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Intertextuality in Guinness Advertising

Bachelor's Diploma Thesis

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I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.

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Author’s signature

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1. Introduction

Advertisements form an inseparable part of today's world and society. Some are striking, some less conspicuous, but one of their dominant functions is to catch consumers' attention. To this aim, advertisers employ various tactics and techniques. Intertextuality can be considered one of these techniques. It is characterized by borrowing elements from other genres. Consequently, advertisements are not a pure genre. They rather adopt these borrowed elements, and they become a compilation of many different texts. The choice of these texts is determined by the expected taste of the consumer. Advertisers search for texts that are engaging, attractive, notorious, a common knowledge, that the consumer would be able to decode, understand, remember, and, above all, that would persuade the consumer to buy the product.

Guinness, an originally Irish brewery known worldwide for its famous stout, seems to amaze by its funny and inventive advertising since the beginning of the company's production. The aim of the thesis is to study the employment of intertextuality in its advertising and to find out which messages the company intends to convey through intertextuality in order to convince the consumers to buy Guinness stout, how through intertextual references the company presents its product on the market and how it reacts to the consumers' interests.

The thesis is divided into two major parts. The first part is rather introductory and deals with intertextuality as such, paying more attention to aspects connected with advertising, for intertextuality is a phenomenon usually associated also with literary genres. This part provides information about the term 'intertextuality', the origins and classification of intertextuality, about the process of creating an intertextual reference and the key concepts concerning its employment in advertisements. It also mentions basic facts about the Guinness company, its history, product, and characteristics of its advertising.

The second and main part of the thesis deals with intertextuality in selected Guinness advertisements, observing its evolution since the first campaign called “Guinness is good for you” up to its contemporary advertising, stressing the meanings and intentions hidden behind the references to works of art, literary works, songs, sayings, etc. Studying the transformation of Guinness advertisements through time enables to learn about the changing face of the company and observe the adaptation of its advertising to social trends and changes, connected especially with racial tolerance and gender.

2. Intertextuality

This section deals with intertextuality as such. It explains its role in advertising, and it provides information about its origins, types, and the process of creating an intertextual reference. This information serves as the basis for further research and the analysis of specific Guinness advertisements elaborated in section 4. Before introducing the role of intertextuality in advertising, it is crucial to explain the definition of intertextuality.

The term 'intertextuality' was first used in the 1960s by a French philosopher Julia Kristeva. It is a text's connection to another text by referring to its form and content (Deumert 2014: 77). Although intertextuality is often linked with literature, it appears in a wide range of other fields and arts. And so, it does in advertising because ads are fusions of various components and different genre features (Cook 2001: 12).

2.1. Role of intertextuality in advertising

Employing intertextuality in advertisements seems to be one of the most effective and most favourite tools to catch the consumers' attention, make them remember an advertisement and convince them to buy the product that is being advertised. The reason why intertextuality makes an ad so stimulating is simple. When consumers recognize an intertextual reference, they associate the advertisement with its source text. If they are able to identify the source text, which is based on their previous knowledge and which is familiar to them, they acquire a feeling of familiarity even with the advertisement they are perceiving. Owing to this sense of familiarity, consumers accept and memorize the advertisement easily (Liu & Le 2013: 11). In Goddard's opinion, except for the familiarity, the notion of cleverness is crucial after recognizing an intertextual connection and it also encourages the memorization of an ad (Goddard 1998: 70).

Intertextuality plays a significant role in the meaning of an advertisement (69). The meaning that is intended is not necessarily coincident with the interpretation of the audience.

The advertiser should consider the specificity of each culture (Cook 2001: 4) and try to assume the shared knowledge of its target audience in order to evoke a feeling of intimacy and enable the audience to understand an ad's meaning (180).

When inserting a text into a different context, it is important for an advertiser to have an in-depth knowledge of the source text, its original context and all the steps and changes made while creating a new text, as well as the awareness of the past uses of the source text, so as to enable the audience to interpret an advertisement as it is intended (Deumert 2014: 98).

In case the audience does not identify the source text, their full understanding of an advertisement is not possible. Which is not bad news if this reality forces the audience to ask others about the advertisement's meaning and thus unconsciously helps to promote the ad (Goddard 1998: 69-70).

Intertextuality, on one hand, is about sameness, preserving and repeating the elements of the source text, but on the other, it is about changing, rearranging and novelty. The changes do not appear out of nothing. It is a deliberate process in which creativity and ingenuity are engaged (Deumert 2014: 98). Intertextuality makes use of many different texts, whether written, such as literary works, stories, proverbs and sayings, sound, such as songs, jingles and speeches, or visual, such as pictures, paintings, etc. There are also various techniques by which an intertextual reference is created, for instance, parody, allusion or quotation (Liu & Le 2013: 11).

Of course, intertextuality does not mean accompanying discourse, or in other words, it has nothing to do with the placement of a printed advertisement among newspaper or magazine articles with which it has no connection (Cook 2001: 34).

2.2. Text, context and discourse

In order to understand fully the term ‘intertextuality’ or ‘intertext’, the term ‘text’ should be mentioned first. According to Cook, text is a linguistic form, but Deumert states that it is anything “spoken, written, filmed, danced, painted of sung that can be interpreted by an audience.” The audience by interpreting a text gives it a new meaning and therefore, creates new texts (Cook 2001: 4; Deumert 2014: 77).

Text, however, is separated from the context. Intertext in Cook’s words is “a text which the participants perceive as belonging to other discourse” and it forms a part of the context. Apart from intertext, the context is comprised of substance (the “physical material” carrying a text), music, pictures, paralanguage (gestures, intonation in spoken language or typeface in written one), situation, co-text (text preceding or following the present text), participants (senders, receivers, addresser, and addressee) and function (intention of the text) (Cook 2001: 4).

The union of text and context is referred to as ‘discourse’. The audience is both observing it and forming a part of it (4). It is crucial to bear in mind that the attention should be paid equally to the language of advertising and the context of communication (14). Thus, the advertising discourse analysis focuses also on who is the advertiser, what is the reason and purpose of an advertisement, who is the target, in what situation and society, etc. (3).

2.3. Origins of intertextuality

Kristeva’s intertextual theory was a result of combining language and literature theories of Ferdinand de Saussure and Mikhail Bakhtin. Therefore, one could say that the theory of intertextuality emerged as a consequence of structuralism and poststructuralism (Allen 2000: 3).

Regarding Saussure, his influence seems to consist in the sign system he elaborated in his *Course in General Linguistics* (1915). Saussure claimed that linguistic signs are non-referential, a combination of signifier, a sound, and signified, a concept. Although it may seem that language is referential, the sign does not refer directly to the world, but rather to the system (8-9).

As for Bakhtin's contribution to the theory of intertextuality, he believed that Saussure's study is generalized and lacks social and historical significance (19-20). He stated that every discourse is dialogic, and that words and utterances used in a particular speech situation can be characterized by 'otherness'. That is, they are connected to preceding words and utterances (Liu & Le 2013: 12).

2.4. The process of intertextuality

In 1990, Charles Briggs and Richard Bauman introduced three terms to describe the process in which an intertextual reference is being created between the source and target texts – entextualization, decontextualization and recontextualization. Entextualization is the process of perceiving a text as an individual unit that can be removed from its context and inserted into another context. Entextualization often happens within a specific genre. Decontextualization is the process of removing a text from its context and recontextualization is its insertion to a different context. These two processes "occur in tandem" (Deumert 2014: 83).

2.5. Types of intertextuality

Intertextuality is a broad concept and there are many possible ways of classifying it, so the following classifications are only a few of many approaches.

2.5.1. Specific and generic intertextuality

Xin (2000: 14) classifies intertextuality into specific and generic. Specific refers to an intertext based on a source text that is concretely identifiable. Generic is a kind of intertextuality which adverts to different genres or styles (as cited in Liu & Le 2013: 13).

2.5.2. Intra-generic and inter-generic

Cook states that describing advertisements as a genre is tricky if one considers their "parasitic" nature. They are more likely a combination of elements taken from other genres. They do not exist as an independent genre whose features would be different from other genres (Cook 2001: 12, 219). Ads, however, often rework material from other ads. Cook calls this phenomenon 'intra-generic intertextuality'. Inter-generic intertextuality would be the case described beforehand – the appearance of voices of different genres in an advertisement (193-194).

Since the 1950s the intra-generic intertextuality spread because advertisements already had their own tradition and history at disposal, and they could point at their earlier ads or ads of different brands. Before, advertisers used inter-generic rather than intra-generic intertextuality so as to persuade the consumers to buy their products (194).

2.5.3. Macro-intertextuality and micro-intertextuality

Culler (1981) classifies intertextuality according to two types of relations. Macro-intertextuality is intertextuality in a broad sense, when the whole world is perceived as one big text or a multiplicity of texts, between which the intertextual relations are established, whereas micro-intertextuality is a narrower concept that covers the relation between one text and other text or texts (as cited in Liu & Le 2013: 12-13).

2.5.4. Strong and weak intertextuality

Laurent Jenny (1982) introduced strong intertextuality, in which the relation of an intertext to its source text is clear and obvious, and weak intertextuality, which implies possible connections even with other texts (as cited in Liu & Le 2013: 13).

2.5.5. Manifest and constitutive intertextuality

Fairclough (1992: 104-105) distinguishes between manifest intertextuality, in which the source text is explicitly expressed or manifested, for example by quotation marks, and constitutive intertextuality, which is the right opposite and one has to focus on the complex relation established between source and target texts (as cited in Liu & Le 2013: 13).

The mentioned types of intertextuality do not exclude each other, therefore, an intertext can be specific, intra-generic, strong and manifest at the same time, for instance.

This section has explained basic issues concerning intertextuality. An intertextual reference is a text extracted from its context and inserted to another. During this process, the text is changed and rearranged with the employment of creativity and novelty. Nonetheless, the changes made do not prevent from perceiving this text as belonging to another discourse. In advertising, this is a crucial point, for a consumer acquires a sense of familiarity with the text and its original context, or in other words, solves the puzzle that an advertisement constitutes, which helps to memorize the advertisement. The information provided in this chapter is essential for understanding the content of advertisements analysed in section 4.

3. Guinness and its advertising

Having explained the fundamental issues concerning intertextuality, the present section will deal with the basic characteristics of Guinness company and its advertising, in order to

create a complex image regarding the subject matter of the thesis and to follow on from it in the subsequent section, the main section, dedicated to intertextuality in Guinness advertising.

3.1. The company

Guinness is a brewery founded by Arthur Guinness in Dublin in 1759. Despite big competition, by 1967 it turned into Dublin's top brewery. After Arthur's death, the brewery was inherited by his descendants and passed from generation to generation (Birch & Hartley 2009: 11, 40). Working for the brewery was a prestigious job and, in the 19th century, its employees ranked among the highest paid in Dublin (15).

