

# Innovative Language Use In Multimodal Discourses: A Case Study Of The Always Television Advertisement

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*Abstract: Modern technological advancements have led to great innovations in language use in multimodal discourses. Innovation is one way of transforming the resources of an enterprise through the creativity of people into new resources and wealth. Language in television advertisements uses verbal and visual modes of signification to craft their discourses and it is a rich site from which to observe the creative application of multimodality. This poses challenges to viewers because in multimodal discourses, viewers are faced with the changing phenomenon in which language per se is being displaced by sound and image, taking over tasks associated with the role of language. It is this synergy across semiotic modalities that we analyze in one Always sanitary pad advertisement that appeared in Kenyan television channels in the years 2011-2012. The objectives of this study are: to examine the modes of signification in the Always advertisement, to determine how the language of the Always advertisement appeals to viewers and to explain the innovations in the language use in the Always advertisement. This paper uses Kress and Van Leeuwen (1996) theory of Multimodal Discourse Analysis to examine the modes of signification in a multimodal discourse in relation to consumer responses. It involves a content analysis of the advertisement against the backdrop of viewers responses to a related questionnaire. Findings reveal that modes of signification include colour, distance, gaze, gestures, graphics and music, all of which work in complementarity to craft the advertisement discourse. Advertisements influence consumer culture and serve the interests of the producers. In this paper the author posits that television advertisements are effective in eliciting the desired responses from viewers thus promoting consumerism and globalization. The paper thus advises television viewers to be wary of the subtle manipulations of multimodal discourse which serve only the interests of advertisers.*

*Keywords: advertisements, gaze, innovation, multimodality, visual semiotics.*

## I. INTRODUCTION

Innovation is a way of transforming the resources of an enterprise through the creativity of people into new resources and wealth (Schumann, 2001). Innovation involves the application of new ideas or scientific research into commercial enterprises. Innovation in television advertisements entails the application of ingenious creativity in crafting the multimodal discourses that influence consumer behavior. Innovation and invention are closely related in meaning in that invention refers to new concepts or products that derive from individuals' ideas or scientific research whereas innovation,

on the other hand, is the commercialization of the invention itself (Scocco, 2006).

Modern technological advancements have stretched all forms of communication and even created new modes of communication. Communication in the mass media is no longer a mono-modal phenomenon but a combination of various modes hence innovation in multimedia. The aim of innovation in advertisements is to promote the sale or consumption of goods and ideas. Roberts (2012) posits that the debate about the influence of advertising in most societies, especially the developing nations, revolves around the reinforcement of the consumption habits of the capitalistic

aspects of the world. With globalization, certain technological developments have a way of changing, controlling and dictating societal behavior. Globalization therefore, is the process by which regional economies, societies and cultures become integrated through a globe-spanning network of communication and trade (Bhagwati, 2004). It is the integration of national economies into the international economy through trade, foreign direct investment, capital flows, migration and the spread of technology. Television advertisements employ technological innovations in shaping communication models.

Advertisement is one channel that promotes consumerism and globalization and there is need to study this wheel of societal transformation. The melting of national boundaries is impacting on the nation state and communal cultures, and advertisement is one avenue through which this change is taking place hence scholars need to study the wheels of this social transformation. Advertisement is a vehicle for promoting social modernization and trade in developing societies (Kodak, Omondi & Matu, 2015).

Advertisements on television are an ideal site in which to observe the innovations in language use in multimodal communication which effectively serve the advertisers' interests. Multimodality poses challenges to viewers who have to negotiate the preferred interpretations as designed by copywriters. This paper examines the innovations and inventions in the language of an *Always* advertisement which ran in the Kenyan television channels in the years 2011-2012 to promote school enrolment and school attendance by the girl-child.

