

Visuals as Effective Extralinguistic Feature of Language of Television Advertisement

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Abstract

Television is one of the oldest medium of mass communication and one of the media of advertisement through which information is passed to the people with the aim of affecting their decision on the product being advertised. The ability of television advertisement to convey the desired message to the audience effectively and convincingly may, however, be hindered if the limited time permitted on advertisement belt where linguistic feature, which is fleeting in nature, is used with few or no extralinguistics. The implication of this is that the message conveyed is soon lost with the fleeting words and expressions used in the advertisement. The audio-visual advantage of television that permits the combination of visual and linguistic elements in advertisement copy makes television advertisement a more effective medium of influencing consumers' attitude to products. It is, however, noted that most of the works on advertisements do not pay adequate attention to these visual elements as factors that contribute to the effectiveness of advertisement, especially on television. The objective of this work, therefore, is to identify visuals such as dramatization, pictorials, display, facial expression, etc., as effective visual elements used in television advertisements, determine their frequency of occurrence, and identify how effective their usage is on the audience.

Keywords: Advertisement, Commercials, Communication, Effects, Extralinguistics, Linguistics, Television, Stylistics.

1.0 Introduction

Advertisement is a form of communication that is persuasive in nature; it involves deliberate effort on the part of producers to enlist the interest of consumers in their products. According to Knittlová, (1990, p. 72), advertisement is a form of persuasion that includes two interconnected actions: it is a form of communication and persuasion that intends to inform and influence people. The main aim of advertisement is to persuade consumers. To achieve this, advertisers employ different persuasion dominated communication strategies that will ensure that their products get the desire attention. Tanaka (1994) notes that the elements advertisement is made of are designed to achieve the ultimate aim of making the public aware and develop interest in their products. To further support this assertion, María A. D., quoting Durán (1982) argues that advertising is a phenomenon through which someone tries to communicate something to a group of people and whose aim is to persuade them to act in a certain way. Also, Mann, (1993, p. 4) sees advertising is a “non-personal communication of information, usually paid for and usually persuasive in nature, about products, service, or ideas by identified sponsors through various media.”

The world of advertising keep changing to conform to the dynamism of societal and technological development. The modern day advertisement uses various media strategies to reach teeming consumers of goods and services. According to Waller (1999:288), the society has become more and more complex that advertising agencies have become more creative in order to ‘cut through the cluster’ to gain awareness. Supporting this, (Pennock-del Saz, 2009:124) notes that advertisers employ the use of sounds and images in TV advertisements as strategies to subtly manipulate viewers. The combination of voice and visuals in advertisement makes television a unique medium of advertisement where copy writers can creatively employ visual elements to attract the attention of viewers and create favourable attitude towards their products.

1.1 Visuals as Extralinguistic Feature of Television Advertisement

The use of extralinguistic in communication is one of the dynamic innovation of advertisement and has become very popular as a selling strategies in advertising. Its usage in television is more effective because of the advantage of the combination of words, moving motion and visuals provided by medium, thereby making television one of the foremost and leading channels of information dissemination. Describing this, Mahmud (2014.8) says that advertising is a communicative process which has distinctive linguistic and visual elements, all used to make effective, the communication process. Also, Rambai (2008, p. 2) notes that the linguistic or the language part of an advertisement is supported usually by the extra or the non-linguistic features (visuals) in most cases. According to him, advertisements find expressions through mass media, and one of the most widely used and easily accessible medium of advertisement is the television because it provides powerful visual associations, using both linguistic and non-linguistic or extra-linguistic representations. The audio visual advantage of television is maximized by advertisers using the television medium to reach consumers because it makes the message of advertisement attractive and arrest the attention of the viewers. This is because, there is a

very interesting relationship between the linguistic and visual elements when combined in communication process as allowed by television advertisement.

The use of paralinguistic props makes television advertisement unique as it removes the conversational barrier between the advertisers and their targeted audience. The interlocutors and their utterances, coupled with the actions that go along with their expression, are presented to the audience because television combines audio with visual. In effective television commercials, the advertiser allows the picture to tell the story by combining voice with visuals (motion and static) to register his product in the minds of viewers and prospective consumers.