At first, Guinness was a local beer, for the company had to face problems with distribution (O'Brien 2009: 167). But since the 1800s, Guinness beer was also exported overseas, for example to Australia and Africa (26). Nowadays, there are 48 Guinness breweries on different continents and Guinness is sold in the majority of the world's states (46-47). The brewery in Dublin produces about 1,75 million litres of Guinness a day (40). However, today's company's main headquarters resides in London (Meinhof, Smith & Kelly-Holmes 2000: 25)

Guinness is a dry stout, made of barley, hops, water and yeast. What makes the beer exceptional is the high quality of these ingredients and the way they are combined. Manufacturing the beer is both art and science which lead to the beer's "incomparable taste and look". The ruby colour of the beer and the singular taste are acquired by roasting the barley (Birch & Hartley 2009: 34). The water used for brewing Guinness is low in minerals, so the taste of the proper beer remains strong, and comes from springs in the Wicklow Mountains situated south of Dublin (35). To make sure that the beer is of good quality, the master brewer always ponders if Arthur Guinness would enjoy drinking it (40).

There is a certain procedure of pouring and drinking Guinness. The importance of creating a head is emphasized. Both pouring and drinking should be done at certain angles in

order to enjoy “the perfect pint”. While pouring Guinness into a glass, the temperature of the beer and the timing are crucial (44-45). Drinkers of Guinness are often aware of these steps that should be followed, which indicates their involvement with the product. They often claim that one does not come to like Guinness at the first sip, but rather needs more time to “acquire a taste” for the beer (Murphy 2003: 51-52).

The best-known symbol of the brewery, a golden harp, officially registered as a trademark in 1876 (30), is iconic of Ireland and its nationalism (O’Brien 2009: 166-167). Generally, Guinness as a product is typical, or it could even be said stereotypical of Ireland, and what more, it also defines Irish identity (Meinhof, Smith & Kelly-Holmes 2000: 24).

3.2. The advertising

The first Guinness advertisements appeared in 1928 (Sibley 1985: 15). They are said to be one of the most creative ever broadcasted in Ireland and Britain (Meinhof, Smith & Kelly-Holmes 2000: 25-26). They raise interest, excitement and even controversy in the audience (Sibley 1985: 5). Guinness advertising cannot be viewed as a particular style of advertising because it is and always has been varied in its form, content and approach (15).

As an advertiser, Guinness was aware of its leader position in the development of advertising, since it was the most prestigious company among alcoholic drink producers, which also meant a great deal of public responsibility for the company (15).

Guinness often promotes its products, mainly abroad, through texts that seem typically Irish – the home-grown, pure and natural, the Irish pub, “an old-fashioned stereotype of the country”, in a way that the beer is perceived as a symbol and reflection of Ireland’s atmosphere, culture and beauty. The Irishness in Guinness advertisements is not portrayed directly, but rather through intertextual links with topics like “intellectualism, poetry, friendliness, mysticism” and esotericism (Meinhof, Smith & Kelly-Holmes 2000: 25-26).

O’Brien argues that though he believes Guinness advertising has reflected or even foreseen Irish societal and cultural tendencies and is perceived as typically Irish, it is actually a global product (O’Brien 2009: 166-167). Interestingly, according to Murphy’s research from late 1990s, Irish emigrants and tourists tend to drink more Guinness abroad rather than in Ireland, so as to remind themselves of their bond with the homeland or show their Irishness, which reveals another aspect of Guinness – a sense of membership to a community (Murphy 2003: 53).

4. Intertextuality in Guinness advertising

This section will present examples of intertextuality in selected Guinness advertisements, accompanied by contextual information and chronologically organized according to their release within individual Guinness advertising campaigns. The aim of this section is to show how the intertextuality in Guinness advertisements worked, modified and developed, according to growing fame and tradition of the company. Among other aspects to consider alongside Guinness’ advertising evolution are, for instance, societal changes and globalization.

4.1. Guinness is good for you

First advertisements claiming that ‘Guinness is good for you’ appeared in Britain in the spring of 1929. The campaign aimed for reassuring regular Guinness drinkers that the beer has a good effect on them and for convincing people who do not drink Guinness to start doing so (Sibley 1985: 38, 40). But what was actually meant by ‘good’? It referred to the beer’s health-giving qualities. Guinness was thought to be a cure for digestion, anxiety and depression, sleeplessness, blood. It was also praised for its tonic effects, assumed to be good for strength (40) and to nourish brain cells (42).

In fact, Guinness company collected letters from thousands of doctors, who wrote about the beer's salutary properties, to support the campaign (42). For these reasons, Guinness was advertised even in medical magazines (43) and it became the then "cure-all" (42).

Nowadays, Guinness cannot claim its healing character anymore. While in the first half of the 20th century alcohol was occasionally believed to have medical properties, as Guinness advertisements indicate, there has been a shift in the second half of the century, emphasizing that alcohol is rather harmful to human body, it damages brain cells and is high in calories. Despite that, this myth is still supported by many Guinness drinkers and 'Guinness is good for you' continues to be one of the most popular and remembered Guinness slogans (Murphy 2003: 54).

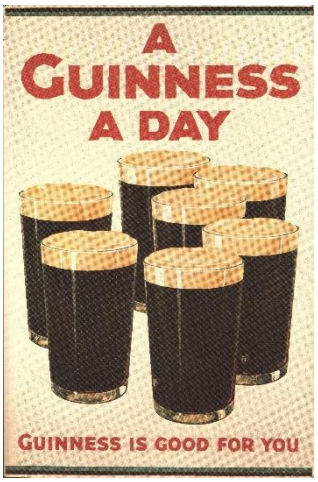

Figure 1. A Guinness a day (1929) (Sibley 1985: 41).

Although it may seem at first sight that the 1929 ad (see figure 1) only encourages people to drink Guinness regularly in order to increase its selling, after learning what hid behind the 'Guinness is good for you' campaign, it is clear that the phrase 'A Guinness a day' actually portrays Guinness as a medicine, as if it was some kind of pill, prescribed by a doctor, which one should swallow once a day to recover. So, in this case, there is an intertextual connection between the beer and the field of medicine. This reality is confirmed by the completion of the

slogan – ‘A Guinness a day keeps doctor away’, as stated in *The book of Guinness advertising* (Sibley 1985: 42).

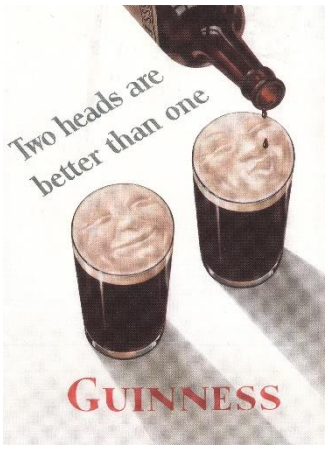

Figure 2. Two heads are better than one (1931) (Birch & Harley 2009: 54).

The 1931 advertisement (see figure 2) borrows the saying ‘two heads are better than one’ that usually refers to the fact that “two people working together will achieve more than one person working alone”[1]. The ‘head’ in the slogan points to the head of the beer, rather than to a human one. So here, the intertextual voice uses the technique of metonymy, even though, caricatured human heads are also present in the poster, drawn in the beer’s foam.

The implication of the slogan could be that it is better to drink a pint of Guinness with a friend rather than alone, or that one should drink two pints rather than only one, or with regard to the mentioned intertextual reference, it could emphasize the fact that the beer boosts brain performance, since it was mentioned earlier that Guinness was believed to nourish the brain cells.

[1] Head. Cambridge dictionary online. Retrieved from https://dictionary.cambridge.org/dictionary/english/head?q=two+heads+are+better+than+one.

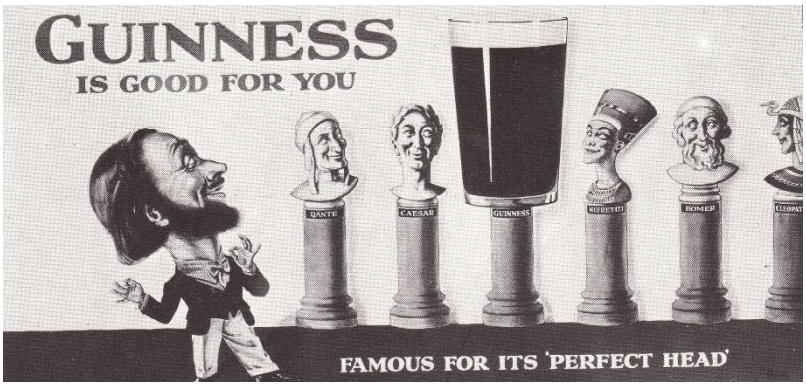

Figure 3. Famous for its 'perfect head' (1930) (Sibley 1985: 46).

The 'head' metonymy can be seen also in the 1930 ad (see figure 3). Here the intertextuality is different from the previous poster. The pint of Guinness with its 'perfect head' is placed on a pedestal among caricatured heads of significant historical figures – Dante, Caesar, Nefertiti, Homer and Cleopatra. Although not expressed explicitly, there could be a connection with the idiom 'put somebody on a pedestal' meaning "to believe that someone is perfect"[2]. In this definition, the word 'perfect' corresponds with 'perfect' used in the slogan.

According to the poster, Guinness, as well as the figures in the poster, is a big name and thus deserves a label with its name. Furthermore, all the figures focus on the pint with thirsty looks, as if they could not resist drinking it, just as Abraham Lincoln who is observing the magnificence of pint from distance.

The 1938 ad (see figure 4) is a reworking of the first stanza of a poem from Henry Wadsworth Longfellow from 1842, called 'The Village Blacksmith'. The original poem is worded as follows:

Under a spreading chestnut-tree
The village smithy stands;

[2] Put sb on a pedestal. Cambridge dictionary online. Retrieved from https://dictionary.cambridge.org/dictionary/english/put-sb-on-a-pedestal.

The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands. (Longfellow)

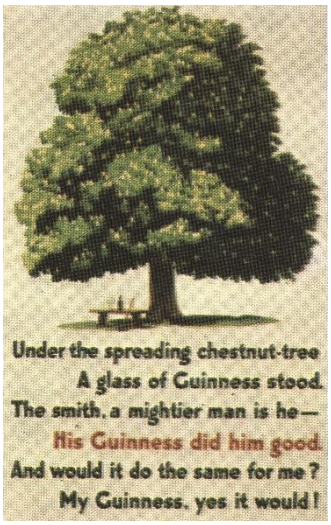

Figure 4. Under the spreading chestnut tree (1938) (Sibley 1985: 81).

Already the first verse in the poster indicates an intertextual reference by using definite article 'the', compared with the original version with 'a'. In this way, the verse points to the chestnut-tree from Longfellow's poem. In the second verse in the poster, there is an incorporation of the company's name and thus, the readjustment of Longfellow's poem to the context of the brewery is made clear to the audience – instead of a standing smith, there is a glass of Guinness.

The smith does not appear until the third verse, where the use of the comparative adjective 'mightier' is adopted, in contrast with the original 'mighty'. By this form, the original poem indicates that the smith himself, without external influence, is a strong man, as described in verses 4-6. Whereas in the reworked poem, the Guinness beer is clearly considered the source

of the smith's strength and good physical condition, by modifying the slogan 'Guinness is good for you'.

The last two verses in the poster intend to persuade that Guinness would have the same effect (as it had on the smith) on anyone else. "My Guinness" is a reference to 'My Goodness, My Guinness' campaign, which emerged a few years after the 'Guinness is good for you' one. So, while the poem is an instance of inter-generic intertextuality, the last verse from the poster is an intra-generic intertextual voice, referring to other Guinness advertisements.