## II. THE ALWAYS ADVERTISEMENT

*Always* is a brand name for a popular sanitary pad. Two girls are walking to school. One girl is dull, cheerless and slow while the other is up-and-going. They meet other girls on the playground. Her friend complains that she is "too slow today". The first girl informs her friend that she has got "issues with tissue" as she removes a roll of tissue paper from her bag and shows it to her friend. The second girl produces a pack of *Always* and says it is the better way to deal with the issue. They converge around a table inside a room to demonstrate how *Always* absorbs blue ink liquid as opposed to tissue which leaves a messy mark behind. They dance, throw away rolls of tissue as they rush to school in time for classes when the teacher rings the bell. One girl at the centre of the crowd holds up a pack of *Always* and shows it to the viewer. All this is presented in the form of song, dance and action as the lines of the song scroll at the bottom of the television screen. This is a case of innovation in language use as we witness the juxtaposition of verbal and visual modes of signification in crafting the compositional meanings in a television advertisement rendered entirely in action and song:

*To school we go, let's do it better today,  
Come on Pinky Vicky.  
Too slow today.  
I've got issues with the tissues,  
I need a better way.  
Always the better way*

*with new dip, dip blue that locks  
liquid for you it locks,  
you can move anyhow, can do better.  
No more stains with always.  
Goodbye tissues.  
Always always does it better.  
So move anyhow, to school right now.  
Anything I can do I can do better, better,  
I can do better, better.  
Stay happy always.*

The above can be transcribed using Thibault's (2000) model of multimodal transcription in which the visual frame described by Baldry (2000) is analyzed in terms of time in seconds, visual frame, kinetic action, sound track and phases and metafunctions as can be seen in table 1 below:

Time in Seconds	Visual Frame	Kinetic Action	Sound Track	Phases and Metafunctions
0-1	Girl walking to school. She covers her back with schoolbag.	Walking,	Singing	Representational Compositional
2-3	Girl in close-up pose, faces viewer, walks on.	Walking	Singing	Compositional Representational
4-5	Meets other girls playing games next to school.	Jumping, fast	Singing	Compositional Interactive
5-6	Another girl asks why first girl is "too slow today".	Walking, slow Gestures	Singing	Compositional Interactive
7-10	Talking as she removes roll of tissue from her bag.	Walking, slow	Singing	Compositional Interactive
11-12	2 <sup>nd</sup> girl produces <i>Always</i> pack from her bag and shows it to 1 <sup>st</sup> girl. 2 <sup>nd</sup> girl informs 1 <sup>st</sup> girl it's the better way to deal with her issue.	Gesture Walk	Singing	Compositional Representational Interactive
13-22	Group walks into a lab, 2 <sup>nd</sup> girl demonstrates how <i>Always</i> and tissue work to absorb liquid by pouring blue ink on tissue and <i>Always</i> . <i>Always</i> absorbs all the liquid, tissue leaves some messy surface.	Dancing, fast Clapping	Singing	Compositional Representational Interactive
23-24	Two hands peel off tissue and <i>Always</i> pad from the two surfaces. Girls notice <i>Always</i> leaves no stains behind while tissue does.	Dancing, fast Gestures	Singing	Compositional Representational Interactive
24-25	Girl holds <i>Always</i> pack in hands. Surprised look at it. Puts pack in her bag.	Gesture	Singing	Compositional Representational
25-32	Girls dance and walk away in joy.	Dancing, fast	Singing	Compositional Representational

	They throw away rolls of tissue, run into school compound.	Running, fast Gestures		Interactional
33-34	Girls rush through school gate into compound.	Running Pushing	Singing	Compositional Representational Interactional
35	Teacher ringing bell.	Gesture	Singing	Representational
36-38	Celebration continues.	Dancing	Singing	Interactional Compositional
39-40	Girls dancing, running, jumping; one at centre holds up <i>Always</i> pack to show to all.	Dancing Running	Singing	Compositional Representational Interactional
41-42	Pack & colours of <i>Always</i> zoom out to fill TV screen.	— —	— —	Compositional

Table 1: Transcript of the *Always* advertisement

The graphics blend in with the music and kinetic action to construct the overall message in the advertisement. Girls often miss out on lessons because of their menstrual cycle. But the overall message in this advert is that with *Always*, they can engage in their daily activities such as schooling, playing and singing without fear of the embarrassed that comes with ‘that time of the month’. It is an all-female affair as seen in the gender of participants in the advertisement.



