demonstrated how the past (apartheid) still affects South Africa through the social semiotic production and re-contextualisation of semiotic material in time and space.

The third objective determined the extent to which new media technologies assisted in the manipulation of the different semiotic resources needed for marketisation and corporate branding purposes. This was studied by presenting how real-life activities were re-purposed and used by the producers to evoke immediacy and hypermediacy. These are media concepts resulting from media technology developments that allow for immediate overlapping/over-layering of semiotic material. These media concepts were demonstrated in chapter 5, *Re-purposing the cultural and religious discourses,* by showing how real-life aspects were incorporated by remediating in-time cultural, religious and patriarchal discourses and using real-life South African celebrities.

The remediation of the discourses from the real world was being re-purposed as fictitious adaptations so that the fictional world comes across as real. Therefore, the advertisements are seen as real – and at the same time – they are fiction. In effect, this gives the audience the impression that the fictional world is a representation of the real world. Moreover, the overall objective for using these logics of remediation is so that the Nando's producers can draw in customers with the hope of purchasing from them in the future. The producers achieved this by the use of zooming technology, using the 'demand' technique and talking directly to the viewers to evoke immediacy. By evoking this, it helped achieve the producers' ultimate goal, which was for Nando's marketisation and corporate branding purposes.

The fourth objective was concerned with determining which semiotic resources (or modes) were used and the purpose to which they were used in Nando's advertising discourse. The Nando's producers have proven to be parasitic in nature as they used prior discourses and texts and enhanced it for their own creative purposes. The selected Nando's advertisements in this study appeared to re-purpose and re-contextualise discourses of culture, religion and politics as a way of enhancing their marketing and corporate branding. This is due the choices of the

155

semiotic resources that were used in the production and re-framing of the Nando's *The Last Dictator Standing* television advertisement.

For instance: the re-placement of Robert Mugabe with a black protagonist and the replacement of his fellow dictators with black, white and Arab characters were designed not only to demonstrate Nandos' commitment to its international customers, but to also show their connection to people of different regional, racial and ethnic backgrounds. The original ideas of how these dictators looked, dressed, where they ruled and what they stood for have been transformed in the advertisement in which the protagonist moves across various regional, racial and ethnic boundaries in which he has playful interactions with these dictators. This form of re-contextualisation is designed to capture the different meanings associated with Africa. Consequently, the producers were able to re-create the dictators and re-create the context. This example showed that Nando's advertising discourse utilised prior texts/discourses for production of successful television advertisements.

The fifth objective explored ways in which the semiotic performances in Nando's advertisements were re-presented, re-used, re-purposed or re-performed across modes, media, styles and genre. In chapter 5, *Re-purposing the cultural and religious discourses,* certain semiotic material in the *Fathers of the Nation* advert demonstrated features of African culture through Zuma's character and lifestyle which was re-purposed and re-contextualised through (1) the ideological aspect of polygamy; (2) the re-using and re-working of Bantu languages as a means of endearment and to produce a local practice of language, giving the appearance of new linguistic practices and new linguistic repertoires; (3) the re-performing of Zuma's physical overweight character and his dictator ways; and (4) the re-presentation of his Nkandla estate. The Nando's producers played on these imitations in their advertisements to make them more interesting and engaging to the audience. These are all examples of semiotic material which the Nando's producers have transformed, upgraded and re-placed to produce new meaning in the advertisement, therefore, proving that Nando's producers explored many ways in which the semiotic performances in their advertisements were re-presented, re-used, re-purposed or re-performed across modes, media, styles and genre.

7.2 General conclusion

The analyses of this study concluded as well as demonstrated that semiotic remediation as re-purposing, resemiotisation and intertextuality are discourse practices used in the Nando's television advertising genre. This study demonstrated how everyday social discourses and semiotic material were transformed, upgraded and re-placed in the selected Nando's television advertisements to re-create reality into the fictional world of the advertisements. These forms of remediation demonstrated that the Nando's producers understand modern media technology which enabled remediation with ease.

