

Persuasive Strategies in Alcohol Advertisements

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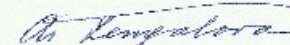
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ABSTRAKT

Cílem této bakalářské práce je prozkoumat, jaké vizuální a verbální přesvědčovací strategie jsou používány v reklamách na alkohol. Teoretická část se zaměřuje na pojem reklamní diskurz a uvádí rozličné přesvědčovací strategie, které se v reklamách používají. Druhá část práce analyzuje z praktického hlediska 40 vybraných reklam na alkohol různých alkoholických značek. Praktická část stanoví několik závěrů na základě poznatků získaných v teoretické části bakalářské práce a v samotné analýze.

Klíčová slova: vizuální přesvědčovací strategie, verbální přesvědčovací strategie, reklamy na alkohol, cíloví zákazníci, diskurz

ABSTRACT

The aim of this bachelor thesis is to examine the visual and verbal persuasive strategies that are used in the alcohol advertisements. The theoretical part describes the concept of advertising discourse and lists various persuasive strategies that are employed in advertisements. The second part of the thesis analyzes 40 selected alcohol advertisements of different alcohol brands. The analytical part determines several conclusions based on the knowledge acquired in theoretical part of the thesis and the analysis itself.

Keywords: visual persuasive strategies, verbal persuasive strategies, alcohol advertisements, target customers, discourse

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INTRODUCTION

Advertisements are a necessary part of everyday people's life in the contemporary society. They are incorporated in magazines, in TV and radio. Various leaflets are situated in the bus stations or subway stations, and big hoardings are strategically incorporated next to the roads. Advertisements are unavoidable. The aim of the marketers is to persuade customers to purchase the promoted product and service and to differentiate the product from the competitor's items.

This bachelor's thesis analyzes persuasive strategies that are used in 40 selected alcohol advertisements. Alcohol is a product that is rather unhealthy and causes addiction. The aim of this thesis is to analyze both visual and verbal persuasive strategies that are used by advertisers in order to promote this type of a product. The thesis is divided into theoretical and practical part.

The theoretical part describes the concepts of discourse and advertising and lists visual persuasive strategies used in advertisements, including pictures that appeal on customer's emotions, characters that are situated in various settings and colours that are carefully selected by the advertisers to match the promoted product and its unique selling proposition. Then, the thesis describes verbal persuasive strategies, which consist of slogan, buzz words, hyperbole, metaphor, alliteration, repetition, dialogism, rhetorical question, colloquial language, humour, storytelling, stereotyping, intertextuality, testimonial and expert's opinion. Lastly, the theoretical part discusses cultural effects.

The analytical part of bachelor's thesis deals with the practical usage of the persuasive techniques discussed in the theoretical part. In the first chapter of the analytical part are discussed data and methodology that are employed in the thesis. All of the selected alcohol brands are listed in this part as well as the kinds of spirits that are analyzed later on. Then, based on the discourse analysis the common and different patterns of visual and verbal persuasive strategies that occur in the selected alcohol advertisements will be discussed.

I. THEORY

1 DISCOURSE

According to Fairclough, the term discourse cannot be identified as some kind of independent entity, but discourse can be defined in terms of both external and internal sets of interconnected relationships. As Fairclough accordingly explains: “Having said that, we can say what it is in particular that discourse brings into the complex relations which constitute social life: meaning, and making meaning” (2010, 3). Cook claims that in spite of the fact that discourse analysis is mainly concentrated on language, it is not only focused on language. An important factor is also the context, for example in which culture or society does the communication, who is the sender and recipient of the text, what is the situation in which the communication takes place and what kind of medium is used for the purpose of communication. The language can be combined with images or even with music, and the discourse analysis has to take these ways of communication into consideration too (Cook 1992, 3). According to Pilar et al., language also serves for the people as a tool for interpretation that helps to explain what surrounds them and what is the reality of the modern-day world (2002, 130).

It is necessary to distinguish two terms and these are text and context. Widdowson explains: “Text can be defined as an actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis” (2008, 4). As Cook states, text is everything that has a communicative purpose and is detached from context (1992, 4). Then, the text can be put into a context. For example, as Widdowson shows, the sign “*PLEASE KEEP OFF THE GRASS*” can be easily understood by many people because it is well-known what the word *grass* means and if anybody is not sure what the word *grass* denotes, it can be easily found out in a dictionary. There is also used a definite article “*the*” which refers to a concrete and definite grass. To know what grass it is it is important to put the text into context in which it is positioned. Then it is more clear to which grass the text refers, if it is the grass path where the sign is located or if it refers to the whole park, or to the meadow. Consequently, Widdowson explains: “The range of reference is not specified in the language itself. We make assumptions about what it is on the basis of what we know about public notices of this kind and how they are conventionally meant to be understood. In other words we relate the text not only to the actual situational context in which we find it, but to the abstract cultural context of what we know to be conventional” (2008, 5). Therefore, discourse is a combination of text and context (Widdowson 1994, 4).

1.1 Advertising as discourse

As Cook states, the texts of advertisements are not isolated but are connected to the advertisers that created and experienced them, to the symbols and images that are part of them and last but not least, to other texts that are interconnected to certain advertisements. This is the reason why advertisements have to be analyzed in a certain context (Cook 1992, 1).

Similarly, Segovia points out that advertisements are located in a certain situation, more specifically in a certain “communicative and socio-cultural context” (2007, 152). In the printed advertisements it is possible to find out information about the medium, in which the advert is posted, and other details about the year of publication and the number of edition, what agency created the advert and for which kind of product or service the advertising campaign was performed. In media, behind each publication is a complex work of producers that interact with advertisers and advertising agencies in order to communicate and create advert for the clients that provided their viewpoint and budget (Segovia 2007, 154). Context of advertisements thus includes a number of participants, who, as Cook claims, have their ideas and interpretations. The main participants are senders and recipients (1992, 4).

Cook further distinguishes the term sender and addresser and the receiver and the addressee by explaining that in the advertisement “the addresser may be an actor, though the sender is an advertising agency. Neither is the receiver always the addressee, the person for whom it is intended” because the addressee can be a certain audience or a specific target customer which the advertisers aim to attain while the receiver may be everyone that randomly catches sight of the ad (Cook 1992, 4).

2 ADVERTISING

Advertising is a powerful weapon that influences people on every step they take without sometimes noticing the huge power that advertisements have on them.

The term “*advertising*” is derived from the Latin word “*advertere*” which means “*turn towards*” (Goddard 1998, 9). According to Beasley and Danesi, together with its etymology it can be described as a form of a public notification with intentions to present the audience new products or services (2002, 2).

However, the aim of today’s advertisement is not only to announce the availability of commodity. As Beasley and Danesi point out, in the modern-day society the central idea is to capture people’s attention and make them favorably disposed towards the product and services that are promoted. The quality and salability is even promoted in the most basic fashion items (Beasley and Danesi 2002, 8). As Dyer states, the main function of advertising is to construct new desires and needs that the potential customer previously did not have. Thereby advertising creates desires for certain goods or services that the individual seeks to fulfill (1990, 4). According to Cook, advertising has a power to force people to consume more, because it makes them feel unsatisfied and worried. On the other hand, many advertisements are designed in a clever and amusement way. Advertisements consist of a narration, puns, sound patterns, images, fictionalized characters and these components are used in ways so that advertisements are pleasant and agreeable for the costumers (Cook 1992, 1-3).

Moreover, advertising can be characterized as a mixture of art and science, due to the fact, that it is concerned with an aesthetic side of an advertisement together with the use of rhetorical, psychological and statistical tools. From the aesthetical point of view it is important how the advertisement is perceived by the customers. On the other hand, the psychological statistics measure what are the effects on consumer behavior (Beasley and Danesi 2002, 2).

Nowadays, many advertisements are designed to be seen on the move. They are read by people who are in a hurry, so they have to highlight the necessary information effectively. Advertisements are displayed everywhere: in a subway, at the airport, at the bus stop, on a railway station and huge hoardings are situated besides the roads (Goddard 1998, 87).

As Cook states, attitudes towards advertisements may be different, because various people have various personalities with different social and cultural backgrounds. This is the reason why advertisements are not perceived in a general way and each ad is perceived

differently and from various points of views by different recipients of advertisement's message (Cook 1992, 2).

2.1 Model of communication AIDA

Advertising serves as a form of a mass communication in this global world. Advertisers send verbal and non-verbal messages to influence as many people as possible. They are doing so by using different persuasive techniques to make their message stand out and to connect with target customer. According to McFarlin, one of the commonly used formulas of communication is called AIDA. AIDA is an acronym and the fundamental letters stand for:

A = Attention or awareness,

I = Interest

D = Desire

A = Action (McFarlin 2011)

When creating a message, certain steps must be taken. With the correct combination of the four elements that the acronym AIDA contains the marketers can accomplish their market objectives.

2.1.1 Attention

The first step is to catch the customer's attention. Most advertisements incorporate a visual context, whether pictures or images to make the ad somehow unique. It is necessary to differentiate an advertisement from the other ads that are already available on the marketplace. The goal is to create an ad that will stand out. Then, the text is included to complete the whole image in order to communicate with the target customer. Main objective is to grab the customer's attention and make him further read the campaign's text for more information about the certain product or service (McFarlin 2011).

In order to develop a great content of a specific ad, it is important to consider some questions that are related to the attention-grabbers:

- It is important to think about the target audience who will read this piece. When describing the target persona, some factors have to be taken into account such as sex, social or family status, location, profession, financial situation, family status, hobbies and interests.
- Is there any problem that the target audience is concerned about? This is related to a problem-solution format of an advertisement that can be used to hook an attention.

- The solution is offered immediately. The idea is introduced to the recipients' lives and it makes them think that buying this product or service is the right way to go. It is important to stress all the benefits that the product or service offer.
- What is the vocabulary of the target audience and what are their problems? (as discussed in point 2) Some powerful words are in existence that can connect with the target audience. The example is that when the advertiser intends to sell rollerblades, the way how to gain the attention of a target audience is to know the way how they communicate and how they approach the world. To reach young, enthusiastic teenagers that skate and perform tricks, the headline or lead that would capture their attention, should include words or terms such as "*skater*", "*skater kids*", or "*skater your tricks*" (DeMers 2013).

2.1.2 Interest

The second letter stands for an interest. As Vestergaard and Schroder claim, the attention is captured by the main headline or slogan together with the image, if present, that accompanies the whole ad. The customer keeps reading and it is necessary to create a need and connection with a customer. Creating a bond with a potential customer helps to build a trust. The effectiveness of a commercial campaign depends on the creation of a need (Vestergaard and Schroder 1985, 58).

Moreover, it is important to again realize who the target audience is and what problems do the target customers have. For example, in a condition or situation that contains a health problem, interest can be awakened by expressing that the ad understands customer's conditions and issues. Many people are embarrassed to talk about their health problems so they try to find the answer or solution on the internet. If the advertisers show that they understand the health conditions and the challenges of dealing with the health condition day to day and how does it feel, it will create a deeper connection with the target customers. It is then time to use the right information or persuasive strategy to attain the reader's attention once the advertisement obtained it. The connection could be deepened by informing, entertaining or more educating the reader about the problems that afflicted them (DeMers 2013).

2.1.3 Desire

As Dyer states, in the next step, the reader evaluates the options whether to buy the product or not. In this step, it is important to persuade the readers that the product or service is a necessity for them (Dyer 1990, 65). According to McFarlin, this process of customer's conviction can be sometimes accomplished by problem-solution technique. The

advertiser can offer a solution for a customer's problem. The offered solution awakens the customer desire because he or she gains the feeling that the solution is amazing (McFarlin 2011). According to Goddard, this problem-solution statement can sometimes raise a problem which the customer previously did not realize. It is usually the main headline that not only draws the attention, but also it behaves as a hook that plays on customer's insecurities. The problems can be various, from the lack of self-confidence to the extreme hair falling. However, the advertiser always provides a solution that is hidden in the product itself (Goddard 1998, 74-75).