This study examines the visual elements used as communication strategies by advertising managers/copy writers in television advertisements in Nigeria. It also examines how these features help in conveying the desired messages(s) of advertisers effectively to their target audience and viewers using Ondo State residents as sampled viewers.

2.0 Statement of the Problem

Advertisement, especially on television, employs visuals to arrest the attention of the viewers. However, most research works on advertisement focus on the effects that advertisement has on the people with little attention given to the visual elements such as the pictures, dramatization, facial expression, display, etc., which are the underlining catalysts of the effect that television advertisement has on viewers and consumers. Without the use of visuals, the time permitted for advertisement to run on television advertisement belt will be grossly inadequate for advertisers to effectively convey their message because of the transitory nature of verbal communication. This paper, therefore, pays attention to the use of visuals in television advertisements, which complement its linguistic features to make advertising messages meaningful by examining the effectiveness of visuals as extralinguistics features used in television advertisement in Nigeria.

3.0 Objective of the Study

The consideration for this topic is enthused by several factors. To identify the visual elements used in television advertisements; to determine the frequency of occurrence of the visual elements in the selected advertisements; and to examine the effectiveness of the visuals used through the viewers' perception of the advertisements where and when they occur.

4.0 Research Questions

The paper attempts to answer the following research questions in order to get the comprehension of evaluations of participants: (i) what are the visual elements of television advertisements in Ondo State, Nigeria? (ii) What is the frequency of occurrence of the identified visual elements in television advertisements in Ondo State, Nigeria? (iii) How do viewers perceive the effect of the use of visuals in television advertisements? (iv) What are the effects of the visuals in television advertising on people or group of people in Ondo State, Nigeria?

5.0 Methodology of the Study

The data used in this paper was gathered through responses on questionnaire administered to four groups of forty five students (respondents) in each group, which were selected randomly from a stratified sample based on age from four Senior Secondary Schools in Akure metropolis. Five teachers from each of the schools also participated in the exercise, making 200, the number of participants. The participants selected were taken to a hall in Highflyers' College, Akure, where they were exposed to about five minutes (5mins) of CD recording of the sampled television advertisements. Each question was read out and explained to the respondents before the advertisement clips were shown to them. The selected television commercials were shown three times while explaining the questions to them at interval.

Feedback on the understanding of television advertising can be measured through verbal and/or non-verbal methods. In both cases, according to Macklin (1987), verbal or non-verbal responses are typically obtained during a personal interview conducted after the respondents have watched the television advertisements or while watching them. Using verbal method, the participants were asked to give verbal answers to general questions asked about the advertisements watched in order to simulate their in-depth understanding of the concept and purposes of the advertisements. Thereafter, a 12-item questionnaire, containing specific questions was administered to them to elicit information on the testing of the set Research Questions. Scoring on the questionnaire is on Likert Rating Scale of five points, namely: Strongly Agreed (SA), Agreed (A), Undecided (U), Strongly Disagreed (SD), and Disagreed (D). Furthermore, stylistic approach was used to make statistical analysis of the sampled television advertisements, which helps in analyzing the work at the levels of meaning and style.

The visuals identified in the four selected television advertisement samples are analyzed using Stylistic's Persuasion Theory to show the effectiveness of these features in the advertisements where they occur. The selected advertisement samples for this study, totaling four in number, is analyzed here using stylistic approach.

