A Discourse Analysis of BMW and Ford Advertisements

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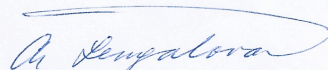   Ústav moderních jazyků a literatur

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ABSTRAKT

Hlavnou úlohou tejto práce je analýza presvedčovacích techník použitých v jednotlivých reklamách od spoločností Ford a BMW. Cieľom je vyhodnotiť použité presvedčovacie techniky a ich viesť diskusiu o ich efektívnosti v schopnosti presvedčiť zákazníka o kúpe produktu. Teoretická časť predstavuje pojmy ako diskurs, reklamný diskurz, diskurzívna analýza, reklama a automobilová reklama. Taktiež preberá presvedčovacie techniky ako AIDA model, Logos, Pathos, Ethos a v poslednom rade predstavuje vizuálne a verbálne presvedčovacie nástroje. V praktickej časti sú analyzované a vyhodnocované jednotlivé presvedčovacie prvky pužité v jednotlivých reklamách z korpusu.

Kľúčové slová: diskurz, reklama, BMW, ford, analýza, presvedčovanie, zákazníci,

ABSTRACT

The main objective of this thesis represents an analysis of persuasive techniques, incorporated in each advertisement from BMW and Ford companies. The aim of this thesis is to evaluate used persuasive techniques and discuss its effectiveness in ability to persuade a customer to purchase the product. The theoretical part describes terms as discourse, advertising discourse, discourse analysis, and advertisement. It also discusses persuasive devices like AIDA model, Logos, Pathos, and Ethos. The verbal and visual persuasive devices are discussed in the last part of the theoretical part. The practical part is devoted to practical analysis that examines persuasive devices and strategies incorporated in advertisements from the corpus.

Keywords: discourse, advertisement, BMW, ford, analysis, persuasion, customers,

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1 CONTENTS

2   INTRODUCTION

The topic of this thesis is to analyze visual and verbal sides of Ford and BMW advertisements, using the method of discourse analysis. A purpose of the analysis is to reveal and compare advertising and persuasive strategies of the advertisements from a corpus. The outcome of this analysis will lead a discussion of the effectiveness of advertisements based on amount and type of persuasive devices and strategies included in particular automobile advertisements. Furthermore, the thesis will discuss the image the companies create.

Even though all automobile companies are offering cars, each company uses a different style of advertising. The style of advertising depends on several factors, such as product, target audience or values of the company. These aspects influence a form of the advertisement and the main message for consumers. The advertisements should inform consumers and persuade them to buy a certain product. This thesis will discuss forms of persuasion as they are one of the most important aspects of an effective advertisement. The persuasion strategies used in printed media are limited, as they are concentrated just on a sense of sight. However, the analysis of persuasive devices will disclose different approaches of companies toward persuasive strategies used in both visual and verbal part of the advertisements and subsequently compare them with each other.

The thesis is divided into two parts that consist of a theoretical part and practical analysis. The theoretical part clarifies and provides definitions for basic terms, such as discourse, advertisement or discourse analysis in order to describe the procedure and subjects of the analysis. The following chapters of the theoretical part discuss visual and verbal persuasive devices which are commonly used in advertising.

The practical part includes an analysis which studies 10 Ford and 10 BMW advertisements from the corpus. The aim of the analysis is to apply the method of discourse analysis into practice and analyze the visual and verbal persuasive devices that were found in the advertisements of the two companies. The part focusing on visual aspects analyzes colours, environment, logo and people as persuasive elements that influence customer's perception of advertisements. The verbal text of advertisements provides customers with important information connected with promoted product or conditions of purchase. The form, style and persuasive devices of the verbal text are the main concerns of the second part of the analysis. This part provides concrete elements of persuasion that are demonstrated on particular examples from the advertisements.

3 ADVERTISEMENTS

The advertisement has plenty of different definitions but in almost all of them, it is possible to find an agreement that advertisement is a communication between the advertiser and a target group. The advertisement is a way, how to catch people's attention or promote one's product, idea or religion to the customer (Vysekalová and Mikeš 2010, 16). Cook defines advertisement as "the promotion of goods or services through impersonal media" (2001, 9). As Boveé points out, the media are channels through which the message is carried to the audience. The medium belongs to the group of efforts creating the whole advertising process that consists of advertisers, advertising agencies, and suppliers. (Boveé 1995, 5).

The word advertisement is derived from Latin word 'advertere', which means 'to turn towards'. However, this translation cannot be used generally because not everything what catches our attention represent advertisement (Goddard 1998, 6).

3.1 Car Advertisement

Automobile advertisement can be promoted through different media, such as newspapers, televisions, billboards or Internet. McLaren and Conley state that it is the most common form of advertisement for land transportation. McLaren and Conley consider automobile advertising as a medium focused on automobilized society and their social organization and representation (McLaren and Conley, 2009, 1-2). The purpose of the car advertisement is to initiate interest and desire for a product, as Stevenson states: "it must make the reader stop and look, then read, then dream" (2008, 3).

4   DISCOURSE

As Cook says, discourse can be understood by as the unified and relevant unit, only if the text collaborates with the context. These participants are viewed as a part of the context as well as observers (Cook 2001, 4). Widdowson describes discourse as a set of "communicative purposes", which stand for different motives why people produce texts. According to Widdowson, discourse can be seen as a tool that motivates the production of texts and helps people to interpret the text into form which makes better sense to readers. Discourse refers to both author and reader perspectives of how they understand the meaning of the text (Widdowson 2007, 6-7).

4.1   Discourse Analysis

Analysis of discourse is described as "the analysis of language in use" (Brown and Yule 1983, 1). The process of doing discourse analysis can be understood as a work with text by using pragmatics, syntax and semantics (Brown and Yule 1983, 26). Paltridge states that discourse analysis describes how discourse provides different views of the reality and how is the spoken and written language connected with social and cultural identities of the participants. Discourse analysis also shows how the relationship between cultural identities and language works. It is important to acknowledge that discourse analysis considers language as a complex system and is focused on the text as a whole, not just on words or single units (Paltridge 2008, 2). Among other things, this system is also based on gestures, action, and gaze, which are most likely relevant in the context used in particular speech (Gee 2014, 2-3).

Discourse analysis adopts different approaches. As Gee points out, the first approach is from a linguistic point of view, which means that it is primarily connected with the study of grammar. Other methods work with different approaches to language, for instance focusing on ideas, issues or themes, which certain text expresses (Gee 2014, 1). Gee calls these aspects of language tools and claims that neither of them is flexible enough to be used universally, therefore, each method needs a specific set of tools, adjusted for specific needs of the analyst (2014, 1). Paltridge in his book describes the process of discourse analysis of genres but the basic rules is applicable for discourse analysis of any text. The analyst should start with the particular genre, specify it and collect samples. The samples help to identify the genre and therefore it is important to collect as many samples as possible. The second step is to identify the speaker or writer and the audience of the text. The following step

considers the purpose of the text, why the author writes this genre and what it can offer to readers. The analyst must consider discourse patterns of the specific genre. Discourse patterns involve layout, format and typical organization of the text and language features for the particular genre. Another part which should be included in the process of discourse analysis is an analysis of context. Analyst considers the background and extent knowledge that is important in order to be able to understand the text or "make a sense of particular genre" (Paltridge 2012, 76-78).

4.1.1   Advertising Discourse

An advertisement is a form of discourse which includes three parts: addresser, massage, and addressee (Goddard 1998, 7). These parts are essential for the analyst, in order to find out who is selling what product to what kind of customer. It is important to reveal participants and the purpose of communication. This knowledge helps to understand the participants of communication, their beliefs, society, and situation (Cook 2001, 3). Goddard states that the intention of discourse analysis of advertisements is to reveal the context and the hidden information of the advertisement, by studying not just language, but also the relationship between addresser and addressee. The relationship between these two entities can be hidden both in text or pictures of advertisement (Goddard 1998, 9). Cook states that if advertisement involves pictures, music or other forms of mediums, it must be involved in discourse analysis too. The analysis shall not analyze music and pictures in isolation because their meaning is often interconnected and together might create opposite meaning as it would be in isolation. Advertisement can be distributed via different channels, for instance, television, radio or newspaper. Cook describes these mediums as distribution channels (Cook 2001, 3-4). They serve to deliver a message from advertisement to object customer (Kwaśnik and Zukow 2012, 15). It is important to analyze the form of distribution channels in order to understand the reason of the use of certain type of language.

