



Hallmarking: Narrating commercials through referencing animated films, live actions, and games

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ABSTRACT

I argue that audiovisual commercials that make references or incorporate portions of animated films, games, and live actions could be goggled from the perspectives of hallmark events. Through hallmark events, I argue that ones can reveal the strategies of incorporating events from the other audiovisual products into audiovisual commercials to make them narratively natural. I call these strategies hallmarking. To prove that hallmarking strategies are existent in these distinctive commercials, I employed the theories of hallmark events by Getz, Svensson, Peterssen, and Gunnervall, reference theory by Purnomo et al., the theory of television commercials as short film arts by Rhodes and Singer, and narrative negotiation by Kraus. Investigating twenty commercials ranging from animated films, games, and live actions, I argue that hallmark events could be employed to goggle how commercials incorporate animated films, games, and live actions – a phenomenon that I call hallmarking. I also argue that hallmarking has two functions namely momentum and ludic functions. These functions are delivered through three strategies of hallmarking namely matchmarking, touchmarking, and footmarking. These strategies could be employed as a guide or consideration in referencing, blending, or incorporating events in animated films, games, or live actions into audiovisual commercials. Future studies could elaborate hallmarking further by investigating commercials that make the other commercials as references.

Keywords: *commercials; events; film arts; hallmark; references*

INTRODUCTION

Films and games are mutually inseparable from commercials especially television commercials since they are, as implied by Rhodes and Singer (2020), reflecting and revealing the modern and postmodern cultures of the customers. One of the manners to reflect and reveal those cultures is to intertextually link television commercials with films and games from which boosts on sales are to be expected. The intertextual link, as implied by Hardy (2011), could be delivered through transmedia storytelling. This storytelling is signified by a move beyond more than a medium from which a new aesthetics is grasped.

Nissin's Donbei Udon, for example, cooperated with Square Enix to redesign some iconic events in the game to fit the commercial message without changing the main message of the game. The game is centered around two rivals who used to work together but they were separated by different ideologies – Sephiroth and Cloud Strife. The former was used to be idolized by the latter but the former turned antagonistic. Cloud could not accept the fact that his idol had turned twisted and Sephiroth's image kept haunting Cloud's life. This message of being 'haunted' is creatively delivered through constant mentions of 'donbei' by Sephiroth that made Cloud suffer from a severe headache – the same headache event as shown in the game.

The example indicates a creative endeavor of mixing what Purnomo et al. (2021) call as object, personage, and expression references. Through these references, the narratives of Final Fantasy VII: Rebirth and Nissin's Donbei Udon are negotiated. Narrative negotiation, as studied by Kraus (2006), will situate an object or a subject in a concern over identity and belonging. In the context of example above, the identities of both the game and the commercial, though intertextualized, are creatively preserved though the textual belonging like the dialogues are altered and the visual belonging like Sephiroth's additional bunny ear accessories are added. That the commercial selected the Sephiroth-into-the-flame and the descent of Sephiroth events further suggest that the scenic selections consider the hallmark states of the events.

Hallmark events, as studied by Getz, Svensson, Peterssen, and Gunnervall (2012), revolve around iconic events with symbolical values. Though mostly widely used in tourism events, the essence of the definition reaches any fields involving events with iconic significances and symbolic values. In regard to the example of Nissin's Donbei Udon, Sephiroth-into-the-flame and the descent of Sephiroth scenes are the hallmark events since they are iconic for veteran gamers and symbolic in delivering the message of Nissin. That 'nissin' means 'new day' is narratively coherent with the remake status of Final Fantasy VII: Remake and Final Fantasy VII: Rebirth that delivers fresh things from the classic hit that both veteran and new gamers could enjoy.

The phenomenon on how television commercials adopt iconic events or characters of films and games through the lenses of hallmark events is under investigated. The studies tend to revolve around how commercials are embedded in the films (Lienhart, Kuhmunch, Effelsberg, 1997; Murdock, 2004), product placements (Segrave, 2004; Vonderau, Florin, and De Klerk, 2017), and advergames (Bellman, Kemp, Haddad, and Varan, 2014; Vashisht and Royne, 2019). My study is different from those previous studies since this study attempts to investigate what I call as hallmarking, a strategy of embedding portions events in animated films, games, and live actions into commercials. Theoretically making references in commercials fall into the studies of allusions and intertextualities. These domains of references are perceptible from the studies by Pilyarchuck (2023), Kovalchuck (2019), Carroll (1982), Valdés and Fuentes Lague (2008), and Withalm (2003). Those studies do not treat the references as a hallmark event and have not yet constructed a typology of the functions and strategies of the references. To address this theoretical gap, I propose two questions that would be answered by employing the theories of hallmark events by Getz, Svensson, Peterssen, and Gunnervall (2012), reference theory by Purnomo et al (2021), the theory of television commercials as film arts by Rhodes and Singer (2022), and narrative negotiation by Kraus (2006). They are: 1. What is hallmarking in the context of event embedding from animated films, games, and live actions? 2. What hallmarking functions and strategies can be formulated?