6.0 Sample Analysis

All the television advertisement samples used in this work were painstakingly watched so as to be able to give answers to the corresponding research questions. This effort brought about the discovery that visual elements are usually used by copy writers in television advertisements. The identified visual elements in the four television advertisements selected for this work are five in number, namely: Pictures, Gestures (e.g. Body language), Dramatization, Display (flashing across the screen, the product being advertised), Facial Expressions (Eye Movement and Eye Contact). From the data collected and analysed, the frequency of occurrence of the identified visual elements in television advertisements in Ondo State, Nigeria is as stated below:

6.1 Frequency of Occurrence of Visual Elements in the Sampled Television Advertisement

Table 1:

Frequency of Occurrence of Visuals in Television Advertisements in Nigeria

VISUALS	ARIEL	HARPIC	ROYCO	CANON EXTRA	TOTAL
PICTURE	-	-	1	2	3
GESTURE	1	5	4	2	12
DRAMATISATION	1	2	2	-	5
DISPLAY	2	6	3	2	13
FACIAL EXPRESSION	4	6	6	4	20
GRAND TOTAL	8	19	16	10	53

Source: From the Present Study

Table 2:

Frequency of Occurrence of Visual elements in the Sampled Advertisements by Percentage

Visuals	No	%
Pictures	3	5.8
Gesture	12	22.6
Dramatisation	5	9.4
Display	13	24.5
Facial expression	20	37.7
Grand total	53	100.00

Source: From the Present Study

From the table above, all the sampled advertisements feature the combination of visual and linguistic elements in their messages to viewers. It is discovered that all the four sampled advertisements, namely, Ariel, Harpic, Royco and Canon Extra are rich in visuals, each combining not less than four of the identified visual elements in its delivery. Pictures occurred 3 times out of the 53 tokens of the occurrences of visual elements in the sampled advertisement. It occurred 2 times in Canon Extra and once in Royco advertisements. This brings the percentage of total usage of pictorials to 5.7%. Gesture, as a visual element, recorded 22.6% of occurrence having occurred in a total number of 12 instances out of the 53 tokens and used in all the 4 sampled advertisements. Dramatization is used in 3 of the advertisement samples and occurred 5 times out of the 53 tokens of visual elements used. The total percentage of this feature based on the analysis above is 9.4. Display occurred 13 times out of the 53 token of visual elements in the television advertisements. It features in all the 4 sampled advertisements. The percentage of occurrence of display in this is 24.5. Facial expression as a visual element takes 37.7% of the total 53 token of visuals used in the sampled data having occurred 20 times and used in all the 4 sampled advertisements.

The result of the feedback on questionnaire from the respondents, after analysis, shows that when visual elements are used in television advertisements, they become more effective. It further reveals that the visual elements (gestures, pictures, display, dramatization, facial expressions) used in television advertisements attract viewer to the message of the advertisements and make the interpretation of the advertisements very easy and effective. The visual elements used in television advertisements stimulate memories of the advertisements and prompt vivid memories or images of the product advertised in the viewers' mind. This means that the use of visual elements makes television advertisements evocative. Furthermore, the analysis shows that the visual elements complement the linguistic features in television advertisements to bring out the information that may not be explicitly captured through the use of speech or writing. Equally, the analysis reveals that the use of visual elements in television advertisements reduces boredom and makes the viewers to be enthusiastic about watching the advertisements.

Through the responses of the respondents as shown above, visual elements, whether used alone or in conjunction with linguistic features, make television advertisement more interesting, interpretative, attention catching, entertaining, meaningful, emotive and evocative.

6.2 Frequency of Occurrence and Distribution of the Percentage of Each of the Visual elements identified in the Selected Advertisements

The frequency of occurrence and distribution of percentage of each of the visual elements as identified in the selected advertisements are shown on the tables below:

Table 3:
Frequency and Percentage Distribution of Pictures

S/N	ADVERTISEMENT	FREQUENCY	%
1	Royco [®]	1	33.3
2	Cannon Extra [®]	2	66.7
TOTAL		3	100

Table 4:
Frequency and Percentage Distribution of Gesture

S/N	ADVERTISEMENT	FREQUENCY	%
1	Ariel [®]	1	8.3
2	Harpic [®]	5	41.7
3	Royco [®]	4	33.3
4	Cannon Extra [®]	2	16.7
TOTAL		12	100