5   PERSUASION IN ADVERTISEMENTS

The world of nowadays is overcrowded by advertisements of all kinds, therefore it is important to involve a great amount of effort to create an effective advertisement. The companies invest a lot of money into marketing to make their promotion more effective and capable of persuading of customers to buy a certain product. This can be achieved by persuasive techniques which are a vital part of every advertisement. The shape or colours of the logo, brand name or package of the product can motivate people to purchase the certain product and simultaneously target on unconscious desires or urges of people (Beasley and Danesi 2002, 15).

O'Shaughnessy and O'Shaughnessy claim that the need of persuasion techniques in advertisements increases with the amount of competitors in the market. Nonetheless, the reason why is persuasion so important is that competitors can present the similar product which can deteriorate any possible advantage of the original product. This situation can cause destabilization in demand for the original product. Considering these threats, companies are trying to sustain its position on the market also by "reactivating long-neglected methods of reaching the consumer", such as sponsorship of sports (O'Shaughnessy and O'Shaughnessy 2004, 1). Through these methods people are aware of the product and company, so the persuasive techniques in their advertisement can even more easily persuade the customer to buy the original product.

The persuasion is one of the main functions of the advertisement. It ensures people's attention and interest about the product. The advertisement can involve the whole spectrum of persuasion methods, which can be used in a verbal message or hidden in visual effects. Methods which serve to persuade people will be described in following paragraphs.

5.1   AIDA Model

AIDA model serves as an example of how the process of selling and advertising works. As Mark and Clemente state, AIDA is an acronym which describes certain stages of buying process in which "buyer learns of a product and is ultimately moved to purchase it". AIDA represents attention, interest, desire and action (2002, 26). This model is a process in which the accomplishing of one stage automatically initiates following stage (Janoschka 2004, 19). The structure of AIDA describes the way how the outline of advertisement should be arranged in order to achieve those four goals (Mark and Clemente 2002, 27).

The first step is to find a method, how to acquire people's attention. According to Behm, the headline is one of the most important parts of advertisement, as it provides the reader with information about the product. After evaluation, the reader decides if it is interesting for him or not. According to Behm, the emerging interest of the reader can be

supported by a convincing illustration which can increase reader's interest even more (2006, 5). The following stage is desire. As Přikrylová and Jahodová claim, desire can arise from the demonstration of the product or service or by disproving reader's insecurities. When the reader is confident and without any doubts towards the product, the process moves to action (Přikrylová and Jahodová 2010, 129).

5.2 Logos, Pathos, and Ethos

Logos, Pathos, and Ethos represent basic persuasive strategies that were invented by Aristoteles in ancient Greece. They are also described as "types of appeal to the audience". It is common to combine all three strategies, mainly in political speech in order to make the speech more persuasive and transparent (Halmari and Virtanen 2005,6).

The logos appeals mostly on rational thinking process, provides reasonable communication and solutions to particular problematic (Lockhart 2010, 85). Halmari and Virtanen point out logos, as strategy mostly used in newspapers or other written media that can provide readers with exact data. As the source for these data serves surveys, books or poll results (2005, 5).

According to Lockhart, many advertisements rely on emotional appeal by using cute animals or smiling children who are complemented with an emotional verbal message. This strategy is called Pathos. Lockhart assumes emotions as a powerful persuader which is more persuasive than Logos even though it is believed that people shall not make decisions based on emotion (2010, 86), because it is generally considered as unwise, especially with important life-changing questions.

The third main strategy of persuasion is an Ethos. This strategy is focused on ethical appeal – reliability of the author. The whole message can stand on the credibility of the author because once is author unreliable, the whole information lacks credibility and vice versa (Lockhart 2010, 86).The devices used to persuade the customer to buy a product are the part of following two chapters. Chapter 4 discusses visual persuasive devices while chapter 5 focuses on common verbal persuasive strategies.

6   VISUAL EFFECTS

Sight and hearing are two important human senses that people use to recognize information in advertisements. According to this fact, it is believed that the visual and hearing channels are the most effective distribution channels for promoting products or services (Kwaśnik and Zukow 2012, 16).

Smith and Salvendy point out that the space for advertisement in newspapers or magazines is often limited therefore the design and placement of advertisement must be effective and organized. The visual techniques help advertisements to be more persuasive, attractive and impactful which leads to the higher inclination of the reader to buy a certain product (Smith and Salvendy 2001, 325). As Goddard states, it is necessary to consider the cultural and social environment before including some visual effects. Cultural diversification is very broad and certain facial expressions or gestures included in pictures do not indicate the same emotions in every culture. Therefore, the advertisement has to be adjusted for each cultural environment separately (Goddard 1998, 2).

Yeshin claims that the picture in advertising can carry more information and distribute it faster and more effectively than just words (2006, 49). It is believed that pictures can be learned more easily than words and people can faster recall things which they can imagine (Pressley and McCormick 2007, 114). Therefore, pictures can draw more attention and can be understood and remembered with less effort in advertisements than just text Visual techniques as photographs or paintings are an important part of successful advertisements as they support the message of advertisement (Yeshin 2006, 310). The pictures often include famous persons or vivid sceneries, which also help to persuade the customer to buy a certain product.

The relationship between text and pictures is interconnected. The meaning of the pictures or photographs is ambiguous and can be understood from different perspectives. To avoid this problem in advertising it is important to add the text which describes the picture or reveals the true meaning of the advertisement (Scheffer 1997, 50).

6.1   Signs

A sign is an element expressing the meaning of something else; by understanding the meaning of the sign, the reader learns new information (Johansen and Larsen 2002, 25). Beasley and Danesi state that ''the signs can be found in all forms of communication and representations.'' People memorize the meaning of the sign because they meet signs in everyday life in various situations. White lines on the road can represent the example of a

sign which indicates pedestrian crossing. The daily experience with these signs can help people to remember them more easily. The daily experience can cause that people react on this sign subconsciously, even without thinking of its meaning (Beasley and Danesi 2002, 22). The sign is, therefore, useful and effective tool how to name things or indicates something in everyday life or commercials.

Each sign consists of signifier which represents the certain word and signified which represents a concept (Cook 2001, 65). The signifier is also described as perceivable part of the sign. According to Beasley and Danes, the concept, or signified, expresses the referent which was caught by the signifier. The general division of signs consists of three categories which include: symbol, icon, and index (2002, 42).

As Beasley and Danesi point out, the symbol is an arbitrary sign, which is connected with the object. The object represents word or thing which symbol refers to (2002, 41). De Mooij states that the connection between object and symbol is based on general agreement, knowledge or convention. Symbols are frequently used in advertising all over the world. However symbols are associated with different meanings depending on culture and geographical location, therefore, application of identical signs throughout the world must consider various aspects such as religion or ethnicity. De Mooij provides an example where colours are understood differently based on culture, black colour is mainly in the Western world associated with mourning while in China, mourning is expressed with white colour (2010, 64-65).

According to Beasley and Danesi, the icon is a type of sign that carries the resemblance of its referent. The resemblance can be achieved by indicative shapes, onomatopoeic words or by using other iconic techniques (2002, 40). The Pierce's theory of signs differentiates between 'hypoicon', which represents the one described above, and genuine icon. The genuine icon does not just resemble its referent but also fulfill its semiotic function so that genuine icon ''does not draw any distinction between itself and its object'' (Fischer and Nänny 2001, 19). Generally, icons are defined as those signs which show signified in a more direct way, thus, observer immediately realizes the meaning of the icons, such as map or traffic signs (Goddard 1998, 125).

The index is connected with action - reaction effect, where the reaction can represent smoke as a consequence of the fire (Cook 2001, 74). Similarly, Cook defines index as a particular sign which indicates something else, based on ''virtue of causal relationship''. An example of such index can be human footprint which indicates human presence at a particular place (2001, 74). Beasley and Danesi point out that index is broadly used in advertisements, it

helps to promote a product, where product's name or function is highlighted by indication. They demonstrate the indication on the example of shoe advertisement where "toes of the shoe point punctually to the lettering of the ad" (Beaslay and Danesi 2002, 40).

6.2   Colours

Hand and Middleditch specify colours as an "experience of light and a cultural construct." Identification of colours also depends on personal experiences or preferences of individuals. Therefore, it is important to consider both cultural environment and specific preferences of the target audience (Hand and Middleditch 2013, 238).

