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AUTOMOBILES ADVERTISING

(based on Modern English)

Bachelor`s thesis

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ABSTRACT

Khudo N.I. Automobiles advertising (based on Modern English). - Bachelor's degree qualification paper.

The present research is devoted to the analysis of linguistic features and the non-verbal component of automobiles advertising. The relevance of the topic resides within the automobile industry, where continuous innovation and consumer aspiration play a vital role.

The object of the study is English-language automobile advertisements and the subject is the verbal and non-verbal means with the help of which this type of advertisement is released.

The aim of this paper is to study and compare various automobile advertisements within different advertising approaches, as well as to investigate the non-verbal aspect of this type of advertising.

The research methods used in this paper include the qualitative method of content analysis, linguistic analysis, semiotic analysis, and descriptive method.

Based on the results of the study, it can be concluded that car brands use different advertising techniques. At the lexical level, this is expressed through the use of linguistic figures, such as metaphor, hyperbole, simile and personification. The semiotics aspect can be described by the usage of different colors and figures to aim at specific target audiences. The chosen advertisements of such car brands as Lamborghini, Lexus, Honda, Toyota are compared by environmental advertisement category and aiming target audience category.

Keywords: *automotive advertising, advertising discourse, brand identities, visual semiotics, brand slogans.*

АНОТАЦІЯ

Худьо Н.І. Реклама автомобілів (на матеріалі сучасної англійської мови). - Кваліфікаційна робота бакалавра.

Дане дослідження присвячене аналізу мовних особливостей та невербальної складової автомобільної реклами. Актуальність цього дослідження зумовлена важливістю інновацій та споживчих потреб в автомобільній промисловості.

Об'єктом дослідження є англійськомовна автомобільна реклама, а предметом – вербальні та невербальні засоби, за допомогою яких реалізується даний вид реклами.

Метою даної роботи є вивчення та порівняння автомобільної реклами в рамках різних рекламних підходів, а також дослідження невербального аспекту цього виду реклами.

У цьому дослідженні застосовано якісний контент-аналіз, лінгвістичний аналіз, семіотичний аналіз та описовий метод.

За результатами дослідження можна зробити висновок, що автомобільні бренди використовують відмінні рекламні прийоми. На лексичному рівні це виражається через використання мовних фігур, таких як метафора, гіпербола, порівняння та персоніфікація. Семіотичний аспект можна описати використанням різних кольорів і фігур для орієнтації на певну цільову аудиторію. Вибрані рекламні оголошення таких марок автомобілів як Lamborghini, Lexus, Honda, Toyota порівнюються за категорією екологічної реклами та категорією цільової аудиторії.

Ключові слова: автомобільна реклама, рекламний дискурс, ідентичність бренду, візуальна семіотика, слогани бренду

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INTRODUCTION

The automobile industry is a global powerhouse, and advertising plays a crucial role in driving sales. Understanding how car commercials influence consumer behavior is vital for both manufacturers and marketing professionals. Analyzing the effectiveness of advertising strategies can lead to more informed marketing decisions and ultimately, a more competitive auto industry.

The **relevance** of the thesis lies in the automobile industry, which heavily relies on continuous innovation and consumer aspiration. Advertising plays a pivotal role in shaping these desires by influencing perceptions of various aspects such as features, safety, and brand image. Examining the mechanics of car advertisements can offer valuable insights into marketing strategies, consumer behavior, and even societal trends.

The **purpose** of the research is to analyze automobile advertising in modern English using scientific methods. It will explore how these advertisements leverage language, imagery, and psychological appeals to influence consumer behavior.

The **tasks** of the thesis are:

- to conduct a comprehensive review of the current literature on automobile advertising;
- construct a theoretical framework that encompasses its evolution, advertising discourse, linguistic analysis, and semiotic analysis;
- utilize the framework to examine modern English automobile advertisements analyze language use, visual elements, and variations across different automobile brand;
- outline the comparison of automobile advertisements across different contents;

The **object** of this study is the phenomenon of automobile advertising in modern English. This encompasses the messages, visuals, and techniques employed within advertisements across various media platforms.

The research **subject** is customized to investigate specific inquiries in the field of automobile advertising. Potential areas for study include examining the prevalence

and effectiveness of emotional appeals in car commercials, exploring how language framing impacts consumer decisions in vehicle purchases, and tracing the development of messaging strategies in car advertising throughout different periods. Focusing on one of these topics allows for a deeper understanding of the complex dynamics present in contemporary English automobile advertisements and their impact on consumer behavior.

The **methodology** employed in this study is qualitative, utilizing content analysis to dissect and interpret the language, visuals, and emotional cues embedded within car advertisements. For instance, identifying the linguistic devices among picture car advertising, and semiotic analysis of the advertisement's visuals. Content analysis offers a systematic approach to examining the textual and visual elements present in these advertisements, allowing for an understanding of the strategies employed by advertisers to convey messages and evoke specific responses from the target audience.

The **research materials** of the paper span the Internet publications of the 11 automobile brands (Lexus, Lamborghini, BMW, Mercedes-Benz, Tesla, Fiat, Toyota, Honda, Hyundai, Mini Cooper, Suzuki). This scientific research was carried out on the basis of advertising posters and photos shared for promoting campaigns. During the work 20 automobile advertisements were chosen for content and textual analysis. Additionally, 8 advertising texts were pinpointed in the analysis of linguistic devices used among the advertisements. Ultimately, 5 more automobile brands (Ford, Skoda, Citroen, Volkswagen, Renault) were utilized for textual analysis of 9 brand slogans.

The outcomes can **contribute** new insights by focusing on an under-researched aspect of car advertising, such as environmental issues advertisement, comparing different representations among 3 car brands that support the eco-friendly movement. Theoretical understanding of persuasive communication can contribute to the way language and visuals influence purchase decisions; and marketing communication: the effectiveness of different advertising strategies for the automotive industry.

The findings can impact marketing strategies by improving advertising campaigns for car manufacturers. Moreover, they enhance consumer awareness of

persuasive techniques used in advertising, empowering them to make informed decisions. By using scientific methods to analyze car advertising, this research can provide valuable insights for both academic and practical applications.

The scientific research **consists of** introduction, two chapters, conclusion, references and appendix.

I THEORETICAL FRAMEWORK OF AUTOMOBILE ADVERTISING

1.1. Evolution and History of Automobile Advertising

The evolution and history of automobile advertising have transformed it into a complex and multifaceted field, integrating insights from various theoretical frameworks in marketing, psychology, and sociology. Marketers navigating this dynamic landscape must possess an understanding of these frameworks and their application within the automotive industry to craft compelling advertising campaigns.

Maslow's Hierarchy of Needs: This theory, developed by Abraham Maslow, suggests that humans are motivated to satisfy their needs in a hierarchical order, starting with basic physiological needs and progressing to higher-level needs such as self-esteem and self-actualization. Automobile advertisers can use this framework to target their messaging to different consumer segments based on their needs and aspirations. For example, ads for luxury cars may focus on status and achievement, while ads for fuel-efficient cars may focus on practicality and affordability [26].

The ELM model, developed by Richard Petty, outlines three key stages of the advertising process: attention, comprehension, and persuasion [41]. Effective automobile advertising campaigns must successfully capture attention, clearly communicate the product's benefits, and ultimately persuade consumers to take action.

Cognitive dissonance theory developed by Leon Festinger, suggests that people are motivated to reduce cognitive dissonance, or the discomfort caused by holding conflicting beliefs. Automobile advertisers can use this theory to create ads that address potential objections and help consumers justify their purchasing decisions. [25].

Social Learning theory developed by Albert Bandura, suggests that people learn by observing and imitating others. Automobile advertisers can use this theory to create ads that feature attractive and aspirational characters who use and enjoy their products [10].

Additionally, Successful automobile advertisers must carefully consider various critical factors when developing their campaigns, in addition to embracing foundational theoretical frameworks. Understanding the target audience is of

paramount importance, which requires advertisers to not only identify who they aim to reach but also to delve into their intricate needs, desires, and underlying motivations. Equally crucial is product positioning, where advertisers must strategize how they want their offering to be perceived in the market landscape by emphasizing its unique selling propositions to stand out amidst competition [9]. Furthermore, seamlessly integrating advertising within the broader marketing mix is imperative, necessitating a cohesive approach across channels such as public relations, sales promotions, and personal selling to maximize impact and reach. Lastly, careful deliberation is required for budget allocation, as advertisers need to assess available resources against the most effective means of reaching their target demographic, ensuring optimal returns on investment while maintaining cost efficiency. [11]

By carefully considering these factors and applying the appropriate theoretical frameworks, automobile advertisers can develop effective campaigns that resonate with consumers and drive sales. Over the course of automotive history, car commercials have undergone a remarkable evolution from the early days of horseless carriages to the present era of high-tech rides. Initially, advertisements from the late 1800s to the 1920s predominantly focused on highlighting the novelty and practicality of cars as a groundbreaking invention, emphasizing their speed and convenience as alternatives to horse-drawn carriages through text-heavy print ads. The golden age of advertising, spanning the 1930s to the 1950s, marked a shift towards portraying cars as symbols of affluence and opulence, featuring stylish designs and luxurious settings to resonate with consumers' desires. The subsequent decades, from the 1960s to the 1980s, witnessed a thematic transition towards promoting cars as emblems of freedom and individuality, with a focus on adventurous journeys and pragmatic considerations conveyed with creative flourishes. In the contemporary era, encompassing the 1990s to the present, car commercials combine emotive narratives with demonstrations of technological advancements, highlighting safety features and connectivity options alongside themes of familial togetherness and environmental awareness across diverse multimedia platforms including television, the internet, and social media [2; 33]. Car commercials continue to evolve, reflecting not just the changing features of

automobiles but also the cultural shifts in society. It's a fascinating journey that shows how advertising has mirrored our ever-changing relationship with the automobile.