As it was mentioned in section 2.5.2, intra-generic intertextuality is a phenomenon that spread widely since the 1950s, based on the fact that advertising had already created its history and tradition (Cook 2001: 194). While figure 4 is only an example of a poster containing an intra-generic reference to an advertising campaign, there was a whole Guinness campaign in the 1980s pointing to the 'Guinness is good for you' campaign. It was 'Guinnless isn't good for you' with its slogan being a tautology of the previous one (Sibley 1985: 211).

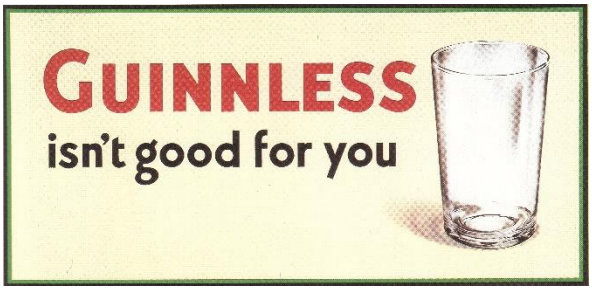

Figure 5. Guinnless isn't good for you (1983) (Sibley 1985: 23).

The 1983 advertisement (see figure 5) is an instance of a poster from the 'Guinnless' campaign, featuring an empty glass of beer, contrastingly to 'Guinness is good for you' posters.

The reason for organizing such a campaign was probably the popularity and long-lasting excitement for the very first Guinness advertising campaign in the company's history.

4.2. Guinness time

The 'Guinness time' campaign started in 1931 when a Guinness clock, a real electric clock, appeared in Piccadilly Circus in London (Sibley 1985: 49). Many advertisements created during this campaign portrayed it, such as the 1936 London Underground poster (see figure 6).

The Guinness clock there is staring at the head of Guinness, a feature typical for the 'Guinness is good for you' posters. Below these two motives, there is a poem which employs inter-generic intertextuality, as in the case of 'Under the spreading chestnut-tree', but this time the poem is a reworking of two texts, two poems - one by Isaac Watts and one by Lewis Carroll (49). It is a parody of Watts' 'How Doth the Little Busy Bee' and Carroll's 'The Crocodile', in a way that the latter is also the parody of the former. So, the Guinness version is a parody of both the original and its parody, as it can be noticed from the poems' wording:

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower!

How skilfully she builds her cell!
How neat she spreads the wax!
And labours hard to store it well
With the sweet food she makes. (Watts)

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!

How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in,
With gently smiling jaws! (Carroll)

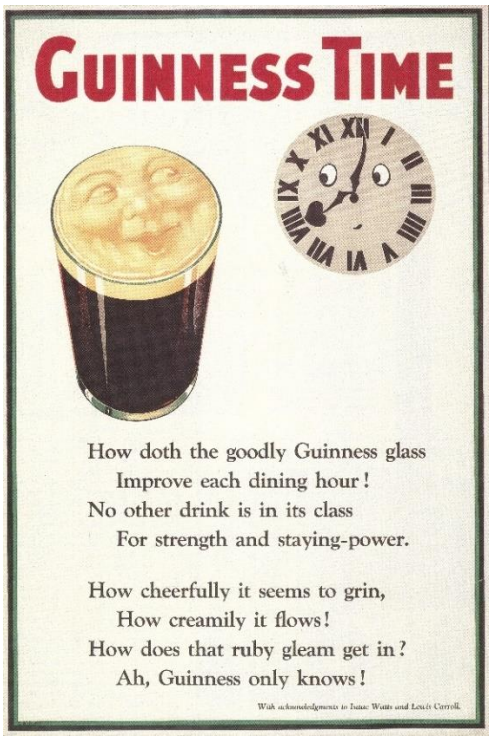

Figure 6. Guinness time – Carrol and Watts (1933) (Sibley 1985: 49).

Guinness is mentioned already in the first verse in the poster. The second verse uses rather Watts' version, due to the maintenance of the word 'hour'. While the first verse of the second stanza is an obvious use of Carroll's version, only with a different pronoun. Apparently, Carroll's parody bears more resemblance to the original than the Guinness one.

The Guinness poem is very similar to 'Under the spreading chestnut-tree' (see figure 4) in its structure and message. A mention of Guinness beer is present in the beginning of both poems. The penultimate verse is a question and the last verse contains, again, a mention of Guinness in both poems. Regarding the message, both poems refer to the strength and health-giving qualities of the beer. Thus, one can notice more or less the same model for adjusting a poem into a context of Guinness advertisement.

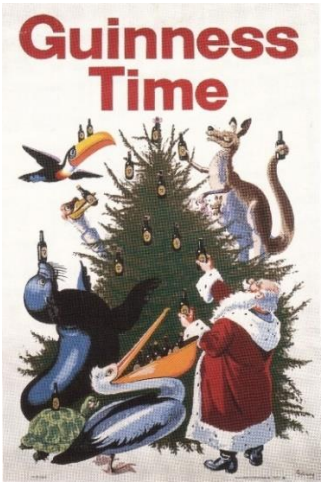

Figure 7. Christmas Guinness time (1958) (Birch & Hartley 2009: 59).

Another instance of a classic ‘Guinness time’ advertisement is the 1958 Christmas ad (see figure 7). The source text for the ‘Guinness time’ here is actually the expression ‘Christmas time’. Furthermore, all the animals helping Santa with decorating the Christmas tree with Guinness bottles come from different posters from ‘My Goodness, My Guinness’ campaign that will be dealt with later in the thesis. In this poster, they are portrayed in accordance with their original posters – a pelican with Guinness bottles in his peak, a turtle with a Guinness bottle on its shell, a flying toucan with two Guinness bottles on its peak, etc. – again, the employment of intra-generic intertextuality.

4.3. Guinness for strength

The ‘Guinness for strength’ campaign started in the 1930s and continued until the 1960s (Sibley 1985: 69). Though, based on the same concept as ‘Guinness is good for you’, promoting the nourishing, health and strength-giving properties of the beer, it emerged as a counterbalance

to the campaign's focus on women consumers and presented a more masculine face of advertising (60).

Figure 8. Guinness for strength – the girder (1934) (Birch & Hartley 2009: 60).

Its most famous poster featured a workman carrying a huge girder (see figure 8). The poster was so famous that it became common to ask for a 'girder' rather than Guinness in a pub and it was believed that those who applied for a job at the Guinness brewery first had to demonstrate their strength by picking up and carrying a girder (62). Due to its popularity, many Guinness advertisements copying the same motive appeared during the following years.

Its first modification was the 1934 Christmas poster (see figure 9) (62). Instead of a man with the girder, it features Santa carrying a giant Christmas tree. There is a pair of reindeers on the left, watching Santa astonishingly, just as the co-worker sitting on a bench did in the original poster. The Christmas poster is a very straightforward modification of the original.

Another example of the modification of the 1934 poster with the girder is the 1985 poster (see figure 10) which implies that more Guinness means also more strength which enables the man in the poster to bend steel into the shape of number 5. '5 million Guinness' probably stands for the number of Guinness produced every day.

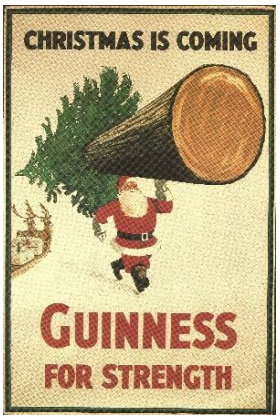

Figure 9. Christmas Guinness for strength (Sibley 1985: 67).

Figure 10. 5 million Guinness (1958) (Birch & Hartley 2009: 75).

Another poster from the 1930s (see figure 11) uses the legend of St. George and the Dragon (61). St. George is the English patron saint, the symbol of English Catholic Church (Encyclopaedia Britannica, March 2020) which implies a certain divine nature to the poster, or rather to the beer. This aspect of Guinness advertising is visible also in figures 13 and 19 further in the thesis.

The pint of Guinness served by the squire and the little dragon should give strength for the combat to both, St. George and the Dragon. It can be noticed that both of these stare at the pint with desire to drink it, both reaching out their arms towards the glass. Furthermore, the Guinness harp, the official logo of the company, became St. George's heraldic symbol on the saddle-cloth. The whole scene is set in a coastline landscape with white cliffs and even a castle

in the lower-left corner of the poster. The font is also adjusted to the chivalry and mythological atmosphere of the advertisement.

Figure 11. St. George and the Dragon (1930) (Sibley 1985: 60).

The July 1934 poster (see figure 12) is a rather different example of intertextuality. It commemorates or rather makes use of a real event – the demolition of the Waterloo Bridge in London. Similar to the poster with the girder, it portrays a workman. He might be wearing the same clothes, though the painting technique makes it impossible to identify. While drinking Guinness, he gained enough strength to demolish all nine arches of the bridge at one time without the use of dynamite or machines. Again, Guinness beer is presented as a drink that provides its drinkers with superhuman abilities.

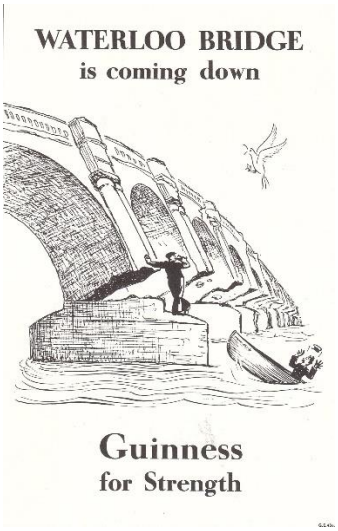

Figure 12. Waterloo Bridge demolition (1934) (Sibley 1985: 66).

The Waterloo Bridge demolition poster works with the same idea as an earlier, 1933 poster does (see figure 13), but the workman here, instead of leaning on the bridge, leans on the pillar of St. John's in Covent Garden (62). In addition, this poster contains another feature from the girder poster – the sitting co-workman, terrified by what he sees. The poem attached, contrastingly to posters mentioned earlier in the thesis, is an original one. However, there are also intertextual references.

Right in the first stanza, there is a reference to Samson, a biblical figure from the *Book of Judges*. According to the legend, as an act of revenge on Philistines for cutting Samson's hair, blinding him and enslaving him, God gave Samson great strength that enabled him to demolish the Philistine temple of Dagon in Gaza by breaking columns inside the temple (Encyclopaedia Britannica, January 2020). The poster is an allusion to this legend, adjusted to British culture, and instead of the temple of Dagon, it uses St. John's church. Reflecting further on the source text, it is also possible that the poster's author intended to portray Guinness as divine.

Figure 13. St. John's church (1933) (Sibley 1985: 66).

The word 'column' represents a pun, connected with a reference to the Daily Press. The Daily Press, St. John's church, Waterloo Bridge, St. George and other references, for example, the poems in the posters presented earlier in the thesis, are culturally restricted to England. The company's headquarters' moving from Dublin to London in 1932 (Oliver 2012: 494) might explain these findings. Though remaining an Irish brand, the consequent English influence is apparent in Guinness advertising.