Figure 1: A Clip from the *Always* TV advertisement

### III. MULTIMODALITY

This paper uses the Kress and Van Leeuwen (1996) Multimodal Discourse Analysis theory as its analytical tool. Multimodal Discourse Analysis is a theory of reading images, in which Kress and Van Leeuwen highlight the importance of taking into account semiotics other than language-in-use. Multimodal discourse analysis is an emerging paradigm in discourse studies which extends the study of language *per se* to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, soundtracks and music. The theory is relevant in examining the innovations in the language of television advertisements.

On watching television advertisements, both verbal and

visual entities come into the viewers’ eyes and ears as images. A comprehensive interpretation of the advertisements therefore calls for application of more than just one mode of interpretation, hence innovations in the language of television advertisements. Multimodal typically refers to the multiple modes of communication (for example spoken, written, printed and digital media, embodied action, and three-dimensional material objects and sites) through which social semiosis takes place. It provides the means to describe a practice or representation in all its semiotic complexity and richness. This paper analyzes the verbal and visual features of *Always* advertisement on Kenyan television. It examines the construction and negotiation of the overall message of a television advertisement by the producer and viewer respectively through the interplay of the various modes of communication.

### IV. METHODOLOGY

This descriptive research was carried out amongst supermarket shoppers who are also the television viewers and consumers of advertised products in Kisumu city, Kenya. The research used 100 respondents to whom the *Always* advertisement and a related questionnaire were administered so as to elicit the desired responses. A further 20 interviewees formed the focus group from whom responses were drawn on their opinion about the influence of television advertisements on consumer behavior. The *Always* advertisement was the stimulus from which the multimodal phenomena described comprised the primary data. The multimodal phenomena were qualitatively and quantitatively described by the researcher as part of content analysis. The analysis of the multimodal features elicited secondary data from which further inferences were made. Content analysis entailed using Thibault’s (2000) table for Analysis of Layers of Meaning and Baldry’s (2000) Visual Frame in Table 1 above. According to Baldry (2000), multimodal transcription allows a television advertisement to be reconstructed in terms of a table containing a chronological sequence of frames. This technique goes a long way to resolving the difficulties of taking linguistic, musical and pictorial modes into account.

### V. INNOVATIVE LANGUAGE USE IN MULTIMODAL DISCOURSES

This section presents the analysis of the three objectives of our study namely: to examine the modes of signification in the *Always* advertisement, to determine how the language of the *Always* advertisement appeals to viewers and to explain the innovations in language use in the *Always* advertisement. It also explores how television viewers interact with the innovative discourses to negotiate the desired interpretations and examines whether viewers make decisions to buy products on the basis of innovative language use.

Innovation in the language of television advertisements involves the blending in of multiple modes of communication in one piece of discourse. Advertisements draw attention when they are positioned strategically (Roberts, 2012). Television

advertisements employ verbal and visual modes of signification and offer specific strategies for viewers to infer meanings. One such strategy is to craft visually intense and highly persuasive multimodal discourses, which can be manipulated to lead viewers into making interpretations that are in the advertisers' favour. The verbal and visual modes are co-deployed in such a way that they complement each other in the construction of the advertisement message. Advertisements enable consumers to be aware of the existence of a product or service.

For the purposes of this paper, five modes of signification were identified in the advertisements and a related questionnaire presented to the respondents. The modes are: colour, gaze, graphics, lighting and music. The modes of signification were thereafter analyzed against the viewer responses. This section also explains how innovation blends the multi-modes in crafting the advert discourse.