1.2. The Notion of Advertising Discourse

The term discourse refers to specific constructions of language for social or psychosocial purposes. Using the dichotomy introduced by Saussure of *langue* (as the faculty of language itself) and *parole* (as its use) then discourse can be defined as special instantiations of *parole*. For many years subsequently, *parole* was considered to be marginal to the study of language itself. All this changed in the 1980s and 1990s when conversation analysis (CA) surfaced as a broad movement in linguistics, anthropology, and other social sciences in reaction to the study of language primarily as grammar. Its founding aim was to show that how people talk not only taps into a system of implicit social rules and patterns but also shapes and changes the formal language system itself [35].

Hutchby and Wooffitt delimit the goal of CA as follows: CA is the study of recorded, naturally occurring talk-in-interaction. Principally, it is to discover how participants understand and respond to one another in their turns at talk, with a central focus being on how sequences of interaction are generated. To put it another way, the objective of CA is to uncover the tacit reasoning procedures and sociolinguistic competencies underlying the production and interpretation of talk in organized sequences of interaction [17].

The tacit reasoning procedures to which Hutchby and Wooffitt refer are manifestations of what Dell Hymes called communicative competence, a term that came forward to both challenge and complement the notion of linguistic competence, or knowledge of the language system itself allowing people to make up sentences *ad infinitum* [18].

Hymes's term was put forward to suggest that knowing how to use language during conversation is as systematic as knowing the grammar of the language (the sentence-making rules) being employed. Since then, the study of communicative

competence has fallen into the subfields of sociolinguistics and pragmatics [30]. Despite the lack of acknowledgment of certain proposals, the influential notion introduced by Hymes and the rise of Conversation Analysis (CA) as a significant area of focus within linguistics have fundamentally reshaped linguists' understanding of linguistic meaning [18]. This shift has led to the emergence of a new perspective on discourse, initially influenced by various scholars exploring social dimensions of language use [44].

This is why one can talk about academic discourse or sports discourse, about the kinds of language used by certain people or groups to reveal shared values, worldviews, beliefs, biases, and so on. These discourses are typically characterized by keywords that appear frequently in relevant speech acts and by other interlinked structures such as logical argument formats, conversational styles, and so on. Discourse is powerful because it is based on a shared knowledge system of cultural presuppositions and a shared evaluation of the meaning of a context. This is called the common ground on which a discursive utterance is implanted. The organization of whole utterances leads to the evolution of genres. These can be written or spoken, dialogic or monologic (internal speech). Speeches, job interviews, university lectures, medical consultations, courtroom dialogue, and advertising styles are all discourse genres, characterized by specific verbal structures and choices [Tannen: 38, pp. 25-31].

Discourse is also intertextual or interdiscursive, directly or indirectly citing or alluding to previous speech (texts or discourses) through some specific strategy (imitation, presupposition, rejoinder, critique, parody, etc.). Some texts are seen as canonical for a certain discourse community: for example, the Bible, Shakespeare, Martin Luther King's speeches, and the like are canonical texts for certain people or groups. Advertising discourse is highly intertextual, since it often alludes to cultural themes as well (the Bible, Shakespeare, and so on), and it is interdiscursive because it involves various discourses, as is discussed. It thus is part of the broader social discourse that people tap into on a daily basis in various ways and to various degrees, depending on class, background, and other variables [Jenkins: 20, pp. 1-29].

Posters and wall inscriptions promoting goods and services are ancient, dating back to the early civilizations. Given widespread illiteracy, most were visual signs, utilizing the symbols of a trade (swords, horseshoes, and so on) to announce the location or availability of a product or service. Also, so-called town criers were hired to walk through streets to announce orally the arrival and availability of goods at a port or from the countryside. The slim archeological evidence available does, however, indicate that the posters and the criers employed rhetorical strategies to announce the availability of certain goods, not purely informational techniques [49].

Thus, a product could be presented as available only for a short period or as having desirable qualities (freshness, strength, and so on). These posters thus present early examples of persuasive discourse, albeit at a low level of persuasion. One of the shrewdest showmen and early advertisers was P. T. Barnum. To promote his attractions, Barnum relied on colorful language, using exaggeration, hyperbole, and other rhetorical techniques to create interest in his shows and exhibits. He used expressions such as the following, which have become standard constructs in the lexicon of advertising, remaining part of advertising discourse to this day: *Don't miss this once-in-a-lifetime opportunity! Limited edition at an unbelievably low price! All items must go! Not to be missed!* Barnum realized that rhetorical language is a basic technique for creating a “fanfare mood” in people. The mood would then purportedly attract people to attend spectacles or purchase products. Barnum was prophetic, since studies have shown that rhetorical language is indeed the key to advertising success [13].

The messages etched into these print texts started constructing a compact form of language that became a central component of the Gutenberg Galaxy, as the Canadian communications theorist Marshall McLuhan named the new social order that ensued from the arrival of mass print communication. By the latter part of the 17th century, when newspapers started circulating widely, print advertisements started appearing regularly. The London Gazette was the first newspaper to reserve a section devoted exclusively to advertising for a fee.

The advertisements became more telegraphic, that is, inclined to compress information to relay only the essential ideas, much like telegrams and text messages today. The reason was, needless to say, to cut down expenses in buying print space. But the style used became attractive in itself, since, like poetry, it was pleasing and effective [McLuhan: 29, pp.11-20]. Additionally, McLuhan provides an example of a very modern-sounding newspaper advertisement for toothpaste that dates back to 1660 England: Most excellent and proved Dentifrice to scour and cleanse the teeth, making them white as ivory, preserves the Tooth-ach; so that being constantly used, the Parties using it are never troubled with the Tooth-ache. It fastens the Teeth, sweetens the Breath, and preserves the Gums and Mouth from cankers and impostumes, and the right is only to be had at Thomas Rookes, Stationer.

Rhetorical techniques abound. For example, it claims that Dentifrice is unique among its products, being excellent and proven. It not only helps with toothache, but also cleanses the teeth and sweetens the breath. The proliferation of advertisements led to a shift in stylistic elements towards more extravagant promises and eloquent language. [Panati: 35, p. 168]. In the subsequent 19th century, advertisement creators started to pay more attention to the design and layout of advertisement texts, rendering them truly multimodal [34].

The words and phrases were set out in blocks, shorter sentences were used, and contrasting type fonts became the norm. The art of coining and inventing new slang forms to fit the advertisement text was becoming part of the advertising code. Psychologically effective techniques such as repetitions of the firm's name or product, the use of visual images, the creation of neologisms, and the invention of slogans became the fixtures of advertising discourse. As McLuhan points out, advertisements started using more colloquial, personal and informal language to address the customer [28].

By the early decades of the 20th century, not only the linguistic and visual mode of presentation became persuasive, but also the implicit content of advertisements. The idea was to get the customer to associate a product with some aspect of lifestyle, personal amelioration, need, or significant life event (for example, romance) rather than

just with what it was capable of doing. So a toothpaste would clean your teeth, but it also would make your breath fresher for kissing and thus enhance romance. Many social critics of the era saw this new “slogan style” as leading to a deterioration of language and of social communication generally, which they claimed was becoming more trendy and in synch with advertising style [4].

Electricity made possible the illuminated outdoor poster, and photoengraving technologies helped advertisers create truly effective illustrative material that could be incorporated into advertising texts. The advent of radio led to the invention and widespread use of a new form of advertising, known as the commercial—a mininarrative or musical jingle revolving around a product or service and its uses. Since it could reach masses of potential customers, print-literate or not, radio commercials became even more influential than print advertisements as vehicles for disseminating advertising discourse throughout society. People would be more familiar with slogans and jingles (*Mr. Clean, he fights dirt in just a minute; Plop, plop, oh what a relief it is*) than any other kind of discourse. Some of these jingles jumped from the advertising domain to the pop culture one, becoming hit songs on their own. This has happened throughout the history of modern-day advertising. The example of the Coca-Cola jingle *I'd like to teach the world to sing, in perfect harmony* is a case in point [42].

After World War II, the commercial was adapted to the new visual medium (Picture 1.1), further enhancing multimodal features of advertising messages.