The producers used modern technology to enable them to remediate the past into the present through re-creating and re-living the past through the resemiotised characters and discourses from which it draws. Through the remediation of the past into the present, it created another chain of intersemiosis where new meanings were achieved. This was demonstrated when the advertisements proved to achieve new meaning in the discourse of advertising by capturing the meanings associated with South Africa's social transformation through the cultural, religious and racial inclusivity in the post-apartheid era. In this regard, the producers were able to create a new world order that is real and fictional by extending this idea of transformation. Hence, Nando's invented 'original' advertisements in the new and re-created context compared to its pre-texts, which were able to conflate the past and current timescales through the integration of recycling prior semiotic material from past objects, events and activities for their own purpose and its appeal to consumers.

This was done through the process of semiotic remediation as re-purposing, resemiotisation and intertextuality. Consequently, this means that Nando's producers collect their data from prior texts and discourses as '*raw material*' (Thabela, 2012) to enhance their creative agency and to invent adverts that have an aesthetic appearance and sensation to the genre of television advertising. This deduction is mirrored by Prior and Hengst (2010), O' Halloran (2011) and Gilje (2010) who argue that studies should take on a dialogic approach in which the focus is on the mobility of semiosis other than language, and that remediation is the essential norm of new digital media. Lastly, in terms of contribution towards this thesis, the researcher introduced the notion of remediation and the double logic of immediacy and hypermediacy as essential tools needed in the social semiotic analysis as extensions of multimodality.

7.3 Recommendations for future research

The multi-semiotic approach used in this thesis can provide a guide for future research. For example, exploring the use of different semiotic material and the establishment of their particular discourse practices, may be shown in other mediums of 3D (three-dimensional) films, 4D (four-dimensional) films, Playstation games, Xbox games, and computer games. Exploring these mediums creates a whole new area of research into new digital media and technology where the possibilities are endless with regards to the remediation of semiotic material as a strategy to re-create reality into the fictional world and the mobility of semiosis.

UNIVERSITY *of the*

WESTERN CAPE

Bibliography

Agha, A. (2007). 'Recombinant Selves in Mass Mediated Spacetime.' *Language & Communication* [online], 27: 320–335. Available at: http://www.sas.upenn.edu/~asifagha/publications/Agha_2007b_RecombSelves.pdf [Accessed on 5 October 2012].

Adbrands.net. (2014). *South Africa's "Most Creative" Advertising Agencies in 2014 by Awards.* [online]. Available at: http://www.adbrands.net/za/index.html [Accessed 19 January 2016].

Bainbridge, J. (2011). 'Textual Analysis and Media Research'. In: Bainbridge, J et al. *Media and Journalism: New Approaches to Theory and Practice.* 2nd ed. [ebook] Melbourne: Oxford University Press: 224-237. Available at: http://lib.oup.com.au/he/media_journalism/bainbridge2e/bainbridge1e_tools03.pdf [Accessed 08 December 2015].

Banda, F. (2015). 'Interfacing Cultural Materialities in Beyonce Knowles Music Video *All the Single Ladies* and Post-Apartheid South Africa Diversity in a South African Television Advertisement'. Department of Linguistics: University of the Western Cape.

Banda, F. & Jimaima, H. (2015). 'The Semiotic Ecology of Linguistic Landscapes in Rural Zambia'. *Journal of Sociolinguistics*, 19(5): 643-670.

Banda, F. (2009). 'Critical Perspectives on Language Planning and Policy in Africa: Accounting for the Notion of Multilingualism'. *Stellenbosch Papers in Linguistics*, 38: 1-11.

Barnard, I. (2006). 'The Language of Multiculturalism in South African Soaps and Sitcoms'. *Journal of Multicultural Discourses,* 1(1): 39-59.

Barthes, R. (1977). 'Rhetoric of the Image'. In: Heath, S (Ed. and trans). *Image, Music, Text* [ebook]. New York: Hill and Wang. Available at: http://camaraobscurablog.files.wordpress.com/2011/06/ebooksclub-org__image_music_text.pdf [Accessed on 5 October 2012].

Baxter, L.A., Anderson, R. & Cissna, K.N. (Eds.) (2004). *Dialogue: Theorizing Difference in Communication.* London: Sage Publications.