#### A. VISUAL SEMIOTICS

According to Iedema (2003) multimodal discourse analysis requires attention to more than one semiotic than just language-in-use and deals with all aspects of discourse including gestures, gaze, image, sound, salience and lighting. Visual semiotics in television advertisements includes colour, gaze, gestures and lighting. The *Always* advert was presented in the brand colours of *Always* sanitary pad that is blue, red and white which are the dominant colours. The girls wear blue-and-white uniforms. The graphics are presented in the white colour, the packet is blue and red, and the graphics are white. Advertisements use different colours to achieve special effects with regard to the symbolic meanings and significations associated with the colours. Colours are culture-dependent in that different cultures associate certain colours with certain symbolic meanings (Berlin and Kay, 1996). There are brand colours and dominant colours that are associated with certain products. Copywriters innovatively employ colour to appeal to viewers' emotions and create the desire to purchase products. According to McIntyre (2009) the colours you use for an advertisement are more important than the actual wording of the advertisement. The reason for this is that colours capture the consumers' attention then cause them to read the graphics. McIntyre (Ibid) also posits that colour impression can account for 60% of the acceptance or rejection of that product or service. Innovation in the language of television advertisement entails the careful integration of brand colours in the advert discourse by blending it with other modes of signification.

Respondents were asked to indicate the most significant colours in the *Always* advertisement. 79% identified the blue colour as the most significant. 8% preferred the white colour and 3% indicated red as significant to them.

The use of colour creates the right mental atmosphere for the reception of an advert message. For example, the dominant colour in the *Always* advert is blue. Blue is the colour of ink that is predominantly used in the school environment. The girls' uniform is predominantly blue and the *Always* packet is predominantly blue. According to Berlin and Kay (1996) blue colour has a soothing, relaxing effect on the human mind. It is the colour of the sky and the ocean hence it represents water

for cleansing. The menstrual cycle is associated with blood, which is red. However, the demonstration uses blue ink to show how *Always* absorbs liquid. This is significant because the use of red liquid to symbolize blood would create an awkward situation that would embarrass the television audience. Packaging *Always* in a blue wrapper is intended to make viewers associate it with cleanliness. This association of blue colour with cleanliness creates a pleasant endearing feeling about the advertised product.

The graphics in the television advertisement and on the packet are white. The girls have white blouses as part of their school uniform. White colour symbolically stands for cleanliness, innocence and purity (Marsland, 2006). This explains why respondents found the *Always* advertisement appealing enough to make them buy the product.

Lighting as a mode of signification reveals phases and scenes in the plot of an advertisement. It is used to signal the start and end of scenes. It depicts the setting of a scene in the advertisement. The *Always* advert is set in the morning when girls are going to school, hence daylight. A strong vertical gradient of luminance reflects natural daylight distribution. Scenes include the playground, the room where the demonstration takes place and the open grounds where the girls run on their way to school. Lighting is also used to highlight density by concentrating and focusing on the items and episodes for emphasis (Hutchison, J et al, 2011). There is a natural preference by viewers for a leftward bias in luminosity for frame composition. Camera technology and lighting are innovatively used to manipulate viewer preferences in multimodal reading of advertisements. A strong vertical gradient of luminance reflects natural daylight distribution. Lighting appeals to viewers by focusing on certain episodes in the advertisements.

Lighting is used by copywriters to design visual images that play a vital role in the production of meaning. Visual design is the means of representing patterns of experience. It enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them (Halliday, 1985). The position of the camera and intensity of light are used to highlight the information density in an advertisement. The use of lighting involves innovative filming where zoom-outs and zoom-ins, parallel, horizontal, close-up and oblique angles of camera go a long way to foreground certain characters and scenes while others fade out and away. The meanings which can be realized in language and in visual communication overlap in part, that is, some things can be expressed both visually and verbally; and in part they diverge - some things can be "said" visually, others only verbally (Kress and van Leeuwen, 1996). In this case, the advertisement is presented in song (verbal semiotics) and in graphics (visual semiotics). Camera position is manipulated to make participants look at the viewer or away from the viewer in enacting the demand and offer relations (Kress and van Leeuwen, 1996). Lighting concentration focuses on the important aspects of the advertisement, for example, a demonstration, a goal/attribute, an actor/carrier and the vectors that illustrate the interactional processes that go on between them. Lighting generally moves from the right to the left (leftward) rather than from the left to the right (rightward) and studies indicate that viewers prefer leftward lighting

which has a greater impact on future intentions to purchase (Kobayashi et al, 2007; Hutchinson et al, 2011).