Picture 1.1. Post-war *...so nice to come home to!* advertisement. 1942 [15]

The advertisement for the car after World War II (Picture 1.1) presents a representation of hope against the devastation by utilizing visual and textual elements

that connect with its audience. Set against a backdrop of war-ravaged ruins, a vibrant yellow car stands prominently, symbolizing resilience and optimism in the face of hardship. The deliberate choice of color and composition emphasizes the car as a comforting and familiar presence amidst the post-war life. The inclusion of a stream of light illuminating the car further reinforces this narrative, evoking a sense of warmth and reassurance. Accompanying the imagery, the text *...so nice to come home to!* effectively conveys a message of solace and contentment, appealing to the emotional needs of individuals returning from war. Through its evocative imagery and message, the advertisement effectively captures the longing for stability and offering a compelling narrative of hope and resilience.

In the 1950s, television commercials became so familiar to mass audiences that the perception of the products themselves became inextricably intertwined with the styles of the commercials created to promote them. Fictitious cartoon product characters had a high recognition factor and were as well-known as Hollywood celebrities. The Internet has emerged to complement and supplement print, radio, and television media as a channel for disseminating advertising discourse styles even more broadly, affecting larger and larger segments of the human population. Cyberspace is becoming a dominant and ever-evolving advertising medium, even though it has not altered the basic psychology behind offline advertising discourse styles. The Internet provides graphics, audio, and various visual techniques to enhance the effectiveness of advertisement texts cheaply. The same kinds of advantages are offered by mobile device advertising. In effect, the new technologies are changing how advertising is delivered, but they have not changed their basic persuasive strategies [34].

The core of advertising style is rooted in rhetoric. Advertisers use a wide range of sophisticated rhetorical techniques to shape their communication styles. Similar to poetry, advertising discourse aims to express ideas through methods like allusion, metaphor, irony, analogy, humor, and more. Essentially, advertising language is integrated into the term of conceptual metaphors—a concept that encompasses rhetorical style as a component of cognition across various modes, not just limited to

language. For example, in a recent TV commercial for a well-known beer brand, the tagline *Love is a game* was used with remarkable impact [59].

In the realm of automobile advertising, social scripts intertwine with concepts such as competition, performance, and aspiration, forming the overarching metaphorical formula: *Driving is a game* as sometimes expressed in taglines. This conceptual metaphor extends to the very names of automobile brands themselves, which serve as direct metaphors evoking images of craftsmanship, innovation, and prestige. For instance, names like Ferrari, Lamborghini, and Maserati conjure associations with luxury and performance, reinforcing the perception of automobiles as symbols of power and status. The use of manufacturer names like BMW and Mercedes-Benz further amplifies the indexical meaning of the products, suggesting excellence, sophistication, and technological advancement. Such metaphorical extensions underscore the idea that automobiles are not merely vehicles, but expressions of identity, lifestyle, and personal achievement. Additionally, the discourse style of automobile advertisements mirrors the image and function of the product itself. Commercials for high-performance sports cars often adopt an energetic and exhilarating tone, while those for luxury sedans exude elegance and refinement. Each automobile category encompasses its distinct discourse style, reflecting the socio-ideological values and aspirations associated with driving and vehicle ownership.

1.3. Language and Stylistic Exploration in Automobiles Advertising

Advertising is a form of information or message created by a person, institution/agency, or company that conveys a compelling message about a product or service meant for the general public, intending to persuade and influence them to purchase or use the advertised service/product [2]. The Language of advertising can be described according to its chief purposes, i.e, to draw attention and persuade people to purchase or get the product or service. Those functions can be applied within entertainment to the recipient and as Cook et al. clarify “this is not the only function. An ad may also amuse, if inform, misinform, worry or warn”. Although the appellation

function is the most essential and dominant function of advertising text, this function is not always clearly obvious [Cook: 7, p.10]. Yet, it is covered under or accompanied by other functions like the description, expressive, narrative or poetic and aesthetic function of language. Remarkably, advertising language frequently uses figures of speech and other stylistic devices that are considered topical poetic devices, such as metaphor, puns, alliteration, assurance, neologisms, and rhyme [8]. “This bears witness to the high degree of creativity involved in advertising language and contributes to the secondary function of advertising to entertain the recipients” [Vasiloaia: 40, p.66].

Karta Atmaja's in-depth analysis of automotive advertising slogans has revealed the industry's adept use of figurative language techniques. Through careful examination of 20 slogans from different automotive brands, Atmaja uncovered a wide range of rhetorical devices employed to convey compelling messages to consumers. From Personification, attributing human-like traits to cars, to Metaphor, drawing captivating parallels between vehicles and abstract concepts, each linguistic strategy played a pivotal role in shaping brand narratives. This research highlights the intricate and strategic approach taken by automotive advertisers to evoke emotion, establish brand identity, and ultimately drive consumer engagement [3]. The analysis of advertisements for automobiles by Kuswandini reveals a strategic use of language and stylistic elements to convey messages and appeal to target audiences. For instance, in the advertisement for the Toyota C-HR, language is employed to evoke a sense of inclusivity and versatility. The tagline *Perfect flow* suggests both the seamless driving experience offered by the car and the idea that it accommodates diverse individuals, regardless of their background or preferences [22]. Similarly, Mercedes-Benz employs language to position its vehicles as capable of traversing diverse terrains, expanding the perception of the brand beyond urban settings. The tagline *Destination anywhere. Because your heart is the road map* underscores the freedom and adaptability associated with owning a Mercedes-Benz. In contrast, BMW's advertisement (Picture 1.2) utilizes language to emphasize speed and performance, reflected in the coined term *Fasterpiece* and the assurance of *driving pleasure*. These examples illustrate how

language and stylistic choices in automobile advertising are carefully crafted to shape perceptions, evoke emotions, and ultimately drive consumer behavior [21].



Picture 1.2. BMW *Fasterpiece* advertisement. 2013 [51]

The research conducted by Karta Atmaja and Kuswandini sheds light on how language and stylistic elements are utilized in automobile advertising to effectively communicate with target audiences. Both studies illustrate how automotive advertisers employ various rhetorical devices, including Personification, Metaphor, and unique taglines, to elicit emotions, establish brand identity, and enhance consumer engagement. Through skillful language choices, advertisers can shape perceptions, evoke specific emotions, and ultimately influence consumer behavior. The findings indicate that language and stylistic analysis are pivotal in crafting compelling narratives that resonate with consumers and contribute to the success of automotive advertising campaigns. In summary, these studies emphasize the significance of language in the automotive advertising industry and its ability to captivate audiences and drive brand preference [22].

Conclusion to Part I

The study of advertising discourse, specifically in the context of automobile advertising, uncovers a complex interaction of linguistic and stylistic elements aimed at captivating and persuading consumers. Over time, automobile ads have evolved to reflect societal and technological changes. Early ads from the late 1800s to the 1920s focused on the novelty and practicality of cars, emphasizing their speed and

convenience through text-heavy print ads as alternatives to horse-drawn carriages. During the golden age of advertising in the 1930s to 1950s, cars were portrayed as symbols of wealth and luxury, featuring stylish designs and lavish settings. From the 1960s to the 1980s, the emphasis shifted to themes of freedom and individuality, promoting cars as symbols of adventure and personal expression. In the contemporary era spanning the 1990s to the present, car commercials blend emotional storytelling with technological advancements, highlighting safety features, connectivity options, and themes of family unity and environmental consciousness across various multimedia platforms.

A crucial role in automobile advertising campaigns is played by leveraging psychological insights. Maslow's Hierarchy of Needs is often employed to target consumer segments based on their desires and aspirations. For instance, luxury car ads may emphasize status and achievement, while ads for fuel-efficient cars may highlight practicality and affordability. The Elaboration Likelihood Model (ELM) outlines the stages of attention, comprehension, and persuasion, guiding advertisers to create campaigns that capture attention, effectively communicate benefits, and persuade consumers to take action. Cognitive dissonance theory addresses potential objections and assists consumers in justifying their purchasing decisions by reducing the discomfort of conflicting beliefs. Social Learning Theory utilizes observation and imitation, featuring attractive and aspirational individuals who use and enjoy the products.

In addition, successful automobile advertising necessitates a deep understanding of the target audience, product positioning, and seamless integration within the broader marketing mix. Advertisers must identify and delve into the needs, desires, and motivations of their target audience. Product positioning involves strategizing how to differentiate the offering in the market by emphasizing unique selling propositions. Integrating advertising efforts across various channels, such as public relations, sales promotions, and personal selling, ensures a cohesive approach that maximizes impact and reach. Budget allocation is also critical, as advertisers must strike a balance between available resources and the most effective means of reaching

their target demographic, ensuring optimal returns on investment while maintaining cost efficiency.

The language and stylistic choices in automobile advertising are meticulously crafted to shape perceptions, evoke emotions, and drive consumer behavior. Historical and contemporary advertisements illustrate the strategic use of rhetorical devices such as metaphor, personification, and coined terms to establish brand identity and engage consumers. For example, the *Perfect flow* Toyota's tagline suggests a seamless driving experience and inclusivity, while Mercedes-Benz's *Destination anywhere* highlights the vehicle's versatility and adaptability. BMW's *Fasterpiece* emphasizes speed and performance, creating a narrative of driving pleasure. These examples demonstrate how language in automobile advertising not only conveys product benefits but also aligns with broader cultural and emotional themes, resonating with consumers on multiple levels.

