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Language and marketing in South Korea
A sociolinguistic analysis of South Korean advertising

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Abstract

The purpose of this paper is to identify the key persuasive elements and strategies of advertising, with particular focus on the South Korean market. The theoretical part begins with a definition of advertisements and subsequently extensively covers the psychological effects of verbal and audiovisual elements, as well as celebrity endorsement and the position and order in which the elements appear. Furthermore, the informative, emotive and influential persuasive strategies are discussed and put in context with the South Korean marketing methods. The empirical part of this paper consists of a thorough analysis of three South Korean audiovisual commercials and highlights the effects and strategies of the persuasive elements in practice. These were subsequently compared with the results of a survey, in which 34 South Korean participants were asked to present their opinions on the three commercials shown to them. Findings show that catchy melodies and celebrity endorsements were regarded as the most memorable components of the advertisements, while the advertised product and the audiovisual elements were perceived as the most persuasive parts of the advertisements.

Zusammenfassung

Das Ziel dieser Arbeit ist es, die wichtigsten überzeugenden Elemente und Strategien der Werbung zu identifizieren, wobei der Schwerpunkt auf dem südkoreanischen Markt liegt. Der theoretische Teil beginnt mit einer Definition von Werbung und deckt anschließend ausführlich die psychologischen Effekte von verbalen und audiovisuellen Elementen, sowie die Berühmtheit und die Position und Reihenfolge, in der die Elemente erscheinen. Darüber hinaus werden die informativen, emotionalen und einflussreichen Überzeugungsstrategien diskutiert und mit den südkoreanischen Marketingmethoden in Zusammenhang gebracht. Der empirische Teil dieser Arbeit besteht aus einer ausführlichen Analyse von drei südkoreanischen audiovisuellen Werbespots und unterstreicht die Auswirkungen und Strategien der überzeugenden Elemente in der Praxis. Diese wurden anschließend mit den Ergebnissen einer Umfrage verglichen, in der die 34 südkoreanischen Teilnehmer aufgefordert wurden, ihre Meinung zu den drei ihnen gezeigten Werbespots darzulegen. Die Ergebnisse zeigen, dass eingängige Melodien und Berühmtheiten als die unvergesslichsten Bestandteile der Werbung angesehen wurden, während das bewertete Produkt und die audiovisuellen Elemente als die überzeugendsten Teile der Werbung wahrgenommen wurden.

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1 Introduction

Marketing, its persuasive strategies, and the effectiveness of advertisements are a topic that has long been researched and analyzed in order to determine the best advertising approaches and thus increase positive reactions to the promoted product. As one of the most essential components in the process towards a successful economy, advertisements have become an unavoidable part of life. Dating back to as far as ancient civilizations like Rome, Greece, and Egypt (Fennis & Stroebe 2020: 3), advertising has been persuading people to buy a product, or, at the very least, informing them about goods and services for millennia. It is thus no surprise that the strategies for effectively persuading a customer have been developing over the centuries, particularly in the most recent decades that introduced technology to people's daily lives and subsequently unlocked the gate to new marketing possibilities. Products and services that had only been advertised through outdoor posters, flyers, or radio channels suddenly attracted customers' attention through eye-catching audiovisual scenes that could convey information to the potential buyer through several new advertising strategies. But how exactly do advertisers gain the viewer's interest?

There are several steps to the advertising process that vary depending on the product itself, on the conveyed message, as well as on the audience the advertisement is targeting. With the surge of digital media and globalization, both the basic elements, such as audiovisual effects and the newly introduced implementation of foreign languages and modern vernacular, have become crucial influential factors in advertising. As each person responds to advertising messages differently, it is necessary to effectively include the desired information in a way that is both memorable and persuasive. While this can be done through several rather evident advertising elements, such as the language used within the advertisement or the attractive and catchy audiovisual components, marketing communications often include multiple less obvious influential factors that affect the viewer on subconscious levels. As the advertising process cannot be determined by a singular factor, this paper aims to identify the key sociolinguistic elements of advertising, their effects on the audience's perception of the advertisement, as well as the different marketing strategies adopted to effectively persuade the potential customer in the South Korean context. Additionally, in order to demonstrate the effects of these advertising elements

and persuasive strategies in practice, a survey gathering opinions from South Korean citizens was conducted.

As the fourth leading economy in Asia, following China, Japan, and India, as well as the twelfth leading economy in the world (World Economic Outlook 2024), South Korea has become a crucial contributor to the international market, mainly through its technological and cultural exports. It is thus necessary to evaluate the country's marketing strategies to identify its effective practices that lead to positive results in the advertising context. This paper offers a theoretical background on specific advertising elements and the three primary marketing approaches followed by a practical demonstration in the form of a detailed analysis of selected South Korean advertisements.

In order to effectively advertise, however, it is necessary to thoroughly understand one's target audience. Since each country has its own established customs, practices and even thinking styles that affect their attitudes towards marketing communication, it is of great importance to address the South Korean culture before diving into the theoretical segment of this paper. The following subchapter will offer an essential insight into the development of the South Korean culture, as well as its origins to subsequently demonstrate their influence on the perception of the country's advertising techniques.

1.1 South Korean culture

To understand how a nation responds to persuasive strategies, it is necessary to discuss its culture. However, finding the single most accurate definition proves challenging due to its constantly evolving nature. Nevertheless, Hofstede (2001) confidently defines national culture as the "collective programming of the mind", in other words, a people that shares values, symbols, heroes, and rituals (Hofstede 2001: 1). While such a definition suffices to describe the overall nature of culture, it is important to dive deeper into its specific components.

To be able to compare cultures in more detail, Hofstede (2001) further proposed five cultural dimensions, namely, to calculate the country's power distance, uncertainty avoidance, whether it is individually or collectively oriented, its masculinity and femininity level, and whether the country is long-term or short-term oriented. While Hofstede (2001) assessed multiple countries, this chapter will only discuss data

relevant to South Korea, which scored 60, 85, 18, 39 and 75 in the respective dimensions.

The most notable result is the high score in the uncertainty avoidance index. By definition, this describes the extent of the nation's tendency to avoid unknown situations and represents a country's innovativeness. In the advertising context, however, this means that depending on the technological innovativeness the audience responds differently to persuasive attempts, namely in accordance with their knowledge of technology, as less technologically innovative customers may perceive complex products as intimidating and discouraging (Lee & Johnson 2016: 103). In the case of South Korea, high uncertainty avoidance shows the country's willingness to stay up to date with modern technology, which allows advertisers to adopt a more complex approach in marketing as opposed to less innovative countries.

After having discussed the high uncertainty avoidance index, the following paragraphs will focus on the second biggest outlier, namely the low score of 18 in the individualism dimension. South Korea is a rather collectivist country, meaning it forms a society "in which people from birth onwards are integrated into strong, cohesive ingroups which throughout people's lifetime continue to protect them in exchange for their unquestioning loyalty" as opposed to individualist societies, "in which the ties between individuals are loose: everyone is expected to look after himself or herself and his or her immediate family" (Hofstede 2010: 92). But how exactly does this reflect in its culture?

As a primarily collectivist nation, South Korea puts great emphasis on social values and the collective "we" rather than the individualist "me". The country's collectivist nature also manifests itself in how the role of "self" is perceived by its people; specifically, in collectivist countries, the "self" is viewed as interdependent rather than independent and is an important and inseparable part of social groups (Gauthier et al. 2020: 185). Interestingly, collectivism extends beyond people's own social perception and has also become a part of the South Korean language itself. While the first person plural possessive pronoun 우리 (*uri*; we, our) is frequently used in advertisements instead of the first person singular 나 (*nae*; my), it is important to add that this phenomenon often manifests in everyday conversations, such as when talking about family members (Lee 2006: 71).

In the case of South Korea, this collectivist nature of its population can be attributed to the influence of Confucianism, which emphasizes the importance of

benevolence, loyalty, generosity, and, most notably, belonging to a group, whether family and friends or colleagues and superiors. Despite its foundation dating back to the 6th century BC, Confucian values are still present in South Korean society and play a major role in its behavior and beliefs (Gauthier et al. 2020: 182). Interestingly, however, recent studies show a decreasing trend in the Confucian influence, particularly in the collectivist dimension, and hint at the younger generation becoming more individualistically oriented than the previous ones. The increasingly hectic work and school lives result in people spending less time in a collective and instead result in a slow move towards an individualist direction (Buja 2016: 175).

This is also the reason for Hofstede's (2001) originally rather feminine-leaning result turning into a more masculine-oriented one. While Confucian teachings originally emphasize the importance of social hierarchy and gender roles, which is demonstrated in the originally assessed below-average masculinity value of 39, as well as the above-average power distance index of 60, (Hofstede 2001), nowadays the country is taking an increasingly masculine direction due to women's progressively stronger desire to work and study instead of remaining in line with the traditional gender roles (Buja 2016: 180).

Lastly, the country's above-average long-term orientation index also finds its roots in Confucianism, as it emphasizes the importance of education and career over short-term joys (Hofstede 2001: 354). Observing these trends and understanding the country's culture and its origins is thus of utmost importance to advertisers, especially when targeting specific age groups, as they might require adjusting their persuasive approaches in order to present their promotional messages in an effective way.

Another important part of South Korean culture is its holistic thinking style. In communication, thinking styles are divided into two categories, namely the highly contextual, indirect, and process-oriented thinking style, also known as the holistic thinking style, and the noncontextual, direct, goal-oriented thinking style referred to as the analytic one (Jang & Shin 2019: 459). In other words, holistically thinking people tend to process advertising information in its entirety, while also devoting more attention to background information. For this reason, certain indirect elements have stronger effects when advertising to holistic cultures rather than analytically thinking ones. Additionally, due to their preference for indirect approaches in advertising, holistic thinkers tend to be more responsive to emotional appeals rather than a direct informational approach, which is something that advertisers need to keep in mind.

Having addressed the South Korean culture allows for a better understanding of its advertising strategies and provides an essential foundation in knowledge needed to recognize how advertisers exploit this information in their persuasive strategies. Before diving into the theoretical segment of the advertising process, it is important to discuss existing research on similar topics. The following literature review includes an examination of studies conducted to analyze the marketing strategies of not only South Korean but also international advertisements. An overview of the existing literature on this topic provides useful insight into the topic and thus allows for a more thorough understanding of the persuasive approaches adopted by advertisers.

2 Literature review

As the economy has been growing, so has the importance of advertising and applying successful strategies for promoting products as effectively as possible, in order to increase sales. Throughout the decades, multiple researchers have conducted countless studies providing insight into persuasion strategies as well as their influence on their target audiences. These include both the linguistic and non-linguistic factors that are essential for understanding the marketing process and how it affects the audience's perception and interpretation of a commercial.

2.1 Language in advertising

With gradual globalization and internationalization, foreign languages have slowly become more prevalent in modern cultures and have thus also become a popular topic of interest in the context of modern advertisements. Several studies (Ahn et al. 2017; Alcántara-Pilar et al. 2024; Kelly-Holmes 2005; Haarmann 1989; Holmquist 2013; Lee 2006) have emphasized the importance of foreign languages included in advertising and consequently proven their effects on the target audience's perception of the commercial. Adeolu (2019) argues that the linguistic measures of an advertisement's effectiveness cannot be purely statistical as a person's perception of the commercial depends on several different individual factors, such as their cultural background. The way language is being used in advertisements has also been shown to affect the audience's reception based on several factors. In their study, Nicholls and Roslow (1996) have proven that a person is more likely to remember the contents of a commercial if it is presented in one's own native language.

The use of the English language in particular, however, has increased over the years and it has done so even in countries whose official language is not English. A recent study on language and advertising effectiveness by Ahn et al. (2017) focuses on code-switching in South Korean marketing, showing that the English language is one of the most popular foreign languages used in South Korean advertising. Ahn et al. claim that the reason for this is the Koreans' perception of the language and its connection to a high social status, which subconsciously leads to the audience perceiving the promoted product as novel and modern. Even before the era of globalization reached its peak, however, Haarmann (1989) showed the effects of the English language used in advertising on the Japanese population. In his study, Haarmann analyzed the meaning of English in Japanese advertisements and subsequently showed that the lingua franca served a purely symbolic purpose. He emphasized English being used mainly as a tool for creating positive feelings towards the product, as the language is often connected with the idea of modernization.

Alcántara-Pilar et al. (2024) also agree with this statement, as shown in their linguistic study of marketing. They emphasize that the symbolic meaning of a language is more important than its content and even influences the audience's perception of a product based on the language used. This effect has been proven to be true even if the person consuming the advertisement is not proficient in the foreign language and does not understand the foreign message being conveyed. The reasons for this are stereotypical views and personal experiences with the country (Kelly-Holmes 2000, 2005). For this strategy to achieve its effectiveness, however, the foreign language used in the commercial needs to be correctly identified by the audience, otherwise the intended message of the advertisement may not only not be recognized but also lead to the recipient misunderstanding the original message by associating the advertisement with an incorrect country and thus associating it with the wrong stereotypes (Alcántara-Pilar et al. 2024). This view is also shared by Holmquist (2013), who has shown through his study that the English language used in a brand's logo, in a product's name, or an advertisement's catch phrase serves a positive persuasive purpose even if the audience does not fully understand the meaning of the foreign language used. Alcántara-Pilar et al. (2024) also found that the correct use of a foreign language in advertising can even lead to an improvement in a brand's image.

Similarly to Haarmann (1989), Lee (2006) also shares the view of the English language being used as a symbol of modernity. In her research, Lee has analyzed four

hours of South Korean commercials, particularly regarding their use of English and its effects, as well as made a comparison with the contents of purely Korean advertisements. Her findings show that advertisements that solely use the Korean language are usually targeted toward older generations and are predominantly either related to food consumption and purely Korean products or depict traditional roles in society. Commercials containing English, however, portray rather modern situations and include young models and celebrities, further supporting the correlation between the English language and modernity. These results show that the age of the target audience and the generational differences are some of the most crucial factors to consider when advertising.

This view is also supported by other researchers (Kim & Sung 2020; Han et al. 2017; Atkin & Block 1983). In their research, Kim and Sung (2020) focus specifically on the comparison of South Korean television commercials in the years 2002 and 2015. While their findings are similar to Lee's (2006) in that advertisements including the English language are mostly targeted at younger age groups and purely Korean commercials focus on the older generations, they also note that the modern elements have now widened beyond the young generations and are currently present in advertisements targeted at a variety of age groups. Additionally, their findings show that the advertising style adopted a significantly more modern approach than 13 years prior, further showing the presence of modernization effects in contemporary advertising.

2.2 Non-linguistic aspects

It is also necessary to note that the linguistic elements alone are not the only influential factors of an advertisement. In terms of language in context with emotion, humor is a rather commonly implemented concept in advertising, as it is more likely to pique the viewers' interest and thus make them more likely to purchase the product. Han et al. (2017) focused on the effectiveness of humor in their research and have shown evidence for humorous advertisements being more memorable than non-humorous ones. While these findings were also supported by Stewart and Furse (1986) and Goldberg and Gorn (1987), Weinberger and Gulas (1992) argue that humor is only effective in certain situations. In their research, Taylor et al. (1997) likewise share the same view and discuss the South Korean population being more susceptible to

positively react to emotionally oriented advertisements rather than information-oriented ones.

Furthermore, Han et al. also stress the importance of feeling involved in a community, which is particularly prevalent in South Korean advertising. Gauthier et al. (2020) support this argument in their findings where they report that the South Korean nation is generally more receptive to social values over personal values, which goes in line with the collectivist nature of South Korean culture (Gauthier et al. 2020). As mentioned in the previous chapter, the inherent presence of Confucian values in the country's culture also plays a substantial role in the way an advertisement is interpreted, as these values directly contribute to the importance of socialness in the nation. In their study, Gauthier et al. (2020) also highlight the aesthetic significance of commercials, particularly those related to food. They claim that food consumption and marketing are culturally bound and that food advertisements reflect the local culture above all else. While Lee (2006) found out in her research that food is an item that is mainly advertised in Korean without using foreign languages, Kim and Sung (2020) updated this statement through their recent study in which they show that English catchphrases have now also made their way into food advertisements.

The center of Gauthier et al.'s (2020) study, however, is the focus on beauty and personal well-being in commercials related to food. According to their findings, while South Korean food advertisements are not aimed at a specific age group, they predominantly present celebrities with whom the target audience can identify. The inclusion of celebrities is a common concept in Asian countries in particular, as claimed by Han et al. (2017). Atkin and Block's (1983) findings also show that the inclusion of celebrities in advertising has a stronger effect on younger generations than the older ones, further supporting Lee's (2006) and Kim and Sung's (2020) argument on generational differences playing a substantial role in Korean advertising.

Lastly, other non-linguistic elements of commercials such as visual effects or background audio were also discussed by Lee (2006) in her study. In her analysis, Lee compared the traditional Korean setting of advertisements that were promoting domestic products with modern commercials influenced by globalization. Besides the differences in language, Lee also highlighted the deliberate implementation of young celebrities and modern music, such as Korean pop songs, in commercials that promote youthfulness and innovativeness. In contrast to this, older models were hired to promote products that focused on Korean traditional culture.

In summary, these studies have shown the key elements of South Korean advertising, particularly the linguistic and non-linguistic aspects and their effects on the audience's perception of the promoted product, as well as measuring the likelihood of purchasing it in relation to them. In order to show this in practice, however, one must be familiar with the specific elements used and approaches adopted in marketing. As the persuasion strategies of marketing do not consist of a single element, the following chapters will thoroughly discuss the role of both verbal and non-verbal elements of advertising along with the three primary persuasive approaches in context with the South Korean culture before practically demonstrating them in the empirical part of this paper.

3 Advertisements

Due to the broadness of the concept of advertising, defining it and its types is crucial for understanding the marketing process. Divided into their respective subchapters, this section briefly sheds light on the history of definitions of promotional content as well as its types.

3.1 Definition of advertisements

In order to properly understand the development of advertisements and their psychological effects on the audience, it is necessary to establish a clear definition that allows us to accurately categorize promotional content into their respective categories. As the very first documented advertisements date as far back as the Mesopotamian civilizations (Fennis & Stroebe 2020: 3), the defining factors of promotional content have been changing over the decades along with the strategies used to promote content. It is thus of great importance to regularly adjust the definition in accordance with modern marketing developments, as outdated definitions may lead to categorization disruptions and potentially even cause issues when complying with laws (Kerr & Richards 2021). Defining promotional content as ads is also necessary to distinguish between commercial advertisements and other marketing strategies, such as sales promotions or public relations, which are vastly different from advertising campaigns and thus need to be regarded as separate types of marketing communication (Vangelov 2023). Due to the constantly developing and diverse nature of promotional content, however, it is exceptionally challenging to present a sole

definition that encompasses all necessary components. The following paragraphs discuss the development of such definitions and focus on describing advertisements in the commercial context.