Colours can indicate certain feelings or affect people's mood. Wolfrom states that it is possible to divide colours into two groups: warm and cool colours. Yellow, red and orange are considered as warm colours which indicate sunlight, heat or love. On the other hand, cool colours as green, blue or white indicate ice or winter (Wolfrom 2009, 20). In order to understand the right meaning of the particular colour, it is important to consider the context in which certain colour was used. The red colour itself indicates something dangerous while red heart represents love. The same colour can represent opposite meaning changed by considering not just the colour itself but whole context (Hand and Middleditch 2013, 242). Symbolic meanings of colours vary across the world, therefore, it is important to pay attention to the right choice of colour in a specific culture. Some colours which are in our culture understood as bright and cheerful, such as yellow colour, may carry a different meaning in another culture, for example in Mexico yellow colour represents death or disrespect (Boveé 1995, 251).

Many people judge a product or website at a first glance, therefore, the right choice of colours is a very important part of the process of drawing consumer's attention. This theory is supported by a fact that human brain is able to detect certain information faster through eyes rather than ears. The part of the brain responsible for detecting certain colour and creating associations with certain emotion is called associative memory (Seher and Arshad 2012, 86). Hand and Middleditch suggest that by realizing these associations, colours can be used as a tool which generically portrays particular product. A good example is a brown colour which generically describes chocolate. The companies can choose the brown colour of plants which serve as an indicator for observers that they produce chocolate. This strategy helps customers to faster detect the location of the company or shop, which offer the goods that customers want without reading the name of the brand (Hand and Middleditch 2013, 239).

Colours help advertisements to be more effective and attractive. Boveé states that colour ads can be 15 times more effective as black and white versions of the same advertisement. Colours create the atmosphere and outlook of the advertisement, which helps to promote and sell the product. Colours express different emotions and moods, the right combination of them is necessary for the effective and memorable advertisement (Boveé 1995, 252).

6.3 Characters

Characters in advertisements can help to promote products in a more effective way. Viewers have natural associations between certain characters and things which they represent. This phenomenon is defined as identification (Rifon, Royne and Carlson 2014, 267). The concept of associations of characters used in advertisements comes from Taijfel and Turner's Social Identity Theory, which states: "group membership creates feelings of belongingness and association with other group members." The character who promotes a certain type of product must be selected very carefully, considering the culture and social environment of the country (Usunier and Anne 2005, 419).

However, as Gupta claims, celebrities as the characters are an effective way of promoting products worldwide, almost in every culture. They are public persons and their behaviour, habits are often admired and imitated, therefore, people often want to act like celebrities and buy products which they promote (Gupta 2009, 89). The choice of celebrity is often based on their popularity and credibility, the more popular celebrity is the bigger impact it will have (Mehta 1999, 193). It is essential to make the celebrity visible in a particular advertisement, because, as Mehta explains, it can have a minimum impact if certain advertisement uses a well-known celebrity who is hard to recognize. In order to make the advertisement as effective as possible, celebrities should be clearly seen in an advertisement, not hidden in the background (1999, 195).

6.4 Logo

Danesi states that a logo represents the name for a trademark of a company, which serves mainly to differentiate products of one company from others. This is just one function of logos. The modern logos are much more sophisticated and serve also as a persuasive device on customers. Danesi provides an example of McDonald's logo, which at first glance appears just as a letter M. A deeper analysis reveals properties that are mainly focused on the subconscious perception of the customer, which can understand the shape and colour of

this logo as indicators of friendliness, hospitality and family values (Danesi 2007, 79).

Marcus states that brand-logo is an emotional and cognitive information, which is able to influence the decision making of people. The companies use their logo as "the visual brand identity cue" for customers (Marcus 2013, 105). According to Danesi, the logos can be divided into three groups: descriptor logos, suggestive logos, and symbolic logos. Descriptor logos are described as a visual portrayal of the company's brand name. One of the big companies that use descriptor logo is Fedex. Suggestive logos are signs representing meaning connected with the brand or company's specialization. As the example arches, which suggest eatery (Danesi 2007, 79). Companies can also use a symbolic logo that often blends with letter logos, such as Xbox (2007, 88).

7   VERBAL PERSUASIVE DEVICES

This part of the thesis discusses the most common verbal devices which are used as a tool of persuasion in advertisements.

7.1   Personalization

One of the very common persuasive strategies used in advertisements of all kinds is personalization. Müller, Alt, and Michelis state that consumer can be overwhelmed by the amount of the advertisement in our environment. Although this crowded environment can negatively effect our perception of advertisement, they see personalization technique as one of the possible strategies that can attract the consumer (Müller, Alt and Michelis 2011, 160). Personalization can be effective on account of direct address used in order to establish a closer relationship with the consumer. Thornborrow and Wareing state that the direct address is a frequent tool for addressing the target group of customers and the most common term for the direct address is '*you*' (Thornborrow and Wareing 1998, 191).

7.2   Rhetorical Question

As Janoschka states, the rhetorical question is a persuasive device which does not require an answer. On the other hand, it expects reaction or confirmation of the promoted information. Some rhetorical questions are based on the problem-solution structure, where rhetorical questions point out the problem and description of the product provides8 the solution (Janoschka 2004, 133). Kalman states that especially in print advertisements are rhetorical questions used to "introduce the concept before indicating a position on it". The rhetorical questions often include the implied answer, as an example serves Kelman's rhetorical question: *"Do you deserve a little treat?"*(Kalman 2012, 69).

7.3   Alliteration

Alliteration is a persuasive device which represents "repetition of the same sound or letter at the beginning of the words in a sentence or phrase" (Kricka 2013, 6). Beasley and Danesi provide the following example of alliteration: *"Franchisers find franchisees fast",* which is a text from an advertisement in *New York Times* in 1977 (2002, 121).

7.4   Repetition

A repetition serves to enhance importance or encode particular information in an

advertisement which advertiser wishes to convey (Shimp 2008, 246-247). The second purpose of repetition in the advertisement is to help the customer to memorize the main message and the brand name of a product (Trehan and Trehan 2014, 48). Amstrong states that repetition is highly effective for low-involvement products, but not for high-involvement ones (2010, 168). The high involvement products are defined by higher price, large differences between competitive alternatives and the process of acquainting are longer, due to a wide scale of features which such product offers (Saxena 2009, 148). These types of products need to be presented in more detail and promotion often includes a lot of information. The low involvement product offers lower price and customer's brand loyalty is lower due to the lower distinction of similar products on the market. Saxena considers low involvement products as products which "does not reflect buyer's self-concept", as an example provides soaps or toilet paper (2009, 149). The repetition can guarantee that advertisement will be clear and understandable, repeated words, especially on radio or television, ensure that people will not miss any important information (Armstrong 2010, 168).

7.5   Parallelism

Another persuasive device is parallelism which Beasley and Danesi describe as repeated phrases and sentences (Beasley and Danesi 2002, 120). Nordquist suggests that using of parallelism is the very common way how to make the advertisement more memorable. An example of the parallelism is "Stay hard and play hard" (Nordquist 2010, 148). According to Jain, it creates "sense of melody thus adds charm to advertisement". Jain provides an example of parallelism: *Neighbour's envy, owner's pride*. It belongs to Onida's advertisement of televisions. The message is about owners of Onida's product, who are proud to have one of those televisions while their neighbors are jealous and envious (Jain 2008, 225). It can be an effective strategy but only for the certain target group, who see this relationship of neighbors from the same perspective as the commercial.

7.6   Hyperbole

Advertisements often use hyperboles as a persuasive device which should persuade the customer that some product is the best. Hyperbole is characterized as exaggeration or as a tool for strengthening the point (Peacock 2009, 4). Claridge describes hyperbole as the persuasive device which has a connection to pathos and logos. Considering connection to

logos, hyperbole can be effective tool how to highlight and gather useful facts in argumentation, while softening the inappropriate ones. With respect to pathos, hyperbole can make some information look more frightening or more interesting (Claridge 2010, 217). An example of hyperbole is: *The planet is getting so crowded we may have to take turns sitting down* (McGuigan 2011, 13).

7.7 Intertextuality

As Kalmane reveals, this persuasive device uses text as a referent which openly refers to different texts. The persuasive nature of intertextuality is based on knowledge of the reader who is able to connect the text in an advertisement with the original meaning (Kalmane 2012, 90). Nicholas and Price point out popular text which is commonly used in advertisements: *Have I got a news for you*, which refers to both popular celebrity quiz and satirical comedy streamed in Great Britain (1998, 11).

7.8 Metaphor

A metaphor is a language phenomenon that is described as "a transfer of the meaning from one word to another" (Volkmann 2006, 3). Kalmane describes metaphor as a word or phrase proposing certain meaning which is used for another concept to indicate likeness or analogical relationship between them (2012, 55). The purpose of using metaphors in advertising is to help advertisers to disclose people's associations connected with particular things or ideas. The knowledge of these connections helps advertisers to shape the metaphor thus the reader can understand the meaning. Shimp suggests an example of metaphor where someone with great sight can be described as a person with eagle eyes (2008, 287).

