

A Tiger in Your Tank: Advertisements in the Language Classroom*

Anthony Mollica

Linguists have long been fascinated with the language of advertisements — a fascination which has resulted in copious studies in both article and book form. Excellent bibliographies are readily available and learned journals have often devoted entire issues to this theme.¹ The popularity of the topic and wealth of discussions have prompted classroom teachers to capitalize on the advertisement as a source of pedagogical applications and have encouraged publishers to provide suitable materials.²

Advertisements from current magazines and newspapers may be both entertaining and instructive. They may be used for testing comprehension, as a means of expanding students' basic vocabulary, as a basis for translation exercises and, on occasion, as a means of supplying insight into the culture of the target language. In addition, a host of activities can be created to provide ample opportunities for language interaction. Gwenda Echard's reason for including newspapers and magazines in the language classroom is equally applicable to advertisements: "Any sequential course of language studies which does not at some period include exposure to the language through a medium not specifically tailored to the teaching of that language will remain a very artificial thing."³ Advertisements can be obtained fairly cheaply — for the price of a magazine — and should appear regularly on bulletin boards.

Easily found in magazines or daily newspapers, the advertisement may be cut out and pasted on coloured art paper so that it will stand out much better or easily turned into slides. Helene Loew suggests the opaque projector as being extremely useful for this type of activity.⁴ Whichever method teachers opt for, the aim is to ensure that students will be able to see the visual as clearly as possible. Teachers can then proceed with a varied series of activities depending on the linguistic ability of the students.

Both Joseph Tursi and Fred Bosco, in chapters written in *A Handbook for Teachers of Italian*, make passing reference to the value of advertisements to test comprehension skills and to provide cultural insights.⁵ A more in-depth discussion on the value of advertisements as a pedagogical tool has been provided by Germaine Brown, Denise Ganderton and Nicole McBride, Kay J. Hampares, Robert K. Ketcham, and by Anthony Mollica;

*This is a final version of four different papers on the same theme read at various conferences: at the Canadian Society for Italian Studies, London, Ontario, May 1978; as a keynote address at Pedagogical Day, Rutgers University, New Brunswick, N.J., October 1978; at the annual conference of Teachers of English as a Second Language, Toronto, November 1978; and at the AATI/MLA Pedagogy Session, New York, December 1978.

and, more recently, even the use of mail-order catalogues has been explored by Timothy M. Scanlan as teaching tools for vocabulary, culture and conversation.⁶

Unlike Wilson Brian Key, a former professor at the University of Western Ontario, who has recently sought the warmer California climate, and who in *Subliminal Seduction* and subsequent *Media Sexploitation* explores the use of sexual symbology in advertisements,⁷ we shall limit our comments to the language of advertisements and implications for teaching. More specifically, we shall discuss the conative and the emotive functions of language, linguistic shock, translation, culture, humour, endorsement, and “shop and save” suggestions. A concluding section will focus on pedagogical applications.

THE LANGUAGE OF ADVERTISING

In identifying the functions of language, it becomes immediately apparent that three are the main functions used by the advertiser to promote the sale of his product: (i) the conative function (ii) the emotive function and (iii) linguistic shock.

A. *The Conative Function*

It is obvious that the language of advertisements is interested in provoking the reader's behaviour, inducing him/her to buy a product. In order to do so, the language makes use of a number of imperatives urging the reader to do something — the underlying message being to purchase the product.

The famous Esso slogan which was most successful all over the world

PUT A TIGER IN YOUR TANK!



Figure 1



Figure 2

more than a decade ago can be used to illustrate the conative function (Figure 1). The English-speaking world urged its drivers to put a tiger in their tank! (Figure 2). For the English world, the power is in the tank, and it appears that Finland (Figure 3), Germany (Figure 4), Latin America (Figure 5) and Norway (Figure 6) also concurred. But France (Figure 7) and Italy



Figure 3



Figure 4



Figure 5



Figure 6

(Figure 8) rejected the tank and pointed out that the strength (i.e., the tiger) operates in the motor. For Finland, Germany, Latin America and Norway, the tiger is placed in the tank like a cage from where its strength bursts out (Figure 9). But the choice of *tankkiin*, *Tank*, *tanque*, *tanken* was probably



Figure 7



Figure 8

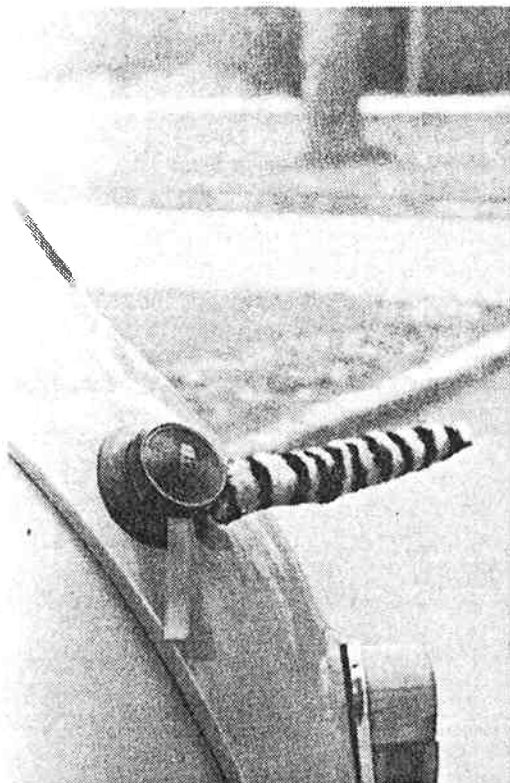


Figure 9

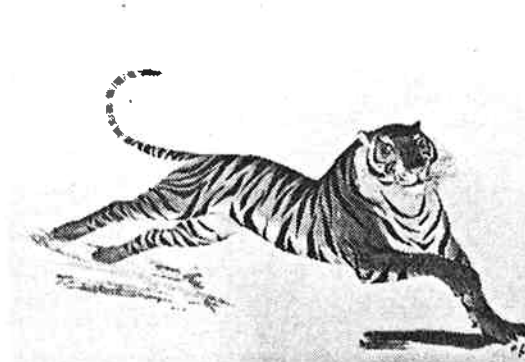


Figure 10

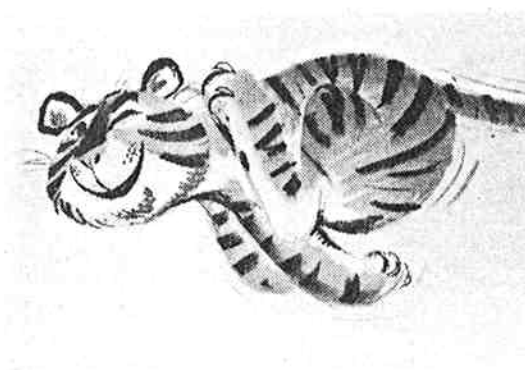


Figure 11

also dictated by alliteration which establishes a tie between the two fundamental words of the context *Tiger/Tank*. The words *réservoir* and *serbatoio* would have destroyed the alliteration and the felicitous substitution of *moteur* and *motore* provides an extension of the metaphor. The Esso research team, according to Brian Ash, had already established that it was "the crispness and alliteration of the slogan which had contributed significantly to the campaign's success in the United States."⁸ It was essential that, where possible, these qualities be carried over into the various translations.

A comparison of the structures provides an interesting insight into the various languages and culture they reflect. Unlike all the other languages, which use the indefinite article, German uses the definite article. The definite article implies a certain finality in the Esso slogan. But the reasons for this choice may be far more complex. The use of the definite article with both nouns provides an effective balance and emphasizes even more the relationship caused by the alliteration *den Tiger/den Tank*. The definite article here is necessary to avoid the heavy indefinite article *einen* which would have caused an imbalance in the rhythm. The result is that the slogan is made up (with the exception of the word *Tiger*) by a series of monosyllables. The German translation presented also another headache. The choice of an equivalent word for *put* in German rested between *tu* and *pack*. *Tu* had the benefit of added alliteration, but — being a colloquialism — it was rarely seen in formal writing in Germany. In Austria and Switzerland, however, where the campaign was also to run in German, the use of *tu* was preferred. The difference was never completely resolved; and in West Germany the slogan appeared as *Pack den Tiger in den Tank!* but as *Tu den Tiger in den Tank* in the Swiss and Austrian versions.

German and Italian use the *du* and *tu* forms; Spanish uses the very polite *usted*, a form which is the equivalent of *vous* in French. But the French *vous* should be interpreted as individual rather than collective reference. *Tutoyer* an unknown speaker would not be considered polite by the French! Hence, the *vous* here stresses individualism and social equality at the same time. Moreover, a translation in the *tutoiement*, "Mets un tigre dans ton moteur" would have been less effective because of the absence of the *tigre/votre* combination.

While all other languages have a feminine form for tiger — *tigress*, *Tigerin*, *tigresse*, *tigresa* — the Italian feminine form is the common form while the masculine is rarely used. Since the Esso Tiger was so evidently a "masculine" beast, a morphological shift (i.e., from the feminine to the masculine) was inevitable. But there is still, perhaps, another reason — subliminal one — if you wish. In the eyes of many, particularly those of young children, the tigress — *una tigre* — is often confused with the lioness and, in reality, the tiger — *un tigre* — should be regarded as the king of the beasts, for he is unquestionably stronger than the "sociable" lion!



Figure 12

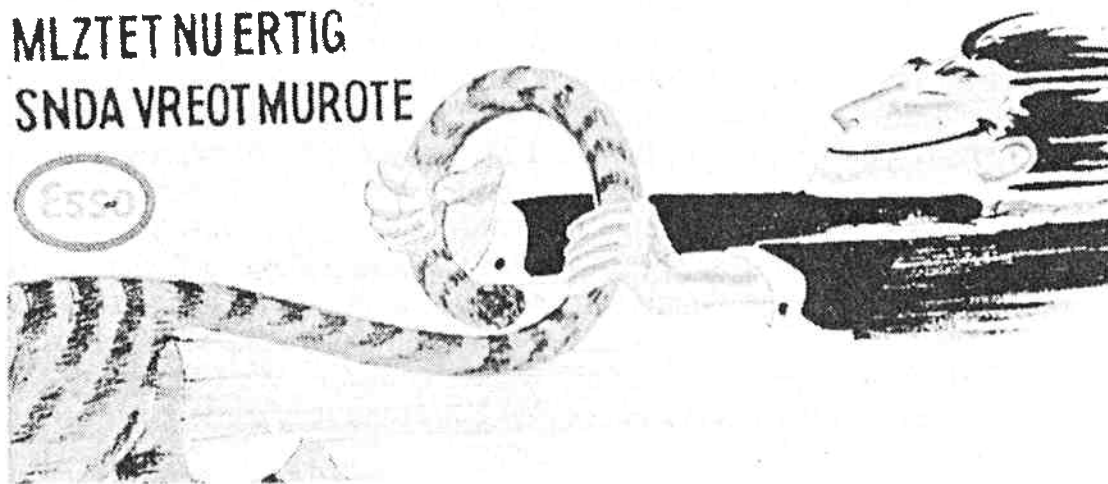


Figure 13

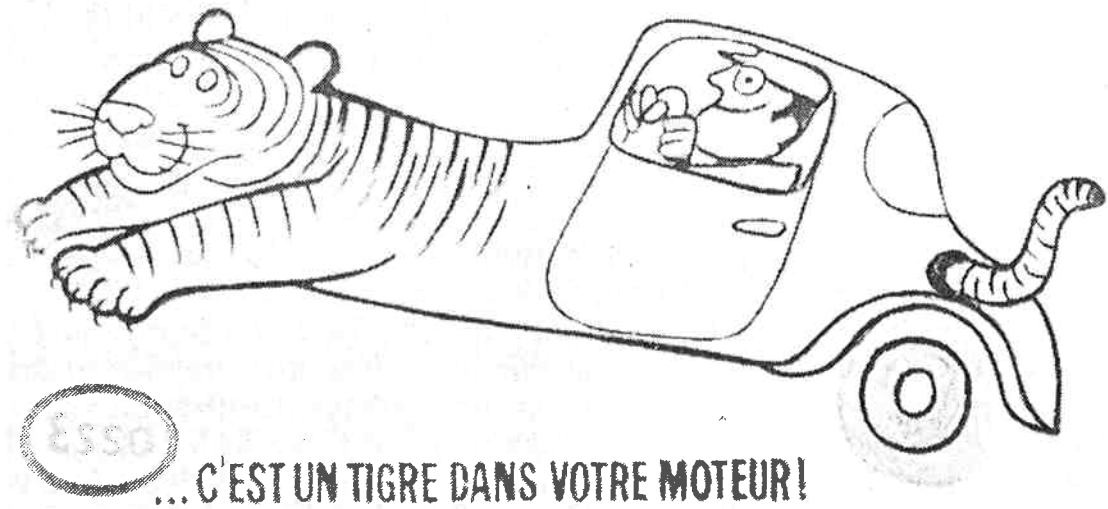


Figure 14

The Esso slogan enjoyed a tremendous popularity in all languages and although it had been agreed in Washington that all European affiliates would adopt the original Tiger artwork, nevertheless before the tiger assumed a cosmopolitan shape he first appeared in an experimental Teutonic guise (Figure 10), then in an enchanting Gallic dress (Figure 11) and eventually as a whimsical hero in the United Kingdom (Figure 12) where the image even replaced the actual writing. The French jumbled the slogan to provide a certain fun element (Figure 13) or else portrayed the tiger as part of the motor itself (Figure 14), thus illustrating the Esso slogan even more vividly. In spite of the fact that the Tiger bounced over all frontiers and over all national prejudices to become almost the first completely international symbol of the day, the advertising manager decided eventually to abolish it completely. But not before a good bout had been fought by the Tiger and its fans!

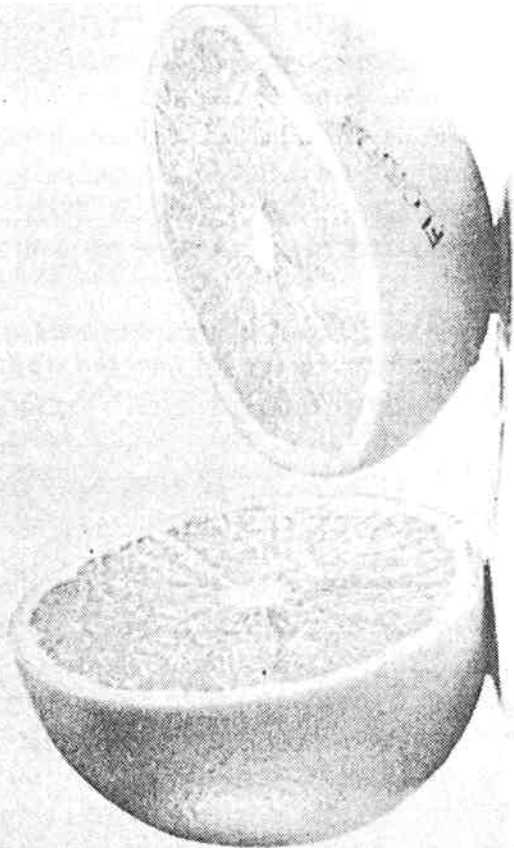
The conative function abounds *ipso facto* in advertisements as shown also by the examples that follow. The imperative mood conveys several ideas: order, advice, wish, concession, exhortation, admonishment, prohibition, request, entreaty, suggestion, invitation. In the spoken language the tone establishes the idea; in the written language, punctuation (or lack of it) represents its tone. (Compare, for example, the punctuation of the Esso slogan in the various languages.)