In conclusion, automobile advertising discourse is a dynamic and multifaceted field that integrates insights from marketing, psychology, and sociology. By understanding the target audience and employing sophisticated language and stylistic techniques, advertisers can create compelling campaigns that resonate with consumers and drive sales. The evolution of car commercials from text-heavy print ads to multimedia narratives reflects the changing features of automobiles and the cultural shifts in society, underscoring the enduring influence of advertising discourse in shaping consumer perceptions and behaviors.

II MODERN ENGLISH AUTOMOBILES ADVERTISING AND DIFFERENCES OF ITS CONTENT

2.1. Overview of Contemporary Trends in Automobiles Advertising

The modern advertising market is an integral part of the world economy, to the formation of which transnational companies make the most significant contribution. They work in the advertising market on a global scale, contributing to the accelerated development of the global mass media and the global exchange of information [21].

The increasing globalization of industries such as consumer goods and automobiles makes advertisers to change their creative and spending strategies to reach buyers in countries with growing disposable incomes. The transnational companies develop clear, simple and consistent marketing messages that are applicable to different cultures. The experts point out the global nature of the advertising market - all regions of the world economy contribute to the global advertising spending [62].

The largest share is that of North America (42%), the AsiaPacific region (29.6%), and Western Europe (17.4%) [43]. At the same time, the globalization of advertising services requires multinational companies to study more deeply the cultural differences and peculiarities, including the linguistic ones, of their target (local) markets. Quite often, the humorous advertising campaigns might work in one country, while not fitting into a cultural environment in another country. In this context, it is worth mentioning that not only verbal messages, but also non-verbal ones should obviously be treated with a certain precautions, for example, the use of some symbols and colors. Thus, many tropical countries associate the color green with danger, which is not the case in the US or European countries. The red color is associated with weddings and happiness in China, India, and some Asian countries but may have a different perception in the European region [29].

The subsequent analysis leads us to highlight two opposite directions in the evolution of advertising services under the impact of globalization. The first refers to the need to develop clear, simple, uniform advertising messages with culturally neutral

content that can be understood identically in any local market. The second direction forms itself under more in-depth localization of marketing strategies. The latter results in maximum adaptation of both products and advertising messages to the native culture of the targeted consumers. The transnational companies, which have developed successful global brands, can show us examples of the successful combination of both directions in their advertising messages, increasing their completeness on the global market.

However, increased access to cable and satellite television, as well as broadband Internet, are also establishing global links between nations and common expectations of their consumers. This has worked particularly to the advantage of airlines, apparel manufacturers and other advertisers targeting global audiences.

This enables us to extend the trajectory of globalization within the advertising sphere, asserting that clear, simple, culturally neutral, and standardized messages in car advertisements effectively influence perceptions, generating demand in new markets and shaping local purchasing habits and lifestyles [29]. Consequently, young adults have transformed renowned automotive brands such as Toyota, BMW, and Mercedes-Benz into global icons. Another trend, which has its echo in history, is to capitalize on events of global significance such as the Olympic Games to boost the companies' brands with an international audience [30]. Such examples is the Worldwide Mobility Partner of the International Olympic Committee (IOC) and the International Paralympic Committee (IPC) - Toyota, its presence at the Olympic and Paralympic Games Paris 2024 shines a spotlight on innovation and sustainability in mobility. With over 2,650 electrified vehicles and 700 electric last-mile mobility solutions, Toyota's fleet serves as a testament to its commitment to pioneering eco-friendly transportation. This partnership not only enhances the Olympic experience but also amplifies Toyota's brand message of driving towards a greener future on the world stage [59].

In income concentration, it can be possible to analyse the car brands as follows. Analysis by Statista on the vehicle ownership of affluent Americans reveals a strong presence of luxury car brands, with Mercedes-Benz, BMW, and Audi holding a substantial portion of the vehicles owned or leased. For instance, in 2020, Mercedes-

Benz accounted for 9.9%, BMW for 7.4%, and Audi for 5.7% of the affluent Americans' vehicle ownership [23]. This concentrated ownership suggests a preference for high-end brands among wealthier consumers, contributing to income concentration within the automotive sector. Additionally, data from *This Is Money* underscores the association of specific car brands with affluence, with Rolls-Royce, Porsche, and Bentley ranking among the top brands linked to wealth and status. These brands command premium prices, with models like the Rolls-Royce Phantom costing upwards of £350,000, significantly contributing to income concentration in the luxury car segment [16]. Moreover, financial metrics from Investopedia showcase the profitability of luxury car manufacturers, with companies like BMW achieving a return on equity (ROE) of 20.7% and Mercedes-Benz reporting a net profit margin of 8.4% in recent years. These statistics highlight the financial strength and profitability of luxury car brands, further cementing their dominance and income concentration within the automotive industry [27].

2.2. Examination of Language Use in Automobiles Advertisements

This chapter provides a thorough analysis of the linguistic techniques used in automobile advertisements, emphasizing how language is employed to convey persuasive messages and influence consumer perceptions [41]. Using a qualitative approach based on content analysis, the paper examines the various linguistic methods employed by leading car brands to capture audiences' attention and enhance brand involvement. This investigation aims to offer an academic insight into the role of language in advertising, illuminating its effectiveness in fostering connections and driving consumer engagement in the context of automobile marketing.

The following table (Table 2.1) represents the usage of figurative language among the chosen advertisements.

Table 2.1. Linguistic Features of car advertisements on the examples of Audi, Mercedes-Benz and BMW advertisements.

Metaphor	<p><i>This future yours, this festive season</i> - Audi, 2020 [63]</p> <p><i>A jewel from every angle</i> - Audi, 2020 [54]</p> <p><i>A wolf in wolf's clothing</i> - Mercedes-Benz, 2012 [54]</p> <p><i>Release the power within</i> - BMW (2020) [58]</p>
Simile	<p><i>Groundbreaking like you</i> - Mercedes-Benz, 2018 [65]</p> <p><i>Unstoppable just like you</i> - Mercedes-Benz, 2021 [61]</p>
Hyperbole	<p><i>Best decision never came this easy</i> - Audi, 2015 [47]</p>
Personification	<p><i>Keep the eyes on the new</i> - Audi, 2024 [48]</p>



Picture 2.1. *Keep the eyes on the new*. Audi. 2024 [48]

A sensory language used in the selected Audi advertisements: *A jewel from every angle* (2020), which evokes imagery by describing Audi vehicles as visually stunning and captivating; *Keep the eyes on the new* (2019), which creates a sense of anticipation and excitement. Talking about strong verbs and adjectives, the Audi advertisements employ - *This future yours, this festive season* [63] (2020) - the strong pronoun *yours* conveys ownership and possession, and the adjective *festive* creates a sense of celebration and joy; *Best decisions never came this easy* [47] (2015) - utilizes the strong adjective *best* to emphasize superiority. Mercedes-Benz *Unstoppable just like you* [61] (2021) employs the strong adjective *unstoppable* to convey invincibility, as well as *Groundbreaking like you* (2019) - where *groundbreaking* serves as an emphasis on innovation and uniqueness. BMW's *Powerful. Agile. Intelligent* [50] (2021) states on brand cars' sense of sophistication. Additionally, there is a use of imperative among the Audi ads: *Keep the eyes on the new* [Audi 2024] (2024), which addresses the viewer by using the second-person pronoun *you*, creating a sense of personal relevance and engagement. Among the Mercedes-Benz: *Define need* [1] (2019) and BMW *Why wait now?* [64] (2018) and *Release the power within* (2020) [58] directly addressing the customer to take action.

The analysis of automobile advertisements underscores the deliberate and strategic use of various linguistic techniques to convey compelling messages and shape

consumer perceptions. Through metaphorical language, brands like Audi, Mercedes-Benz, and BMW evoke imagery and associations that enhance the desirability and appeal of their vehicles. Similes are employed to liken cars to the viewer, emphasizing qualities such as innovation and invincibility. Hyperbole is utilized to exaggerate the features and benefits of the vehicles, creating an impression of superiority and excellence. Personification adds a human-like quality to the cars, further enhancing their allure and relatability to consumers. Overall, these linguistic devices contribute to the effectiveness of automobile advertisements in capturing attention, fostering emotional connections, and ultimately driving consumer engagement with the brands.

Language is just one piece of the puzzle. Car commercials are multimodal experiences that combine visuals, music, and sound effects to amplify the message.

For the thesis 8 car brands occurred in the sample collection. Each brand has its slogan that is used for the marketing purposes. The slogan usually remains the same for an extended period of time, often for decades. Slogan can be defined as a succinct and memorable phrase or motto that encapsulates the essence or key message of a brand, product, or organization. Its purpose is to communicate the unique selling proposition, values, or benefits of the entity it represents in a concise and impactful manner. Slogans are designed to resonate with the target audience, evoke emotion, and create brand recognition, serving as a powerful tool in marketing and advertising campaigns [11]. The truth is that the slogan, in contrary to the other devices, remains unchanged for a long period of time. The slogan is an important aspect in creating brands identity and making a bond with customers. Once the brand can be identified with the slogan, the visual and audio materials used in particular advertisements plays the most important role in attracting customers to that particular product.