The first real definition of advertising originates in the year 1923, in which Daniel Starch describes promotional content as “selling in print” (Dahlen & Rosengren 2016: 335). Such a basic definition was sufficient at that time, as other means of advertising had not been available until several decades later. However, as technological development progressed and as radio and television media became more common, the word “print” was replaced with the term “mass media” to include advertisements beyond the printed form (Nan & Faber 2004: 10). Moreover, definitions of advertising from the 1960s and the 1970s started including specific elements such as the sponsored aspects of promotional content, the identifiability of the sponsor in question as well as the non-personal nature of the message conveyed (Nan & Faber 2004: 10).

These developments lead us to the currently most widely accepted definition by Richards and Curran from the year 2002, which describes advertising as follows:

“Advertising is a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future” (Richards & Curran 2002: 74).

This definition stems from their Delphi study, which allows a group of experts on a specific topic to reach a consensus through a multi-wave survey. In their study, which was concluded in May 2000, Richards and Curran focused on reviewing definitions from older textbooks and dictionaries from the years 1952-2000 and analyzed their impact and accuracy. According to the participants, the most crucial elements needed in the definition of advertisements were the terms “paid”, “identifiable”, “persuade” and the newly defined word “mediated”. Upon establishing these factors, the experts came to an agreement and accepted the above-mentioned definition, which has since remained unchanged.

While this definition has since been favorably received, several other scholars (Dahlen & Rosengren 2016; Kerr & Richards 2021; Kerr & Schultz 2010) point out its flaws, especially in the modern-day context. As advertising strategies continue to change over the years, such a definition is no longer sufficient for encompassing the broad variety of persuasion methods and as Dahlen and Rosengren (2016) argued in

their study, Richards' and Curran's (2002) definition needs to be constantly updated along with the evolution of advertisements (Dahlen & Rosengren 2016: 335).

Dahlen and Rosengren argue that the versatile nature of Internet advertising alone requires its own definition as it is not a uniform medium and its promotional content ranges from embedded ads on websites through video advertisements to advertising on social media (2016: 335). Moreover, with the surge of digital content and the gradually increasing use of the Internet, digital marketing is often conducted in a hybrid format, making categorizing advertisements all the more challenging, as a substantial number of advertisements' sponsors is not necessarily readily apparent or identifiable.

However, it was not until 2021 that Kerr and Richards proposed a new updated definition, which reads as follows:

“Advertising is paid, owned and earned mediated communication, activated by an identifiable brand and intent on persuading the consumer to make some cognitive, affective or behavioural change, now or in the future.” (Kerr & Richards 2021: 190)

This reformed definition originates from the one by Richards and Curran (2002) and offers a more precise terminology, such as expanding the term “paid” into “paid, owned and earned”, allowing this definition to encompass additional assets or media. Another difference is changing “designed to persuade” into “intent on persuading”, as Kerr and Richards argue that persuasive nature is not the primary objective of every advertisement. Moreover, the word “action” was replaced by a much more specific terminology, namely “cognitive, affective or behavioural change”. Such phrasing allows for a broadened outcome of advertising while still including the essence of the original definition from 2002 (Kerr & Richards 2021).

In another study, Vangelov (2023) criticizes this definition and also emphasizes the importance of differentiating advertisements from other communication in the marketing context and suggests using more precise terminology in order to make a clear distinction between various types of promotional content. While he praises Kerr's and Richards' (2021) amended definition, specifically the necessary inclusion of the words “owned” and “earned”, he also addressed the issue with the term “consumer”, as according to him, one does not need to be a consumer to be part of the

advertisement's target audience. Vangelov (2023) thus proposes the term be replaced with the word "receiver", as such a definition not only implies the same meaning but also includes the rest of the participants involved in this marketing communication.

Based on previous research, it is evident that the continuous development of marketing and advertising strategies makes it necessary to regularly revise the definition in order to ensure that newly developed elements of marketing are incorporated into it. As of the year 2024, Kerr's and Richards' (2021) definition of advertising remains the closest to a universally accepted and sufficiently specific definition, as it includes precise terminology that allows for a clear distinction between individual marketing communications. The following subchapter discusses these differences and focuses on highlighting this contrast by closely examining specific types of advertising and their subcategories.

3.2 Types of advertisements

Since marketing strategies and their final result in the form of advertisements are two separate processes, they need to be classified as such. Due to the diverse nature of promotional content, classifying their types into appropriate categories can be a tremendously difficult task, similar to establishing a universal definition of advertisements, as discussed in the previous chapter. The following subchapter will thus first demonstrate various advertising categories along with their specific techniques before addressing the different platforms and media commercials are promoted on, as well as the advertisements themselves based on their type and format.

Throughout the decades, advertising has been divided into several subcategories by countless different scholars and authors, including Leech (1966), Hermeren (1999), Cook (2001), and Janich and Runkehl (2013), who primarily categorized advertising into commercial and non-commercial types. While the non-commercial category includes advertising conducted by either non-profit organizations or the government and only serves the purpose of raising awareness, commercial advertising is much more complex and requires further categorization into trade, corporate, or consumer advertising. Trade advertising encompasses the communication between manufacturers and retailers through trade journals (Leech 1966: 25) or special interest magazines (Hermeren 1999: 15), while corporate advertising describes promotional content distributed by companies that try to persuade the audience to change their attitude or behavior towards something

(Hermeren 1999: 16), similar to Leech's (1966) definition of prestige advertising, also known as public relations. In contrast, consumer advertising describes a "typical" advertisement, which is aimed at a specific target audience with the intent of persuading it to buy or use the product or service advertised. Hermeren (1999) additionally introduces geographical criteria for categorizing advertisements and classifies advertisements into those targeting local, national, international, and global audiences (Hermeren 1999: 14).

In addition to Hermeren's (1999) and Leech's (1966) classification by product or service, Janich and Runkehl (2013) classify advertisements into even further subcategories, specifically the three main categories of political advertisements, economic advertisements, and religious and cultural advertisements (Janich & Runkehl 2013: 20), which branch out further depending on their specification (see Figure 1). These categories are presented along with Hermeren's (1999) previously mentioned geographical criteria, as well as the differentiation between individual and joint advertisements. Janich and Runkehl (2013) furthermore emphasize the contrast between low-involvement and high-involvement advertising, which is particularly relevant to the linguistic context. Low-involvement advertisements focus mainly on visual communication that evokes positive feelings through stimulating scenes. This

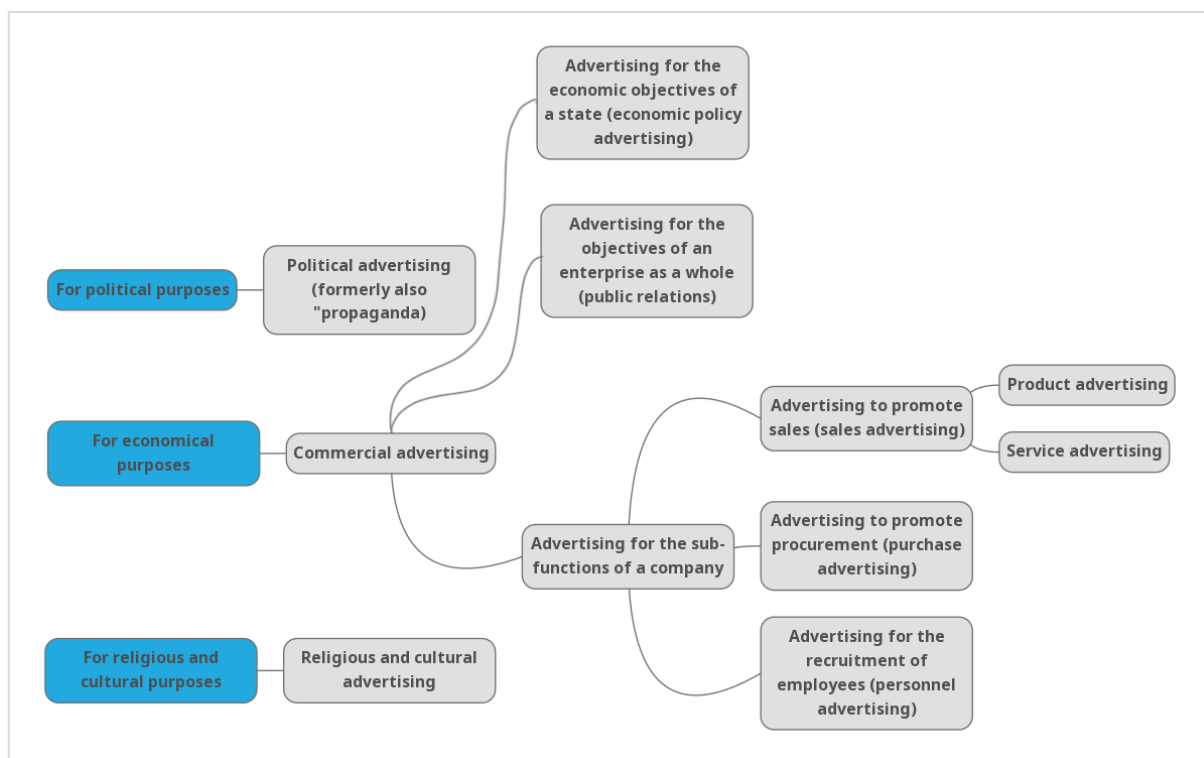


Figure 1: Types of advertisements (Janich & Runkehl 2013: 20)

type of advertising appeals predominantly to emotions and only contains a very small number of words, as opposed to high-involvement advertisements, in which verbal communication plays a major role. A noteworthy difference is that high-involvement commercials appeal to the understanding of the audience and focus on being informative instead of emotive.

Cook (2001) also contributed to Hermeren's (1999) and Leech's (1966) classification by product or service, for which he used the "product and non-product" terminology (Cook 2001: 15). He proposed much more specific subcategories by differentiating between various techniques, namely the "hard-sell" and the "soft-sell" advertisement, the "reason and tickle" techniques, the "slow drip" and the "sudden burst" advertisements as well as the "short copy" and "long copy" ones (Cook 2001: 15-16). Hard-selling advertisements tend to be more direct in their intentions and promote the product or service in a rather obvious manner, while the soft-selling technique relies on appealing to the audience's feelings and implying that buying the product or using the service promoted will directly lead to an improvement in the customer's life. The reason and tickle techniques intend to persuade the audience in a similar way, but instead of the difference in the design of an advertisement, these techniques, particularly the reason technique, focus more on the motives for buying the product. The tickle technique, on the other hand, tries to appeal to the audience's emotions and desires by promoting a product in a way that positively "tickles" their interest. The final two techniques of slow drip and sudden burst, and short copy and long copy refer to the frequency of an advertisement being promoted and the length of the text included in an ad, respectively. Specifically, slow drip commercials are promoted less frequently over a longer period of time, whereas the sudden burst technique focuses on a higher frequency of promotion in a shorter amount of time. Finally, the short copy technique implements only a few words into their ads as opposed to long copy advertisements, which include a much larger amount.

After having clarified the general categorization of advertising, it is necessary to also discuss the advertising process in various platforms and media. Upon addressing his classifications of advertising, Hermeren (1999) also proposed the subcategories of print and electronic advertisements. Before elaborating on these categories, it is important to note that Hermeren (1999) did not address electronic advertising in the context of the Internet, as such a marketing strategy had not yet become as widespread at that time as it did several years later. Additionally, as Internet

advertising only became prevalent in recent years and warrants its own category, its development and definition will be addressed separately from other electronic media in this paper.

According to Hermeren (1999), a print advertisement is defined as any advertisement that can be found in a physical printed form, such as ads found in newspapers, brochures, flyers, or posters on the street, whereas commercials involving video and audio, such as those found on radio or in television, are considered electronic advertising (Hermeren 1999: 14). Hermeren (1999) argues that the biggest advantage of print advertising is its unlimited duration. In contrast to electronic advertising, which catches the audience's attention through its vivid imagery and stimulating content, print ads allow the audience to conveniently access and read their content as many times as they wish without a time limit (Hermeren 1999: 14). For this reason, print advertisements also usually include more details on the product or service advertised, as opposed to electronic ads. Due to its affordability and ability to target larger and more specific groups of people depending on the medium the ad is published in (Lee & Johnson 2005: 248), this type of marketing strategy has proven to be a successful and cost-effective way of promoting a product since 1605 (Qader et al. 2022: 13) and in some cases even leads to better recognition of the underlying message of an advertisement than the exposure to an equivalent Internet version of the same ad (Qader et al. 2022: 13).

In contrast, the aforementioned electronic category chooses a different approach to catching the target audience's attention. Advertising presented in media like the radio or television falls into the category of broadcast advertisements and their popularity has been rising along with the growth of the broadcast industry over the years (Lee & Johnson 2005: 267). This type of advertising also relies on its easy accessibility, as televisions can be found in households of both middle and upper-wealth classes and urban or rural areas (Qader et al. 2022: 10). Contrary to the previously mentioned print advertisements, broadcast advertising draws attention by appealing to one's senses by implementing action along with bright colors or memorable melodies, which offer their own advantages, as will be discussed in Chapter 4.2. While Hermeren (1999) originally disagreed with this statement, the recent study by Högberg et al. (2019) shows that television advertising is believed to be more effective in reaching customers than print media. Another significant difference between these two types is that broadcast advertisements can not only be

passively received while doing a different activity, but they also equally appeal to all kinds of audiences without distinguishing between their education or familiarity with the information conveyed (Qader et al. 2022: 11), which puts them at a greater advantage over print advertising.

While these categories roughly differentiate between electronic and non-electronic promotion of content, advertising can and, ideally, should be broken down into even more specific groups. One should keep in mind, however, that in modern advertising the following types often overlap, making it impractical to place an advertisement under just one category.

Arguably the most common and simultaneously the oldest type of advertising is outdoor advertising, also known as out-of-home media (Lee & Johnson 2005: 291). Nowadays, outdoor advertising includes any piece of promotional message that can be found on billboards on the streets, on personal or public vehicles, and even on street furniture like benches or bus stops. It is worth noting that this type of advertising dates back to ancient times, specifically the Egyptian civilizations, which used large obelisks to announce new laws (Qader et al. 2022: 12). Similarly to print advertising, outdoor advertising is another cost-effective way of promoting products; its greatest advantage, however, lies in its unavoidability (Qader et al. 2022: 12). Unlike broadcast advertising, that can easily be countered with changing either the television channel or radio station, outdoor advertisements are often absentmindedly glanced upon while walking down the street or waiting for public transportation. Advertisers thus capitalize on this and design their ads in a way that quickly conveys the promotional message through their effective use of language or distinct features (Qader et al. 2022: 13).

Advertisements that appear outdoors are very often simultaneously promoted in the online sphere as well (Lee & Johnson 2005: 248). As the Internet developed into a globally used medium, advertisers shifted their focus to websites and social media (Qader et al. 2022: 11). Online advertising developed into a high priority in the marketing world as a result of the seemingly endless number of options the Internet offers advertisers. From a creative perspective, there are virtually no limitations to digital advertising, which allows the promotional content to combine different stimulating elements for maximum effectiveness. Additionally, advertising on social media gives customers the opportunity to engage with the product in a way that no other type of advertising offers, namely they are able to comment and react to the advertisement, which not only gives the advertisers valuable feedback but also

encourages other potential consumers to interact with the advertisement (Qader et al. 2022: 11). With the constantly rising number of people who spend time connected to the Internet (Hani et al. 2018) and with the countless advantages the Internet offers, this type of advertising has become one of the most common ways of promoting products and services in the modern world.

Product placement advertising is another widely used promotional strategy and can be defined as the “paid inclusion of branded products or branded identifiers, through audio and/or visual means, within mass media programming” (Karrh 1998: 33). Its main advantage is its discreet and non-intrusive nature, especially in comparison to the other types of advertising, which makes this marketing strategy rather positively perceived (Qader et al. 2022: 14). Whether an advertiser chooses to implement video or audio elements into their selected medium heavily depends on the scene’s importance, as when done correctly and in a sufficiently subtle manner, the integrated brand can create a stronger impression that remains in the audience’s memory for a longer period (Huddleston et al. 2018: 89). While the advertisement category of product placement is generally perceived as the implementation of products or brands within a medium, it also includes the endorsement of celebrities and public figures. This strategy has proven successful in gaining exposure and attention and has become a common practice in modern advertising, particularly when targeting groups between the ages of 16-49, as these age groups tend to be influenced by celebrities and movies the most (Lee & Johnson 2005: 305).

Another noteworthy type of advertising is direct marketing, also known as direct response advertising, which, as its name suggests, relies on reaching customers on a personal level without the use of a third-party medium. This can be done through door-to-door visits, but also digitally through social media or personalized messages (Lee & Johnson 2005: 331). Promoting product sales within a specific brand or retailer is another important marketing strategy, as offering customers a better deal, often in exchange for being part of their membership programs, results in increased brand loyalty and a boost in sales (Lee & Johnson 2005: 351). Lastly, public relations advertising should also be acknowledged. Its purpose is to raise awareness of issues related to public service, often with the intention of persuading the public to take action or solving problems (Yang et al. 2013: 78). The main difference between advertising and public relations is that advertisements are paid for and controlled by the advertiser, whereas public relations messages are conveyed through news releases or press

conferences, giving the audience a sense of trust, as they believe that the message comes from the medium itself and not a company (Lee & Johnson 2005: 379).

While there are countless types of advertisements used in promotional strategies for products and services, they all share one common focus, namely, to persuade the audience to buy the promoted products or services. In order to successfully reach this goal, however, advertisers must first gain the attention of their target audience and keep it as long as is needed to convey the promotional message. The following chapter will thus elaborate on specific elements used in modern advertising, as well as the psychological effect they have on the audience while distinguishing between the verbal and non-verbal elements of advertisements in the South Korean context.

4 Design of advertisements

Advertisements consist of several different elements, all of which work together in harmony in order to have the biggest impact on their receivers as effectively as possible. The importance of an advertisement's design extends much beyond what a potential customer consciously perceives, such as the visual or audio elements embedded within. In fact, several studies have shown that the order in which specific contents are presented, as well as their physical position greatly influences one's perception. These features and strategies will be thoroughly discussed in the following chapter, while also separating the linguistic aspects from the non-verbal ones in order to present their respective influences on the audience with regard to the primary goal of this paper.

4.1 Verbal elements

The language used in an advertisement is one of its most important components. When used correctly, specific wording can manipulate the perception of promotional content and increase its persuasiveness. In their book, O'Shaughnessy and O'Shaughnessy (2004) argue that all advertisements and their arguments can be phrased in a way that effectively persuades the audience. This is particularly true for statistics because such information tends to be presented as hard evidence and depending on its formulation, it can alter the interpretation taken from it. A perfect example of such manipulation is an ad focusing on 90 percent customer satisfaction

as opposed to stating that 10 percent of customers were dissatisfied with the product or service (O'Shaughnessy & O'Shaughnessy 2004: 30). Advertisements that present statistical data in this way thus leave a positive impact on the audience while simultaneously making the receivers believe that they are being given evidence of the product's success.