The use of lighting also involves the use of power-point techniques in which fade-outs and fade-ins, zoom-outs and zoom-ins are used to direct the viewers' attention. For example, the graphics in the *Always* advertisement scroll at the bottom of the TV screen while action and song are enacted. Graphics occupy about 25% of the advert space. Yet camera focuses on the graphics to enable the viewer read, watch and sing along. The viewer is thus cleverly manipulated into being an active rather than a passive participant in the discourse.

Compositional meaning also draws from salience of components of an advertisement. Lighting is used to mark transitions from one narrative topic to the next. Effective use of lighting enhances the plot and highlights the interpretive paths in the narrative process. Kress and van Leeuwen (1996) indicate that some elements can be made more eye-catching and attention-grabbing than others through modes of signification such as lighting that enhances the "demand" and "offer" images of compositional meanings.

Innovative language use in multimodal discourses such as television advertisements involves creatively using lighting as a mode of signification to manipulate viewer preferences by focusing on episodes that highlight the advert claims and promises. Kress and van Leeuwen (1996) posit that compositional meaning helps to organize any text into a coherent whole. Textual meaning refers to the way lighting in visual space is used in terms of distribution of meaning. Lighting focuses on what visual elements appear in what part of visual space with what kind of meaning. Kress and van Leeuwen (1996) further posit that salience achieved through the use of lighting creates viewer preferences. Lighting creates salience by focusing attention to certain episodes in the advertisements and thus making them appeal to viewers. They further point out that regardless of where the elements are placed, salience can create a hierarchy of importance among the elements selecting some as more important, more worthy of attention than others. The compositional metafunction as propounded by Kress and van Leeuwen (1996) draws from salience of components in advertisements. This study determines that salience in television advertisements is created by lighting as well as other modes of signification such as colours, gaze, graphics and music. All these modes of signification have a role to play in creating the compositional meaning in television advertisements.

Only female participants take part in the *Always* advertisement. They sing in the open playgrounds and inside a room in school. Kress and Van Leeuwen (1996) posit that at far social distance we see the whole figure "with space around it" thus the impersonal relationship is more formal. The choir is presented at far personal distance with the vast grassland and sky around them. We see the whole figure of participants from a distance. Occasionally, the camera zooms in on some of the participants and we see their faces in close-up positions. Camera techniques blend in with lighting to create reading paths for the viewer to follow. This brings the image of close personal relationship with the viewer. The television viewer is thus carefully manipulated into following the plot of the advert as crafted by the copywriters. The use of gaze and distance go a long way in crafting the compositional meanings in

television advertisements (Kress and van Leeuwen, 1996).

Advertisements on television employ the use of actors and goals, carriers and attributes or sensors and receivers to "tell the story". Participants speak and act with a view to convincing television viewers to take up the advertisement message and buy the advertised products. They are the ones who present the advertisement narrative through their actions and speeches (Kress and van Leeuwen, 1996). Where the viewer is addressed directly, he/she becomes the goal of the discourse. In this particular advert, multiple roles are crafted for the viewer as the advert message is directed at him/her yet at the same time he/she is manipulated into an active participant who watches the actions, reads the graphics and sings along with the girls in the unfolding discourse.

The use of young girls as the main participants in this advert is effective as children are agreeable to most viewers since they represent innocence and hope for a bright future. This is in line with the message of the song which promotes hygienic lifestyles for the female folk. Strategic marketing is applied here in that, by targeting young girls, the advertiser hopes to capture consumers in their formative years who will use *Always* throughout their youth and into adult life. This in essence creates a conducive environment for entrenching consumer culture.