Ford - *Go Further* [6]

The alliteration used in the slogan helps to create the idea that with Ford car you can go further than with any other car brand. Further in the meaning of physical distance, further on the social scale, further in the personal relationships. The possibilities are endless. The imperative used in the slogan is meant to impose and urge the addressee to action.

Skoda - *Simply Clever* [66]

A lot of clever things in the current world are considered by their users as too complicated. The slogan of Skoda cars informs the customers, that their cars are clever because the modern devices are used but that they still remains simple in order to be easily controlled. No needless gadgets are used, only practical things that can simplify the driving experience.

Citroen - *Creative Technologie* [57]

Even though brand slogans are usually created in order to be comprehensible to the large audience, the Citroen slogan refers to the brand roots. French people are known for their pride in everything French and their patriotism. The national pride is easily recognised here, as the French pronunciation occurs even in the advertisements that are meant to be published on the global market. Graphical heritage is obvious as well. Since the French spelling of the word *technologie* is similar to the English *technology*, its meaning can be still decoded by speakers of both languages.

Hyundai - *New thinking. New Possibilities.* [36]

Repetition and parallelism used in the slogan that is striking and easy to remember. What the slogan tells to the customers is that in Hyundai the engineers always think of new ways to upgrade the car in order to provide drivers with new possibilities how to enjoy the ride.

Volkswagen - *Das Auto* [24]

Another brand slogan that refers to the brand German roots. The use of German language in the slogan might not be very lucky as not everybody speaks or understands German, on the other hand, it clearly informs the customers that the brand is proud of its roots and all the qualities that are supposed to go with a German car, such as reliability, endurance, good quality and safety. The message is clear, Volkswagen is the car you need.

Toyota - *Today. Tomorrow. Toyota.*[24]

The slogan used in the European market clearly plays with the initial alliteration. The graphical and phonetical repetition of the sound III is obvious. The pun including the brand name plays the important role. The message behind the slogan

is that the Toyota cars you buy today would stay with you in the future, thus the Toyota cars are considered reliable and durable.

Let's go places. [68]

Another Toyota slogan used in The United States replaced the previous one in 2004. The slogan urges the user to use the Toyota car to travel and explore. Cars have transformed from a luxurious commodity which was used for pleasure to a practical and everyday ordinary thing. A lot of people use it only for practical purposes, like commuting to work or for shopping. The aim of the slogan is to inspire drivers to use the car for pleasure again.

Renault - *Passion for Life.*

With a Renault car, one can enjoy life, going for trips, driving to the different part of the town to meet friends and do many fun things that would be difficult to do without having a car.

Lexus - *The Relentless Pursuit of Perfection.* [5]

The Slogan uses initial alliteration of the sound /p/. Lexus is considered to be a luxurious car, as such customers expect it to be worth their money. And the phrase Pursuit of Perfection suggests that the brand is well aware of this expectations.

The analysis of brand slogans shows some kind of stereotyping. Cars have been connected with freedom, luxury or adventures and many car brands still keep this legacy in their slogans. Some slogans, for example the Citroen one, use the slogan to determine their origin or founders' legacy. The main target customer group are men, the slogans mentioning adventures are the most common. The idea is to hit the natural instincts of men hunters and inventors. Nouns such as power, change or passion are supposed to increase customers' confidence and give them the feeling of satisfaction and invincibility.

2.3. Exploration of Visual Elements in Automobiles Advertisements

Car commercials bombard us with stunning visuals, but these images go beyond showcasing a pretty car. They're a carefully constructed language, a semiotic system, designed to convey specific messages about the car and the target audience. Here's how to break the code:

The portrayal of cars in advertisements encompasses various elements aimed at appealing to specific target audiences and conveying distinct messages about the product. Design plays a pivotal role, with sleek, aerodynamic lines suggesting speed and performance, while rugged, off-road features evoke adventure and capability. Luxurious details such as chrome accents hint at status and sophistication. Color choice also plays a crucial role, with red evoking excitement, black symbolizing luxury and power, and blue signifying reliability and safety. These color preferences may reflect regional differences in consumer preferences. Settings in advertisements are carefully selected to convey different associations; open roads represent freedom and escape, cityscapes evoke urban sophistication, and rugged terrain signifies adventure and overcoming challenges. The portrayal of people and lifestyles further reinforces these messages, with advertisements featuring young, adventurous individuals targeting thrill-seekers, while family outings emphasize practicality and togetherness, and sophisticated settings embody luxury and success. Camera techniques, including angles and movement, are utilized to enhance the portrayal of cars, with low angles conveying power and dominance, high angles showcasing navigation through challenging terrain, and close-up shots highlighting design details. Fast-paced action shots emphasize speed and agility, while smooth, sweeping movements emphasize a luxurious ride, and off-road driving demonstrates capability [49].

By analyzing the visual elements and how they interact with each other, you can understand the deeper message the car ad is trying to convey. Consider the brand, target audience, and overall tone when decoding the visual language of car commercials.

Car commercials are not just about showcasing stunning visuals; every image is meticulously crafted to convey specific messages to the audience. The design of the car itself speaks volumes, with sleek, aerodynamic lines signaling speed, performance, and cutting-edge technology, while rugged, muscular builds denote power, off-road capability, and a sense of conquering nature. Luxurious, elegant curves communicate sophistication, status, and a refined driving experience. The setting and background play a crucial role, with open roads against dramatic landscapes symbolizing freedom, adventure, and the thrill of the journey, while cityscapes at night evoke sophistication, urban lifestyle, and a touch of mystery. Family-friendly environments represent practicality, safety, and a focus on togetherness. The color palette is carefully chosen, with red representing passion and excitement, black signifying luxury and sophistication, and silver/blue conveying a sense of technology, innovation, and eco-friendliness. Camera angles and techniques further enhance the message, with low-angle shots making the car appear larger and more dominant, high-angle shots offering a sense of control, and fast-paced editing creating dynamism and excitement. People and lifestyle depicted in the commercials associate the car with desirable emotions and aspirations, whether it's a confident driver enjoying the drive, happy families, or successful professionals. Even the absence of passengers highlights the car's focus on individual freedom and control, completing the carefully crafted narrative presented to the audience.

According to the provided classification, an analysis of cars can be outlined as follows.



Picture 2.2. Tesla-S advertisement. 2014 [53]

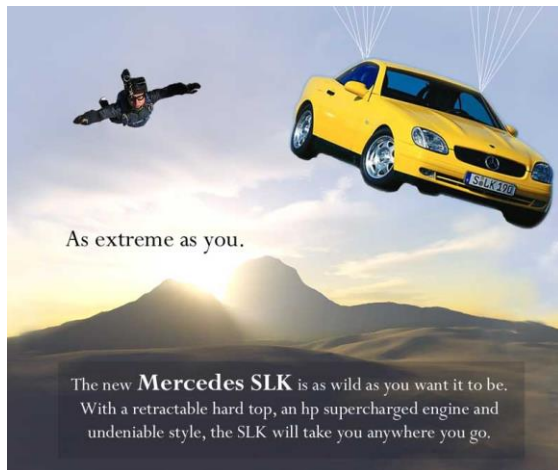
Examining the Tesla Model S depicted in the provided image (Picture 2.2.) through the lens of car design: the sleek, aerodynamic lines of the Model S, coupled with its vibrant red color, suggest cutting-edge technology and performance, appealing to those seeking excitement and high-speed driving experiences. Set against the backdrop of an open road, the image evokes feelings of freedom and adventure, reinforcing the car's association with thrilling journeys and individual control. The absence of passengers further emphasizes the car's focus on providing a personalized driving experience, while the low-angle shot enhances its sense of power and dominance on the road. Overall, the image strategically combines elements to portray the Tesla Model S as a dynamic, high-performance vehicle designed for drivers who value excitement, freedom, and individuality.



Picture 2.3. Fiat 500 advertisement. 2024 [60]

Analyzing the Fiat advertisement (Picture 2.2) reveals a deliberate use of color, composition, and text to convey a playful and vibrant message. The yellow car, set against purple walls and an orange floor, creates a striking visual contrast that immediately captures attention. The choice of colors suggests energy, positivity, and a sense of fun, aligning with the brand's image of being dynamic and unconventional. The presence of the woman in a whimsical outfit, along with her playful pose and the dalmatian dog, further enhances the sense of liveliness and spontaneity. The text, Life's too short to wear a boring car, reinforces the idea of embracing individuality and enjoying life to the fullest, encouraging viewers to consider Fiat as a vehicle that reflects their personality and adventurous spirit. In sum, the advertisement effectively

combines visual elements and textual messaging to position Fiat as a brand that offers exciting and unconventional driving experiences.



Picture 2.4. Mercedes SLK. *As extreme as you.* 2021 [30]

The semiotic analysis of this Mercedes-Benz advertisement reveals a narrative infused with symbolism. The yellow car prominently featured in the ad exudes a sense of energy and vibrancy. Through its use of the color yellow, often associated with optimism and attention-grabbing qualities, the advertisement instills a feeling of dynamism. By positioning the car in mid-air, the ad not only signifies speed but also signifies a departure from the ordinary, suggesting that owning a Mercedes-Benz is a transformative experience that ignites excitement and exhilaration in the driver. The image of a man parachuting from the vehicle further reinforces the themes of adventure and thrill-seeking, positioning the brand as synonymous with daring experiences. The accompanying text, *As extreme as you*, further emphasizes this theme, beckoning viewers to connect the brand with their own sense of boldness and adventure. Through a meticulous interplay of visual and textual elements, the advertisement constructs a narrative that not only promotes the product but also taps into profound cultural ideals surrounding individuality and adventure.