2.1.4 Action

An action is the final step of this model of communication. At this point, the consumer is thinking about purchasing the advertised product or service. This step primarily concentrates on a powerful call to action. Call to action contains the words that press on the reader to take an immediate action, such as purchase a product, write down an e-mail to obtain a newsletter, or like and share. It is necessary to tell the reader what he or she needs to do. For instance, on the webpage, the structure and design have to support the customer to take the action and to help the visitor of the webpage decide what the next step is. The crucial note on fueling action is to remove all the risks that would halt the intention of people to make an action, whether to purchase a product or want to take another action (DeMers 2013).

3 TARGET AUDIENCE OF ADVERTISEMENTS

As it was said previously, advertisers aim to send their message to as many people as possible. However, it is important to know the target audience and where to broadcast the message to them, which helps to make the message be more effective.

3.1 Segmentation

Segmentation means dividing the market into similar parts consisting of potential customers that have similar needs and desires and who are likely to express similar buying decisions. The whole marketplace can be divided based on certain criteria: geographic, demographic, social, age, gender and motivation/needs (Weinstein 2004, 7).

3.2 Targeting

The language that is being used by advertisers' reveals that they think of customers as targets and they strive to make an impact on them. The language used in advertisements is friendly, gentle, and also persuasive but when the advertisers are talking to each other face-to-face on a workplace their language shows certain hostility. This is why it can be said that marketing is a weapon (Dyer 1990, 83).

Advertisers incorporate those strategies and images that are assumed to appeal to target audience. Target audience has specific values and attitudes, and both psychological together with sociological strategies are used to reach the audience (Vestegaard and Schoder 1985, 71).

As Goddard states, important is the term identity or a need for an identity. The advertisement is not exactly addressing the readers by saying: "*All you people whose income is annually more than X*, and yet there is certain perception that the reader should behave in a certain way, and so the reader should be a certain kind of person. In wanting to be a certain kind of person as we read and interact with the text, we become narratees – in other words, we position ourselves in the way the text wants us to" (Goddard 1998, 26-27). According to Klemm, the construction of identity is dependent on the fact, how narratee responds to the advertisement. The narratee can classify himself or herself based on a simple categories that are: male/female, young/old, married/single. In accordance with the creation of identity, the narratee will react to advertising (Klemm 2014).

Narratees are people who are being addressed by a constructor or narrator of particular text. Narratees can be addressed by a pronoun you or by not any form at all. In both ways, the reader does not feel excluded from the communication and he or she feels that the

advertisement is actually addressing him or her. Although the advertisements are addressing the whole general public of readers, they are addressed in a way that they are caring people who want to identify with the person or model in ads (Goddard 1998, 27).

To conclude, despite the fact that advertisements do not explicitly address the real readers, they probably specify a kind of person that is assumed to exist. This profile of certain kind of person that is depicted in advertisement does not need to match the real readers of the text, but the real readers may want to become this kind of a person that is depicted in the advertisement. In the pursuit of identification with certain profile, real readers of the certain text become the narratees of the text (Goddard 1998, 27).

3.3 Positioning and image creation

Positioning means that advertisers create a message and place it for the right customers. For instance, beer advertisements are usually positioned for customers that are males. On the other hand, perfumes are, all in all, positioned for a female audience. Another, more specific example is that Audi vehicles are positioned for high class purchasers, also usually middle age men, while advertisers of Ford Motor Company are positioned for middle-class vehicle buyers (Beasley and Danesi 2002, 12).

Essentially, the advertisers of some brand have to decide which product's features need to be emphasized through advertisement. The overall impression is dependent on many associations that the product or service evokes. The positioning strategy is determinative for a company because it will influence the customer's perception of advertised item and also choice decision making (Aaker and Shansby 1982, 56).

According to Beasley and Danesi, the primary persuasive techniques have been positioning together with an image creation since the 1920s. The era of persuasion started when advertisers started to use these techniques (Beasley and Danesi 2002, 14). Woodward and Denton claim that promotion took up new way. It was no longer just about describing the product, but more importantly about stressing the benefits and imaginary of a product, "with which the consumer can easily identify" (Woodward and Denton 1988, 192).

The goal of the image creation of a certain product in the minds of customers is to anchor it in social consciousness. This is done by using variety of following activities:

- The temptation of the saying: "*Buy one and get one free!*", or "*Get your monthly trial for free!*"
- Using humor and friendly attitude to generate positive emotions in order to attract customers

- Approval by celebrities or an expert draw up the attention and the product looks reliable
- The product itself offers solutions to certain problems. For example, the promotion of vitamins or drugs is being done by evoking the fear of sickness
- Developing packages, brand names, or radio and television advertisements that evoke sexual, sensual, mythical and other types of psychologically vital themes (Beasley and Danesi 2002, 17-18).

However, these techniques are used so widely that they are no longer consciously distinguished as strategic tricks that are played on people (Beasley and Danesi 2002, 18).

4 PERSUASIVE TECHNIQUES

4.1 Visual persuasive strategies

Goddard states that the goal of combining images and symbols together with relevant verbal text is to interact with the target audience. Copywriters carefully select models that will appear in the advertisement that will perfectly represent promoted product or service. As soon as people are portrayed, they represent a certain social group based on an age, sex, social class, or ethnicity (Goddard 1998, 81). According to Dyer, the aim of the advertisers is to catch the customer's attention and dispose him or her favorably towards the advertised products or service. This can be done when the product or service is exposed in attractive context and then it is suggested that the customer will attain all the prestige and approval by using and owning that product (Dyer 1990, 96). Also colors are very important. Chosen colors can make the customer feel certain emotions, for example happiness while using yellow color instead of black.

4.1.1 Pictures

Pictures are an important part of advertising because they stimulate customer's emotions. Weinberg and Konert state that comparing the visual image to the verbal communication, pictures express emotions in a stronger way than verbal information. Pictures usually express more information than the verbal text can describe. Therefore, customers tend to observe the visual text before the written text and remember it for a longer time (Weinberg and Konert 1984).

4.1.2 Characters

As Dyer claims, the goal of an advertising campaign is to capture the customer's attention and evoke some action like awaken a desire to attain the product or desire to gain some prestige or approval in the eyes of others. This can be done by showing the product in catchy connection with a particular person. The actor or actress can be incorporated in the advertising campaign so that a certain link between the product and celebrity is established. The actor or actress is usually a favorable figure with which the customers want to identify (Dyer 1990, 101). According to Atkin and Block, alcohol advertisements generally incorporate friendly, good-looking and successful people or celebrities, so that the liquor, beer, or whiskey drinkers are seen in a positive way (1984, 688).

4.1.2.1 Appearance

4.1.2.1.1 Age

The age of the characters plays a role in customer's identification with a promoted product and the preferred age is from 18 to 35 years. If the subject in a certain ad is a woman, the prominence is given to a younger model (Dyer 1990, 97)

4.1.2.1.2 Gender role

As Furnham states, there are two approaches towards the gender portrayal in advertising throughout the world. The first approach is called the "mirror" approach which means that there are certain values in every society and culture that are mirrored in advertisements. This approach also explains that gender roles are stereotyped and men and women represent themselves in a way they are expected in a certain culture. The advertisers are promoting a product by using existing beliefs and attitudes. The second is the "mould" approach which suggests that goal of advertisers is to transform the beliefs, values and attitudes of target customers. On the contrary to the mirror approach, advertisers are not using the stereotypes to promote the product but they are doing so by portraying gender-roles differently (Furnham 2016). The example of "mould" approach is that instead of a skinny, tall and beautiful model in Victoria's Secret underwear, another company of underwear can produce an advertisement that shows a more curved woman so that the confidence of normal woman is not reduced by seeing only skinny Victoria's Secret like models in ads.

4.1.2.2 Body language

4.1.2.2.1 Eye contact

One part of a body language is an eye contact. In the advertisements, the models are usually looking at the product so that the customer also focuses on the advertised product. It is an instinct that people are curious about what the other people are looking at and what catches their attention. Thus, the eyes of the model in advertisement usually show customers the way, where to look (Science of People 2017).

4.1.2.2.2 Expressions

Another part of body language are expressions. The facial expressions can vary in different cultures but they are usually used to draw the attention to the product and also to arouse positive feelings towards the product. (Dyer 1990, 99) The models in

advertisements are usually smiling or looking positive and the customers, in general, are usually mimicking the models they are looking at, so customers can feel a positive attitude towards the promoted product (Science of People 2017).

4.1.2.2.3 Pose

The last discussed part of body language is a pose. According to Weinberg and Konert, the model in advertisements can be sitting, standing or lying on some surface. These three poses can express different emotions and approaches of the individual. The body posture cannot be separated one from another, for example customers do not make their decisions based just on the expression or eye contact, because the whole visual context forms a unit when the consumer's decision process is analyzed (Weinberg and Konert 1984). Ekman and Friesen explain that the facial expressions convey more feeling and emotions, whereas the body posture can intensify these emotions (1967).

4.1.3 Setting and props

Non-verbal texts are mainly connected with models, but they are portrayed in a certain setting and typically the promoted product or other objects are incorporated in ads too (Dyer 1990, 104). The setting can be for example sunny beach or mountains covered in snow.

According to Dyer, the props can be used in advertisements to enhance the promoted product as well (1990, 104). For example, when promoting some kind of alcohol, for instance, vodka, the props can be the glasses that models hold in their hands and the whole setting can be the party, so that the customer can create a link in his or her mind that drinking vodka symbolizes fun and party.

4.1.4 Colours

One colour can stand for different attitudes, emotions and energies. As an example, the red colour can symbolize excitement and passion but at the same time it can symbolize danger. Therewith, if the advertisers want to promote a product or service that is meant to be relaxing they will better use different color, for example green, that can represent health, calmness and freshness. On the other hand, if the advertisers want to promote a service that is connected to a fun and excitement, the red colour can be used in order to increase the participation of the potential customers (Storify 2017).

The choice of colour spectrum plays a crucial role in persuasive strategies. The customer can associate the brand with a certain colour and it is important for the brand to

decide, which colour to use in order to evoke certain emotions and the whole image of a brand. For example, the company Apple that sells electronic devices uses a white colour that can be associated with cleanness and orderliness (Ciotti 2016).

On the contrast to the white colour, the black colour stands for an authority, elegance, or courage. When promoting certain product or service, the black colour can, in certain contexts, symbolize power and strength. For example, for the campaign of luxurious cars, as Jaguar, the advertisers will use the black colour in order to target a specific audience of wealthy and mighty individuals. This is due to the fact that the usage of black colour during the campaign arouses a feeling of elegance, luxurious lifestyle and sophistication. The end user identifies these qualities with the advertised item, in this case luxurious car (Storify 2017).

The selection of the colours depends not only upon the cultural specifics, but it also depends on the gender role. The preferences of men are bright colours, on the contrary to women who prefer softer colours (Ciotti 2016).

4.2 Verbal persuasive strategies

In this part of a bachelor thesis the focus will be on the main verbal persuasive techniques that advertisers incorporate in their messages.

4.2.1 Slogan

As Beasley and Danesi claim, slogan is an attractive and catchy phrase that is designated to be easily memorable. During the advertising campaign, certain product or service is accompanied by a slogan (2002, 120). According to Cook, in today's world slogans come to mind more easily than other works of literature as for example poems. What is more, they are in many cases remembered with more amusement (1992, 3).

