

The Representation of Luxury Products in Printed Advertisements

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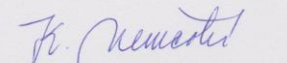
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ABSTRAKT

Cílem této práce je analýza přesvědčovacích strategií, které jsou použity v reklamách na luxusní zboží, aby zaujaly zákaznickou pozornost a dokázali ho přesvědčit o koupi výrobku. V teoretické části se bakalářská práce zaměřuje na pojmy reklama, diskurzivní analýzu textu, funkce reklamy, cílová skupinu zákazníků a také se zaměřuje na vizuální a verbální aspekt reklamy a řeší, jak tyto faktory dokáží přesvědčit a ovlivnit. Praktická část se zaměřuje na analýzu jednotlivých přesvědčovacích strategií v konkrétních reklamách a hledá prvky, které mají tyto reklamy společné.

Klíčová slova: reklama, přesvědčování, diskurz, diskurzivní analýza, vizuální a verbální prostředky

ABSTRACT

The aim of this bachelor thesis is the analysis of persuasive strategies, which are used in advertisements on luxury products to interest customer and motivate the customer to purchase. In theoretical part of bachelor thesis deals with term advertising, discourse analysis of the text, function of advertising, target group of customer and it also focuses on visual and verbal aspect of advertising and it deals with how these factors can persuade and influence a customer. Practical part is focused on analysis of persuasive strategies in particular advertisements and it searches elements, which have these advertisements in common.

Keywords: advertising, persuasion, discourse, discourse analysis, visual and verbal means

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INTRODUCTION

Advertising is phenomenon of nowadays time, it surrounds us everywhere. Without promotion of product, product almost does not exist. Most people after hearing the term “advertising” creates an association with advertising billboards, colourful pages of magazines and television commercials, which all concentrate on consumers to persuade them to purchase the product. Advertising is influenced by modern technology therefore there are introduced new words and new technologies of creation of advertising. If the advertising wants to be successful it has to adapt to the modern time. The market is now full of the goods and competition among sellers is high. It is necessary to create something unique and attractive and therefore creators of advertising have to be resourceful.

One of the important factors in advertising is communication. It brings the message to the customer and it provides more information about a product. The aim of advertising is to make customers buy a product which is promoted. Advertising subconsciously determines the style of our lives, it advises us what to wear and what the ideals of female and male beauty are. Creators of advertising consider in detail which persuasive techniques will be used to promote their product the best (way). It is also important to focus on target group of customers and to define their needs and desires.

This thesis examines what discursive devices, both visual and verbal, are used in luxury advertising which consist of advertising perfumes, cars, watches, clothes and jewellery. It focuses on persuasive techniques employed in this advertising. The source of the studied advertisements is the Internet, especially blogs about cosmetics, accessories and cars.

The theoretical part is focused on discourse of advertising and describes the communication process of advertising between addresser and addressee. It shows the differences between visual and verbal aspects and it illustrates how these aspects influence the advertising. It provides definition for luxury goods and describes the luxury clients, their desires and wants.

In the practical part the persuasive strategies which are used to motivate people to buy a certain luxurious product are described in detail. In the part where visual analysis is presented, it describes visual characteristics of the advertisements such as colours, setting of advertising and people in advertising. The verbal part of the analysis deals with concrete elements of persuasion such as figures of speech and it shows and interprets concrete examples where the persuasive techniques are used.

I. THEORY

1 ADVERTISING

In current society, it is impossible to avoid advertising. It is all around us. You can find it when you open a magazine, switch on television, connect to the Internet or get on the subway. Advertising is part of our lives (Cook 2001, 1). Advertising is such a common term that some people find it strange to ask what the term advertising means because they are surrounded by advertisements every day and they do not think that advertising is a form of discourse (Goddard 2002, 5). Advertising can be defined as “the promotion of goods or services for sale through impersonal media” (Cook 2001, 9).

As Beasley and Danesi claims, nowadays, advertising has become an inseparable part of our society and has a big influence on our perception of a modern life. It tries to satisfy our needs and demands (2002, 1). Big brands invest huge amounts of money to promote their products, they employ a lot of people to create impressive visual and verbal aspects, for instance logo, brand name and a packet of a product, to appeal to potential clients. Another crucial thing is to determine who is advertising aimed at because different groups have different demands (Beasley and Danesi 2002, 2-3).

Advertising is a promotion, companies spend large amounts of money to promote their products, whether in print or in online forms in order to convince the customer to purchase a product.

1.1 Discourse of advertising

Discourse is defined as “language in use, for communication” (Cook 1989, 6). Advertising is a type of discourse. It is a communication process, which consists of three elements: *addressee*, *message* and *addresser*. During the communication, there must be at least two participants, the person who is speaking is called addresser and the person who receives the message is called addressee. The meaning of advertising text is hidden in a code which can have a lot of meanings, it is therefore important to convey message accurately. The message is always conveyed through some channel for instance texts, letters and telephone. Another crucial point is context, addresser and addressee are participants in communication and they are involved in a particular situation. The communication between them is also based on cultural context and the knowledge which they have about particular topic (Vestergaard and Schroder 1985, 15).

Cook claims that when analysing discourse of advertising, it is important to show who communicates with whom, what the purpose of the advertising is, what the style of

communication is and for what sort of society it is determined (2001, 3). If the communication effect of advertisements is successful, people buy the product.

1.1.1 Discourse analysis

As Paltridge says, discourse analysis does not concentrate only on words and clauses. It is necessary to consider language as a complex of information influenced by context. It also studies how language influences cultural and social identities of the participants (2008, 2). Readers can interpret the message differently because of different cultural and social settings. Discourse analysis is closely linked with pragmatics. Paltridge states that “pragmatics is interested in what people mean by what they say” (2008, 3). Widdowson points out that every discourse has a communicate purpose. It serves to express believes, desires and ideas (2011, 6). Discourse analysis concerns text as a structure as well. As Paltridge points out, it deals with the organization of the sentence and word order (2008, 4).

Discourse analysis examines use of language in social context, which can be influenced by technology and science. Text does not consist only of words but also concerns nonverbal part such as photographs, which together create the message.

1.2 Advertising functions

Advertising serves to find new clients, spread awareness and especially maintain clients. Shimp states five communications functions of advertising: informing, influencing, reminding and increasing salience, adding value and assisting other company efforts (2010, 188).

The first is the informing function, which is one of the most important ones. It serves to publicize a product, to inform people about a new product and how to use it. The goal is to emphasize the advantages of the product and to create a positive brand image. It needs to make people aware of the new brand and to stimulate their interest. Another function is influencing, which means a good advertising has to affect a customer's decision to purchase a product. Advertising more often creates demand for company's brand than for an entire product category. Companies try to appeal to emotions of customers and they want to influence them to give preference to their product. The following function is reminding and increasing salience. It is important that a brand is still in the subconscious of customers. If the advertising is effective it leads to the increase of customer interest in mature brands. Another important point is adding value: for companies innovation and product quality

improving are crucial, as Shimp says, “by adding value, advertising can generate for brands more sales volume, revenue and profit” (2010, 190). The last function is assisting other company efforts, for instance advertising assists sales representatives and it supports sale.

To sum it up, a good advertisement has to contain all of these attributes because they influence the perception of a product. It is more likely that customers will prefer a product which attracts their attention and gives good impression.

1.3 Signs in advertisements

Advertisements consist of both visual and verbal signs. Signs represent connection between signifier and signified where a signifier is a form of the sign and signified is a concept (Cook 2001, 65). There are three types of semiotic signs which can be distinguished: icon, index and symbol (Beasley and Danesi 2002, 39).

Beasley and Danesi claim that *Iconic techniques* are considered as one of the main strategies in advertising and are often used in brand names and logos (2002, 40). An iconic sign is a sign in which there is a resemblance between signifier and signified. As Beasley and Danesi point out, “the signifier is made to look or sound like the signified” (2002, 40). An icon is usually related to physical properties. An image of the product in advertisements is an iconic sign (Vestergaard and Schroder 1985, 36). Another example of iconic sign is the cigarette which is crossed out, which means ‘do not smoke’.

Another frequent sign in advertising is an *index* which involves a causal relationship between the signifier and the signified (Cook 2001, 74). According to Cook, this sign is usually related to nature, for instance smoke is connected with fire and dark clouds indicate rain. Another example of index is luxury goods which are connected with fortune. An advertising itself is an index as it proves that product exists and is accessible to buy (2001, 74). Advertising often uses indexical relation between product and something else to create positive connotations for a particular product (Vestergaard and Schroder 1985, 38).