8 STUDIED COMPANIES

This chapter provides information about the car companies the advertisements of which are analyzed: Ford and BMW.

8.1 Ford Motor Company

Ford Motor Company is one of the largest car companies in the world, active in more

than two hundred markets all over the world. The scale of the company can be also measured by the amount of other car brands, which belonged to the Ford Company such as Volvo, Lincoln, Mazda, Aston Martin, Mercury, Jaguar and Land Rover. The Ford operates in two fields: one of them is automotive and another is financial services. The automotive branch is focused on manufacturing, designing and selling cars and trucks. The automotive business is divided into two segments: American and European. The American segment provides service and selling cars in America, Mexico, and Canada. These markets are supplied with brands Ford, Mercury, and Lincoln. The brands Volvo, Jaguar, Land Rover and Aston Martin are primarily focused on European segment and Turkey. The portfolio of the models varies based on the continent and culture. Some models or are not available in Europe such as model Ford F350, and vice versa or they are selling in different customizations (Smith 2007, 15-17).

8.2   BMW Group

The BMW Group entered car industry in 1928; till that time, BMW was known as company, which was producing airplane engines and motorcycles (Buckley 2001, 14). In comparison with Ford, BMW owns just two other brands: Rolls Royce and MINI. These two brands belong under 6 other divisions such as BMW Manufacturing Corporation, BMW Holding and Financial Services (Plunkett 2008, 279).

Maguire states that "BMW is a manufacturer of luxury cars". This category of cars is characteristic for traditional and functional luxury cars. BMW models offer luxury interior with slightly aggressive appearance. The target group represents people who are interested in cars that provide a fusion of performance and luxury. These characteristics are achieved through the luxury interior, accurate steering, and precise suspension system, which keep the driver in touch with the environment (Maguire 2007, 2).

The biggest competitors in Europe are Audi and Mercedes-Benz. These companies compete with each other also on the global market. On the global market, BMW's competitors are Ford, Cadillac and Lincoln from United States of America and Japanese Lexus, Toyota and Honda (Maguire 2007, 3).

II. Analysis

9 ANALYSIS

The aim of the analysis is to reveal visual effects and verbal persuasive techniques that are used in the selection of advertisements by BMW and Ford companies. The secondary goal is to compare the information gathered from the analysis of BMW and Ford advertisements. As the target audience of the mentioned companies can differ, it might influence the choice of the persuasive techniques and the visual or verbal aspects of the advertisements.

9.1 Methodology and Corpus

The advertisements will be interpreted by using discourse analysis. This method analyzes the text as the complex system which allows the analysis to focus on every aspect of the advertisement, not just on single units of the text.

The corpus includes 10 advertisements from BMW company and 10 advertisements from Ford company. Each of the advertisements was collected from various magazines and newspapers, such as *The Sun, The Sunday Times Magazine, The Independent, The Guardian, The Mirror, The Telegraph and The Sunday Telegraph Magazine.* These printed medias were published in the UK during July *and* August of 2015 and were selected based on the information about readership, popularity and the amount of the car advertisements included in each magazine. The readership served as one of the main criteria for selecting the newspaper or magazine. As the sources of the information about the readership of printed medias served National Readership Survey. National Readership Survey states that 91% of adult people in Great Britain consume print and online news brands (National readership Survey 2016).Belch and Belch suggest that daily newspapers are read by 50% of adults each day, while during Sunday by 55% (Belch and Belch 2012, 428). It creates a huge base of readers throughout the United Kingdom proving that printed magazines are popular and able to spread advertisements efficiently. The specific figures about the readership of news brands included in this analysis can be found in following Table 1, illustrated on following page. The name of the news brands includes readership of both magazine and newspaper of each company.

Readership	Daily
The Sun	**11210**
The Sunday Times	6257
The Mirror	6035
The Sunday Telegraph	4441
The Guardian	4059
The Daily Telegraph	3823
The Independent	3780

Table 1– Readership Figures
(National readership Survey 2016)

The collected advertisements will be labelled B1-B10 and F11-F20, where the first letter indicates Ford or BMW brand. The corpus consists of several models of both

companies – Ford Fiesta, Ford Focus, Ford Kuga, Ford C-Max, Ford Ecosport, BMW 1 Series, BMW 2 Series, BMW 3 Series and BMW 4 Series. All advertisements can be found on external CD-ROM.

9.2   Visual aspects

9.2.1   Colours

Colours create the atmosphere of the advertisements. The perception of the colours can evoke a broad spectrum of emotions, based on their associations connected with culture, religion or personal preferences. Persuasive strategies which aim at readers emotions belong to persuasion strategy called pathos.

Considering advertisements of Ford and BMW, the most common colour of cars in their advertisements is blue. As Triedman points out, the blue colour generally refers to trust, intelligence, and confidence (Triedman 2015, 159). BMW mostly uses blue colour for sports models or versions with the most powerful motorization provided in advertisements B1, B2, B3, and B9. In fact, the blue is one of the colours of the BMW's "M" logo, indicating sports version of BMW. The most powerful BMW from the 3 Series is the BMW 340i (BMW 2016), presented in advertisement B1 and it is portrayed in blue colour. Blue is also used in the background of BMW advertisements, B1, B2, B7, B8, B9. For instance, advertisement B1 uses blue sky and blue sea as the background. Lyon describes blue sky and sea as symbols of eternity and vastness (Lyon 1972, 81). The connection of blue sky and sea with the blue BMW in B1 can evoke in reader's mind feeling of freedom provided by the strong motorization, giving the driver more possibilities on the roads.

The corpus includes three Fords in blue colour. The first is the Ford Ecosport portrayed in advertisement F16. As the name suggests, the main message represents an ecology and sport's spirit of the model. The ecological engine and low CO_2 emission serve as the examples that demonstrate the ecological nature of the car. The Ecosport is situated in the bathroom, with soft, creamy colours, which creates a contrast between environment and the car itself. This contrast causes that the car in contrastive colour attracts the attention of the reader easily. The second car in blue is the Ford Focus Titanium from the F18 which might indicate ecology and low consumption by 1.0-litre EcoBoost engine. The logo of the Ford also includes blue colour which might be perceived as the company's natural colour. The last car in blue colour is the Ford Fiesta from advertisement F19. This advertisement is focused on the promotion of rental and additional insurance, connected with purchasing of

the models provided. The dark blue colour of the Fiesta is used as a contrastive colour towards red Ford KA without any reference to ecology, as it might seem in previous examples.

In general, BMW uses blue colour, as one of the indicators for powerful motorizations or sport appearance, while blue cars in Ford advertisements do not seem to carry a specific message except the connection with the same motorization in two cases. The use of others colours in advertisements differ too. The Ford is focused on contrast between environment and the colour of the car, while in BMW advertisements, the blue colour of car is supported with blue parts in background which induces certain harmony between environment and car itself. The blue colour used in these advertisements represents different ideas. In case of Ford it is used in 2 advertisements promoting ecological models while in BMW it is associated with freedom and power.

Another colour of cars that appeared in advertisements of both companies is brown. The B8 and F20 use the brown colour to portray family cars with big luggage space and many seats. According to Reed and Feisner the brown colour evokes security and comfort (2014, 186). Both of these symbolic meanings are important aspects for family car, so it can be one of the reasons of using them on this type of vehicles. The colour of the cars portrayed in F20 and B8 are in harmony with nature colours of surrounding environment composed of light blue, yellow and green.

BMW also presents their models in white and silver colours. White colour refers to purity or cleanliness. The connection with purity can be seen in B7, promoting BMW 1 Series, where it is explicitly written, "Pure BMW". Another message of purity and cleanliness connected with white colour of the car can be visible in B4, promoting the white BMW 3 Series. The white colour of this car supports the headline referring to ecology and low CO2 emission. The new 4 Series Gran Coupé from the advertisement B5 is the only car portrayed in silver colour. This advertisement is portraying the Gran Coupé model which belongs to more expensive models of BMW's portfolio. The selection of the silver colour is not coincidental because silver colour can refer to hi-tech technologies, prestige and wealth.

The white or silver colours can be also seen in the environment of advertisements that were discussed in the previous paragraph. The white colour of environment is present in the background of the advertisement B4 in forms of snow and clouds. The white colour of the environment communicates with the white colour of the car, what creates the coherent impression of cleanliness from the advertisement. On the other hand, the shades of grey in the city's background of the advertisement B4 can refer to smog, which is characteristic for

big cities. The white colour in the grey environment of advertisement B4 can be perceived as a demonstration of BMW's efficiency and low emission of CO_2, which does not participate on pollution of the city so heavily.