Bhatia, V.K. (1993). *Analysing Genre: Language Use in Professional Settings.* London & New York: Longman.

Bloxham, A. (2011). *Gaddafi: The Man with the Golden Guns.* [online]. Available at: http://www.telegraph.co.uk/news/worldnews/africaandindianocean/libya/8839334/Gaddafi-the-man-with-the-golden-guns.html [Accessed 10 June 2016].

Bock, Z. (2007). *A Discourse Analysis of Selected Truth Reconciliation Commission Testimonies: Appraisal and Genre.* PhD Thesis. Department of Linguistics: University of the Western Cape.

Bolter, J.D. & Grusin, R. (1999). *Remediation: Understanding New Media.* Cambridge: MIT Press.

Botha, E. (2014). 'A Means to an End: Using Political Satire to go Viral' *Public Relations Review* [online], 40(1): 1-12. Available at: http://kth.diva-portal.org/smash/get/diva2:691969/FULLTEXT01.pdf [Accessed 1 July 2016].

Brand South Africa. (2013). *South Africa's Television Channels*. [online]. Available at: http://www.southafrica.info/about/media/satv.htm [Accessed 18 January 2016].

Bulawka, H. M. (2006). *English in Polish Advertising* [online]. MA Thesis. Department of English: University of Birmingham. Available at: http://www.birmingham.ac.uk/Documents/college-artslaw/cels/essays/appliedlinguistics/BulawkaDissertation.pdf [Accessed on 12 December 2014].

Callow, J. (1999). *Image Matters: Visual Texts in the Classroom*. Newtown: PETA.

Cant, M. (Ed.) (2013). *Marketing: An Introduction.* Cape Town: Juta & Co Ltd.

Chandler, D. (2007). *Semiotics: The Basics.* 2nd ed. London: Routledge.

Chandler, D. (1997). *An Introduction to Genre Theory* [online]. Available at: http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf [Accessed on 25 November 2014].

Chiaravelle, B. & Schenk, B. F. (2007). *Branding for Dummies* [online]. Indianapolis: Wiley Publishing, Inc. Available at: http://thongtinkhcn.vinhlong.gov.vn/junkbox/Y+hoc/Branding+For+Dummies.pdf [Accessed on 16 October 2014].

Cook, G. (1992). *The Discourse of Advertising.* London: Routledge.

Creswell, J.W. (2003). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches.* 2nd ed. [ebook] London: Sage Publications: 1-26. Available at: http://isites.harvard.edu/fs/docs/icb.topic1334586.files/2003_Creswell_A%20Framework%20for%20Design.pdf [Accessed 15 December 2015].

Daubs, M. S. (2011). *Immediacy and Aesthetic Remediation in Television and Digital Media: Mass Media's Challenge to the Democratization of Media Production.* PhD Thesis. Graduate Program in Media Studies: University of Western Ontario.

Denzin, N. K. & Lincoln, Y. S. (2003). *Strategies of Qualitative Inquiry.* 2nd ed. Thousand Oaks: Sage Publications.

Dibetso, L. T. & Smith, T. (2012). *Lack of Diversity (Repeat): Analysis of SABC News and Programming.* [online]. Available at: http://docplayer.net/40319174-Lack-of-diversity-repeat-analysis-of-sabc-news-and-programming.html [Accessed 12 January 2017].

Downing, L. H. (2003). 'Text World Creation in Advertising Discourse', *Revista Alicantina de Estudios Ingleses* [online], 13 (2000): 67-88. Available at: www.ucm.es/info/circulo/no13/hidalgo.htm [Accessed 11 September 2014].

Duncan, T. (2005). *Principles of Advertising & IMC.* 2nd ed. New York: McGraw-Hill.

Eggins, S. & Slade, D. (1997). *Analysing Casual Conversation* [online]. London: Cassell. Available at: http://people.ucsc.edu/~gwells/Files/Courses_Folder/documents/EgginsSlade.pdf [Accessed on 17 November 2014].

Fairclough, N. (2003). *Analysing Discourse: Textual Analysis for Social Research*. London: Routledge.