As Beasley and Danesi point out, a *symbol* is a sign in which the relation between the signifier and signified is arbitrary. The authors state that meanings are very often based on cultural conventions (2002, 40-41). The most common examples are words or the colour in the flag, which have specific meaning and can vary in different cultures. Goddard shows these examples of symbols, in Western culture these include the heart as symbol of love and the dove, which stands for peace. However, they do not have to have the same meaning

in all cultures and it is possible that the heart can be connected with death in another culture setting (2002, 82).

1.3.1 Colours in advertising

Colours are examples of symbols. They have a big influence on perception of advertising as well. Colours make it easier to understand and communicate to us the psychological content of the advertising. It is very important to analyse its effect in the context of the product and the target audience.

The perception of colours is based on national or cultural origin of the particular person. Colours can have a different symbolic meaning in different cultures. Specific colour of advertising expresses moods or feelings and when advertising contains more combinations of colours, it is more attractive and it catches attention of customers (Bovéé and Arens 1989, 299).

Every colour symbolizes a different meaning. As Bovée and Arens claim, red is a sign of blood, fire and energy, it is considered as the hottest colour and it is the second favourite colour after blue. This colour is very often connected with strong men and is used, for example, in advertising for shaving cream and Marlboro. Another colour related to men is brown, which is connected with earth, comfort and age. This colour is used for cosmetic products. Yellow is a catchy colour, which engages customer attention and is especially used for sun tan products. The most frequent colour is blue, which is used for example in advertisements for frozen food (Bovéé and Arens 1989, 299).

Beasley and Danesi point out that, this colour indicates sky, paradise, ocean, calmness and mystery (2002, 41). Colour which is very often connected with expensive products is black. It is considered a symbol of nobility, dignity and elegance, in advertising it is used for goods of high quality. On the other hand in some cultures it is a symbol of death and doubts. Green symbolizes health, hope, freshness, and is often associated with menthol tobacco products (Bovéé and Arens 1989, 299).

Colours create the atmosphere of advertising, they influence customer mood and attract attention. Every product is connected with different colours because they express different attributes. Colours are also associated with customers' feelings which influence their decision about the purchase.

1.3.2 Denotation and connotation

Denotation and connotation are elements of semiology, where the denotation is the first level of decoding of meaning in sign and the connotation the second (Dyer 1990, 128). Goddard points out that a denotation of words expresses the basic meaning and corresponds to the dictionary definition. On the other hand, “connotations are learnt through daily discourse with speaker, not through dictionaries” (2002, 61, 63). The connotation is a complex aspect of meaning and it has a deeper symbolic meaning. These meanings are often hidden. Goddard illustrates this on an example of the words ‘bachelor’ and ‘spinster’, which, in terms of denotative meanings, literally mean unmarried adult male and female. In contrast, the connotative meaning of ‘bachelor’ is positive while the connotative meaning of ‘spinster’ is negative. Yet, as far as young women are concerned, they may perceive the spinster as having more positive connotation because the lifestyle is still changing and women are more and more emancipated (2002, 61-63).

While denotative meaning is based on relation between signifier and signified, connotation is based on a particular knowledge of a culture, history, including specific colours, traditions and values. Connotation is very frequently used in advertising, such as the contrast of two colours, black and white, where black expresses the evil and white stands for innocence (Beasley and Danesi 2002, 44-45).

1.3.3 Visual aspects of advertising

The visual aspect bears the responsibility for success of advertising. Bovée and Arens point out that “by giving consumers an attractive picture of the products available to them, advertising motivates to buy” (1989, 11).

Advertising uses two types of visual techniques: photographs and painted illustration. A photograph shows the real look and also tries to involve people in the action. Furthermore a photograph can evoke lot of emotions like sensitivity, sensuality, beauty and it can largely affect the perception of advertising. Another visual technique is drawing, which is often used to express something unphotographed, for instance future event or things which cannot be photographed. The advantage is that there is no need for a good light, model and right location (Bovée and Arens 1989, 294-95).

The most significant difference between the picture and the text is that the text includes a verb in a clear form. It is necessary to choose appropriate aspectual and tense forms of verbs in sentences. In contrast, images are without tense. As a result, “images are

ambiguous or polysemic, where verbal messages are (or at least can be) unambiguous or monosemic” (Vestergaard and Schroder 1985, 34).

Vestergaard and Schroder say that relationship between text and picture is called anchorage. It means that picture is accompanied by text, for instance with a caption, which gives information about the situation in space and time. A picture has a lot of interpretations and when the text is added it is easy to determine the meaning of visual expression (1985, 34).

Visual aspect plays important role in advertising because it completes the text and it also gives information about certain product. Visual aspects include setting the advertising, using different colours and using faces of famous people as well. These aspects can persuade customers and motivate them to buy.

1.3.4 Verbal aspect of advertising

The visual message in advertising is mostly accompanied by a verbal message. Although most of us at first take a look at an image because it is created to attract our attention, it cannot offer a lot of information about the product. Text can better express abstract concepts and give space to imagination. Verbal expression is more detailed and precise. Text can tell us the properties, functions and methods of use of the product. Writing is another form of creating an image for the product (Goddard 2002, 13; Křížek and Crha 2003, 59-60).

A very significant difference between verbal and visual message is that the text is composed of sentences, which are the smallest units and as Vestergaard and Schroder point out “the sentence, has a beginning and an end, and can only be read by beginning at the beginning and ending at the end” (1985, 44). On the contrary when an image is studied, it is important to focus on the whole.

Goddard says that consumer feelings and thoughts are largely influenced by the language and words. Creators of advertising have a lot of possibilities which can be chosen relating to verbal and visual aspect, for instance using the font has a big influence on clarity of advertising. Text can be written in different fonts that have various sizes, for instance if it is necessary to highlight something, words can be written in italic type or can be highlighted by large textual shape (2002, 13, 16). Chapter 3 comments on verbal aspects of advertising, mainly the use of persuasive devices.

In summary, visual and verbal messages in advertising are very important elements. It cannot be determined which of these two has a more important function, because each of them plays a specific role. A text can convey a lot of information such as description and price of the product, while the visual aspect of the product can accurately capture the appearance of the product.

1.4 Target group

Each advertisement is targeted at a specific group of addressees. These groups are classified according to various criteria. Creators of advertising have to be familiar with psychological differences and interests of these groups. Targeting specific audiences is a key point in the creating of a new product (Belch 2003, 146).

As pointed out by Vestergaard and Schroder, every advertisement should be based on the target reader's needs for an identity. An advertisement should attach the desired identity to a certain product (1985, 73). Particular target group shares same values and views and it influences the product.

Concerning target audience, Davis claims that it is important to define “what the consumers characteristics are with regard to demographics, behaviours, psychographics and lifestyle” (2012, 4). That is why customers are divided into particular groups according to age, gender, occupation, income, interests, personality and norms of behaviour. Thanks to the division of customers into these groups advertisers can better understand the segmentation of customers and can easily determine the perception of the particular product by different segments of customers (Davis 2012, 4).

The creators of advertising also have to analyse the relevant marketplace to determine what the trends are in areas which have an impact on products. It is essential to know the lifestyle of particular audience and these trends have to be reflected in the product and in the advertising. Furthermore, it is necessary to take into account changes in consumer preferences and attitudes and how they can influence the future of products (Davis 2012, 3).

Every product has its own target group; that is why companies have to identify the target group and focus on certain customer needs. Elements such as geography, demography and lifestyle play significant roles during the process of examining the target group.

1.5 Brand name

The brand name is a set of properties that target group attributes to brand. Leech says that “a brand image is a metaphor by which a product is identified with an object of the consumer’s desires” (1966, 182). Customer satisfaction and loyalty are the key signs of positive feedback from customers.

As pointed out by Cortese, “branding, the process of differentiation, is at the core of advertising” (2008, 4). Key features of brands are embedded in the mind of the customer and should remind him/her to buy the product of particular brand when making next purchase. One of the other features of branding is to distinguish a specific product from the competition (Cortese 2008, 4). Nowadays competition has a big effect on innovation of products because companies want to establish a stable brand which has strong position on marketplace and therefore the innovation process is significant (Leech 1966, 26).

Shimp says that a brand is not only a name of the product. It represents the company as a whole. Through the brand company communicates with its customers. The main goals are to convince customers that the brand will meet their expectations and increase customer loyalty. Moreover, particular brand name evokes message in the mind with which the product is associated. The basic aspect of brand is awareness, and this is what all new brands struggle for (2010, 34-38).