Picture 2.5. Suzuki. *Drive in with your old car. Drive out with a brand new car.* 2024. [54]

This Suzuki advertisement employs a clever and provocative strategy to capture and hold the viewer's attention while effectively conveying its message. It accomplishes this by showcasing the iconic Lancia Delta Integrale Evolution II as the old car being traded in [54], instantly piquing the interest of car enthusiasts who recognize the historical significance and performance of this Lancia model. The advertisement creates a striking contrast between the old and new cars: the Lancia Delta Integrale Evolution II as a classic, high-performance vehicle, and the Suzuki supermini as a symbol of modernity and practicality. This sharp distinction highlights the appeal of upgrading to a new car, particularly one that offers contemporary features, fuel efficiency, and reliability. The visual metaphor of the page turning in the middle, separating the old car from the new, effectively communicates the transformative experience of trading in one's old vehicle for a brand new Suzuki. This imagery reinforces the message that visiting a Suzuki dealership can lead to a significant upgrade in both driving experience and lifestyle. Furthermore, the tagline *Drive in with your old car. Drive out with a brand new car* encapsulates the simplicity and convenience of the trade-in process, inviting viewers to take action and visit a Suzuki dealership. By presenting the trade-in offer in a provocative manner, the advertisement sparks curiosity and encourages potential customers to consider the benefits of upgrading to a new Suzuki. In summary, this advertisement successfully combines visual storytelling, contrast, and provocative messaging to effectively communicate the value proposition of trading in an old car for a new Suzuki. It has the ability to appeal to practical consumers and automotive enthusiasts alike, making it a compelling marketing approach.

In conclusion, the analysis of the car advertisements presented here highlights the diverse strategies employed by different brands to captivate audiences and convey their respective messages effectively. From the sleek and dynamic portrayal of the Tesla Model S to the vibrant and playful imagery associated with Fiat, each advertisement strategically utilizes visual elements, textual messaging, and symbolic

imagery to resonate with viewers on an emotional level. Furthermore, the semiotic analysis of the Mercedes-Benz and Suzuki advertisements demonstrates how brands leverage symbolism and contrast to evoke feelings of excitement, adventure, and transformation in their audiences. Overall, these advertisements serve as powerful examples of how visual storytelling, clever messaging, and provocative imagery can be harnessed to position a brand, communicate its values, and ultimately drive consumer engagement and interest in their products or services. It is evident from these analyses that successful advertising goes beyond simply showcasing a product; it involves creating captivating stories that strike a chord with consumers and leave a lasting impression of the brand.

2.4. Comparison of Automobiles Brand Advertisements

2.4.1. Comparison of Environmental Issues Representation in Car Advertisements

The driver must now be “in-car-cerated” [Giblett: 12, p.107], that is, enclosed in a cocooned capsule and tightly strapped onto the car seat. His/her sensory perceptions are also limited and only communicates with other drivers with “the limited language of horn and lights” [Giblett: 12, p. 94]. Infrastructural constraints further limit the driver: parking deficiency, traffic jams, and car accidents not only inhibit their mobility but threaten their physiological and psychological well-being. But, of course, the ultimate victims of automobile technology are not the ones inside the car, but those outside the pedestrians, cyclists, urban and rural communities, animals, landscapes, atmospheres, etc., the sum of which is called the *environment*. The shell of the car divides its interior from the exterior and materializes the very conflict between the private Self and the public environment. Raymond Williams considers the car as a technology of *mobile privatisation*: it allows people to live as private small-family units while also granting mobility of such restricted privacies [37]. But mobilized privacies limit the inclusiveness of the public space. As the car carries the home-like compartment across natural and cultural landscapes, it also “privatises

the public sphere of the road and the street'' [Giblett: 12, p.94] and appropriates the global commons of air, land, and water for private enjoyment. Automobile advertisements serve to alleviate consumers' anxiety about losing control and to reinforce a sense of independent identity, achieved through a variety of visual and thematic strategies [39]. Some ads feature close-up shots of the car's body, accentuating its distinct features and implying self-sufficiency. Others utilize long shots of the car traveling through scenic landscapes, symbolizing personal freedom in public spaces. Overall, these advertisements seek to reassure consumers of their autonomy and sovereignty, appealing to their desire for control and individuality [Hackley: 14, p.110].

The advertising tactics employed by car marketers face significant opposition from environmental activists, who highlight the environmental impact of cars on air pollution, energy depletion, and global warming. Environmental rhetoric brings attention to these concerns, challenging the optimistic narrative presented by advertisers. An example of this counter-narrative is the *Black Cloud* public service ad issued by the World Wildlife Fund in 2007. This ad depicts a photo collage (Picture 2.6) of a campaign event in Beijing, where a massive balloon was attached to a car's exhaust pipe and left running for an entire day. As the balloon inflated, a slogan printed on it became visible: *Drive one day less and see how much CO₂ you can keep out of the air we breathe.* [33] This visual representation of the car's emissions as a black cloud generates a visceral response akin to witnessing an overflowing toilet, disrupting the viewer's sense of comfort and confronting them with the reality of environmental degradation.



Picture 2.6. Black Cloud campaign. World Wildlife Fund. 2007 [44]

In the realm of eco-friendly car commercials, the following content analysis can be depicted.



Picture 2.7. Toyota Prius *Today.Tomorrow.Toyota* advertisement. 2010 [71]



Picture 2.8. Toyota Prius *The planet's favourite hybrid* advertisement. 2016 [69]



Picture 2.9. Toyota Prius *Our new Hybrid engines have turned our card green* advertisement. 2012 [55]

The advertising campaign for the Toyota Prius, an eco-friendly car, strategically emphasizes the vehicle's environmental benefits and encourages consumers to participate in the sustainability movement. In one ad, a sheep positioned on a green-to-red emissions scale visually demonstrates the car's low emissions, with the Prius marked at level 2, representing its significantly reduced environmental impact compared to traditional vehicles. This image effectively conveys the Prius's eco-friendly credentials in a simple and relatable manner. The second advertisement presents the Prius in a sunny field, accompanied by the tagline *The planet's favourite hybrid*, positioning the Prius as a symbol of environmental consciousness and suggesting that choosing this vehicle aligns with global efforts to protect the planet. By associating the Prius with the concept of being the planet's favorite, the ad appeals to consumers' desire to make environmentally responsible choices while also implying the widespread popularity of the Prius among eco-conscious individuals. In the third ad, the Prius is depicted as a green leaf, symbolizing the car's environmentally friendly features and its role in promoting sustainability. The accompanying text highlights the Prius's new hybrid engines and their contribution to making cars more environmentally friendly. By inviting viewers to consider their environmental impact with the question *Are you green yet?*, the ad encourages reflection on personal sustainability choices and positions the Prius as a desirable option for those seeking to reduce their carbon

footprint. Overall, these advertisements use various visual (visual representation (sheep, green leaf)) and textual (taglines, association with nature, call to action, symbolism) strategies to position the Toyota Prius as a top choice for environmentally conscious consumers. Through messaging that emphasizes the car's low emissions, popularity among eco-conscious individuals, and contribution to promoting sustainability, the ads effectively communicate the Prius's eco-friendly attributes and invite viewers to join the movement towards a greener future.

Another example of such advertisements can be seen in the Mercedes-Benz advertisement *Emission impossible*. (Picture 2.10).



Picture 2.10. Mercedes-Benz *Emission impossible*. advertisement. 2007 [70]

The analysis of the 2007 Mercedes-Benz advertisement reveals an integration of visual and textual elements to position the brand as a proponent of environmental responsibility. The depiction of the car set against a vibrant blue sky serves as a compelling visual representation of the brand's commitment to reducing emissions and promoting cleaner air. This melding of the car's color with the natural sky conveys a message of harmony between automotive innovation and environmental preservation. In addition to the visual symbolism, the inclusion of the text *Emission impossible* adds a layer of creativity to the advertisement. By cleverly referencing the renowned *Mission Impossible* franchise, Mercedes-Benz communicates its ambitious initiative to address emissions daringly and innovatively. This phrase encapsulates the brand's determination to overcome environmental challenges and underscores its confidence in pioneering solutions that push the boundaries of emission reduction. Furthermore, the strategic use of blue colors throughout the advertisement further reinforces the

brand's eco-friendly message. Blue is commonly associated with cleanliness, purity, and environmental awareness. By presenting the car in shades of blue against the backdrop of the sky, the advertisement visually reinforces the brand's environmental ethos and encourages viewers to associate Mercedes-Benz with eco-consciousness and forward-thinking innovation. Ultimately, the Mercedes-Benz 2007 advertisement effectively combines visual appeal, textual messaging, and color symbolism.