The decision for setting up a new headquarters in London emerged as a reaction to the Irish 1932 Control of Manufacturing Act. This step was taken to protect the company's British market (Ferriter 2005: 373). Nowadays, interestingly, the Guinness company is owned by a British company called Diageo. Apart from Guinness, Diageo owns more than 200 alcoholic brands worldwide (Brand introduction). Therefore, while the Irishness of Guinness is still being emphasized, the market situation is more complicated.

As mentioned before, the ‘Guinness for strength’ campaign continued to the 1960s. Therefore, its advertising also contains a few examples of wartime advertisements, such as the 1942 ad (see figure 14). ‘Dig for victory’ was the name of a WWII campaign organized in Britain by the Ministry of Agriculture. People were supported by the government to grow their own food, not only in their gardens but also in public places like city parks and lawns. Even the lawns around the Tower of London were ploughed up and used for growing vegetables. The campaign strived for giving British inhabitants access to food, for the rationing was very severe those days (Horton 2019). In addition, the name of the campaign seems to aim to encourage the hopes for the war’s happy ending.

Figure 14. Dig for victory (1942) (Sibley 1985: 101).

The 1942 Guinness advertisement also portrays the boot stepping on the spade that forms part of many wartime leaflets promoting the ‘Dig for victory’ campaign. Adjusting the source text to the ‘Guinness for strength’ campaign, the company continued in the same style as in its previous advertisements and depicted a farmer with a huge wheelbarrow full of crops. Certainly, he is able to carry the whole load only for having drunk a bottle of Guinness which is situated in the basket he holds on his head. The smile on his face indicates that one of the

poster's goals, as well as one of the goals of the actual 'Dig for victory' campaign, is to hearten the British during the harsh wartime era.

4.4. Guinness in Wonderland

Another Guinness campaign that emerged in the 1930s celebrated the centenary of Lewis Carroll's birth (Sibley 1985: 74). It featured a series of pastiches of Lewis Carroll's *Alice in Wonderland* and *Alice Through the Looking Glass*, wittily named 'Guinness in Wonderland' and 'Alice through the Guinness glass'. It is worth mentioning that a great deal of Carroll's verses themselves were pastiches of Victorian parlour poetry. However, the original form of the majority of these poems is unknown nowadays (73).

When the Guinness company first published these posters, Macmillan & Company, the publisher of *Alice* books, blamed Guinness for violating their copyright. In the end, nonetheless, both companies agreed on collaboration which increased the demand for both, Guinness stouts and Carroll's books. The partnership was very successful, so much so it resulted in the publication of a 1933 Christmas booklet called *The Guinness Alice* (74).

The 1930 ad (see figure 15) works with chapter 8 from *Alice's Adventures in Wonderland*, called 'The Queen's Croquet-Ground'. In this chapter, Alice meets the Queen in her garden and they play croquet, for which they use hedgehogs and flamingos. Except for the Queen, there appears the King, the Rabbit, the Executioner, the Cards, and the Cheshire cat. The queen shouts to the executioner almost every minute to cut somebody's head. But finally, nobody is beheaded, because the king grants them a pardon. The Queen orders to cut even Alice's head. (Carroll, "Chapter 8: The Queen's Croquet-Ground") That is precisely the moment which is used in the Guinness advertisement, followed by the expression "Nonsense!" in both, the poster and the original version.

Figure 15. Off with its head! (1930) (Sibley 1985: 18).

While in the original version the Queen wants to cut Alice's head, the advertisement refers to the head of the Guinness pint. The meaning is ambiguous. The order could literally ask for cutting the glass of the beer if one considers the image of the Executioner with an axe. Or it could be a command to drink it. Similarly, the expression "Guinness keeps its head" could refer to the fact that the head of the pint is not going to be cut, or it personifies the pint and stresses the calm mood connected with the beer or the beer's consumption.

What the King says subsequently is a functional tool in advertising, mentioned by Williamson (1978: 24) – to differentiate the advertised product from the products of the same category and to show that this product is special (as cited in Bignell 2002: 36). And so, the 1930 ad stresses the exceptional characteristics of the beer's foam and the fact that Guinness

promotes muscle growth – the ideology of 'Guinness is good for you' and 'Guinness for strength' campaigns.

The Cheshire Cat, as mentioned earlier, is one of the *Alice* characters. The Cat has the ability to disappear gradually and the last sign of its presence is its grin that slowly fades. This is the reason for its comparison with the foam of the beer. However, the foam disappears anyway, for the Executioner empties the whole glass, which stresses another characteristic of Guinness advertising – the presentation of Guinness as "an object of desire" (O'Brien 2009: 174).

In this style, Guinness advertisers play with the plot of Carroll's stories, using particular passages of the source text, incorporating the original characters and squeezing in their product in a playful and funny way.

As mentioned earlier, Carroll's verses do often proceed from older poems from different authors. For example, his poem "You Are Old, Father William" that appears in *Alice's Adventures in Wonderland* in chapter 5 called "Advice from a Caterpillar" (Carroll, "Chapter 5: Advice from a Caterpillar") is a parody of Robert Southey's Victorian didactic poem for children "Old Man's Comforts and How He Gained Them". It is a dialogue between a youngster and an old man –father William. The young man, William's son, admires William's vigour and vitality and asks him how it is possible at his age. Father's responses are explanations to the youngster's doubts – he always kept a positive state of mind, cared for his health and did not waste time. The poem has even slightly religious overtones (Rumens 2012).

Carroll's parody, compared to the original, is quite daring and comic. The father stands on his head and the son makes funny and sometimes rather acid remarks, emphasizing father's weight, diet, and suppleness. The father seems to be making fun of himself, or even of life in general. At the end, the father loses his patience with his son's presumptuous remarks and orders him to stop (Rumens 2012).

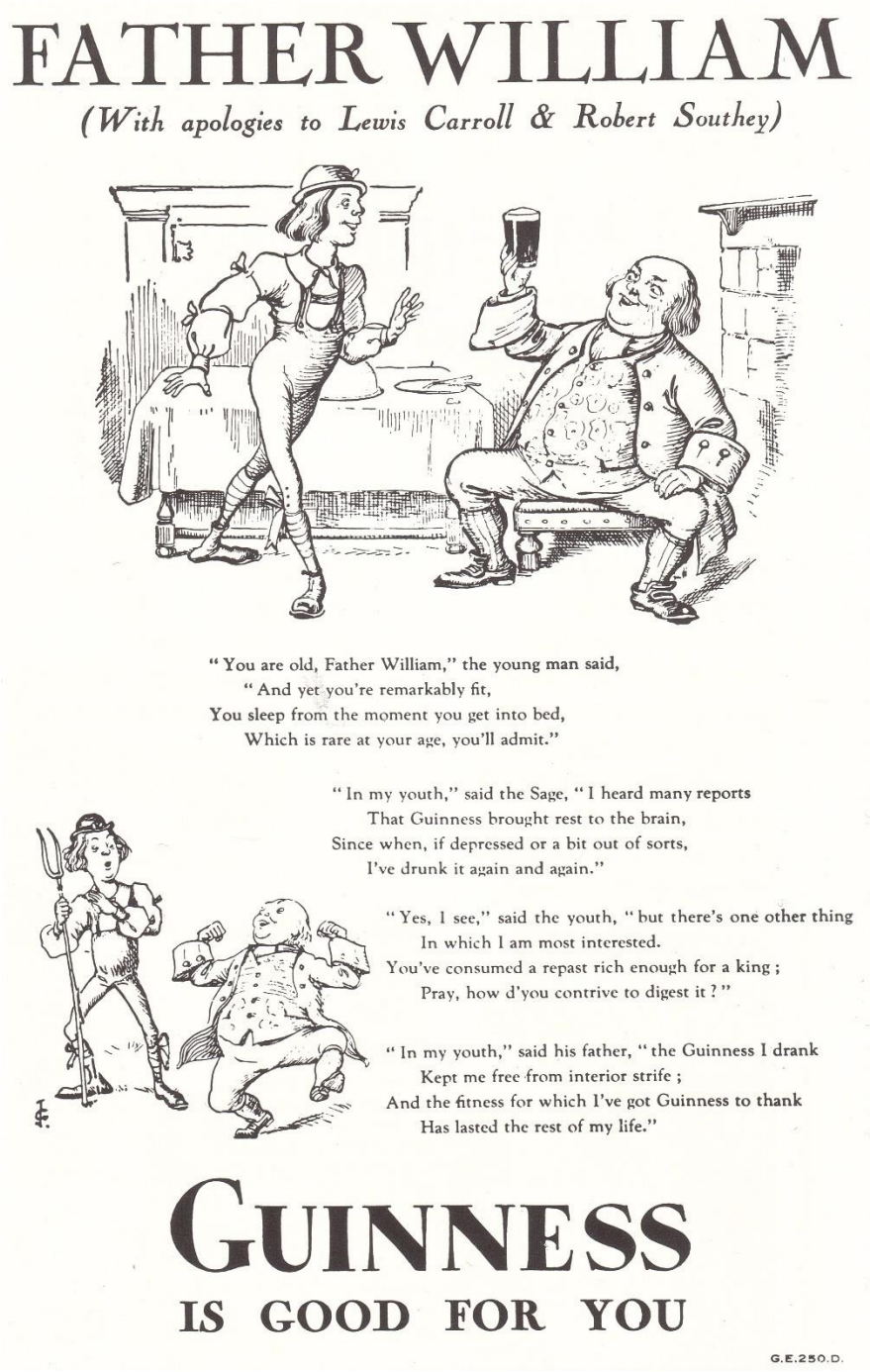

Figure 16. Father William (1931) (Sibley 1985: 74).

The 1931 Guinness advertisement (see figure 16) uses both, Southey's and Carroll's versions as a source text. It even contains an apology to both authors, as if the creators of this ad wanted to mitigate the misuse of these works of art. As well as Carroll's version, the poster emphasizes the aspects of William's physical, rather than mental health. On the other hand, the son seems to show more respect to his father which is more visible in Southey's poem. Not

surprisingly, the ad praises the beer's health-giving qualities. It counteracts insomnia and is good for digestion – the qualities promoted by the 'Guinness is good for you' campaign.

4.5. My goodness my Guinness

'My goodness my Guinness' campaign lasted from the 1930s to the 1960s and its central theme was animals from the zoo, stealing their zookeeper's bottle of Guinness. The idea occurred to John Gilroy, the author of these posters, during a circus performance. He saw a seal lion balancing a ball on his nose and thought that it would also be capable of balancing a bottle of Guinness. In this way, one of the most popular and longest-lasting Guinness campaigns came into existence (Sibley 1985: 83), although the zoo environment has nothing to do with the brewery.

The idea and design were entirely Gilroy's, so there was not any problem with copyright or objections to innocent animals or an anxious zookeeper who, by the way, was Gilroy's own caricature. The idea behind the campaign was clear – Guinness beer portrayed as an object of desire that is so tasty that it is worth stealing (85). The expression 'My goodness' is ambiguous and refers to both, the expression of amazement and to the campaign 'Guinness is good for you' (83).