A brand logo is a significant element during the creation of advertising. As Shimp states, there are two types of logos, with or without company name. Famous companies like Mercedes-Benz or Ralph Lauren use the logo with an abstract design and without company name (2010, 79). They are well recognized and bring positive associations.

The company by using the logo is presented in public. Logos have different colours and they use different types of typeface to become different from competition. A logo can be created by name, sign or picture. A logo has to be memorable for customers because it also influences other purchase.

2 LUXURY ADVERTISING

An origin of luxury is rooted deep in our past. Kapferer and Bastien state that already ancient civilizations such as the Egyptians and the Mesopotamians mentioned luxury things and lifestyle. The authors point out, “luxury is and always has been a major sociological issue in any society” (2012, 8). As pointed out by Chevalier and Mazzalovo, the term luxury changes in time, for instance what was luxury during the Industrial Revolution is now observed as a common thing (2012, 1). Kapferer and Bastien say that luxury products are connected with culture. They have typical attributes of particular place. For instance, concerning a luxury perfume from France, a producer uses characteristic components which are associated with this culture and they differ from other products (2012, 13).

The main reason why luxury exists is because not everyone can afford it, as stated by sociologists and historians (Kapferer and Bastien 2012, 1). As Beasley and Danesi point out luxury cannot be everywhere because then it would lose the uniqueness. Luxury goods are often associated with social status, prestige, uniqueness, personality and success (2002, 14-15). The main reason of rich people to buy luxury products is to set themselves apart from others, to highlight their personality and to show wealth. Luxury goods are proof of status.

Luxury is connected with an open and a democratic society because democratization enables everyone to access luxurious products. The term luxury is often associated with consumer society. Luxury goods continue to rise and the rich people are willing to spend their money to show their power. Globalization played a very important role in the history as the market introduced many new products that were the source of luxury and connected different cultures. Luxury products are not only about the material, but also about the culture of a particular country (Kapferer and Bastien 2012, 11-13).

Kapferer and Bastien also point out that there is a main difference between a premium product and a luxury product. A premium product means that companies look for an inexpensive production area where cheap labour power exists. In contrast to a luxury product which has to be manufactured in a location where company was established. For instance *Chanel* is regarded as luxury product, because it is manufactured in France while *Burberry* is not manufactured in UK because of cost-cutting which means that this brand does not require a level of high quality and cannot be regarded as luxury products (2012, 13).

2.1 The luxury client

The luxury clients are a specific group of customers. They are willing to spend a lot of money on luxury goods, therefore they require outstanding service.

As pointed out by Chevalier and Mazzalovo, people who buy luxury goods expect high quality from a product, which means quality of materials and good service (2012, 122). Luxury goods are in a higher price category, therefore it is expected that products will be expensive. The product should be unique and hard to gain. Clients expect to be treated as extraordinary people, they want to be surrounded by nice environment and kind sales staff to show their wealth. As Chevalier and Mazzalovo claim, “they want to be different from the crowd and they want to indicate to everybody that they know what they are doing” (2012, 122). The authors add that if luxury brands want to be successful it is essential to add aesthetic value because the target customers want something extraordinary. During the purchase this type of customers do not think rationally, they want to have pleasure from the purchase (2012, 120-21).

Luxury clients search high-quality and expensive goods which are in limited quantities. They are different type of customers because they are willing to pay a lot of money for luxury goods therefore they expect exclusivity, uniqueness and good services. By buying these goods they want to show their social position and wealth.

2.2 The role of celebrities in advertising

As Shimp states, movie actors, singers, sportsmen and top models are very often used in advertising to promote brands. Companies are willing to spend a lot of money a year on celebrities who represent their brands and influence customers' attitudes. The two most important properties in this advertising are credibility and attractiveness which make a contribution to increased effectiveness. Advertisers select celebrities who are regarded as a trustworthy person and therefore advertising is more convincing. Advertising agencies also use persons who have pleasant visage to look at and to reach a certain group of people concerning age, gender and ethnicity (2010, 250-52). In other words, a certain product is for a specific target group and a celebrity who is in advertising should have similar attributes and customers should feel the connection to this person.

The product is influenced by personality or image of the person used in advertising. In the course of preparing advertising it is a very important task to find a suitable character, as Bovée and Arens claim, “during the casting process, the most important consideration is

relevance to the product” (1989, 340). Belch points out that celebrity cannot overshadow the product, it can happen that customers focus only on the celebrity and they do not notice the product therefore choice of celebrities in advertising plays an important role (2003, 173).

Famous people promote products using their personality and image to increase effectiveness. Customers often connect identity of celebrities to themselves. They want to look like them, especially when they are considered as icons.

3 PERSUASIVE ELEMENTS

Advertising is ever evolving and effectiveness of persuasive techniques continue to grow, mainly due to trends that are constantly changing, such as music, fashion, social values and media. Nowadays, companies have to be creative more than in the past, because the competition is widespread and therefore it is important to be one step ahead. Advertisers work hard on creating brand names, logos, package designs, print ads and electronic commercials to try to motivate human psyche and prod people into purchase (Beasley and Danesi 2002, 14-16).

As Beasley and Danesi state, “many meanings in common interactions between people can be understood only if knowledge of a special ad campaign or style of promotion is known”. The authors want to stress that a form of discourse of advertising is not only about the structure of language and lifestyle but moreover it is connected with daily routine acts of communication (2002, 16).

Persuasion in advertising is one of the important factors because without persuasion it is probable that the product will not interest many people. Advertising has to contain verbal message, visual message or both together. They carry the information to customers and they can influence them to buy. Methods which are used to persuade customers are described in following subchapters.

3.1 Ethos, logos, pathos

Rhetoric distinguishes three types of modes of persuasion: ethos, logos and pathos (O’Shaughnessy and O’Shaughnessy 2004, 45). These modes were established by Greek philosopher Aristotle. They combine emotional and rational appeals. O’Shaughnessy and O’Shaughnessy point out that “rhetoric is about opinion rather than knowledge that is certain” (2004, 45).

The first mode of persuasion is ethos. It is a way of persuading which depends on the characteristics of the advertiser. It includes gestures, eye contact, proper vocabulary and clever arguments. The second mode of persuasion is logos, which appeals to rationality. It is based on logical argument. Logos is associated with giving clear and rational arguments. It also has to be supported by evidence. The third mode of persuasion is pathos, which appeals to the audience’s emotions. Audience try to recognize what is the writer perspective, what the writer feels. Through emotional and imaginative appeal, pathos encourages the audience to act (O’Shaughnessy and O’Shaughnessy 2004, 45-46).

3.2 AIDA model of advertising

As Brierley points out, the traditional model of advertising which observes behaviour of costumers is called AIDA (2005, 145). AIDA is an abbreviation for *Attention, Interest, Desire, Action*. The aim of this model is to attract attention in people, then subsequently generate interest, provoke customer desire for a product and then the customer should buy this product.

At first, during the process of creation of product it is important to decide how the advertisement will catch attention of consumers. An advertisement should attract attention by surprising customer with something that was not expected, like using unorthodox language, such as incorrect spelling, grammatical mistake or use of neologism (creation of new words) (Leech 1966, 27-28). As Vestergaard and Schroder suggest, product's name can be put along a whole picture and advertisers should create slogan or headline which creates the identity of the product. One of the most common strategies in headlines is the hyperbole, for instance the words like best and original. Another way to catch attention is to address consumers directly or start advertisements with 'for', for instance 'for beautiful woman' (1985, 58-61).

Vestergaard and Schroder also claim that after catching the attention it is necessary to create desire and conviction. At this point it is about good description of the product, like detailed description of quality. The product has to be presented as the best product ever. Moreover, advertising should have credibility, which can be achieved by a product having highly respected aim related to saving energy or water, fighting against pollution or recycling (1985, 65-67). When customer buys a product like this, it makes him/her feel that she or he does something beneficial.

Creators of advertising use different types of persuasive methods to catch attention and to motivate customer to buy the product. These methods are described in detail in the following subchapter.

3.3 Persuasive strategies

This subchapter provides a list of common persuasive devices used in advertisements, which is based on works of Leech (1966), Vestergaard and Schroder (1985), Beasley and Danesi (2002), Goddard (2012), O'Shaughnessy and O'Shaughnessy (2004) and Brierley (2005).