Hallmark event theory and television were employed to reveal how hallmark events were delivered animated films, games, and live actions into commercials. The findings of hallmark events would strengthen the claims that a process that I called 'hallmarking' was existent. To support the claim of 'hallmarking', the theory of references and narrative negotiation was implemented to construct a typology of hallmarking strategies in animated films, games, and live actions.

Hallmark events, as implied by Getz, Svensson, Peterssen, and Gunnervall (2012), are categorically constructed around the paradigms of duration, size, and icon. The first deals with time-based hallmark events – signifying momentum and monumental events as the core concerns of the hallmark events. The second concerns on how the size of hallmark events might generate different impacts to those participated and involved in the events. The third focuses on hallmark events that rely on parts of events considered to be iconic. These three different paradigms of classifying hallmark events are tied by a necessity of being universally understood. Wagner-Pacifici (2017) implies that though any events involve specific agents and specific mechanism, they must be delivered in a universal fashion to achieve a universal understanding. To achieve this universality, in the context of commercials, references play a significant role in delivering the understanding. Purnomo et al. (2021) state that there are personage, object, and expressions references. The incorporation of one, two, or all of the reference types as a means of delivering a universal understanding is crucial.

Commercials, as implied by Poncin and Derbaix (2009), might have what they call as a frame of reference constructed through the use of context to comprehend the messages of commercials. One of the contexts often found is the use of hallmark events along with anything that becomes their parts as a reference. Those parts of hallmark events could take the forms of personages, objects, and expressions. When references are implemented in a commercial, they have to, if taking Wagner-Pacifici's event theory, possess a universal understanding. One of the fashions to deliver this universality of understanding is to treat references in commercials as metaphor. Through metaphor with or without variation, as implied by Kövecses (2005), universality might be bridged. The word wide phenomenon Dragon Ball Z series by Akira Toriyama, for example, has a hallmark event called 'fusion' in which two men with equal power could fuse to become a new man with a new name and a new power. The two famous Saiyans Goku and Vegeta fused into a new Saiyan called Gogeta. Their sons Goten and Trunks fused into Gotenks. This hallmark event is signified through Ford Fusion commercial that uses the event in the anime. The part was redubbed to promote Ford Fusion but the hallmark event is the same. This choice of hallmark event signifies the presence of metaphor that 'fusion' in Dragon Ball Z has the same significance as Ford Fusion. In the universality perspectives, it can be understood that the world-wide fame enjoyed by the anime is a bridge to understand the metaphor of 'fusion' between the anime and the car.

The example of Dragon Ball Z's fusion and Ford Fusion points out that visual emphasis holds the key of universal understanding. Through this visual emphasis, it implies that commercials, as implied by Rhodes and Singer (2020) as an art of short film. Due to its short duration, the abilities of commercials to display a memorable event are of necessity. Thus, images, as studied by Isola, Parikh, Torralba, and Oliva (2011), are a crucial factor in evoking the memorability of an event. The images are aesthetically and metaphorically designed to signify the messages of the commercials with references as the metaphor. In the example of Ford Fusion, the memorable event taken from the anime was the fusion between Goten and Trunks. When the two did the fusion dance, instead of transforming into Gotenks, they transformed into a Ford Fusion. The selection of this fusion event not the fusion of the main protagonist was not without reason. The fusion event of Goten and Trunks is light and comedic compared to the fusion of their fathers. The light atmosphere, comedic nuance, and

the fact that Goten and Trunks are the next generation of Saiyan help metaphorize the hybrid branding of the car.