Gilje, O. (2010). 'Multimodal Redesign in Filmmaking Practices: An Inquiry of Young Filmmakers' Deployment of Semiotic Tools in their Filmmaking Practice'. *Written Communication*, 27(4): 494-522.

Goddard, A. (1998). *The Language of Advertising: Written Texts.* London: Routledge.

Graham, D.A. (2011). *Muammar Gaddafi's 25 Strangest Moments.* [online]. Available at: http://www.thedailybeast.com/articles/2011/02/23/libyan-leader-muammar-gaddafis-25-strangest-moments.html [Accessed 10 June 2016].

Hattingh, N. (2011). *A Systemic Functional Analysis of Two Truth and Reconciliation Commission Testimonies: Transitivity and Genre.* MA Thesis. Department of Linguistics: University of the Western Cape.

Higgins, C. (2009). *English as a Local Language Post-colonial Identities and Multilingual Practices.* Bristol: Multilingual Matters Ltd.

History.com Staff. (2009). *Robert Mugabe.* [online]. Available at: http://www.history.com/topics/robert-mugabe [Accessed 10 June 2016].

Hoeberichts, N. (2012). *Music and Advertising: The Effect of Music in Television Commercials on Consumer Attitudes* [online]. Bachelor Thesis. Department of Marketing Entrepreneurship and Organisation: Erasmus University Rotterdam. Available at: https://www.google.co.za/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=music%20in%20advertising%20hoeberichts [Accessed on 28 October 2014].

Iedema, R. (2003). 'Multimodality, Resemiotization: Extending the Analysis of Discourse as Multi-Semiotic Practice'. *Journal of Visual Communication* [online], 2(29): 29-58. Available at: http://vcj.sagepub.com/content/2/1/29 [Accessed on 29 May 2011].

Johnstone, B. (2008). *Discourse Analysis.* 2nd ed. Hong Kong: Blackwell Publishing.

Kapferer, J. N. (1997). *Strategic Brand Management: Creating and Sustaining Brand Equity Long Term*. 2nd ed. London: Kogan Page Ltd.

Kaufman, R. (2004). *Advertising: Past, Present and Future.* [online]. Available at: http://www.turnoffyourtv.com/programsrating/advertising2004.html [Accessed 27 May 2011].

Kellner, D. (1980). 'Television Images, Codes and Messages'. In: Gibbons, G. & Kirkman, L (Eds.), *Televisions* [online]: 1-19. Available at: http://pages.gseis.ucla.edu/faculty/kellner/essays/kellner7.pdf [Accessed on 18 November 2014].

Klein, N. (2001). *No Logo.* London: Flamingo.

Koschmann, T. (1999). 'Toward a Dialogic Theory of Learning: Bakhtin's Contribution to Understanding Learning in Settings of Collaboration'. In C. Hoadley, and J. Roschelle (Eds.): *Proceedings of the Computer Support for Collaborative Learning (CSCL '99)* [online]. Palo Alto, CA: Stanford University: 308-313. Available at: http://www.gerrystahl.net/proceedings/cscl1999/A38/A38.HTM [Accessed on 17 September 2012].

Koziol, N. & Authur, A. (2011). *An Introduction to Secondary Data Analysis* [online]. Published lecture notes. Children Youth Families and Schools: Nebraska Centre for Research: University of Nebraska. Available at: http://r2ed.unl.edu/presentations/2011/RMS/120911_Koziol/120911_Koziol.pdf Accessed [03 December 2015].

163

Kress, G & Van Leeuwen, T. (1996/2006). *Reading Images: The Grammar of Visual Design.* London: Routledge.

Kress, G. (2010). *Multimodality A Semiotic Approach to Contemporary Communication*. London: Routledge.

Kristeva, J. (1986). *The Kristeva Reader.* [ebook]. New York: Columbia University Press. Available at: http://www.krizma-ebooks.com/books/Kristeva%20Reader%20(Columbia,%201986).pdf [Accessed on 25 August 2014].