O'Shaughnessy and O'Shaughnessy (2004: 31) further discuss the use of narratives and anecdotes in marketing. Narrative and anecdotal stories generally require minimal effort for cognitive processing while also resonating with the audience and staying in their memory. Another common form of narrative is genealogy, which describes the process of how the marketed product was created. This approach makes the product seem authentic, which further reinforces the audience's trust in the advertisement (O'Shaughnessy & O'Shaughnessy 2004: 31).

The specific vocabulary used when describing an item also plays a major role in effective marketing strategies. A product's perception can be heavily influenced by the words used in its description, especially when combined with quantitative propositions, such as a product being "nearly sold out" or "recommended by experts", which is a tactic commonly used in advertising (Spasova 2023: 57). O'Shaughnessy and O'Shaughnessy (2004: 32) additionally point out that certain expressions can also accidentally influence the audience's perspective in a wrong way and specifically use the example of describing harmful substances as "recreational drugs", which minimizes their damaging nature. Studies have also shown that assertiveness in a message, or lack thereof, can yield various results in motivating the ad's receivers into taking action towards something. Likewise, using an empowering expression, such as "I don't" as opposed to a non-empowering expression, such as "I can't", impacts the perception and the customer's selection of items (Carnevale et al. 2017: 578). Choosing the right expressions for an advertisement is thus of great importance, as it can effectively steer the audience's opinions in the desired direction when done correctly or have the opposite result with inappropriate use.

As O'Shaughnessy and O'Shaughnessy (2004: 26) emphasize, messages used in advertising must adhere to a person's values for them to be effective. Interestingly, however, it has been shown that these values can be adjusted through the correct use of language. People tend to act and behave in accordance with the labels given to them, especially if this has been done by an authority figure (O'Shaughnessy & O'Shaughnessy 2004: 34). This phenomenon is often used to

advertisers' advantage, as including specific words in promotional content can have an impactful effect on its target audience. The example used in O'Shaughnessy and O'Shaughnessy's (2004) book specifically presents the phrase "liberated woman" that is commonly used in advertising of perfumes with the connection of the word "liberated" with certain perfumes (O'Shaughnessy & O'Shaughnessy 2004: 34).

The verbal elements used in marketing go further beyond merely the choice of words and expressions and also include the spelling of individual words. In their brand study, Luna et al. (2013) found that the way a brand name is spelled influences its memorability. Particularly, they used the example of the laundry detergent brand "Gain", which could be alternatively spelled as "Gane" without changing its pronunciation, and showed that this brand name's spelling corresponding to a commonly used word helps consumers remember it better (Luna et al. 2013: 37). While this specific example only applies to languages that are inconsistent in spelling and pronunciation, such as English, it is important to note this in the South Korean context as well, since the English language is commonly used in South Korean marketing. Such use of foreign languages in advertising, along with code-switching and the implementation of humor and metaphors warrant having dedicated sections and will therefore be elaborated on in their own subchapters.

4.1.1 Metaphors

The previous section discussed the different ways in which vocabulary and phrases contained in advertisements can be presented to most effectively convey their desired message. Another one of the most commonly used verbal elements in marketing is metaphors (Semino 2008: 168), especially in print advertising, which often makes use of both verbal and pictorial metaphors (Cao et al. 2021: 71). By definition, a metaphor relies on comparing two different objects in a way that brings out their similarities and makes them seem related to each other, while in reality, they have very little in common (Cao et al. 2021: 69). As metaphors play a big role in people's cognitive thinking, they can be used to influence a person's interpretation of an advertisement and entirely change their perspective on it (O'Shaughnessy & O'Shaughnessy 2004: 30).

Similarly to the previously mentioned quantitative propositions and empowering expressions, metaphors used in advertising can also lead to positive views by stimulating the audience's curiosity and interest and thus adding value to the advertisement (Cao et al. 2021: 70). Implementing a metaphor into a commercial,

however, presents challenges, as the metaphor must be neither too complex nor too simple to understand, otherwise they will fail to stimulate and consequently persuade the receivers of the advertisement (Cao et al. 2021: 70). Additionally, the objects presented within a metaphor must be correctly recognized and interpreted by the audience in order for them to leave the desired impression, which cannot be controlled by the advertisers (Grubor 2019: 40).

Whether a metaphor is advantageous to an advertisement depends on many factors. Based on the advertisement types, which were explained in greater detail in the previous chapter, the implementation of a metaphor can have different effects on the audience's perception. This is particularly the case for low-involvement and high-involvement advertisements. As high-involvement advertising already heavily relies on verbal communication, an additional inclusion of a metaphor has been shown to have no further effect and, in some cases, even distract the receiver from the advertised product (Cao et al. 2021: 73). In contrast, low-involvement ads benefit from metaphors as they encourage the viewer's thinking and thus stimulate the comprehension of the promotional content. Additionally, due to the absence of verbal elements, contextual thinking is encouraged, which may, in turn, result in higher effectiveness in holistic thinking countries, such as South Korea.

The promoted item itself also influences the effects of metaphors. Depending on their purpose, products can be classified into utilitarian and hedonic categories. Ang's (2002) study on the effects of metaphors in advertising showed that each of the two categories requires its own approach to marketing. Utilitarian products generally appeal to one's rationality, as they describe a product in a way that highlights its usefulness as opposed to hedonic advertisements, which focus on evoking positive emotions in the viewers in order to persuade them (Ang 2002: 180). Differentiating between these two categories is crucial for establishing whether or not a metaphor should be included in an advertisement considering that they rely on emotional influence, which utilitarian advertisements usually lack. Metaphors used in such ads thus have a positive effect by complementing the functional purposes of the product by adding an emotional element to them and simultaneously increasing the audience's likeability of the product (Ang 2002: 186). It is important to note, however, that this is only true for verbal metaphors as a pictorial metaphor would provide a much higher extent of emotional stimuli than necessary for a utilitarian product, despite being the more persuasive one out of the two (Cao et al. 2021: 71). Conversely, hedonic

products benefit from rational, non-metaphoric elements, as the advertised product itself already appeals to one's emotions. Such neutral headlines therefore provide a balance between emotions and rationality while also maximizing the effectiveness of each persuasive factor (Ang 2002: 186).

When using metaphors in advertisements, it is thus of great importance to use them in equilibrium with the rest of the advertising elements, as they have been shown to be the most effective when adding a new element, rather than reinforcing an already existing one. While metaphors offer their own advantages and are a commonly used component in marketing, numerous factors, such as the type of the advertised product, the category of the advertisement, as well as the audience's potential familiarity with the metaphorical elements must be considered in order to successfully reach the desired effect of leaving a lasting impression on the viewer's consciousness.

4.1.2 Humor

As advertisers strive to catch their audience's attention, they apply different strategies and implement various literary devices into their advertisements. Over time, studies have shown the different effects of humor and how it contributes to the persuasive nature of advertising. This chapter will elaborate on humorous elements used in the global marketing context, as well as the South Korean one.

There are many ways in which humor can be included in advertisements. Word plays, also known as puns, belong to one of the most frequently used figures of speech used by advertisers, along with the previously discussed metaphors (Grubor 2019: 35). In fact, puns share several common factors with metaphors, such as both of them relying on connecting two separate meanings in a way that makes them appear related. According to Hermeren (1999), there are four different types of ambiguity that puns rely on; the lexical, grammatical, pragmatic, and bilingual types (Hermeren 1999: 132-133). This ambiguity, similar to metaphors, needs to be presented in a balanced way, so that the separate meanings included in the puns are neither too closely related nor too distant, otherwise their meaning could go unnoticed or remain unclear (Myers 1994: 64). Additionally, puns also depend on the viewer's background knowledge of the context they are used in, which can make successful implementation of them difficult for advertisers.

Hermeren (1999: 139) further emphasizes the element of distraction included in puns. Before the digital era of smartphones, puns and humorous advertisements

were often displayed on public transport, where they served the purpose of distracting the passengers from their commute while simultaneously entertaining them with humorous advertising. Keeping a person occupied during mundane situations, however, is not the only type of distraction that humor offers. According to O'Shaughnessy and O'Shaughnessy (2004: 132), distracting the viewer this way can also disarm possible criticism of the advertisement, and as van Mulken et al. (2005: 708) further add, such advertising can even trigger positive attitudes towards a product, making humor a particularly attractive marketing strategy. Moreover, Kizgin et al. (2018) show in their study that amusing commercials lead to an increased purchase intention as opposed to serious advertisements (Qader 2022: 11).

The positive effects of humor in advertising have already been shown by Stewart and Furse (1986) in their study of 1000 television commercials, as well as by Goldberg and Gorn (1987), who compared the impact of happy and sad commercials on the audience. Conversely, however, while Weinberger and Gulas (1992) agreed that humor does indeed enhance the likeability of an ad, they also argued that humor is only effective in certain situations, as humorous factors are subjective to different groups of people and thus do not offer an advantage at increasing the persuasiveness of an advertisement (Weinberger & Gulas 1992: 57).

As a result of the high significance of humor in advertising, various studies have been conducted to thoroughly examine its effects, especially on the viewers' memory. By replicating an earlier study by Furnham et al. (1998), Han et al. (2017) researched the memorability of amusing advertisements and as is particularly relevant for this paper, presented responses from South Korean participants. Their results confirm that humor in advertisements enhances memory and increases the free recall of an advertisement (Han et al. 2017: 590). Interestingly, this finding was inconsistent with the study originally conducted by Furnham et al. (1998), but the authors clarify this through the nature of South Korean culture, as in contrast to the originally interviewed American respondents, the Korean population reacts more positively to advertisements, which are emotionally oriented (Han et al. 2017: 590). This is further expanded upon by the fact that while humorous elements were shown to be more effective in low-involvement advertisements than high-involvement ones, South Korean advertisers have been implementing humor into their promotional content for both types (Han et al. 2017: 588), and thus showing the difference in advertising strategies between the two cultures. Additionally, a noteworthy possible contributor to

this study's results is the prevalent endorsement of celebrities in South Korean advertisements, which may significantly increase an advertisement's memorability, regardless of its humorous contents (Han et al. 2017: 590).

As of the year 2012, approximately US\$119 billion was spent on humorous advertising, showing the undisputable importance humor has in marketing (Han et al. 2017: 586). As this subchapter showed, however, it is the manner in which humor is presented in advertising that affects its effectiveness. Factors, such as cultural background, the extent of the audience's emotional orientation as well as the type of the advertised product influence the audience's reception of amusing content and must thus be taken into consideration.

4.1.3 Code-switching

In sociolinguistics, code-switching can be described as the "alternation among different speech varieties within the same event" (Gumperz 1996: 365). As a result of globalization and international and intercultural communication connected with it, implementing certain words or whole phrases in foreign languages into an advertisement has become a relatively frequent occurrence. Various studies have thus examined the impacts of using foreign languages in advertising, the main effects of which will be discussed in the following paragraphs.

In her research, Kelly-Holmes (2000) called this phenomenon a "language fetish", more formally known as the "country of origin effect", which is a term used for promotional messages phrased in the language of the country the product originates from or is associated with. It is important to note that advertisers use this strategy predominantly for the language's symbolic meaning rather than to convey information in their advertisement. The reason for this is that viewing an advertisement that implements a foreign language evokes stereotypes of the country and by extension leads the audience to connect the product with the country's associations (Alcántara-Pilar et al. 2024: 80). An example of this occurrence would be the implementation of French phrases in relation to perfumes, which can also be found in the South Korean environment, particularly in store names.

An important part of this influential process is the correct recognition of the language included in the advertisement, as Alcántara-Pilar et al. (2024) found in their study. By recognizing the language, the audience also recognizes the country and consequently its stereotypes – following the previous example of the French language,

these would usually be elegance and charm – and then connects these associations with the advertised product (Alcántara-Pilar et al. 2024: 81). It has been shown, however, that comprehending the foreign message is not necessary, as long as the language is correctly identified, which further emphasizes the symbolic nature of foreign languages in modern advertising (Kelly-Holmes 2000: 69).

The implementation of English as a foreign language is as interesting as it is unique in the marketing context, because its meaning and significance is often independent of the countries that speak this language, and rather serves a symbolic purpose in the global, European, or American context (Kelly-Holmes 2000: 76). In South Korea, English is one of the most popular foreign languages, particularly among young people who are expected to recognize English words in advertising and subsequently perceive the ad more positively due to the language's prestigious associations (Ahn et al. 2017: 481). Furthermore, English has been used to capture the audience's attention and often expresses a sense of modernity, thus leading to positive perceptions of internationalization, particularly in Japanese and South Korean advertisements (Kim & Sung 2020: 138). In her study, Lee (2006) presents evidence of the frequent use of English as a symbol of modernity in South Korean ads and highlights the absence of foreign languages in the advertising of traditional products or situations, including but not limited to food advertisements. While Lee (2006) further shows the target audience's age is a major deciding factor in whether the advertisement includes English code-switching or not, with younger audiences being particularly exposed to the English language in advertising, Kim and Sung (2020) later demonstrate that this is no longer the case and present examples of advertisements replacing Korean words with English equivalents over the years. Interestingly, the opposite effect of using Asian languages to evoke a sense of foreignness through Asian characters has also been documented in European advertising (Kelly-Holmes 2000: 78).

While the English language has become synonymous with prestige and high social status (Ahn et al. 2017: 481), there are cases in which its effects are not as impactful. Considering the culturally specific nature of code-switching (Gumperz 1996: 366), advertisers need to adjust their strategies in accordance with their target audience, especially when targeting bilingual individuals. Nicholls and Roslow's (1996) study of the Hispanic market suggests that regardless of one's proficiency in the English language, their study's participants responded more positively to

advertisements in their native language as opposed to the English ones. Conversely, the results of the same study conducted on bilingual Korean-Americans showed no significant differences between responses to Korean and English advertisements (Dubish 2001: 29), making it important for advertisers to closely know their audience and estimate their linguistic skills.

The fact that the English language uses the Latin alphabet also poses challenges in international advertising, especially in countries like South Korea, which use a different writing system. Code-switching between English and Korean can thus be done in two additional ways, namely by transliterating the code-switched word into the other language's alphabet. Ahn et al. (2017) conducted a study on young bilingual South Koreans and showed the effects of code-switching between these two languages in the South Korean context. Their results suggest through empirical evidence that slogans, which include the original or transliterated English word in a Korean context, yield more positive effects than the opposite strategy (Ahn et al. 2017: 492). It is also worth mentioning, that the difficulty of the code-switched English word plays a major role in South Korean advertising, as words that are perceived as too challenging negatively impact the persuasive nature of such an advertisement when phonetically transliterated into the South Korean alphabet (Ahn et al. 2017: 491).

4.2 Non-verbal elements

As has already been implied in the prior chapters, advertisers strive to capture the viewers' attention and consequently persuade them to buy the advertised product. While the primary focus of this paper is to analyze how specific use of language influences the audience's perception of an advertisement, it is crucial to also discuss the non-verbal aspects of promotional content and their persuasive effects, such as the endorsement of celebrities and authority figures, as well as the visual and audio components. Due to the extensive nature of these components, they will be discussed in their separate sections.

4.2.1 Authority figure and celebrity endorsement

For an advertisement to be persuasive, it needs to be both credible and attractive. Since credibility can be independently achieved through emotional appeals, advertisers often use verbal expressions that are not objectively true but resonate with the audience's feelings. In their book, O'Shaughnessy and O'Shaughnessy (2004) use

the example of the statement “dogs are just like humans”, which appeals to the audience’s sentiment towards their pets and thus establishes the ad’s credibility. This strategy subsequently leads to the viewer being more receptive to the rest of the advertisement’s claims and consider them trustworthy (O’Shaughnessy & O’Shaughnessy 2004: 129). Using this statement as an example furthermore shows that the credibility of an advertisement is not directly related to how true the statement in question is but rather to the manner in which it is presented. However, credibility can also be established through visual means by including authority figures like experts or public service workers in an advertisement (O’Shaughnessy & O’Shaughnessy 2004: 145). As credibility is closely tied to reputation, such authority figures play a major role in gaining the audience’s trust and subsequently increasing the advertisement’s persuasiveness.

While experts promoting a product have a high impact on trustworthiness in advertising, they often lack the necessary aspect of attractiveness. For the sake of efficiency, advertisers seek figures that can offer both credibility and attractiveness, which is where the role of celebrities becomes relevant. Celebrity endorsement is particularly prevalent in Asian countries due to the collectivist nature of their culture (Choi et al. 2005: 87). In fact, the study by Han et al. (2017) showed that five out of six humorous and four out of six serious South Korean advertisements chosen for their study contained celebrity endorsement (Han et al. 2017: 590). O’Shaughnessy and O’Shaughnessy (2004: 148) explain the high positive effects of celebrities in advertising as the halo effect in reference to the metaphorical halo around an attractive person’s head, which amplifies the credibility of what they are saying. In general, people tend to desire to be similar to the celebrities they admire and identify with, and using a product that is promoted by such a prominent figure allows them to approach that goal (O’Shaughnessy & O’Shaughnessy 2004: 146; Gauthier et al. 2020: 182).

The decision about which celebrity to choose for endorsing a product in an advertisement is also systematical and requires thorough research on the model’s lifestyle and the public opinion of them to prevent them from accidentally affecting the product or the brand in a negative manner (Qader et al. 2022: 14). Additionally, it is necessary for the audience to perceive the celebrity as an appropriate fit for the product and, more importantly, be familiar with them (Choi et al. 2005: 86), which proves additional challenges for the advertisers.

Celebrity endorsement in the South Korean context is particularly interesting, as the collectivist nature of the country affects the way in which celebrities are portrayed in promotional content. Choi et al. (2005: 95) show that South Korean advertisers predominantly connect with actors and actresses but instead of portraying themselves within the commercial, as is usual for Western celebrity-endorsed advertisements, they acted as a character specifically created for the promotional clip. The authors connect this with the high-context communication style of the nation, through which the audience acquires information indirectly through physical context or already existing knowledge rather than an explicit message.

It is, however, important to mention that the influence of celebrities is most effective in commercial advertising, whereas other types of advertising, such as public service advertisements benefit from including the previously mentioned authority figures instead (Yang et al. 2013: 81). Furthermore, while South Korean advertising mainly endorses Korean models, the appearance of foreign celebrities is not uncommon. A notable difference between them, however, is that Korean models tend to participate in socially oriented advertisements, while in contrast advertising containing foreign models focuses on highlighting personal values (Gauthier et al. 2020: 183).

Celebrities in advertising have played various crucial roles in influencing viewers since as early as the late 19th century (Choi et al. 2005: 86). In a country like South Korea, where beauty and physical appearance are of great importance (Gauthier et al. 2020: 182), the impact of prominent figures on the audience goes beyond merely catching one's attention but also capitalizes on one's desire to share similarities with their favorite celebrities.