## B. VERBAL SEMIOTICS

Verbal semiotics in the *Always* advert under study includes graphics and music. Television advertisements use words, phrases and sentences both graphic and spoken to illustrate the action in the discourses. Innovative use of graphics blends with other modes of signification to construct the narrative processes that create the interpretive and narrative paths in advertisements. Advertisements require highly direct representations within a sparse textual framework because they have to take care of costs while aiming to reach the audience with the right message (Jones, 1998). Striking phrases and sentences include slogans, advertisement claims and advertisement promises. They are an ideal site from which to observe the constructive function of linguistic labeling and categorization.

Consumer moods and emotional responses to advertisements have received increased attention from linguistic researchers. A major component influencing audience responses is background music accompanying commercials (Alpert and Alpert, 1989). Audience moods and purchase intentions may be affected by background music without necessarily affecting intervening cognitions. Music in advertising means integrating music in electronic media discourses in order to enhance its success. Music provides different characteristics which makes it especially interesting for usage in advertisements (Alpert and Alpert, 1989). Music is an important accompaniment that blends with the speech and action to create the innovative language of multimodal discourses of television advertisements. Music is used for entertainment, information and to capture viewers' attention.

Music is the main verbal mode of signification in the *Always* advert. The advert starts with two girls walking to school. They engage in a conversation which is rendered in the form of a song where they take turns to sing different lines

before they are joined by the rest of the girls. The *Always* song is the only verbal mode of communication in the advertisement. The fact that it is written and scrolls at the bottom of the screen makes it a visual mode of signification as well. The viewer is carefully manipulated into watching, reading and singing along. The song is used to illustrate the actions of the girls as they demonstrate how to use the sanitary pad. It enhances the narrative processes in the advertisement and is an effective stylistic device in its own right.

Graphics are superimposed on the television screen to illustrate the advert claims as contained in the song. Thus we see innovation in the deliberate use of graphics and sound to construct the advertisement discourse. This creates an interactional metafunction in which the viewer becomes part of the participants. Singing with the choir gives the viewer an actor role. Yet as a television viewer, one is at the same time the goal of their actions. Thus multiple roles are crafted for the viewer. Kress and van Leeuwen (1996) explain that in television discourses, interactional meaning is created when the viewer feels that he is being addressed as a member of the in-group.

Kress and van Leeuwen (1996) explain that in television discourses, interactional meaning is created when the viewer feels that he is being addressed as a member of the in-group. The graphics are thus used to illustrate the effectiveness of *Always* in providing maximum protection during the monthly periods. The use of graphics also enhances the narrative processes in the advertisement and is an effective stylistic device in its own right. Graphics tell the story and move the plot of this multimodal discourse.

This study sought viewer responses on how graphics as a mode of signification appealed to them. The respondents were asked to identify phrases that they found particularly striking and memorable. The most striking graphics in the *Always* advertisement is found in the phrase: *Stay happy always* which was preferred by 47 percent of the respondents. The *Always* advert uses repetition and rhyme to create rhythm in other phrases such as: *I've got issues with tissues* (mentioned by 28 percent of the respondents), *Better always* and *Up to 8 hours long and no stain, no check, check* (mentioned by 10%, 8% and 7% percent of the respondents respectively). All these graphics are found in the form of lines of the song which the girls sing, and which also scroll at the bottom of the screen for the viewer to read and sing along. Active engagement in the case of the song in *Always* involves watching, reading and singing along with the actors. McGregor and White (1990) posit that an active interactional process goes on between the viewer and the advertisement in which the preferred meaning is negotiated. Active engagement of the audience is achieved through the innovative application of graphics in multimodal discourses. Innovative discourses promote the creation of interactional metafunction as proposed by Kress and van Leeuwen (1996). Repetition and rhyme in the graphics are stylistic devices that make the song more appealing hence easy to sing along.