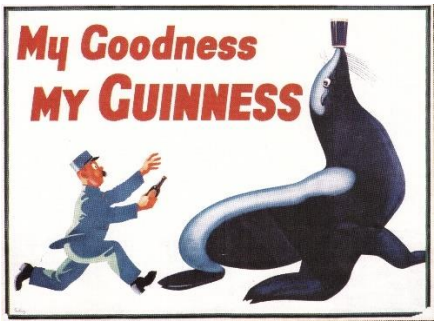

Figure 17. Sea lion (1935) (Birch & Hartley 2009: 64).

The ad with the sea lion (see figure 17) is what resulted from Gilroy's visit to the circus. The poster was very popular and therefore reworked many times since its creation. One example

of such an adaptation is the 1940 wartime advertisement (see figure 18) which has a slightly different mood from the original. The sea lion is not stealing the beer, on the contrary, it serves Guinness to the zookeeper who, instead of an overall, wears a military uniform. It feels as if the zookeeper has just returned from the battlefield and the sea lion welcomes him with a smile and anticipation that the zookeeper would be thirsty, longing for a refreshment. Despite the fact that this poster was issued during the gloomy wartime period, its mood is in contrast with it, as if Guinness advertisers wanted to enhance positivity and hope in people, or rather show them which product would cheer them up.

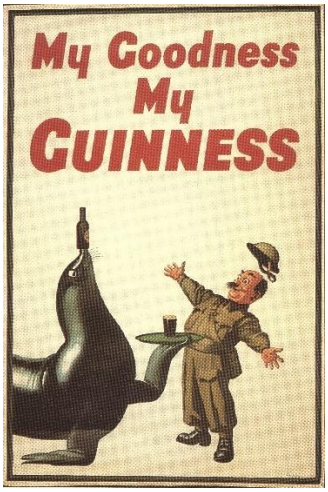

Figure 18. Wartime ad with the sea lion (1940) (Sibley 1985: 97).

Sticking with the animals from 'My goodness my Guinness' campaign, in 1937 John Gilroy used for his advertisement the Biblical story of Noah's Ark and the Flood (see figure 19) (Sibley 1985: 89), portraying the animal in a similar way they are portrayed in the original advertisements. The choice of the theme ascribes the beer a divine character that is stressed by the slogan 'there's nothing like a Guinness'. It conveys the uniqueness of the beer, also if one considers the use of an article. According to this ad, Guinness can be considered or perceived as a drink of the gods.

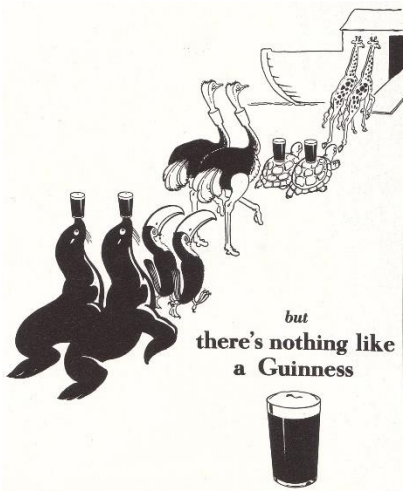

Figure 19. Noah's Arch (1937) (Sibley 1985: 89).

4.6. The toucan

The most famous animal ever used in Guinness advertisements is the toucan, pictured on Guinness posters (of a separate campaign from 'My goodness my Guinness') since the 1930s. Its predecessor was a pelican that appeared a few years earlier, but Guinness advertisers decided to replace it with the toucan, for it "rhymed with more words" (Birch & Hartley 2009: 70). The idea behind this was to create a pun, because 'toucan' is a homophone of 'two can', used, for example, in the following rhyme:

> If he can say as you can
> Guinness is good for you
> How grand to be a Toucan
> Just think what Toucan do (71).

Again, there is a return to the famous 'Guinness is good for you' campaign. The rhyme supposes that the toucan can actually utter the slogan, for 'he' refers to the toucan. 'Just think what Toucan do' refers to the fact that two pints of Guinness are better than one, which is the same idea as 'Two heads are better than one' that appears in 'figure 2'. In general, there is not any significant innovation behind the 'Toucan' campaign, but rather the repetition of older advertising ideas.

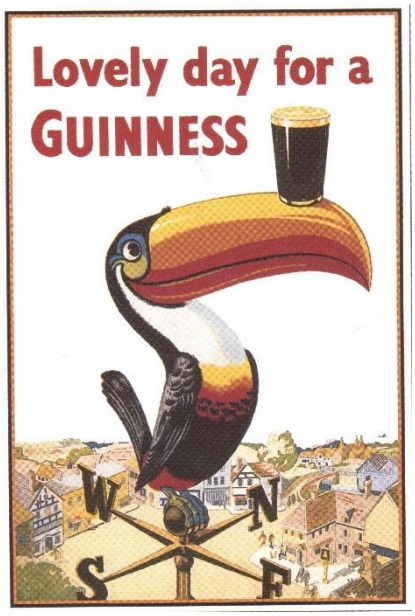

Figure 20. The weather vane (1955) (Birch & Hartley 2009: 71).

Toucan advertisements had many forms, showing the ingenuity of its advertisers, such as in the 1955 ad (see figure 20), featuring a toucan placed instead of a cockerel on a weather vane. In the background, there is a picturesque village or small town, clearly European. The toucan adds a kind of exotic atmosphere to it, not at all Irish or British. 'Lovely day for a Guinness' reminds of 'Guinness a day' from 'figure 1' – repeating the belief that drinking a pint of Guinness a day is beneficial for one's health.

Another example of the toucan adaptation is the 1952 advertisement (see figure 21), showing Native American themes adjusted to the context of Guinness advertising. It returns to 'Guinness for strength' campaign, using a mangled form of the slogan, and to 'Guinness is good for you' campaign, changed similarly, using the expression 'paleface' that appeals to white consumers. Understanding the expression 'See what Big Chief Toucan do' presupposes consumers' knowledge of the pun mentioned earlier. To facilitate the pun's understanding, the toucan is portrayed with two pints of Guinness on his beak.

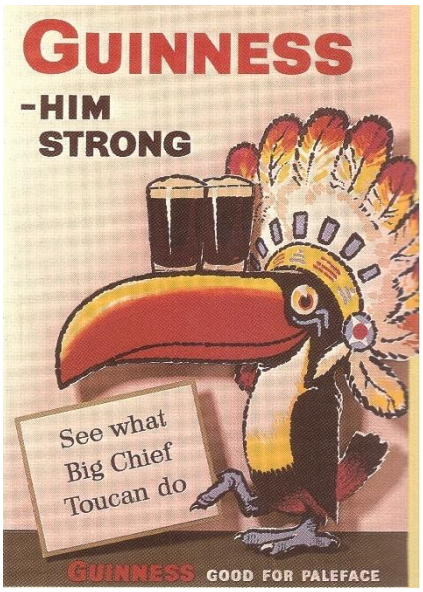

Figure 21. Guinness – him strong (1952) (Sibley 1985: 88).

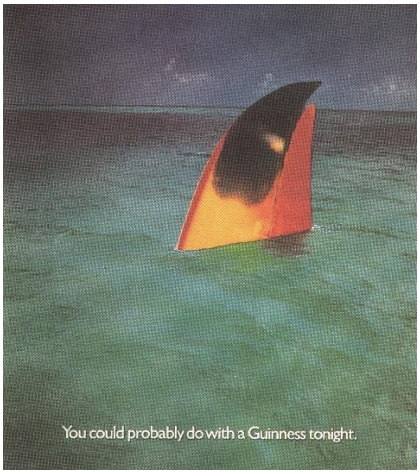

Figure 22. Jaws (1981) (Sibley 1985: 203).

The toucan was so famous that it appeared on Guinness advertisements for several decades. Another inventive adaptation was created in 1981 (see figure 22). Guinness advertisers took advantage of the first broadcasting of *Jaws* (Sibley 1985: 203) and replaced the shark fin with toucan's beak. It seems to have mitigated the scary and suspenseful atmosphere connected with the *Jaws* and, besides, it encouraged the movie's viewers to have a Guinness while watching the movie – which probably helped to alleviate the tension even more.

4.7. The 1970s

Since the 1970s one can notice the passage from illustrations to photography on Guinness posters. In this decade, Guinness advertising was comprised of many different themes. Among the most visible ones is probably the orientation on women consumers, most likely caused by the changing status of women occurring towards the end of the century. According to Sibley, it intended to depict British women as becoming more and more independent (Sibley 1985: 169).

Boak and Bailey claim that according to their collection of materials connected with the Guinness brewery, the marketing strategy then was to gain young female Guinness drinkers and assure that Guinness as an alcoholic drink for confident, mature and independent women (Boak & Bailey 2019). Thus, the issue here seems to be the company's aim to broaden the spectrum of the beer's consumers and break the concept of Guinness being considered a male drink – the notion present in Guinness advertising up to now.

Following on from the changing status of women towards the end of the 20th century, the number of female alcohol drinkers was rising in general. There were various factors to this occurrence. Women got more job opportunities, so an "after-work drinking culture" was created. Alcohol became cheaper and more accessible. This phenomenon caused an increasing number of alcohol advertisements aimed at women (Boseley 2016).

Women in Guinness advertisements were presented as glamorous, beautiful, usually with a focus on their rouged lips with a lipstick. Simply, they were supposed to "turn a few heads in the pub," as one of the slogans of those times states (Malm 2013), in a way that the word 'heads' refers to heads of men in the pub or heads of Guinness a woman would drink.

One of the most known Guinness slogans of this period was 'Who said "Men seldom make passes at girls with glasses"?' playing with the ambiguity of the word 'glasses' (169), referring to both glasses to drink from and glasses to see through, and breaking the myth that a girl with

glasses is ugly, because a girl with a Guinness glass is, certainly, very attractive. A reality that is shown, for example, in the 1973 advertisement, saying ‘Black goes with everything’ (see figure 23).

Figure 23. Black goes with everything (1973) (Sibley 1985: 169).

The saying, usually referring to the fact that black pieces of clothing are neutral and can be combined with any other colour, is applied on Guinness beer which, for its dark aspect, would look good with any fashion style. The advertisement shows the same blond woman in six different outfits, whether casual or formal ones, even in an evening dress. The colour and the style of the clothing do not matter since Guinness looks stylish in the hands of a woman on any occasion.

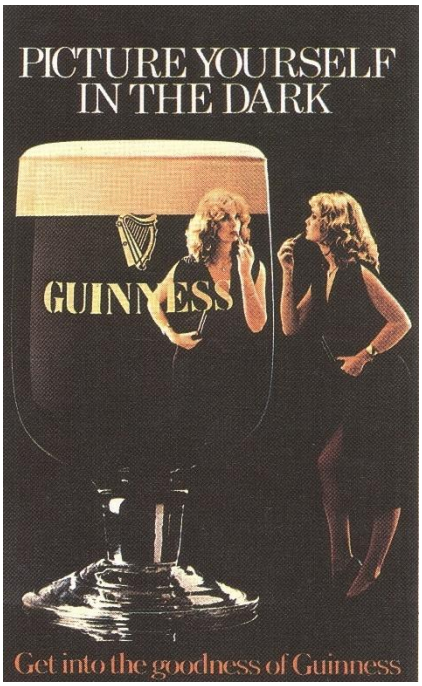

Figure 24. Picture yourself in the dark (1976) (Sibley 1985: 191).