- **Metaphors**

In advertising, figurative language is often used, such as metaphoric expressions. Metaphors play significant role because they can express right emotions for a product (Leech 1966, 182). Metaphors influence our thinking, interpretation and also emotional perception. Although advertising language uses metaphors commonly, they are not always interpreted correctly because of wrong decoding. New technology continues to enrich the language of the new metaphor and as O'Shaughnessy and O'Shaughnessy mention, "the power of persuasion has been seen to lie partly in the power of metaphor" (2004, 140). They add that visual metaphors are used as well as verbal metaphors in advertising (2004, 140). Vestergaard and Schroder mention in their book this example: "*A diamond engagement ring shows your love as nothing else can*" (1985, 39).

- **Personification**

As Leech points out, personification is one of the strategies used within figurative language. It is the use of a human attribute for things and animals which increases consumer fantasy (1966, 183-85). An example of personification is "*My cat speaks Chinese*" (Beasley and Danesi 2002, 116).

- **Pun**

Pun is another figure of speech. It means that word have more meanings, it can be interpreted as a play with the words, for instance "*it won't leak in your pocket and make you pregnant*" (Goddard 2012, 63).

- **Alliteration**

This strategy is often used in advertising slogans and also in product names (Leech 1996, 186). Alliteration is the repetition of the initial letter, which influences the remembering of advertising. An example of alliteration is "*The superfree sensation*" (Beasley and Danesi 2002, 120).

- **Jingles and slogans**

Jingles and slogans are used because they are usually easier to remember, they give sparkle to advertising and customers can easily identify the name of a brand, for instance "*Have a great day*" (Beasley and Danesi 2002, 120).

- **Use of imperative clause**

The use of an imperative clause creates the impression of giving advice from authority to the addressee (Beasley and Danesi 2002, 120). Leech points out that the imperative form can be also accompanied by the word 'please', which is more polite and persuasive. The

verbs which want to attract attention of customers are for instance ‘look’, ‘remember’ and ‘watch’. Furthermore, the verbs like ‘get’ and ‘buy’ try to convince customers to purchase (1966, 80). Beasley and Danesi mention the following example “*Pump some iron, Trust your senses*” (2002, 121).

- **Interrogative clause**

Advertising finds use as well for interrogative clauses. The reason for using this type of clause is to provoke interest in customers. The most frequent examples are command questions whose responses create yes/no questions. For instance, “*What’s in woman’s realm this week? A wonderful beauty offer for you*” (Leech 1966, 80, 110-12).

- **Absence of language**

Another advertising strategy is the absence of language. As Beasley and Danesi state, “the product speaks for itself” which means that it is not necessary to use any words and it allows for the customer’s own interpretation (2002, 120).

- **Parallelism**

Another significant device is parallelism, it means that sentences, phrases and words are repeated, for example “*It’s longer/It’s slimmer/It’s surprisingly mild*” (Beasley and Danesi 2002, 121).

- **Hyperbolic meaning**

Advertising language often uses hyperbolic expressions, such as the superlative form. These are the words which try to avoid negativism and the meaning is exaggerated, for instance “*the best in the world*” (Leech 1966, 30-31).

- **Adjectives**

As Brierley points out, adjectives are very frequently used in persuasive language to stress the brand and to express emotion and mood. Their goal is to increase the value of the product. These are some of the adjectives which are very often used in advertising: “*free, new, better, best, full, fresh, fine, big (a big bite), real, great, safe, clean, delicious, full, rich*” (2005, 171). Various adjectives are used for different types of products, with adjectives such as elegant, practical, luxurious, modern being associated with clothes. If adjectives are used, the language of advertising is more descriptive and creates positive imagery (Brierley 2005, 171).

II. ANALYSIS

4 ANALYSIS

The purpose of the analysis is to reveal what discursive devices and persuasive techniques are used in the luxury advertisements from the corpus to marketize the products. First, it analyses visual aspects of advertising, which is followed by analysis of verbal aspects. The target audience of these advertisements is higher class, which might influence the persuasive methods used in the advertisements.

4.1 Corpus and methodology

Discourse analysis is the methodology employed in the analysis. This method analyses the text as a whole concept. The aim is to find similarities among the advertisements from the corpus.

The corpus contains luxury advertisements, which are collected from the Internet websites such as blogs and websites of companies. The corpus is compounded from advertisements which are dated from 2009 to 2014. It consists of forty advertisements that are marked with the letters AD (standing for an advertisement) and a number for better orientation. The corpus consists of advertisements on a number of different products: luxury watches, cars, perfumes, jewellery, and bags. These brands are represented in the corpus – Maurice Lacroix, Rolex, Patek Philippe, Zenith Defy, Breitling, Mercedes-Benz, Audi, Rolls Royce, BMW, Hugo Boss, Calvin Klein, Gucci, Louis Vuitton, Givenchy, Dior, *Lancôme*, Tiffany & Co, Michael Kors, Jimmy Choo, Hermès, Maserati, Volkswagen. Within the corpus twenty advertisements are addressed to women, ten advertisements are addressed to men and the remaining ten are addressed to either. These especially concern cars which are meant for both genders.

4.2 Visual aspects of the advertisements

4.2.1 Colours

Colours are closely linked with our emotions. Response to colours is influenced by our mood and character therefore colours belongs to the persuasion mode called pathos which influences emotions. Concerning the advertisements from the corpus, blue is one of the most used colours, because it gives customers the impression of calmness and harmony. Blue colour represents sky, for example in AD13 and AD9, and as sea in AD20. This colour evokes freedom in customer's mind and therefore blue is often used in car advertising as background.

Another common colour is black, which can be perceived as the colour of sadness or death but on the other hand black is associated with elegance and is often used in advertisements of cars for men, as in AD15. White is often used together with black in the advertisements, for instance in AD1 and in AD19. This combination is used because of the contrast between them. White symbolizes purity and innocence.

The advertisements also use green colour, which is associated with health and nature. For instance in AD21, the whole picture is set in nature, which can also evoke friendliness of the product to the environment. Green background evokes a feeling of peace and naturalness in AD3 and with the connection of sportswoman it gives a feeling of success.

Colours influence our perception of a product. Warm colours – yellow, orange, brown are used in the advertisements to evoke home, a friendly and comfortable environment. In AD6 it creates a pleasant home environment and it means that this product can also be bought by mothers who are caring for children at home. These types of colours appear especially in advertisements for women. On the other hand cool colours - dark blue, grey stand for harsh and not very friendly environment. They are mostly used in the advertisements for men's products for instance in AD10. Cool colours express coldness, inaccessibility and power. Therefore they are connected with strong and resistant men who want to overcome life's obstacles and they want to achieve their goal.

4.2.2 People in advertising

In the luxury advertisements from the corpus, faces of celebrities appear very often to promote particular product. Famous people strengthen advertising because they are regarded as icons and they give their identity to the product. In the corpus fourteen advertisements feature famous people such as Ana Ivanovic, David Beckham, Linsey Vonn, Charlie Sheen, Roger Federer, Gwyneth Paltrow, Daphne Groeneveld, Angelina Jolie, Zinedine Zidane, Julia Roberts, Simon Baker, Mika and Ryan Reynolds, the typical feature what they have in common are youth, attractiveness and popularity. David Beckham, who is seen as attractive and stylish football player in Britain, he appears in two advertisements in the corpus. He represents strong and rich men. His wife Victoria Beckham is also regarded as icon of fashion and this factor can help to promote the product. Beckham is interesting for women as well as for men. His ability is to adapt the trends of the time and that is why he became the face of the watches of two brands in AD3 and AD10.

Concerning the advertisements on perfumes and cosmetics targeted at women, they frequently use top models because they create the ideal of beauty, they are slim, tall and pretty. For instance, AD19 uses famous, charming and sexy model Daphne Groeneveld, who symbolizes femininity, beauty and confidence. Her image is used to persuade women to buy the product to gain these attributes.

Famous actresses are used in the luxury advertisements as well. In AD18, creators of advertising use Gwyneth Paltrow to express characteristic of perfume such as freshness and loveliness. She is wearing elegant dress, which gives positive look to this campaign. In AD21 Angelina Jolie is represented in natural way, she is wearing simple clothes in natural colours, she has little makeup and she is sitting on the boat with her Louis Vuitton bag, which signals that the bag can travel all around the world. She also donates money to charity, which may be the reason why she is naturally portrayed because she thus can create association with charity. She is wearing simple clothes not to give the impression of sumptuousness.

Famous people have big influence on advertising because the customers connect their beauty, lifestyle and personality with the product. They bestow their face to a certain product and provide it with their identity and uniqueness.