Table 5:
Frequency and Percentage Distribution of Dramatisation

S/N	ADVERTISEMENT	FREQUENCY	%
1	Ariel [®]	1	20
2	Harpic [®]	2	40
3	Royco [®]	2	40
TOTAL		5	100.00

Table 6:
Frequency and Percentage Distribution of Display

S/N	ADVERTISEMENT	FREQUENCY	%
1	Ariel [®]	2	15.4
2	Harpic [®]	6	46.1
3	Royco [®]	3	23.1
4	Cannon Extra [®]	2	15.4
TOTAL		13	100

Table 7:
Frequency and Percentage Distribution of Facial Expression

S/N	ADVERTISEMENT	FREQUENCY	%
1	Ariel [®]	4	20
2	Harpic [®]	6	30
3	Royco [®]	6	30
4	Cannon Extra [®]	4	20
TOTAL		20	100

Table 8:
Most Frequently Used Visual elements in Television Advertisements in Nigeria

S/N	TYPE OF VISUALS	FREQUENCY	%
2.	Facial expressions	20	44.4
3.	Display	13	28.9
4.	Gestures	12	26.7
Total		45	100

Source: From the Present Study

6.3 Visuals in the Advertisement of Ariel

The Ariel detergent commercial explores all the identified visual elements in this study in the advertisement. With the use of visual elements, the message of the advertisement becomes clearer to the viewers. The interlocutor, Biola Oluwa, as she introduced herself in *utterance 42*, is a designer showcasing her product. Viewers are able to see the stain on her treasured cloth as a result of the accident in the course of being served food. *Utterances. 46, 47* "...we were serving a food...and somebody pour a plate of soup on me". See screenshots 2 below:



Screenshots 1, 2 & 3

Advertisers deliberately use linguistic and extralinguistic features to create effect. According to Graham, (2008), human communication is an intentional act performed by a human agent for the purpose of causing some effect in an attentive human recipient. The interlocutor, a narrator turned artist, uses drama within statements to draw the sympathy of the viewers. Feelings of anger, surprise and disappointment are written all over her as the accident happens. The viewers are part of the entire dramatisation, and so, they feel her pain and disappointment as a result of the stained cloth. Her feeling about the unfortunate development is revealed through her facial expression as shown in the screenshot 3 above.

6.4 Visuals in the Advertisement of Cannon Extra

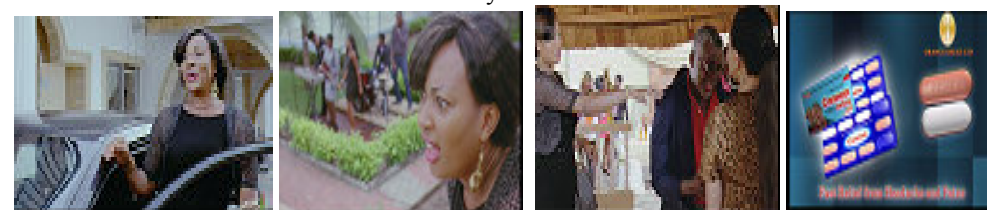
One of the four sampled advertisements used in this work is Cannon Extra. Cannon Extra advertisement is very rich in visuals and this makes the advertisement very interesting and highly informative. Visual elements such as pictures, dramatization, display and gesture are employed in the two-scene drama to introduce and show the effectiveness of Cannon Extra as a pain relief drug. A man is ready for a party and asks his wife to accompany him but the wife is not feeling fine. She squeezes her face, obviously in pain as she excuses herself. *utterances.62, 63*: "...Let's go....Just go..." see her facial expression in shot screen 4 below:



Screenshots 4, 5 & 6

In quick succession, we can view the facial expression of her husband as he winks, ostensibly thrilled by a thought or expectation not known and which raises the curiosity of the viewers. He gives his wife Cannon Extra and leaves for the party alone. The message of the advertiser hits the viewers, seeing the fast action of Cannon Extra on the sick lady as it pierces its way through the forehead of the woman to deal with the headache. Picture as a visual element is used here to show the potency of Cannon Extra as a pain relief drug. See screenshots 5 and 6 above.