Figure 15: "N'allez pas en Floride. Laissez la Floride venir à vous!" The imperatives in this ad *prohibit* and *invite*. It is hard to believe than an advertiser would urge a potential buyer not to visit the "sunshine state," for Florida immediately conjures up an image of a tourist haven: sandy beaches, warm sun, friendly people. But the consumer who cannot go to Florida can allow Florida to come to him/her. The *pamplemousse* is identified with Florida and all its positive qualities. At a pedagogical level the teacher may exploit the ad for a review of the imperative in the negative and positive form, *en* + a geographical name, *venir à* + pronoun, etc.

Figure 16: "Faites qu'on vous aime!" The imperative *entreats* the reader to allow herself to be loved. In addition to the imperative, the present subjunctive is also repeated in the body of the ad itself: "pour qu'on vous aime..." The advertisement may be used as a point of departure for discussing other feasts: *la Saint-Valentin*, *l'Épiphanie*, *La Fête des Mères*, etc.

Figure 17: "Ayez le bon goût de combattre la carie avec Colgate!" The imperative mood expresses a *wish* in a familiar tone. The child who endorses the product is aware that Colgate tastes good (*le bon goût*) but also hopes that the reader is discerning enough to select Colgate from its competitors. Paul Robert offers this definition for *le bon goût*: "faculté de juger intuitivement et sûrement des valeurs esthétiques, en particulier dans ce qu'elles ont de correct ou délicat."⁹ The English version (Figure 18) conveys only the first, literal image, whereas the French, in addition to stressing

N'allez pas en Floride



Laissez la Floride venir à vous!

Tous les matins, dans votre assiette, rien de plus jureux, de plus appétissant que les gros pamplemousses dorés de la Floride! Achetez-les maintenant tandis qu'ils sont en saison et que leurs prix sont au plus bas

Prendre une moitié de Les pamplemousses frais de la Floride, c'est prendre du soleil à pleine cuillère

LES PRODUCTEURS DE PAMPLEMOUSES DE LA FLORIDE

© Florida Department of Citrus 1977

Faites qu'on vous aime!

A l'occasion de l'Halloween montrez-vous généreuse avec ce qu'il y a de mieux: les **Perreres Jouez** de MARS. Deux bonnes boîtes par mini-paquet; juste ce qu'il faut pour faire un heureux. Et pour ne pas être en reste, nous vous offrons ce coupon de remboursement d'une valeur de 50c.

Pour qu'on vous aime à l'Halloween, offrez ce qu'il y a de mieux: **Perreres Jouez**.

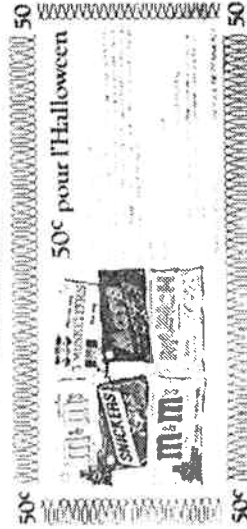


Figure 16

Figure 15

AYEZ LE BON GOÛT DE COMBATTRE LA CARIE AVEC COLGATE!

OUI, COLGATE COMBAT LA CARIE AVEC DEUX DÉLICIEUSES SAUEURS: LA SAUEUR POPULAIRE AVEC MFP. LA SAUEUR "THÉ DES BOIS" AVEC MFP.

Les statistiques démontrent qu'à l'âge de 13 ans, 70% des enfants canadiens ont déjà, en moyenne, 7 dents permanentes cariées.

On peut remédier à cet état de choses. Ainsi, on peut se rendre chez le dentiste régulièrement et se brosser les dents correctement avec un dentifrice efficace au fluorure, tel que Colgate avec MFP.

Seul Colgate contient le MFP, des études cliniques ont prouvé que la formule au fluorure améliorée de Colgate renforce les dents contre la carie. Notre dentiste peut vous le confirmer.

Les deux saveurs, Colgate, populaire et thé des bois, ont ce goût qui plaît aux enfants. Les dentifrices sont recommandés par l'Association Dentaire Canadienne.

Procurez à vos enfants le dentifrice Colgate au fluorure MFP. Sans doute qu'ils aimeront le goût de Colgate et qu'ils auront moins de caries. Maintenant en toute confiance.

COLGATE AU FLUORURE MFP, RECONNU PAR L'ASSOCIATION DENTAIRE CANADIENNE.

Colgate avec MFP a été éprouvé et approuvé par l'Association Dentaire Canadienne. Les dentistes ont prouvé que Colgate avec MFP est plus efficace que les autres dentifrices au fluorure. Colgate avec MFP est le dentifrice au fluorure le plus recommandé par l'Association Dentaire Canadienne.

Figure 17

FIGHTING CAVITIES WITH COLGATE NEVER TASTED SO GOOD.

BECAUSE COLGATE FIGHTS CAVITIES WITH TWO GREAT FLAVOURS: REGULAR WITH MFP. WINTERFRESH COLGATE WITH MFP.

Statistics show that 70% of Canadian children have an average of seven permanent teeth damaged by decay at age 13.

But there are preventive measures. Like visiting a dentist regularly. And brushing properly with an effective fluoride toothpaste like Colgate with MFP.

Only Colgate has MFP—an advanced cavity-fighting fluoride formula—that has been clinically proven to make teeth more resistant to decay. Your dentist knows about it.

Both Colgate flavours—Regular and Winterfresh—have a taste that kids really like. And both Colgate flavours are recognized by the Canadian Dental Association.

So get Colgate with MFP fluoride for your kids. Children are happy to love the taste of Colgate, and get better cavities. Now in two great-tasting flavours.

COLGATE WITH MFP FLUORIDE, RECOGNIZED BY THE CANADIAN DENTAL ASSOCIATION.

Colgate has been shown to be an effective decay-fighting dentifrice that care of children's teeth when used in a consistently applied program of oral hygiene and regular professional care.

Canadian Dental Association

Figure 18

good flavour, suggests to the reader, that in the selection of a weapon to fight against cavities, his/her good judgment is to fight them with Colgate. It is also interesting to compare the French and English texts: the former is a command, the latter a statement. A closer analysis of the text would show the student that the translation was not merely *literal* but was concerned with the *meaning* and the *flow* of one language before being “transferred” into the other. The text of each language is so well written that no one would suspect that one is the “translation” of the other.

Figure 19: “Améliorez vos conditions de travail.” The imperative here *urges* the reader to improve his/her working conditions. But while the ad is basically suggestive, it also offers a solution. The verb may be used as a point of departure for further vocabulary study. The teacher may wish to point out the fact that *améliorer* comes from *meilleur* and that a number of adjectives may be changed into verbs as long as some orthographic changes are made: *facile* → *faciliter*; *pratique* → *pratiquer*; *décisif* → *décider*; etc. The ad is ideal for vocabulary expansion.

Figure 20: “Son nom le dit: parsemez-en.” The *exhortation* of this imperative which equates *Parmesan* with *Parsemez-en* causes the reader to smile. It is an example of metathesis, but the reader may be at a loss initially to determine which of the two words illustrates this figure of speech. The verb *parsemer* we are lead to believe — at first — comes from *parmesan* and this idea is emphasized by “Le sel sale; le poivre poivre. Et le Parmesan se parsème sur les soupes. . .” It is an effective language advertisement: it appeals to us because of the intellectual relationship the ad has established between the message and the product.

Figure 21: “Mettez-y votre grain d’sel.” In this advertisement, the imperative *advises* the consumer to add his pinch of salt (“to put his two cents’ worth”). The advice has a friendly tone and is accentuated by the omission of the vowel *e* in *d’sel*. Again, the expression brings a smile to the reader’s face because of its meaning: “mettre son grain de sel = intervenir, s’immiscer mal à propos (dans une conversation, une affaire).”

Figure 22: “Soyez une Cover Girl jusqu’au bout des ongles.” The imperative here is an *invitation* to use nothing but Cover Girl products. The ad is particularly effective because of the double meaning of *jusqu’au bout des ongles* which attracts the reader’s attention.

Figure 23: “Maintenant . . . libérez vos jambes.” The imperative here *urges* women to seek freedom — freedom of movement (*la liberté de tout souci*), freedom of travel (*la liberté d’aller où vous voulez*). Burlington panty-hose are equated with freedom and the benefits and repetition of the idea of *liberté* culminate with the slogan, *la liberté de la jambe*. Very often advertisements make use of slogans of the Women’s Liberation Movement to attract the attention of and convince female readers. The advertisement

Améliorez vos conditions de travail

Pour vous améliorer dans votre travail, il faut améliorer vos chaussures. Les chaussures doivent être confortables, légères, résistantes, et offrir une bonne isolation thermique. Elles doivent également être faciles à nettoyer et à entretenir. Les chaussures doivent être adaptées à votre métier et à votre environnement de travail.

Cette exigence des Oomphies se présente sous la forme de chaussures confortables, légères, résistantes, et offrant une bonne isolation thermique. Elles sont faciles à nettoyer et à entretenir. Elles sont adaptées à votre métier et à votre environnement de travail.

Les Oomphies procurent un confort au travail et une protection contre les agressions extérieures. Elles sont conçues pour durer et pour offrir une performance optimale.

Les Oomphies de Kaufman

Figure 19

Son nom le dit : parsemez-en.

Le sel sale : le poivre poivre. Et le Parmesan se parseme sur les soupes, les salades, les sauces, la viande hachée, la purée de pommes de terre, les épinards, le spaghetti et les ragouts. Quant au Romano et au Cheddar râpés... parsemez-en pour faire changement.

Les fromages râpés KRAFT aussi commodes que le sel et le poivre.

Avec couvercle rotatif pratique.

KRAFT

Fromage Parmesan Râpé

Figure 20

Mettez-y
votre
grain
d'sel.



Soyez
une Cover Girl
jusqu'au bout
des ongles.

LE NOUVEAU
VERNIS
À ONGLES
**COVER
GIRL**

**Accent chic
et nouveau**

- Des nuances magnifiques
- Fini crème ou nacré
- Facile à appliquer
- Résistant et durable
- Ne se détache et ne se fendille pas



Figure 21

Figure 22

may trigger a discussion about the Women's Liberation Movement, the rôle of women in society, other ads which make use of similar slogans, etc.

Maintenant... libérez vos jambes.

Burlington Cameo, c'est la liberté de mouvement. Ces bas-culotte sont résistants et donnent de la souplesse à tous vos gestes. Ils ne font pas de plis disgracieux, car ils tiennent à vous autant que vous à eux. Burlington Cameo, c'est la liberté de tout souci. Vous êtes toujours sûre de votre apparence. Le tableau des grandeurs est le plus complet qui soit. Il vous permet de trouver exactement la taille qui vous convient. De plus, les bas-culotte spéciaux "Ligne fine", "Tall Girl" et "Maxi Fit" s'ajustent à toutes les silhouettes et règlent une foule de "petits" problèmes.

Burlington Cameo, c'est la liberté d'aller où vous voulez. Le choix de couleurs, de textures et de styles vous permet de porter ces bas partout et en toute occasion.

Burlington Cameo, c'est pas cher pour acheter votre liberté.



BIKINI
Burlington Cameo

la libération
de la jambe

Burlington Cameo
BAS-CULOTTE

Figure 23

Figure 24: “Commandez...et vous recevrez!” The imperative in this advertisement conveys the idea of *supposition*: “Si vous commandez... , vous recevrez.” The ad is also particularly successful because of its Biblical allusion. In fact, the English version appears as “Order and ye shall receive.” Of particular interest to language teaching is also the negative form evident in the same advertisement (“ne perdez pas”) and the use of the preposition “de” after a negative.

Figure 25: “Dà alla tua lavastoviglie la forza del limone” The imperative *da'* (second person singular) speaks in a familiar tone to the housewife — a fact which is stressed by the absence of punctuation at the end of the command. The reader's attention is probably caught by the spelling of *dà*. The incorrect spelling is there for esthetic reasons: an apostrophe would look awkward and there is a growing tendency in the advertising media to reinstate the *i* in the imperative of some verbs and eliminate the apostrophe. See, for example, Figure 26: “Dai spettacolo sul tuo pavimento”. The teacher may use the advertisement as a review for other verbs which fall into the same category: *fare* → *fa'*; *andare* → *va'*; *stare* → *sta'*.



Figure 24

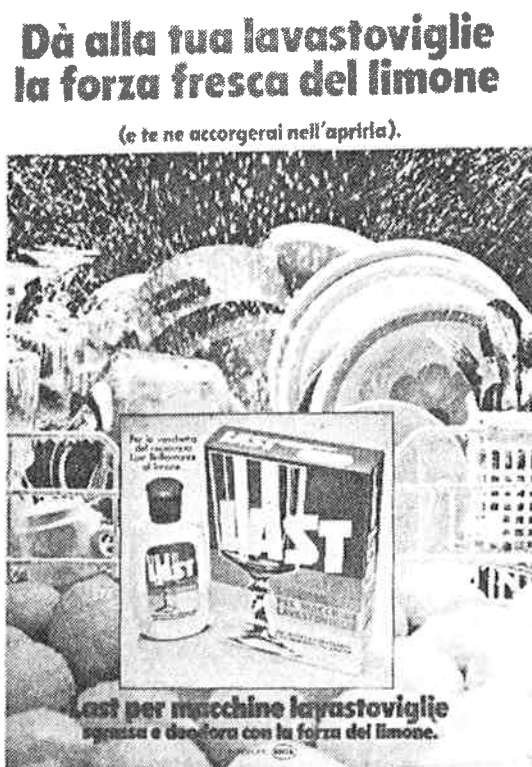


Figure 25

It is extremely important that the advertiser not irritate the potential consumer and induce him/her to disobedience by making the message too authoritative. For this reason the imperative is often omitted. The consumer should not be surprised to see only a picture of the product — *Chanel No. 5*, for example — without any text. The product speaks for itself; the underlying message to buy such an article is self-evident.



Figure 26



Figure 27

B. *The Emotive Function*

For an example of the emotive function of language, Altieri Biagi and Heilmann choose the advertisement of “la mattonella parlante” (“the speaking tile”) where the *mattonella* is interpreted by a young lady who pleads with the consumer not to lock her up in the bathroom, urging him to think of other places where tiles may be used and where, normally, they are not used — recreation rooms, studies, bedrooms, etc. (Figure 28).¹⁰

A similar advertisement is offered by Peroni beer (Figure 29) where Peroni beer is identified with the girl in the ad. “Chiamami Peroni sarò la tua birra” implies “Call me ‘X’ and I’ll be your girl.” The parallelism and the identification of “beer/girl” is emphasized by similar color: golden-coloured beer = golden-haired girl. Another advertisement (Figure 27) is similar in style, but the girl is absent — here it is the product itself that boasts to the consumer and to the makers of other similar products the fact that *Ola* does not cause its colours to fade.