In the corpus only famous people but also people who do not have famous faces. These are mostly models. This corpus contains fourteen advertisements of this type. The people in these advertisements give the impression of elegance, because they are wearing smart and stylish clothes, which evoke the higher class. In the advertisements where only women are pictured, they have beautiful makeup and hair, they look glamorous and sexy.

A common element of the advertisements is a portrayal of beauty, which is represented by the selection of female and male models in the corpus. The women's and men's views on beauty differ. In the corpus the advertisement targeted at women present beauty by the choice of pretty faces of models or famous people, who wear elegant clothes. Women are at the forefront of images and they imply that the product is as beautiful as they are. Their beauty is therefore connected with the product. They are often the only people in the photos which portray them as independent women. This type of advertising is determined for women who want to be charming, the advertisement shows the ideal look of women and it also advises on how to dress, what kind of makeup to use, what hairstyle to choose. It is persuasive because when customers see a beautiful famous face, they want to look the same.

Another common aspect of the advertisements is portrayal of love. Love plays an important role in AD2, in which there is a young couple who look happy and satisfied together and who are going to fly by hydroplane, which creates the atmosphere of excitement. The advertisement shows two watches, one for him and one for her. The watches create bond between them: it means that they both have the same thing which strengthens their love to each other. The same case is in AD6, AD25 and AD31, where love between people can be connected with love to the product and creates bond to the product. Another type of love portrayed in the advertisements is maternal bond between a mother and her child, which is shown in AD6 and AD31. The advertisements want to appeal to women who have to care about their children and imply that the women should take care of themselves as well.

Love does not concern only relationships between people but advertisements frequently connect love to life. This feature appears in fourteen advertisements. People in these advertisements give positive impressions, they look happy, and seem to have a satisfied and successful life. It is implied that, because of this life, they can afford luxury things and also that luxury products will contribute to such a life. For instance in AD37, a man is wearing elegant clothes, he looks self-confident and satisfied and a Hugo Boss perfume emphasizes his life style.

On the whole, the selection of people in the luxury advertisements tries to appeal on emotions of customers, associating the products with love, beauty, happiness and success.

4.2.3 Setting of advertising

The setting of luxury advertising varies according to different products. The most frequent setting in the corpus is an exterior setting which appear in seventeen advertisements. The setting of these advertisements is in nature which appears in thirteen examples, in the cities and at the airport. Advertisements for cars are in the most cases in exterior which is created by nature because it creates natural look, the common environment for the car is outside and that is the reason for using an exterior setting for car for example in AD12 and AD17. In the picture there is a road with a car, and background created by nature, the sun is shining and the sky is bright blue. This nature scenery evokes positive emotions, such as freedom and happiness. It says that travelling with a car brings nice time.

Another element of nature used in the advertisements is mountains, as in AD10 and AD16. The products which are advertised are watch and car. It creates strong impression, it symbolizes the product being indestructible and it is targeted at confident, purposeful and persistent type of customers. In AD21, which promotes bag by Louis Vuitton, the scenery is created by a lake and trees. The product is promoted in a simple way and the creators of the advertising want to say that the product is closely connected with nature.

The use of natural settings creates harmony and it also implies that the product needs nature. Without our basic needs like sun, water and fire, the product would not exist. Natural settings also help to represent the product as environmentally friendly. In the corpus, advertisements connect nature and product to imply that products such as Louis Vuitton bag and Hermés clothes are produced ethically by not abusing nature.

To show that products such as cars are really modern, some of the advertisements are set in ultramodern environment such as in AD14 or sci-fi environment, which illustrates the product as supernatural such as in AD15. In two of the advertisements, AD2 and AD9, there is an airplane. Customers feel freedom and desire to travel. It implies that customer can take the product anywhere they want. It is connected with globalization. Globalization brings us more possibilities, and it is also associated with travelling because global world market is interconnected.

On the other hand, some of the luxury advertisements are set in beautiful indoor environment, for instance in restaurant in AD8 or in luxury interior in AD1. While the outdoor environment shows the simplicity and connection with nature, indoor environment shows luxury and modern setting.

4.3 Brand logos

Brand names of the products in the advertisements are often accompanied by a logo, which is created as a symbol, as is illustrated in advertisements for Mercedes Benz, BMW, Audi, Rolls Royce, Volkswagen and Maserati. These symbols are used because they represent the company and customers associate them with the product. A common element of the logos in the advertisements is that they symbolize unity. Audi uses four rings which are interconnected together, and thus create unity and harmony. BMW uses as its symbol the acronym BMW, which stands for Bavarian Motor Works, and the letters are in a circle, which also creates unity. Customers who own this product feel like a part of the company, with which they share their values. The brand Rolls Royce catches customers' attention by

using two “R”. The logo is simple, two letters together symbolize bond to the product. The Mercedes Benz logo design is also in a circle. The logo is simple to express uniqueness, class and compactness. The logo is easy to remember therefore customers easily connect the logo to Mercedes Benz brand. Volkswagen creates logo where letters “V” and “W”, which serve as an abbreviation of the brand name. These letters are enclosed in a circle. The circle denotes integrity. Maserati uses a crown as a logo. It symbolizes the power and it also represents the tradition of the brand because the crown passes on from generation to generation.

On the other hand, advertisements for clothes, perfumes and cosmetics often use a brand name as a logo, for which a specific style of writing is used. For instance the logo of brand Givenchy, expresses continuity and it evokes elegance and style. Hugo Boss also uses the name of the company as a logo, with the word boss graphically standing out. The word boss denotes power because it is a person, who directs people, and it also means that this brand determines the style and the trends. Dior as a logo expresses simplicity but on the other hand the brand signifies prestige, luxury and comfort. The same example as Dior is the logo of Louis Vuitton, which is also used as monogram of the letters “L” and “V”.

The luxury brands create their logos in such a way so that they remain in customers’ memories. They create their logos to display their uniqueness, originality and prestige.

4.4 Verbal aspects of the advertisements

Text plays an important role in advertisements, because the words help to sell the product and it partly depends on them whether advertising will be successful or not. Text in advertising creates communication between the advertiser and the customer and it also helps recipients to remember the product. All advertisements in the corpus are accompanied by verbal text. The text is sometimes directly connected with a picture in advertisements. It often contains a description of the product or of the tradition of the company, or includes a quotation of a famous person.

The text is directly related to the picture in half of the advertisements. It usually describes the situation in the picture. Advertisements AD1, AD2, AD6, AD7, AD8, AD21, AD22, AD26, AD27, AD29, AD31, AD33, and AD34 connect the text directly to the image of people. For instance the text: *“Three exceptional journeys. One historic game.”* in the advertisements for Louis Vuitton refers to the people in the picture, who are three famous football players. It illustrates the fact that every person has their own unique

journey and their own achievements and it tries to persuade customers to buy a bag to go their own way.

Some advertisements contain only short texts to highlight the purity and simplicity, for instance: *Keep love close., A sporting life!, There is only one true love.* Short text can catch the attention of a customer more easily than longer text because it is easy to read. Another short text is in AD35, where the text is created by the name of the product *Gentlemen only* which is accompanied by a picture showing the famous actor Simon Baker who is represented as a gentleman because he is carrying an umbrella above a woman's head. It is simple but gripping.

On the whole, verbal text serves to promote the product and companies try to express identities and lifestyles which should be associated with the product by using slogans and adding text connected with the product. The next parts focus on the analysis of brand names slogans and the following part investigates the main persuasive strategies used in the advertisements of luxury products.

4.4.1 Brand names

Brand names appear in every advertisement in the corpus. They stand for a company and they create its image. They are frequently expressed by the name of the founder of the company such as Maurice Lacroix, Patek Philippe, Hugo Boss, Calvin Klein, Louis Vuitton and Jimmy Choo. The reason is to represent their individuality. They want to make the impression that their product helps customers to create individuality. Using their own name symbolizes that every person is original and unique, the same as their products.

4.4.2 Slogans

A slogan is a motto that mostly appears next to the company logo in the advertisements from the corpus. Slogans appear in fourteen advertisements of brands such as Maurice Lacroix, Rolex, Patek Philippe, Audi, BMW, Mercedes-Benz and Hugo Boss. These slogans are short, catchy and easy to remember for instance slogan of Rolex *Live for greatness.* Or the slogan of Maurice Lacroix *Your time is now.* All slogans in corpus try to create positive impression about products. They summarize the characteristics and the identity of the product, promoting it as something unique and exceptional, such as the slogan *The best or nothing.* For Mercedes-Benz. It uses superlative form to express that the product has everything such as quality, style, fast engine, comfort, safety, responsibility and luxury. The company wants to emphasize the exceptionality of their product and they try to

say that their product is the best on the market, with the best technology and design. Next luxury brand BMW uses the slogan *Sheer driving pleasure*. They want to demonstrate their identity through the slogan the same way as Mercedes Benz. Using of adjective sheer, which means completely such, they describe their product as something perfect. They try to create memorable slogan which persuade customer to purchase.