Cannon Extra works magic almost immediately; the woman is okay and ready to join her husband at the party! Through picture and dramatization, we can see her bubbling as she drives to the party and asks after her husband in *utterances 64* "...hello where's my husband..." See screenshot 7 below:



Screenshots 7, 8, 9 & 10

Getting to the party, she is shocked seeing her husband dancing with another lady! She expresses this in *utterance 66* "...What!...". She moves on to them and touches her husband who is apparently engrossed in the dance and does not notice her. The man, realizing his wife's presence, slumps, apparently shocked. See

Screenshots 8 and 9

Through the scenarios described above, Cannon Extra makes a statement: it acts quickly; more than imaginable! The drug is displayed to imprint the picture in the minds of the viewers as shown in screenshot 10 above:

6.5 Visuals in the Advertisement of Royco

Royco advertisement is very rich in visuals and this makes the advertisement effective. The scriptwriter generously use display, pictures, dramatisation and gesture, which make the advertisement evocative, emotive, and interesting and the message well-understood.

The copywriters combines audio-visuals to make the advertisement so dynamic and interesting. At a stall in the market, the attention of a young woman is directed to the Royco displayed in a stall by the dramatic display of two old women singing about how good Royco is as a condiment. According to the old women, Royco brings their husband home, keeps their home intact and makes their husband ask for more food. *Utterances. 25 & 31: "...My soup brings my man to my door...Every meal he's asking me for some more..."*

The advertisement piece is a bundle of drama, pictorials and facial expressions and display. The women, children, even an old man, all dance to the music of the two women while the customer, the middle-aged woman, also joins in the music and dance as shown in screenshots 11, 12, 13 & 14 below:

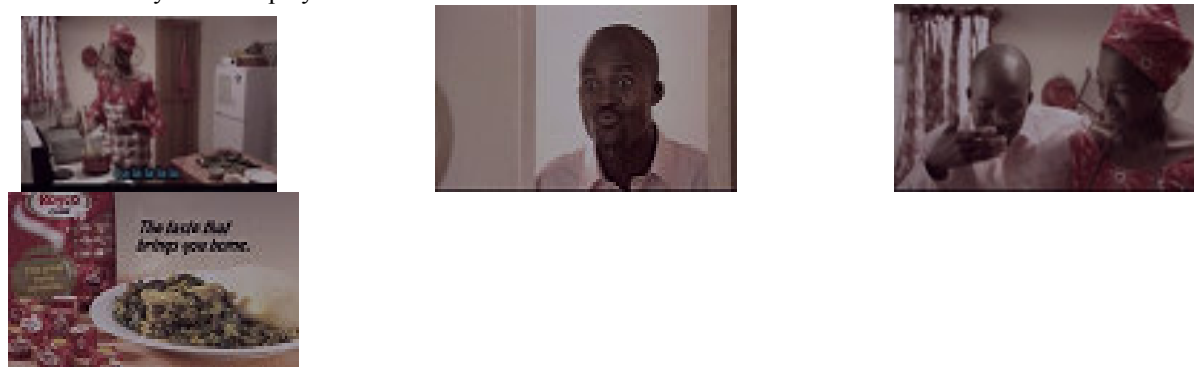


Screenshots 11, 12, 13 & 14

The advertisement creates opportunity for viewers to juxtapose the pictures of the two women singing with that of the young woman as seen above. The message is that age is a very good grooming ground for experience; the young woman (the customer in this advertisement), learns the magic of Royco seasoning from the old women (the singers).

The young woman goes home to cook with Royco (screenshot 15) with the hope that her husband would like the food prepared with it; and, to endorse the assertion of the women on the product, the husband of the customer (the young woman) gets attracted by the aroma of Royco coming from the kitchen as soon as he gets back home. See facial expression in screenshot 16.