C. *Linguistic Shock*

Under the lexical entry, *publicité*, Quillet suggests four components essential to advertising:¹¹

1. attirer l’attention pour être vue;
2. éveiller la curiosité, l’intérêt;
3. provoquer le désir;
4. déterminer l’achat.



Non chiudemi in bagno.

Faccio una splendida figura anche in qualunque altro locale - soggiorno, studio, anticamera o camera da letto - anzi: so come renderli tutti più vivi, più caldi. Più allegri. So come rivestirli di colori e disegni meravigliosi, come inventare per ognuno una fantasia diversa. Perché, oltre ad essere bella e affascinante, ho sempre un sacco di idee nuove per le pareti di una casa: non per niente sono una piastrella Villeroy & Boch. Dove abito? In milioni di case d'ogni paese del mondo. Le migliori di solito. Sai: duecento anni di successi mi hanno un po' viziata. Vuoi conoscermi meglio? Scrivimi, la casa che amo di più è quella che non conosco ancora.

VILLEROY & BOCH - TERAMO veste la casa di fantasia

Figure 28

One method advertisers use in order to attract the reader's attention is by linguistic shock — that is, by the conscious selection of words and expressions which have been crystallized in certain situations, acceptable and familiar to the reader, and transferring them to an “unusual” situation. The advertiser intentionally creates a linguistic shock which prompts the reader on to want to notice how the expression or word is used in the entirely new context. But *to notice* means *to read* and *to read* means *to learn* about the product!

Figure 30: “a piena gola” illustrates the idiom “urlare a piena gola: to

shout with all one's strength." And the cough drops do just that: provide strength for the voice and restore and refresh one's throat. Furthermore, the name of the product itself, *Sanagola* ("throat healer"), which is self-explanatory, re-inforces its function.



**chiamami PERONI
sarò la tua birra**

Figure 29

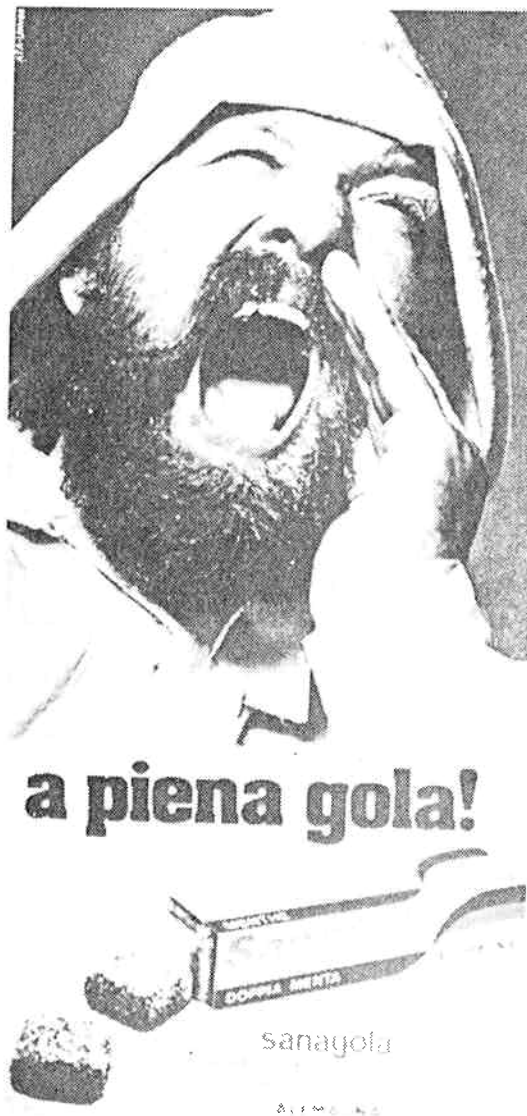


Figure 30

Figure 31: "Incredibile ma Wührer" is obviously a distortion of "incredibile ma vero" ("Strange but true," "Believe it or not!"). The advertiser is able to make the reader smile. But if the reader relaxes and laughs with the ad, s/he leaves herself/himself open to the message to penetrate.

Figure 32: "Vetрил, il puliziotto di casa." The obvious play on words *puliziotto/poliziotto* ("polisher/policeman") adds to the light-hearted effect by using made-up words which have a phonosemantic resemblance.

Figure 33: "alla faccia della barba." Here the advertiser has transferred a

incredibile... ma WÜHRER!

È stato il primo a inventare la birra con il lievito
cattolico e la birra con il lievito cattolico. È stato
il primo a inventare la birra con il lievito cattolico
e la birra con il lievito cattolico. È stato il primo a
inventare la birra con il lievito cattolico e la birra
con il lievito cattolico.

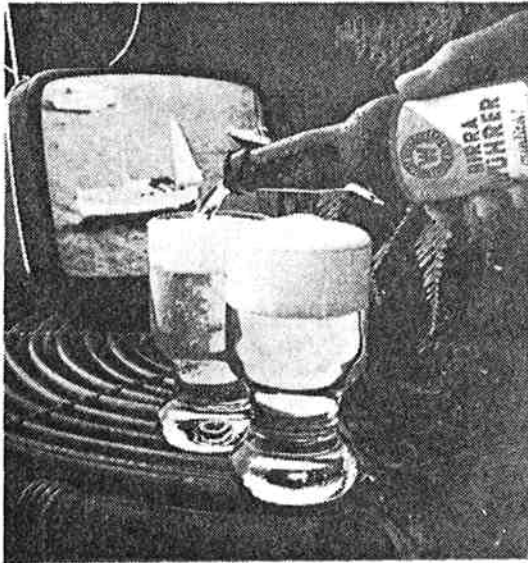


Figure 31

VETRIL, IL PULIZIOTTO DI CASA

Pulisce
brillantemente
tutte le
superfici
e fa la guardia
al pulito



È un prodotto per uso domestico che pulisce
tutte le superfici e fa la guardia al pulito.
Mantienete il vostro ambiente pulito.

Figure 32

alla faccia della barba! Ultrarapida Squibb



Questa crema schiuma è la più
avanzata della serie Ultrarapida che
adatta il Lancia e la sua azione
immediata, rende il rasoio
più sicuro e la rasatura
più piacevole. È un prodotto
a base di Ultrarapida Squibb e
è adatto per tutti i tipi di pelli
e per la barba moltiplicata.

Squibb:
l'esperienza di un'industria farmaceutica
al servizio dell'igiene della persona.

Figure 33

FILL'ER UP



Il mondo della fotografia è in continua
evoluzione. Ogni giorno si presentano
nuovi modelli di obiettivi, di macchine
fotografiche, di accessori. È importante
scegliere con attenzione il proprio
equipaggiamento fotografico. È
importante scegliere con attenzione il
proprio equipaggiamento fotografico.
È importante scegliere con attenzione
il proprio equipaggiamento fotografico.
È importante scegliere con attenzione
il proprio equipaggiamento fotografico.

Figure 34

vulgar southern expression to shaving foam. The expression seems to be uttered by the product itself which claims that it will work in spite of a rough beard!

Figure 34: “Fill’er up.” Again, ingeniously, the advertiser has transferred to another situation a familiar expression. “Fill’er up” is the command given to a gasoline service station attendant. Familiarity is stressed by the absence of the *h* in *fill her up* and by assigning a sex to the tank where generally one would expect the neuter form of the pronoun. Transferred to a camera, the expression makes the reader take notice — perhaps smile — and eventually read the ad. The advertiser has achieved his purpose.

Figure 35: “Ça file...bien!” The obvious pun between *filer* and *fil* will provide a “knowing” smile and it is this relaxed smile which will induce the reader to notice the ad.

Figure 36: “Evviva, snacckiamoci” has obviously made use of the substantive *snack* and turned it into an Italian reflexive verb: *snacckiamsi*. Interesting is the retention of the *k* instead of the accepted *h* (“snacchiamoci”). Although *snacchiamoci* might look more Italian, the substitution of the *h* for the *k* would have destroyed the advertiser’s desired effect. It is doubtful that, in Italy, the expression would be used in everyday conversation but in Canada or in the United States where examples of *italiese* (Italo-Canadian or Italo-American) abound in every day speech, the expression might just take hold!¹²

Figures 37 and 38: “The 29¢ Kamwich!/Le Kamwich à 29¢!” This ad is similar to the Italian ad just discussed (See, Figure 36). Both ads demonstrate the mechanism of word-formation in the two languages. It is obvious that neither word will become part of the language and that *Snacckiamoci* and *Kamwich* were invented just for fun. The *Kamwich* ad is better suited for vocabulary teaching for it illustrates and names the various ingredients which make up the delicious bargain.

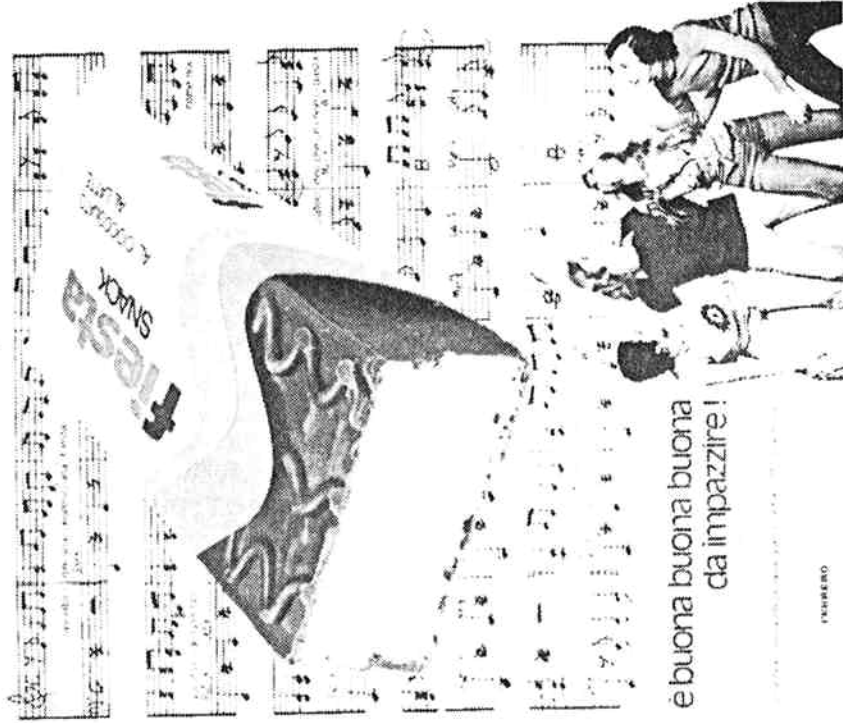
Adams Brands Ltd., for example, sells a soft bubble gum called *Bubblicious* — obviously a name made up of *bubble* and *delicious*. The name implies a delicious bubble gum. The advertiser has committed an infraction — placing the adjective after the noun — and it is precisely this infraction which attracts the reader’s attention.

PHONOSEMANTICITY AND APHORISTIC RESEMBLANCES

The advertiser often uses phonosemantic words (see Figure 32) to attract the reader’s attention. By phonosemanticity we mean a word which resembles in phonetic shape another word whose semantic content it will refer to. A credit card ad seen in Quebec is an excellent example to illustrate this: “Chargex. Argent content.” The effectiveness of this ad is accentuated by the homonym “content” [kɔ̃tɑ̃] and “comptant” [kɔ̃tɑ̃].

But phonosemanticity is not the only device used by the advertiser. Syn-

evviva, snacciamoci fiesta snack



e buona buona buona
da impazzire!

FERRERO

Figure 36

Ça file... bien!

 An advertisement for Coats thread. The top left features the headline "Ça file... bien!" in a large, bold, white font. Below the headline, there are several spools of thread in various colors and textures. One spool is prominently displayed in the foreground, showing the Coats logo and the word "DRIMA". To the right, there is a zipper with a Coats pull tab. The background is dark with some faint text and graphics.

Le fil tout usage Drima—bien plus fin, bien plus fort, bien plus souple qu'un fil ordinaire—un fil en polyester câblé. Avec lui, pas de fronces, donc pas de problèmes. Quand on pique avec Drima... ça file bien... sur toute la ligne.

Quant aux autres accessoires Drima assortis, ce sont les glissières Dart et Chic, les garnitures et les rubans Coats—leurs teintés sont assorties à la perfection, et par numéros, au fil Drima.

Coats
les fabricants de fil.

Figure 35

The 29¢ Kamwich!

• Two slices of
Egg whites 10¢

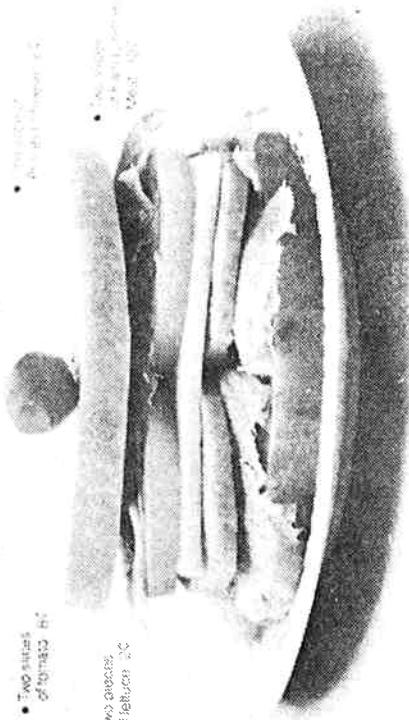
• Two slices
of cheddar
cheese 10¢

• Two slices
of lettuce 10¢

• One slice
of ham 10¢

• One slice
of Swiss
cheese 10¢

• Two slices
of meat
10¢



The KAMWICH makes a good meal for any member of your family. And at 29¢ it's hard to beat.

**Maple Leaf quality makes
Kam Luncheon Meat taste mighty good.**

Le Kamwich à 29¢!

• Deux tranches de
œuf blanc 10¢

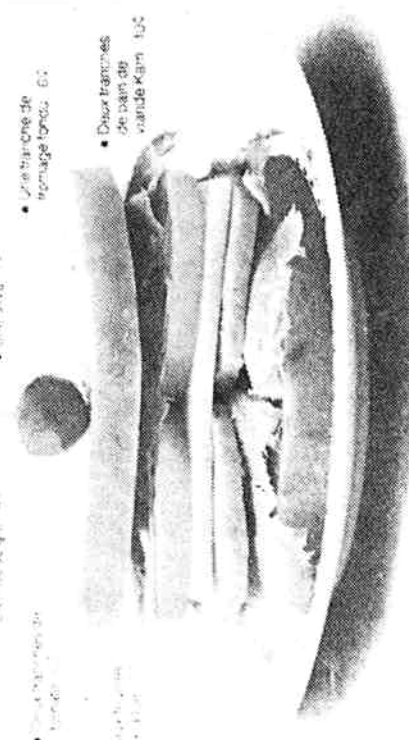
• Deux tranches de
fromage cheddar 10¢

• Deux tranches
de laitue 10¢

• Une tranche de
saumon 10¢

• Une tranche de
fromage suisse 10¢

• Deux tranches
de pain de
vanille Kam 10¢



Le Kamwich est un repas pour tous les membres de votre famille. Et à 29¢, c'est difficile à battre.