This subchapter not only sheds light on the primary effects of celebrity endorsement in advertising but also thoroughly discusses the topic in relation to South Korean culture and personal values and thus highlights the importance of adjusting the advertising strategies based on the target audience.

4.2.1 Visual elements

As has been discussed previously, advertisements consist of various different components that work together in harmony to achieve the biggest possible impact. Visual elements of an advertisement are arguably one of the first components the receiver notices and it is therefore of great importance to implement them in a way

that leaves a lasting impression on the audience after just the first glance. Print advertisements require a particular amount of attention to their composition. In promotional content that contains very few other elements, factors such as the use of white space, image inclusion and the overall ambiance of the advertisement thus need to be taken into consideration and applied properly (O'Shaughnessy & O'Shaughnessy 2004: 149).

Generally, visual elements can be categorized into the categories of the key-visual, the catch-visual, and the focus-visual (Janich & Runkehl 2013: 78). Each of these categories serves its specific purpose in an ad, more specifically the key-visual represents the depiction of the product itself, the catch-visual, as its name implies, describes the overall environment of the advertisement that acts as an element to capture the audience's attention and lastly the focus-visual highlights specific parts of the product, usually through repetition or magnification. Additionally, the images embedded in an advertisement can be further categorized by their realness, character, color scheme or dynamic (Janich & Runkehl 2013: 84). In other words, the realness of an illustration describes the figures used within it, such as whether it portrays living beings or inanimate objects or whether the environment is realistic or fictional. The character of images expresses whether the picture is representational or abstract in form, such as a photograph or a painting, respectively. The static or dynamic depiction of figures within an illustration are encompassed in the dynamics category and the color scheme divides the picture into chromatic or achromatic groups, more specifically depending on whether an image is colorful or grayscale.

The aforementioned colors and their use in commercial communication play a particularly crucial role in influencing the viewer's opinion of an advertisement, usually on a subconscious level. While colors attract a viewer through their welcoming hues, numerous studies have shown that specific shades affect the receiver's perception in their own ways. In a world of countless competitors, advertisers seek marketing techniques that make them stand out from their competition (Heredero Díaz & Chaves Martín 2016: 97) and help them form their own brand personalities. Establishing a unique brand personality has the potential to influence consumers' preferences and experiences, as well as increase positive attitudes and purchase intentions (Labrecque & Milne 2012: 712). In their research, Carnevale et al. (2017) emphasize how the language used by a brand shapes their personality. It is important to mention, however, that brand personalities consist of a plethora of visual components, ranging

from the logo of the brand itself to the design of product packaging (Labrecque & Milne 2012: 712). Companies thus strive to establish their own visual identities, often by using a specific shade or combination of colors that the public associates with the brand. A fitting example, presented by Labrecque and Milne (2012: 711) is the soft drink company Pepsi rebranding from red to blue in order to be different from its primary competitor Coca-Cola and constructing their own identity.

In addition to forming a brand's personality, different colors carry their own inherent symbolic meanings. While they can evoke different emotions in the viewer, such as red and yellow hues, which are often connected with warmth, or blue and green tones representing coldness (Kauppinen-Räsänen & Jauffret 2018: 106), the context in which they are used can change their interpretation (O'Shaughnessy & O'Shaughnessy 2004: 149). Kauppinen-Räsänen and Jauffret (2018) present how different hues affect the perception of factors connected to the advertised product, such as its taste, effectiveness, purity, quality, and even trustworthiness in their study on medicine packaging. O'Shaughnessy and O'Shaughnessy (2004: 149) further use the example of the color red and list its abundant symbolic meanings, namely excitement, vitality, or fear, along with the previously mentioned warmth, showing the color's dependence on context. It is, however, important to note that in addition to context, the culture the colors are used in is another influential factor in the audience's interpretation of them, as their meaning can vary depending on the culture they are presented in (O'Shaughnessy & O'Shaughnessy 2004: 149). As Carnevale et al. (2017) point out, the distinction between colors and their names is not equal around the world, as certain cultures and countries either do not differentiate between them as meticulously as others, or completely lack words to describe certain shades, making it difficult to universally categorize this topic (Carnevale et al. 2017: 576).

Interestingly, in relation to colors in brand logos, they can affect the perception of a brand's competence in addition to the previously mentioned symbolic meanings. Labrecque and Milne's (2012) study particularly highlights the blue and brown tones, which represent intelligence or trust and seriousness or reliability, respectively. The results of their study suggest that hues of blue do, indeed, affect the perceived competence of a brand, which further demonstrates the importance of the symbolic meaning of colors in advertising.

A brand's logos and advertisements, however, consist of many more components than just colors. While the great influence of language in any culture is

indisputable, pictorial symbols tend to have stronger persuasive effects than any text (O'Shaughnessy & O'Shaughnessy 2004: 41). Similarly to the symbolic meanings of colors, the interpretation of pictorial symbols depends on their interpreter, giving them potential to either convey a large amount of information or remain vague. According to O'Shaughnessy and O'Shaughnessy (2004: 38), it is the vagueness of a symbol and its freedom of interpretation that gives advertisers the opportunity to use it to their advantage. The symbolic meanings advertisers often seek to achieve are understandably tied to evoking positive emotions in the audience. Successful promotional messages should thus ideally include elements that are important to the consumer, such as ones that symbolize personality, self-confidence, social advancement or excitement, which are associated with the brand as a result (O'Shaughnessy & O'Shaughnessy 2004: 39). Additionally, brands can also be symbols themselves, namely, as O'Shaughnessy and O'Shaughnessy (2004: 38) list, they can symbolize prestige, status, quality or reliability, making products not only serve a functional purpose but also a symbolic one.

While the previous chapter discussed verbal metaphors and their importance in influencing a viewer, pictorial metaphors are an element of equal importance in marketing. In fact, Ang and Lim's (2006) study shows that metaphoric pictures have a higher positive effect on the consumer's attitude towards advertising than verbal metaphors. There are three types of visual metaphors, which are divided by their structure and can be classified as juxtaposition, in which the metaphorical figures are presented separately next to each other, fusion, the metaphorical objects of which, as its name implies, are fused together and replacement, in which only one metaphorical element is present, while the audience needs to mentally fill the absent one in themselves (Cao et al. 2021: 72). As mentioned in the context of verbal metaphors, a metaphor that is too simple or too complex leads to unfavorable results, advertisers must thus reach for metaphors with a moderate level of complexity in order to achieve most favorable results. Studies have shown that fusion-type pictorial metaphors fall into this category and hence are the most appropriate option for advertisers (Cao et al. 2021: 72). Additionally, it is also important to note that advertising rarely includes metaphors consisting of images only and often implements metaphors into their message by combining both the verbal and pictorial elements.

Another crucial function of visual elements is that in contrast to verbal expressions, pictures included in advertising can offer much more convincing evidence.

As contrasting elements are not limited to literary devices, illustrations often serve the purpose of increasing the audience's interest in a product by showing comparative before and after images or amplify the impact of the promotional message with dramatic photographs or clips (O'Shaughnessy & O'Shaughnessy 2004: 33). In the current era of technological advancement and digitalization, however, it is important to mention that images used for advertising can be easily altered to appear perfect and to more effectively persuade the viewer. Another noteworthy fact is that the use of visual elements is of particular importance to new brands due to the fact that these lack an established familiarity and thus must rely on the persuasiveness of visual elements over any other (Mann 2012: 71).

Lastly, the inclusion of artistic imagery in advertising needs to be addressed. The implementation of art in advertising found its beginning at the turn of the 18th and 19th centuries and despite being met with various opposing arguments, made its way into modern advertising strategies (Heredero Díaz & Chaves Martín 2016: 97). As the authors present, there are three main reasons for the inclusion of art into advertising, namely, to give added value to the product by associating it with what is considered a prestigious work of art, to simplify the message conveyed through an ad or is simply used for inspiration (Heredero Díaz & Chaves Martín 2016: 100). Hagtvedt and Patrick (2008) named the phenomenon of associating a product with its artistic promotion the art spillover effect, which describes the process of transferring the characteristics of the art shown in an advertisement to the product that is being shown. Since the visual elements alone lead to positive attitudes toward an advertised product, implementing artwork into advertising can thus evoke even more favorable results and by extension increase the persuasiveness of the promotional message.

In the modern age of advertising, visual elements are of particular interest to advertisers as there are only very few methods of promoting a product that do not include some sort of visual information. As shown in this chapter, colors, pictorial metaphors as well as the appropriate use of illustrations and photographs in marketing belong to the fundamental principles of successful marketing strategies.

4.2.2 Audio elements

Besides the previously discussed visual elements, audio elements are another component of audiovisual advertisements that often play a rather passive influential role. While eye-catching imagery or persuasive language serves the purpose of

catching a viewer's attention and subsequently encourages them to take actions, melodies, and music in advertising are used in a much more subtle manner.

When used appropriately (Bader 2016: 64), a fitting choice of music can be a powerful advertising tool due to its emotional influence. It has the ability to change the audience's mood and evoke strong feelings, which further allows advertisers to reach their desired persuasive effect. Specifically, if an advertiser chooses to implement an energetic song into their advertisement, it will evoke lighthearted or exciting feelings within the audience and thus associate the product with these emotions. In contrast to this, tranquil melodies will often induce seriousness or thoughtfulness, making the advertised product seem more sincere and, in some cases, even more professional (Hong et al. 2023: 1994). Furthermore, music commonly induces a sense of nostalgia through its connection with the past, an example of which would be classical compositions or older songs (O'Shaughnessy & O'Shaughnessy 2004: 40).

It is important to note, however, that music is only as effective as the viewer subconsciously allows (Hong et al. 2023: 1996). Studies have shown that how receptive a person is to music in advertising heavily depends on their thinking style, or in other words, on their contextual orientation. As already discussed in Chapter 1.1, holistically thinking people perceive advertisements contextually and thus also easily notice background information, making music more effective when advertising to holistic cultures, like South Korea, rather than analytically thinking ones.

The audio elements of advertising go well beyond melodies and also include details such as the tone of voice or the pitch of the audio elements. The manner in which a message is delivered is oftentimes more impactful than the message itself and whether the speaker conveys the message with laughter, loudly or quietly changes the mood of the advertisement and thus also the way a message is perceived (O'Shaughnessy & O'Shaughnessy 2004: 149). Interestingly, the accent of the speaker also plays a substantial role in influencing the emotional responses to an advertisement and subsequently the purchase intentions of the viewers. As Carnevale et al. (2017: 578) pointed out, standard accents are viewed more favorably than foreign accents, as messages presented in one's native language are inherently more emotional.

Similar to the tone of voice, the pitch of the speaker's voice also has the ability to influence the perceived competence of the brand and thus the persuasive effectiveness of the advertisement. Studies have shown that lower-pitched voices tend

to be regarded as professional and powerful as opposed to higher-pitched voices (Hong et al. 2023: 1994). Holistic thinkers like South Koreans are also particularly receptive to the pitch of the background music used in advertising, in addition to the pitch of the speaker's voice. In their study of South Korean advertisements, Hong et al. (2023: 2000) found that melodies accompanying a brand's name can furthermore communicate its identity and personality through the pitch and thereby effectively influence the audience's perception of its competence. A noteworthy addition is Bader's (2016) finding, which suggests that sounds used in connection with a brand have the most positive effect when presented in a high-involvement advertising environment, which was elaborated upon in closer detail in the previous verbal section.

It is important to mention that since advertisements rarely focus on a single type of sensory modalities, the audio elements in advertising are not limited to just the information the audience physically hears but are often connected to certain visual components as well. While musical sounds associated with the brand convey additional information, they also aid the memorability of the ad, particularly through the spelling of brand names (Carnevale et al. 2017: 578). Despite the fact that the spelling of words belongs to the verbal category of advertising elements, it serves the purpose of converting visual signs into sounds and thus should be addressed in this subchapter. A pleasantly sounding brand name has been shown to increase memorability, especially if its sound is consistent with the spelling as it creates a familiar visual connection (Carnevale et al. 2017: 578). Additionally, the repetition of sounds, such as through alliteration has similar effects on the audience's perception of a brand to the previously mentioned pitch of audio elements used in advertisements (Carnevale et al. 2017: 573).

While the previous subchapter showed the connection of competence with visual elements, such as colors, this section discussed the importance of sound in advertising and its impact on the audience's perception of a brand's competence. As perceived competence is one of the most crucial factors in the persuasion of advertising due to being linked to trust and quality, it is crucial to also show how audio elements have the potential to increase an advertisement's positive impact on its viewer.

4.3 Position and order of elements

For the last section of this chapter, it is necessary to discuss the arrangement of specific components included in advertising. Considering the fact that advertisements depend on leaving the strongest possible impression in the shortest possible time, it becomes crucial to recognize which elements should be presented in which formation and layout.

For promotional content to be persuasive and memorable, it first needs to be comprehensible. The easier the audience processes information presented to them, the more it can focus on acquiring details about the advertised product or brand. As advertisers focus on differentiating themselves from other brands, they reach for various creative methods of displaying their products and logos. With comprehensibility in mind, it is thus necessary to choose not only the appropriate font for the names displayed but also the formatting and positioning of individual words and letters.

A study by Park et al. (2022) analyzed the cognitive impacts of vertically displayed brand names and their ease of legibility and, as is particularly relevant for this paper, focused on English loan words used in the Korean and Chinese languages. As the authors emphasized, the vertical positioning of letters and characters is particularly common in East Asian countries due to the flexible nature of their syllabic languages (Park et al. 2022: 1035). The reading direction of the words, however, as well as their rotation, can negatively affect fluency and thus lead to unfavorable results. The results of their study showed that downwards presented Korean words were

	Downward			Upward		
	0°/ marquee	90° clockwise	90° counterclockwise	0°/ marquee	90° clockwise	90° counterclockwise
Study 2B						
Source(s): Created by author						

Table 8.
Study 2B stimuli

Figure 2: Stimuli presented in different positions (Park et al. 2022)

easier to comprehend when rotated clockwise. Conversely, when these words were displayed in the upward direction, rotating individual letters by 90 degrees in the

counterclockwise direction resulted in a higher fluency and consequently easier comprehension of the name (Park et al. 2022: 1104). These findings highlight the general preference for reading texts horizontally from left to right and thus offer a crucial insight into South Korean advertising strategies.

Audiovisual advertisements, however, face an additional challenge regarding positioning their elements, as they need to deliberately choose when to present specific information for maximum effectiveness. Various studies have shown evidence of the primacy effect by demonstrating an increased recall of advertisements that were shown to the audience as first during a series of commercials (Fennis & Stroebe 2020: 124). Similarly, the order in which information is presented within the advertisement itself is also of great importance, as in addition to the primacy effect, the recency effect also manifests. Combined, these effects describe the increased attention to the beginning of advertising content and to an improved comprehension of information presented to the audience both at the beginning and at the end of an advertisement, respectively (Moon 2013: 391).

This phenomenon can also be seen in the South Korean context. South Korea is a holistically thinking country and, as has been explained in Chapter 1.1, its people thus tend to absorb information in a contextual manner. With regard to advertising, this shows the way Koreans respond to advertising messages and the order in which its elements are presented. Jang and Shin (2019) find in their study that in South Korean advertising, the chronological order of elements, in this case presenting the ingredient of a product before the product itself, was perceived significantly more positively than the reversed order. These findings correspond with the holistic thinking style of the nation, as by integrating the information gradually given to the audience, the conclusion presented through the finished product seems more natural and contextual as opposed to directly introducing the product first (Jang & Shin 2019: 461).

The current chapter extensively covers specific elements of advertising that dynamically work together to effectively persuade the viewer and potentially change their attitude towards the advertiser or the advertised product. While individual components, such as the verbal, audio, or visual elements, as well as celebrity endorsements, offer their own separate persuasive methods, they are most effective when combined with each other. The next chapter will thus thoroughly expand upon the separate persuasive strategies used in advertising to demonstrate how advertisers

use information, emotion and influence to positively affect the audience and change their attitudes towards the advertised product.

5 Persuasive strategies

After clarifying the structure of advertisements and the process behind choosing specific elements for implementation, it is important to focus on the manner in which advertisers exploit information, emotion, and influence to persuade the customer into making a purchase. Before diving into these specific approaches, however, the overall definition of persuasion and the methods used to achieve it must be addressed.

First, it is necessary to mention that advertisers often combine different strategies in their advertisements to achieve the highest effectiveness, similar to the previously discussed elements of advertisements. While each persuasive strategy has its own function without mutually excluding each other (Armstrong 2010: 26), some studies suggest that they do not always lead to a higher persuasive effect when combined (Spasova 2023: 60). Instead, advertisers should focus on choosing the right time for the right message as well as the manner in which it is portrayed to reach effective persuasion (Spasova 2023: 46).

Cialdini (2021) summarizes the persuasive strategies in advertising into seven principles, namely the principle of reciprocation, liking, social proof, authority, scarcity, commitment and consistency, and unity. Due to their influential nature, these will be elaborated upon in a later subchapter. One should bear in mind, however, that while persuasion can be defined as “the process of trying to alter, modify or change the saliency of the values, wants, beliefs and actions of others” (O’Shaughnessy & O’Shaughnessy 2004: 5), it is much different from influence, because of its inherent reliance on trust.

In advertising, knowing the target audience is of great importance to advertisers, as different target groups require their own approaches. One of the key factors to consider is whether the advertisement is aimed at collectivist or individualist societies. These differences naturally manifest in advertising as well, since people of collectivist nations, like South Korea, tend to prioritize remaining loyal to a brand and its products even at the cost of their standards, rather than seeking the best available option for one’s own benefit, as individualists would do instead if their expectations were not met (Yoo 2008: 44).

As discussed in the previous chapter, trustworthiness, and attractiveness are some of the most crucial components of advertisements, as they inevitably lead to an increase in positive attitudes towards the advertised product. It is important to note, however, that persuading a potential customer to comply with the advertised message requires overcoming several other obstacles. Since people are naturally skeptical of the claims presented in advertisements (Fennis & Stroebe 2020: 234), advertisers need to seek means through which they combat this occurrence. Each individual, regardless of their origin, has their own internal and external “shields”, as O’Shaughnessy and O’Shaughnessy (2004: 8) name them, through which they reduce the persuasive effects of advertisements, such as their own internal values and beliefs or social attachments. In these cases, advertisers must understand their target audience and its potential resistance, through which they subsequently gain knowledge of the audience’s perspectives and thus increase their chances of successfully persuading the viewers (O’Shaughnessy & O’Shaughnessy 2004: 23).