The slogans relate to the target customer group, respecting their values and customs. For instance the brand Patek Philippe has as its slogan *Begin your own tradition*. It tries to persuade customers to buy a product, with their children following this action. The tradition is connected with family inheritance and should move from generation to generation. It indirectly implies that customers should become a part of the company culture and follow their values. It is also connected with individuality, because the product helps customers to find their own identity.

Slogans are trying to be gripping, original and timeless. An example of a gripping slogan is *Your time is now* for watches by Maurice Lacroix. The slogan wants to arouse the feeling of desire and need for the product. It says that right now is the best time to buy the product as there might not be an opportunity to buy this product later on. The message is not only connected with the product but also with our life. Time serves as a metaphor: it says that people live in the present time, not in the past, nor the future. The slogan conveys a message that when a person wants something they should do it now and not postpone it.

Some of the slogans are associated with celebrities. When there is a famous face in the picture, the slogans often contain an attribute which is related to the famous person and also to the product. The slogan reflects the lifestyle and the attitudes of the celebrity. It is illustrated in AD3 for Rolex, which portrays Ana Ivanovic, a famous tennis player, who has won a lot of awards. The slogan sounds: *Rolex. The crown for every achievement*. It illustrates that the watch Rolex crowns every success. The word 'crown' stands for the watch and symbolizes power, honor and victory. The same case appears in AD4 and AD5, where the slogan is *Rolex. Live for greatness*. The product is represented by David Beckham and Lindsey Vonn, who is a famous sportswoman. They represent the success and effort to be the number one in what they do. They show a resolution not to give up and to achieve the goal. The slogans represent Rolex as a strong, successful, modern and powerful brand.

4.5 Persuasive strategies

•Adjectives

One of the frequent persuasive techniques in advertising is the use of positive adjectives to catch attention and to increase interest in the product. In the corpus there are sixteen advertisements which contain adjectives. The most frequent adjective is new (thirteen advertisements). The word is used because a product is being introduced on the market and its creators want to point out that it is new and customers should buy it. The message that the advertisers want to convey is that they have new technologies and they try to innovate the product all the time. The word often appears in connection with cosmetic products such as – *new fragrance, new by Lancome* and cars – *new Audi A7, new BMW, new iBeetle*.

Other adjectives which were found in the corpus are *precious, original* and *extraordinary*. They establish the product as exceptional, as in *Something truly precious holds its beauty forever*.

Concerning advertisements on cosmetic products, they use adjectives connected with beauty, for instance *beautiful, sexy* and *glam*, which are intensified by words like *sheer, true* and *pure*. These words are especially used in advertisements for women, they describe the product as perfect. They provide the ideal model of beauty. One case (AD24) uses explicitly adjective *luxury*, unlike rest of the advertisements which use other adjectives.

Advertisements want to create a positive look of the product. That is why they use superlative forms, such as in advertisements for Mercedes Benz. They use the contrast between best and nothing to emphasize the brand's uniqueness and the paramount importance of the product. The statement is exaggerated but on the other hand it also can lead to persuasion of customers. Another superlative is present in AD29 for Tiffany & Co.: *Celebrating the world's greatest love stories*. It is an advertisement for a ring, which is perceived as a symbol of love, unity and devotion. The superlative form is used because creators want to emphasize that the product is for people who are in love, saying that a customer needs this ring for a big moment to stress the important occasion.

• Positive nouns

When companies want to sell products with success, it is necessary to present the product in a positive way to appeal to customers. Therefore positive nouns are used to stress originality, beauty and uniqueness, and to give positive values to the product. The

choice of the nouns also depends on target groups of customers. The luxury customers are recruited from among people who tend to be successful which is why to use nouns such as *success*, *achievement*, *endurance* and *greatness* to emphasize their social status and identity. The noun *creativity* wants to express that a product is unique. Other nouns that try to express the values of a product are *impression*, *passion* and *pleasure*. The noun *gentlemen* appears in an advertisement for a Hugo Boss product. The word associates the product with the characteristic of good behaviour, clothes and charm. The advertisements for Patek Philippe watches use the noun *tradition* which is bound to the past but also to the future, it symbolizes positive values such as family, generation and relationship between the members of the family. Another positive noun is *eternity*, which is used in advertisement for Calvin Klein. It creates the impression that the product is timeless and nothing can overcome the product.

- **Hyperboles**

Another persuasive strategy is the use of hyperboles. The exaggeration is used in nine advertisements. The most frequent hyperbole is *never*, which is presented in AD2, AD25 and AD39, as in an advertisement for Calvin Klein.: *What begins here never ends*. It shows the timeless appearance of the product. Another example is *Never drive alone*. It persuades customers that they should not travel without Volkswagen car.

The advertisements for Patek Philippe watches use the statement *Something truly precious holds its beauty forever*. Connection of the words *truly precious* and *forever* creates hyperbolic meaning. The words are used because they want to describe the exceptional quality of the watches and to imply that their beauty will last forever.

The Mercedes-Benz brand uses the contrast pair *Best or nothing.*, to claim that the product is the best on the market concerning the technology and design. It gives only one choice – their product or nothing.

- **Metaphors**

As metaphors are a part of our everyday language (Lakoff and Johnson 1980, 4), they are also a common element in advertising. Metaphors give products specific meanings, they influence customers' perception and also serve as persuasive means.

One of the metaphors is used in the advertisement for Rolex: *A crown for every achievement*. Crown stands for power and influence. The advertisement tries to persuade people that purchasing the product will bring them success. It shows that the brand is strong and can overcome obstacles, which leads to the success.

The Louis Vuitton brand uses metaphor of life as a journey, as in AD21: *A single journey can change the course of a life*. It tries to say that one decision can completely change the life. The brand uses the connection of travelling and bags because they inherently belong together, which indicates the fact that with these bags customers can experience adventure. It expresses the persuasion that the brand is unique and that it can change customers' lives.

These metaphors emphasize the importance of the product.

- **Puns**

Pun is a play with words. It is used because it is catchy and customers can easily remember the product. Puns present in the corpus are often created through the connection between verbal and visual aspects. It is illustrated in AD11, where there is a picture of a half of the face, which is viewed from the profile and from the front at the same time. The picture is accompanied by the text – *Look to the side without looking to the side*. The text encourages readers to look to the one side for instance from the front and not to look at the profile, which is impossible because these two faces are connected together. Another example of pun is found in advertising for Rolls Royce, where the heading *Wraith* dominates the whole picture. This word stands for a car which is mysterious and unexpected, it creates the connection with the situation in the picture of darkness, night and mystery. These features are used to awaken the curiosity of the customer making him/her wonder about the product. AD17 compares *emotions vs. emissions* and the headline below says *passion wins* (the passion is illustrated in the picture through the car). The text in the advertisement says that the technology of the car reduces emissions. Another example of a pun is in AD33 for Jimmy Choo: *4:15 PM Sydney, 6:05 PM Sao Paulo, 11:27 PM Los Angeles* (it describes different times of the day at different places), which is completed with statement *Choo 24:7*, where Choo stands for shoes. It symbolizes that the shoes can be worn seven days a week, all day, all night. In advertisements for Audi rhymes are created such as *serene-machine* and *will-skill*, which sound catchy and also describe characteristic features of the car. The creators of advertisements for Maurice Lacroix use expressions 'first' and 'second' which are connected to create the following pun – *Create a first impression that demands a second look*.

- **Description of famous people's lives**

Several texts in the advertisements contain a description of a life and attributes of a celebrity, as shown in AD4, AD5 and AD12. In AD4 David Beckham is textually presented

as a successful and resistant man and these attributes are mapped onto the product. The same case is in AD5. In an advertisement for Mercedes-Benz, famous tennis player Roger Federer is presented as *Proud holder of 17 majors, 75 singles titles and twin daughters*. The text focuses on his achievements and says that he is good in what he does, implying that the same is true about the Mercedes-Benz brand. The connection of famous people and texts creates trustful advertising because it is presented by people who are perceived as icons with desirable lifestyles.