**La qualité Maple Leaf assure au pain
de vanille Kam une saveur incomparable.**



Figure 37

Figure 38

tactical semantic resemblances often abound in advertisements. These are utterances to recall a certain aphorism and are closely related to allusions (discussed below). A number of ads seen by the author easily fall into this category:

1. A travel poster: "Israel. Land of the Bible. You've read the Book. Now see the Country."
2. An ad for a Ford Pinto: "La loi du plus Ford."
3. An ad for Union clothes: "L'Union fait la forme." and its English version, "Nothing suits like Union suits."
4. Sunglasses: "Ray-Ban. When you've seen the light."
5. Sign at children's crossing: "Children should be seen, not hurt."
6. Manpower ad: "Hire a student. The opportunity of a summertime."
7. Kodak Moviedeck Projector: "Silent and Sound reasons to buy a Kodak Moviedeck Projector."
8. Cora Asti Spumanti: "Cora Asti Spumanti makes occasions sparkling."
9. Kraft dressings: "How to please all the people all of the time."
10. Kodak paper: "There are two sides to every good picture. Yours. Ours."

ALLUSIONS

In order to attract the reader's attention, the advertiser often uses allusions.

L'allusione crea un legame di complicità fra coloro che la riconoscono. Quando l'allusione è di tipo letterario sollecita la vanità di chi la capta perché questi si sente automaticamente promosso persona colta. Il clima di complicità intellettuale che si crea fra produttore e acquirente dispone il secondo all'acquisto del prodotto.¹³

The allusion creates a link of complicity among those who recognize it. When the allusion is of a literary nature it flatters the reader that identifies it because the reader automatically feels promoted as a knowledgeable person. The climate of intellectual complicity is created between producer and buyer, and induces the latter to purchase the product.



Figure 39

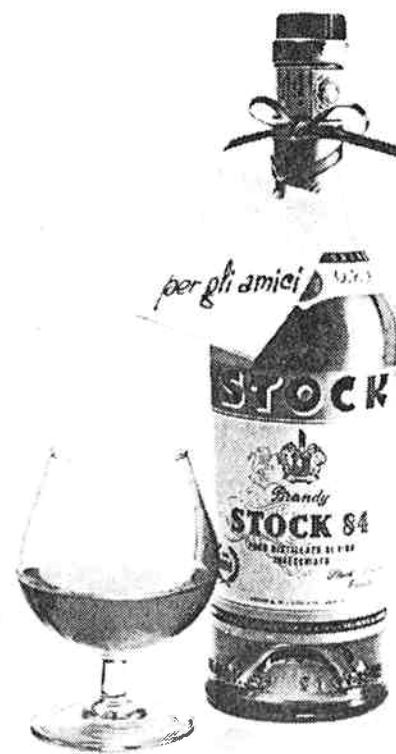
And who does not recognize the following allusions, be they legal, Biblical or historical? Figure 39: "Il bianco è uguale per tutti. Il morbido no." ("White is the same for everyone. Softness is not.") immediately calls to

mind “The law is the same for everyone.” Whenever the words “La legge è uguale per tutti” appear in Italian courtrooms, they are meant to be a constant reminder of everyone’s equality before the law. The image of the goddess Justitia, a blindfolded lady holding a scale in her hand, is immediately conjured up in the reader’s mind. Here in the ad the saying is emphasized by the picture of the scale. On a pedagogical level, the teacher may use the ad as a point of departure to introduce the metric system.

The next three advertisements all make direct Biblical references and thus exploit the subliminal power of ritualistic language. Figure 40: “Fortissimo mio che già illumini i forni pulisci da oggi anche i nostri fornelli quotidiani” (“My Fortissimo even though you give light to ovens, polish from to-day on also our daily burners,”) is obviously a reference to the “Our Father.” Figure 41: “Tratta gli amici tuoi come te stesso” (“Treat your friends like yourself”) is a slightly altered version of “Love thy neighbour as thyself.” And if the reader enjoys Stock 84, why should s/he deprive his/her friends from sharing the same pleasure?



Figure 40



tratta gli amici tuoi come te stesso

Figure 41

But the most striking Biblical reference is made perhaps in Figure 42: “Et puis, Jōvan créa la parfum Musk Oil en hommage au ciel et à la terre. À la femme!” Which clearly evokes the opening lines of the Book of Genesis in the Old Testament: “Au commencement, Dieu créa le ciel et la terre.” More precise, perhaps, is the English to the original version, “In the beginning Jōvan created heavenly earthy Musk Oil. For women.” Just as in the first part of the Old Testament there are five sections, so are there in the ad five

ladies who also endorse the product. The technique of endorsement will be discussed later, but from a contrastive point of view, it is interesting to compare the dialogue, particularly since the same ladies appear in both the English and French ads:

V. Kohn, étudiante: "Celle qui porte Musk Oil doit accepter les conséquences. J'accepte de tout coeur."

V. Kohn, college student: "My mother told me single women who wear Jovan Musk Oil should accept the consequences. I accept."

C. Bredberg, femme au foyer: "Le Musk Oil Jovan répond 'oui' pour vous et bien avant vous!"

C. Bredberg, homemaker: "Jovan Musk Oil. It's like saying 'yes' before you're even asked."

G. Plucinski, femme d'affaires: "Le Musk Oil Jovan? Si vous ne comprenez pas, n'en portez pas."

G. Plucinski, business executive: "Jovan Musk Oil. You shouldn't wear it unless you mean it."

N. Hayden, femme du monde: "Si vous ne l'avez pas essayé, on ne peut pas vous l'expliquer."

N. Hayden, socialite: "It's difficult to explain unless you've tried it. It really works."

C. Micheletto, secrétaire: "Il n'attire peut-être pas les hommes, mais il les fait plus galants."

C. Micheletto, secretary: "It hasn't put more men in my life, but it sure has put more life in my men."

Another ad which is bound to appeal to the "knowledgeable" consumer is Figure 43: "L'éclat, c'est moi!" Few are those who do not recognize the famous utterance of Louis XIV's, "L'état, c'est moi!" The slogan, like the product, stands high, absolute, above the different items of various sizes (representing possibly the royal subjects). There's elegance, regal elegance, which harmoniously suits the ad and product. *All* is the *nec plus ultra* among similar products. Everything sparkles in the pictures — including the slogan. Even without the explanatory copy, the ad would have been just as effective.

VOCABULARY LEARNING

Figure 44: "Les fromages importés sont forts et coûtent cher. N'est-ce pas? Eh bien, non." Some textbook writers seem to go out of their way to concoct nonsensical drills or sentences. This ad felicitously illustrates the use of "n'est-ce pas" in a context which is clear and understood. Moreover, the entire copy of the ad is written in conversational style which complements the question/answer which appears in bold letters.

Figure 45: "Il ne faut pas décevoir son public" suggests both honesty and elegance. The teacher may wish to stress the use of *falloir* + an infinitive and at the same time the use of the word *public* which obviously not only refers to the man in the lady's life and to people in general, but also to audiences, spectators. In short, the product will please wherever and whenever it is worn because of its sincerity.

Figure 46: "Mieux le tapis est nettoyé, plus longue est sa durée." Some of

**COMMENT? VOUS N'AVEZ PAS ENCORE
ESSAYÉ LE MUSK OIL JÖVAN?**

"Le Musk Oil Jovan?
Si vous ne comprenez
pas, n'en portez pas."
G. PLUCINSKI
Femme d'affaires

"Le Musk Oil Jovan
répond "oui" pour vous,
et bien avant vous!
C. BREDBERG
Femme au foyer

"Si vous ne l'avez pas
essayé, on ne peut pas
vous l'expliquer."
N. HAYDEN
Femme du monde

"Celle qui porte Musk
Oil doit accepter les
conséquences. J'accepte
de tout cœur."
V. KOHN
Etudiante

"Il n'attire peut-être
pas les hommes, mais
il les fait plus galants."
C. MICHELETTO
Secrétaire

**ET PUIS, JÖVAN CRÉA LE PARFUM MUSK OIL
EN HOMMAGE AU CIEL ET À LA TERRE. À LA FEMME!**

Parfum 1 1/2 oz \$7.75; Eau de Cologne 2 oz \$6.00; Poudre après-bain 5 oz \$7.50.

Au rayon des produits de beauté des meilleurs magasins du Canada. Beckham Canada Ltd., 1850 Wilson Ave., Weston, Ont.

**IN THE BEGINNING, JÖVAN CREATED
HEAVENLY, EARTHY MUSK OIL PERFUME. FOR WOMEN.**

Figure 42



Le détersif 'all' Lave-Vaisselle est, en effet, conçu pour rendre d'une propreté éclatante tout ce qui sort de votre lave-vaisselle automatique.

"L'éclat, c'est moi!"

— Le détersif 'all' Lave-Vaisselle? "

Le détersif digne de vous...et de votre vaisselle!



Figure 43

us might have struggled in teaching comparisons let alone balanced sentences! This advertisement is ideal for reviewing the comparative degree of adjectives and for introducing vocabulary which is generally not found in textbooks.

Les fromages importés sont forts et coûtent cher. N'est-ce pas?



Eh bien, non.

Prenez le fromage de Hollande. Il est importé. Mais il est doux. Et crémeux. Et il coûte à peu près le même prix que le fromage naturel ordinaire. Il est idéal pour les sandwiches au fromage. Il fond de façon parfaite pour la cuisson. Et, à l'occasion d'une réception, il a vraiment bien assuré sur un plateau de fromages.

Le Gouda et l'Edam: Les fromages de Hollande importés oui. Chers, non.





Figure 44

Il ne faut pas décevoir son public



Vous aurez droit à l'admiration contemplative quand l'homme de votre vie vous verra dans ce tricot 100% Arnel, parsemé de roses veloutées. C'est "Rosalie", un imprimé rose discret ou turquoise, trop joli pour être pour dormir. L'ensemble à \$35, en P-M-G.

Pour assurer la totale aisance, jusqu'au fin bout du pied: le box-culotte de Kayser.



KAYSER

Figure 45

Figure 47: "La pratique amène l'excellence." This ad may be used as a point of departure for introducing proverbs, but the proverb also illustrates the activity in the picture (the boy plays the piano and baseball — an opportunity to introduce or recall *jouer de* and *jouer à*. Practice will lead to perfection for the boy just as practice has led Harding carpets to excellence. The durability of the product is assured: the boy (running shoes on his feet,

Mieux le tapis est nettoyé, plus longue est sa durée.

L'aspiration au saifil pas pour éliminer le sable et les minuscules grains de gravier qui causent l'usure prématurée des tapis. Seul le battage peut les éliminer.

Le battage qui éjecte l'aspirateur Hoover vertical. D'abord, net, aspire-battage soulève le tapis sur un coussin d'air, puis il le bat de façon à faire remonter les particules abrasives à la surface, d'où un puissant courant d'air les évacue dans le sac à l'eter après testage. Simultanément, les brosses redonnent du gonflant au poil du tapis. Ainsi débarrassé du sable et des fibres porteurs de gravier, qui "rouillent" les fibres, le tapis dure plus longtemps. Tel est le nettoyage triple-effet du Hoover qui bat tout en balayant, tout en nettoyant.

De plus, grâce à l'aspiration d'aspiration latérale, vous pouvez nettoyer au ras des plinthes.

Le Hoover vertical se règle aussi selon l'épaisseur du poil du ras au poil très long. Ses accessoires fournis en option permettent de nettoyer capitonnages, rideaux et tentures.

N'oubliez pas ceci: si vous voulez prolonger la durée de vos tapis, nettoyez-les à fond. Avec un aspirateur battage.

Le Hoover vertical.

Nous travaillons dur pour vous faire Ja vie plus douce.

Figure 46

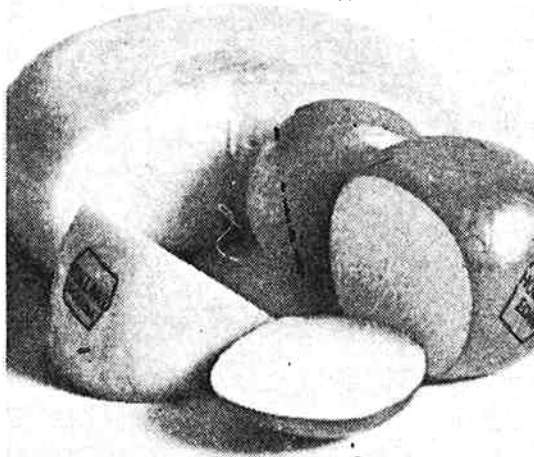
La pratique amène l'excellence.

Le Hoover vertical Hoover est la pratique amène l'excellence. Il est le plus apprécié des professionnels de nettoyage au ras des plinthes. Hoover est un produit qui bat tout en balayant, tout en nettoyant. Avec Hoover, vous pouvez nettoyer au ras des plinthes, les tapis, les rideaux et les tentures.

LES TAPIS HARDING

Figure 47

Les fromages importés sont forts et coûtent cher. N'est-ce pas?



Eh bien, non.

Prenez le fromage de Hollande. Il est importé. Mais il est doux. Et crémeux. Et il coûte à peu près le même prix que le fromage naturel ordinaire. Il est idéal pour les sandwiches au fromage. Il fond de

façon parfaite pour la cuisson. Et à l'occasion d'une réception, il a vraiment belle allure sur un plateau de fromages. Le Gouda et l'Edam. Les fromages de Hollande. Importés, oui. Chers, non.

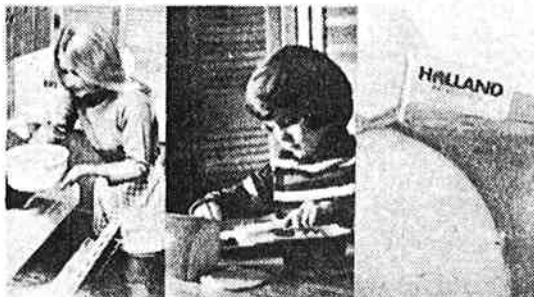


Figure 44

Il ne faut pas décevoir son public

Vous aurez droit à l'admiration contemplative quand l'homme de votre vie vous verra dans ce tricot 100% Arnel, parsemé de roses veloutées. C'est "Rosalie", un imprimé rose discret du turquoise, trop joli peut-être pour dormir. L'ensemble à \$35, en P-M-G.

Pour assurer la totale aisance, laissez au fin bout du pied le box-culotte de Kayser.