Another instance of an advertisement aimed at women comes from 1976 (see figure 24), the ad which also works with the colour of the stout, and stated 'picture yourself in the dark.' A charming woman standing in the dark, wearing a black evening dress, is putting on her lipstick, watching her reflection on an oversized Guinness glass which works as a mirror. The 'yourself' could point at different persons – at the woman in the poster who can see her reflection on the glass full of dark-coloured Guinness beer, at any other woman that according to this ad could assume that she would feel good and attractive when having Guinness. It could also aim at any man and create a tempting image in his head – him in semi-darkness, drinking Guinness with the beautiful woman from the poster. The handbag in the woman's hand suggests that she is most likely going out on a date. 'The goodness of Guinness' alludes to the 'Guinness is good for you' slogan and at the same time expresses the joy connected with consuming the drink.

Sticking with the advertisements that emphasize the visual aspect of the beer, the 1972 poster (see figure 25) presents a concept different from the two previous ads. What was intended

with ranking Guinness among the class of alcoholic drinks such as wine was to convince that the beer is good to consume with food. It appealed mainly on non-Guinness drinkers and led to the creation of a slogan asking: "Are you afraid of the dark?" (Sibley 1985: 166). The expression 'black', of course, does not refer to wine but to Guinness beer. The choice of the shape of the Guinness glass on the poster is intentional, for it resembles a wineglass rather than a classical pint. The poster removes Guinness from the pub context and moves it to some rather fancy restaurant, presenting it as an upper-class drink.

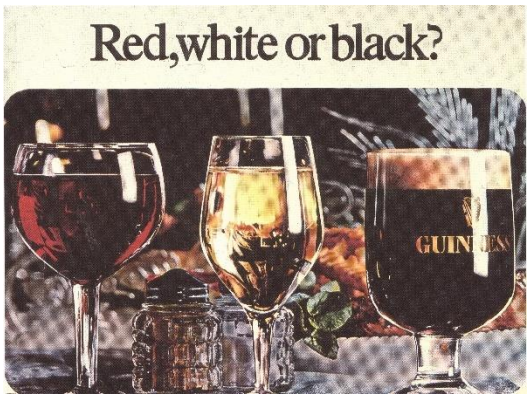

Figure 25. Red, white or black? (1972) (Sibley 1985: 161).

The 1977 advertisement (see figure 26), on the contrary, brings the consumer back to the Irish pub environment by inserting a pint of Guinness into a dartboard. The dart hits the beer's head which is the highest score. The poster's message could say that Guinness is a good choice, stressing the uniqueness of the beer. 'Thank goodness for Guinness' is, again, a wordplay based on older slogans – 'Guinness is good for you' and 'My goodness my Guinness'. The word 'goodness' is ambiguous as in 'My goodness my Guinness' and refers to both the quality of the beer and the expression 'thank god'.

Figure 26. Darts (1977) (Sibley 1985: 183).

The 1979 advertisement (see figure 27) illustrates the growing internationality of the Guinness company. The beer bottles in an arctic landscape stand for a flock of penguins, or rather 'penguinnesses' as they were referred to. Interestingly, this poster appeared on billboards during the summer months (Sibley 1985: 185). The poster connotes the desire to have an ice-cold pint of Guinness as a refreshment. The adaptation is another exemplar of the employment of Guinness advertisers' wittiness.

It seems as if the standing bottles were watching one of the penguinnesses sliding down the ice. This particular bottle of Guinness would certainly get even colder after being chilled in cold water. Thus, despite various bottles of Guinness depicted in the poster, only one of them is brought into the main focus, which leads to a point highlighted by O'Brien – Guinness beer advertisements always stress the uniqueness of each pint. This is how they emphasize the perfect quality of the beer (O'Brien 2009: 175) and condition the notion of desire in the consumer (170).

Figure 27. Penguinnesses (1979) (Sibley 1985: 185).

4.8. Pure genius

The ‘Genius’ campaign emerged in the 1980s and its title was based on the idea that what makes Guinness so exceptional is the combination of the ‘genius’ of the beer’s producers with the ‘genius’ of its drinkers (Birch & Hartley 2009: 78). But there is probably more to the campaign’s concept.

In section 4.1, there is a mention that Guinness was believed to nourish brain cells. This is what Bignell in his *Media Semiotics* calls the ‘mythic meaning’. Mythic meanings are conveyed through advertisements, usually in some way that is easy to understand. Their purpose is to help with the ad’s promotion (Bignell 2002: 30). As consumers read the ad, they get a feeling that by buying the advertised product they gain the access to this myth (34). So, if Guinness beer supposedly helps to increase brain power, the consumer, by buying and drinking Guinness, believes to gain the access at least to a bit of the genius that is being advertised, even though it is a general knowledge that alcoholic drinks have the very opposite effect on human brain. It is interesting that despite scientific progress, the Guinness health-giving myth is so strongly insisted on and often used in Guinness advertising even fifty years after its first release.

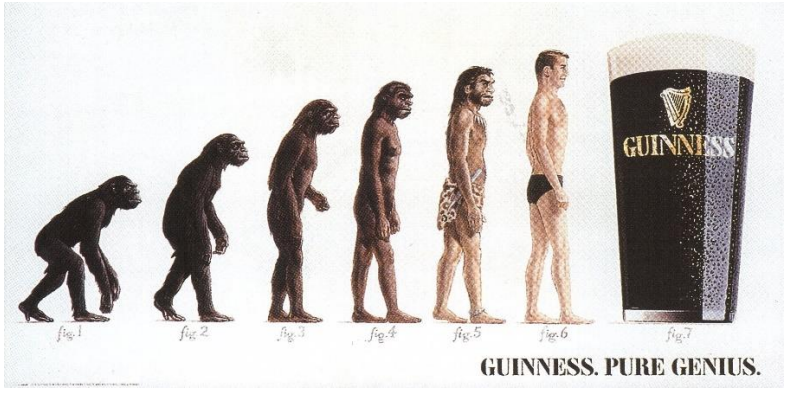

Figure 28. Human evolution (1985) (Birch & Hartley 2009: 79).

The 1985 poster (see figure 28) is an adaptation of a classic depiction of the human evolution, placing a pint of Guinness on the evolution's peak. It corresponds with the background of the 'Genius' campaign mentioned in Birch & Hartley – Guinness beer signifies a genius that is created through human collaboration, the collaboration of its producers and drinkers as mentioned earlier in the thesis. These people by joint efforts create a product whose excellence is beyond human understanding.

It is worth mentioning that the book *Guinness: An official celebration of 250 remarkable years* by Birch & Hartley is a promotional material that itself forms part of Guinness advertising. Therefore, the information provided in this book, though trustworthy, is a bit embellished. But in this case, the impressive idea of collaboration is quite fitting to the context of the advertisement, because if it used the health-giving myth, instead of a pint of Guinness alone on the top of the evolution, there would rather be a man with a pint of Guinness in his hands. In other words, the man would be perceived as a genius, not the beer.

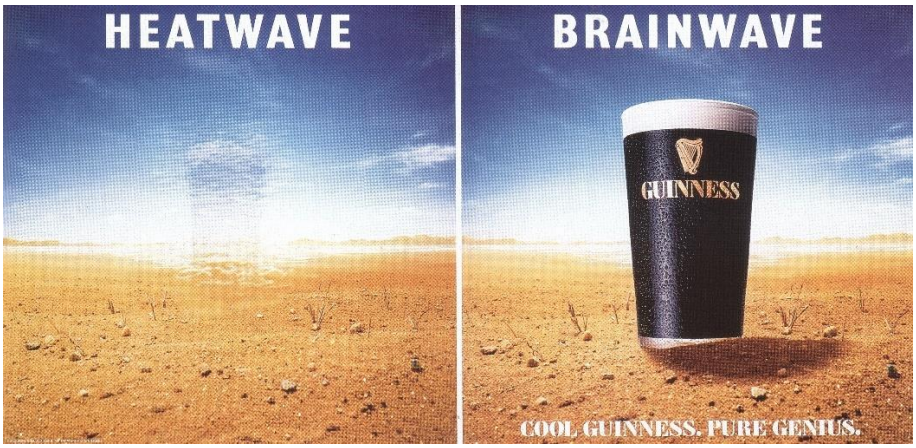

Figure 29. Heatwave & brainwave (1987) (Birch & Hartley 2009: 81).

By contrast, the 1987 poster (see figure 29) seems to correspond to the mentioned myth. The exhausting heatwaves in the parched, possibly Australian desert are nothing that could not be overcome with the help of a cool pint of Guinness which refreshes the body and stimulates the brain activity. The duration of the beer's effect on the human brain, nonetheless, remains

unclear from the advertisement, or in other words, it is not evident if the poster represents the very same concept as ‘Guinness is good for you’ posters did or if it indicates rather a short energizing effect.

Having mentioned the possible connection with Australia in the previous advertisement, in the following poster from 1985 (see figure 30), the representation of the continent is more than clear. Guinness advertisers tried to depict an Antipodean pint which resulted in moving the beer’s head to the bottom of the glass. The effect is reinforced by the rounded shape of the pad the beer stands on, for it resembles the shape of the Earth.

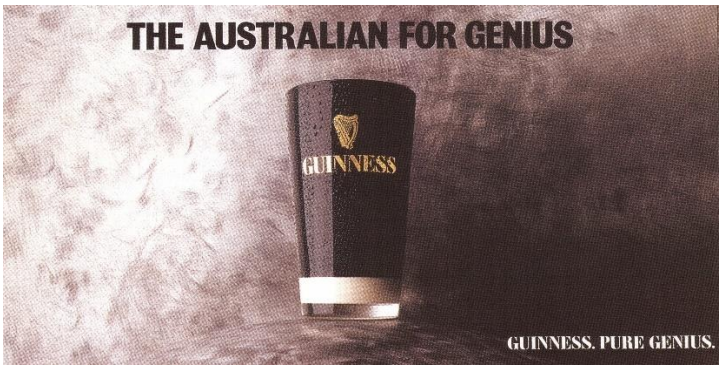

Figure 30. The Australian for genius (1985) (Birch & Hartley 2009: 80).

The Guinness company was probably trying to attach more exoticism to their product in order to enliven its advertising, an aspect that was not common in its earlier advertising. It is most likely a result of globalization and changing trends emerging in the last decades of the century. Moving away from hot Australia to polar areas, the 1987 advertisement (see figure 31) represents another instance of a creative portrayal of the Guinness head – floating in the sea among icebergs, or at first sight even regarded as an iceberg itself. The poster looks like an optical illusion, but the golden harp visible under water indicates that it is a cool pint of Guinness.