- **Quotations by famous people**

The quotation appears in an advertisement for Zenith watches. It is the quotation of Friedrich Wilhelm Nietzsche, famous philosopher. *“Whatever does not destroy me makes me stronger.”* It is about the life experience and it says that you have to be strong to overcome hard times and to believe in yourself. For customers it can be motivation and it can inspire them to purchase the product. Some customers may have the same philosophy, for instance same values as this brand. Next example is AD37 with Ryan Reynolds, who uses direct speech to create self-confident and more convincing argument about the product. He implies that purchasing the Hugo Boss perfume is a step towards success.

- **Alliteration**

Alliteration appears in eleven examples in the corpus. It helps to catch attention of customers because repetition of initial letter enables better remembering of the text. The most frequent letter which is repeated is “S”. It is in three advertisements – AD14, AD15 and AD32, as in *And the world stood still*. Next letter is “L”, it appears in two advertisements in AD26 and AD38: *Life is beautiful. Live it your way*. Other letters which are used to catch the attention are “E” *Emotions vs. emissions.*, “C” *A single journey can change the course of a life.*, and “O” and “T” *There is only one true love*. The last example of alliteration is created with letters “A” and “P” *The all-new, all-purpose 7-passenger Gl-Class*. Advertisements for BMW and Rolls Royce repeat the letter “W”. It sounds catchy and it has also visual effect, because “W” is noticeable.

- **Use of imperatives**

This strategy of persuasion is presented in ten advertisements. Imperative emphasizes the importance of the text. Using imperatives means giving advice to customers by using

the verb in the first position in the sentence. In AD4, AD5 and AD26, the advertisers give the recommendation on how to live: *Live for greatness. Live it your way. Keep love close.* Imperatives often encourage and refer to future, as shown in: *Begin your own tradition. Create a first impression that demands a second look.* They give readers an offer of what he/she could do. In AD2, *Go places you never thought possible.* Imperative also gives command to the reader, as the examples in AD1 and AD11 show: *Dance with Givenchy. Look to the side without looking to the side.* It gives the impression that readers should obey the command.

- **Parallelism**

Parallelism serves as a persuasive technique which is used to persuade the customer by repetition of words, phrases and sentence structures. Repetition attracts customer attention and increases interest. Parallelism is represented in five advertisements in the corpus. In AD11 for Mercedes-Benz and in AD30 for Tiffany & Co. examples of repetition of phrases are shown: *Look to the side without looking to the side.; Perhaps it's something you've worked for. Perhaps it's something you've wished for. Perhaps it's a wonderful surprise.* There are also examples of repetition of pronouns: *She's sporty. She's sexy. She's glam.;* and *I don't expect success I prepare for it.* The parallelism of pronouns stresses the person in the picture and it gives an even stronger impression.

CONCLUSION

The theoretical part of the thesis is focused on the description of luxury advertising and its persuasive strategies, it deals with advertising as a whole complex, taking into account both visual and verbal aspects. The analysis describes in detail particular advertisements and it tries to find common elements among them. The corpus contains forty advertisements in total, which are aimed at men, women and both genders. In luxury advertisements for men as well as for women emphasis is put on individuality. Yet, in advertisements targeted at men also different elements appear in comparison with advertisements for women. Concerning women, the most emphasized element is beauty represented by models, connected with taking care of oneself, and with confidence acquired as a result of that beauty. On the other hand in advertisements for men emphasis is put on confidence connected with success.

The image of luxury advertising is associated with the brand name of advertisements because it helps the company become different from the competition. In the corpus there are brands which use the name of the founder of the company to express the individuality of the product. Brand names are connected with brand logos, which express the values of the company. The corpus contains logos which express values, such as unity and harmony. They evoke elegance, prestige, simplicity and style.

The analyzed type of advertising is targeted at groups of luxury customers, which influences the values that these advertisements associate with their products. These types of customers look for values such as individuality because they want to emphasize their personality and to point out that they are successful and rich. This is reflected in the advertisements which put emphasis on the uniqueness of products (for example by employing superlatives, such as *best*, or hyperboles, such as *truly precious*), stress the originality by using different settings of the advertisements such as ultramodern environment or unique places in nature and also associate the product with success (by using successful celebrities in the advertisements). They give the customer the feeling of exceptionality. Customers have to feel that the product is rare and they buy something that is exclusive. Most of the advertisements use beauty as an important value. People who are in the advertisements are elegantly dressed and attractive and look happy and satisfied. These factors help to represent a product in a perfect light. Some advertisements present the connection between a product and tradition because the companies are on the market for a long time, which evokes experience and passion.

A common setting of the advertisements is in exterior, especially in nature. It gives positive associations to the product such as friendliness to nature, harmony and simplicity. The analysis revealed that common verbal persuasive strategies used in the advertisements are positive adjectives, positive nouns, hyperboles, metaphors, puns, descriptions of famous people's lives, quotations by famous people, alliteration, use of imperatives, and parallelism. In most examples verbal aspects of advertisements are accompanied by visual aspect, which together create a powerful means of persuasion because they are mutually supportive. The combination of these two aspects helps to attract customers' attention better and can motivate them to purchase.

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APPENDIX

YOUR TIME IS NOW.
CREATE A FIRST IMPRESSION THAT DEMANDS A SECOND LOOK.

Les Classiques Proton de Louis Lottès
A graceful interpretation of time dressed in a white dial, ready to reveal its subtle presence and elegant lines. The watch is unmistakably feminine yet liberally confident.

MAURICE LACROIX
Manufacture Horlogère Suisse

AD1

YOUR TIME IS NOW.
GO PLACES YOU NEVER THOUGHT POSSIBLE.

Proton S & Moon Date Ladies
A timeless spirit with a fresh and unexpected color and design that is never out of style. For her, the watch is not just a watch, it's a statement of style and precision. Because that is what it is: a watch.

MAURICE LACROIX
Manufacture Horlogère Suisse

AD2

ANA IVANOVIC
Turned pro at 15. World class at 16.
Ranked No. 4 at 19. At 20, No. 1.
Beautiful. And on the court, undeniable.

ROLEX. A CROWN FOR EVERY ACHIEVEMENT.

OYSTER PERPETUAL DATEJUST

ROLEX
ROLEX.COM

AD3

DAVID BECKHAM
HIS CHARISMA IS KNOWN THE WORLD OVER. WITH AN UNSURPASSED LEVEL OF RESILIENCE HE HAS SURPASSED THE EXPECTATIONS OF MANY. IT HAS SINCE CARRIED HIM TO THREE WORLD CUPS. HE IS SIMPLY SENSATIONAL, ON AND OFF THE FIELD.

ROLEX. LIVE FOR GREATNESS.

OYSTER PERPETUAL DATEJUST

ROLEX

FOR AN OFFICIAL ROLEX JEWELER CALL 1-800-347-6238.
ROLEX, OYSTER PERPETUAL AND DATEJUST ARE TRADEMARKS. NEW YORK

AD4

LIVE FOR

BUMPS AND BRUISES COULD NEVER TEMPER YEARS OF DESIRE. THE SPIRIT OF A CHAMPION AND AN IRON WILL CONQUER ALL. THE WORLD'S MOST TALENTED FEMALE SKIER REMINDS HERSELF THAT WHEN YOU FALL DOWN, YOU PICK YOURSELF UP ALL THE WAY TO THE TOP OF THE MOUNTAIN.

LINDSEY VONN

GREATNESS

OYSTER PERPETUAL DATEJUST LADY 31

ROLEX

FOR AN OFFICIAL ROLEX JEWELER CALL 1-800-367-6539. ROLEX & OYSTER PERPETUAL AND DATEJUST LADY 31 ARE TRADEMARKS.

AD5

PATEK PHILIPPE
GENEVE

Begin your own tradition.

Something truly precious holds its beauty forever.

Annual Calendar Ref. 4936G
patek.com

AD6

PATEK PHILIPPE
GENEVE

The original watch of Winners & Warlocks

You never actually own a Patek Philippe

You merely look after it for the next generation to enjoy while partying with strippers.

patek.com

copyright 2011 oblogtofeed.com

AD7

PATEK PHILIPPE
GENEVE

Begin your own tradition.

Something truly precious holds its beauty forever.