*** KAYSER**

Figure 45

Figure 47: "La pratique amène l'excellence." This ad may be used as a point of departure for introducing proverbs, but the proverb also illustrates the activity in the picture (the boy plays the piano and baseball — an opportunity to introduce or recall *jouer de* and *jouer à*. Practice will lead to perfection for the boy just as practice has led Harding carpets to excellence. The durability of the product is assured: the boy (running shoes on his feet,

baseball bat near the chair) seems to indicate that these carpets can take a lot of wear and tear.

TRANSLATION

Canada is an ideal source for English-French or French-English advertisements, since it is fortunate to have two official languages. Careful attention must be paid, however, to advertisements “translated” from one language to another. G. Christian Hill tells us that General Motors was puzzled by the lack of enthusiasm the introduction of its Chevrolet Nova automobile aroused among its Puerto Rican dealers. The reason, it turned out, was simple. *Nova* means *star* in Spanish, but when spoken it sounds like *no va*, which means “it doesn’t go.” The company quickly changed the car’s name to *Caribe* and it sold nicely. Similarly, the Parker Pen Company once blitzed Latin America with an ad campaign that inadvertently maintained that a new ink would help prevent unwanted pregnancies!¹⁴ Graham Fraser quotes some hilarious translation results found in Quebec: *car wash* was once translated as *lavement d’auto* (“car enema”) instead of *lavage d’auto* and *heartburn* by *ardeur de coeur* (“warmth of heart”) instead of *brûlure d’estomac*.¹⁵

Fortunately, gone are those days when incompetent translators seemed to reign. The following ads eloquently attest the competence of their translators as well as the great care advertisers take to ensure that the message is translated rather than just individual words.

Figure 48:

“Do you know what’s good for you?”

For instance, do you know that canned vegetables are as nutritious as fresh vegetables purchased and prepared by the homemaker? Or that canned baked beans are a good, inexpensive alternative for meat?

Now’s your big chance to find out more about what’s good for you. Write for our 36 page, full colour nutrition booklet... It’s free and the information is invaluable.

Aylmer Foods. A flavour difference all their own.

Figure 49:

“Savez-vous bien vous alimenter?”

Par exemple, savez-vous que les légumes en boîte sont aussi nourrissants que les légumes frais qu’on achète et qu’on prépare à la maison? Ou que les fèves au lard en boîte sont aussi bonnes et coûtent moins cher que la viande?

Vous avez maintenant la chance d’apprendre comment bien vous alimenter. Écrivez-nous pour recevoir gratuitement le livret de nutrition de 36 pages en couleur... c’est un outil précieux.

Aylmer. Les produits Aylmer ont ce bon goût bien de chez nous.

The next two ads by Kraft (Figures 50 and 51), in addition to asking a conversational question “What’s for dessert?/Qu’y a-t-il comme dessert?”, also contain a recipe and this is an excellent opportunity for the student to become aware of the causative *faire*, infinitives used for general command, and “recipe” vocabulary.

Savez-vous bien vous alimenter?

Par exemple, savez-vous que les légumes en boîte sont aussi nourrissants que les légumes frais qu'on achète et qu'on prépare à la maison? Ou que les légumes au lait en boîte sont aussi bons et coûtent moins cher que la viande?

Vous avez maintenant la chance d'apprendre comment bien vous alimenter. Ecrivez-nous pour recevoir gratuitement le livret de nutrition de 36 pages en couleur... C'est un outil précieux.

AYLMER
Les produits Aylmer ont le bon goût bien de chez nous

AYLMER
LE BON GOÛT

Savez bien vous alimenter

Nom: _____
 Adresse: _____
 Ville: _____
 Province: _____
 Code postal: _____
 Téléphone: _____
 Date: _____




Figure 49

Do you know what's good for you?

For instance, do you know that canned vegetables are as nutritious as fresh vegetables purchased and prepared by the homemaker? Or that canned baked beans are a good, inexpensive alternative for meat?

Now's your big chance to find out more about what's good for you. Write for our 36 page, full colour nutrition booklet... it's free and the information is invaluable.

AYLMER FOODS
A flavour difference all their own

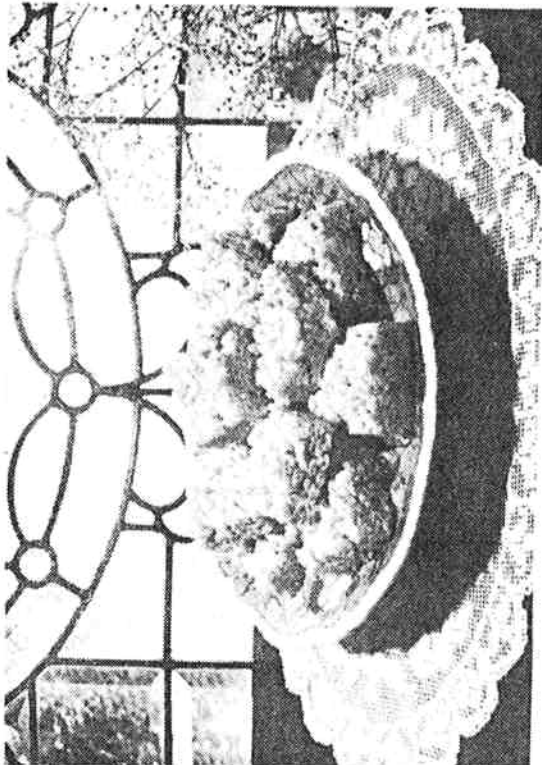
AYLMER
FOODS

You should know what's good for you

Name: _____
 Address: _____
 City: _____
 Province: _____
 Postal code: _____
 Telephone: _____
 Date: _____



Figure 48



What's for dessert?

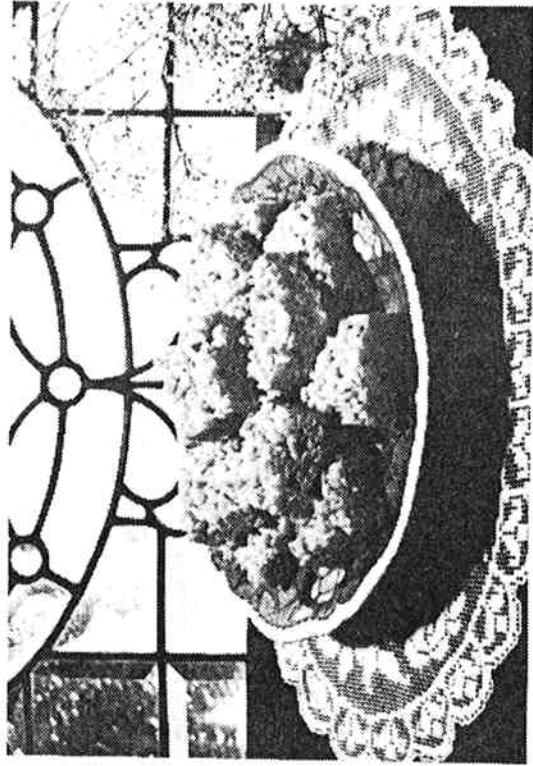
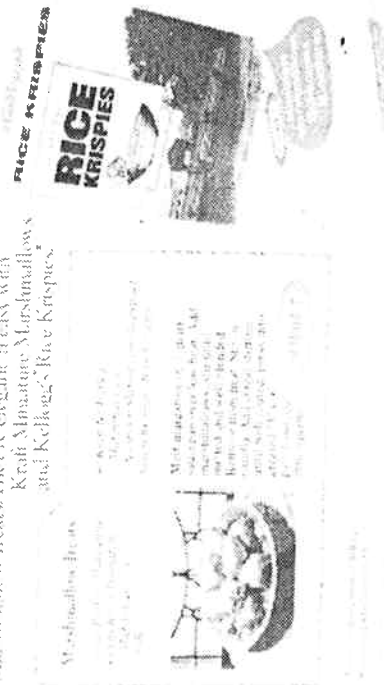
Marshmallow Treats. They're elegant treats with Kraft Miniature Marshmallows and Kellogg's Rice Krispies.

Marshmallow Treats

1/2 cup Kraft Miniature Marshmallows
1/2 cup Kellogg's Rice Krispies

Melt marshmallows in a small saucepan over low heat. Add Rice Krispies and stir until well coated. Press into a greased 9x9 inch pan. Let cool. Cut into squares.

© Kellogg Company, 1976



Qu'y a-t-il comme dessert?

Des friandises à la guimauve. Elegantes et vite faites avec des Guimauves Miniatures Kraft et des Rice Krispies Kellogg.

Friandises à la guimauve

1/2 tasse de Guimauves Miniatures Kraft
1/2 tasse de Rice Krispies Kellogg

Faire fondre la marmelade dans une casserole de 3 litres à feu doux. Ajouter les guimauves. Remuer pour bien faire fondre. Verser dans un moule à carrés et étaler les céréales mélangées. Bien mélanger. Presser dans le moule. Laisser refroidir. Couper en carrés.

© Kellogg Company, 1976



Figure 50

Figure 51

Figure 50:

Melt margarine in 3 quart saucepan over low heat. Add marshmallows; stir until melted and well blended. Remove from heat. Stir in vanilla. Add cereal stirring until well coated; press into greased 13" X 9" pan. Cool; cut into squares.

Figure 51:

Faire fondre la margarine dans une casserole de 3 pintes, à feu doux. Ajouter les guimauves; brasser pour bien faire fondre. Ajouter la vanille et ensuite les céréales; mélanger pour bien enrouler. Presser dans un moule graissé de 13" X 9". Laisser refroidir. Couper en carrés.

In fact, students might be encouraged to seek other recipes or even make these marshmallow treats in a Home Economics class.

In the following two advertisements, (Figures 52 and 53) the reader would normally expect a question and yet we find a period at the end of the English ad and an exclamation mark at the end of the French questions. The advertiser has "broken a rule of punctuation" and it is precisely this flagrant orthographic infraction which makes the reader take notice. In addition, the two opposite key words *back/front*, *dos/ventre* also draw the reader's attention.

Figure 52:

A mattress that's good for your back is terrific. If you sleep on you back. The fact is, in an average night, you change positions about 40 times. You need a mattress that can move with you. That supports your front and sides and elbows, too. Ordinary mattresses can't always give you this support, because their springs aren't wired together. When you push one spring, it pulls lots of other springs down. And the mattress treats your body like one big chunk. A Beautyrest is different. It has individually pocketed coils that can react separately to support whatever part of your body they're under. It conforms to how you're built and how you sleep. And gives firm, flexible support to every part of you. At Beautyrest, we think your toes deserve the good night's rest as your back.

Beautyrest by Simmons. The mattress for your whole body.

Figure 53:

Un matelas qui est bon pour votre dos, c'est fantastique... si vous dormez sur le dos. Mais en fait, au cours d'une nuit de sommeil, vous changez en moyenne 40 fois de position. Vous avez donc besoin d'un matelas qui s'adapte à vos mouvements et qui soutienne toutes les parties de votre corps. Les matelas ordinaires ne peuvent pas toujours vous donner ce soutien, car leurs ressorts sont joints. Lorsque vous pressez sur un ressort, celui-ci s'abaisse et en entraîne bien d'autres. Ce genre de matelas traite votre corps comme une poutre. Un matelas Beautyrest est différent. Il a des ressorts individuellement ensachés qui peuvent réagir séparément pour soutenir la partie de votre corps sous laquelle ils se trouvent. Il s'adapte à votre carrure et à votre façon de dormir, pour assurer à votre corps le soutien à la fois ferme et flexible dont il a besoin. Le matelas Beautyrest vous promet une bonne nuit de repos... des pieds à la tête!

Beautyrest de Simmons. Le matelas qui vous soutient entièrement.

CULTURE

Figure 54: "Perché assassinare i colori? Ariel in acqua fredda fredda lo sporco accarezza i colori" contains verbs from the world of violence (*assassinare*, *freddare*). Students may thus be assigned an exercise for vocabulary expansion. Other verbs with similar meanings are easily found. Students will also undoubtedly notice *fredda/fredda* placed there to achieve a chiasmus effect and that one form of the word is a feminine singular adjective modifying the substantive *acqua* whereas the other is third person



WHY BUY A MATTRESS FOR YOUR BACK IF YOU ALSO SLEEP ON YOUR FRONT.

A mattress that's good for your back is terrific. If you sleep on your back. The fact is, in an average night, you change positions about 40 times. You need a mattress that can move with you. That supports your front and sides and elbows, too.

Ordinary mattresses can't always give you this support, because their springs are wired together. When you push one spring, it pulls lots of other springs down.

And the mattress treats your body like one big chunk.

A Beautyrest is different. It has individually pocketed coils that can react separately to support whatever part of your body they're under.

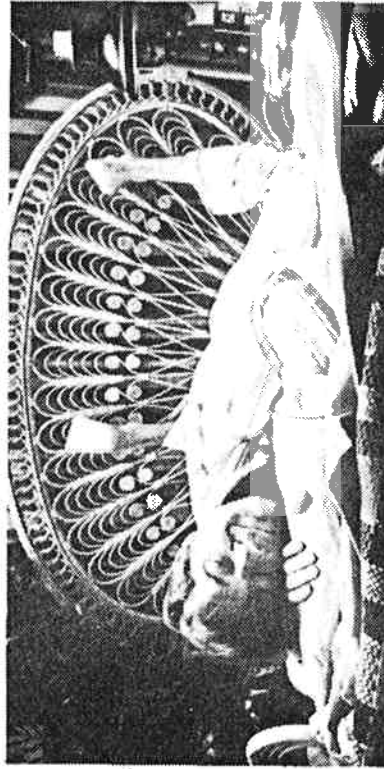
And gives firm, flexible support to every part of you.

At Beautyrest, we think your toes deserve the same good night's rest as your back.



BEAUTYREST BY SIMMONS. THE MATTRESS FOR YOUR WHOLE BODY.

Figure 52



POURQUOI ACHETER UN MATELAS UNIQUEMENT POUR VOTRE DOS, SI VOUS DORMEZ AUSSI A PLAT VENTRE!

Un matelas qui est bon pour votre dos, c'est fantastique... si vous dormez sur le dos. Mais en fait, au cours d'une nuit de sommeil, vous changez en moyenne 40 fois de position.

Vous avez donc besoin d'un matelas qui s'adapte à vos mouvements et qui soutienne toutes les parties de votre corps.

Les matelas ordinaires ne peuvent pas toujours vous donner ce soutien, car leurs ressorts sont joints. Lorsque vous poussez sur un ressort, celui-ci s'affaisse et en entraîne bien d'autres. Ce genre de matelas traite votre corps comme une seule pièce.

Un matelas Beautyrest® est différent. Il a des ressorts individuellement encastrés qui peuvent réagir séparément pour soutenir la partie de votre corps sous laquelle ils se trouvent.

Il s'adapte à votre carrure et à votre façon de dormir, pour assurer à votre corps le soutien à la fois ferme et flexible dont il a besoin.

Le matelas Beautyrest vous promet une bonne nuit de repos...des nuits à la fois!



BEAUTYREST BY SIMMONS. LE MATELAS QUI VOUS SOUTIENNT ENTIÈREMENT.