Gesture is used in the last scenario of the advertisement as a powerful visual element to show the feeling of pleasure and satisfaction that her using Royco seasoning brings to her husband. The man holds his wife to show his pleasure (screenshot 17); a testimony to the assertion of the two old women. Also, display, as a visual element is employed to imprint the picture of the product in the mind of the viewers. The cubes and fascinating food from Royco are displayed on the screen: screenshot 18.



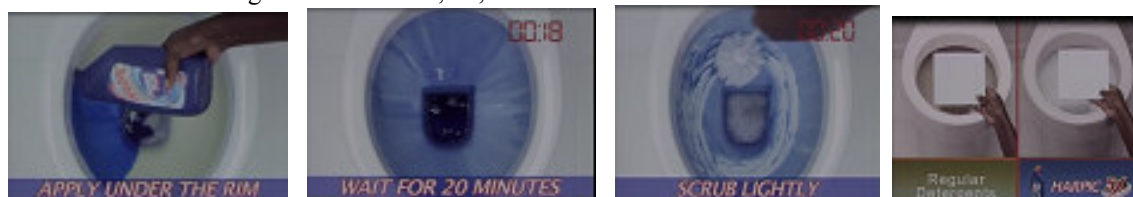
Screenshots 15, 16, 17 & 18

6.6 Visuals in the Advertisement of Harpic

What advertisers strive to achieve is to influence the attitude of the people towards his products. Noting this, Graham (2008) says that a communicative acts are aimed at instituting some change in the recipient. Advertisement passes information, ideas, thoughts, experiences, etc., with deliberate intention of affecting the listener's behaviour. The above, television advertisement does so effectively, through the use of visuals.

Through the use of dramatization in the advertisement of Harpic, the advertiser generates a process of communication by creating an interlocutor who intentionally initiates a communication process with the public

by opening a discussion with a woman in the neighbourhood on her product. The interlocutor presses the bell on the door of a house to get the attention of the occupant. The occupant, a woman, comes out and the process of communication starts. *Utterances. 7, 8, 9, 10, 11, and 12:* "...I'm here to check if your toilet is completely clean...Of course! I use detergent now...Let's have a look at it...Come...You can see my toilet is clean..." Of course, her toilet may be clean but it is not sparkling clean. We should note that both the interlocutor and the audience in the advertisement piece are all talking about the product, Harpic, thereby introducing it to the Nigerian audience/viewers. Also, *Harpic* is introduced and the process and method of usage is dramatized to the owner of the house and by extension to viewers. At the end of the exercise, it is dramatised that *Harpic* is very effective through the *tile test*. A sparkling white tile is placed against the toilet washed with *Harpic* and the toilet is seen as white as the tile. Finally, to show the difference between the effects on toilets using Detergent and Harpic, the two toilets are presented to viewers to know the difference and make up their minds. The above are all demonstrated through screenshots 19, 20, 21 & 22 below:



Screenshots 19, 20, 21 & 22.

The above is employed as a strategy by the copywriter to convince the woman of the potency of the Harpic and ultimately change her positive opinion and attitude towards detergent which she is used to for cleaning her toilet. Also, through dramatisation, the dirty toilet is visualized in order to make case for Harpic as the best solution to eradication of toilet germs and ensuring sparkling white toilets. *Utterances. 14, 15, 16:* "...Detergent cannot remove tough stains, or kill germs, it only covers them...Germs and stain are still there...That's why you need the new Harpic Power Plus..."

At the end of the advertisement, *Harpic Power Plus* is introduced to the viewer through display, in two different sizes, to viewers to make the message evocative and keep the image of the product in the minds of the viewers. The lady, having now realised the potency of Harpic Power Plus, holds it in her hand for a display while she makes her commitment statement on the product: *utterance, 22:* "...now, I will only use new Harpic power plus for my toilet..." Screenshots 23, 24 & 25.



Screenshots 23, 24 & 25.

7.0 Summary and Conclusion

It is discovered that linguistic and extralinguistic features usually co-occur in television advertisement to make the message of the advertisement colourful, attractive and explicit. Television advertisement combines visual, orthography and voicing to make its communication more effective; thereby eliciting desired effect from the audience whom the products being advertised are directed and exposed to.