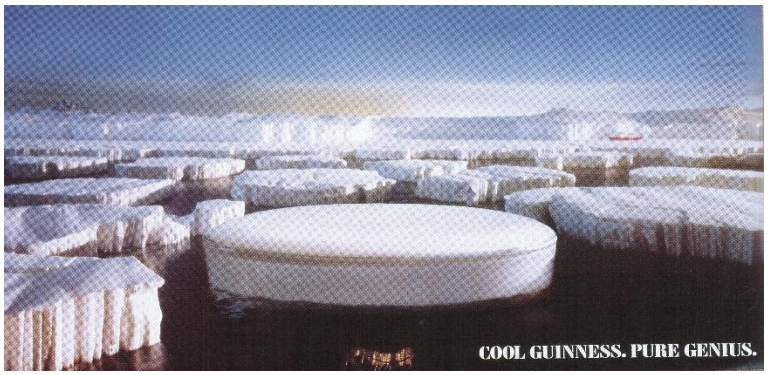

Figure 31. The ice floe (1987) (Birch & Hartley 2009: 80).

4.9. The surfer

'The surfer' is a black-and-white TV commercial first broadcasted in 1999 (Robinson & Kenyon 2009: 67). It won various awards and is considered one of the best commercials ever made. The author is Jonathan Glazer, also known for his filmmaker career. The advertisement features Polynesian surfers fighting with huge real-life Hawaiian waves. It contains intertextual references to Herman Melville's *Moby Dick*, to Roman mythology and many other texts. The song that accompanies the commercial is called 'Phat planet' by Leftfield (Guinness® Surfer). The main idea is the comparison of a surfer waiting for a perfect wave to a Guinness drinker waiting for his perfect pint to be poured and settled which takes 119,5 seconds in total (Robinson & Kenyon 2009: 67).

According to Bignell, TV commercials in general are short and therefore use "a story told by combinations of image, language and sound" (Bignell 2004: 105). 'The surfer' works the same. And what is more, the image here represents one story and the language another story. These two are interconnected, or even mingled, and unified by the main idea of the advertisement which underlines the whole commercial.

The whole commercial is quite complicated which, on the other hand, gives more freedom of interpretation to its viewers. Considering the semiotic work of Roland Barthes, the subjectivity is crucial for reading the text. Barthes even regards it a text itself (Simons 2006:

78). Based on this approach, the blend of various storylines in ‘The surfer’ establishes a certain enigma and makes the commercial more engaging.

The commercial starts with a close-up on the main surfer. The narrator begins: “He waits, that’s what he does. And I’ll tell you what. Tick followed tock followed tick followed tock followed tick.” The music starts playing, the four surfers take their boards and run into the sea. The perfect wave appears on the horizon. According to Robinson & Kenyon, the colours of the commercial reflect the colours of the beer – the black colour of the stout and the white colour of its foam (2009: 67). The depiction of the sea in the commercial seems to correspond with this assumption, especially when focusing on ‘figure 32’, a screen capture from the commercial, where the metaphor between the rough sea and slowly poured Guinness beer is clearly manifested.

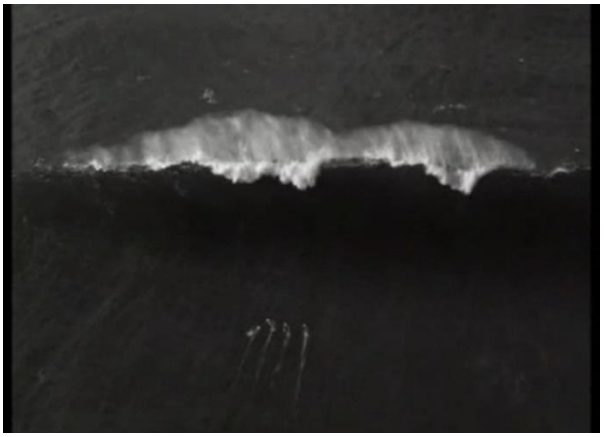

Figure 32. The surfers and the perfect wave, screen capture (0:16) (Tylee 2010).

The narrator continues: “Ahab says, ‘I don’t care who you are, here’s to your dream.’” In this moment, the viewer can realise that the story told by the narrator is a different one from what is occurring on the screen. Suddenly, a mention of captain Ahab, a character from Herman Melville’s *Moby Dick*, emerges, probably incomprehensibly at first impression. Thus, a clear intertextual reference is established, using the notoriously known captain, suggesting that he forms part of the consumers’ shared knowledge.

The story progresses: “The old sailors return to the bar. ‘Here’s to you, Ahab.’” Now it becomes evident that Ahab sits in some bar among other sailors and he proposes a toast. The reference to waiting and clock-ticking could have been connected to Ahab waiting for his drink to be poured into the glass. At the same time, it serves as an interconnection with the surfer waiting for his wave to appear in the sea. Similarly, the toast to ‘your dream’ proposed by Ahab is not necessarily restricted to the story told by the narrator, but could also represent a wish to the surfer to conquer the big wave.

The utterances delivered by the narrator are not excerpts from *Moby Dick*, but rather only inspired in the novel – a fact confirmed by the director of the commercial, Jonathan Glazer, in an interview for The Guardian: “[…] we kind of wrote our own version of *Moby Dick*” (Felperin 2000). The passages referring to waiting are, supposedly, inspired in James Joyce’s works (Head of the class: the best of Guinness). In Joyce’s *Ulysses* there is a passage that could accord with this assumption. One of the characters is a waiter called Pat and it is repeated about six times in a row that “he waits while you wait” (Joyce 2008: 269). However, this is only a speculation over a possible intertextual connection to the commercial.

The surfers ride the wave and suddenly, white horses appear on the wave’s crest as if chasing the surfers (see figure 33). This idea was inspired by Walter Crane’s painting (see figure 34) (Bignell 2004: 111). The music becomes more and more intense which is strengthened by the narrator saying: “And the phat drummer hit the beat with all his heart,” followed by a sound of two huge wave splashes and one long exhale. Some of the surfers fall into the water. The splashes seem to correspond with the falls of the surfers. At the same time, the exhale certainly comes after having drunk something – probably Guinness beer. So, the two splashes could refer to two gulps or to the sound of the liquid when tilting a glass.

Figure 33. The surfers and white horses, screen capture (0:28) (Tylee 2010).

Figure 34. Neptune's horses (Crane 1910, Bridgeman images).

According to some of the commercial's audio transcriptions, the drummer is 'fat' and not 'phat' and it is not quite clear from the commercial which word is the right one. But if one considers the name of the song, by the choice of the adjective, an intertextual reference could have been established between the 'Phat planet' and the 'phat drummer'.

Only the main surfer manages to conquer the big wave. The music suddenly stops. The sea calms down which, according to Robinson & Kenyon, is a metaphor for a pint of Guinness settling down. In other words, the big wave with the white foam and horses represented the beer being poured and the calming down represents the pint as almost ready to consume (2009: 67).

The surfers on the shore laugh and celebrate their companion's success. The narrator utters: "Here's to waiting!" – an expression praising the patience of the successful surfer, but also the patience of a Guinness drinker while his pint is being poured. The last shot is on a settling pint of Guinness and a slogan 'Good things some to those who …' (see figure 35). Obviously, the missing word is 'waits.' As Bignell stresses, the 'good things' are, again, referring to the 'Guinness is good for you campaign' (2004: 110). This way, the final shot reflects and connects all the constituents of the commercial (106).

Figure 35. Good things come to those who wait, screen capture (0:56) (Tylee 2010).

4.10. 21st century Guinness TV commercials

At the turn of the new century, the Guinness company continued elaborating the slogan present in 'The surfer', "Good things come to those who wait," with 'noitulovE' and 'The tipping point' ranking among the most popular commercials of this theme. The first is an awarded spot, broadcasted in 2005 (Oikkonen 2013: 1). Its name stands for 'evolution' spelt backwards. The commercial begins with three men drinking Guinness in the pub. The take suddenly starts rewinding backwards which is the reason for the spot's reversed name. Suddenly, the planet is changing, the three men are turning into cavemen, apes, various prehistoric creatures and finally into mudskippers (see figure 36).

As in ‘figure 29’ in section 4.8., Guinness is portrayed as the peak of evolution, the perfection itself. The nature of waiting is different from ‘The surfer’. While ‘The surfer’ is about waiting for the perfect pint being poured, ‘noitulovE’ seems to refer also to the fact that humans had to wait millions of years for the perfect beer to be created, or rather to be able to create it.

Figure 36. ‘noitulovE’, screen capture (00:45) (Guinness evolution).

‘The tipping point’ is the most expensive Guinness commercial ever made (Sweney 2007). It seems to take place in a Latin American village and features a giant domino that starts indoors with classic dominoes, but immediately includes furniture, suitcases, canes with paint, musical instruments, tires, car wrecks (see figure 37), burning hay bales, books, and other objects, ending with creating an imitation of a huge pint of Guinness, and, of course, placing the slogan “Good things come to those who wait” in the centre of the shot (see figure 38). Waiting for the domino to end in this commercial is, again, a metaphor for waiting until the pint of Guinness is ready to drink. The domino’s smooth chain reaction could be perceived as the flow of the beer from the tap.

The whole domino seems to be created by the joint forces of villagers who are watching its course carefully and finally celebrating its successful finish which leads to another aspect of ‘The tipping point’, mentioned by the marketing manager of the Guinness company: “The ad is fundamentally a celebration of community” (Sweney 2007). This topic was touched already

in the introductory section to Guinness advertising. Brenda Murphy, based on her survey, claims that "in-group membership" is crucial for the consumers to choose Guinness beer (Murphy 2003: 52). Following on from this, 'The tipping point' could be assumed to deliberately portray community values, cooperation, and camaraderie to catch the attention of the consumer.

Figure 37. 'The tipping point' car wrecks, screen capture (01:03) (Guinness "Tipping point").

Figure 38. 'The tipping point' final scene, screen capture (01:28) (Guinness "Tipping point").

Besides, the members of this community are Latinos and not white Europeans as one would expect based on the company's origin, which shows another aspect of modern Guinness advertising – the portrayal of ethnic minorities as a reaction to growing multiculturalism and race-tolerance, more clearly visible in the next Guinness campaign called "Made of more".

The ‘Made of more’ campaign started in 2011 and it consists in celebrating the ones who dare to go their own way. This idea emerged as the necessity to create a global marketing platform, and therefore a campaign with a “flexible enough” theme (The marketing society).

In 2014 ‘The Sapeurs’ commercial was released. The Sapeurs are, as explained in the shot, “the society of elegant persons of the Congo”. Their fashion style was influenced by Congo colonizers – the French. Apart from clothes, their lifestyle is defined by pacifism, confidence, and gallantness. They stress the importance of creativeness in connection with the fashion and claim that being a Sapeur means making art (Evancie 2013).

Figure 39. The Sapeurs, screen capture (00:45) (Guinness - "Sapeurs" (AMV BBDO) 2014).

In the commercial, their elegance is portrayed in contrast with the poverty and chaos of Congo (see figure 39). There are a few utterances that stress the concept of the campaign, such as “In life, you cannot always choose what you do, but you can always choose who you are” or “I am the master of my faith, I am the captain of my soul,” clearly underlining the idea of choosing one’s own path. Thus, the Sapeurs represent an analogy between rich gentlemen among poor people and Guinness among other beer, supposedly inferior beer brands, between the art produced by the Sapeurs and the art produced by Guinness brewers. In *The Routledge companion to contemporary brand management*, there is the mention of another fitting message of the commercial: “Guinness is a lifestyle of peace and elegance that is not made impossible

by poverty" (Riley, Singh & Blankson 2016: 400). In other words, Guinness is a beer for people of all social classes.