Figure 53

Perché assassinare i colori?

Ecco come può scolorire un vestito lavato in acqua calda.

Identico vestito ma lavato con Ariel in acqua fredda.

Ariel
in acqua fredda
fredda lo sporco
accarezza i colori.

PER CHI LAVI A FREDDO

FORNITA LA SPORCA ACCAREZZA I COLORI

Figure 54

singular, present tense, from the verb *freddare*. But in addition to vocabulary building, teachers may also wish to point out that the lady shops daily — a “cultural” characteristic evident in the photograph — by the lady displaying the “net bag.”

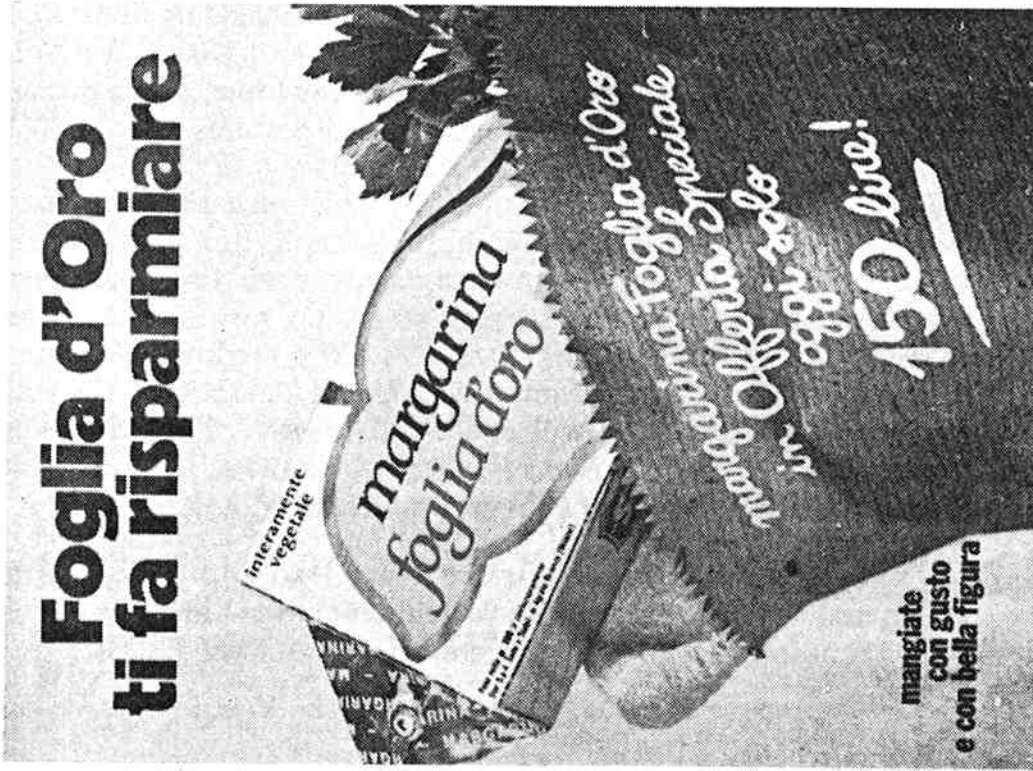


Figure 56



Figure 55

Cultural insight is also provided by Figure 55: "Come viaggiare in 4 con 2 biglietti e mezzo." The photograph is definitely that of an Italian train. The teacher may wish to point to the baggage rack, the tray table, the fact that only four people are seated comfortably, etc. The ad presents a "typical" family: husband, wife, son, daughter. The son is older and therefore the *first* born (a desire expressed by many Italians!) which negates somewhat the old adage: "Nella casa dei galantuomini prima le donne e poi gli uomini." ("In the home of gentlemen women are born first and then men.") Some may consider this ad as being sexist: the girl is engaged in "social" conversation; the boy is immersed in serious reading. Whether this implies that the boy will involve himself in a career and that the girl will not is a matter of conjecture. All will end well, however. For FS which generally stands for *Ferrovia dello Stato* ("National Railways"), the ad has been changed to *Fiducia e sicurezza* ("Trust and Security").

Figure 56: "Foglia d'oro ti fa risparmiare" may lead into a discussion about currency, and the fact that Italians write the number 1 like this 7 and that number 7 is cut in order to differentiate it from number 1.

HUMOUR

As briefly mentioned, humour is often used by copywriters to attract the reader's attention. Humour is employed in a low-key form of advertising, but it is nonetheless powerful and effective. The reason for its impact is in having induced a state of relaxation and laughter in the reader who leaves himself/herself open for the message to penetrate. The following ads use humour in a closely-related thematic approach.

Figure 57: "Mr. Chrétien, you don't know me, but I'm just visiting your fair city for the weekend and I didn't want to leave without giving you my thoughts on the economy. . . ." The ad which appeared in the Classified Section of *The Globe and Mail* at first appears to be out of place in this section because of the cartoon.¹⁶ There is a designated section for cartoons in *The Globe and Mail*. The fact that the cartoon is "out of place" immediately attracts the reader's attention. But the cartoon is closely connected to the ad itself and therefore indispensable: Ottawa is the seat of Canada's Parliament; the name, Inn of the Provinces, — implies a federal/provincial link; Delta's oppositional expression, "The perfect Fall getaway," to Ottawa means relaxation — a fact also stressed by the state of relaxation induced by its humorous setting. The reader need not know that Jean Chrétien is the current Minister of Finance to appreciate the humour, although such knowledge strengthens the reader's attraction to the ad even more. The copywriter knows that he has to make an immediate impact, and in this, as in other cases, he has successfully achieved his aim.

Equally effective are the various humorous ads of the Holiday Inn. Here the humour evokes the message which the Holiday Inn wants to convey: their hotels are centrally-located and for the whole family. Figure 58: "We're close enough to walk but let's take a taxi — just for appearances."



"Mr. Chretien, you don't know me, but I'm just visiting your fair city for the weekend and I didn't want to leave without giving you my thoughts on the economy..."

OTTAWA The perfect Fall getaway.

On a Fall weekend, Ottawa offers any number of things to see and do. Cycle or walk through the city's many beautiful parks. Wander around the Houses of Parliament. Tour museums and galleries. Spend an evening at the National Arts Centre. Bring a camera and capture the autumn beauty of city and countryside.

Delta's Inn of the Provinces

Delta's Inn of the Provinces can help you put it all together. New, right by the Sparks Street Mall, the Inn of the Provinces offers a full range of dining and entertainment facilities, including l'Artisan, reputed to be the most elegant dining room in the capital city. Plus a complimentary recreation centre (50-foot pool, saunas, squash courts, and exercise room), underground parking and more. We have a person in the lobby who can answer all your questions; how to get around, what's on in town, where to get tickets or baby-sitters or cars — even bicycles.

Special Weekend Rates

The clincher: our special weekend rates.

WEEKEND RATES		REGULAR RATES	
FRI. SAT. SUN.		MON. THROUGH THURS.	
single	double	single	double
\$39*	\$39*	\$45	\$50

*Per night, minimum 2-night stay.

Consider our suites. Kitchenette equipped, they offer oodles of family-room — for \$55, weekend rate.

Details and how to book

For the full story, write or phone Delta's Inn of the Provinces, 361 Queen Street; 613-238-6000. Or, in Toronto, phone Delta's Chelsea Inn, 33 Gerrard Street West; 416-595-1975.

Delta's Inn of the Provinces

Other Delta Hotels are in Toronto, Victoria, Vancouver, Prince George, Campbell River, Kamloops and Winnipeg.

Figure 57

Business travellers have got us
just where they want us.



Holiday Inn has more than 60 hotels across Canada. So it's more than likely we've got an Inn just when you need one. And it's

probably within minutes of your home. Also, Holiday Inn has many special features for business travellers: 120 spacious conference rooms, 1000 executive and group

meeting and seminar packages. Next time you're on the road with Holiday Inn, please make a call to find out what we can do

Holiday Inn
Number one in people pleasing

Figure 58

Holiday Inn announces:

Hotel rooms for your house guests
25% off.



This Christmas season make all your holiday guests feel both welcome and comfortable at your nearby Holiday Inn.

And our Christmas gift to you is, we've reduced the regular room rate by 25% for a minimum two nights' accommodation.

A hotel room for your house guests is an ideal way to solve all your non-travel problems this holiday season.

Holiday Inn
Number one in people pleasing

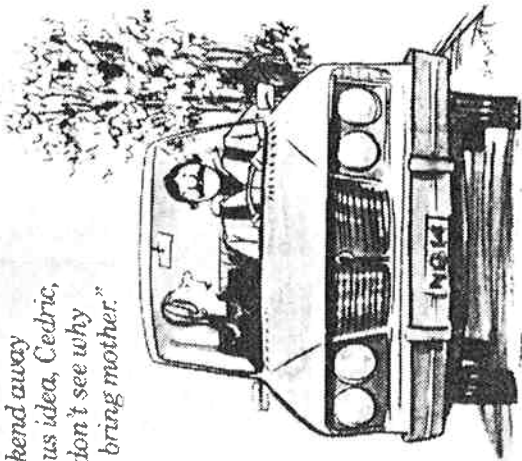
For free, guaranteed Holiday Inn reservations, write to more than 60 Holiday Inn hotels nationally, toll-free. In E.C., Asia, and South America: 1-800-525-8811. In Mex., Ont., P.Q., and Maritimes: (416) 238-6986. In Toronto: 416-595-1975. In Montreal: 514-371-1111. Offer includes "Press Free" family plan and is valid Dec. 18 - 25, Jan. 8 - 21. Holiday Inn properties, groups and conventions.

Figure 59

Holiday Inn announces:

Weekend away 25% off.

*"A weekend away
is a marvelous idea, Cedric,
but I still don't see why
we couldn't bring mother."*



All Holiday Inn hotels across
Canada are offering a special
weekend away rate. 25% off

the regular room rate for a
minimum stay of two nights.
Holiday Inn weekend special
luxury accommodations at

Holiday Inn

Number one in people pleasing

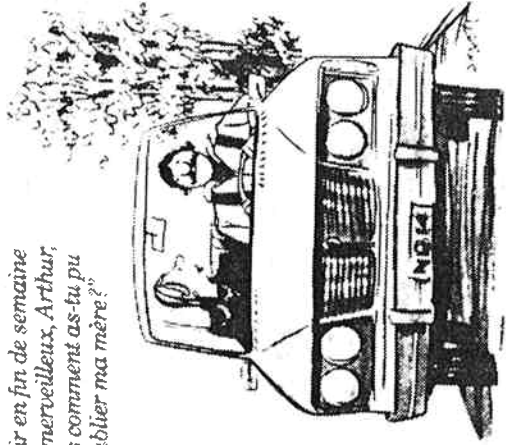
For more information, call 1-800-368-3636. In Canada, call 1-800-368-3636. In the U.S., call 1-800-368-3636. © 1988 Holiday Inn International, Inc. All rights reserved.

Figure 60

Le Holiday Inn vous offre:

**Le forfait fin de semaine
25% de rabais**

*"Partir en fin de semaine
c'est merveilleux, Arthur,
mais comment as-tu pu
oublier ma mère?"*



Tous les hôtels Holiday Inn
à travers le pays vous offrent
un forfait fin de semaine spécial
25% de rabais sur le prix

habituel d'un séjour de deux
nuits, pour un minimum de deux
nuits. Le forfait fin de semaine
spécial Holiday Inn vous offre
25% de rabais sur le prix habituel.

Holiday Inn

L'hôtel qui plaît le plus au monde.

For more information, call 1-800-368-3636. In Canada, call 1-800-368-3636. In the U.S., call 1-800-368-3636. © 1988 Holiday Inn International, Inc. All rights reserved.

Figure 61

stresses the proximity of the hotel to wherever the two businessmen are going. Figure 59: "Harold, why can't I stay at the Holiday Inn, and your mother can stay here?" Figure 60: "A weekend away is a marvellous idea, Cedric, but I still don't see why we couldn't bring mother." and its equivalent French version, Figure 61: "Partir en fin de semaine c'est merveilleux, Arthur, mais comment as-tu pu oublier ma mère?" zero in on the mother-in-law joke. The jibe is directed both at the husband's mother *and* at the wife's mother. But in spite of the jibe, the cartoons stress family unity. Figures 60 and 61 offer the added dimension of comparing the English with the French caption.

ENDORSEMENT

An endorsement ad is one in which a well-known person appears. As Stanley Skinner points out,

The person in the ad can be associated with the product being advertised in a variety of ways. In some ads, the person is shown using the product; in others, the product is one that is associated with that person's trade or profession; in other ads, the person is not directly connected with the product, but says that the product is effective. The implication behind an endorsement ad is that the person actually uses the product and that he or she benefits from it. And, since these people frequently endorse products that are part of their trade, the further implication is that any other user of the product will inherit some of that person's skill or glamour. As with many other methods, advertisers use the endorsement technique because it is an attention getter. Since the endorsing person is well-known, his or her photograph will be recognized, and the reader will likely pause to read about him or her.¹⁷



Figure 62



Figure 63

Figure 62: “Ecco come lavora Ajax Tornado Bianco. Pulisce a fondo dappertutto. E ne basta di meno.” The endorsement comes from Ida Boselli, a housewife. She is knowledgeable and therefore convincing about the product she promotes since she is directly affected by the use of Ajax. She speaks from first-hand experience to other women who seek a good cleanser. On a linguistic level, the teacher may wish to point out the doubling of the consonant in *dappertutto* (*da per tutto*) and provide other similar words where the same phenomenon occurs: *daccapo*, *soprattutto*, etc.

Figure 63: “La medaglia della mamma. Per i bambini che non vogliono un regalo da bambino.” Here the endorser is a child. As far as the effectiveness of the child-endorser is concerned, Jacques Bouchard offers this reason:

Les enfants sont un commun dénominateur, donc des facteurs d'empathie et de magnétisme. Ils intéressent à peu près tout le monde: hommes ou femmes, jeunes ou vieux.”¹⁸

Curiously enough, however,

l'agence fouille une centaine d'élèves, pour les coups durs, quand les objectifs du client sont particulièrement serrés. Plus le message semble compliqué et difficile à passer, plus nous aurons tendance à utiliser la simplicité et la douceur d'un enfant comme messenger.¹⁹

If the product is endorsed by a celebrity, such an advertisement will permit the introduction of various artists in the classroom. Figure 64, for example, introduces actress Antonella Lualdi. Figure 65, introduces the Quebec actor Ovila Légaré. Légaré was the incarnation of Didace Beauchemin, a character in *Le Survenant* and *Marie-Didace* by Germaine Guèvremont. His appearances in the TV serial, his performance as le père Toussaint in *L'Adieu aux îles*, a TV program, but still an unpublished play by Germaine Guèvremont, clearly identifies him with “la campagne.” It is logical that Kraft should approach him to endorse their product. Perhaps no other actor would achieve the credibility that Légaré is able to achieve when he points out that “quand vous servez la Margarine Parkay, vous avez l'impression d'être à la campagne. . . .”