The communicative device in television advertisement is such that is so smooth and attractive because of the colour combination made possible by its audio-visual nature. Because of the interactive session and visuals, television advertisement creates a hear-it-now reality and affords individuals a sense of participation in the advertisement. The effect is that television commercials are usually catchy to the ear and eyes and attract viewers to listen and watch. Television commercials, therefore, appeals to both the visual and the acoustic senses of consumers, thereby making its memory last longer.

Artistic device like gesticulation is used by interlocutors in television advertisements, thereby making the communicative process so easy, understandable and pleasant to the ear. Furthermore, demonstration accompanies television advertisement and this enhances the speech, which is nothing more than a series of rough hints that the hearer must interpret in order to arrive at the meaning that the speaker wishes to convey. This is very important, especially, when one is considering a spontaneous dialogue text because it is normally filled with interjection and verbal fillers. It is, therefore, necessary for advertising agencies and copywriters, in line with the dynamism of the society and indeed the advertising world, to raise the level of their advertisement copies from the old tradition of script reading to a more sophisticated and attractive form that employs generous use of visual elements such as pictures, gestures, dramatization, display, facial expressions, etc, for the purpose of presenting their products to public opinion.

This study will, as a result, be of interest to advertising practitioners. It will also add to the volumes of works on stylistic study of television advertisements available to specialists such as Linguists, Stylisticians and other teeming students, especially in Mass Communication.

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APPENDIXES

Appendix 1: Harpic

1. Harpic remains the number one cleaner in Nigeria
2. And the new Harpic is five times better than detergent
3. Preach it live across cities in Nigeria
4. Wait, there is no one from this house
5. Grannnn
6. Ha! What are you doing here?
7. I'm here to check if your toilet is completely clean
8. Of course! I use detergent now
9. Let's have a look at it
10. Come
11. You can see my toilet is clean
12. Is it really sparkling clean?
13. Ha!
14. Detergent cannot remove tough stains or kill germs, it only covers them
15. Germs and stain are still there
16. That's why you need the new Harpic power plus
17. With its advance formulation
18. Just one application is five times better than detergent
19. Keeping your toilet sparkling white
20. And free from all germs
21. I... I can't believe it
22. Now I will only use new power plus harpic for my toilet
23. New Harpic power plus
24. Five times better than detergents

Appendix 2: Royco:

25. My soup bring my man to my door
26. And it's like, he smells it from far
27. That's right, he hurries from far
28. I could teach you, I won't even charge
29. My husband gets home earlier than yours
30. Earlier than yours, earlier than yours
31. Every meal he's asking me for some more
32. I can tell you why, it's not that hard
33. La la la la
34. Stir it up

35. La la la la
36. Royco
37. La la la la
38. It's really tasty
39. La la la la
40. Royco...

Appendix 3: Ariel

41. All Nigerian Artist are discovering Ariel
42. My name is Biola Oluwa
43. And I'm a fabric artist
44. I love wearing my own product
45. Looking good is good business
46. We were serving a food
47. And somebody pour a plate of soup on me
48. And I'm like ha!..
49. I just said: ha!..
50. I said ha!..
51. I hate washing with other detergents
52. When you just keep scrubbing and scrubbing
53. When I heard about Ariel
54. Hmm! Let me just buy the detergent
55. Ariel goes in deep to remove difficult stain better in just one wash
56. With Ariel, it's very simple, it washes it and the stain was totally off
57. And I lined it outside
58. And it's just a form of displaying
59. They just fall in love with it
60. Ariel
61. Ariel, brilliant, cleaning in one wash

Appendix 4: Canon Extra

62. Let's go
63. Just go
64. Hello, where's my husband
65. Oooops!
66. What!
67. Haaaa!
68. Never underestimate the power of Canon Extra
69. Canon Extra, gives quick relief from headache and body pains
70. If symptom persists after three day, consult your doctor