A different point of resistance is the viewer’s natural tendency to avoid advertisements. Some types of advertisements, as discussed in Chapter 3.2, have advantages over others, specifically product placement embedded in films or television due to their passive nature. Considering that the biggest reason for resisting persuasion is recognizing the specific persuasive attempts, product placement, or their digital equivalent of native advertising, thus offers an opportunity to advertise a product without being invasive (Fennis & Stroebe 2020: 239). Such sponsored products can be included subtly by displaying the product in the background or in a different way that is unrelated to the story of the scene or more explicitly where the product or its use becomes relevant to the plot. While the latter option results in better recall of the product and even increased positive attitudes towards the brand, it does so at the cost of its subtlety (Fennis & Stroebe 2020: 240). A similar phenomenon can be observed in the case of native advertising, which describes advertising messages embedded in the structure of a website. The biggest advantage this type of advertising offers is that it is impossible to remove native advertisements by ad blockers, as they are part of the website. Additionally, as these advertisements usually match the theme of the page and thus blend in with the contents, they are displayed in a rather subtle fashion, making them very effective as the viewer is often unaware of the promotional message (Fennis & Stroebe 2020: 245).

Before getting to the point of successfully persuading a potential buyer, however, the advertisement displayed must first capture their attention. As discussed in Chapter 4.2.1, humor is commonly used to achieve this, since it additionally increases the advertisement's effectiveness. While humor primarily serves as a memorable distraction, it is important to note that it often leads to the undesirable side effect of also distracting the audience from the advertised product and not only from the fact that they are viewing promotional content (Fennis & Stroebe 2020: 224). Additionally, despite the fact that humor yields the most effective results in high-involvement context as opposed to low-involvement advertising, it has been found that the more involved people felt with the programme the advertisement was displayed in, the poorer their recall of it (Han et al. 2017: 587). Advertisers must thus be particularly attentive to the manner and place in which they portray humor in relation to their product.

Needless to say, adhering to attitudes and perspectives in accordance with an advertiser's target audience (Amenuvor et al. 2022: 689), as well as adjusting the persuasive strategies to avoid resistance from the viewers are thus an essential step towards successful advertisements. The following subchapters will thoroughly discuss the three approaches, namely the information-, emotion- and influence-based approaches that advertisers can apply to their persuasion techniques.

5.1 Information-based approach

Advertisements serve the primary purpose of informing the audience about the existence of a product or service in a way that is not only appealing to the viewer but also encourages interest in it. According to cognitive-affective neuroscience, the way in which the brain processes information depends on its presentation and interpretation (Crosswell 2023: 335). Advertisers thus must consider several crucial factors that influence the audience's perception of the promotional content as well as make it appropriately presentable in relation to the target audience.

In marketing, presenting information about a product is often combined with emotional appeals. In fact, as was mentioned in the previous chapter on advertising elements, advertisements rarely only contain one component and usually consist of a combination of various aspects. While information-based advertising is no exception and often includes holistic factors, which are inherently emotional, it has been shown that advertisements are most effective when only one of the advertisement dimensions is brought to the foreground (Dall'Olio & Vakratsas 2023: 29).

As its name implies, the information-based marketing approach aims to inform the potential buyer in a factual and ideally clear fashion, as customers are more inclined to purchase the advertised product if they have sufficient information on it, especially regarding the product's features and price, which are not always simply communicated (Armstrong 2010: 27). Due to the inherently persuasive nature of advertising and the audience's skepticism of the information presented resulting from it, some advertisers decided to employ the two-sided advertising approach, in which they mention some of the product's negative features alongside the positive ones. While this strategy has the potential to make an advertisement more memorable and appear more sincere and thus believable, its biggest advantage lies in its ability to prevent possible negative feedback, as the buyers are already aware of potential deficiencies of the product (Fennis & Stroebe 2020: 237).

Additionally, the manner in which information is presented is of crucial importance. O'Shaughnessy and O'Shaughnessy (2004: 27) show that the claims need to adhere to the audience's already existing beliefs in order to be persuasive due to the automatic psychological defense mechanism of denying unpleasant truths and further present the example of smokers maintaining their smoking habits despite being told about the negative health effects. It is thus necessary to phrase advertising messages in a way that underlines the buyer's opinions and appeals to what they want to hear. In fact, this strategy extends beyond the correct choice of words and also includes considering the message's timing. As mentioned earlier, the persuasiveness of an advertisement is heavily determined by the way in which the viewer perceives it. With this in mind, advertisers need to differentiate between whether a person views the advertisement in the "telic" or the "paratelic" state of mind, more specifically, whether the viewer is influenced by negative emotions such as fatigue or tension, e.g. on the way to work, or is rather relaxed, happy and excited, like one usually is during entertaining activities (O'Shaughnessy & O'Shaughnessy 2004: 97). While at first glance seemingly arbitrary, correctly differentiating between these modes is crucial to advertisers, as tired or stressed individuals require a more rational approach in advertising as opposed to the ones in the paratelic mode, who tend to view things more positively and are more receptive to persuasive attempts (O'Shaughnessy & O'Shaughnessy 2004: 97).

Furthermore, how the prices of the product are presented to the audience also plays a substantial role in the success of advertising. The widely used psychological

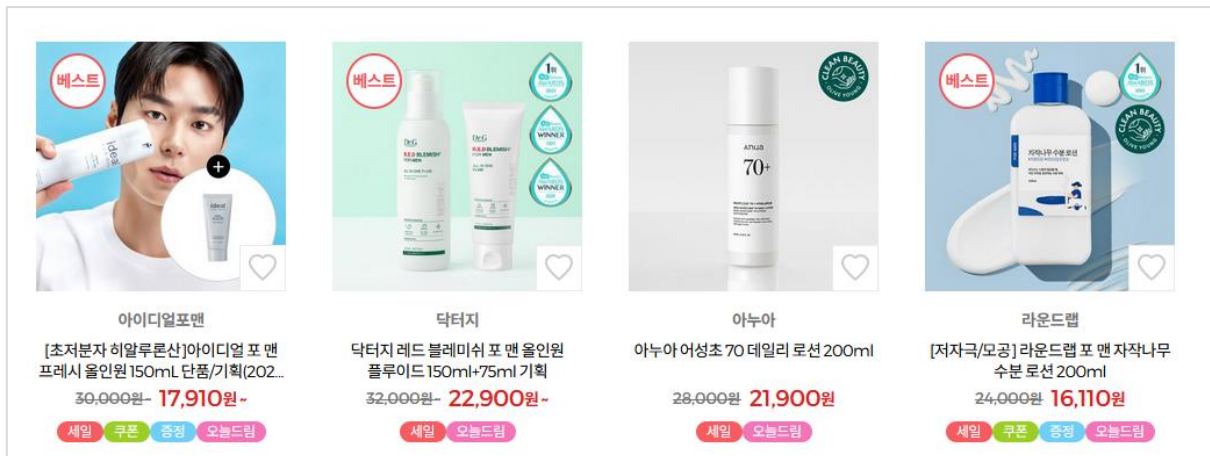


Figure 3: Facial lotions promoted by the South Korean K-Beauty store Olive Young

effect of odd pricing, which reduces the leftmost digit of the price (Armstrong 2010: 44) is prevalent in various countries, regardless of their currency, and South Korea is no exception. Interestingly, however, South Korean advertisements tend to mix both odd and round pricing, with a notable difference in odd pricing being used to promote discounts (see Figure 3). Studies have shown that the way in which discounts are presented to the customer also affects how favorably it is viewed. More specifically, if an advertisement presents a price reduction of an inexpensive product, it should do so by emphasizing the difference in percentage; conversely, when the discount of an expensive product is promoted, advertisers should state the amount of money the buyer saves instead (Armstrong 2010: 54). Similarly, when advertising new or high-quality products, the emphasis should be put on the novelty and quality, respectively, rather than the price of the product (Armstrong 2010: 52, 55).

Upon discussing how information within an advertisement can be presented, it is necessary to also address how it can be perceived and interpreted. Whether the target audience has the analytic or the holistic thinking style, as elaborated on in Chapter 1.1, affects not only how the information is received by the viewer but also its persuasive effects. It is thus important for advertisers to recognize which thinking style is more prevalent in the target audience, as information within the message must be conveyed accordingly. Since holistic thinkers tend to process the different elements displayed in an advertisement in their entirety, it is necessary to apply a rather indirect approach to informing the audience about the product, whereas the opposite would be true for analytic thinkers (Hong et al. 2023: 1996). More specifically, an analytically thinking audience, commonly found in Western countries, requires more direct

communication than its holistic counterparts, particularly in Asian countries (Jang & Shin 2019: 460).

Similarly, the choice of audience also determines whether the information approach should be employed instead of appealing to the audience's emotions. Indeed, as Taylor et al. (1995: 12) find in their study, viewers of analytically thinking countries, the U.S.A. specifically, respond more positively to advertisements containing high levels of information, whereas the low or high amount of information in South Korean promotional content did not have a significant impact on the audience's perception. Findings like these provide advertisers with valuable information on which advertising elements are necessary to emphasize in order to maximize the persuasive effectiveness of their advertisements.

Another noteworthy factor to keep in mind when presenting information-based advertising is the technological innovativeness of the target audience, especially in the modern era of advertising. In their study, Lee and Johnson (2017: 103) find that viewers tend to process information differently, namely in accordance with their knowledge of technology, and further show that less technologically innovative people might find it discouraging to accept modern technology. Besides being commonly attributed to generational or age differences, the audience's innovativeness or lack thereof can be established through additional factors, such as Hofstede's (2001) uncertainty avoidance cultural dimension. As already presented in Chapter 1.1, South Korea's high innovativeness stems from its equally high uncertainty avoidance index, which shows the nation's desire to avoid the unknown and it does so by staying up to date with technological advancements.

This chapter demonstrated the need for advertisers to familiarize themselves with their target audience in order to effectively advertise their products in accordance with its culture. Similarly to the elemental structure of advertisements, different approaches in presenting information to the audience can lead to favorable results, if applied appropriately. While informative advertisements can achieve stronger persuasive effects, it is necessary to aim them at target groups that react more positively to information than emotion. The strategies and implementation of the latter approach will be elaborated upon in the next subchapter.

5.2 Emotion-based approach

While providing information about the product is crucial in successful advertising, an approach based on emotional influences serves a much more effective purpose in persuasion. With the right choice of words or implementation of the appropriate persuasive elements, an advertiser can evoke specific feelings within the audience, which subsequently motivates them to make a purchase.

Similarly to the previously discussed information-based approach, how impactful an emotional advertisement is, depends on whether it adheres to the audience's already pre-existing values (O'Shaughnessy & O'Shaughnessy 2004: 36). A crucial difference between these two approaches, however, is that emotional advertisements strive to change the perspectives of their viewer, especially through addressing their core concerns, whereas informational messages assume that the potential buyer already shares the desired views and thus there is no need to shape them through emotional influence (O'Shaughnessy & O'Shaughnessy 2004: 29). Additionally, while O'Shaughnessy and O'Shaughnessy (2004: 36) stress that the actions the viewers are encouraged to take must be rationally justifiable for an advertisement to be persuasive, advertisements are deemed most effective when the emotional and rational appeals are not mixed, as emotions can distract the viewer from the information provided and vice versa (Armstrong 2010: 86). For advertisers it is thus of great importance not to apply strategies that interfere with each other.

There is a wide range of desirable emotions used to advertisers' advantage, each of which is implemented in its own way. As already emphasized throughout this paper, gaining a potential buyer's trust is imperative in successful marketing. Besides the already previously elaborated upon methods of appearing trustworthy while promoting a product, advertisers need to establish trust by staying true to their statements, honoring promises, and, most importantly, avoid disappointing the customers (Armstrong 2010: 86). Due to the fact that negative emotions have a longer lasting impact than positive ones, customers' expectations should always be met or surpassed. Positively surprising a buyer on a regular basis furthermore results in positive reinforcements, which additionally compels the customer to stay loyal to the brand in the hope of future unexpected benefits (O'Shaughnessy & O'Shaughnessy 2004: 118).

In fact, positive reinforcements serve a major role in marketing strategies, often through behaviorism and conditioning. As addressed in Chapter 4, advertisers make

use of plentiful verbal and non-verbal elements to increase an advertisement's attractiveness or appeal and thus condition the audience to associate the brand or the product with the same positive attributes. These include but are not limited to, celebrities or humor, which further capitalize on the emotional appeals of promotional content (O'Shaughnessy & O'Shaughnessy 2004: 101). For this reason, as already discussed in Chapter 4.2.1, East Asian countries like South Korea particularly look to celebrities for endorsements. Additionally, positively reinforcing one's self-image, self-esteem, and self-confidence through self-perception-enhancing products highly increases one's interest in it, as consumers generally seek products that have favorable effects on their lives (O'Shaughnessy & O'Shaughnessy 2004: 20). Certain advertisers furthermore capitalize on the symbolic value of their brand and encourage customers to enhance their self-expression by confidently displaying the brand of the product they possess. This way, individuals are positively reinforced to make similar purchases, as it allows them to express themselves in a way that impresses others, which, as will be elaborated upon in the next subchapter, plays a significant role in the social sphere (Armstrong 2010: 88).

It is important to note that the emotions evoked by an advertisement are not limited to positive ones but also often include feelings of guilt or fear. While inducing guilt is commonly adopted by fundraisers and public service advertisements rather than commercial advertisers (Armstrong 2010: 89), fear is a fairly common strategy in marketing. Advertisements that apply this method often present a threat and subsequently introduce their product, which is demonstrated as a solution to the problem (Armstrong 2010: 94).

In advertising, how a customer feels greatly affects their interest in a product and motivation to purchase it. Similar to the previously discussed information-based approach, which achieves persuasiveness through presenting factual data to the viewer, emotional advertisements instead rely on persuading the audience by changing their perspectives. Due to the fact that emotional memory is stronger than informational memory (Dall'Olio & Vakratsas 2023: 27), effectively generating a specific emotional response in a customer is of much greater importance in advertising. Before concluding the extensive persuasion strategies in marketing, however, the following subchapter will additionally address the commonly applied influence-based approach.

5.3 Influence-based approach

In contrast to the previously discussed informational and emotional approaches, the influential one is presented in a much more subtle manner and exploits knowledge of social psychology. There are six main identified principles of social influence, namely the principle of liking, reciprocity, commitment, social validation, authority, and scarcity that are used in advertising together with the two newly added principles of confusion and unity (Fennis & Stroebe 2020: 305; Cialdini 2021). The following paragraphs contain a brief description and use of each of them in order to establish an understanding of persuasive strategies with regard to social values.

Starting with arguably the simplest, yet most effective principle of liking. The previous chapters discussed how the portrayal of vivid visual elements and charming people in advertising affects the attractiveness of the product by associating positive features with the product, particularly in low-involvement environments (Armstrong 2010: 78). It is, however, important to add that the likeability of an advertisement can be achieved through other means as well. As simple as it may sound, research suggests that simply presenting oneself in a friendly and welcoming manner to a potential buyer can increase one's perceived likeability and thus make the buyer more susceptible to persuasive attempts (Fennis & Stroebe 2020: 328). Introducing oneself in a pleasant way can furthermore spark a sense of familiarity in the buyer, which is another contributing factor advertisers take advantage of to achieve being liked by the customer (Fennis & Stroebe 2020: 326).

The friendliness portrayed by an advertiser can go well beyond mere kind words and often includes directly involving individual buyers in special benefits thus touching up on the reciprocity principle. Due to people's inherent nature to return a favor, strategies that involve giving out free samples simultaneously create a sense of debt in the customer, who is then more inclined to return the favor by buying the product (Cialdini 2021: 50).

The study by Flynn and Lake (2008) even demonstrated that merely asking someone for a favor will compel the addressee to say yes, particularly if the buyer has already done so before, as is in accordance with the principle of commitment. Similar to advertisers, the consumers themselves also value trustworthiness and reliability, particularly when they attribute these traits to themselves, which makes them vulnerable to repeating previous actions (Armstrong 2010: 81). Advertisers commonly exploit this consistency principle to their advantage by making small requests followed

by bigger requests, as after already complying with the first one, the customer is less likely to refuse (Fennis & Stroebe 2020: 314).

Numerous research has furthermore shown the significance of social validation in the advertising context. Buyers tend to desire to fit in and act in a way that conforms to other people's behavior, which is why advertisers often highlight the success of their product by highlighting the number of products sold. While this strategy exploits the appeal of a majority of people liking or using a product, presenting the product as increasingly popular in minorities results in the product being perceived as trending, which further increases the audience's interest in it (Fennis & Stroebe 2020: 321). Moreover, the implementation of the so-called reference groups is another common advertising strategy that influences the audience to behave like their relatives, acquaintances, or the prominent figures they might look up to, such as celebrities or sports players. It is important to note that reference groups are not limited to only positive influences but can also be portrayed undesirably in order to make the potential customer avoid the associated negative feelings with it (Fennis & Stroebe 2020: 322). Interestingly, however, the extent to which a customer is receptive to these stimuli heavily depends on their individualist or collectivist nature. Upon conducting a survey in Poland, a rather collectivist country, and the much more individualistic United States of America, results showed that collectivistically oriented consumers make their decisions in accordance with the experiences of their friends, whereas the American respondents only looked back at their own experiences (Cialdini 2021: 459). Empirical evidence like this is thus crucial for advertising in a collectivist nation like South Korea, as the approach to designing the advertisements must be appropriately adjusted.

As their name already implies, the principles of scarcity and authority rely on customers valuing products more if they believe there is only a limited number of the product or they can only purchase it within a limited period of time, as well as if it is promoted by an authority figure, as already elaborated upon in Chapter 4.2.1. Authority figures play a prominent role in the social hierarchy, a rather strong part of South Korean culture in particular, mostly due to their inherent social dominance, whether through one's title or luxurious items that impress others (Fennis & Stroebe 2020: 330).

It is also noteworthy that the effectiveness of these principles varies between age groups, similar to the variance between the aforementioned individualist and collectivist thinking styles. Results of the study by Spasova (2023) show a fairly consistent pattern of certain principles scoring higher on the likeability in older age

groups than others. Specifically, young people aged 18-24 scored the highest in the liking principle, with a noteworthy addition of a high reciprocity reception. The scarcity effect, on the other hand, was most impactful in age groups between 21 and 45 years of age. Respondents aged over 45 showed a particularly high score on the authority, commitment, and social scales (Spasova 2023: 53).

Such data is of great value to advertisers, as it allows them to know what influential principles to adopt depending on the target group and its age range. Additionally, this chapter showed the importance of different persuasive strategies with regard to the individual habits and attitudes of potential consumers. After discussing the three primary approaches to persuasive strategies along with the general overview of advertising design, the following chapter will be dedicated to the empirical part of this paper, including a thorough analysis of certain South Korean advertisements as well as the interpretation of the results of the survey that was carried out to gather the opinion of the general public on them.

6 Methodology

Upon discussing the theory of persuasion and marketing strategies in the South Korean context, it is necessary to demonstrate their effects in practice by analyzing the contents, elements, and design of selected advertisements. To further prove the impact of the marketing strategies used, a survey was carried out with the purpose of gathering opinions on the products and advertisements used in this paper. The advertisements in question as well as the questionnaire and its results will be closely elaborated on in the following subchapters.