4.2.2 Buzz words and spin

Vocabulary used in advertisements is always carefully chosen and the words are usually connected to the product's unique selling proposition. Unique selling proposition is a quality that makes the product unique and better than the competitors. Because of the unique selling proposition it can be pointed out what is considered to be desired and important at that time. The good example is that nowadays people are interested in a healthy food and healthy lifestyle and are concerned with artificial sweeteners or chemical additives. Therefore, the phrase *eat clean* is likely to be perceived sympathetically. Accordingly, terms such as *pure*, *natural* or *healthy* can release worries and make the

customer believe that the product is a good choice. These terms are called buzz words or spin words meaning that these terms create a connection between the product and the customer constructing the desirable image of the product (Goddard 1998, 73).

To conclude, vocabulary is selected thoughtfully in order to create positive associations in the customer's mind. Since the target audience has distinct desires than other segments, the chosen vocabulary that is supposed to desirably describe product or service will also differ. For example, the term *expensive* can have a positive connotation when the reader gets the feeling that the advertised product is something luxurious and beyond the reach and buying this product would mean to be approved by other people (Goddard 1998, 74).

4.2.3 Hyperbole

Hyperbole is a statement that is used as an exaggeration and is not meant to be taken literally (Oxford Dictionaries 2017). Exaggerated statement is, for example, when the passenger in an overcrowded bus says that: "*there are millions of people in this bus.*"

4.2.4 Metaphor

Metaphor is a figure of speech in which one word, aspect or expression is used to point out to another expression in order to express similarity (Vocabulary.com 2017). According to Wolfe, many brands make use of metaphorical names for their product. For example, the luxurious brand Christian Dior named its perfume Poison, which induces a feeling of "mystery, alchemy and the archetype of the sorceress" (Wolfe 1989, 3). Thus the name Poison is in the cultural connotations perceived as something dangerous and harmful. In this regard, it is possible to poison somebody's mind, soul, opinion, or life (Beasley and Danesi 2002, 115). By using the perfume, the modern woman can poison and turn the attention into addiction.

4.2.5 Alliteration

Alliteration is a repetition of the initial letter and it increases the possibility that the customer will remember the product or brand more easily. For example in the slogan: "*Guinness is good for you*" is the repetition of the initial letter "g" (Beasley and Danesi 2002, 120).

4.2.6 Repetition

Repetition is used in order to stress the advertised message and make it more easily recognizable for the customers. From the psychological point of view, repetition increases

the possibility of agreeing with the advertised message, alongside with the increased possibility of recall. On the other hand, too much repetition in advertisement tends to evoke the opposite feeling of customer's disagreement with the released message (Lewis 2011). In the sentence, "*I did not buy one, not two, not three, but four bananas,*" is the repetition of the negative particle "*not*".

4.2.6.1 Parallelism

Parallelism is a linguistic device which uses the repetition of certain patterns (the repetition of sentences, structure, sound or phrases), for example "*what goes around comes around*" (Beasley and Danesi 2002, 121).

4.2.7 Dialogism

According to Shepherd, dialogism is associated to narratology and it enables to describe for example a fictional point of view together with the voice. These factors are merged with ideological and social circumstances (Shepherd 2011). The opposite of dialogism is monologism, however Robinson considers monologism to be inaccurate because human consciousness is always dealing with different conflicts, thus it is not a single entity but human mind consists of various consciousnesses. Dialogical words are usually strongly connected to other words, because they address a listener while expect a response. An example is that characters in narrations have different ideas and speeches, but they communicate and interact with other characters (Robinson 2011).

The usage of the imperative form is also connected to dialogism. The effect of imperative form on the recipients is that the text in advertisement seems to be produced by unseen authority. The imperative statement is, for example: "*feel the sensation*", or "*trust yourself*" (Beasley and Danesi 2002, 120).

4.2.8 Rhetorical question

Rhetorical question is a question in which the sender of a message does not expect an answer. Rhetorical question is rather used to awaken the recipient's interest or to make a point (Oxford Dictionaries 2017).

4.2.9 User friendliness and colloquial language

By using more informal type of speech, the author of the text wants to get closer to a certain audience. The text tries to convince the customer that the product is offered to him by someone friendly and the whole idea may be emphasized by putting plain and friendly

looking models in the advertisement (Goddard 1998, 39). Colloquial language is connected to the friendly tone of voice of the text as well. Brierley explains that: “The colloquial forms are combined with the familiar use of I’ll, you’ll, don’t, he’s, she’s – an attempt by the advertiser to mimic speech and talk more personally and directly to the consumer” (2008, 183-184).

4.2.10 Humour and puns

Humour is often used in advertising because humor is the basic substance for marketers when creating positive relations with the customers. Customers buy products from companies that they like and humor helps to attain the customers (Psychology for marketers 2014).

Humour is multicultural and was manifested throughout the history (Alden, Hoyer and Lee 1993). Gulas and Weinberger claim that although humour is an essential part in every culture, it is said that the humour in the United States is different from the humour in the United Kingdom. They explain that the citizens of the United States prefer “superiority-oriented jokes” while citizens of the United Kingdom prefer jokes that involve word play, in other words jokes that involve puns (Gulas and Weinberger 2006, 99).

4.2.11 Storytelling

Narrative advertisements send out essential message by telling a story. Usually, children are told stories by their parents and this love for storytelling continues throughout the adulthood. Telling stories is the basic way for human communication. Moreover, stories carry a lot of information and it is an easy way how to perceive the benefits of the advertised product or service. Then, the narrative advertisements softly push the consumers towards the buy of the product or service. For example, if the delivery agency aims to show and explains the benefits to the customers, the scene can show up how fast a package was delivered for the important client that saved a deal right on time (Lien and Chen 2013).

4.2.12 Stereotyping

Stereotyping is a verbal aspect that can help advertisers to promote a certain product by associating a product to a certain cultural or social group. Advertisers can use this aspect in order to get close to a particular group of people by using carefully chosen language or images that the targeted group will easily recognize and identify with (Goddard 1998, 47).

There are various social variations of language. These variations are influenced by factors such as the age, gender, or social status. The language used in advertisement does not need to be perfectly demonstrated. It is important that the targeted readers get the idea of a certain connection between them and the ad. If the readers think that there is a certain link, the process of stereotyping commences (Goddard 1998, 47).

4.2.13 Intertextuality

Intertextuality means that one text refers to another text. The initial text sets establish a meaning with which the second text can further work and elaborate on. The advantage of intertextuality is that the original texts provide a message and the second text can use the meaning that is already established. For the right function of intertextuality the reader is supposed to know the original text and locate the new text in the context. If the reader decodes the meaning of the second text, he or she is happy and feels clever, because of the certain connection between the texts that they found out (Goddard 1998, 52).

4.2.14 Testimonial

According to Clinton, Holmes and Strutton, testimonial is a link between the product or a brand name and the influential celebrity that endorses the product. This strategy can be effective if the well-known celebrity is praised by the general public, because the general public then establishes a connection between the product and the celebrity. The reputation of the celebrity creates a shopping behavior, and what is more, it creates certain approaches towards the brand and the whole advertising campaign. On the other hand, the effects on the product and the whole campaign can be destructive if the celebrity behaves in an incredible way and is untrustworthy (Clinton, Holmes and Strutton 2008). It is an important decision for the advertisers to choose a reliable celebrity that has a good reputation so that the customers will connect the product with a trustful and authentic celebrity and therefore to a reliable brand.

4.2.15 Expert opinions

As Joseph claims, the expert's skills and knowledge add more credibility to the advertised product or service. This can be done by putting a doctor in the advertisement for new medicine or for a new medical treatment (Joseph 2011). In the subchapter 4.2.5 is an example of the slogan for the Guinness beer saying: "*Guinness is good for you.*" The reliability of this saying can be enhanced by adding that it is the medical expert opinion,

thus the slogan can be converted into the expert's opinion saying: "*Guinness is good for you, says medical expert.*"

5 CULTURAL EFFECTS

According to Williams, it is difficult to describe what exactly the culture is, but it can be understood as a certain way of life that is incorporated in some entity. Culture numbers among the second or third word that is hard to describe (Williams 1983, 87). Fowles states that it is possible to speak about the French culture or even about Balkan culture, African culture or youth culture. Culture is invisible concept that is expressed by visible symbols, items and processes (Fowles 1996, 20).

Fowles claims that symbols are incorporated in different cultures all over the world and symbols function as instruments by which people are able to comprehend the meaning. Moreover, the usage of symbols differentiates human kind from the animals (Fowles 1996, 20). Goddard explains: “Symbols are much more about associations of ideas than about any literal or straightforward equation, and much more about group convention than about individual personalized meaning” (1998, 82).

Symbol also depends on cultural perception of a certain meaning. If the heart means love in one culture, it does not mean that it cannot represent for example death in other culture. The use and meanings of symbols in different cultures are traditionally agreed upon. Symbols are very useful in ads. The associations that the symbols create in the minds of costumers are much more effective than given definitions (Goddard 1998, 82).

Vocabularies can differ from culture to culture and advertising is the symbolic component of modern cultures. To conclude, when one item is advertised in one culture it does not necessary mean the same thing in another culture (Fowles 1996, 21).

Example of the cultural differences, provided by Goddard, can be observed in Europe in comparison to the Middle East. As a rule, the text in Europe is read from the left to the right while in the Middle East. All the written texts operate in this way and in this way the texts make sense to the readers. As a consequence, when the washing powder was advertised in Europe, the meaning of the text was that due to the usage of the washing powder the clothes will easily change the color from the grey to pristine white. On the contrary, when this washing powder was advertised in the Middle East, the position of the text remained the same and it said the exact opposite that the clothes will change the color from the pristine white to grey (Goddard 1998, 59). The advertisers must be careful about different cultural conventions in various parts of world.

II. ANALYSIS

6 DATA AND METHODOLOGY

For the analytical part of this bachelor thesis forty alcohol advertisements have been chosen from the Internet, more specifically from Google images and from the authorized web pages of alcohol brands. All of the selected alcohol advertisement campaigns are from the 21st century. The advertisements are to be found in the Appendix of this thesis as well as in the attached CD.

The selection of alcohol advertisements varies from beer, bourbon, cognac, gin, champagne, liqueur, rum, tequila, vodka and whiskey to wine advertisements. For the beer, the *Budweiser* together with *Corona* beer brands will be analyzed. For the bourbon, the advertisement from the brand *Jim Beam* will be analyzed. For the cognac, the brand *Courvoisier* together with *Martell* will be examined. The advertisements from *Befeater Gin* together with *Plymouth Gin* will be explored. For the champagne, I have chosen *Moët & Chandon* champagne and the brand *G.H.Mumm*. For the liqueur, *Baileys Irish Cream* will be examined. Two brands of rum will be analyzed: *Malibu Coconut Rum* along with *Captain Morgan Rum*. Also two brands of tequila will be discussed: *Jose Cuervo Gold Tequila* together with *Patrón Tequila*. For the vodka, the advertisements for *Absolut Vodka* alongside with *Skyy Vodka* will be investigated thoroughly. *Jack Daniel's Tennessee Honey Whiskey* together with *Johnnie Walker Scotch Whiskey* and *Jameson Irish Whiskey* will be discussed. Last but not least, wine advertisements will be analyzed of *Santa Margherita* and *Bonterra* wine brands. The selected advertisements are designated in the appendix and referred to in the text by the first letter or letters of the alcohol they represent and a number (e.g. G1 and G2 for gin).