The Ford cars in advertisements use expressive colours such as gold, red or purple. Red is a typical warm colour which evokes love, power or desire (Feisner and Reed 2014, 186). Ford uses red colour for small models Ka and Fiesta. The F15 is promoting the equal Fiesta, just from the different angle, as it is portrayed in the F14 but the quality of the colours is recognizably worse. This low quality of the colours might cause that the Fiesta looks less attractive. Purple and gold are characteristic colours of royalty and luxury. The hidden message of royalty can be seen on majestic old building, situated in background in the F11 which promotes new, purple Ford Focus. Another colour of luxury is the black colour. The black colour was used for car in the F12 and F13. This colour is often used for car as a symbol of elegance and nobility.

To conclude, each of the companies has a different strategy of using colours for their cars. The BMW uses mostly traditional, metallic shades of colours while Ford experiments with vibrant colours such as gold, red or purple. The colours can carry different messages and express different values, based on the philosophy of the producer or perception of the people. Considering the text of the advertisements and colours of the cars, it can be assumed that BMW uses blue, as the colour mostly characterizing the power and sports appearance of their cars. While the colours of Ford cars vary almost in every advertisement. Both companies have a different approach towards their colour philosophy, however, the example of the brown colour shows that this colour is so rooted as the symbol of stability, home, and reliability that both companies selected it as the colour of models designed for families.

9.2.2 Environment

Setting of the advertisement varies depending on products, companies or message for the readers. The natural environment for cars is an exterior such as roads, nature or towns. The outside setting is present in eleven advertisements from the corpus. BMW used the outside environment in nine cases, from the total amount of ten advertisements. In contrast, in case of Ford, the outside setting was used just in two cases. The Ford advertisements from the corpus are more focused on unusual, interior placement of their cars which is used six times from the total amount of 10 advertisements. In the remaining two cases of Ford advertisements and one case of BMW advertisements studio is used as the setting.

The outside setting of the BMW advertisements situated in nature evokes freedom and environmental friendliness. In advertisements B1, B2 and B8, the cars are portrayed in motion, driving through the sharp curve. It refers to stability, secured by promoted road-holding system and freedom that drivers can overcome any type of roads without a fear. The sense of freedom is enhanced by bright, blue sky and sea in the B1. The advertisements B2, B8 and B10 are surrounded by mountains, which can evoke respect and new challenges. The portrayal of the nature and the cars can also signal environmental friendliness of the BMW, in form of low fuel consumption and low emission of CO_2. Furthermore, the illustration of the nature and roads can evoke desire to travel with the promoted car. The B3, B4, B6 and B7 portray BMW on roads with background of the cities which completes the impression of the versatile cars, suitable for city roads as well as for long journeys.

On the other hand the advertisement F11 shows the Ford Focus on the square surrounded by mirrors fastened on the old building. The mirrors create impression that the technology of this Focus allows driver to see all around the car, mainly while parking in the city. This mirror illusion makes customer feel that parking in problematic locations will not be a problem any longer.

The most common forms of setting in Ford advertisements are different interiors of buildings, characteristic for particular target group. The Ford's advertising campaign "*stop dreaming*" portrays target customers and the car, situated in the natural environment of the target group. For instance, the F18 portrays typical office room, with young man in shirt, gazing on Ford Focus. This setting suggests that this car is the right choice for young men who desire an attractive, economical car for commuting to work. Another example is the Ford Kuga in F12, which is situated in the gym, next to treadmills and dumbbells. This sport equipment can indicate power, healthy lifestyle and challenges that indirectly characterize the Kuga. The Ford Kuga has strong 2.0 litre engine, symbolizing power, four-wheel drive as the symbol of adventure and low fuel consumption what represents economical and environmental friendly of this car. Other two F14 and F16 are situated in places that are characteristic mostly for women. The advertisement F14 promotes Ford Fiesta, placed in hairdresser studio, surrounded by 4 women and one hairdresser. The bright red colour of the Fiesta and the hairdresser's location clearly define the women target audience. The setting is composed of neutral colours such as white, grey and brown, which allow to excel the red Fiesta, reminiscent of piece of jewelry. The Ford Ecosport from the F16 is located in the bathroom, accompanied by a woman in a bath. The location suggests that the Ecosport is small and agile, with easy handling allowing parking anywhere, even in bathroom.

The last strategy selected by both companies is the studio setting. The studio setting can have many advantages. One of them can be that company can create environment of any colour they wish, so it has positive impact on the attractiveness of the visual side of the advertisement. The studio environments used in the corpus are composed of several shades of one or two colours. The customer is not distracted by any disturbing objects which might appear in the background, so the advertisements allow the customer to focus mainly on the car and the headline. The colours of the studios, except F19, match with the colour of the promoted car. The B9 shows the blue BMW 3 Series which slightly blends with blue background. The same colour of the car and the background can cause that the car is not distinguishable from distance. It can be demonstrated on the advertisement F19 which simultaneously promotes two cars. The red colour of the Ford KA causes that customer will spot this car immediately, while dark blue colour might move Fiesta to less attractive position.

The corpus shows that the companies choose three options for the background of their advertisements. The most popular environment of BMW is nature while the main role in Ford advertisements plays interior environment. Each of them expresses different values or desires. Nature might evoke freedom, adventures or environmental friendliness while the indoor environment of Ford advertisements might express versatility of the cars or indicate that customer's 'dream' car is more reachable with their low rental than any time before. The indoor environment can also suggest the target audience of the particular model.

9.2.3   Logo

The logo serves as the recognition symbol for products of the particular company. The logo is used for the representation purposes and to allow customers to identify the product and associate it with the company. All the advertisements from the corpus, except for advertisement B6, include the logo of the company, situated in the upper right or lower right corners of the advertisement. Both logos include written brand name of the company, so they are easy to remember and understand.

The logo of the BMW includes the acronym BMW, which stands for Bavarian Motor Work, and it is written in Helvetica font. This acronym is in a circle which creates the impression of unity and completion. It makes customers of BMW feel that they are connected with the company with similar values and visions.

The Ford logo is known as "Centennial Blue Oval" also refers to unity by its circle shape. This logo includes the whole brand name written in white colour, surrounded by light

blue background. As it was already mentioned, the blue colour symbolizes trust, intelligence and confidence (Triedman 2015, 159), therefore, it is used by many companies, such as Subaru, Volkswagen, Fiat, Hyundai, BMW, Dacia, Peugeot, and Saab. Although blue colour seems to be overused, the uniqueness of the "Contennial Blue Oval" is in special Font used in this logo. The brand name written in this font makes the logo recognisable and unique, so it is easy to remember for the customers.

The logo of both companies includes their brand name and involves similar colours. The logos are simple and understandable, which helps customers identify their products easily.

9.2.4   People in Advertisements

Many advertisements use popular people to leave a bigger impact on the customers. The celebrities are used for better promotion of certain products because the ordinary people might see them as idols and want to own product which they promote. However, people who appeared in the advertisements from the corpus are not popular or celebrities. The ordinary people used in the advertisement might symbolize that promoted cars can be owned by everyone or indicate the target group of a specific model.

In the case of Ford, a total amount of advertisements including people is seven. The people in those advertisements can be considered to represent the target group for the promoted models. The advertisements F12 and F18 show young men in similar age, looking at the car. In fact, these two men represent different values and preferences accordingly to those promoted by the cars in each of these two advertisements. The man in the advertisement F18 represents white collar, an office worker. According to the text, the Ford sees this group of people as a group which prefers an economical and efficient car, therefore, Ford offers Ford Focus with the economical EcoBoost engine. In contrast, the young man in advertisement F12, similarly to the one in advertisement F13, stands for the active person seeking adventure and sport. The Ford sees small SUV (sports utility vehicle) Ford Kuga with a strong engine and higher chassis as a suitable model for this target group. Another example is advertisement F20, which shows the MPV (multi-utility vehicle) Ford Grand C-Max. As the acronym MPV suggests, the C-Max is a typical representative of family cars. This advertisement includes two people resembling father and son saluting to each other. The open sliding doors demonstrate the easy access into the car, manageable also by kid portrayed next to the car. Other three advertisements F14, F15 and F16 show traditional stereotype that women tend to prefer small cars. These three advertisements promote Fiesta

and Ecosport which belong to the category of small cars. They all feature a woman desirably looking at the car, suggesting that women are a target audience.