6.1 Selection process

The selection of advertisements for this paper deliberately includes audiovisual content that promotes consumable products, such as food and drinks, due to their inherent inclusivity of all age groups and genders. As discussed in the theoretical part, the audiovisual nature of these advertisements creates opportunities for various creative expressions, which further lead to increased persuasiveness. Audiovisual advertising furthermore accounts for one of the most frequent types of advertisements due to their ability to be included in various platforms, such as television or the increasingly more popular digital media.

Another deciding factor in the selection process was the year of its first publication. As these advertisements were first broadcast over the span of the last decade, more specifically between the years 2016-2022, they show their effectiveness in the respective years, especially when compared to the previous and later versions of advertisements published by the same brand. The rather frequent inclusion of prominent figures in South Korean advertising was also taken into account in order to demonstrate their influential impact in comparison to the other advertising elements.

As will be discussed in their respective subchapters, each of the selected advertisements demonstrates a different marketing approach, more specifically the informative, emotional, and influential approaches. Playing a major role in audiovisual advertising, the verbal and non-verbal elements of these commercials, as addressed in Chapter 4, also play a major role in impacting the audience's perception of the displayed product and brand and will thus be addressed alongside the persuasive approaches. Additionally, with regard to the purpose of this paper, the analyses will primarily focus on the sociolinguistic aspects of the persuasive elements while simultaneously elaborating upon them along with their theoretical explanations.

6.2 Analyses and hypotheses

6.2.1 Oronamin C

The first advertisement presented in this study is for a nutritional beverage called Oronamin C. After being first introduced in Japan in 1965, the drink's popularity spread across Asia and the Middle East and made its debut in South Korea at the beginning of the year 2015 (Oronamin C, n.d.). As Oronamin C capitalizes on its nutritional ingredients, such as vitamin C, vitamin B2, vitamin B3, and vitamin B6, its primary marketing strategy is to promote the health benefits connected to the consumption of



Figure 4: Oronamin C (2016)

the product.

This study uses the 2016 South Korean Oronamin C commercial due to the fact that it was aired only one year after its first release in the country and it can be assumed that advertisers took advantage of several different

persuasive strategies in order to boost the product's sales. Indeed, upon viewing the advertisement for the first time, the viewer is met with bright and vivid colors accompanied by a repetitive, catchy melody and dancing people with euphoric facial expressions (see Figure 4). The South Korean television and radio host Jeon Hyunmoo (전현무) and the trot entertainer Hong Jin-young (홍진영) can be seen taking the spotlight by being put in the center of the screen. These well-known personas serve a rather memorable purpose in the advertisement, particularly due to their entertaining reputation, which further creates the playful and light-hearted atmosphere of the commercial.

Upon closer examination of the advertisement's visual elements, it becomes evident that the advertisers deliberately used highly saturated colors to symbolize high energy and liveliness. As shown in Figure 4, the dancing model in the center of the frame is wearing a bright red suit. Since the color red often symbolizes excitement or vitality (O'Shaughnessy & O'Shaughnessy 2004: 149), it is brought into the foreground of this advertisement in order to indirectly demonstrate the energy and enthusiasm the nutritional drink provides. In addition to red, the front dancers shown in the commercial can also be seen wearing yellow and green hues. Green often represents health, as it is the color of striving nature, while yellow shades tend to be associated with the sun and thus play the symbolic role of energy. In advertising, colors are also frequently associated with ingredients in addition to their symbolic meaning, a particularly fitting example is yellow representing lemons and honey. The Oronamin C drink takes pride in its high levels of vitamin C, more specifically, the beverage's vitamin C contents are advertised to be equal to those of eleven lemons. Honey is also a crucial ingredient of the product, as it gives it its signature flavor (Oronamin C, n.d.), making yellow a significant color in the Oronamin C context.

Needless to say, regardless of these potentially much deeper symbolic meanings of colors, in this particular advertisement it is clear that the vivid colors primarily demonstrate the energy the drink provides upon



Figure 5: Oronamin C (2016)

consumption. This is further shown at two separate points of the advertisement in which the clothing worn by the models turns from monotone, bland, grey tones into the aforementioned vibrant and exciting attire directly after drinking the product (see Figure 5).

A notable difference in appearance upon drinking the nutritional beverage can be seen in the female models' outfits, which turn into rather youthful-looking ones. The youthful nature of their appearance is particularly prominent in their hairstyles, which turned from elegant and mature ones into playful ponytails and pigtails accentuated by red ribbons that match the accessories of the outfits. Additionally, the models chosen for the dancing role are particularly good-looking, which shows the advertiser's implementation of the likeability principle (see Chapter 5.3) to make the product itself more appealing by associating it with attractive models and visual elements.

What is also interesting to see is the age range of not only the dancing models but also the audience that observes them (see Figure 6). While the dancing crew predominantly consists of seemingly middle-aged men and women,



Figure 6: Oronamin C (2016)

with the exception of two juvenile models, people of all ages can be seen energetically dancing along to the Oronamin C tune. Such age diversity highlights the advertiser's message of the nutritional beverage being suitable for every member of society regardless of their age or gender. Additionally, looking at Figure 6, an elderly pair can be seen in the very center of the frame. As a collectivist country with a prominent Confucian background, South Korea is known to greatly respect social hierarchy, which explains the elderly being placed in the foreground. While this elderly couple was also shown in an earlier transition within the advertisement, the diversity of ages shows that the desired message is to convey the drink's appropriateness to the entire demographic. Indeed, healthiness is ultimately a point of interest that everyone can benefit from, regardless of their identity.

Arguably the most memorable element of this advertisement, however, is the accompanying melody the models are dancing to. This upbeat and repetitive tune originates from the well-known song *Beautiful Swiss Lady*, which is the Korean version of the 1949 song *She Taught Me How To Yodel*, sung by Slim Clark. While adopting the same melody, the South Korean Oronamin C advertisement uses its own lyrics and concentrates on repeatedly singing the product's name in the main melody. Such use of repetition combined with a catchy tune not only enhances the memorability of the advertisement but also has the ability to evoke positive feelings in the audience which are subsequently associated with the product and thus increase persuasion (Hong et al. 2023: 1994). Furthermore, music commonly induces a sense of nostalgia through its connection with the past, (O'Shaughnessy & O'Shaughnessy 2004: 40), which could explain the use of a catchy tune from the 1940s instead of a modern song.

In addition to the energetic audiovisual elements, the product's liveliness and cheerfulness is furthermore emphasized through the linguistic elements used in this advertisement, particularly the words 생기 (*saenggi*; lively) and 발랄 (*ballal*; cheerful), which are highlighted through big, bold, yellow letters (see Figure 4), accompanied by the marginally smaller yet equally important word 올렸다 (*ollyeotda*; risen), which signifies the product's ability to raise the above mentioned feelings. As discussed previously, the melody adopted in this advertisement uses its own lyrics, the most significant word of which are the adjectives 건강하다 (*geonganghada*; to be healthy) and 활기차다 (*hwalgichada*; to be energetic, lively). These adjectives are seamlessly implemented into the song's melody while simultaneously highlighting the main attributes of the product. Although the melody used in the advertisement is rather short and only consists of two sentences (머리부터 발끝까지 오로나민 C, 오로나민 C, 오로나민 C, 건강하고 활기차게 오로나민 C, 오로나민 C, 오로나민 C; *meoributeo balkkeutkkaji oronaminC, oronaminC, oronaminC, geonganghago hwalgichage oronaminC, oronaminC, oronaminC*; Oronamin C from head to the toes, healthy and energetic Oronamin C), it serves an important purpose of conveying the primary benefits of the advertised beverage without being too difficult to remember or interfering with the rest of the advertising elements.

What is also evident in this advertisement, however, is its emotive, low-involvement advertising approach. As discussed in Chapter 1.1, as a holistic thinking



Figure 7: Oronamin C (2016)

style by highlighting the product's positive benefits predominantly indirectly in order to maximize the persuasive effectiveness. Except for the very ending of the advertisement that briefly describes the product as a healthy, energetic carbonated drink (생기발랄 탄산드링크; *saenggiballal tansandeuringleu*), the vast majority of the information conveyed by the advertisement is purely audiovisual.

While this Oronamin C commercial primarily focuses on presenting its product non-verbally, there are still interesting linguistic elements embedded in the advertisement, such as code-switching, as discussed in Chapter 4.1.3. As can be seen in Figure 7, the beverage is described as a carbonated drink with transliterated 드링크 (*deuringkeu*; drink) taken from the English language instead of using the native Korean word for beverage 음료 (*eumnyo*; beverage). It has been shown that transliterating English words into the Korean alphabet in slogans, as is the case with Oronamin C, yields positive persuasive effects (Ahn et al. 2017: 492), which is the likely reason for this decision in the Oronamin C advertisement as well. Interestingly, however, the beverage label itself contains the literal English word “drink” rather than the transliterated version. Additionally, the English language can be also found at the end



Figure 8: Oronamin C (2016)

country, the South Korean population tends to process information in a rather contextual manner and perceive advertisements and their contents in their entirety. Oronamin C and its combination of attractive visual elements and a catchy melody thus capitalize on this thinking

of the advertisement, particularly on the sign in the background that displays “welcome 오로나민 C town”, resembling the welcome sign of Las Vegas (see Figure 7). In fact, most props displayed in the advertisement are all rather Western-themed. Throughout

the advertisement, one can see the traditional British red telephone box in the background or a typical American mailbox, as well as the American no parking road sign (see Figure 8), which can be an attempt at displaying modernity not only through the English language but also through the environment in which the commercial is taking place. As discussed in Chapter 4.1.3, this symbol of modernity has been a frequent component of South Korean advertising and in accordance with Kim and Sung's (2020) findings, this Oronamin C advertisement also shows the increasing trend of Korean words being replaced with their English equivalents. While the architecture of the buildings the advertisement takes place in may also resemble a rather Western style, it is necessary to point out that this commercial was filmed in South Korea, more specifically in the area surrounding the Incheon Art Platform.

Having analyzed the elements and persuasive strategies of the 2016 Oronamin C commercial, it is hypothesized that due to the lack of verbal elements within this advertisement, the audiovisual elements will have the biggest impact on the commercial's memorability. More specifically, due to the catchy nature of the melody used in this advertisement, it is expected that audio elements will be the most memorable component of the advertisement, followed by the colorful visuals. Additionally, the friendly and energetic nature of the advertisement will increase the likelihood of making a purchase of the product. Thus, the hypothesis is as follows:

H₁: The catchiness of the advertisement's melody and its friendly, energetic nature will have the highest effect on the advertisement's memorability and subsequently positively affect the likelihood of purchase.

6.2.2 Jadam Chicken

Focusing on the inclusive nature of food advertising, this subchapter will analyze the 2020 advertisement of the at that time newly introduced type of fried chicken, more specifically the 맵슐랭 (*maepsyullaeng*; maeb-chelin) chicken. The name of this product was created through a combination of the Korean words 맵다 (*maebda*; spicy) and 미슐랭 (*misyullaeng*; Michelin), which emphasizes both the spiciness and the high quality of the product, respectively. As fried chicken meals are fairly popular in South Korea and enjoyed by people of all ages, genders and backgrounds, this chapter will

analyze Jadam Chicken's approach to advertising their new product made with the traditional mayonnaise and the 청양 (*cheongyang*) red pepper. As will be presented in the following paragraphs, this advertisement is noticeably different from the previous Oronamin C commercial, in that it is more informative, less energetic, and conveys its messages predominantly verbally through literary devices, such as metaphors or puns. Due to the challenging nature of translating such literary devices, this chapter will thoroughly break them down in order to accurately express their intended meaning.



Figure 9: Jadam Chicken (2020)

At the very beginning of the commercial, the viewer is immediately greeted with dark and neutral colors, complemented by big, shiny, golden writing on the right side of the screen, providing the viewer an introduction to the scenes that are about to unfold

(see Figure 9). The bold 맵슐랭 가이드 (*maepsyullaeng gaideu*; *maeb-chelin* guide) surrounded by golden stars and the English name of the restaurant set a rather informative tone of the advertisement while also presenting the aforementioned wordplay and thus preparing the viewer to be informed about the product in a rather light-hearted and playful way. In the center of the frame, the famous South Korean actor Jo Jeong-suk (조정숙) can be seen sitting in a dim room, ready to take the first bite of his meal.

Through the noticeable crunchy sounds of biting into the chicken piece, it becomes immediately evident that this advertisement places its focus on audio elements rather than visual elements. Jo Jeong-suk's reaction to his first bite is



Figure 10: Jadam Chicken (2020)

accompanied by an elegant, golden banner that reads 첫맛은 부드럽고 끝맛은 강렬하다 (*cheonmaseun budeureopgo kkeunmaseun gangnyeolhada*; the first bite is soft and the final bite is intense) and thus highlights the appealing tenderness and spiciness of the chicken piece (see Figure 10). The actor's positive reaction is described by the Korean phrase 고독한 치식가 (*godokan chisikga*), which roughly

translates to “lonely” or “solitary chicken gourmand”. It is important to note, however, that the Korean word 고독하다 (*godokada*) represents loneliness in the sense of purposely isolating oneself rather than yearning for the company of others. Additionally, the following word 치식가 is a cleverly adjusted wordplay with its origins in 미식가 (*misikga*; gourmand). By replacing the 미 (*mi*) part of the word with the 치 (*chi*) syllable, the advertiser emphasized the focus on the 치킨 (chicken) part and turned the word into a “chicken gourmand”. In combination with 고독하아 (*godokada*), this expression describes the actor as being absorbed in thought to the extent of disconnecting himself from others, implying that the chicken is so enjoyable that nothing else matters at the moment.

As the advertisement progresses, more banners appear in the same manner as the first one, with the one difference being the focus on the metaphorical description of the actor himself as opposed to the product. The displayed phrase 맵단맵단의 정석 (*maepdanmaepdanui jeongseok*) playfully connects the model’s “spicy/exciting and sweet” characteristics with the mayonnaise and red pepper used in the promoted product via a creative metaphor. As discussed in Chapter 4.1.1, the addition of metaphors in advertising can lead to increased interest in the product and simultaneously more positive perceptions of it, which explains the implementation of this literary device. Similar to the first banner, the second one is also accompanied by an additional “ID” phrase that reads 매투도 다시 한번 (*maewodo dasi hanbeon*; even though it’s spicy, [eat] again) and thus describes the rather addicting and irresistible taste of the fried chicken.

The third and final banner of the advertisement concludes the “*maeb-chelin* guide” with the statement 매운맛의 기승전결이 완벽하다 (*maeunmasui giseungjeongyeori wanbyeokada*; the entire development of the spicy taste is perfect), which describes the perfect development of the spicy flavor, further enticing the audience. Another wordplay of this advertisement can be found in the accompanying phrase 가슴이 통닭통닭 (*gaseumi tongdaktongdak*; the heart “*tongdaks tongdaks*”), which replaced the Korean onomatopoeia 쿵닥쿵닥 (*kungdakkungdak*) that describes the rhythmic sound of a thumping heart by the word 통닭, the Korean word for “whole chicken”, especially amplified by the repetition of the word. This way the advertiser metaphorically conveys the feeling of one’s heart pounding with excitement, while simultaneously presenting the chicken as the source of said excitement.

After finishing his meal, Jo Jeong-suk wipes his forehead and looks at a chicken piece in awe before saying “perfection”. While a rather simple notion, the actor expressing his enjoyment in this way serves a highly influential purpose. A celebrity praising a product has strong persuasive effects on the audience, as an attractive or prominent person creates a halo effect in reference to the metaphorical halo around their head, which amplifies the credibility of what they are saying. In general, people tend to desire to be similar to the celebrities they admire and identify with and using a product that is promoted by such a figure allows them



Figure 11: Jadam Chicken (2020)

to approach that goal (O'Shaughnessy & O'Shaughnessy 2004: 146; Gauthier et al. 2020: 182).

Approaching the end of the commercial, the advertiser chose to appeal to the audience through visual elements as well, more specifically by dynamically showing the main ingredients of the meal, mayonnaise, and red pepper before showing the finished product (see Figure 11). Albeit rather briefly, this visual genealogical narrative describes the process of how the marketed product was created and makes the product seem authentic, which further reinforces the audience's trust in the advertisement and thus increases its persuasiveness (O'Shaughnessy & O'Shaughnessy 2004: 31). The golden text displayed in the center of the frame 청양고추와 마요소스의 눈물 찡~한 만남 (*cheongyanggochuwa mayososeuui nunmul jjing~han mannamm*) roughly translates to a “tearful encounter between red pepper and mayonnaise” and once again highlights the main appeal of the product. It is important to note, however, that instead of the mere “tearful” meaning, the Korean phrase 눈물 찡하다 (*nunmul jjinghada*) conveys the meaning of being moved to tears. This metaphor thus adds emotions to the already light-hearted advertisement and increases the audience's attentiveness to it.

Another notable feature of the advertisement is the Korean name of the Jadam Chicken restaurant being displayed in the top left corner of the frame throughout the

whole advertisement except for the very beginning and ending of it, where it transitions from and back to its English equivalent (see Figure 9 and 11). Interestingly, these two instances are the only ones in which English is shown. While the advertisement features transliterated words, such as “guide” (가이드, *gaideu*), mayonnaise (마요소스, *mayososeu*) and “chicken” (치킨, *chikin*), it is important that with the exception of the word 가이드 (*gaideu*), 마요소스 (*mayososeu*) and 치킨 (*chikin*) do not have a native Korean word equivalent and should thus not be counted as a code-switched word. Even though, as previously mentioned, the Korean language has its own general word 닭 (*dak*) for chicken the animal, 치킨 (*chikin*) instead describes fast food meals or already processed dishes, which explains why this word was used instead of its native Korean equivalent. The word 가이드 (*gaideu*), however, is a rather unique case, as it is often used in modern contexts due to its familiarity and simplicity while still replacing the native Korean version. Native Korean equivalents describing guidance, such as 안내 (*annae*) or 지도 (*jido*) are instead commonly used in traditional and more formal contexts. As such, 가이드 (*gaideu*) can be potentially labeled as the only transliterated, code-switched word in an otherwise purely Korean commercial, which goes in line with Lee’s (2006) findings, in which she showed the absence of foreign languages in South Korean food advertisements (see Chapter 4.1.3).

The commercial concludes with one last shot of Jo Jeong-suk in which he playfully says the advertisement’s catchphrase “맵슐랭 먹을랭? 어떡할랭? (*maepsyullaeng meogeullaeng? eotteokallaeng?*; Would you like some maeb-chelin? What would you like to do?)” before laughing. The catchiness of this phrase lies within its rhymes, as the name of the product phonetically aligns with the other two Korean words. It is important to note, however, that the specific forms of the verbs 먹을랭 and 어떡할랭 mentioned in this catchphrase are pronounced in a manner that is used for very cutesy expressions in order to rhyme with the name of the advertised chicken. Ending the commercial on such a light-hearted note, especially when the model himself laughs after saying a normally rather awkward sounding expression, thus evokes positive reactions in the audience, which is crucial in increasing the attitudes towards the product.