Nilsen and Nilsen point out that it is not unusual also to use sex appeal as selling point and single out Joe Namath endorsing pantyhose:

Perhaps the use of football star Joe Namath as a pantyhose model in a television commercial was partially inspired by the idea of obtaining female customers through attracting their attention by picturing an eligible member of the opposite sex. An attempt was made to logically relate the endorsement to the product through Namath's statement that if even his legs looked good in these pantyhose think what they would do for a woman's legs. The commercial was successful in attracting attention, but not necessarily attention to the particular brand name of pantyhose. What people talked about was the surprising fact that a male athlete would go against cultural norms and model pantyhose. But this is not really so surprising. If any man is going to do such a thing and still be acceptable to the public, it would have to be a superhero — someone about whom there is little doubt of his “masculinity.”²⁰

Another type of endorsement — generally made by a housewife — ap-



**"Sai perché uso Lux?"
dice Antonella Lualdi**

"perché è importante per la mia carnagione! Lux diventa crema sotto le mie dita e la mia pelle è sempre morbida e liscia. Lux sarà sempre il mio sapone preferito!"



73 - XLU - 4

addolcisce dove pulisce... Lux è crema in sapone

Figure 64

appears in a *photoroman* format. The *photoroman* is part of the *presse féminine* and it is natural that the advertiser should use its technique, par-

“Il faudrait marcher un bon bout de chemin pour trouver meilleur que le bon goût de la Margarine Parkay.”

Ovilia Legaré

Quand vous servez la Margarine Parkay, vous avez l'impression d'être à la campagne. Kraft exprime cette délicieuse sensation par les mots "Saveur Fraîche de la Campagne". Et comme le dit si bien Ovilia Legaré, il faudrait marcher un bon bout de chemin pour en trouver une meilleure.

Soft
Parkay
Margarine

Hard
Parkay
Margarine

Avec les Margarines Parkay, vous aurez le plaisir de cuisiner la Saveur Fraîche de la Campagne. Kraft emploie toujours les meilleurs ingrédients et une technique spéciale de mélange pour préparer sa délicieuse Margarine Parkay.

KRAFT

La famille des Parkay représente les plus fortes ventes de margarine au Canada... et elles sont produites quotidiennement ici même au Québec.

Figure 65

“No, non scambio il bianco di Dash! Si riprenda i 2 fustini, signor Ferrari!”

Ma signor Ferrari, non si riprenda i 2 fustini, ma un solo Dash!

scambio Dash 2 per 1

Visto? Nessuno vuole scambiare perché Dash lava così bianco che più bianco non si può.

Il più piano trovare i pacchetti d'argento e più facile.

più bianco non si può

Figure 66

**"No e poi no!
Non scambio il
bianco di Dash
con un bianco
normale,
signor Ferrari!"**

Ma io le offero 2 fustini in
cambio di 1 fustino di Dash...

scambio
2 per 1

Ci pensi bene.
Doppia quantità

La quantità non conta
È il bianco che conta

E guardi, questo
tipo di bianco
io non lo lascio!

Nessuno vuole
scambiare perché
Dash lava così
bianco che più
bianco non si può

più bianco non si può

Figure 67

ticularly when the audience he is trying to reach is female. In Figure 66, a two-frame photograph illustrates the reason for using Dash and the lady's unwillingness to "swap two for one." It should be noted as well, that in Ita-

Non mi interessa provare Dash. Non credo che mi dia un bianco migliore del mio...



15
giorni dopo
a casa
della Signora
Belli
a Napoli



Dash, il bianco che non si cambia più.

Figure 68

ly it is a *fustino* not a box. In Figure 67, the dialogue is expanded to a five-frame *fotoromanzo* but the technique achieves the full *fotoromanzo* status in Figure 68 where even a lapse of time is indicated following the technique of the *fotoromanzo*. The full story has now been told.

SHOP AND SAVE!

One sure way to attract the readers' attention is to offer them a bargain. Often, in this kind of situation, the advertiser does not describe his product or "sell" it — he just offers the reader the product at a discount. Examples of this are seen in Figures 69 and 70 as well as in several ads already discussed. See, for example, Figures 16, 55, 56, 57, 59, 60, 61.

Figure 69: "Scottex regala 100 lire di morbidezza" may lead into a discussion about Italian currency, comparison of prices, etc.

Figure 70, in addition to providing a good bargain, provides a source to test students' comprehension of the visual material, to personalize questions, and to involve students in general activities on a given topic. The following are some specific suggestions:

Comprehension

1. Comment s'appelle ce restaurant?
2. Où est-ce qu'il se trouve?
3. Qu'est-ce qu'on peut acheter chez Harvey's?
4. Combien d'argent épargne-t-on aujourd'hui?
5. Qu'est-ce que le prix de 99 cents comprend?
6. Énumérez ce qu'on peut acheter pour 99 cents.

Personal questions

1. Quand allez-vous chez Harvey's?
2. Pourquoi préférez-vous le restaurant Harvey's?
3. A quelle distance de votre maison se trouve le restaurant Harvey's?
4. Comment y allez-vous? (à pied, à bicyclette, en auto, en autobus).

Activities

1. *Making a TV commercial.* Imaginez qu'on vient de vous demander de préparer une annonce pour la télé. Essayez de persuader les téléspectateurs d'aller dîner chez Harvey's.
2. *Making a newspaper ad.* Imaginez qu'on vous demande d'écrire une annonce pour le quotidien de votre ville. Préparez une annonce pour le restaurant Harvey's et illustrez-la.

Linguistic/Cultural Curiosities

The teacher should explain any cultural differences and provide some linguistic explanations, particularly when these help the students. In the ad, according to Bélisle, there are a number of *canadianismes*:²¹

1. *spécial*: signifie valeur exceptionnelle, article recommandé et ne s'emploie pas au féminin. Le mot est un canadianisme et n'est pas reçu dans le bon usage de la francophonie;
2. *patates frites*: des pommes de terre frites. L'expression est un canadianisme;
3. *liqueur douce*: boisson gazeuse. Ces mots sont des anglicismes (*soft drink*) et il serait généralement souhaitable de les faire disparaître de la langue;
4. In the address, students should note that the direction precedes the name of the street (cf., King Street West) and that the direction (*ouest*) is followed by a comma.

The *curiosités linguistiques/culturelles* are an excellent way of making students aware that language changes constantly and that sometimes one language influences another. Here, language has direct appeal and accentuates local colour.

WHY STUDY ADVERTISEMENTS?

The answer to the above question is perhaps best answered by Germaine Brown

**Scottex regala
100 lire di morbidezza.**

BUONO SCONTO DI L. 100
Sul pacco da 4 della carta igienica Scottex

oppure
BUONO SCONTO DI L. 50
Sul pacco da 2

ATTENZIONE! IL BUONO SCONTO
DEVE ESSERE SOTTOSCRITTO E FIRMATO

Carta igienica Scottex.
Due veli di morbidezza,
a strappo perfetto.

Figure 69

HARVEY'S
VOICI LES SPÉCIAUX QUE
NOUS VOUS OFFRIRONS
AUJOURD'HUI!

SPECIAL

HARVEY'S

1 CHIEN CHAUD
Grillé sur charbon de bois

1 PATATES FRITES

1 LIQUEUR DOUCE **122** **FR.**

HARVEY'S
fait de bien bonnes choses
AU 2360 OUEST, RUE KING À SHERBROOKE

Figure 70

La publicité, par le fait même qu'elle vise à nous atteindre dans nos goûts et nos habitudes, nous révèle ce que nous sommes, ce que nous étions et ce que l'on veut que nous soyons.²²

Dissequée, pesée et comparée, la publicité peut nous fournir les clefs d'une civilisation en marche. Que ce soit dans un cours de langue ou dans un cours de civilisation proprement dit, elle apporte la note fraîche de l'actualité, celle que l'on ne retrouve que rarement dans des films, des diapositives ou des disques vite démodés.²³

and by Kay J. Hampares

Advertisements also teach vocabulary not likely to be found in textbooks. Colloquial and slang expressions are included as well as those that give a different meaning for an already familiar word.²⁴

Problems of particular concern to a culture may also be revealed in advertising. The French are preoccupied with the removal of freckles, liver cures, and "growing taller." Ads on "growing taller" appear with more frequency than those for losing weight in both Spanish and French publications. Judging from the numerous ads for bottled water, we may well assume that potable tap water is a problem.²⁵

Attitudes toward the male and female also seem more serious in the Spanish and French ads. Women are not made to appear stupid or silly; at least they are not limited so exclusively to sex-symbol as they are in American ads.²⁶

PEDAGOGICAL APPLICATIONS

A number of activities suitable at different levels in the language classroom have already been mentioned in the course of this discussion. But a few more can also be added. Helene Loew, for example, suggests that a ten-minute oral discussion of advertisements might provide answers to the following questions:²⁷

1. What kinds of products are advertised?
2. To whom?
3. Why do people buy these products?
4. What influence do American/Canadian products have on the foreign market?

Loew also suggests that students compare/contrast the advertising approach with that in similar Canadian/American magazines and that teachers let students draw their own conclusions on what the foreigner buys and how he or she is approached. In addition to the activities suggested by Loew, we should like to add a number of our own.

- Have students read the advertisement aloud as if it were broadcast over TV or radio. Encourage students to use a musical background. Most of the ads presented in this article are well suited to this type of activity.

- Assign the following activity as an oral or written assignment:

Complétez en moins de vingt-cinq mots cinq des phrases suivantes.

1. J'aimerais m'y rendre par *Air Canada* parce que...
2. Je préfère le nouveau vernis à ongles *Cover Girl* parce que...
3. Chez moi, on sert toujours les produits *Aylmer* parce que...
4. Je me brosse les dents avec le dentifrice *Colgate* parce que...
5. Je chausse les *Oomphies de Kaufman* parce que...
6. J'aime les bas-coulotte *Burlington Cameo* parce que...
7. Je mange souvent de la viande *Kam* parce que...
8. Je préfère le fromage *Holland* parce que...
9. Je nettoie le tapis avec l'aspiro-batteur *Hoover* parce que...

10. Je porte *Musk Oil* parce que...
11. Je sers souvent la *Margarine Parkay* à mes invités parce que...
12. Je me rends souvent chez *Harvey's* parce que...

- Have students write a letter to the advertiser praising a product. Alternatively, have them write a letter of complaint about a product.
- After studying Figures 43 and 47, give students a list of proverbs and ask them to make up an ad about a product and "to distort" (if it is necessary) any one of the following proverbs:

1. Tout ce qui reluit n'est pas or.
2. L'habit ne fait pas le moine.
3. Mieux vaut se taire que mal parler.
4. Qui ne dit mot, consent.
5. Telle demande, telle réponse.
6. Parle peu et tu seras estimé.
7. La vérité est souvent éclipsée, mais jamais éteinte.
8. Grand parleur, grand menteur.
9. L'occasion fait le larron.
10. Les fous donnent de grands repas et les sages les mangent.
11. Avec l'âge on devient sage.
12. On connaît l'arbre par le fruit.
13. Mieux vaut être le premier au village que le second à Rome.
14. Il y a plus de bonheur à donner qu'à recevoir.
15. Il y a un temps pour naître et un temps pour mourir.
16. L'homme ne vit pas de pain seulement.
17. L'art est long, la vie est courte.
18. Les petits cadeaux entretiennent l'amitié.
19. On connaît le véritable ami dans le besoin.
20. Les petits ruisseaux font les grandes rivières.

- Ask students to role play ads with dialogue. Ads similar to those of Figures 42, 64, 65, 66, 67, 68 are suitable for this type of activity.

- Have students make up a humorous ad.
- Have students make up an ad using *franglais*.
- Have students list a number of products. Having done so, ask them to identify prominent people from contemporary life or historical figures from the past who, according to them would be suitable endorsers. This activity could bring about some humorous results.

- Choose two similar ads in English and French. Give students the English copy and ask them to translate it. Group work should be encouraged for this activity. Once the "translation" is completed, give them the French advertisement as professionally translated. A discussion should follow.

- Ask students to make a collage (i) with different ads on a given theme; (ii) with a number of slogans.

- Build vocabulary by selecting a theme and listing as many words as possible related to that theme. For example, Figures 57, 58, 59, 60, 61 will lead to the theme "hotel." The teacher, acting as secretary should place all words on the blackboard suggested by the students: *la réservation, les bagages, la chambre, la réception, passer une nuit à l'hôtel*, etc.

- Collect a number of advertisements. Using a series of questions, try to elicit from students why such ads are effective. Have students identify the

technique used by the advertiser. If they feel that the ads are not effective, ask them to suggest how they might be improved.

- Ask students to identify the endorser of a product and briefly speak about him/her to the class. If the endorser is a TV personality, does s/he have a regular series? What character does s/he play?, etc.

- Have students discuss "Le français et la réclame canadienne," from the series *French is alive... in Canada*. Produced by the Ontario Department of Education, the program was one of sixteen aired during the 1970-1971 Ontario School Broadcasts. Since it is now dated, students and teachers may want to discuss changes which have taken place since the program was first aired. The text, reproduced below in full, may serve as a point of departure for general discussion on advertisements and translation and a source for reading comprehension as well.

Le français et la réclame canadienne

Le Canadien français est aussi un Nord-américain. Il consomme à peu près les mêmes denrées que tous les autres Nord-américains. Et ces denrées lui sont présentées par les mêmes moyens qu'ailleurs sur le continent: les imprimés, la radio et la télévision. La réclame fait donc partie de sa vie de la même façon qu'elle fait partie de la vie des autres habitants de ce continent. Mais ses réactions à la réclame sont différentes.

Le chef de la publicité-radio de Radio-Canada à Montréal, monsieur Gaston Lebarbé écrit:

"...le Montréalais... tout comme il est bilingue, (...) est ambivalent. Il est 'pour' et il est 'contre' (la publicité). Mais il est davantage pour que contre: 71 pour cent des Montréalais trouvent qu'il y a des choses qui plaisent dans la publicité. 66 pour cent ce qui est moindre, trouvent qu'il y a des choses qui leur déplaisent..."

Il est difficile de trouver une traduction universelle pour une expression comme "to be off." C'est le contexte qui dicte en français le choix de l'expression à employer. Combien cela est vrai. Les traductions à coup de dictionnaire sont généralement de mauvaises où à tout le moins d'imprudentes traductions. Les dictionnaires bilingues ne peuvent pas tenir compte de toutes les nuances de tous les mots. Il faudrait alors des ouvrages beaucoup trop considérables. Que l'on songe seulement qu'en français, et uniquement en français, il a fallu six volumes à Paul Robert, six volumes sans illustration aucune, de plus de 5 500 pages, grand format, pour présenter presque toutes les nuances de chacun des mots français, actuellement en usage, que renferme son dictionnaire.