Patek Philippe Boutique

Tektas
Watches & Jewellery

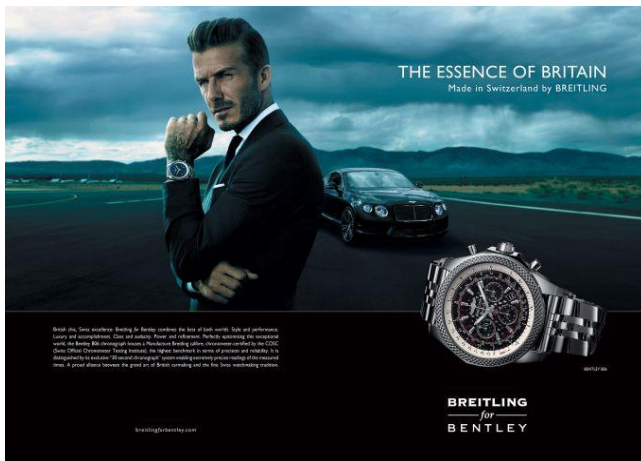
Mim Kemal Oke Caddesi No 13/B - Nisantasi - Istanbul
Tel 0212 224 71 76 - patek.istanbul@tektas.info

Twenty-4* steel Ref. 4910/10A, white gold ring.

AD8



AD9



AD10



AD11

Proud holder of 17 Majors, 75 Singles titles* and twin daughters.

US OPEN
Official Vehicle of the U.S. Open

The all-new, all-purpose 7-passenger GL-Class.

Introducing the 2013 GL, a 7-passenger Mercedes-Benz SUV equipped with groundbreaking safety innovations, a luxuriously appointed interior and enough cargo space to carry all of your family and your trophies. The all-new 2013 GL-Class. One future legend deserves another. MBUSA.com/GL

Mercedes-Benz
The best or nothing.

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AD12

More style per hour.
The new C-Class Coupe.

Unparalleled driving experience. This new C-Class Coupe perfectly fits the all-new 125th anniversary spirit and promises to be the most stylish car on the road. Every customer deserves the pleasure of the engine. Built for those who are seen on the road. For more information visit www.Mercedes-Benz.com/Coupe

125th years of innovation

Mercedes-Benz
The best or nothing.

AD13

And now I see with eye serene,
The very pulse of the machine;
The reason firm, the temperate will,
Endurance, foresight, strength and skill.

William Wordsworth.

The new Audi A7.

A sporty, distinctive 4-seater coupé that is the epitome of poetry in motion.

3.0 TFSI quattro® 300hp | 7-speed S tronic transmission | MMI® touch with rear-view camera | 4-zone climate control | Optional Bang & Olufsen advanced sound system | Optional Head-up display.

For more information visit www.audi-me.com/A7 or your local dealer.

Audi Vorsprung durch Technik

AD14



AD18



AD19



AD20



AD21



Three exceptional journeys. One historic game. Café Maravilla, Madrid.
Follow Mercedes, Niko and Zidane on [louisvuitton.com](https://www.louisvuitton.com)

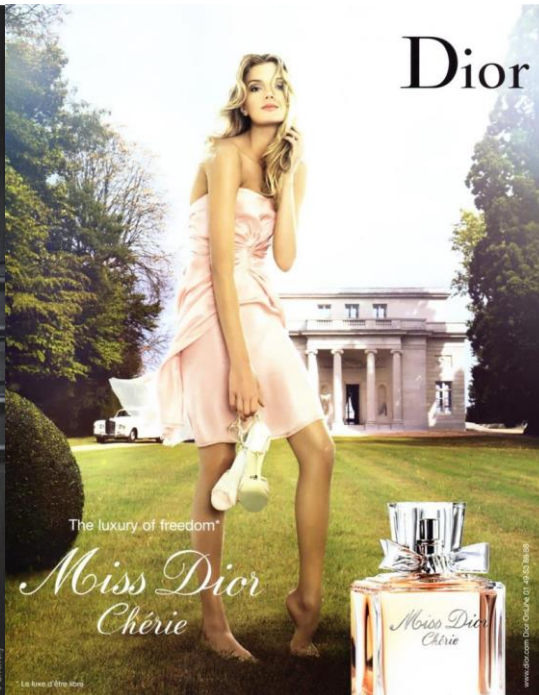
Iain Vahne is proud to support The Climate Project

LOUIS VUITTON

AD22



AD23



AD24



calvinklein-fragrances.com
available at Macy's

ETERNITY

Calvin Klein

what begins here never ends



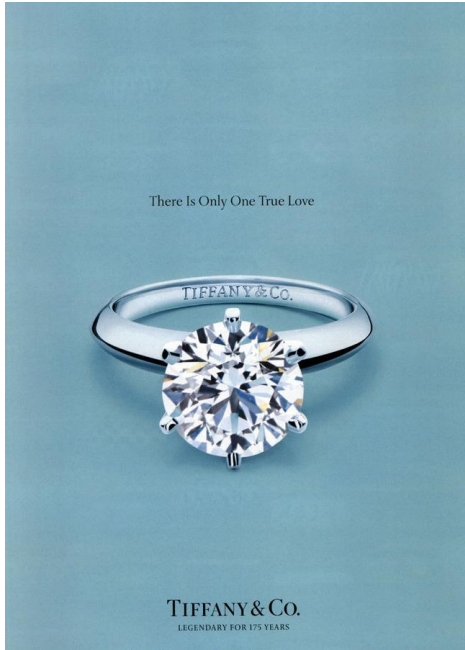
AD25



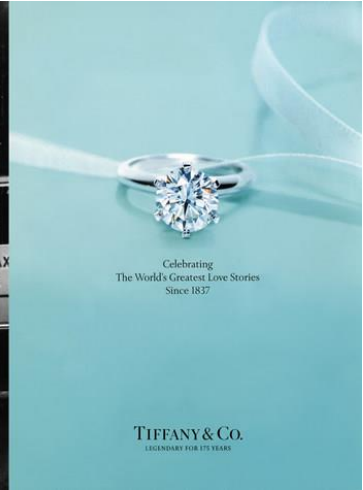
AD26



AD27



AD28



AD29



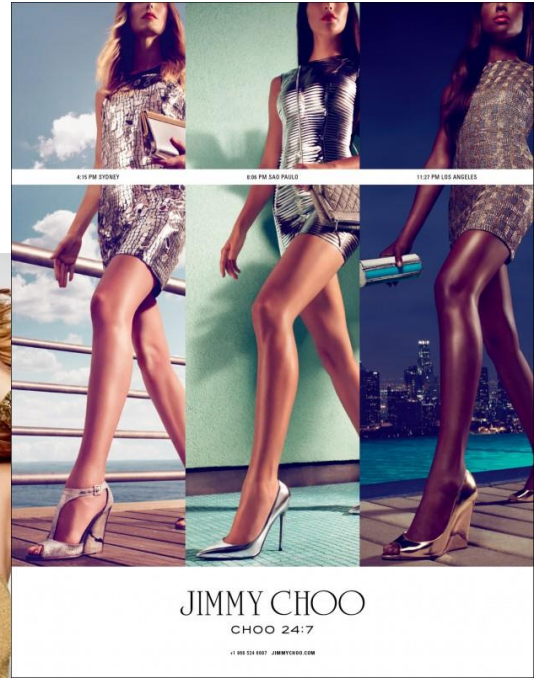
AD30



AD31



AD32



AD33



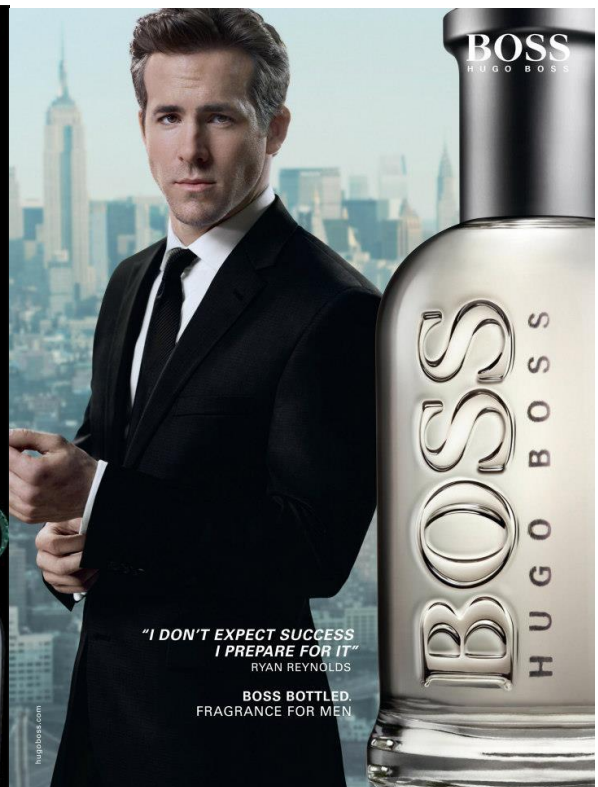
AD34



AD35



AD36



AD37



AD38



AD39



AD40