Lasune, S. (2011). *Introduction Advertising* [online]. Published lecture notes. Institute of Distance and Open Learning: University of Mumbai. Available at: http://www.mu.ac.in/myweb_test/sybcom-avtg-eng.pdf [Accessed on 28 October 2014].

Lee, J. S. (2006). 'Linguistic Constructions of Modernity: English Mixing in Korean Television Commercials', *Language in Society* [online], 35: 59-91. Available at: http://www2.hawaii.edu/~cmhiggin/PDFs/Lee%202006%20LinS.pdf [Accessed on 12 December 2014].

Leedy, P. D. (1993). *Practical Research: Planning and Design*. 5th ed. New York: Macmillan.

Levine, M. (2003). *A Branded World: Adventures in Public Relations and Creation of Superbrands*. New Jersey: John Wiley & Sons, Inc.

Liu, J. & Le, T. (2013). 'Intertextual Techniques in Advertising' *International Journal of Innovative Interdisciplinary Research* [online], 2(1): 11-19. Available at: http://www.auamii.com/jiir/Vol-02/issue-01/2Liu.pdf [Accessed 17 June 2016].

Luphondo, N. & Stroud, C. (2012). 'Deconstructing Gender and Sexuality Discourses in "Brothers for Life": A Critical look at Chronotopes of Consumption in HIV/Aids Prevention Campaigns', *Stellenbosch Papers in Linguistics* [online], 41: 41-58. Available at: http://spilplus.journals.ac.za/pub/article/view/82/174 [Accessed on 11 August 2014].

Mafofo, L. (2010). *Institutional Identities and Language of Marketisation: A Textual Analysis of Mission Statements at Four South African Universities*. MA Thesis. Department of Linguistics: University of the Western Cape.

Mafofo, L. & Wittenberg, H. (2014). 'Branding'. In: Bock, Z. & Mheta, G (Eds.), *Language, Society and Communication: An Introduction.* Pretoria: Van Schaik Publishers: 433-461.

Marthinus, L. (2015). *Semiotic Remediation and Resemiotisation as Discourse Practice in Isidingo: A Multi-Semiotic Analysis*. MA Thesis. Department of Linguistics: University of Western Cape.

Martin, J. R. & Rose, D. (2003). *Working with Discourse: Meaning Beyond the Clause.* London: Continuum.

Matthews, W. (2010). *Multimodality and Negotiation of Cape Flats Identity in Selected Daily Voice Front Pages.* MA Thesis. Department of Linguistics: University of Western Cape.

McKee, A. (2003). *Textual Analysis: A Beginner's Guide*. London: Sage Publications.

Mentz, H. (2011). *Customer-Based Brand Equity of the Major Cellphone Network Service Providers Amongst Principal Estate Agents in the Gauteng Province of South Africa* [online]. PhD Thesis. Department of Business Management: University of South Africa. Available at: http://uir.unisa.ac.za/bitstream/handle/10500/4754/thesis_mentz_h.pdf.txt?sequence=3 [Accessed on 13 June 2012].

Mogata, Z. (2013). *Ad Agency in Loeries Scandal Awarded Nando's Account*. [online]. Available at: http://www.bdlive.co.za/business/media/2013/11/21/ad-agency-in-loeries-scandal-awarded-nandos-account [Accessed 19 January 2016].

Moloi, M. L. B. (1999). *The Treatment and Promotion of the Eleven Official Languages in the South African Media* [online]. MA Thesis. Department of Applied Linguistics: University of Johannesburg. Available at: https://ujdigispace.uj.ac.za/bitstream/handle/10210/6455/M.L.B.%20MOLOI_1999_MA.pdf?sequence=1 [Accessed on 1 December 2014].

Movius, L. (2010). 'Cultural Globalisation and Challenges to Traditional Communication Theories', *Journal of Media and Communication* [online], 2(1), January: 6-18. Available at: http://journals.culture-communication.unimelb.edu.au/platform/resources/includes/vol2_1/PlatformVol2Issue1_Movius.pdf [Accessed on 8 October 2014].