La langue française de Paul Robert et du grammairien Grévisse n'est pas structurée de façon à s'adapter à la réclame telle qu'elle est conçue en Amérique du Nord. Son génie, par exemple, rejette l'élément de vitesse souvent nécessaire à une forme limitée dans les temps de 60, 30 ou 10 secondes. Un texte traduit de l'anglais au français prend en moyenne un tiers de plus en surface imprimée. Ce qui nuit davantage à la langue française pour en faire une langue de réclame, ce sont surtout son exigence constante pour la précision et le fait qu'elle n'a pas, comme en anglais, le genre neutre. On ne retrouve pas en français des constructions comme "customer seasonal reminder cards." Le français doit plutôt expliquer que le but de ces cartes est de rappeler au client qu'il lui faut acheter les marchandises nécessaires à certains besoins saisonniers. Aussi, en Europe francophone, recourt-on souvent à la réclame-image, plutôt qu'au texte.

La langue française n'est pas portée à utiliser des formules équivalentes à: "New and powerful," ou "Shop and Save." Tandis qu'au Canada français, c'est une tout autre histoire. Le Canadien français est aussi un Nord-américain et sa langue s'en ressent. Et comme c'est la langue parlée ou écrite qui forme l'élément principal de la réclame en Amérique du Nord, la langue franco-canadienne prend donc en réclame la même importance que l'anglais. Et par conséquent, la réclame a sur la langue française au Canada des effets considérables. Mais ce ne sont pas les effets heureux auxquels on pourrait s'attendre.

Le publicitaire Maurice Watier, dans un mémoire présenté à la Commission Gendron écrit:

“Pourquoi la langue française a-t-elle en publicité, à toutes fins utiles, le statut de langue seconde? La vraie raison saute aux yeux. La publicité est entre les mains ou sous la surveillance d’anglophones unilingues.”

La réclame étant donc conçue en anglais, la langue française dans laquelle elle devra s’exprimer devient étrangère à l’esprit. De même qu’on ne sépare pas une langue et son esprit. Ce qui fera dire, toujours à monsieur Maurice Watier:

“Que sert d’enseigner à l’école un français convenable si on laisse au premier annonceur venu la possibilité de détruire en un tournemain l’oeuvre poursuivie en éducation? Plus d’un professeur m’a confirmé que la publicité avait sur la langue de tous les jours une influence beaucoup plus considérable que les cours de français dispensés dans les maisons d’enseignement.”

Justement les professeurs auraient intérêt, je pense, à utiliser la publicité dans le cadre de leur cours de français. Il y a beaucoup d’excellentes formules. Le catalogue peut enseigner à l’enfant le terme juste quand il est bien fait. Il y a beaucoup de catalogues bien faits au Canada. Ceux des grands magasins, en général, sont bien faits.

Gaston Lebarbé, dans une table ronde de la revue *Culture vivante* déclare:

“... nous sommes ici dans la sphère de consommation des produits américains. La Chevrolet que je conduis est la même que celle que conduit l’Américain de Californie ou de Floride. Mais, lorsqu’il s’agit de vendre cette voiture, ce qui est important dans la présentation de ce produit, c’est qu’on la replace dans un contexte, dans une ambiance qui est à nous.”

Dans 90 pour cent des cas, la publicité française, au Canada, n’est que traduite, ou si l’on préfère, adaptée de l’anglais, et surtout de l’américain. L’autre 10 pour cent est créé en français, au Québec même, avec tout ce que cela comporte. Ce qui veut dire que 90 pour cent des produits offerts par les moyens de communication sont présentés avec un esprit non-canadien-français. C’est un slogan, c’est une phrase qu’on peut entendre tous les jours dans la bouche de tout le monde. Elle vient naturellement, on n’est pas allé la chercher ailleurs, on ne l’a pas traduite, elle nous appartient un peu cette phrase-là et c’est ça qui fait sa qualité.

Les problèmes rencontrés dans la traduction ou l’adaptation sont multiples. Le principal, c’est de rendre correctement l’idée originale du créateur anglophone. C’est difficile, bien sûr, mais ce n’est pas impossible. Il faut abandonner la traduction servile, et utiliser des formules qui font ressortir l’idée originale. C’est là un art que peu de personnes pratiquent avec aisance. Personne ne s’est occupé d’en former.

Les exemples de ce genre sont nombreux. Voici la traduction d’une réclame de cigarettes, parue dans *Châtelaine*: “Que peut-on bien faire de ces ‘touches’ en plus qu’il y a dans les Benson & Hedges 100’s?” Pour comprendre ce texte obscur, il faut retourner à l’original anglais: “What’s everyone doing with those extra puffs in Benson & Hedges 100’s?” Ce texte pouvait se traduire plus clairement en français par: “Et que font-ils donc de ces bouffées supplémentaires que leur procure Benson & Hedges?” La vente du produit, mal soutenue par la première traduction, s’est avérée désastreuse.

Le commanditaire qui ne parle pas français a conclu dans la revue *Marketing* que le public n’était pas assez sophistiqué pour ce genre de réclame. Alors qu’en réalité le produit ne s’est pas vendu parce que la réclame était incompréhensible. Ce n’est pas le public qui n’est pas sophistiqué, c’est le traducteur qui est mauvais. Des traductions de la sorte sont fort fréquentes en publicité.

La langue française est une langue qui se prête mal, plus mal que l’anglais, que l’américain, à la vulgarité ou aux expressions trop familières. Le français en somme est très exigeant. Maintenant il est assez remarquable que ces erreurs on les trouve aujourd’hui plus souvent, et c’est malheureux de le dire, chez les commerçants de langue française. Parce que les grandes maisons étrangères, je veux dire les grandes maisons de langue anglaise, ont de plus en plus le souci de s’exprimer correctement et malheureusement les publicitaires, pas les publicitaires mais les commerçants de langue française se fient à leur propre mémoire, utilisent les termes qu’ils ont toujours employés au lieu de confier leurs textes à des spécialistes. Mais dans cette question, un problème crucial est soulevé par Maurice Watier: il n’y a pas ou très peu de personnel de qualité, capable de créer en français. “Il n’y a pas de doute à mon avis, qu’il faille absolument recruter un personnel qualifié. Il est nécessaire, entre autres choses, d’instituer une école de publicité.” Parce que le Canadien français, lorsqu’il s’occupe de publicité, n’a en règle générale qu’apparis le métier de

l'underdog, et non pas celui du créateur. Et comme le dit Maurice Watier: "... nous sommes les sous-produits d'un sous-produit..." Cet état de choses fait partie d'un cercle vicieux.

La grande majorité des publicitaires anglophones prétendent que le marché de 5 à 6 millions de francophones est trop restreint pour justifier les dépenses d'une création en français. Ils renvoient rapidement la question, se disant que ce n'est là que maniérisme et émotion patriotique. Entre-temps, aucune étude n'a été faite sur le sujet. Il est peut-être à propos de citer le docteur Donald Taylor de l'Université McGill:

"It would seem to be imperative that attitudes about communication be changed and this can perhaps best be done as part of the education process... Lambert and Gardner have found that the attitudes which promote the best learning of a language are *integrative* as opposed to *instrumental*."

La traduction est un art, et c'est André Gide qui l'a démontré brillamment dans sa traduction de *Hamlet*. Là où certains traducteurs s'étaient contentés de traduire servilement le passage célèbre: "To be or not to be: that is the question..." par les mots: "Être ou ne pas être, tel est le problème", "voilà la question", Gide, lui écrira: "Être ou ne pas être! That is the question... voilà le hic."

- Select chapters from *La publicité québécoise* and discuss them in class.²⁸

CONCLUSION

Students at all levels are faced daily with advertisements in the newsmedia. Teachers should seize this opportunity and introduce advertisements in the language program. Used wisely, sparingly and at appropriate times, advertisements can truly be *a tiger in your tank!*

WENTWORTH COUNTY BOARD OF EDUCATION

1. See, for example, Michèle Lacoste et Christian Metz, "Orientation bibliographique pour une sémiologie des images," *Communications* 15 (1970): 222-32; Nicole Phleouzat et Jean-Pierre Yahi, "Choix bibliographique pour une étude de la publicité," *Communications* 17 (1971): 181-90. Although we single out these two articles, we should mention that both issues of *Communications* are entirely devoted to *L'analyse des images* and *Les mythes de la publicité*, respectively.
2. National Textbook Company has prepared a series of duplicating masters in which advertisements are often reproduced. See, for example, A. Culver, *The Magazine. German Mini-Culture Unit. Duplicating Masters* (Skokie, Illinois: National Textbook Company, 1976). (In Canada: Copp Clark Publishing). Helen H. Jorstad, *The Magazine. Based on selections from major magazines from the French-speaking world. Duplicating Masters* (Skokie, Illinois: National Textbook Co., 1976); Ian Macdonald, *French in the News* (London: Edward Arnold Ltd., 1978); (In Canada: Macmillan) Hugh Partlow, *Learning from Newspapers* (Toronto: Canadian Daily Newspapers Association, 1974); John Rallo, *The Newspaper. Italian Mini-culture Unit. Duplicating Masters* (Skokie, Illinois: National Textbook Company, 1976); Renate Schultz, *The Newspaper. French Mini-Culture Unit. Duplicating Masters* (Skokie, Illinois: National Textbook Company, 1976); Ned. H. Seeley and J. Laurence Day, *The Newspaper. A Spanish Mini-Culture Unit. Duplicating Masters* (Skokie, Illinois: National Textbook Company, 1974); Ulf Wielandt and Michael Wild, *La Publicité. The Language of Advertising* (London: Edward Arnold Ltd., 1978). (In Canada: Macmillan).
3. Gwenda Echard, "Le Devoir: Its Value in Language Teaching," *The Canadian Modern Language Review* 29, iii (March 1973), p. 27.

4. Helen Loew, "FL Magazines Plus Planning Equal Up-To-Date Culture Units," *Accent on ACTFL*, 3, iv (1973): 6-8.
5. Frederick J. Bosco, "Preparation for Language Teaching" in Anthony Mollica, ed., *A Handbook for Teachers of Italian*. American Association of Teachers of Italian (Don Mills, Ontario: Livingstone Printing), pp. 47-64; Joseph A. Tursi, "Developing Cultural Understanding," in Anthony Mollica, ed., *A Handbook for Teachers of Italian*, op. cit., p. 976-115.
6. Germaine Brown, "Place à la publicité," *French Review* 46, vi (May 1973): 1198-1202; Denise Ganderton et Nicole McBride, "La Publicité," *Le Français dans le Monde* 114 (1975): 26-33; Kay J. Hampares, "Linguistic and Cultural Insights in Advertising," *Modern Language Journal*, 52, iv (April 1968): 220-22; Rodney K. Ketcham, "Studying the Ads," *Modern Language Journal* 45, v (May 1961): 211-14; Anthony Mollica, "The Film Advertisement: A Source for Language Activities," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 34 (January 1978): 221-43; Anthony Mollica, "Print and non-print materials: Adapting for classroom use," in June K. Phillips, ed., *Building on Experience — Building for Success*. ACTFL Foreign Language Review Series. Volume 10 (Skokie, Illinois: National Textbook Company, 1979), pp. 157-198; Timothy M. Scanlan, "French Mail-order Catalogues as Teaching Tools: Vocabulary, Culture and Conversation," *French Review* 52, ii (December 1978): 217-41.
7. Brian Wilson Key, *Subliminal Seduction* (New York: New American Library, 1973); Brian Wilson Key, *Media Sexploitation* (Englewood Cliffs, New Jersey: Prentice-Hall, 1976); See also, Vance Packard, *The People Shapers* (Boston: Little Brown, 1977) and, of course, Herbert Marshall McLuhan, *The Mechanical Bride* (Toronto: Copp Clark, 1951).
8. Brian Ash, *A Tiger in Your Tank* (London: Cassell Publishing Company, 1969), p. 60.
9. Paul Robert, *Dictionnaire alphabétique et analogique de la langue française* (Paris: S.N.L., 1972).
10. Maria Luisa Altieri Biagi e Luigi Heilmann, *La lingua italiana. Segni/funzioni/strutture* (Milano: Edizioni APE Mursia, 1975), p. 378.
11. A. Quillet, *Dictionnaire encyclopédique Quillet* (Paris: Quillet, 1934), p. 3878.
12. For a number of articles written on *italiese*, see Gianrenzo P. Clivio, "The Assimilation of English Loanwords in Italo-Canadian," *The Second Lacus Forum* (Columbia, SC.: Hornbeam, 1976), pp. 584-589; "Il punto sull'italiese," *Quaderni canadesi* II, 3 (1978): 14. Clivio was also the subject of two articles, "Speaking Italiane," *University of Toronto Graduate* V, 2, p. 7 and Angela Ferrante, "When in Canada, do as the Canadians do," *Maclean's* (February 6, 1978), p. 49. See also, Domenico Pietropaolo, "Aspects of English Interference on the Italian Language in Toronto," *The Canadian Modern Language Review* 30, iii (March 1974): 234-241; and Marcel Danesi, "Teaching Standard Italian to Students with Dialect Background," in Anthony Mollica, ed., *A Handbook for Teachers of Italian*, op. cit., pp. 195-208.
13. Maria Luisa Altieri Biagi and Luigi Heilmann, op. cit.
14. G. Christian Hill, "Language for Profit. More Firms Turn to Translation Experts to Avoid Costly, Embarrassing Mistakes," *The Wall Street Journal* (January 13, 1977).
15. Graham Fraser, "Advertising. The French have a word for it," *Maclean's* (June 13, 1977): 68-69.
16. For a discussion on the use of cartoons, see Anthony Mollica, "Cartoons in the Language Classroom," *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* 32 (March 1976): 424-44. The article was also reprinted as a chapter in *A Handbook for Teachers of Italian*, op. cit.
17. Stanley Skinner, *The Advertising Book* (Toronto: Doubleday Canada Ltd., 1975), p. 53.
18. Jacques Bouchard, *La publicité québécoise. Ses succès. Ses techniques. Ses artisans* (Montréal: Editions Héritage, 1976), p. 181.
19. *Ibid.*, p. 180.
20. Don L. F. Nilsen and Alleen Pace Nilsen, *Language Play. An introduction to Linguistics* (Rowley, Mass.: Newbury House Publishers, 1978), pp. 50-51.

21. Louis-Alexandre Bélisle, *Dictionnaire Général de la Langue Française au Canada* (Québec: Editeur Bélisle, Inc., 1971).
22. Germaine Brown, op. cit., p. 1198.
23. Ibid., p. 1199.
24. Kay J. Hampares, op. cit., pp. 220-221.
25. Ibid., p. 221.
26. Ibid.
27. Helene Loew, op. cit.
28. Jacques Bouchard, op. cit.

Acknowledgements

A number of these advertisements were collected over a five-year period and permission was cleared in the last three years. Some of these are now discontinued or have been replaced by new ones. Readers are asked to leaf through *Châtelaine* and *Chatelaine* for the current ads. I should like to thank Francine Monpetit, Editor, *Châtelaine*, Bruce Drane and Ronald J. Haskett, Maclean-Hunter Publishers, for their assistance and Brian Taylor, Ontario Teachers' Education College, for taking photographs.

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