The approach of the BMW is opposite to the Ford advertisements. From the total amount of ten advertisements, people are present in only one case. The advertisement B6 portrays BMW 2 Series Convertible and the only one person who is clearly recognizable is the driver of the car while the other two men in the background are blurred. The driver represents a regular man, enjoying the sunshine in the convertible. It is the only case where the driver is clearly visible. This approach of promoting cars indicates that the BMW is attempting to make readers focus just on the car itself.

9.3 Verbal aspects

This part of the thesis will discuss the general features of the verbal text used in the advertisements. The text is an important part of the advertisement, as it completes the advertisement by a description of the product, verbal persuasion of a reader or it supports the meaning of the visual symbols presented in advertisements. The verbal text serves as a communicative device of the advertisement through which the recipient gets important information about the product. Each of the advertisements from the corpus is accompanied by the text.

The verbal text of the advertisements is divided into several parts. The main headline is usually written in boldface. The headlines of the Ford advertisements mostly concern the price or the rental of the car, for instance, *"From £129 per month on Ford Personal Lease"* or *"An extra £500 off Stop dreaming"*. On the other hand, the BMW highlights different strengths or advantages of the cars in headlines, such as *"Takes bends and kiteboards with equal ease"* or *"With just 99G/KM CO2, It takes efficiency as seriously as it takes corners"*. After the headline is provided detailed information about particular products, using a smaller font. The text at the bottom of the advertisement is obligatory for all automobile advertisements in the United Kingdom and provides official fuel economy figures and conditions of the car ownership (Vehicle Certification Agency, 2016).

The following subchapters focus on the analysis of brand names and slogans which represent the identity of the companies. Then a discussion of techniques belonging to logos, pathos and ethos follow. The last subchapter examines the use of common verbal persuasive devices.

9.3.1   Brand Names

The brand names of the companies serve as one of the unique identification signs used for public recognition. Both of the brand names try to present the company in the most suitable way, referring to different aspects of their history or origin. While Ford refers to the name of the company founder, BMW indicates the country of the origin.

The brand name BMW is an acronym standing for Bavarian Motor Works. The Bavaria refers to the location where the company was found. The Bavaria in the acronym BMW indirectly uses popular label "*Made in Germany*", which is a symbol of "quality and durability" (Neumann 2007, 12).

The fact that Ford represents the name of the company founder can associate the brand with tradition and uniqueness. This brand name can express the credibility of Henry Ford who represents a symbol of invention and new possibilities. One of the significant events was the introduction of first mass production of cars in the history with Ford model T (Womack, Jones, Roo 1990, 26).

The both brand names can be perceived as an elements expressing credibility of the company. In the case of Ford, the symbol of credibility is represented by Henry Ford as a significant persona of the automobile history while in BMW the credibility is presented by the long history of production and indirect reference to label "*made in Germany*".

9.3.2   Slogan

The slogan is a text mostly accompanied by the logo which indicates the philosophy or vision of the automobile company. The slogans should simultaneously describe the identity and create a positive impression of the product. The slogans are present in 18 advertisements of both companies.

The advertisements from the corpus sometimes use identical texts for promoting different or equal models. The phrase "*Driving pleasure, unmatched.*" appears in BMW 3 advertisements B1, B2, B3, B4, B8, B9, once as a headline and in the rest of the cases on the right bottom of the advertisements. Additionally, B1 and B3 use the same description, as they promote the identical product. The similar strategy is applied in Ford advertisements F12, F13, F14, F15 and F16, where partly adjusted formula "(Name of the model) *from* (the price) *per month on Ford Personal Lease, Stop Dreaming*" is used for promoting different models such as Kuga, Fiesta, and Ecosport. The connection of slogan *"Stop dreaming"* and price suggests that Ford is offering a product which is now available for a broader audience and people can afford the product, instead of just dreaming about it.

Another slogan of the Ford is "Go Further", which refers to the vision of new possibilities and innovations. It is simple and short, what makes it memorable and catchy. This slogan is used in 9 advertisements of the Ford Company, however, the synergy of the slogan with the remaining written text and the background of the advertisement is only in F11. The headline of the advertisement F11 states *"A leap forward in reverse parking"* which directly refers to the slogan *"Go further"* as they present the new technology. The rest of the advertisement's verbal text has no direct connection with this slogan as it is mostly focused on the promotion of the affordable price of the cars.

The BMW uses slogan *"The Ultimate Driving Machine",* referring to power and sport temperament of the BMW cars. The BMW determine its identity through this slogan, trying to create the impression of something unique and special. Unlike most of the Ford advertisements, BMW emphasises dynamism and power of the cars in almost each of their advertisements, for instance in B1, B2, B7, B8, and B9. The common feature of the mentioned advertisements is another slogan *"Driving pleasure, unmatched",* which supports the impression of the uniqueness and appeals to emotions.

The slogan *"Ultimate Driving Machine"* better communicates with the rest of the verbal features of the BMW advertisements, as the message of the *"Ultimate driving machine"* connects to other headlines and mottos such as *"Driving pleasure, unmatched"*, *"Where's the fun in the straight?"* or *"Takes Bends and Kiteboards with Equal Ease"*.

On the whole, both companies are trying to impress the customer with the slogan which refers to different values and ideas. The Ford is focused on future and innovations, like new reverse parking system while the slogan of the BMW concentrates on sport and dynamic identity of the cars.

9.3.3 Logos, Pathos, and Ethos

9.3.3.1 Logos

One of the Logos persuasive strategies is fuel and CO_2 information. It provides exact data about the consumption of fuel and emission of the CO_2 that can play a crucial role for some customers. This information is obligatory in advertisements that promote cars or other vehicles. It results from the regulations of The Vehicle Certification Agency which represent United Kingdom enforcement, related to providing information about fuel consumption and CO_2 emission in "promotional literature" (GOV 2016). Apart from this information which

is obligatory, advertisements contain also other verbal messages which can support the Logos strategy.

The BMW advertisements also use Logos as they provide the type of motorization, fuel consumption or monthly rental by statements like: *"With an average consumption of 74.3 mpg", "Monthly rentals from £369" or "BMW 118i M Sport 5-Door Sports hatch".* Yet, this information is mostly completed with text aiming at the emotion of the reader, such as *"Pure BMW" or Exhilaration and functionality have never been so beautifully combined".* This fusion of persuasive strategies can be also seen in the headline of the advertisement B4: *"With just 99G/KM CO2, It takes efficiency as seriously as it takes corners".* and in the description from the advertisement B8: *"Greater agility and dynamism, lowered emissions and 495 litres of boot space".*

The verbal part of 6 Ford advertisements (F12, F13, F16, F17, F18 and F19) relies mostly on the Logos strategy, as they provide reader with the technical information about price, rental, motorization, insurance information or horse-strength (*"35 monthly rentals of £249.","Ford Kuga Titanium 2.0 TDCI 150PS with Appearance Pack", "Ford Ecosport Titanium 1.0-litre EcoBoost 125PS with Ford Sync", "Ford Fiesta ZETEC 1,25 82PS 3-door from £129","35 monthly rentals of £199", "2 year Ford Options with insurance for 18-24 years olds").* The eight Ford advertisements from the total amount of 10, put stress on the price, monthly rentals or extra sale for their models by using a formula which was already mentioned in chapter Verbal Aspects: "(Name of the model) *from* (the price) *per month on Ford Personal Lease, Stop Dreaming".* It can be assumed that Ford advertisements are mainly focused on the promotion of pragmatic information. This pragmatic approach to the verbal part can attract pragmatic people who prefer affordable cars with low fuel consumption.

The connection of different persuasive strategies in the verbal text can be seen almost in all BMW advertisements. These verbal texts in BMW advertisements are more persuasive as they aim at both pragmatic information and emotions of the reader all at once. Accordingly it can be assumed that BMW uses more effective way of persuasion in the verbal description of the advertisement than Ford, as they do not rely mostly on the pragmatic information.

9.3.3.2 *Pathos*

Advertisements of BMW frequently use pathos as one of the persuasive strategies. As it was already discussed in sub-chapter called Logos, the verbal side of the BMW

advertisements often merges more persuasive strategies than advertisements of Ford. Yet, it is not only the verbal text but also the visual side of the advertisements that uses pathos.