Again, the advertisement celebrates a community. Again, a non-European ethnic group is featured. The reason for choosing Blacks seems to be a smart move, based on the experiment mentioned in 2002 in the *Journal of Consumer Psychology* which indicates that Whites' reaction to advertisements featuring Black models are mostly positive, whereas Blacks express more sympathies with advertisements featuring Black models (Whittler & Spira 2002: 291). Even though, the 2014 article from *The Journal of Black Studies* highlights the growing racial tolerance and therefore, less need to consider race in advertising (Lee, Edwards & La Ferle 2014: 500). Nonetheless, it could be assumed that every ethnic group would sympathize with an ad that depicts its members.

There seems to be another reason for the choice of non-European ethnicities which could be significant in 'The Sapeurs', but which is more visible, for example, in the 2012 commercial "Paint the town black". It was created on the occasion of Arthur's day, the day when Guinness celebrates the company's founder, Arthur Guinness, "a man made of more" who created "a beer made of more" as the commercial puts (Guinness Arthur's day 2012 commercial. Paint the town black).

Figure 40. Paint the town black, screen capture (00:19) (Guinness Arthur's day 2012 commercial. Paint the town black).

It portrays a town where gypsies paint buildings, objects and even themselves with black colour (see figure 40). The commercial is accompanied by rhythmical gypsy music. The intention is clear – to stress the colour of the stout by comparing it with both the colour of the paint and the gypsy skin.

This phenomenon is pushed even further in the 2016 commercial that celebrates John Hammond who "opened ears to jazz and eyes to prejudice" as the shot conveys (Guinness - John Hammond intolerant champion). John Hammond considered himself "the sometimes intolerant champion of tolerance" which indicates his refined taste for music and his openness to African Americans for his love for jazz. He is famous for bringing black and white jazz musicians together (Winstanley 2016), a fact that reveals the commercial's intention to stress the colours of Guinness.

In this case, similar as in 'The surfer' it also includes the white colour of the foam and its blending with the black stout, again, underlined by the black-and-white film (see figure 41) and a song originally played by Benny Goodman Trio, "the first major mixed-race band in America", whose formation was Hammond's work (Jardine 2016). As well as Arthur Guinness, Hammond was not afraid of pioneering and had enough courage to choose his own path. Therefore, he can be also considered 'a man made of more'.

Figure 42. John Hammond, screen capture (00:39) (Guinness - John Hammond intolerant champion).

5. Conclusion

As it was already mentioned in section 3.2, Guinness advertising campaigns started in 1928 and cannot be claimed to represent a particular style, for they are rather varied in its form and content. Intra-generic intertextuality prevails in the first Guinness advertisements, referring to just one specific source text, a combination of source texts or, for example, reworking a source text which has already been reworked as in the case of Lewis Carroll's works. Approximately since the 1950s, the turn to inter-generic intertextuality is evident, with ads referring to other specific Guinness ads, whether from the same or different campaigns, or even to entire Guinness campaigns, such as the 'Guinnless isn't good for you' campaign, for instance.

Regarding the source texts, Guinness advertisers used poems, in the past far more than in modern advertising, literary works from authors such as Carroll or Melville, mythology and mythological figures, for example, Samson or Neptune, events, such as the Christmas Eve, World Wars of the demolition of Waterloo Bridge, movies, such as *Jaws*, paintings as, for instance, Crane's painting used in 'The surfer', people, whether famous or ordinary, and their achievements, and in TV commercials even songs.

It can be assumed that initially, the source texts were more varied, and their adaptations were more straightforward. Through time, Guinness advertisers were able to discover which advertising ideas were the most popular and therefore, modern Guinness advertising seems to convey stronger and more authentic messages, without copying the source text, but rather highlighting a specific issue and not dealing with the details. This difference is clear, for example, when comparing Guinness adaptations of Carroll's literary work, where a whole excerpt is used, and captain Ahab's utterance in 'The surfer', which has nothing to do with the original text.

Intertextual reference is often created through wordplay, such as making ‘Guinnless’ out of ‘Guinness’. The employment of metonymy in connection with the word ‘head’ is very frequent, such as in ‘two heads are better than one’, ‘famous for its perfect head’, ‘Guinness keeps its head’ or a woman is supposed to ‘turn a few heads in the pub’. These phrases praise the product and thus, the idea is still more or less the same, only expressed differently.

Through intertextual references, the Guinness stout is portrayed as ‘good’. The very first Guinness slogan, ‘Guinness is good for you,’ is still one of the most reminded slogans. The goodness of the beer is being stressed in Guinness advertising up to the present. Firstly, ‘good’ stood for ‘healthy’ or ‘strength-giving’, but its meaning changed through time in a way that the slogan ‘Good things come to those who wait’ refers rather to the beer’s quality than its health-giving properties. This is a great example of a phenomenon mentioned in section 2.1 – consumers attach new meanings to texts based on their interpretation and therefore, create new texts.

Regularity of consumption is one of the main themes associated with Guinness advertising, as attested by slogans ‘Guinness time’, ‘Lovely day for a Guinness’ or ‘Guinness a day’ indicate. It can be consumed in every situation, according to some of the ads from the 1970s. It is portrayed as an object of desire, for example, in ‘My goodness, My Guinness’ posters. It is believed to be unique, perfect, by always stressing the good quality of each individual pint or, for instance, by claiming that “there’s nothing like a Guinness” or by considering Guinness stout the evolution’s peak.

It is associated with pioneering, novelty, and courage, clearly visible in the ‘Made of more’ campaign. A divine character is often ascribed to the beer, for instance, in ads portraying St. George, Noah’s Arch, in the ‘Guinness for strength’ campaign where Guinness is perceived as the source of supernatural power, or implicitly expressed in slogans ‘My Goodness, My Guinness’ and ‘Thank Goodness for Guinness.’ It supposes elegance, as portrayed in ‘The

Sapeurs' or in female-oriented advertisements from the 1970s. It is connected with happiness, calm, peace, and consolation, as in its war-time advertising.

It is depicted as a celebration and reward – for hard work, good performance, significant achievement, or patience, for example, in 'The surfer'. It is being associated with intelligence since its early advertising. First, it was believed to enhance brain activity, a concept which was later brought even further and in campaigns such as 'Pure genius' or 'Made of more' where a link was established between the beer's consumers, courageous individuals or groups and Guinness brewers or Arthur Guinness himself. In earlier advertising, the notion of intelligence was communicated through poems, for instance, which sound intellectual, so it was based on the choice of genre, and later, rather through abilities or talent, as in the case of John Hammond.

Drinking Guinness suggests a membership to a community. It seemingly brings people together and stresses camaraderie and cooperation, mainly in its modern advertising. The cooperation portrayed in its advertisements, in 'The tipping point' for instance, can be likened to the cooperation of Guinness drinkers and brewers. Guinness also implies a certain lifestyle, as in 'The Sapeurs'.

On one hand, it stresses the tradition of the brewery and points to its founder, a concept present rather in contemporary Guinness advertising. On the other hand, it advertises through exotic texts, featuring toucan, desert, polar areas, African Americans, and other ethnicities in its ads. The Irishness is expressed directly through the concept of tradition or indirectly by stressing the quality of the homegrown, intellectualism, friendliness, etc. In the past, Irish or rather British texts, such as Covent Garden, Waterloo Bridge, St. George, were present naturally. With the growing internationality of the company, Irishness started being stressed intentionally.

So as to the qualities of the stout, its colours are often stressed, whether explicitly as in ‘Black goes with everything’ or implicitly by comparing the colour of the beer with the colour of the skin. The blending of black and white is also frequent, for example in ‘The surfer’ or in the commercial celebrating John Hammond. It is stressed that the pouring of the stout requires patience, such as in ‘Good things come to those who wait’. The pouring is portrayed, for instance, as a sea storm, its settling down as the calm after it. The flow of the beer is as smooth as riding a wave on a surf or as a chain reaction of dominoes. Guinness as a refreshment is depicted, for example, through the contrast of an ice-cold beer and hot desert land.

Concerning the appeal to its consumers, through time Guinness seems to reach various social groups as a reaction to societal changes and globalization, in a way that nowadays it seems to be a beer for everyone. At first, it was directed to male consumers, as in ‘Guinness for strength’ campaign. In the 1970s launched a campaign for women. It was presented as a working-class, but also as an upper-class drink as in the ad saying ‘Red, white or black?’. ‘The Sapeurs’ comprise both of these groups. And finally, it started featuring ethnic minorities. It seems that Guinness has always “opened its eyes to prejudice” as well as John Hammond did, in order to gain more consumers.

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7. List of figures

8. Summary

This bachelor thesis analyses intertextuality in the advertising of Guinness brewery. The main aim is to find out which messages does the company communicate through intertextual references and how does the face of the company alter through time in connection with these references.

The thesis is divided into five chapters. The first chapter is an introduction that explains the aim of the thesis.

The second chapter deals with intertextuality and provides the theory necessary for the analysis of Guinness advertising, such as the definition of intertextuality, its classification, and types.

The third chapter mentions basic facts about the Guinness company, its history, product, and its advertising.

The fourth chapter is the main part of the thesis which analyses intertextuality in selected Guinness advertisements. It begins with the analysis of posters from the first Guinness advertising campaign and makes a chronological overview of Guinness advertising up to the present day.

The fifth chapter is a conclusion which conveys that Guinness, by the employment of intertextual references, presents its product through concepts such as good quality, uniqueness, novelty, courage, divinity, elegance, happiness, calmness, reward, intelligence, community, lifestyle, tradition, exoticism, and Irishness. It stressed the properties of the beer, such as its colours, and it presents the beer as a drink for everyone.

9. Resumé v češtině

Tato bakalářská práce analyzuje intertextualitu v reklamách pivovaru Guinness. Jejím hlavním cílem je zjistit, jaké myšlenky jsou těchto reklamách sdělovány pomocí intertextuality a jak se ve spojitosti s intertextualitou postupem času měnila tvář této firmy.

Práce je rozdělena do pěti kapitol. První kapitolou je úvod, ve kterém jsou objasněny cíle této práce.

Druhá kapitola se zabývá intertextualitou a obsahuje teorii nutnou k pozdější analýze reklam pivovaru Guinness, jako například definici intertextuality, její klasifikaci a druhy.

Ve třetí kapitole jsou zmíněny základní údaje o firmě Guinness, její historii, produktu a reklamách.

Čtvrtá kapitola je hlavní částí této práce a jde o analýzu intertextuality ve vybraných reklamách společnosti Guinness. Tato analýza začíná u plakátů z první reklamní kampaně a zahrnuje chronologický průřez reklamami Guinness až do současnosti.

Pátá kapitola je závěr, který vysvětluje, že Guinness za pomoci intertextuality představuje svůj produkt skrze pojmy jako kvalita, jedinečnost, originalita, odvaha, božskost, elegance, štěstí, pohoda, odměna, intelekt, komunita, životní styl, tradice, exotika a Irsko. Zdůrazňuje vlastnosti piva, například jeho barvy, a prezentuje jej jako nápoj vhodný pro všechny.