While being predominantly low context, direct, and informative, audiovisual elements play a supportive role in this advertisement. As mentioned at the beginning of this chapter, the colors surrounding the actor and the product in his hands are rather dark and unsaturated to contrast the light-colored clothing and the golden writing on

the screen. Despite this contrast being of high importance in order to bring the main features of the advertisement into the foreground, the specific combination of red and yellow, or, in this case, burgundy and golden, has been shown to attract attention and entice consumers (Kaupinnen-Räsänen & Jauffret 2017: 106).

Music and sound effects are rather scarce in this advertisement and primarily only accentuate the actor's reactions to the product, however, towards the end of the commercial, a rather dramatic orchestral musical piece can be heard in the background. Such classical compositions often evoke nostalgia and subsequently, positive feelings (O'Shaughnessy & O'Shaughnessy 2004: 40), which are then connected with the product through mental associations. The high-paced violins additionally provide an energetic touch to the advertisement and further evoke exciting feelings in connection with the advertisement.

Lastly, it is necessary to discuss the positioning of the text on the screen. As addressed in Chapter 4.3, where the individual elements are positioned, as well as the order in which they appear, affects the audience's perception of the advertisement. It is thus no coincidence that the name of the product displayed along with the brand name underneath is displayed on the right side of the screen both times (see Figure 9 & 11). The brain's hemispheres process information in a rather mirrored manner, specifically, elements placed in the right visual field are processed by the left hemisphere and vice versa. Additionally, while the right hemisphere has evolved to process visual input, such as pictures, the left hemisphere processes text and verbal messages more easily (Fennis & Stroebe 2020: 58). This information is of great importance for advertisers, as knowing that allows them to position their text in an advertisement in accordance with the brain's hemispheres, which further leads to a higher comprehension of the displayed text. As such, the product and brand names are displayed on the right side.

Similarly, the order of the displayed elements plays a significant role in this advertisement. As a holistic thinking country (see Chapter 1.1), presenting information in a gradual, chronological order is perceived as more natural and thus leads to more positive perceptions. Interestingly, however, despite findings having shown that South Korean advertising is perceived more positively when the final product is presented after displaying its ingredients (Jang & Shin 2019), this is not the case in this advertisement, as the two crucial ingredients of the product, red pepper, and mayonnaise, are presented at the end of the advertisement after the actor had already

finished his meal. In addition to the order of the content, the primacy and recency effect also need to be taken into consideration, as elements that are presented first and last have a longer lasting impact on the audience's memory and comprehension. For this reason, the advertisement's most important information, such as the name of the product and restaurant, is displayed both at the beginning and end of the commercial.

After a thorough analysis of this predominantly verbal advertisement, it is expected that the information and the literary devices, such as the word plays and metaphors will have the highest impact on the commercial's memorability. Additionally, due to the endorsement of a famous actor, it is hypothesized that the persuasiveness and the likelihood of purchase connected with it will be higher as a result of his rather genuine appearing enjoyment. The hypotheses are thus as follows:

H₂: The light-hearted and playful nature of the verbal elements of the advertisement will result in the strongest effect on the advertisement's memorability.

H₃: The celebrity endorsement within the advertisement will lead to an increased likelihood of purchasing the advertised product.

6.2.3 Jin Ramen

The final advertisement selected for this paper is Ottogi's commercial for instant ramen noodles called Jin Ramen, which was selected due to its high popularity among all age groups and social classes. Since the brand's foundation in 1969, its products have been globally distributed and gained the general public's favor thanks to their convenience and low prices. Ottogi now has additional manufacturing facilities in the United States, China, Vietnam, and New Zealand for ease of distribution, which further shows its economic success (Otoki, n.d.).

However, it was not until the year 2023 that Ottogi experienced a skyrocketing rise in sales, predominantly as a result of the advertisement presented in this paper from the previous year. In fact, at the beginning of 2023, the brand's sales surpassed three trillion South Korean won for the first time (Companies Market Cap, n.d.). The Korea Customs Service stated that the international ramen exports between January and October 2023 were 24.7 percent higher than they were in the same period in the previous year, with Ottogi's Jin Ramen sales having increased by more than 19

percent, particularly overseas (The Korea Herald 2023). Considering the fact that this advertisement was first released towards the end of the year 2022, such a surge in sales in the following year can be directly attributed to the success of the commercial, as was confirmed by the Korean National Assembly on September 1st 2023.

In spite of the at first glance rather ordinary-looking advertisement, its success lies in the celebrity endorsement within it, more specifically the singer of the Korean popular boy group BTS, Kim Seok-jin (김석진), commonly also referred to as Jin (진). With over 23 Guinness World Records titles to their name, such as being the global music streaming platform Spotify's most streamed male group in the platform's history on two different occasions or their fastest growing follower number on the social platform TikTok, the group's global impact is indisputable (Guinness World Records 2021). Along with the fact that the endorsed singer's name corresponds with the advertised product's name, Kim Seok-jin was the perfect match for the brand's advertising success due to his own personal experience with the product and desire to model for the company. As discussed in Chapter 4.2.1, thorough research on endorsement models within an advertisement is necessary in order to avoid incompatibility by choosing a celebrity that is not an appropriate fit for the product. Indeed, the influence of famous figures in advertising comes not only from their attractiveness and the likeability connected with it but also from the audience's desire to be more similar to their favorite celebrity by using the products they promote (O'Shaughnessy & O'Shaughnessy 2004: 146; Gauthier et al. 2020: 182). Due to the product's affordability, the surge in sales overseas can likely be attributed to this reason, as buying this product allows fans to connect with their favorite singer in a rather inexpensive way.

Besides the very evident focus on Kim Seok-jin being the center of the advertisement (see Figure 12), there are several other background elements included in this audiovisual advertisement that work in harmony with the celebrity endorsement. The rather vibrant and colorful scheme of the scenes serves the purpose of attracting attention, accompanied by a low-pitched, yet upbeat tune in the background. As discussed in Chapter 4.2.3, not only the



Figure 12: Jin Ramen (2022)

music used in advertising itself, but also its pitch can affect the audience's attitudes towards the product. The rather low, repetitive melody does not distract the viewer from the main appeal of the advertisement, the product itself, but indirectly adds more information. In fact, it has been shown that the lower range of pitches can lead the viewer to perceive the advertising brand as more professional and even more competent and thus more credible and persuasive (Hong et al. 2023: 2000), which is the likely reason behind the choice of this tune. It is important to note, however, that, as mentioned in Chapter 4.2.3, background music and their pitch is more often effective in the case of holistic thinking people, such as South Korea. The success behind the advertisement overseas is likely predominantly attributed to the mere presence of the popular South Korean singer.

In addition to the low-pitched background music of the advertisement, Ottogi's name itself is briefly sung at the end of the commercial before being abruptly cut off by Kim Seok-jin singing it instead. This rather short segment of the brand's name is presented in a melodic way, however, is sung in a very high-pitched tone, presumably by a young girl. As mentioned above, while lower-pitched tunes tend to be perceived as more powerful and competent than the high-pitched ones, higher-pitched tunes offer their own benefits. A cute, childish voice connected with the brand name and by extension its identity thus leads the viewer of the advertisement to create positive associations with the brand due to the endearing nature of young children, which could explain the decision of the advertiser to present their brand this way.

Similar to the previously analyzed one, due to the fact that this advertisement promotes food, the prominent slurping and gulping sounds accompanied by its cutely presented onomatopoeias serve the purpose of increasing one's appetite by capitalizing on the model's enjoyment of the food, more precisely through the



Figure 13: Jin Ramen (2022)

text written on the right side of the screen that reads 오물오물 (*omul-omul*; munch munch), 후루룩 (*hurururuk*; slurp slurp), 꿀꺽꿀꺽 (*kkulkkeok-kkulkkeok*; gulp gulp) and 음냐음냐 (*eumnya-eumnya*; yum yum) in addition to both the product's and the actor's name 진 (*jin*). While the text conveys little additional information beyond merely transcribing the eating sounds, it is located on the right side of the frame, which is processed by the left hemisphere in the brain, with the model's face being displayed in the center or on the left side of the screen, in accordance with the brain's right hemisphere's ease of visual processing (see Figure 13). Such positioning of elements in advertising is always deliberate, as advertisers need to convey their message as effectively as possible in as little time as possible.

Throughout the advertisement, few verbal elements are presented, showing the high-context nature of this commercial, which is particularly effective in holistic thinking countries like South Korea, as mentioned in Chapter 1.1. However, the most memorable verbal element can be seen at the end of the advertisement in the form of a clever wordplay. The narrator of the above-mentioned onomatopoeia speaks directly to the model and asks him 진, 라면 좋아해? (*jin, ramyeon joahae?*), which translates to “Jin, do you like ramen?”. As Kim Seok-jin responds, the punctuation of

the sentence changes from a question to a statement in which the model confidently says “나 진라면 좋아해!” (*na jin ramyeon joahae!*), translated to “I like Jin Ramen!”, showing the clever word play on the product name in connection with the singer's name (see Figure 14). Despite the brand having used foreign languages, specifically the English language, in their previous Jin Ramen advertisements (Kim & Sung 2020: 147), this particular advertisement includes no additional verbal elements, such as code-switching and only focuses on native Korean vernacular. It is important to keep in mind, however, that the short length of the commercial does not allow for much space for many additional elements and advertisers need to focus on effectively



Figure 14: Jin Ramen (2022)

presenting their message within the limited time instead of adding code-switched vocabulary that might be ultimately overlooked by the viewer.

Nevertheless, the advertisement displays multiple visual elements that work in harmony with the other components. As there are two types of Jin Ramen advertised in this commercial, particularly the blue, mild version and the red, spicy version, these colors play a huge role in the color scheme of the advertisement together with a bright yellow hue, signature to the brand. The advertisement cleverly alternates between focusing on a blue background when presenting the blue version and warm tones when showing the red, spicy version (see Figure 13). The model can be also seen wearing a light blue jacket, the color of which matches the background and complements the warmer tones within the advertisement. The yellow color is present in the onomatopoeias and subsequently also highlights the aforementioned wordplay on the product's name in connection with the singer's name (see Figure 14).

As has been mentioned in the analysis of the previous advertisement, the combination of red and yellow hues attracts attention, which can be another reason for the brand to use these two specific colors for their product. Interestingly, however, blue has been shown to potentially reduce appetite (Kaupinnen-Räsänen & Jauffret 2017: 106), so while this color represents the connection between the product and the advertisement, it may have unwanted side effects when used in food advertising. Needless to say, considering the wide success of the advertisement and subsequently the product itself, it makes little sense to point out the potential flaws of the advertisement, as arguably merely endorsing a popular singer like Kim Seok-jin can entice more customers to buy the advertised product regardless of the other advertising elements.

Keeping the popularity of Jin Ramen and the endorsing model in mind, they are expected to be perceived as more memorable than the audiovisual or verbal elements within the advertisement. Additionally, it is presumed that the product itself will serve as the most persuasive element of this commercial due to its convenience and accessibility. This gives rise to the following hypotheses:

H4: Both the celebrity endorsement within the advertisement and the product itself will be regarded as the most memorable part of the commercial.

H5: The product itself will remain the most persuasive element of the advertisement due to its already high popularity.

6.3 Research design

In order to support the previously mentioned hypotheses, a survey gathering opinions on the advertisements was conducted. The primary purpose of the survey was to gather information regarding the memorability of the advertisement in question and to subsequently let the respondents express their impression of it. To prevent discouraging the participants from participating with lengthy questions, the survey predominantly utilizes single or multiple-choice questions along with numerical rating scales ranging from 1 to 10. In addition to these options, some answers were enriched by an optional empty text field to input their thoughts into, in case their desired answer was not listed, or they wanted to add something.

After first providing demographic data, such as their age, gender, and personal experience with advertisements, the participants were presented with the three commercial clips used in this study. Each advertisement was divided into its own section to prevent interrupting the participants' thought processes by presenting all three advertisements at the same time.

Respondents were asked to watch the short advertising clip before answering the subsequent questions. The first one of which was a rating scale of 1 (least likable) to 10 (most likable), in which the participants expressed their overall impression of the advertisement, followed by two single-choice type questions asking about the respondent's familiarity and experience with the product.

After establishing the participants' background knowledge of the product, they were asked about the advertisement's memorability via another rating scale followed by a multiple-choice type of question that allowed the participants to express which advertising element they perceived as most memorable. With regard to the elements discussed in this paper, the options presented were visual elements, audio elements, verbal elements, as well as the models participating in the advertisement and ultimately the product itself.

The final part included questions about the participants' interest in the product, more specifically data on whether they have bought the product before, whether they are inclined to, or whether they have no interest in the product at all, were gathered.

Participants were also asked about the likelihood of purchasing the advertised product through another numerical rating scale before responding to the final multiple-choice question, in which they presented the advertising elements that influenced their decision, if applicable.

This survey thus consisted of five total segments – demographics, three separate segments for each advertisement containing eight questions in total, and the final, optional open-ended segment, in which the participants had one last opportunity to express their thoughts and opinions. All responses were collected completely anonymously and will only be used for the sole purpose of supporting this paper's hypotheses.

6.4 Participants

A total of 34 respondents were gathered from South Korean participants of all ages, genders, and backgrounds. While this number is not representative on a larger scale, it serves the statistical purpose of supporting or disproving this paper's hypotheses, especially with regard to the inclusive nature of food and beverage advertisements. Participants were asked to anonymously fill out the digital questionnaire on a voluntary basis.

While the survey obtained responses from South Koreans living both abroad and in South Korea, it was composed purely in the Korean language to ensure only Korean-speaking respondents would participate. In total, data from 19 female and 15 male participants was collected, 79.4% (27) of them living in South Korea, while the remaining 20.6% (7) stated to be living abroad, more specifically in the European countries Germany, Austria, Slovakia, and the Netherlands.

Among the 34 respondents, the majority of them were aged between 20 and 40 years old, with 13 and 10 responses, respectively, followed by 7 responses from participants between 41 and 60 years of age and ultimately 4 responses from participants below the age of 19 (see Figure 15).

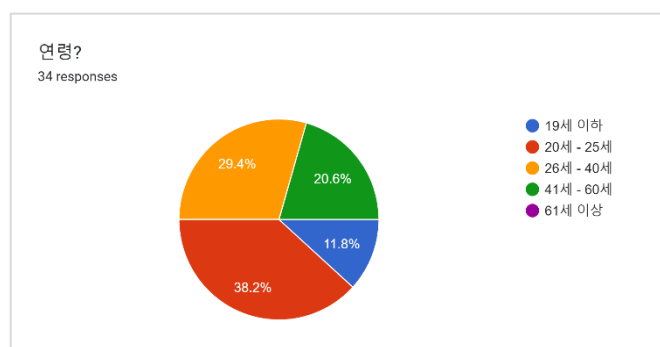


Figure 15: Age range of the survey's respondents

7 Results

Before discussing the individual results of the three commercials, it is necessary to note that an overwhelming majority of participants (32) stated the Internet as the primary place in which they encounter commercials, some of them (4) even specified social media and video platforms, followed by television (7) and lastly a tie between print advertisements in newspapers (5) and outdoor advertisements (see Chapter 3.2). Considering the multiple-choice nature of this question, it is no surprise that the Internet took the first place, as it has become a substantial part of modern people's lives as opposed to the other options, which are slowly losing popularity due to digitalization. Nevertheless, the flexible nature of Internet advertising allows for the implementation of several types of advertisements on websites or social media, including, but not limited to audiovisual commercials. As the most effective advertising communication (Moon 2013; 391), the three audiovisual commercials chosen for this study encompass the arguably most frequent advertising type and its results thus provide several valuable implications.

7.1 Oronamin C

Due to its positive and energetic nature, the Oronamin C advertisement was deliberately selected as the first commercial presented to the respondents in order to attempt to evoke positive feelings and thus

motivate the participants towards completing the questionnaire. Indeed, the reception of this advertisement was rather positive, with the vast majority of participants getting a favorable impression (see Figure 16). Only 8 participants were unfamiliar with the product before viewing, 4 of which had only seen the commercial for the very first time during the questionnaire, and the others stated only having heard about the product before.

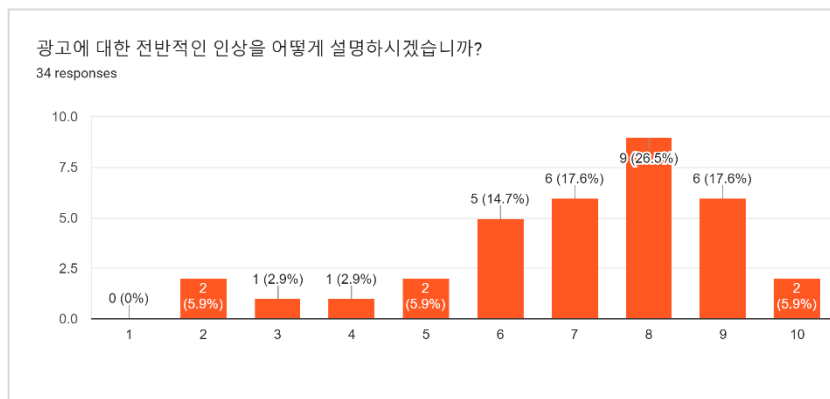


Figure 16: "How would you describe your overall impression of the advertisement?"

In fact, the latter was the answer of 16 participants in total, which makes up almost half of the total respondents (47.1%) unfamiliar with the advertised product on a deeper scale. 6

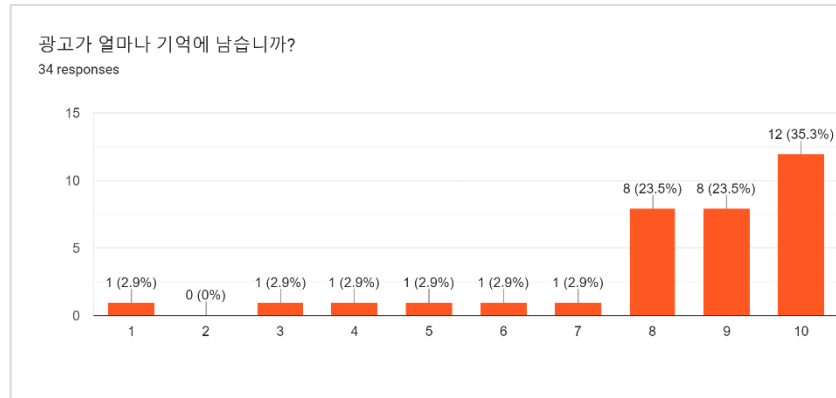


Figure 17: "How memorable do you find the advertisement?"

respondents stated having bought the product themselves, while 8 respondents knew someone who had purchased the product before. As predicted, the advertisement was regarded as highly memorable, with 28 participants having rated the commercial between 8 to 10 on the memorability scale (see Figure 17). The subsequent question asked the participants about the specific elements of the advertisement that they found the most memorable, with the overwhelming majority of participants (31) marking the audio elements of the advertisement, followed by 8 respondents choosing the verbal elements and 6 participants picking the celebrity models as the most memorable part.