Alcohol advertisements of listed brands will be examined through the discourse analysis in order to discuss the common and also diverse patterns of selected advertisements. The analytical part will be using methodology and concepts that were described in the theoretical part.

Firstly, the analytical part will be dealing with the visual persuasive strategies that occur in the advertisements. Secondly, the verbal persuasive strategies will be examined thoroughly. Lastly, the conclusion will be made based on the examination of the selected alcohol advertisements on different types of alcohol.

It is important to mention that alcohol is a product that can be consumed only from a particular age and the frequent usage of the alcohol in great amounts can be dangerous and addictive. According to Cook, alcohol advertisements belong to the advertisement category

which is called “*tickle*” ad category. Tickle advertisements usually promote themselves by playing on customer’s emotions and mood by using humor, or word-plays. These advertisements cannot give a reasonable argument for their purchase. On the other hand, there is “*reason*” ads category. In this category are, as an example, advertisements that promote medical drug. They explain reasonable benefits of their purchase (Cook 2002, 15). In general, alcohol in big amounts does not bring any benefits for customer’s health. The reality is that by consuming great quantities of alcohol people can become addicted to it and have health problems.

Half of the selected advertisements contain some warnings that are separated from the main text and usually written in small letters at the top or the bottom of a page. These warnings say: “*Enjoy/Drink responsibly*” or “*Sip easy*”. In the Budweiser ad is also in small letters at the bottom of the page the link on the webpage www.drinkaware.co.uk.

7 PERSUASIVE STRATEGIES

7.1 Visual

As discussed in the theoretical part, visual message is more powerful than verbal message. It is the combination of carefully selected colors, characters and symbols that draw the customer's attention and at the same time influences customer's emotions.

7.1.1 Pictures

All of the selected alcohol advertisements are composed of pictures. Pictures are important part of advertisements because they influence customer's emotions. Positive emotions are important for the purchase of a product and for positive attitudes towards a purchased product or service and also towards the company and company's good name on the market.

Nine of the selected advertisements consist only of the picture of promoted product itself, which is generally situated in the center of the advertisements and usually accompanied by a slogan.

The rest of alcohol advertising campaigns are composed, besides the product itself, of models, or of well-known celebrities that are sometimes holding the promoted product and looking at it, as in the advertisement on champagne CH3. Sometimes, the picture of the product is absent and the product is represented by the famous celebrity, as in the advertisement on bourbon JB1 where an actress Mila Kunis is standing in front of the barn on which the name of the product is written. In the pictures are various settings that will be discussed in more details in the subchapter 7.1.3 and also various colors are used in order to dispose the customer positively towards the promoted product. The importance of colors will be discussed in the last subchapter of visual persuasive strategies.

7.1.2 Characters

The selected advertisements on alcohol use well-known celebrities, ordinary people, drawn characters and animals to represent the product.

Firstly, there are three women celebrities used in the advertisements. It is an actress Mila Kunis that stands for a new campaign for Jim Beam. Another famous woman is actress and model Scarlett Johansson in a campaign on champagne CH3. Finally, actress and author Lauren Conrad is in advertisement on rum R1. What these women have in common is a fact that they are in their thirties, they are very thin and attractive. They are role models and have fans all around the world. Scarlet Johansson and Lauren Conrad are

both blonde and they are both wearing a red colour which symbolizes passion. Scarlett Johansson wears red lipstick and Lauren Conrad wears red tight dress. What is more, both of the discussed women are widely smiling in the advert. On the other hand, Mila Kunis has dark brown hair and is wearing a grey T-shirt. She is only slightly smiling and looks casually elegant. This creates a certain image for the promoted bourbon which is a hard spirit. Bourbon contains a higher amount of alcohol than rum or champagne. According to Schultz, bourbon was considered to be a spirit for cowboys (2013) and by putting a woman in the advert while keeping the harsh and casual image of the bourbon the message is preserved and changed at the same time implying that the bourbon is not only for harsh cowboys but also for harsh women.

Secondly, there are two well-known male personalities that embody the alcohol brands. In advertisement on gin G1 there is a British fashion director Justin O'Shea, and in advertisement on whiskey WH2 is an actor Jude Law. Both Jude Law and Justin O'Shea are British, they are fit and handsome. They also look a little bit harsh and maybe because of this characteristic they were selected to promote hard liquors.

As a contrast to celebrities, normal people are strategically incorporated in the other advertisements. As an example, in the advertisement on beer B3, the group of ordinary-looking men is situated in front of a TV watching Super Bowl. This advertisement is a portrayal of "stereotypical males" that are drinking beer and cheering their favorite sport team. In this advertisement is also one woman, she is sitting in the left corner besides the men on the sofa and this fact shows the predominance of men drinking beer and depiction of beer as rather a beer for men in Budweiser advertisements. This is stereotypical portrayal and more about stereotypes is to be found in the subchapter 8.1.11.

A pair of people is depicted in five alcohol advertisements (advertisement on liqueur T3, the advert on tequila T3, two advertisements on vodka V5 and V6 and one advertisement on wine W11). However, different bonds and relationships are depicted between the pairs. In the advert on liqueur L3 there is depicted a bond between mother and daughter with the slogan: *CELEBRATE ALL THAT YOU SHARE*. They are sharing not only the family resemblance but also the bottle of Baileys. This campaign was carried out on Mother's Day thus connecting the brand with family values in customer's minds. This is also the only advertisement that portrays Afro-American woman. In the advert on tequila T3 are depicted lovers probably on the beach. They are both widely smiling and look happy. This advert creates the connection in customer's mind between the product and love, summer and fun. Completely different adverts are on vodka V5 and V6. In these two

advertises are depicted couples but it is not possible to see the character's faces properly. What these ads have in common is the fact that both characters are really close to each other and both of the adverts express sexual tension between characters. The woman in the advert on vodka V5 is holding the man's tie firmly in her hands trying to pull him closer towards her. In the advert on vodka V6 the woman is lying on the ground between the man's legs and she is wearing only bikini pointing her breast towards the man. Both of the vodka adverts use sexuality which is related to pleasurable moments in customer's mind and they imply that through the vodka people are closer to each other. In contrast with the advert on tequila T3 and adverts on vodka V5 and V6 the couple in the advert on wine W11 is situated probably in the kitchen where the woman is cooking or serving food. This advert depicts a stereotype showing a woman who is cooking and serving her man the salad. Both characters are smiling. The slogan in the advert is: *Best paired with life* implying that the wine creates the same connection that the smiling and happy couple has. To summarize, in advertisements on vodka V5 and V6 together with the advertisement on tequila T3 are portrayed couples but it is not clear if they are married or if they are only a random acquaintance that met on the beach or near the swimming pool. In contrast, the adverts on liqueur L3 and the advert on wine W13 portray family bonds between mother and daughter and between a couple who are situated at home and not in a public place. The advertisements thus target customers with different beliefs and tastes, focusing on either sexuality or family values.

In five alcohol advertisements are shown only body parts, mainly hands. In advertisement on beer B1 are shown men's muscular hands carrying the heavy bucket full of beers on ice whereas in advertisement on vodka V4 are displayed well-maintained woman's hands with manicure and painted nails. As a contrast to the V4, the advertisement on liqueur L1 displays woman's hand covered in the kitchen glove holding a glass with the liqueur, showing, that the product can be served hot. By showing character's hands holding the product the advertisements awaken a possessive desire in the customer to hold the product and to own it. Apart from hands, in one advertisement on cognac C1 is showed woman's back in corset accompanied by a symbolic slogan *Full bodied taste*. The woman's back in corset does not only represent the cognac which has the same colour as the corset but also it stimulates the consumer's emotions and senses. The advertisement implies that slowly enjoying the taste of the cognac is the same pleasure as slowly untying the woman's corset. Sex symbolism is connected to the pleasurable moments of life thus this advert creates positive associations in customer's mind.

Only in one alcohol advertisement on whiskey WH3 appears a drawn character that symbolizes the founder of the company John Jameson. Through the storytelling the customer can interact with the heroic acts that the main hero had to undergo in order to deliver the whiskey.

In two out of forty alcohol advertisements are incorporated animals. In advertisement on wine WI2 a bird is sitting on the product. The bird is a symbol that represents the relationship between the product and nature, specified by the slogan *Pure harmony*. The next animal is a porcupine in advertisement on gin G2. Here, the porcupine serves as a contrast to the Gin's smoothness.

7.1.2.1 Appearance

In the selected advertisements on alcohol, there are all types of characters from normal people to supermodels. In general, what those people have in common is a fact that all of them look friendly and are mostly good-looking.

7.1.2.1.1 Age

Based on the analysis of the selected alcohol advertising campaigns, the age of the majority of the characters depicted in the advertisements is between eighteen to thirty-five years. There are three exceptions that seem to be in the age of forty to fifty years. In the advert on whiskey WH2 is well-known actor Jude Law who is forty-four years old. In the advertisements on wine WI3 and WI4 are portrayed wine experts that seem to be roughly forty-five years old. Maybe they are slightly older because it is more reliable to obtain advice from experts with experience.

The rest of the characters that are portrayed in advertisements on beer, cognac, champagne, liqueur, rum, tequila and vodka seem to be young people. The setting is mostly in the party or on the beach and the characters are enjoying life and celebrating. These activities are connected to a younger age where the younger body can better manage drinking alcohol on the beach or in the party during the day as in the advertisements on beer B1, on rum R1 and on vodka V6.

7.1.2.1.2 Gender role

In six advertisements on alcohol men and women are depicted differently, often in a stereotypical way. For instance, in V5 and V6 women are displayed as attractive commodities which are at the same level as the product. They are wearing only swimsuit

and bikini while both men are wearing suits and ties and the man in the vodka ad V6 is wearing leather shoes.

The woman in the vodka advert V6 is depicted as lying under the man thus is portrayed as submissive and below the man. Although the woman in the vodka advert V5 is above the man which is probably her waiter she cannot be taken seriously in her all-exposing swimsuit. The man is slightly below the woman, yet he is standing while in the vodka ad V6 the woman is laying on the ground on the same level as man's shoes. The women in both advertisements are exposing their tanned skin and perfect bodies.

As a contrast, in the advert on cognac C3 there are also women but they are depicted in a different way. The picture shows four men that are also wearing expensive-looking suits and ties, and three women. Two of them are wearing dress with the formal length below the knees and the third of them is wearing trousers as all of the men. All women are at the same level with men only one woman is sitting in a leather chair talking with the man. Women in the advert on cognac C3 are depicted in a more sophisticated way than women in the advert on vodka V5 and V6. The product itself is also probably more sophisticated and complex.

In the adverts on champagne CH1 and CH2 women are portrayed as beautiful instruments that can dance and entertain the male audience. They are represented as an object of men's desires. They are wearing mini dress and high heels in order to show as much as possible from their beautiful and thin bodies. Similar in terms of woman's appearance is the advert on liqueur L2 as it also portrays thin and beautiful woman with fair complexion and blonde hair. All of the women in mentioned advertisements are beautiful, they are wearing bikini or mini dresses and have a fair complexion. This women portrayal is idealized and stereotypical because the women are shown as sexual objects in seductive clothes.