Mini-cooper applies another view on eco-friendly advertising, taking into account the recycling process (Picture 2.11.; Picture 2.12).



Picture 2.11. Mini Cooper *Don't abuse, Re-use.* advertisement. 2020 [62]



Picture 2.12. Mini Cooper *Think outside the trash bin. Recycle!* advertisement. 2020 [62]

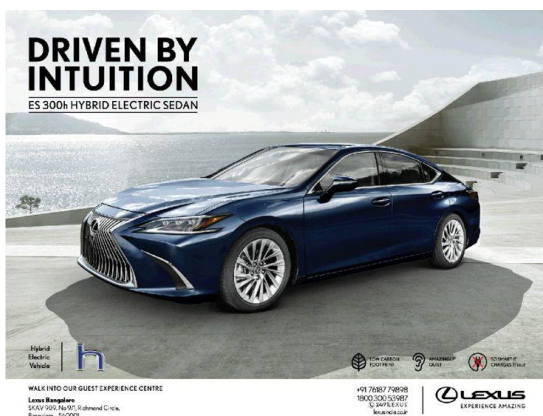
Mini strives to reduce its environmental footprint by implementing recycling programs throughout its manufacturing process. By utilizing recycled materials and incorporating them into their vehicles, Mini demonstrates a commitment to sustainability and resource conservation. This emphasis on recycling aligns with the eco-friendly messaging seen in their advertisements, reinforcing the brand's dedication to promoting environmentally conscious practices in both production and consumption [62]. Analyzing two eco-friendly car advertisements for Mini Cooper reveals a strategic focus on promoting environmental responsibility and sustainability. In the first ad (Picture 2.11), a green Mini Cooper is set against a background of trees and greenery, with the text *Don't abuse, Re-Use and Go green with Mini!* urging viewers to adopt eco-friendly practices and choose environmentally conscious vehicles. This ad cleverly emphasizes the importance of reuse and eco-friendly transportation choices. In the second ad (Picture 2.12.), the Mini Cooper is depicted against the backdrop of a grass-covered planet, with the text *Think outside the trash bin ... Recycle!* and *Go green with Mini!* reinforcing the brand's commitment to recycling and promoting eco-friendly lifestyles. By associating the Mini Cooper with environmental conservation and sustainability, these ads effectively appeal to environmentally conscious consumers and encourage them to make eco-friendly choices when it comes to transportation.

The eco-friendly advertisements analyzed showcase the diverse strategies employed by car brands to promote environmental responsibility and sustainability. While Toyota Prius advertisements focus on the car's low emissions and association with nature, emphasizing its popularity among eco-conscious consumers, the Mercedes-Benz ad adopts a more aspirational tone, positioning the brand as a pioneer in emission reduction with a clever reference to popular culture. In contrast, Mini Cooper ads highlight the brand's commitment to recycling and resource conservation, urging viewers to adopt eco-friendly practices. Despite differences in approach, all three brands effectively convey their dedication to environmental stewardship and

appeal to environmentally conscious consumers through compelling visual imagery, strategic messaging, and a clear call to action.

2.4.2. Comparison of Targeted Audience Segments in Car Advertisements

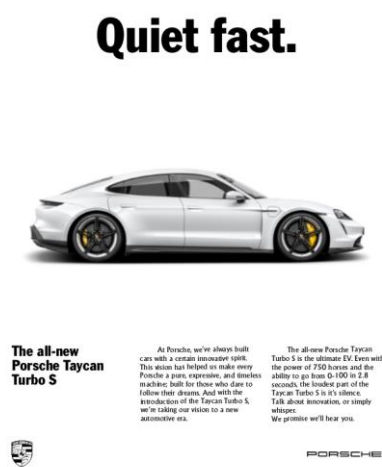
In the dynamic landscape of automotive advertising, understanding and effectively targeting specific audience segments are critical components of successful marketing campaigns. This comparative analysis delves into the approaches taken by automobile advertisers to reach distinct target audience segments. By examining advertisements for luxury cars, such as Lexus (Picture 2.13), Lamborghini (Picture 2.14) and Porsche (2.15), and family-oriented vehicles, such as Honda (Picture 2.16), Toyota (Picture 2.17) and Hyundai (2.18), this subchapter explores how messaging, imagery, and emotional appeals are tailored to resonate with specific demographic groups. Through an in-depth analysis of the target audience, emotional appeal, messaging, visuals, and call to action in each advertisement, this research seeks to uncover the strategies employed by car advertisers to engage their intended audience effectively.



Picture 2.13. Lexus *Driven by intuition* advertisement. 2018 [67]



Picture 2.14. Lamborghini *Build you dream* advertisement.2024 [56]



Picture 2.15 Porsche *Quiet fast.* advertisement. 2023 [45]

The two luxury car advertisements present contrasting appeals and elicit different emotional responses. One advertisement showcases a blue Lexus positioned against a serene coastal backdrop, while the other features a blue Lamborghini set against a sunny urban environment. These ads are tailored to target audience of elite class people, seeking for perfection and and luxury [11]. The Lexus advertisement, accompanied by the tagline *Driven by intuition* [67], targets individuals who value sophistication and reliability. The tranquil coastal setting and the car's reflection of clouds create an atmosphere of tranquility and elegance. These elements align with Lexus's focus on refined luxury and advanced technology.

In contrast, the Lamborghini advertisement exudes excitement and prestige, appealing to affluent consumers seeking high-performance driving experiences [57].

The sunny urban setting and sleek design of the Lamborghini evoke feelings of exclusivity and adrenaline-inducing thrills. By using the imperative *Build your dream* [56], the advertisement empowers individuals to envision and construct their ideal lifestyle, with the Lamborghini serving as the ultimate symbol of achievement and success. This ad targets individuals aspiring to own a symbol of speed, power, and luxury.

In comparison to the Lexus and Lamborghini advertisements, the Porsche advertisement for 2023 presents a unique blend of sophistication and performance. The minimalist approach of showcasing a white Porsche against a white background conveys a sense of elegance and simplicity, while allowing the car's profile to be the focal point. The text *Quiet fast.* further emphasizes the car's exceptional speed and performance capabilities, suggesting a seamless fusion of power and refinement. This advertisement is likely to resonate with individuals who appreciate understated luxury and precision engineering, as it positions the Porsche as a symbol of understated sophistication and high-performance driving. By highlighting the car's speed in a subtle yet compelling manner, the advertisement appeals to discerning consumers who value both style and substance in their automotive choices.

Although mentioned advertisements emphasize luxury and sophistication, they do so in distinct ways that resonate with their respective target audiences. Lexus emphasizes comfort and reliability, while Lamborghini highlights speed and exclusivity, and Porsche advertisement adds another dimension to this spectrum, balancing luxury and performance with understated elegance.

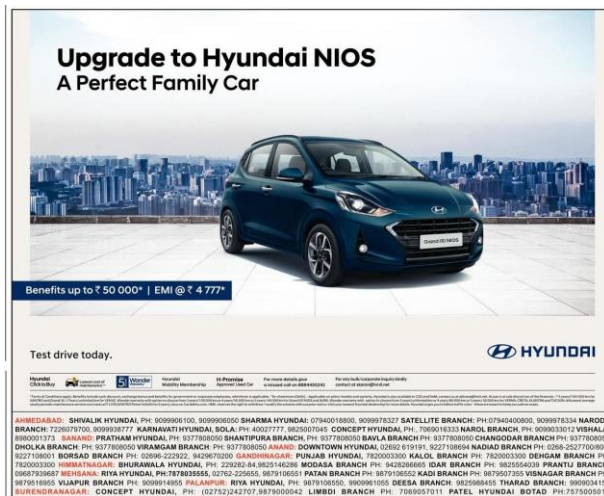
The following Honda (Picture 2.16.), Toyota (Picture 2.17.) and Hyundai (Picture 2.18) family-oriented advertisements represent the other way to refer to the target audience.



Picture 2.16. Honda *For you and Your Family* advertisement. 2018 [58]



Picture 2.17. Toyota *Safety, runs in the family* advertisement. 2019 [58]



Picture 2.18 Hyundai *Upgrade to Hyundai NIOS. A Perfect Family Car* advertisement. 2021 [46]

The two automobile commercials aimed at families effectively capture the attention of their target audience through relatable scenarios and messaging centered around safety and family values. First advertisement showcases a Honda in a backyard setting, featuring a family participating in various activities. The other advertisement portrays a red Toyota at an airport, where a family joyfully reunites.

In the Honda ad (Picture 2.16), the focus is on the family's interaction and the versatility of the vehicle. The packed suitcases in the car suggest a family road trip, highlighting the car's capability and practicality. The accompanying text *For you and your family* reinforces the notion of the car being a reliable companion for family adventures. This appeals to parents who seek a practical and reliable vehicle choice.

Similarly, the Toyota ad (Picture 2.17) depicts a scene of a family reunion, with the red Toyota symbolizing safety and dependability. The father picking up his family from the airport showcases the car's commitment to safety, paralleling with a plane being the safest transport to choose. The text *Safety runs in the family* emphasizes the car's safety features, providing reassurance to parents that they are making a responsible choice for their loved ones.