METHOD

The data of this study encompass textual, visual, and operative data. Textual data refer to verbal expressions from the commercials. The verbal expressions investigated involve non-referenced and referenced with the former being original commercial expressions while the second to the expressions that could be located in the commercials and the referenced animated films, games, or live actions. Visual data refer to images and image sequences that appear on the commercials with and without references to the source media. Operative data operate specifically on gameplays that were made references on the commercials. These data were taken from data sources that have been undergone an analysis through the theory of event and eventfulness by Hühn (2009). This theory deemed to fit as point of departure to select the sources since narratively the theory and hallmarking share similar focus on what constitutes an event and how it is articulated. The data sources are as follows:

Table 1. Data Sources

Commercials	Types	Referenced Media	Types	Reasons of Selection
American Express	Credit	Superman	Animated	How 'express' is defined and alluded through Superman
	Card		Film	
Anadolu Sigorta	Car	Street Fighter II	Game	How a 2D game is blended in a 3D environment
	Insurance			
Carl's Jr. X-Tra Bacon		X-Men: Days of	Live Action	How the characters are intertextualized with the commercial
Thickburger		the Future Past		
Choki-Choki	Food	BoBoiboy	Animated	How the characters are intertextualized with the commercial
			Film	
Coca Cola	Drink	Final Fantasy IX	Game	How the drink's message is made coherent with the game's
Diet Coke	Drink	Batman	Live Action	How the drink's message is made coherent with the game's
Ford Focus SE	Car	Metal Gear Solid	Game	How an iconic cutscene is narratively blended with the



Ford Fusion	Car	Dragon Ball Z	Animated Film	commercial How an iconic cutscene is narratively blended with the commercial
Hardee's Biscuits	Food	X-Men: Days of the Future Past	Live Action	How the characters are intertextualized with the commercial
Head & Shoulders	Shampoo	Mobile Legends Bang Bang	Game	How an iconic character is remade for commercial purpose
Heinz Pokemon Pasta	Food	Pokemon	Game/Anima ed Film	How an iconic character is intertextualized for commercial purpose
Hyundai Tucson	Car	Uncharted	Live Action/Game	How an iconic character is intertextualized for commercial purpose
Hyundai Ioniq 5	Car	Spider-Man	Live Action	How an iconic character is intertextualized for commercial purpose
I Love Kyoto	Tourism	Godzilla	Live Action	How an iconic character is intertextualized for socio-commercial purpose
Kamen Rider Gummi	Food	Kamen Rider series	Live Action	How iconic characters are intertextualized for commercial purpose
McDonald's Happy Meal	Food	Sonic Heroes	Game	How an iconic character is intertextualized for socio-commercial purpose
Milch Lait Latte	Drink	Tekken 3	Game	How a game display is remade for commercial purpose
Mie Gelas	Food	Upin dan Ipin	Animated Film	How iconic characters are intertextualized for



				commercial purpose
Mirinda	Drink	Legend of Zelda: Ocarina of Time	Game	How iconic characters are intertextualized for commercial purpose
Louis Vuitton Series 4	Fashion	Lightning Returns: Final Fantasy XIII	Game	How an iconic character is intertextualized for commercial purpose
Nissan Kicks	Car	Final Fantasy XIII	Game	How an iconic character is intertextualized for commercial purpose
Nissin's Cup Noodle – Hungry Days	Food	One Piece	Animated Film	How arcs are condensed through a commercial
Nissin's Donbei Udon	Food	Final Fantasy VII: Rebirth	Game	How iconic characters are intertextualized for commercial purpose
Pizza Hut	Food	Teenage Mutant Ninja Turtle	Animated Film	How iconic characters are intertextualized for commercial purpose
Quickle	Cleaning Agent	Demon Slayer	Animated Film	How iconic characters are intertextualized for commercial purpose
Sky Fibre	Internet	X-Men: Apocalypse	Live Action	How narrative coherences are aligned between the movies and the commercial
Snickers	Food	Attack on Titan	Animated Film	How iconic characters are intertextualized for commercial purpose
Suntory's Final Fantasy XII Potion	Drink	Final Fantasy XII	Game	How an in-game item is made into a real life item
Toshiba Viewstar	Electronic	Ultraman	Live Action	How iconic characters are



				intertextualized for commercial purpose
Toyota C-HR	Car	Street Fighter II	Game	How iconic characters are intertextualized for commercial purpose
Toyota ReBORN	Car	Doraemon	Animated Film	How iconic characters are intertextualized for commercial purpose
UEFA Champions League	Football	Playstation Exclusive Games	Game	How a roster of iconic characters are coherently aligned through a short narrative of the event-based commercial
Uno	Skincare	Attack on Titan	Animated Film	How iconic characters are intertextualized for commercial purpose
Verizon FiOS	Internet	Iron Man	Live Action	How narrative coherences are aligned between the movies and the commercial

Source: research data (2024)