However, there are two advertisements that portray women in a way which breaks the mentioned stereotypes of woman depicted as a sexual commodity. These adverts are on wine WI3 and on liqueur L3. In the ad on wine WI3 there is a woman called Suzi Hilder. She is wearing functional clothes and in her hands, which are covered in safety work gloves, she is holding secateurs. Secateurs are mainly a male working tool used in gardening. Moreover, she has a normal body type and she is not wearing any makeup. Suzi's advantages are not long legs or long blonde hair but instead it is the fact that she is mother-of-two (which is said in the accompanying text) and hardworking woman who does a good job in the vineyards with her secateurs. In the advert on liqueur L3 are depicted

Afro-American women and from all the selected alcohol advertising campaigns this is the only advert that portrays Afro-American characters. One of the women is wearing a dress but this dress is in a formal length behind the knees. Both women have curvy body. To conclude, in both of the adverts on wine WI3 and on liqueur L3 are portrayed ordinary women with normal body type. These women are not portrayed as the objects on which the men are gazing from the background as in the ad on champagne CH1. As men are not depicted in the ads the women independence is shown.

Men in the discussed alcohol advertisements on cognac, vodka and champagne are portrayed as handsome, self-confident, dominant individuals. They are showed as “hunters” watching their “prey”, in this case good-looking women that are showing their best on the dance floor or on the beach. All of the men in these advertisements are passive elements, especially in the champagne adverts, denoting that these adverts are mainly targeted at women audience. On the other hand, in the adverts on beer and on whiskey men are portrayed as active elements with the minority of the women in their surrounding (in the advert on beer B3 is only one woman) implying that these alcohol brands target mainly men.

7.1.2.2 Body language

Characters in ads are connecting with the customers through the body language which consists of the eye contact, facial expressions and of the pose. The body language is often used strategically in the ads to evoke desire. In the advertisement on champagne CH3 famous actress Scarlett Johansson is looking directly at the promoted product which shows the customer where to look and what is the most important item in advert. She is smiling and to stress her big smile, on her lips is applied red lipstick that highlights her white and perfect teeth. She is leaning forward, holding the bottle of champagne in one hand, showing her breast in a tight dress in a sophisticated way. In this advertisement, all the strengths are exposed: beautiful actress, her perfect body and the product which is shown in desired way. In the advertisement on champagne CH4 are more characters, more specifically two men and one woman. Both men are looking at the woman which is looking at the product. The most desired objects in this advertisement are a woman because both men are looking at her and the product because she is looking at the bottle of champagne. The customer, looking at the advert, is curious where the woman is looking and thus follows her to the object of her interest. This advert awakens usually in female

customer's mind desire to also own the product and to be the center of the attractive men's attention.

7.1.3 Setting and props

Selected alcohol advertising campaigns for this bachelor thesis are full of contrasts with regard to setting and props. In one advertisement on beer B5 is the connection of two different settings which are sunny beach on one side and mountains covered in snow in other side with the slogan *FROM WHERE YOU'D RATHER BE*, meaning that it is up to the customer to decide where he or she wants to enjoy the beer. Some of the advertisements are set in the city, such as advertisement on gin G1, which is in London, while in advertisement on bourbon JB1 the setting is village and wilderness. The advert on gin G1 is represented by London traditional monuments and symbols such as Big Ben or the "Union Jack" flag whereas in the advert on bourbon JB1 the actress Mila Kunis is standing in front of the big white barn that is situated in the middle of the wilderness. Thus, the advert on bourbon JB1 together with the other advert on bourbon JB2 are connected to the western traditions in American wilderness while advert on gin G1 is connected to London traditions and to the civilization.

Setting which is a kind of a celebration or a party is depicted in nine advertisements out of forty. In advertisements on champagne CH1 and CH2 the setting is in the party and the props are glasses filled with the promoted champagne and the bucket where the product is situated. In another ad on champagne CH4 the setting is in the nature and because the slogan says *The art of improvisation* it is not shocking for the reader that characters are sitting on the sofa which stands on water. The props are not only glasses filled with champagne but also balloons in the air that symbolize the bubbles in champagne. In the advertisement on beer B1 is depicted some kind of festival while in the advertisement on beer B3 is depicted a home-party where the characters are cheering their sport team. In the advertisement on cognac C3 is shown more sophisticated meeting of individuals. In the advertisement on rum R1 there is depicted an ongoing party on the beach in the middle of the day, while in the advert on rum R3 the party is on the boat at night.

Parties are associated with carefree and entertaining environment where people get together and socialize. Party is a place where memories and friends are being made. Thus showing the product in the party creates positive associations in the customer's mind. Also both rum R1 and R3 advertisements take place in the summer because this season is also

connected to the moment where most of the students and working individuals are on their holidays enjoying their free time without worries.

7.1.4 Colours

The selected advertising campaigns can be divided into three main categories based on the colours. In the first category are “bright” advertisements. These advertisements consist of bright colours, characters and promoted products are situated on the beach or in the mountains during the day, and the background is shiny. The vast majority of women characters in these ads have blonde hair. In this category are the advertisements on vodka V6 and rum R1 in which the setting is on the beach and both women displayed in the ads are blonde. Other adverts belonging to “bright” advertisements are advertisements on beer B4 and B5 (situated on the beach or in the mountains), the advertisement on bourbon JB1 probably situated somewhere in the wilderness, and advert on gin G1, shown in the context of London. Mountains, beach or the big-city destinations are connected to the travelling and to meeting new people, foreign tastes of culinary arts and drinks and mainly to adventure that is associated with travelling. Thus, these advertisements evoke in the customer’s mind thoughts and feelings to be courageous enough to travel and try new tastes and adventures.

The second category consists of “dark” advertisements, such as advertisements on cognac C1, C2, C3 and C4. All of the cognac advertisements are incorporated in dark, luxurious backgrounds and places. Because black colour is associated with sophistication and, elegance, these advertisements seem to target sophisticated, wealthy and exclusive individuals. In the advert on cognac C4 the slogan is: *ONLY A FEW CAN TELL*. The customer thus may want to identify with this exclusive individual who is honored to taste the cognac. In this category are also advertisements on champagne CH1 and CH2 which are situated in the party. Both of the portrayed women stand out because they have blonde hair and they are holding the glass filled with gold champagne in their hand. They are shining because all of the other characters are in black so that they almost blend with the dark background. This portrayal creates an association with exclusivity in the customer’s mind that women who drink champagne are unique and look fabulous while dancing with the glass of champagne. The last “dark” advertisements in this category are on wine where the black colour embodies the sense of authority and seriousness. In the advert on wine W3 and W4 are depicted experts with the dark vineyards behind them. These wine advertisements seem to target customers who are in their forties and older because mature

people are usually more serious about what they are drinking and what the main ingredients are.

In the third category are advertisements that are the mixture of the “bright” and “dark” category such as the advert on rum R4 and two adverts on tequila T2 and T3. The common feature of these adverts is that they contain grey background and also the characters are portrayed in glaucous colours and only the product, slogan or details are colourful. Due to this portrayal the product together with the slogan are the most visible items in the advert. Through this technique the adverts look like depicting old and at the same time good memories of parties and of love moments with lovers from the past. These advertisements are emotional and sentimental targeting the important human emotions which are love, desire for a company and relation with other people. Younger audience around twenty years old might identify with these adverts because young characters are depicted in the ads and young people in general aim to create unforgettable memories while they are young and without commitments.

7.2 Verbal

7.2.1 Slogan

Almost all of the selected alcohol advertisements contain catchy or compelling slogans. In all of the advertisements on beer is a slogan. In the adverts on Budweiser B1, B2 and B3 the slogan is: *GRAB SOME BUDS, THIS BUD'S FOR YOU* and also *IT'S THE SUPERBOWL. ACT LIKE IT*. The slogans are connected to the picture that is portrayed in the beer advertisements. The dominating characters in these adverts are men who are performing some activities and thus these advertisements target mostly men audience. All of the adverts appeal on customer's emotions by showing the characters surrounded by their friends stressing the importance of friendship and company. These adverts also serve as a model or design for the right consumption of beer. Because beer is showed as a drink that is consumed by a group of people the customer creates a link between celebration with friends and the consumption of beer.

While beer is promoted as a product that is financially affordable for every customer, a different situation is in the advertisements on cognac where the slogans imply that cognac is a product that is not for everybody. It was mentioned previously in the chapter 7.1.4 that in the advert on cognac C3 characters are depicted as sophisticated individuals, so the marketers presumably aim to show the product as complex and sophisticated as well. In the

advert on cognac C4 there is the same product as in the advert on cognac C3 with the slogan: *MARTELL CORDON BLEU. ONLY A FEW CAN TELL*, whereas in the advert on beer B1 is explicitly said: *THIS BUD'S FOR YOU*, and in the advert on beer B2: *GRAB SOME BUDS*. Thus, the product in the ad on cognac C3 is characterized as a luxurious item promising exquisite experience which is out of the reach for the “normal” customers, whereas in the adverts on beer B1 and B2 it is basically said that this product is for all. The brand of cognac which is promoted in the adverts C3 and C4 costs around \$200 whereas Budweiser beer promoted in the adverts B1 and B2 costs around \$2.50. Both of the products are positioned for different target audience. Cognac in the adverts C3 and C4 is positioned for the upper-class society. It is kind of a product that sophisticated and well-dressed people are drinking while possibly having intellectual conversation. That the product is not for everyone shows also the number of people in ad. There are seven people in the advert on cognac C3 and they are keeping a certain distance from each other. In contrast, in the advert on beer B3 characters are surrounded by many people and they are close to each other, touching each other.

Advertisements on wine WI3 and WI4 contain slogans that are similarly composed starting differently and ending identically. In advert on wine WI3 the slogan is: *To the persistent. To those who do things for love not money*. In the advert on wine WI4 the slogan is: *To the tough-minded. To those who do things for love not money*. The last sentence in both advertisements indicates that the brand bases its reputation on the quality and that the brand defines its target customer as somebody who prefers product of high-quality thus he or she will invest their money according to the wine's merit. Bottle of this wine costs approximately \$80 which is not inexpensive. The advert denotes that the customers by purchasing this bottle would not regret the money spent on this product because the association with this product is love and love cannot be expressed by money but by experience.

To conclude, thirty-five alcohol advertising campaigns use slogan to attract the audience and to promote the product. Only five alcohol advertisements do not contain slogan. These include advertisements on vodka V4, V5 and V6. The strategy in these advertisements is to appeal to customer's emotions by showing desirable setting with good-looking characters. Through this the customer uses the imagination to create stories for the characters according to customer's preference. Furthermore, advert on bourbon JB1 together with the advertisement on champagne CH3 also do not contain slogan but both of them portray famous celebrity, more specifically well-known actresses.

7.2.2 Buzz words and spin

Buzz words or spin words are up to date expressions or words that address issues in which people are interested in modern-day society. Eighteen of the selected alcohol adverts contain buzz words. An example is the ambiguous term *bud* used in the advert on beer B1. In this case the term bud means beer Budweiser and “buddy” or a close friend. Through this unique selling proposition of emphasis on friendship Budweiser sells its products. In the advert on beer B2 the same discussed company promotes their product by saying that it is *BREWED THE HARD WAY* meaning that the company cares for the right production, which is what the customers appreciate.

Other type of buzz words is connected to healthy lifestyle and dieting, which customers are concerned with. These are used in the adverts on rum R1 and R2 stating that the product is *lo-cal, diet* and that it has *only 70 calories per serving*. Yet, it is necessary to take into the consideration that alcohol is mainly composed of sugar. The company’s strategy is to incorporate buzz words of healthy lifestyle in the promotion of unhealthy and sugary alcohol drink.

Some of the alcohol brands stress the state of excellence. Examples are in the advert on gin G2 claiming that this gin is *THE WORLD’S SMOOTHEST GIN* and the advert on tequila T1 which claims that this tequila is *THE WORLD’S ULTRA PREMIUM TEQUILA*. These buzz words are also hyperboles and they will be discussed more in detail in the following subchapter 7.2.3. Another buzz word that expresses the state of the prominence saying “*TASTE ABOVE ALL ELSE*” is in the advert on whiskey WH3, discussed later as well. The advert on vodka V1 simply promotes the product as *PERFECTION*. Perfection is connected to the flawlessness and the design of the bottle is simple and clean. All Absolut vodka advertisements are kind of the state of the art and customers may thus decide to purchase the product based on the design of the bottle.