Respondents were supplied with adjectives to use to describe the overall impressions on the *Always* advertisement. The adjectives are: appealing, appropriate, inappropriate, exaggerated, decent, indecent, realistic and unrealistic. These are adjectives which describe the overall impressions created

by the advertisements on television viewers, and were arrived at after carefully analyzing the individual qualities of some other 10 advertisements on 4 Kenyan television channels on the use of innovative language to craft multimodal discourses.

Table 2 below presents their responses:

Advert	Appeal	Approp	Inaprop	Real	Unreal	Dec	Indec	Exag	Total
<i>Always</i>	10%	29%	0%	42%	0%	16%	3%	0%	100%

**KEY:** *Advert* - Advertisement *Appeal.* - Appealing *Exag.* - Exaggerated *Inaprop.* - Inappropriate *Real.* - Realistic *Unreal.* - Unrealistic *Indec.* - Indecent.

Table 2: Overall comments on the *Always* advertisement

10% of respondents described this particular advertisement as appealing; 29% found it appropriate; 42% described it as realistic; 16% said it is decent and 3% thought it is indecent. No one found it inappropriate, unrealistic, or exaggerated. Advertisements elicit mixed reactions from viewers. They are an ideal site from which to observe the sometimes ambiguous and contradictory nature of advertisements (Jones, 1998). It is significant to note that some respondents found the advertisement decent while others thought it is indecent, all at the same time. Crystal (1997) argues that in most cases, it is the visual content and design of an advertisement that makes the initial impact and causes the audience to identify with the product, remember its name (or at least make them feel that it is familiar) and persuade them that it is worth buying. Advertisements appeal to viewers through the careful manipulation of the verbal and visual modes of signification.

The creation of discourses in advertisements is an "identity project" in which each player- the advertiser, copywriter, consumers and viewers bring in their "theories" about the nature of advertisements. When theories of the "self" and communication among the parties in this project are at odds, contradictory, ambiguous or problematic discourses can arise in the presentation of public identity of advertisement viewers and consumers of advertised products (Harre, 1994). Sites of contention between the self as presented by the individual and the self portrayed by the media and perceived by the public can reflect not just differences in agenda or ideology, but also deeper differences in conceptualization of identity itself: what it means to be a "viewer" and how to transform into a "consumer". When the players in the construction hold shared assumptions about the nature of the self and the role of communication in enacting it, harmonious discourses arise, but when the cultural models among the players differ, contradictory or ambiguous constructions result (Halliday, 1985). The language of advertisement is generally laudatory, positive, unreserved and emphasizing the uniqueness of the product.

## VI. CONCLUSION

The main aim of this study was to investigate how the multiple modes of signification are manipulated in television advertisements to serve their intended goals, which is to appeal to viewers and motivate them to buy the advertised products. The specific objectives of this study were to examine the modes of signification in the *Always* advertisement, to determine how the language of the *Always*

advertisement appeals to viewers and to explain the innovations in language use in the *Always* advertisement.

The multi-modes in television advertisements coalesce into a single piece of discourse that carries the advertisement message. They are crafted to create the story that runs throughout the advertisement in the form of narrative processes. This study posits that television advertisements appeal to viewers to a large extent and influence majority viewers to make decisions to purchase advertised products. Television advertisements rely on both verbal and visual modes of signification to create advertisement appeals.

The *Always* advert uses modes of signification such as colour, gaze, graphics, lighting and soundtrack to craft their messages. These modes of signification are cleverly manipulated so as to project the desired images which serve the best interests of the advertisers. Television viewers do not receive advertisements passively. They are actively involved in the reading and interpretations of advertisements and this leads to them making certain interpretations. Advertisements on television are created to appeal to viewers' sense of appreciation of the products. The locus of interpretation is placed on the viewer. The advertisers assume that the modes of signification are applied appropriately and this should lead to a positive feedback from the viewers, which is to buy their products. From a linguist's point of view, the blending in of multi-modes in advertisements works effectively as viewers reported that they would buy goods based on the advert messages and advert appeals. Advertisements on television are a rich site from which to observe the innovative use of language in multimodal discourses.

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