The advertisements B1, B2, B5 and B7 represent examples where use of pathos is clear and evident. The environment of the advertisement B1 illustrates sunny day in exotic location. The sun and sea are connected mostly with holidays or relaxation and it helps advertisement to induce positive atmosphere. This impression is supported with the headline *"Where's the fun in straight?"* indicating that driving BMW through corners is joyful activity. Another aspect, which supports the positive emotions of the reader, is the description below the headline, which states that customer can *"Enter any corner with confidence, and leave it with a smile"*. All these features induce positive emotions and feelings of excitement. The advertisement B2 uses positive adjectives such as *outstanding* or *new,* in order to make positive impression of a great product. Another aspect of persuasion is the headline which puts stress on the innovations that were made on this model with headline *"Agility, Re-Balanced. Efficiency, Re-Engineered. Heads, Re-Turned"*. The advertisement B5 states: *"The graceful sweep of a low stretched roofline, the muscular stance of a stylish Coupé"*. This rich description of BMW 4 helps to create impression of a noble car of higher class. The sentence *"Striking to look at but practical for company car drives"* can indicate that owner of this car will look attractive and prominent. Another advertisement with stress on pathos is B7. It describes BMW 1 Series as *"Pure BMW"*. The purity can be connected with white colour, which can be also perceived as a symbol of cleanliness, and the fuel economy as indicates description below the car *" The new BMW 118i M Sport is an outstanding combination of looks, handling and fuel economy"*.

As it was discussed in the chapter Logos, Ford advertisements seem more focused on pragmatic information as far as the verbal part is concerned. However the verbal part does not create the whole image of the advertisement and customer is often attracted also by the visual part. Even though the verbal part of Ford advertisements is mostly focused on Logos, the visual part is more focused on Pathos. It can be demonstrated on examples F14, F16 or F20 that aim on the emotions of the customer through characters or environment. The advertisement F20 portrays child saluting next to Ford family car which evokes positive emotions, as children represent symbol of innocence or happiness. Next advertisement F16 portrays woman in a bath next to Ford EcoSport, what can be perceived as sign of innocence, while her facial expressions indicate daydreaming or desire for this car. The advertisement F14 portrays the woman who looks on Ford Fiesta with amazement, which

might indicate attractiveness of the car. This facial expression is manifestation of positive emotion toward the car presented to the reader.

The advertisements of Ford often use different environments to attract particular target group which is somehow connected with it. Each of these settings evokes different emotions, which readers associate with the setting. The advertisement F18 uses office environment to express close relationship with the customers and induce feeling of trust. The same strategy with different target audience is used in advertisements F12, F13, F14, F15 and F16.

Another visual aspect belonging to Pathos are colours. Each colour evokes different emotions and association, therefore, automobile companies select colours carefully, as they want to attract the right. As discussed in the part 'Colours', advertisements of BMW mostly use conservative colours, for instance blue, white or silver as customer's base of German automobile companies can be perceived as more conservative with tendency to be sensitive to changes and stick with traditions (Jolibert et al. 2012, 138). The strategy of using conservative colours might evoke feelings of safety, trust and tradition.

This strategy of BMW is in contrast with colour strategy in advertisements of Ford, as they use more extravagant colours. Ford's advertisements use warm colours, such as gold, red or brown, as well as cold colours, for instance, blue, purple or black. All these colours support the meaning of the particular advertisements, as their symbolic meaning is often connected with the message of the advertisement. For instance, advertisements F14 and F15 illustrate Ford Fiesta in red colour which is associated with love or desire (Feisner and Reed 2014, 186). On account of the symbolic meanings of red colour and studio of the hairdresser as a background, the Fiesta can be perceived as an attractive car for women.

The advertisement from the corpus confirmed that Pathos is a very popular persuasive strategy which appeals to emotions of customers. It can be used through a verbal or visual channel in order to induce feelings of happiness, excitement or trust.

9.3.3.3 Ethos

The long history and experience connected with producing cars might put BMW to the role of expert. The ethos is not explicitly expressed in any BMW advertisement from the corpus. However, the mention of the brand name in advertisements can be perceived as the persuasive device, using ethos for persuasion of customers. The BMW as the symbol of German engineering with its well-known slogan referring to the dynamism and driving

pleasure caused that people associate BMW with high-performing cars (Cornelissen 2013, 85). This assumption also helps to support the credibility of BMW.

The Ford company has the strength of the name, as the brand represents the name of the Henry Ford, who is a remarkable person of automobile history thus it can be perceived as the symbol of credibility. As it was already mentioned in the case of BMW, Ford does not use any explicit ethos persuasive devices, except the brand name, which can be associated with expertise and tradition based on the history and current position on the market of both companies.

9.3.4   Verbal Persuasive Devices

This part of the thesis will discuss the verbal persuasive devices found in the advertisements from the corpus. Each type of the persuasive device will be discussed accordingly with the company which particular advertisement belongs to. The overview of all persuasive devices used in the advertisements from the corpus and the number of their occurrences can be seen in Table 2.

Persuasive Devices	FORD	BMW
Alliteration	7	21
Hyperbole	4	5
Repetition	12	14
Metaphor	2	5
Intertextuality	2	0
Rhetorical Question	2	1
Personalization	9	6
Imperative form	5	2
Personal pronoun you	4	3
Combination	4	1
Total amount	35	52

Table 2 – Persuasive Devices (Self-created)

- **Personalization**

The advertisements can interact with the reader through the verbal text. With regards to advertisements from the corpus, personalization is used in fifteen cases. The personalization can exist in the form of direct address "you" or imperative sentence. Each version of this persuasive technique was found in advertisements of both companies while BMW prefers

personalization in the form of direct address used in 4 advertisements, Ford relies more on the imperative form which is used in 9 advertisements.

BMW uses personalization in 6 cases. The four advertisements, B5, B6, B7, B9, use the direct address and two advertisements, B1, B3, employ imperative form. The direct address serves to attract the attention of the consumer with statements, such as *"It's everything you expect from a BMW", "Easy on the eye. Easy on your tax return"* or *"A car that scintillates your senses".* This use of personalization can be perceived as an attempt for establishing a closer relationship and create an informal atmosphere. The imperative form of advertisements B1 and B3 is expressed with identical sentence *"Enter any corner with confidence, and leave it with a smile".*

The imperative form of personalization is popular among Ford advertisements and is often combined with direct address. The fusion of both versions of personalization can be observed in advertisements F11, F14, F15, and F19. The advertisement F11 provides examples of both types of personalization in the description of Ford Focus, *"Trust the new Ford Focus"* and *"How do you park in a space you can't even see?".* The advertisements F13 and F14 use imperative phrase *"Stop Dreaming"* in the headline, whereas the description provides a direct address in statement *"To book your test drive visit your local Ford Dealer or go to ford.co.uk".* The last example of both types of personalization is present in the advertisement F19, where headline asks customer *"What are you waiting for?"* and the description below the cars uses imperative form *"Get up to £1,458 over 2 years towards the cost of your insurance...".* The rest of the Ford advertisements that include personalization include only imperative forms, such as *"Stop Dreaming"* or *"All aboard".*

The use of personalization causes that advertisements are more informal and create a closer relationship with the reader, as the individuality is very popular in Western society (Simpson and Mayr 2010, 92). The imperative forms of personalization communicate with the reader and call him into action. The Ford uses personalization almost in each advertisement, some of them using both types of personalization, while BMW's approach is different, as personalization appears only in 6 advertisements. The less incorporation of personalization in BMW advertisements can be explained with advertisement's stress on the car itself. The BMW's cars throughout the corpus are portrayed in the active role. Some of the headlines or the whole verbal texts portray cars as the main protagonists of the advertisements, for instance, "It takes efficiency as seriously as it takes corners" or "Takes bends and kiteboards with equal ease". It can be one of the reasons why the personalization is not used so often.

- **Rhetorical Question**

Advertisements from the corpus include three rhetorical questions while each of the company uses this persuasive device at least once. Rhetorical questions can be found in advertisements B1, F19, and F20. The advertisement B1 contains headline *Where's the fun in straight?* referring to the opinion that driving through narrow roads might be boring. The main idea of many BMW advertisements is that driver should enjoy the driving with BMW and feel the driving exhilaration. Therefore, rhetorical question encourages customers to try curvy roads instead of narrow roads in order to have fun from driving BMW. The advertisement F19 asks consumers *What are you waiting for?* which is followed by the offer of reasonable price and other financial accessibility of the promoted model. This headline indicates that Ford calls the customer into the action of purchasing the product right now, as it offers special conditions which potential customer should care about.*".* This rhetorical question also uses a direct address which makes the question more personal and informal. The last rhetorical question is present in advertisement F20, *"Permission to come aboard?",* that is connected with the hyperbolic headline *"All aboard".*

- **Alliteration**

The use of alliteration in advertisements can have positive effects as it helps slogan or phrase be more pleasant to the ear of the customer (Jefkins, Yadin 2000, 206). Alliteration can also make the text more attractive and easier to remember. The BMW used alliteration twenty-two times while Ford advertisements contain only seven alliterations. The advertisement B8 uses alliteration to highlight the innovations and progress of the model 3 with headline *"Agility, Re-balanced, Efficiency, Re-engineered, Heads, Re-turned".* The most common alliterations from BMW's advertisements are *"Series Saloon", "Twin Turbo", "dynamic drive"* or *"corner with confidence".* Other seven examples of alliteration are provided in Ford's advertisements. For instance, F20 which promotes the new Ford C-Max uses alliteration *"All aboard".* Furthermore, the detailed description of this advertisement provides the reader with the second alliteration *"every entrance".* The repetition of sounds can be also observed on the particular names of the Ford models, such as Ford Fiesta or Ford Focus.