Buzz words also include words expressing positive emotions. In the advert on tequila T3 is used the term *daydream*. Daydreams are connected to the positive thoughts and the customer creates a link between the product and pleasant daydreams that the product represents.

In the advertisements on champagne CH1 and CH2 the buzz word is *fabulous* expressing the quality of the product and implying that by purchasing the product the female customer become fabulous as well. Different situation is in advert on champagne CH4 where the spin is *THE ART*. The effect of this advert is that it makes the customer to

think about the qualities of the product and probably to compel the customer to purchase this champagne to find out if it is really a state of the art.

The cognac advertisements C1 and C2 use buzz words that are related to the significant history of the product claiming that the cognac was also *Napoleon's favorite tippie* and also promising the *full taste* in every glass. A “must” buy in this product is achieved by stressing the product’s history and that before two centuries even Napoleon enjoyed this cognac. Some types of customers prefer alcohol drinks with tradition and by stressing that even Napoleon preferred this cognac the advert connects this brand to the French history and traditions.

In all of the advertisement on wine WI2, WI3 and WI4 excluding WI1 are used buzz words that are connected to the nature and to the eco-friendly lifestyle. In the advert on wine WI2 these terms are: *pure and flavorful wine, organic, sustainability, treating the land with respect*. All these terms are expressing the qualities of this company and its product which does not destroy the land or kill animals by using for example pesticides. Instead, the company is taking care of birds that kill insect naturally. Nowadays, people are concerned about global warming and about other problems related to the health of the planet so these buzz words connected to pure lifestyle are accepted positively and with respect. In the advert on wine WI3 is an expert called Suzie that takes care of the vineyards and it is said that she is the *mother-of-two*. This word is emotive and customers reading this text will establish a connection between caring mother that takes care of the children and the Suzie that takes care of the vineyards with the same love as for her children. In the advert on wine WI4 the buzz words are connected to the owner of the vineyard called Paul and his characteristics of *persistence, precision* and *meticulousness* about the vineyards and the quality of grapes that he grows and produces wine out of. Through these buzz words the advert evokes the feeling that Paul is trustworthy and hardworking person who offers his customers product of highest quality. The advertisement on wine WI1 is different because the buzz words in the ad target special occasions in customer’s life: *extraordinary, best, celebration, crisp, elegant* and *effervescence*, implying that this special wine is adequate for the celebration of extraordinary moments.

7.2.3 Hyperbole

Hyperbole is an exaggerated statement and it appears in the twelve alcohol advertisements out of forty. Four alcohol advertisements use the same strategy which is a statement that this particular brand of alcohol is the best in the world or only one in the

world. These adverts are on gin G2, on wine W13 and moreover on two different tequila brands which are Patrón in the advert T1 and Jose Cuervo in the advert T2. Both of the tequila brands use the same statement claiming that their tequila is *THE WORLD'S #1 TEQUILA*. This claiming is a paradox because there can be only one market leader with the best-selling tequila in the world. The same situation is in the advert on gin G2 with the statement *DISCOVER PLYMOUTH. THE WORLD'S SMOOTHEST GIN*. This statement appeals to customer's senses and tastes. The smoothness is not characteristic quality for taste but more for the sense of touch and this statement plays with the customer's imagination by linking two qualities together which are: experiencing the taste of the smoothness of gin as experiencing the feeling of smoothness of for example silk in the customer's skin which has the quality of cooling and calming.

In the advertisements on champagne CH1 and CH2 together with the adverts on vodka V1 and on beer B2 are stated qualities of excellence. These exaggerated terms are: *THIS IS THE FAMOUS BUDWEISER BEER* in the advert on beer B2, *BE FABULOUS* which is used in the slogan in the adverts on champagne CH1 and CH2 and *ABSOLUT PERFECTION* in the advert on vodka V1. These statements create in the customer's mind positive connotations with the state of excellence of these promoted products. Fame is a word with positive connotations because famous people or famous inventions are known for their positive contributions to the society, human well-being or development. The word fabulous in the adverts on champagne CH1 and CH2 is perceived positively by the customer because fabulous is perceived as extraordinary. In the advert on vodka V1 the exaggerate slogan is *ABSOLUT PERFECTION*. The word perfection that follows the term and the brand's name at the same time appeals positively to the customer's emotions. Through the carefully selected words the advert is considered as unique and outstanding connecting the brand's name with the quality of total perfection.

7.2.4 Metaphor

Metaphor appears in four alcohol advertisements. Firstly, in the advert on cognac C1 the slogan is *FULL BODIED TASTE* implying that the taste of the cognac is of high quality with the exact ingredients that create the accurate full taste. This advert is accompanied by the visual metaphor showing the woman's back that refers to the "bodied taste". This is very powerful strategy because by showing the woman in luxuriously looking corset of exquisite material the product itself is associated with the quality. Another advert that express its unique selling proposition metaphorically is the advert on whiskey WH2 with

the slogan: *JOY WILL TAKE YOU FURTHER* in which the word joy can be perceived as kind of a personification of the product that is able not only to bring the joy into the customer's life but also to move him or her forward in terms of personal progress.

Similarly, in the advert on rum R1 the product is introduced to the audience with the slogan: *Spiced Rum's finally seen the light*. The reality is that the product is promoted by using bright colours and beach setting and metaphorical meaning is that the product is finally introduced to the public. The product is shown in the context with celebration on the beach so that the customer perceives this product as a novelty that is worth celebration. The last metaphorical meaning is in the advert on champagne CH1 with the slogan *BE YOUR OWN DISCO BALL* appealing to the reader's emotions denoting that the product makes the customer outstanding and in the center of the crowd because disco ball is usually the only one in the room situated in the center and shining. This metaphor is also accompanied by a picture showing good-looking woman in the silver, shining dress in the middle of the dance floor.

7.2.5 Alliteration

Alliteration occurs in two alcohol advertisements. In the advertisements on wine W13 alliteration is used in the company's slogan: *To the tough-minded* where the repetition of initial letter "t" occurs. Alliteration occurs also in the advert on tequila T2 in the slogan: *GOLD IS A GIRL'S NEW BEST FRIEND* where the letter "g" is repeated.

7.2.6 Repetition

Repetition occurs in one alcohol advert. It is in the ad on Budweiser beer B2 where certain words are repeated throughout the whole text that depicts the benefits of the beer. The repeated words are "beer" and "brewed" and both words are mentioned five times throughout the text. Also the initial letter of the brand's name is "b" and the repeated words start with the letter "b" as well. The reader of the text remembers that the Budweiser beer is *BREWED THE HARD WAY* implying that the brand keeps and honors certain procedures to brew the beer in a right way.

7.2.6.1 Parallelism

Parallelism occurs in one advert on alcohol. In the ad on whiskey WH1 there is a certain pattern in the slogan: *A LITTLE BIT OF HONEY. A WHOLE LOT OF JACK*. Even though the initial words in each sentence are contrasts there is a certain correspondence between them. Through this slogan the advertisers point out the typical characteristics of the

whiskey's brand Jack Daniel to which "a little bit of honey" was added. Through this slogan the brand points out that the ingredients in the original drink are preserved and the target customers that purchase this drink will not be deprived of the Jack's characteristics. There is also a visual parallelism showing harshly looking bee implying that even though a fine honey was added to the substance the drink is still for the harsh customers.

7.2.7 Dialogism

Dialogism occurs in fourteen selected alcohol adverts. It includes the use of the pronoun "you" connected to the direct address and imperative sentences. In many advertisements the text tells the recipient what to do. In the advertisement on bourbon JB2 the product invites customers to make a history with the product by simple saying: *MAKE HISTORY*. Usually people are creating their history by achieving their goals and making progress in their lives. Generally, younger generation aim to be successful and to make remarkable achievements in their life thus this advert target millennials highlighting the human needs and desires for self-esteem and adventure that they will recall and cherish throughout the life.

Similarly, in the advert on tequila T3 the dialogism is: *PURSUE YOUR DAYDREAMS* targeting the human's needs for achievements and for pursuing the dreams in life. Daydreams are rather unrealistic thoughts that sometimes distract humans from severe reality. The advert basically calls to action by saying that it is possible to convert daydreams into reality.

Both of liqueur advertisements L2 and L3 clearly target women by addressing them and using words that call to action. In the advert on liqueur L2 the slogan is: *BE A GIRL WITH A MIND, A WOMAN WITH ATTITUDE AND A LADY WITH CLASS*. Target female readers aim to identify with the attractive woman in the advert and with the accompanying slogan that tells them to be a girl with their own opinion, woman that stands out and behave accurately and lady that is on a specific social level. In the advert on liqueur L3 there is dialogism that entices the target customer by saying: *YOU ARE YOUR MOTHER'S DAUGHTER. CELEBRATE ALL THAT YOU SHARE*. It addresses family values and mothers-daughters bond that should be cherished and celebrated in the way that is showed and described in the picture – by sharing bottle of the promoted alcohol brand.

7.2.8 Rhetorical question

Rhetorical question occurs only in the advertisement on liqueur L1 saying: *AFTER DINNER CHOCOLATE?* This advertisement suggests that this drink can be enjoyed as a

dessert after the dinner. The advert suggests that the life should be enjoyed and because chocolate is enjoyable treat, the chocolate liqueur also belongs to the life pleasurable moments.

7.2.9 User friendliness and colloquial language

Colloquial language is used in all of the beer advertisements and in the advert on bourbon JB2 as well. Colloquial language is typical for the shorter word forms. Also specialized terms are not used in these user-friendly ads that are easy to read and understandable. In the advert on beer B5 the slogan is: *FROM WHERE YOU'D RATHER BE* and the similar usage of short modal verb construction is in the advert on bourbon JB2 with the slogan *WE'VE MADE OUR HISTORY*. These expressions are normally used by the people on daily bases thus they appear more familiar to the customers and customers feel a certain sympathy towards the product as well as to the brand.

7.2.10 Humour and puns

Humour is used in three alcohol adverts. Humorous text is incorporated in the adverts on rum R3 and R4. Firstly, in the advert on rum R3 there is a pun in the slogan: *CAPTAIN THE DANCE FLOOR* using the noun “captain” as a verb. Captain is a dominant person who navigates the boat and gives orders to others. The crew usually obeys the captain’s rules. Using this wordplay makes the advert outstanding and different. It targets customers that aim to be special too and rule the dance floor because the word “captain” is interpreted as dominating the dance floor in the same way as the captain dominates and rules the voyage. In the second advert on rum R3 the humorous slogan is: *Take your pants off and stay a while*. This slogan evokes laid-back and relaxed atmosphere. People usually take off their pants and change into comfortable clothes when they are at home in familiar environment. This ad is also accompanied by a visual pun because the advert looks like an old grey photograph on which someone drew a man’s moustache so he looks like a captain. Lastly, humorous storytelling is to be found in the advert on whiskey WH3 where the drawn character John Jameson explains in a sarcastic way how he heroically delivered the whiskey despite the Great Blizzard that sunk many ships but not him.