The data taken from the data sources listed on Table 1 were analyzed by employing analysis techniques of Spradley (2016). Four phases of analysis were taken. First was domain analysis. In this phase, the theories of television commercial as short film art by Rhodes and Singer (2022) and hallmark events by Getz, Svensson, Peterssen, and Gunnervall (2012) were employed to signify the presence of hallmarking. Once proved that hallmarking was existent, second phase commenced. In the second phase, taxonomy analysis, the theory of references by Purnomo et al. (2021) was employed to reveal how hallmarking might have a typology of strategies to incorporate hallmarking into animated films, games, and live actions. After the typology was constructed, componential analysis was exercised. In this phase, the theory of narrative negotiation by Kraus (2006) was implemented to reveal how identity and belonging of the commercials and the referenced media were narratively negotiated. In the last phase, componential analysis the theories of television commercial as short film art, hallmark events, and references were connected to reveal the cultural messages of hallmarking and hallmarking strategies in the context of commercials were discussed.

RESULTS AND DISCUSSION

This section is divided into three subsections. The first subsection discusses about hallmarking definition and examples to support the definition. The definition of hallmarking that I proposed was based on the theory of hallmark event. The theory was mostly applied in the field of tourism. I argued that the essence of hallmark event theory was also applicable to address the issues of commercials that make references or incorporate iconic events of animated films, games, and live actions.

The second subsection talks about hallmarking functions. I argued that hallmaking had distinctive functions that differentiate themselves from the other forms of commercials but retaining conventional aspects of commercials. I proposed two functions of hallmarking. They were momentum and ludic functions. Momentum functions deal with utilizing particular momentum of the commercialized products or the referenced animated films, games, or live actions. Ludic functions revolve around evoking ludicity from the commercials with hallmark events as the trigger.

The third subsection provides a typology of hallmarking strategies. What I refer as 'strategy' is an action taken as an attempt to solve a problem. Since hallmarking relies on the adoption of references or the incorporation of iconic events, problems on narrative coherence or alignment with the source materials might surface. Thus, strategies are required to be implemented. I proposed three strategies namely matchmarking, touchmarking, and footmarking. The names of the strategies were taken from conventional terms of marking an object through forging or the other means of material marking. Matchmarking operates through embedding the commercials on the hallmark events of animated films, games, or live actions. Touchmarking works in the opposite fashion of matchmarking embedding the hallmark events of animated films, games, or live actions on the commercials. Footmarking works without employing neither the first or second method of embedding.

Hallmarking

I define hallmarking as a strategy of incorporating referenced hallmark events from animated films, games, and live actions into television commercials. By 'event' encompasses components of event namely narratives, happening, participants, hosts of the happening, settings of time and place, and symbols. The references might focus on event as its entirety or one of the components of events. Hallmarking that focuses on referenced event as a whole and on parts of the events have different challenges.

In the perspectives of narrative negotiation that revolves around how identity and belonging are negotiated (Kraus, 2006), commercials that make references of event as a whole might face more fit-in challenges than those of parts of event. Nissin's Cup Noodle Hungry Days, for example, have to condense all of the hallmark events of Oda's One Piece from Romance Dawn arc to Marineford arc into four parts commercials with each part lasting for thirty seconds. The process involves reimagination of every hallmark event from pirate themed narratives into high school narratives. Besides visuals, the textual elements like monologues, dialogues, and micro details are carefully crafted to preserve faithfulness to the source materials. These acts of reimagination point out that the narrative negotiation is exercised between

negotiating what Purnomo, Adila, and Adzhani (2023) call as mutative and presentness markers with the first being changes on textual, visual, and operative elements to address specific audiences and the second to address the current time and place setting of the target audiences.

The reimagination Nissin did to One Piece from pirate narratives into high school life narratives indicates that Nissin attempts to holistically transform the belonging of One Piece narratives to fit in with their target audiences without losing the identities of both One Piece and Nissin's Cup Noodle. In the context of commercials that focus on parts of the events, the complexity tends to be different. Kamen Rider Gummi, for instance, focuses primarily on the characters of Kamen Riders like Gaim, Zi-O, and Build. Thus, the hallmark events tend not to specifically refer to iconic events in the series but to the character himself. This is perceived how the kid actors that play in the commercials act in coherence with the narrative motif of each character. When it was Gaim, the kid who ate gummi was suddenly wrapped in a round helmet like sphere – referencing to 'gaim' which means 'armored warrior'. When it was Zi-O, the kid danced in clock motif and saying 'tick tock' – referencing time and space motif of the Kamen Rider. When it was Build, the kid dressed like a scientist – referencing science motif of the series. From the perspectives of references by Purnomo et al. (2021), these references are categorized into personage reference. Through personage reference, the commercial attempts to transfer the identity of the referenced to those who consume the commercial products.