- **Repetition**

Repetition used in advertisement causes that customer is able to better remember some information about the product or brand when it is repeated. The repetition of the brand name is the most common form of repetition in advertisements from the corpus. As regards BMW advertisements, the repetition of the brand name is present almost in each advertisement at least 2 times, such as *BMW 3 Series* in B4 or *BMW 4 Series Gran Coupé* in B5. The only exception among BMW advertisements is the B6, where two names of the promoted car slightly differ, as it is called BMW 2 Series Convertible and BMW 218i Sport Convertible. The repetition can be also used for highlighting the important parts or features of the product, such as *"Practicality of five doors"* or *"99G/KM CO2"* in the headline and the subsequent text of advertisement B5 and B4 or description of the type of features, such as **M-sport** *suspension,* **M-sport** *alloy wheels* in advertisement B7 and B9.

In advertisements F12-F19, Ford uses the repetition to highlight extra sale like *"An extra £500 off"* or rental price with the name of the promoted model, such as *"Ecosport from £159"* or *"Ford Kuga from* £249". Ford also uses repetition to highlight important features of the product, for instance, the functionality of new Park Assistant by word *parking* which is used several times in advertisement F20.

- **Parallelism**

This analysis is focused on parallelism, defined as the repetition of syntactical pattern or phrase. This persuasive device can be found in advertisements: B2, B4, and B9 that promote BMW 3 Series. These parallelisms create the headlines of advertisements B2, B4 and B9 and promote car's features or image by headlines, such as: *"Easy on the eye, easy on your tax return", "It takes efficiency as seriously as it takes corners"*. Parallelism can be repeated across the advertisements, such as, in Ford advertisements F13, F14, F16 and F17 which use formula *"(model) from (price) per month on Ford Personal Lease"* or in case of BMW advertisements B1-B4 *"BMW 3 Series. Driving Pleasure, Unmatched."*

- **Hyperbole**

The advertisements from the corpus include nine hyperboles used by both companies. The BMW uses hyperbole five times in three advertisements: B5, B7, and B8. The hyperbole in B5 is *"5-Door practicality has never looked so dynamic"* referring to the stylish incorporation of five doors in the sport model BMW 4 Series Gran Coupé. The B7 includes two hyperboles: *"It's everything you expect from BMW"* and *"extraordinary value"* in order to persuade the customer that even the smallest model has all features of the

regular BMW. Another hyperbole was used in advertisement B8 which states that *"Exhilaration and functionality have never been so beautifully combined"*. This hyperbole refers to the combination of big luggage space with a powerful engine of the BMW and tries to persuade the customer that this Touring model is the best on the market. Apart from the hyperboles, advertisements of BMW include also hyperbolic adjectives, for instance *outstanding, ultimate* or *extraordinary*. These hyperbolic adjectives serve to describe the features of the car or car itself, emphasising the unique character.

The hyperboles in Ford advertisements occur four times. In fact, all four hyperboles are concentrated in just two advertisements F11 and F20 because the verbal part in the rest of advertisements is mostly focused on pragmatic information, such as price, fuel consumption or rental. Advertisement F11 uses two hyperboles: *"It can find even the most elusive spot, then assist you to park in it"* promoting a mechanism that is able to help the customer to park anywhere customer wants and *"A leap forward in the reverse parking"* which highlights the progress in developing of the parking assistant technology. Advertisement F20 uses equally two hyperboles: *"Every entrance and departure will be the grand one"* and *"All aboard"*, that refers to easy access through slide doors of Ford C-Max, as a convenient solution for customers.

- **Intertextuality**

Intertextuality has been detected across two pairs of advertisements: F12, F13, and F14, F15. The stated pairs of advertisements refer to each other by identical subjects of advertising, verbal description and environment. The first pair of advertisements F12 and F13 promote the identical Ford Kuga, the only difference between these two advertisements is the position of the car. Similarly, Ford Fiesta's advertisements F12 and F13 are identical except for the position of the car.

- **Metaphor**

Metaphors can make the advertisement more attractive and simultaneously serve as a persuasive device. The total amount of metaphors used in advertisements is six. Most of the metaphors from the corpus were found in advertisements of BMW. For instance, metaphors *"BMW 3 Series takes driving pleasure to new heights"* and *"The latest BMW 3 Series Saloon is a new vision of driving exhilaration"* in advertisements B1 and B2 highlight the exciting feeling from driving. Another metaphor is used in advertisement B7: *"Pure BMW"*. This metaphor is connected with the main message of the whole advertisement which represents

the idea that even BMW 1 Series is a full-featured model of the BMW, with all advantages which BMW offers. The advertisement B5 contains metaphor *"The muscular stance of a stylish Coupé"* that might refer to human's muscles as symbols of strength and power. In advertisements of Ford were found two metaphors: *"Leap forward in reverse parking"*. This metaphor was used as the headline of the advertisement F11 in order to highlight the progress of the parking assistant. The second metaphor incorporated in Ford advertisements represents the slogan of the Ford: *"Go Further"*.

All these metaphors emphasize the product or its features which customer can get after purchasing the product. These metaphors might appeal to the emotions of the customer by words, such as *pure, exhilaration* and *pleasure* which positively influence the perception of the product.

10 CONCLUSION

This thesis discusses persuasive strategies applied in the visual and verbal part of BMW and Ford advertisements. The practical part is devoted to the analysis of persuasive devices incorporated in each advertisement and tries to identify the persuasive strategies influencing the target audience of both companies. This thesis can serve as a study material that demonstrates the variety and possible methods of persuasive techniques used in the automobile advertisements.

The advertising strategy and approach towards target audience of Ford and BMW companies are different in the majority of advertisements. Ford advertisements put a bigger effort into the identification of their target audience than advertisements of BMW. The target audience of the Ford advertisements is determined by visual effect, such as environment and the choice of characters, while BMW uses visual aspects for the promotion of cars and its features. The approach towards visual effects varies in the selection of colours too. Ford's advertisements use vibrant colours along with cold ones while BMW is more consistent and sticks with more conservative colours, such as blue, white or silver.

The verbal part of the advertisements mostly provides readers with parameters and abilities of the promoted car and information about rental; however, each company prefers different persuasive technique. The majority of Ford advertisements rely on Logos, as they provide the reader with exact technical information completed by price and rental figures. On the other hand, BMW also provides technical parameters, but this pragmatic information is mostly accompanied by positive adjectives or hyperbolic words that aim at consumer's

emotion. Therefore, it can be assumed that in general, BMW combines Logos and Pathos in the majority of their advertisements, while Ford is more focused on just Logos persuasive strategy.

The amount and type of preferred verbal persuasive devices depend on the image and message that certain company wants to create. The most common verbal persuasive devices among Ford advertisements are repetition and personalization. The preference of these two persuasive devices makes advertisements more memorable by repeating of information like rental figures or name of the model while personalization makes advertisements more personal and creates a closer relationship with the reader. On the other hand, BMW's most used persuasive devices consist of alliteration and repetition. This combination of persuasive devices emphasizes the importance of text which is supposed to be memorable and pleasant for the ear.

The image of the company can be influenced by the presentation of the company in advertisements. Ford advertisements might seem inconsistent and mostly do not follow the message of Ford's slogan. Firstly, Ford advertisements mostly do not communicate with its slogan 'Go Further', as they are mostly focused on promoting rental figures and other technical information. Secondly, almost each of the Ford's advertisements from the corpus aims at different target audience thus it seems that Ford does not have selected the main base of customers. On the other hand, BMW's characteristic features are highlighted in almost every advertisement, referring to dynamic drive or to slogan 'Ultimate Driving Machine' which create a consistent picture of company's philosophy and vision.

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12 CORPUS

The Sun,

The Sunday Times Magazine,

The Independent,

The Guardian,

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The Telegraph

The Sunday Telegraph Magazine

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