7.2.11 Storytelling

The storytelling technique is used in seven alcohol adverts. Shorter storytelling occurs in the advert on cognac C2 where the storytelling underneath the slogan explains why the “arrogant” cognac is worth to be serving. This text explains in a serious way the benefits of

the cognac, naming well-known personalities that enjoyed this drink. The storytelling is in the first person and it is the cognac itself sending the message. On the other hand, in the advert on whiskey WH3 the short humorous text in the first person is communicated from the point of view of the hero named John Jameson. In the advert there are not described the special ingredients that are part of the liquid but instead it is indicated that the whiskey is worth making heroic actions. Other adverts that use rather serious tone of voice are adverts on wine WI2, WI3 and WI4. These texts are long and full of unique selling propositions explaining the reasons why the wine brand is worth purchasing. In the adverts on wine WI3 and WI4 the wine experts themselves explain how they take care of the vineyards (more about this is said in the subchapter 7.2.15).

7.2.12 Stereotyping

Visual stereotypes were already discussed in the subchapter 7.1.2.1.2 and thus this part will analyze verbal stereotypical messages.

Because marketers aim to impress certain kind of audience they carefully formulate the ad's text and the tone of the message to appeal either to women or to men. In the advertisements on champagne CH1, CH2, CH3, CH4, on liqueur L2, and rum R1, R2 the verbal and visual text is more oriented towards women. In the advert on liqueur L2 the slogan addresses women explicitly saying: *BE A WOMAN...* or *BE A GIRL...* and in the adverts on champagne CH1 and CH2 the slogan simply says: *BE FABULOUS*. These advertisements are explicitly saying and showing the women's audience what they should do in order to look like the models or actresses in advertisements and also tell them how to behave. Moreover, the adverts on rum R1 and R2 are appealing on women's emotions by explaining the benefits of the drink, saying that it has "only 70 calories per serving" in the advert on rum R1 and in the advert on rum R2 there is used buzz word "diet". Advertisers try to catch the customer's attention by connecting an unhealthy alcohol to a positive benefit by saying that it is an alcohol diet. They employ the stereotype of women being concerned with their weight and thus perceiving low-calories and diet products as positive and healthy.

The beer advertisements B1, B2 and B3 catch men's attention by showing and describing a certain kind of a male stereotype that can be a role model for others. In the ad on beer B2 in the text is a phrase that says: *...Let them sip their pumpkin peach ale...* The text is thus making fun of a flavored alcoholic drinks and it suggests that the "right" man drinks only beer that was "brewed the hard way". Both B1 and B3 beer advertisements

invite the reader of the text to: *GRAB SOME BUDS* meaning that this beer is consumed mainly in a male company because “buds” means “buddies” that refers to the male friends and in the advert on beer B3 the vast majority of characters are males.

7.2.13 Intertextuality

Intertextual texts occur in two alcohol advertisements: on beer B4 and on tequila T2. The slogan in the ad on beer B4: *When life gives you limes...Find your beach* refers to the saying “*when life gives you lemons, make lemonade*”. For Corona beer it is typical that it is served with the lemon on the edge. This advert denotes that Corona beer is the right medicine for the customers that are feeling hopeless. The phrase “find your beach” implies that beach can be any place in which the customer feels comfortable. Beach is associated with relaxed atmosphere and the advert suggests that with Corona beer the customer can create stress-free environment anywhere.

The second example of intertextuality is in the advert on tequila T2 where the slogan *MOVE OVER DIAMONDS, GOLD IS A GIRL'S NEW BEST FRIEND* refers to the song by Marilyn Monroe called “Diamonds Are a Girl’s Best Friend”. The term gold in the advert on tequila is interpreted in two ways. One meaning is that gold is a colour of gold tequila and the second meaning is gold as a precious liquid that is inside of the bottle. This text creates a link in the customer’s mind between precious gold and in this way precious tequila that becomes a girl’s best companion.

The customer can feel intelligent by recognizing the original text that is hidden behind the slogan. This advertisement solving process creates a link between the product and the customer that feels connected to the advert’s message by solving its meaning.

7.2.14 Testimonial

The process of selection of the perfect characters that will embody the product itself in advertising campaign is crucial. If there is a well-known celebrity that stands for the product then the customers will connect the celebrity’s good reputation with the benefits of the product. Well-known personalities are showed in five advertisements, as discussed in part 7.1.2.

In the adverts on whiskey WH2 and gin G1 are portrayed men celebrities. Both Jude Law and Justin O’Shea are wearing a formal suit and a tie representing the product as a serious drink that acclaimed personalities drink.

In the advert on bourbon JB1 is showed an actress Mila Kunis. Mila Kunis is standing in front of the big white barn that is situated in the middle of the wilderness. By showing

young beautiful actress as Mila Kunis in the advert the advertisers aim to target new customers which are women in their thirties. In the customer's mind the bourbon is connected to male drinking and according to Schults, bourbon is a traditional drink of cowboys in America (Schults 2013) Mila Kunis changes the stereotypical perceptions of bourbon.

In the advert on rum R1 actress and author Lauren Conrad is in the center of the ad together with the product. Lauren Conrad is very fit and healthy and in the advert is written that the drink has "only 70 calories per serving". This advert is also connected to fun, friendship and summer which evokes pleasurable connection in customer's mind and when thinking about the summer or seeing this celebrity in TV, he or she will connect all those favorable characteristics to this kind of alcohol.

7.2.15 Expert opinions

Experts are portrayed in the adverts on wine WI3 and WI4. These experts have names and it is explained what their job position is. In the advert on wine WI3 the expert Suzi is said to be brought up in the vineyards and she is also mother of two children implying that she takes care of the vineyards with the same loving care as she takes care for her two children. In the advert on wine is portrayed grower of wine Paul who pursued his dreams by growing grapes of a high calibre. Customer creates a link between the product and brand reliability because behind the brand are showed real people, intelligent specialists that knows how to produce wine of the best quality. Unlike in the advert on wine WI2 that presents birds as the main characters that take care of the vineyards in fairytale-like story.

CONCLUSION

The aim of this bachelor's thesis was to analyze the visual and verbal persuasive strategies that are incorporated in alcohol advertisements. Forty alcohol advertisements from the 21st century of different alcohol brands were analyzed using the discourse analysis and knowledge about advertising attained in the theoretical part.

Almost in all of the alcohol advertisements are visual and verbal persuasive strategies used at the same time because the most powerful message is carried by visual text with written message that underlines the picture. The pictures and characters are incorporated in almost every advertisement. Appealing on customer's emotions through the powerful images showing pleasurable moments, such as relaxed time on the beach or relationships between couples or family is the advertiser's strategy how to draw the customer's attention.

The characters that are portrayed in the selected ads are mostly good-looking, fit, happy and young. Only in three advertisements are characters that are in their forties. Two of them are adverts on wine showing experts that depict their experience with wine growing thus the target customers perceive them as reliable individuals from whom they can attain valuable advices. Other characters consist of well-known celebrities, models, normal people, animals, and also of drawn character. They represent a certain kind of a person with whom the target customer aims to identify. These characters are situated in attractive settings on the beach, mountains, in the luxurious apartments or in the parties which evoke fun and carefree mood in the customer's mind.

Throughout the precious selection of the colours, characters and settings the advertisers create a particular image for the promoted spirit. Based on the analysis, stronger spirits as cognac, whiskey and bourbon are represented more seriously by using well-dressed and sophisticated characters situated in the darker settings while beer is typically portrayed as a drink for every customer. In this case, characters in the beer adverts represent a "normal type" of customer dressed in casual clothes and surrounded by friends. Stronger spirits are usually more expensive while beer is affordable by every customer. This is reflected in the visual aspects of the advertisements.

Considering stereotypes, portrayal of a woman as a sexual object wearing seductive clothes is in five adverts on alcohol. These women are beautiful, thin and have fair skin. Through this portrayal the customer creates a connection between the promoted product and attractiveness together with sexuality. However, two advertisements break stereotypes

of women portrayed as sexual commodity. These are adverts on liqueur and on wine. In the liqueur ad there are two Afro-American women with curvy bodies and on wine advert there is a woman in working clothes, without make-up and she has also a normal body type.

Considering verbal persuasive strategies, the most used verbal strategies in the selected alcohol adverts are: slogan (in thirty-five ads), buzz words and spin with the most common buzz words used in the selected alcohol ads as follow: *flavourful*, *precision*, *extraordinary*, *elegant*, *pure* and *full taste* implying that the purchased product will satisfy the customer's needs by its *full taste* and with *precision* (in eighteen ads), dialogism (in fourteen ads) and hyperbole (in twelve ads). On the other hand, the least used techniques are: storytelling (in seven ads), testimonial (in five ads), metaphor (in four ads), humour (in three ads) and alliteration, intertextuality and expert's opinion, which appear two times in the selected campaigns on alcohol.

To conclude, visual persuasive strategies are employed in every advert (unlike the verbal persuasive strategies) and target customer's emotions by connecting the promoted product to pleasurable moments in customer's life such as love, sexuality, family values, relationships, happiness and well-being. The persuasive effect is further increased by the selected verbal strategies discussed above.

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APPENDIX P I: ALCOHOL ADVERTISEMENTS





B3



B4



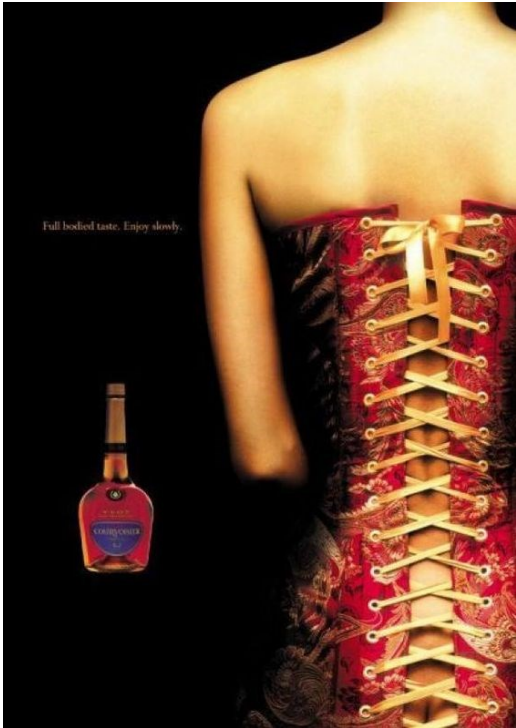
B5



JB1



JB2



C1

COURVOISIER® EARN IT.

XO
IMPERIAL
COURVOISIER
Le Cognac de Napoleon
Appellation d'Origine Contrôlée

I EXPECT PEOPLE
TO SERVE ME.

Some people may think me a little arrogant. But as Courvoisier is the UK's number 1 cognac, has over two centuries of history in every glass and was Napoleon's favourite tippie, what do you expect?