The case of Kamen Rider Gummi further suggests that identity is assumed to be transferable while at the same time altering the belonging. In the commercials of Gummi, the actors were always young boys that always say the same line 'juicy'. Before the word was said, the young boys faced doubt and curiosity whether Gummi would taste the same as other gummies. When they found out that the taste was different, they said 'juicy'. After saying 'juicy', they displayed happiness and satisfaction. This transformation from doubt and curiosity into happiness and satisfaction resemble the main motif of Kamen Rider series – transformation from an ordinary man into a Kamen Rider. The transformation was initiated by shouting *henshin* which means 'change'. Thus, it can be said that 'juicy' that belongs to Gummi is an indicator of preserving the motif of Kamen Riders that have a catchphrase *henshin*. The preservation of source identity through the transformation of belonging could also be exercised through the use of object references. Teenage Mutant Ninja Turtles starred Pizza Hut commercial, for example, indicates a narrative coherence between the referenced and the commercial. The coherence is seen from the fact that pizza is the food that defines the ninja turtles Leonardo, Raphael, Donatello, Michaelangelo, and their bipedal rat master, Splinter. The defining point is not only operating visually as a part of the story but also symbolically – togetherness as one family. These dual functions indicate that object reference might have impactful functionality when the object itself defines the narratives that the commercials attempt to deliver. Problems might appear when the referenced objects are not concrete since, as implied by Asher (2012), between abstract and concrete objects, they tend to have differences in referencing and signifying the implied meaning.

In the context of commercial, abstract objects might take the form of services. One of the strategies to address abstract objects in regard to references is to find an object that might define the services while at the same time could be used as a reference. One

of the examples is the commercial of Anadolu Sigorta car insurance. The commercial incorporated a hallmark event from Capcom's Street Fighter II – the car breaking mini game. In the mini game, players could break a car to pieces by performing martial arts moves. Hilariously this mini game is referenced in the commercial as a possible event that might happen to anyone who owns a car. The commercial narratively is able to cohere and align a concrete object – a car – with an abstract object of car insurance services. That the 2D hallmark event of the game is fused with real life people and that actors on the background act like 2D characters further signify how concrete and abstract objects is narratively negotiated. Through this negotiation, the identities of both the game and commercial with hallmark event as the focus are not distorted. The belonging of 2D animation in a 3D – real life – world also further signifies how the commercial and the game complement each other.

Hallmarking Functions

Hallmarking generally has two functions, besides the fundamental commercial functions of gaining profit through sales, namely momentum and ludic functions. The former revolves around maximizing momentum linked to the animated films, games, and live actions referenced and the latter around evoking playfulness or comedic effect from the commercials. The details will be explained in the following sub section.

Momentum Functions

Momentum, as studied by de Roos and Sarafidis (2018), plays an important role for any types of campaigns and ads. Cohering and aligning one's product to a momentum linked to anticipated animated films, games, and live actions are expected to generate positive impacts to the advertised products or services. Hyundai Tucson and Hyundai Ioniq 5, for instances, drew on the momentum of game-to-film adaptation Uncharted and comic-to-film Spider-Man: No Way Home to advertise their cars. In the case of Hyundai Tucson, the cars are even inseparable parts of the film – implying how the momentum of the first time Uncharted was brought into the big screens. I call this type of momentum where the advertised products make use of the momentum of the target media outward momentum.

Meanwhile, I call momentum type that refers not to the momentum of the target media inward momentum. Through inward momentum, the commercial makers think that the target media fit in with the messages of the advertised products. One of the examples of inward momentum is Ford Focus SE and Ford Focus Fusion Titanium commercials that incorporate the hallmark events in the forms of iconic features of Metal Gear Solid. The commercials were out around 2016 while the game itself was published in 1998. The 18 years gap is one of the indicators that the commercials refer not to any momentum of Metal Gear Solid not even the 20th anniversary of the game that took place on 2018. In Ford SE commercial, the commercial was delivered through the game's iconic feature – the codec, from which Solid Snake, the main protagonist, could contact some important figures especially Colonel Campbell, his superordinate. Through the codec animation, Ford SE was introduced. The colonel suggested Snake to drive Ford SE for the success of his mission in Shadow Moses Island. On the other hand, Ford Fusion Titanium was delivered by hallmarking an

event when Snake confronted Psycho Mantis that mechanically had the ability of reading Playstation's memory card. On the hallmark event, Psycho Mantis revealed that Snake liked Ford Focus Titanium.