Interest in the product was rather balanced, with only two participants having purchased the product in the past, while the remaining 32 respondents answered positively and negatively in a balanced measure. Similarly, the participants' likelihood of purchasing this product was rather evenly distributed, with only a slight majority of participants inclined toward buying the product (see Figure 18). The most frequent influential factors in this regard were the audio elements, such as the melody presented in the Oronamin C advertisement, followed by the product itself with 18 and 13 answers, respectively.

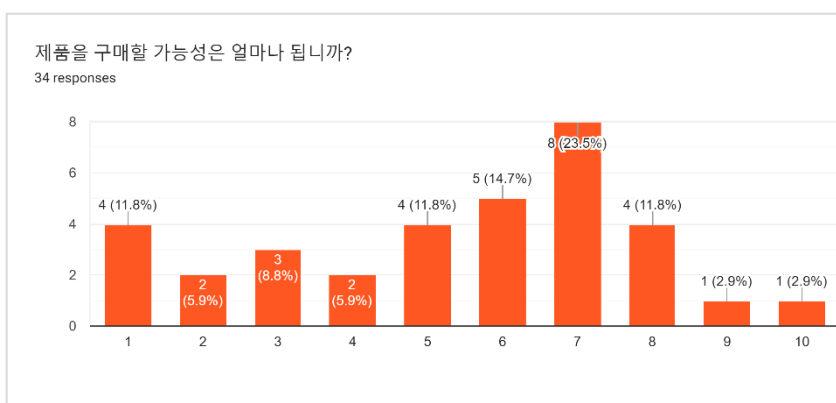


Figure 18: "How likely are you to purchase the product?"

7.2 Jadam Chicken

Similarly to the previous commercial, the advertisement for Jadam Chicken's “maeb-chelin” chicken was rather positively received, with only 3 participants giving it a below 5 rating (see Figure 19). Conversely,

however, the majority of participants (25) were unfamiliar with the product prior to viewing it within the questionnaire. 8 participants saw the advertisement for the first time during the questionnaire, while exactly half (17) stated that they heard of the product in the past. The remaining 4 and 5 respondents stated that they know someone who has experience with the product, or they bought the product directly themselves, respectively.

The answers on the memorability of the Jadam Chicken advertisement were rather evenly distributed, with no particular inclination towards the positive or negative answers (see Figure 20). With 19 and 15 answers respectively, the celebrity endorsement within the advertisement and the visual elements were regarded as the most memorable parts of the commercial, followed by evenly distributed answers of 7 for each of the remaining visual and verbal elements, as well as the product itself.

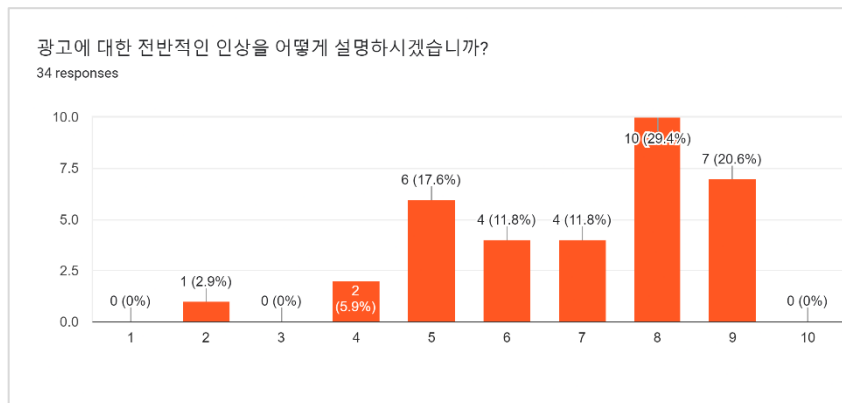


Figure 19: "How would you describe your overall impression of the advertisement?"

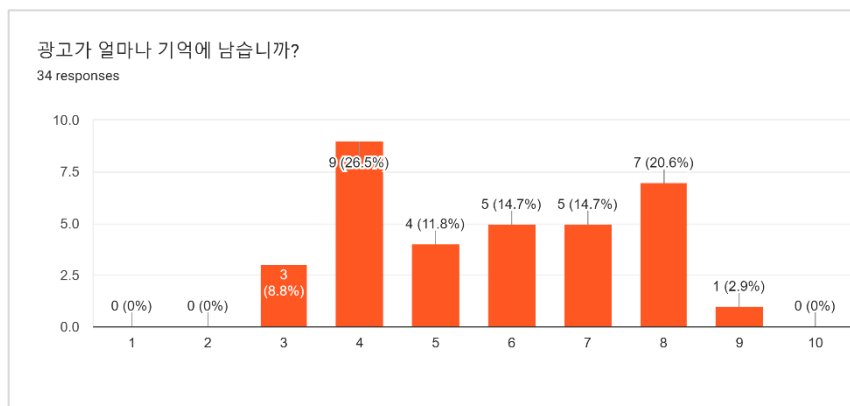


Figure 20: "How memorable do you find the advertisement?"

When asked about their interest in the product, the majority of respondents (19) responded positively, whereas 10 participants gave a negative answer, with the remaining 5 having

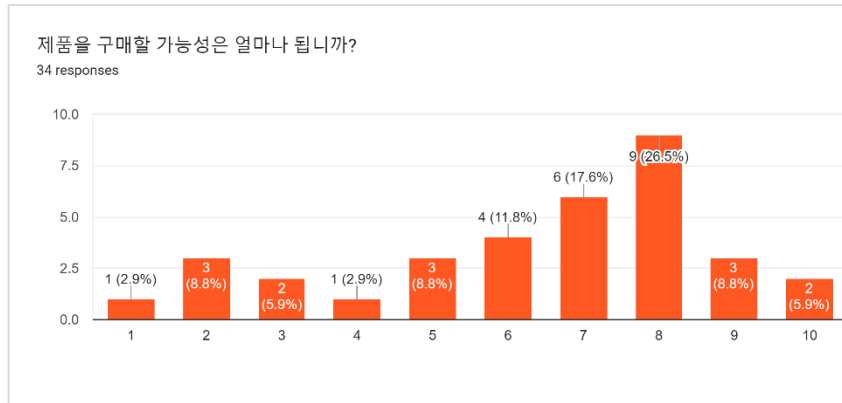


Figure 21: "How likely are you to purchase the product?"

already bought the product before. This rather positively inclining reception of the advertisement can be seen in the respondents' likelihood of purchasing the product, which slightly leaned towards higher chances of buying it (see Figure 21). The most persuasive element of this advertisement was the product itself with 17 answers, followed by 12 participants choosing the visual elements and 11 participants finding the endorsed celebrity as most persuasive.

7.3 Jin Ramen

While the impression of the advertisement for Jin Ramen was rather evenly distributed between positive and negative ones (see Figure 22), all 34 participants stated that they were familiar with the product before

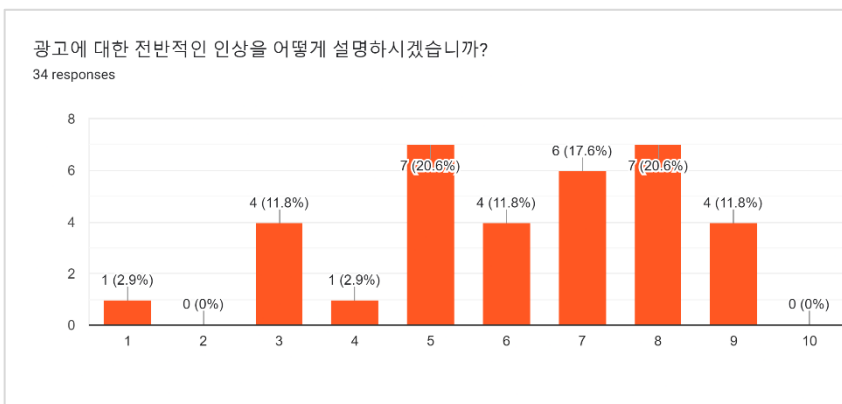


Figure 22: "How would you describe your overall impression of the advertisement?"

watching the commercial. Only 4 respondents stated that they know a person who previously purchased the product, while all remaining 30 participants used the product themselves in the past.

The memorability of this advertisement, however, was not very clearly distinguishable, with the results being rather evenly distributed across the entire rating

scale (see Figure 23). In the case of Jin Ramen, the most memorable components of the advertisement were the product itself, which was chosen by 17 participants, closely followed by the model promoting the product (14) and the verbal elements implemented into the advertisement (10).

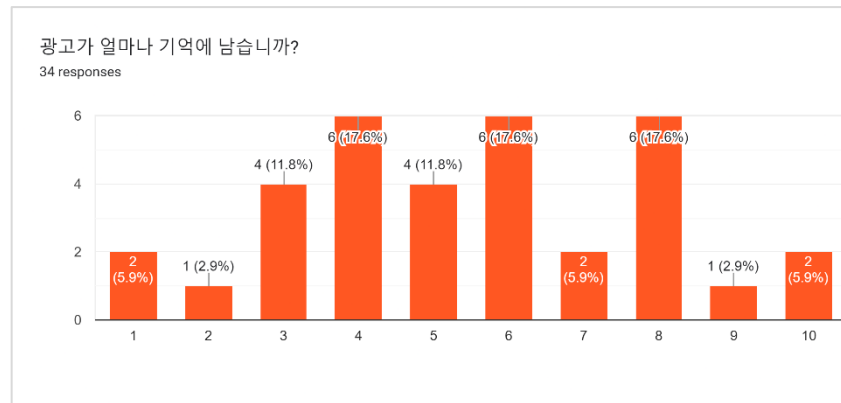


Figure 23: "How memorable do you find the advertisement?"

In line with the frequent personal experience with the product, when asked about their interest in the product, 27 respondents stated that they had already bought the product in the past, 5 respondents gave an affirmative answer, and the remaining 2 respondents showed no interest in it. Interestingly, the majority of respondents showed great interest in purchasing the product in the future (see Figure 24), with the leading influential factor behind this decision being the product itself. This answer was chosen 25 times, whereas the remaining elements of the advertisement did not exceed more than 5 answers, showing the unequivocal preference for the advertised product itself.

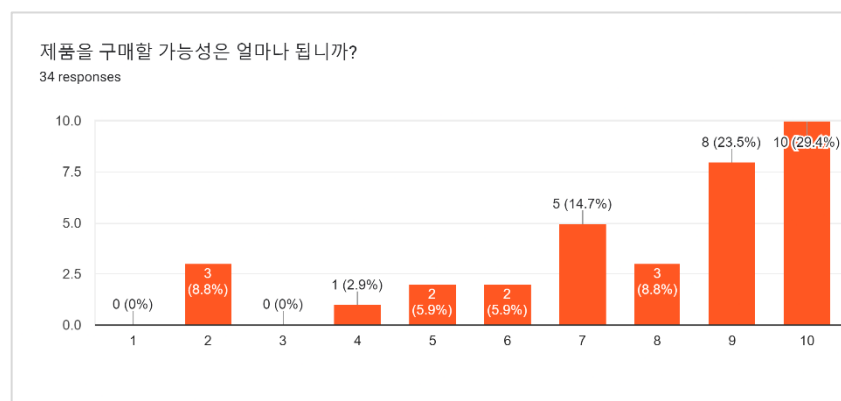


Figure 24: "How likely are you to purchase the product?"

8 Discussion

The survey's results offer a rather interesting insight into the general public's perceptions of the advertisements presented to them. As was anticipated, the advertisement for Oronamin C was perceived predominantly positively (see Figure 16), with only a negligible number of participants showing disinterest in the commercial. Out of the 28 people who gave the advertisement a positive rating of 6 and above, 27

of them marked the audio elements as the most likable and memorable. The second most common answer was the verbal elements, such as the catchiness of the lyrics, which were chosen 8 times and only among the positively rating participants. Similarly, out of the 18 respondents who were either interested in the product or had purchased it in the past, 11 of them included the energetic melody of the advertisement as the most influential factor in their decision to purchase the product, followed by both the verbal and the visual elements marked 5 times each. If we include the uninterested participants as well, the overall results also show the undoubtedly high influence of the audio elements on the audience's persuasiveness with the answer being selected by 18 different respondents. In contrast to the results from only the participants interested in the product, however, the second most influential overall factor was the product itself, which was marked by 13 participants in total. Nevertheless, these results support the first hypothesis and show that the energetic and catchy melody within the advertisement acted as both the most memorable and most persuasive element of the Oronamin C commercial.

Jadam Chicken's *maeb-chelin* chicken advertisement was also predominantly positively received (see Figure 19). Contrary to expectations, however, the results show that the most memorable element of this commercial was the actor advertising the product with 19 responses in total, closely followed by the visual elements of the advertisement, which were chosen 15 times. The originally anticipated verbal elements were marked as the most memorable part by only 7 participants, tying with the audio elements and the advertised product itself. The second proposed hypothesis was thus refuted.

In the case of the *maeb-chelin* chicken advertisement, with 17 answers the product itself was chosen as the most persuasive element, followed by 12 answers for the visual elements. The anticipated persuasiveness of the celebrity endorsement only yielded 11 overall answers, with only 8 of them being from participants who showed interest in the advertised product. These results also contradicted the initial assumption and thus did not provide support for the third hypothesis presented in this paper.

Ultimately, data for the third and final advertisement was gathered. As can be seen in Figure 22, the overall impression of the commercial itself did not yield distinctive results. It is important to highlight, however, that the participants' familiarity with the product was unequivocal, which subsequently manifested itself in the results

of the advertisement's memorability. The product itself was chosen as the most memorable part of the advertisement with 17 answers, closely followed by 14 answers for the singer endorsing the product within the advertisement. The fourth presented hypothesis in this paper was thus fully supported.

Additionally, with an overwhelming 25 answers, the product itself was regarded as the most persuasive influential factor of the advertisement. All but 1 of these answers were marked by participants who had either bought the product in the past or were interested in it. Due to the high popularity and availability of the product, these results provide supporting evidence for the fifth and final hypothesis of this paper.

Lastly, it is necessary to note that while the respondents were given the opportunity to express their additional thoughts at the end of the questionnaire, only one of them offered valuable insight into their perception of the advertisements presented. To quote the translated statement, this South Korean gentleman expressed that "except for the Oronamin C advertisement, I perceived the rest of the advertisements less positively because I can't get rid of the feeling that the advertising models were forced to promote the product". Indeed, this opinion was reflected in the participant's results as well, in which he showed great interest in the Oronamin C advertisement, and regarded its melody, verbal elements, and advertising models as particularly memorable. In contrast to this, he rated the remaining two advertisements rather negatively, with an exceptionally low score of 2 on the likelihood of purchasing both the Jadam Chicken and Jin Ramen products. Despite the low scores, however, he marked the advertising model as the most memorable element, whereas the visual and verbal elements of the Jadam Chicken advertisement were regarded as the most persuasive ones. In the case of Jin Ramen, in spite of having rated the commercial with the lowest score of 1 on the memorability scale, the respondent chose the visual elements as the most memorable component of the advertisement. Similarly, while having previously purchased Jin Ramen, the audio and verbal elements of the advertisement were perceived as the most persuasive parts. This answer is particularly intriguing, considering the fact that the respondents were given the option to mark the advertisement as "not convincing", which this gentleman did not choose despite the low score on the likelihood of purchase scale. Such outlying data thus offers a rather interesting insight into how specific advertisements are perceived.

In summary, the gathered results from the 34 South Korean participants support all but the second and third hypotheses and show that each advertising approach

results in different advertising elements being perceived as the most persuasive ones. In the case of the Oronamin C advertisement, which adopted the emotion-based persuasive strategy, the exciting, energetic tunes used within the advertisement led to evoking positive feelings toward the products and subsequently increased the advertisement's persuasiveness. Conversely, in spite of the Jadam Chicken commercial conveying its information rather directly through numerous verbal elements, the audience felt more persuaded by the appetizing nature of the product itself and not the information presented alongside it. The last advertisement for Jin Ramen showed particularly high results for the product itself rather than the marketing elements surrounding it on both the memorability and the persuasiveness scales, despite the endorsement of a popular celebrity. As such, this data provides an intriguing insight into the varied interpretations of different advertisements.

9 Conclusion

This paper provided an extensive theoretical background on the types of advertisements as well as their creative process. Its verbal and audiovisual elements, as well as the importance of celebrity endorsements and their physical positioning and order within a commercial, was put into context with the South Korean culture in order to demonstrate the different effects specific marketing components have on the perception of advertising communication. Additionally, the three main persuasive strategies, more specifically the informative, emotive, and influential approaches, were discussed and practically demonstrated with regard to the South Korean holistic thinking style and preference for emotion-based advertisements.

After establishing the theoretical background, an extensive analysis of selected South Korean audiovisual advertisements promoting food and beverages demonstrated the marketing elements and strategies in practice by highlighting their appearance within specific scenes with an added explanation of their intent. The advertisements chosen for this study deliberately encompassed the three persuasive strategies addressed in this paper in order to practically demonstrate their design. A subsequent survey that gathered data from 34 South Korean participants offered insight into how memorable and persuasive the specific elements are perceived.

The first commercial analyzed was the advertisement for a nutritional beverage called Oronamin C from the year 2016, the results of which showed that its most

influential factor was the catchy melody used within the commercial. Contrary to expectations, however, the advertisement for a new type of fried chicken by Jadam Chicken from the year 2020 showed that in an informative advertisement, the visual elements are still perceived as more memorable and persuasive than the information conveyed in the commercial. Similarly, the influence-based approach of the final advertisement for instant noodles Jin Ramen showed that despite the endorsement of a popular singer and the product's subsequent skyrocketing success, the advertised product itself was regarded as the most memorable and persuasive element of the advertisement. These findings thus offer valuable insight into South Korean marketing strategies and emphasize the importance of adjusting the approach in accordance with the advertised product, as well as its target audience.

9.1 Limitations and future research suggestions

This paper is not free of limitations, the majority of which lies within the rather low number of responses for the questionnaire used for this study. While the 34 responses gathered by the survey suffice to demonstrate the general opinion on the advertisements used in this paper and their connection to the analysis, this sample is not globally representative. Future studies could thus benefit from conducting a similar survey on a much larger scale that would offer generalizable data and subsequently provide statistical validity with a much higher confidence level.

Additionally, this study only analyzed advertisements related to consumable audiovisual products. Further research on different categories, such as analyses of print advertising or advertisements for cosmetic products, could provide useful data on marketing strategies with a particular focus on specific age groups or genders.

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