ENJOY RESPONSIBLY

ALLIED DOMESTIC SPIRITS AND WINE (UK) LIMITED, FROSWITH MILL, WORTHING ROAD, DORKING, WEST SUSSEX RH11 1ST
COURVOISIER AND EARN IT ARE TRADEMARKS OF COURVOISIER SAS

C2



C3



C4



G1



G2



CH1



CH2

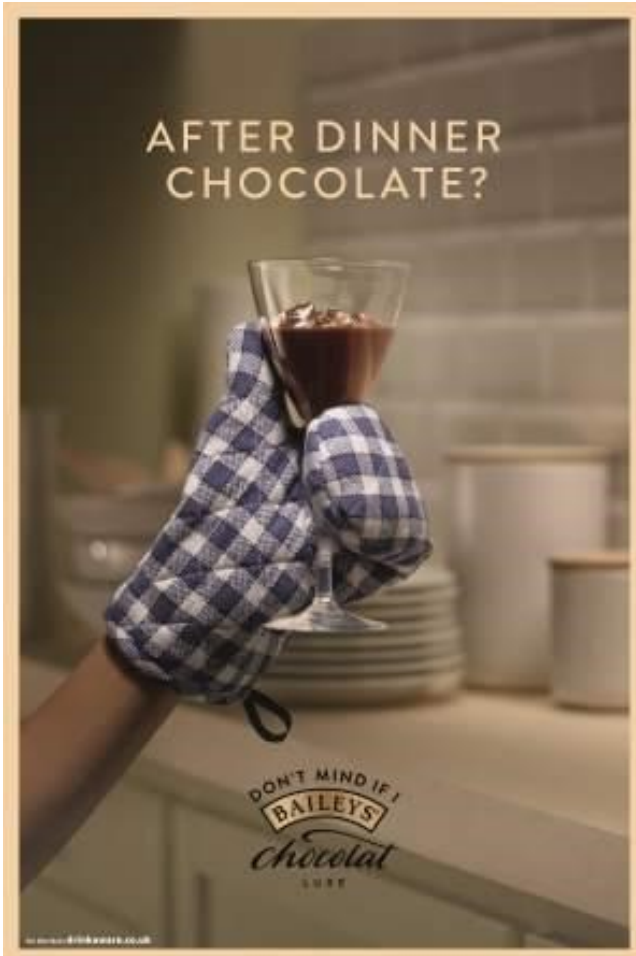


FOUNDED EN 1765
MOËT & CHANDON
CHAMPAGNE
SCARLETT JOHANSSON, RAISON MOËT & CHANDON, EPERNAY FRANCE

CH3



CH4



L1



L2

**YOU ARE YOUR
MOTHER'S DAUGHTER
CELEBRATE ALL THAT
YOU SHARE**

The BAILEYS word and associated logo are trademarks. © B & A Bailey & Co. 2014.



DRINK RESPONSIBLY **18+**
WWW.DRINKIQ.COM

MOTHER'S DAY
SUN 30 MARCH 2014

L3

Sip easy. Enjoy MALIBU responsibly.

Spiced Rum's finally seen the light

Lauren Conrad
TV Personality, Designer & Author

New MALIBU® Island Spiced. Big Flavor. Lo-Cal. Only 70 calories per serving.*

Per 1.5 FL. OZ. Serving. Average Analysis. Calories 70. Carbohydrates 2 grams. Protein 0 grams. Fat 0 grams. *SourMix and the SourMix logo are registered trademarks of the House Company LLC. MALIBU® Caribbean Rum with Coconut Liqueur & Natural Spices with TriKala Sweetener. 35% Alc./Vol. (70 Proof). ©2013 Imported by Pernod Ricard USA, Purchase, NY. *When mixed with your favorite zero calorie mixer.

R1

TRY A MALIBU® SPICED & DIET!

SIP EASY. ENJOY MALIBU RESPONSIBLY

R2



R3

*Take your pants off
and stay a while.*

The Captain was here

Captain Morgan Original Spiced Rum
Everything tastes better with a splash of the unexpected.

Join the Captain's crew at rum.com. Drink responsibly - Captain's orders.
Photo: Steve Heston

R4

SIMPLY
PERFECT!

THE WORLD'S #1 ULTRA PREMIUM TEQUILA

TEQUILA **PATRÓN** TEQUILA

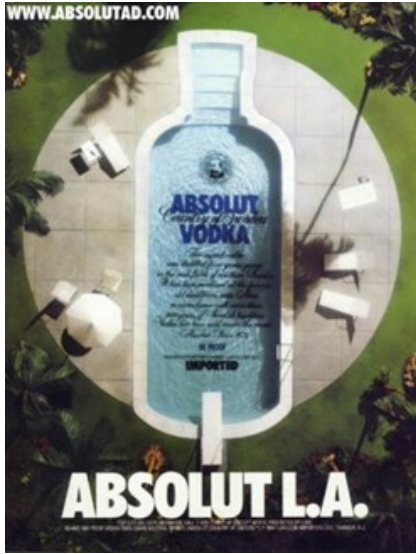
www.patronspirits.com. Tequila 40% alc/vol (80 proof). ©2011 Patrón Spirits Co. All rights reserved. Visit us often.

T1

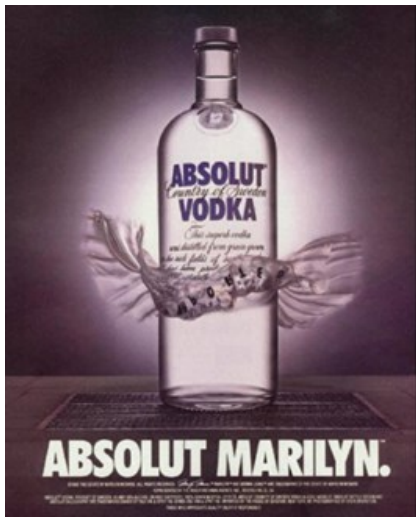
MOVE OVER DIAMONDS,
 GOLD IS A GIRL'S
 NEW BEST FRIEND.

THE WORLD'S #1 TEQUILA. **VIVE Cuervo**
Tequila de México. Desde 1795.

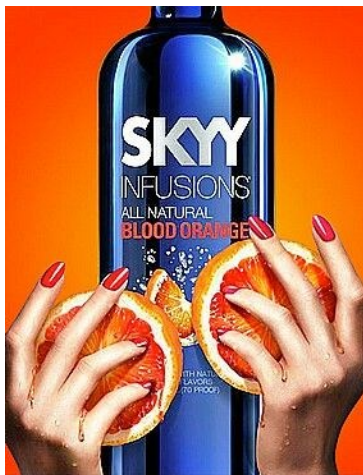
T2



V2



V3



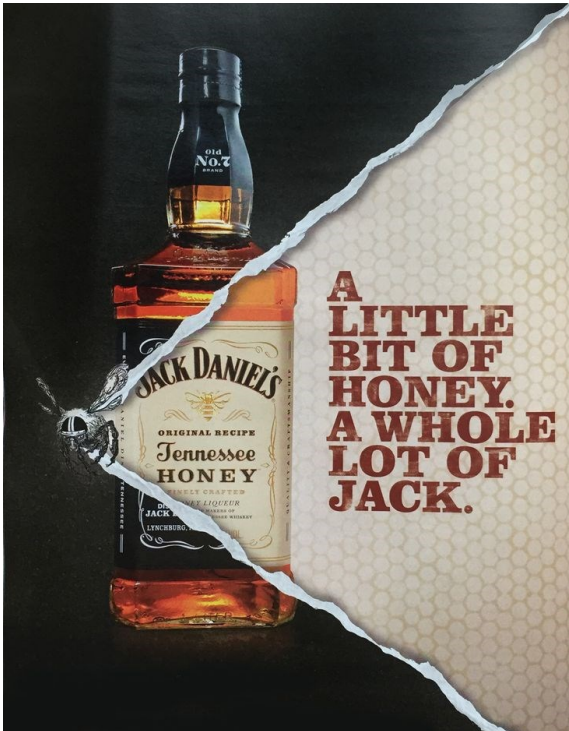
V4



V5



V6



WH1



WH2



WH3

Best paired
with life.

Santa Margherita santamargherita.ca

Best paired
with life.

For all your best moments, from the everyday to extraordinary – celebrate with our crisp, elegant Pinot Grigio or the fruit-forward effervescence of our Prosecco Superiore.

Available in Vintages at the LCBO.

Santa Margherita
Pinot Grigio
VALDADIGE

Santa Margherita
VALDOBRIADENE
Prosecco
SUPERIORE

Santa Margherita
FOLLOW US ON

W11

PURE HARMONY

MEET ONE OF OUR DEDICATED PARTNERS. At Bonterra, we grow wine organically and sustainably, treating the land with deep respect. We build birdhouses in our vineyards for the bluebirds and finches, who thank us by snapping up insects that would otherwise harm our crops. They get a tasty dinner, and you get pure, flavorful wine made from our organically grown grapes. That's what we call being in tune with nature. WWW.BONTERRA.COM



Please drink responsibly.
© 2012 BONTERRA ORGANIC VINEYARDS, WILSON, CA

WI2

Enjoy
Responsibly

Suzi Hilder Assistant Vineyard Manager

Brought up on a vineyard, Suzi believes that Penfolds' 120 year-old Block 42 Cabernet Sauvignon vines have individual personalities. Despite the vines being the oldest of their kind in the world, mother-of-two Suzi doesn't go easy on them. Ruthless with the secateurs, Suzi knows the secret to this kind of longevity isn't pampering, but rather, good old-fashioned 'tough love'. After all, the path to a great wine is a disciplined one.



To the tough-minded.
To those who do things for love not money.

160 years of winemaking.

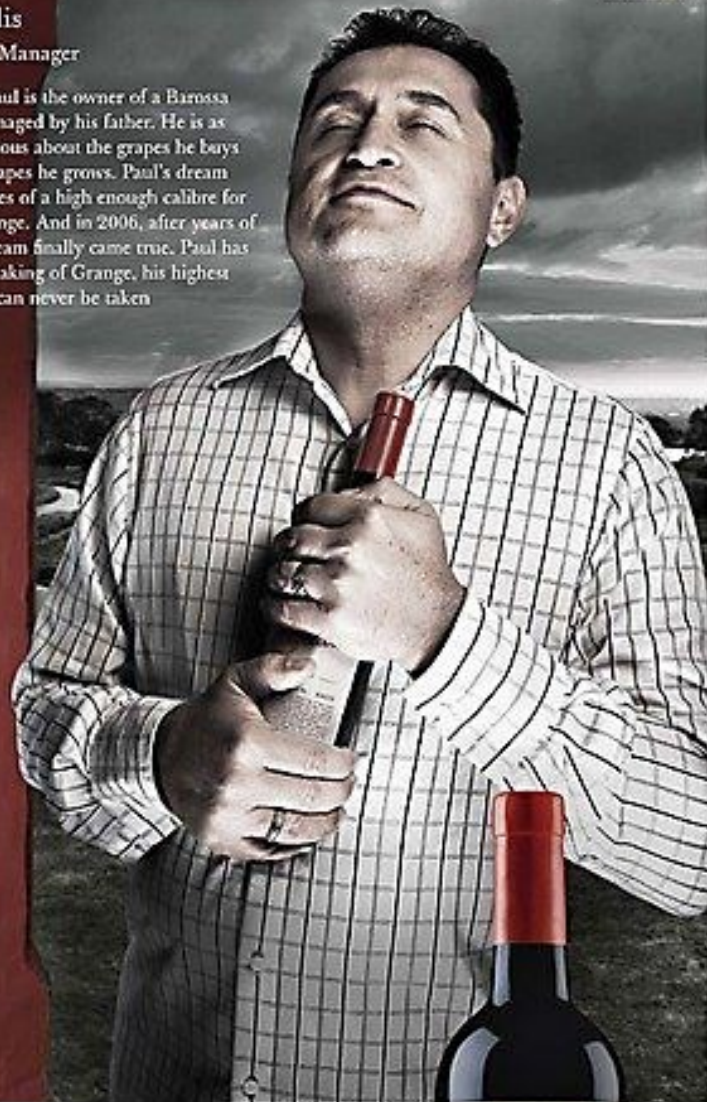


W13

Enjoy Responsibly

Paul Georgiadis
Grower Relations Manager

A grower himself, Paul is the owner of a Barossa Valley vineyard, managed by his father. He is as exacting and meticulous about the grapes he buys as he is about the grapes he grows. Paul's dream was to produce grapes of a high enough calibre for Penfolds' iconic Grange. And in 2006, after years of perseverance, his dream finally came true. Paul has contributed to the making of Grange, his highest aspiration, and that can never be taken away from him.



To the persistent.
To those who do things for love not money.

160 years of winemaking.



WI4