The inward momentum shown by Ford Focus SE and Titanium might have been based on the coherence and alignment between the message of 'focus' and the fact that the game was a stealth game that requires the gamers to focus on surroundings and little details to survive and accomplish the missions. The momentum might have also been backgrounded by the possible facts around target consumers. That the players of the game who were mature rated – around 17 – would have been around their mid thirties when the Ford Focus came out was expected to have a nostalgic moment with Metal Gear Solid and then, decided to buy the cars.

Ludic Functions

Ludic might refer to playfulness (Huizinga, 2014), structured play (Caillois, 2001), and playability (Purnomo et al., 2017). Having a ludic function implies that any personages, objects, or expressions might evoke smile or laughter from the beholders. In the context of hallmarking, ludic functions complement the momentum functions to generate mnemonic effects. In Uno skincare commercials that are incorporated into Isayama's Attack on Titan animated film, for example, the dark toned and serious nuanced events were ludically transformed into comedic tone. The visuals of the settings and characters still maintained the dark tone while the dialogue was changed. The characters talked about how dry their skins and the skins of the titans were and the solution for those skins were Uno. The discrepancy between the dark toned visuals and the light toned textual elements ludifies the hallmark events.

Ludicity might also be applied by altering the visuals of the target media. This can be perceived from Snickers commercials which are identical to light and comedic tone. When Snickers incorporated famous works like Kishimoto's Naruto and Isayama's Attack on Titan, the Snickers bars are ludically illustrated to fit the anime. In the Naruto version, the Fifth Hokage Tsunade lost her charisma of being the leader of Konoha when she enjoyed her big sized bar of Snickers. In the Attack on Titan version, Snickers bars are drawn to replace the blades of the Survey Corps.

Through ludic functions, mnemonic effects are expected to evoke. Potential consumers who are familiar to the referenced media might have a high level of intimacy that might result of being a fan, being nostalgic, or being memorable. Thus, through hallmark event ludification, it is expected that the products commercialized might also have the same level of intimacy as the referenced media. In inclining the mnemonic effects and level of intimacy, some commercials not only incorporate the target media in the forms of television commercials but also bringing the target media into real life. One of the examples is McDonald's Happy Meals that incorporated Sega's Sonic Heroes. McDonald not only incorporated and referenced the trio Sonic, Knuckles, and Miles but also featured them on the Happy Meal packages and toys. Thus, it was expected that Happy Meal and its target consumers – kids and their parents – might bond with the products with Sonic Heroes as the bridge.



Hallmarking Strategies

Based on the findings, three hallmarking strategies could be formulated. They were matchmarking, touchmarking, and footmarking. The first strategy deals with taking the commercials into the hallmark events of animated films, games, or live actions, the second with taking the hallmark events of animated films, games, or live actions into the commercials, and the third with neither the first nor the second. The first and second strategy tend to cohere and align the textual, visual, and operative elements of the hallmark events to mark the combination of the narratives of the commercials and the media as hallmark events themselves. On the other hand, the third strategy tends to have the coherence and alignment in a partial fashion meaning that the hallmarking of the events on the commercials tend to be one of the components of the hallmark events. The following subsections will discuss each strategy in detail.

Matchmarking

Through matchmarking, the offered products are peregrinated into the hallmark events of the target media: animated films, games, or live actions. The narrative components of the commercials are textually, visually, and operatively adjusted to fit in the hallmark events of the target media. Milch Lait Latte commercial with Bandai Namco's Tekken 3, for instance, displays the presence of matchmarking. The fighting game offers realistic motions and movements of real-life martial arts. Gamers can select a diverse roster of characters with each having a signature martial art. One of the characters is Forest Law, who fights using Bruce Lee's Jeet Kun Do. It is not only the martial arts that Forest Law adapts but also his iconic shouts, yells, and attires. In the commercial, Milch Lait Latte added one more character that represented the milk and that was a cow by the name Lovely. The commercial displays a fight between Law and Lovely that the cow won perfectly. This hilarious hallmark event suggests the use of matchmarking strategy since the product is textually, visually, and operatively adapted and adjusted to the fighting game world of Tekken 3.