Myburgh, V., Madikane, N., Alakhume, O., Mugasa, M., Liebenberg, S., Smith, E. & de Jager, L. (Eds.) (2013). *South African Entertainment and Media Outlook: 2013 - 2017*. 4th ed. [ebook] Sunninghill: PricewaterhouseCoopers Inc. Available at: https://www.pwc.co.za/en/assets/pdf/entertainment-and-media-outlook-2013-2017.pdf [Accessed 19 January 2016].

Nando's. (2012). Original Home Page [online]. Available at: www.nandos.co.za [Accessed 8 September 2012].

Ogana, W. (2014). *Food Decisions and Cultural Perceptions of Overweight and Obesity: The Case of Zulu Women in Durban, South Africa.* PhD Thesis. Department of Anthropology: University of KwaZulu-Natal. Available at: https://researchspace.ukzn.ac.za/bitstream/handle/10413/12719/Ogana_Winifred_2014.pdf?sequence=1&isAllowed=y [Accessed 12 January 2017].

O'Halloran, K. L. (2011). 'Multimodal Discourse Analysis'. In: Hyland, K. & Paltridge, B. (Eds). *Companion to Discourse* [online]. London and New York: Continuum. Available at: http://multimodal-analysis-lab.org/_docs/pubs14-OHalloran(in%20press%202011)-Multimodal_Discourse_Analysis.pdf [Accessed on 9 September 2012].

Olohan, P. (2013). The Difference Between Diegetic and Non-Diegetic Sounds. *Blogging with Paul.* [blog]. 21 May. Available at: https://paulolohan.wordpress.com/2013/05/21/the-difference-between-diegetic-and-non-diegetic-sounds/ [Accessed on 17 July 2015].

Olsson, V. & Larsson, A. (2005). *Humor in Advertising* [online]. Bachelor Thesis. Department of Business Administration and Social Sciences: Lulea University of Technology. Available at: http://epubl.ltu.se/1404-5508/2005/186/LTU-SHU-EX-05186-SE.pdf [Accessed on 9 October 2014].

Paquette, H. (2013). 'Social Media as a Marketing Tool: A Literature Review', *Major Papers by Master of Science Students* Paper 2 [online]. Available at: http://digitalcommons.uri.edu/cgi/viewcontent.cgi?article=1001&context=tmd_major_papers [Accessed 17 November 2014].

Pennycook, A. (2010). *Language as a Local Practice*. London: Routledge.

Prior, P. A. & Hengst, J. A. (2010). *Exploring Semiotic Remediation as Discourse Practice.* USA: Palgrave Macmillan.

Sindane, S. (2010). *The Rise of Political Advertising on Television in South Africa and its Implications for Democracy* [online]. MA Thesis. Department of Media Studies: University of the Witwatersrand. Available at: http://wiredspace.wits.ac.za/bitstream/handle/10539/9619/Masters%20Dissertation%20Sibongile_Sindane%5B1%5D.pdf?sequence=1 [Accessed on 22 October 2014].

South African history online. (2011). *Pieter Willem Botha.* [online]. Available at: http://www.sahistory.org.za/people/pieter-willem-botha [Accessed 10 June 2016].

Stroud, C. (2010). *Qualitative Research*. Unpublished lecture notes. Department of Linguistics: University of the Western Cape.

Thabela, T. M. (2012). *Resemiotization as Discourse Practice in Selected Television Advertisements in South Africa.* MA Thesis. Department of Linguistics: University of the Western Cape.

Thi Ut, T. (2013). *Data in Research* [online]. Published lecture notes. Faculty of Economics and Commerce: Hoa Sen University. Available at: http://kttm.hoasen.edu.vn/sites/default/files/2015/10/user1330/data_in_a_research_ttut.pdf Accessed [03 December 2015].

Van Niekerk, A. (2008). 'A Discourse-Analytic Approach to Intertextual Advertisements: A Model to Describing a Dominant World-View'. *South African Linguistics and Applied Language Studies,* 26(4): 495-512.

Wang, L. C. (2006). 'Foreign Languages Used in Taiwan TV Commercials Ads: Contents Analysis', *Contemporary Management Research* [online], 2(1): 43-56. Available at: http://www.cmr-journal.org/article/view/4/42 [Accessed on 12 December 2014].