The effects of matchmarking, as seen from the example of Milch Lait Latte and Tekken 3 crossover, might not only be of ludicity but might also be that of make-believe. As implied by Currie and Ichino (2005), make-believe and imagination are signified through the use of symbols or representable substitutes to indicate how the two are connected. In commercials intended for child consumers, matchmarking might be employed to evoke a make-believe. In Mie Gelas Cup Noodle and Choki Choki chocolate commercials, for example, the products are matchmarked to Upin and Ipin and Boboiboy animated films. That the commercials showed an event where the main characters consumed the products might evoke a make-believe that both Mie Gelas and Choki Choki are indeed parts of the narratives of the animated films – that they are what the main characters consume every day. This make-believe is made possible since the commercials did not indicate any discrepancy that might suggest that the commercials tend to be heavily ludified.

In the context of narrative negotiation, matchmarking tends to blend the identity of the commercials and immerse it with the identity of the referenced media. This immersion sacrifices the belonging of the advertised products – they are pulled into the worlds of the referenced media. This condition might be experienced by



commercials that emphasize on ludification. For commercials that aims at make-believe, mostly seen from commercials directed to children, the belongings might be considered true to the world of the referenced media.

Touchmarking

Touchmarking is the opposite of matchmarking. Through touchmarking the referenced media is narratively pulled into the commercial world. Thus, the viewers could notice the presence of 2D characters in a 3D world, the presence of game characters in human world, and the presence of fictional event in a seemingly factual reality. American Express commercial, for instance, displays a dialogue between Jerry Seinfeld and Superman in a real human world. Superman saw the human Lois Lane having trouble in a grocery store. It turned out that Lois did not bring any cash. She asked Superman to pay for her items but he did not bring any money. Then, Jerry Seinfeld saved the day by paying all Lois' items with American Express. Lois praised the American Express 'my hero'. Then, a threat from the sky descent and it was Superman's turn to show his heroism. The messages of being a hero are comparatively delivered by consecutively indicating that American Express and Superman are both heroes in modern life. The credit card was a financial hero while Superman was national security hero.

Through touchmarking, ludic functions are emphasized. The ludic emphasis emerges primarily on the cases of the different worlds of animated film and games with the real world. This discrepancy ushers the presence of ludic functions. However, referenced media that share the same world as the real world could also deliver a ludic function. One of the examples is Verizon FiOS that makes a reference to Iron Man. The commercial shows how a child prodigy has a problem with his internet connection. After installing Verizon FiOS, his internet speed is beyond his expectation. It helps him create an Iron Man suit that shocks his parents, his mates, and his friends in a science project event. The reference of how Tony Stark designed the Iron Man, how Iron Man flew, and how Iron Man was popular among girls is delivered through what Purnomo et al. (2021) call ludic adaptation, where mature matters were ludically adapted to fit with children.

From the perspectives of identity and belonging, touchmarking might share similarities with matchmarking. The identity and the belonging of the referenced media and the commercials is negotiated. Through narrative negotiations, the identities of the characters as a part of hallmark events or even the hallmark events themselves are narratively treated to preserve their sources. This can be seen from Superman that still displays his heroism before Americans in regard to American Express as a financial hero for the Americans.

Footmarking

As foot marks that tend to appear side by side, footmarking is a hallmarking strategy that focuses on preventing the loss of identity and belonging. Thus, the way of delivering hallmark events from the referenced media tends to be of indicating that the two products have different worlds – different identities and different belongings. One of the examples is Quickle that incorporates Gotouge's Demon Slayer: Kimetsu no

Yaiba in its commercials. The cleaning agent product and the manga share the same identity and that is wiping negative things – Quickle wipes dirt while the Demon Slayers wipe the world of vampire. These identities are preserved since neither Quickle nor Demon Slayer pulls each other into their worlds. The belongings tend to remain intact to the nature of both objects with cleaning as the key theme.

The emphasis on the similarities of implied messages between the commercials and the referenced media holds a key role in preserving the identities and the belongings of both objects. The implied messages could be delivered in thematic fashion, symbolical fashion, or metaphorical fashion. In Toshiba Viewstar commercial that incorporates Ultraman, for instance, the giant superhero and the video player share 'view' and 'star' as their theme connectors that preserve their identities and belongings. Through 'view', it was expected that the video player had clearer views compared to the other products. This message is signified through the shrinking of Ultraman into the size of human. Through 'star', it was expected that the video player would be a star in the video player market. This message is emphasized through Ultraman beaming the space to reveal the affordable price of the video player in sparking star visual effects.

Footmarking tends to focus more on the characters than the hallmark events themselves since focusing through characters have more flexibilities in bridging the narratives or the messages of the commercials and the referenced media. In Hardee's biscuit that incorporates X-Men: Days of the Future Past, the focus on Quicksilver instead of the hallmark events of the film helps Hardee's biscuits blend the messages with the symbolical messages of the characters. In the Quicksilver version, slow motion that becomes the identity of the character, helps the biscuits be identified in detailed fashion. The same fashion is also seen from Carl's Jr. X-Tra Bacon Thickburger that incorporates the steel skinned Colossus of X-Men: Days of the Future Past. The message of being big and extra is symbolically delivered through the name 'colossus' and the use of 'x-tra' on the commercial.

Commercials, due to their audiovisual markers, are able to bridge and to channel hallmark events of audiovisual and digital products. Questions arise when hallmarking is applied on advertisements that generally refer to printed products. The two dimensionality of advertisements might become hindrances in delivering the intended hallmarking events from animated films, video games, and live actions. To tackle this issue, ones might employ storytelling techniques as proposed by Nemčoková (2010) that emphasize on constructing time sequencing, character, and location cues. Through these specific techniques of storytelling specifically designed for printed ads, hallmarking might be delivered by employing three references as studied by Purnomo et al. (2021).

The problems with employing object, personage, and expression references lie on one reference considered to have more power in constructing the cues than the other references. Logically characters from animated films, games, or live actions might be considered to play a more significant role than objects and expressions in cuing a hallmark event due to two reasons. First, from the perspectives of narrative rationality that governs how stories are believed (West and Turner, 2010), characters tend to intratextually connect objects and expressions. That every story has characters, whether they are animate or inanimate, further signifies the roles of characters in relation to intertwining and linking objects and expressions of stories.



Second, story characters, as implied by Drumm and Klin (2011), are the focus of reader's representations. Thus, to hallmark an event through character references might cue the storytelling more representatively.

The problems with the discussed logics are that though characters might have the intratextual abilities of connecting objects and expressions, to some extent characters themselves are defined by objects or expressions. Narratively iconic objects might represent the holders of the objects – the characters – and iconic verbal expressions like catchphrases that characters utter might also represent the speakers. Thus, in the context of hallmarking an event from animated films, games, and live actions onto advertisements, the storytelling cuing might consider what Brooks and Warren in Chatman (1986) call focus of interest, focus of character, and focus of narration. Through focus of interest, the advertisers have to decide whether object, personage, or expression references that would be the focus of interest under the considerations that the references have the ability to carry the readers and immerse them into the offered products while mnemonically referring to the hallmark events of the media. Through focus of character, the advertisers could centralize the hallmarking on the characters considered to have more representative values. Through focus of narration, the advertisers could fuse and blend object, personage, and expressive references to deliver hallmark events under the consideration that the three references are narratively inseparable to deliver the messages.

Consequences ensue when the commercial makers decide to take which focus of interests. Considerations upon being iconic could be taken when decisions regarding focus of interests are made. Icons, as implied by Ghosh (2011), tend to be volatile. Thus, when characters are taken as the focus, the commercial makers have to ensure themselves that the volatility of iconic characters could be manageably handled. This is where knowledge of trend and popularity come to light. The same goes to the choice of narrative focus. Since icons, as studied by Barasch (1992), have a story to tell, when narratives are made as the focus, consequences upon overlapping or hegemonizing narratives should be taken into considerations. Through careful considerations upon volatility, overlapping, and hegemonizing powers of icons, hallmarking might benefit the commercials that make use of it.

CONCLUSION

The tourism-related phrasal term 'hallmark event' could be employed in commercial context when the commercials incorporate or make reference of iconic events from animated films, games, and live actions. I call these techniques hallmarking. Through hallmarking, the commercials aim at acquiring benefits from events considered to be a hallmark one. The events taken might be the event as a whole or constructing elements of the events e.g. characters, objects, or settings.

I argue that hallmarking has two functions. First is momentum function, a function that emphasizes on aligning the commercials with the momentum related to the hallmark events of the intended media or vice versa. Second is ludic function, a function that highlights in ludifying the commercials in order to draw and garner viewership due to the hallmark events incorporated or referenced on the commercials.

To deliver the two functions, hallmarking strategies namely matchmarking, touchmarking, and footmarking could be applied. Through matchmarking, the commercials or the messages of the commercials are transported into the hallmark events of the intended media. Through touchmarking, the process is done vice versa from that of matchmarking. Through footmarking, the process of transporting never takes place as both the commercials and the intended media preserve their identities and belongings.

Future studies could address the issues of hallmarking in the context of advertisements, terms that refer to printed ads, photograph-based ads, or non-audiovisual ads. Advertising scholars could study the possibilities of different strategies applied to hallmark an event on non-audiovisual ads. The result of the suggested future study would complement the hallmarking theory I proposed from this study.

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