Both advertisements resonate with the target audience of families by emphasizing the significance of unity, safety, and practicality. They appeal to parents who desire a dependable vehicle that can cater to their family's needs while ensuring peace of mind on the road.

In contrast to the advertisements of Honda and Toyota, the Hyundai ad (Picture 2.18) employs a more subtle approach to convey its message of being an ideal family car. While the absence of people in the picture may initially appear as an oversight, it actually enables viewers to project themselves and their families onto the scene. The blue color scheme, including the car, city, and sky, evokes a sense of harmony and tranquility, which are often associated with family life. By situating the car on the rooftop against the backdrop of a bustling city, Hyundai suggests that its NIOS model

seamlessly integrates into both urban and family environments. The text, Upgrade to Hyundai NIOS. A Perfect Family Car, reinforces this concept by directly addressing the viewer and inviting them to consider the Hyundai NIOS as an upgrade for their family. The utilization of the term upgrade implies that the Hyundai NIOS offers something superior to the viewer's current vehicle, be it in terms of safety, comfort, or convenience. Overall, the Hyundai advertisement effectively captures the essence of family-oriented messaging no worse than two other examples, by crafting a scene that is open to interpretation and resonates with the target audience's desire for reliability, versatility, and harmony in their family vehicle.

Conclusion to Part II

The investigation into modern English automobile advertising utilizes a variety of research methods, including linguistic, semiotic, and comparative analyses. By examining various aspects such as language use, visual elements, and target audience segments in car advertisements, this chapter sheds light on the dynamic and multifaceted nature of car advertising.

The examination of car advertisements reveals the strategic utilization of linguistic devices to construct compelling messages and shape consumer perceptions. Metaphors and similes play a critical role in creating vibrant imagery, associating vehicles with desirable attributes like innovation, power, and invincibility. For example, Audi's metaphorical phrase *A jewel from every angle* enhances the car's visual appeal, while Mercedes-Benz's simile *Groundbreaking like you* establishes a connection between the car and the viewer's spirit of innovation. Hyperboles are used to exaggerate features and emphasize superiority, as demonstrated in Audi's statement *Best decision never came this easy*. Personification gives cars human-like qualities, making them more relatable, as exemplified by Audi's slogan *Keep the eyes on the new*. Imperatives directly engage viewers, urging them to take action, as seen in BMW's call to action *Release the power within*. Slogans, with their memorable and often alliterative phrases, encapsulate brand values and evoke emotions that foster brand recognition

and loyalty. Ford's slogan *Go Further* suggests boundless possibilities, while Toyota's slogan *Today. Tomorrow. Toyota.* implies reliability and durability through phonetic repetition.

The examination of visual elements in automobile advertisements reveals that semiotics plays a crucial role in conveying specific messages and appealing to target audiences. Semiotics, the study of signs and symbols, is employed through various design choices, settings, color schemes, and camera techniques to create a narrative that resonates with viewers. For instance, the sleek, red Tesla Model S against an open road symbolizes freedom and high-performance, appealing to those seeking excitement and individuality. The Fiat advertisement uses vibrant colors and playful imagery to convey energy and positivity, aligning with the brand's dynamic image. The Mercedes-Benz ad, featuring a car in mid-air with a parachuting man, uses the color yellow and dramatic visuals to evoke themes of adventure and thrill-seeking. Lastly, the Suzuki ad juxtaposes a classic Lancia with a modern supermini, using the visual metaphor of a turning page to highlight the transformative experience of upgrading. These examples demonstrate how semiotic elements in car advertisements are crafted to create compelling, emotionally charged messages that effectively engage and persuade consumers.

The comparative analysis of targeted audience segments in car advertisements reveals distinct strategies employed by luxury and family-oriented vehicle advertisers to engage their respective audiences effectively. Luxury car ads, such as Lexus, Lamborghini, and Porsche, utilize settings, colors, and messaging that emphasize sophistication, performance, and exclusivity. The Lexus ad's serene coastal backdrop and the tagline *Driven by intuition* cater to those who value refined luxury and advanced technology, portraying an image of tranquility and elegance. Conversely, Lamborghini's urban setting and the imperative *Build your dream* appeal to thrill-seekers and individuals seeking high-performance, emphasizing speed and exclusivity. Porsche's minimalist approach with the tagline *Quiet fast* balances luxury and performance, targeting discerning consumers who appreciate understated elegance and high-speed capability.

In contrast, family-oriented advertisements for Honda, Toyota, and Hyundai focus on safety, practicality, and family values. Honda's ad, set in a backyard with a family engaging in activities, highlights the vehicle's versatility and reliability with the text *For you and your family*, appealing to parents seeking a dependable car for family adventures. Toyota's airport reunion scene emphasizes safety with the tagline *Safety runs in the family*, resonating with parents prioritizing their family's well-being. Hyundai's ad, allows viewers to project themselves into the scene, using a blue color scheme and urban backdrop to suggest harmony and versatility. The message *Upgrade to Hyundai NIOS. A Perfect Family Car* directly addresses viewers, suggesting an improvement in safety, comfort, and convenience for their family.

In conclusion, the multifaceted approach of contemporary English automobile advertising involves the use of linguistic, semiotic, and comparative analyses to strategically influence consumer perceptions and behaviors. Advertisements employ linguistic devices such as metaphors, similes, hyperboles, personification, imperatives, and slogans to create compelling narratives that resonate with their intended audiences. These linguistic techniques are complemented by semiotic elements, including design choices, color schemes, settings, and camera techniques, which evoke specific emotions and associations. Furthermore, comparative analysis reveals the distinct strategies employed to engage different audience segments. Luxury car ads focus on conveying sophistication and exclusivity, while family-oriented ads emphasize safety and practicality. The examination highlights the effectiveness of automobile advertising in capturing consumer interest and fostering brand loyalty through the utilization of language, imagery, and targeted messaging.

CONCLUSION

The literature framework of this thesis, divided into three primary sections, provides a comprehensive understanding of the evolution, discourse, and linguistic nuances in automobile advertising. The historical evolution of automobile advertising has transformed it from simple, text-heavy promotions of the late 1800s to sophisticated, multimedia campaigns of the contemporary era, reflecting broader societal changes and technological advancements.

This evolution is informed by various theoretical frameworks in marketing, psychology, and sociology, such as the Hierarchy of Needs, which helps advertisers target specific consumer needs, and the Elaboration Likelihood Model (ELM), which outlines key stages of effective advertising. The notion of advertising discourse emphasizes how language constructs social meanings and interactions. Advertising discourse, characterized by intertextuality and rhetorical strategies, draws from cultural and social contexts to create compelling narratives. The stylistic exploration in automobile advertising reveals how language and rhetorical techniques have been used historically to create persuasive messages. From early rhetorical flourishes in promotions to the telegraphic style of 17th-century print ads, the use of language has been central to crafting effective advertisements.

The practical part of this thesis has systematically analyzed and compared various automobile advertisements, focusing on content and textual elements to uncover the diverse strategies employed by car brands. The examination of linguistic devices demonstrates the strategic use of language to create compelling and persuasive messages. Brands like Audi, Mercedes-Benz, and BMW utilize a variety of linguistic techniques to enhance the appeal of their advertisements. Metaphors and similes evoke vivid imagery and associations, linking the vehicles to desirable qualities such as innovation, sophistication, and invincibility. Hyperboles exaggerate features and benefits, reinforcing the superiority of the cars, while personification adds a human-like quality, making the vehicles more relatable and engaging to consumers. Through the use of strong verbs, adjectives, and imperative language, these advertisements

create a sense of urgency, personal relevance, and emotional connection with the audience. The careful selection of linguistic devices not only captures attention but also fosters a deeper engagement with the brand, ultimately driving consumer interest and loyalty.

Overall, the linguistic analysis highlights how car advertisements effectively leverage language to construct powerful narratives that resonate emotionally with consumers, thereby enhancing brand perception and driving sales. This underscores the critical role of language in shaping consumer behavior and underscores the importance of linguistic strategies in the field of automobile advertising. The following analysis revealed the approaches taken by advertisers to appeal to distinct target audience segments, utilize visual and textual elements, and communicate eco-friendly messages. In the eco-friendly segment, brands like Toyota Prius, Mercedes-Benz, and Mini Cooper leverage different strategies to promote environmental responsibility. Toyota Prius advertisements use clear and relatable imagery, such as a sheep on an emissions scale and a green leaf, combined with taglines like *The planet's favourite hybrid* to signify low emissions and encourage consumers to align with global sustainability efforts. Mercedes-Benz adopts aspirational tone with a clever reference to popular culture in *Emission impossible*. Mini Cooper emphasizes recycling and resource conservation with messages like *Don't abuse, Re-use* and *Think outside the trash bin. Recycle!*.

The analysis of luxury car advertisements for brands like Lexus, Lamborghini, and Porsche demonstrated tailored messaging to affluent consumers, emphasizing sophistication, exclusivity, and high performance through coastal settings, urban environments, and minimalist designs. Family-oriented advertisements for Honda, Toyota, and Hyundai highlighted safety, practicality, and unity through relatable family scenarios, reassuring messaging, and versatile vehicle depictions. Overall, the thesis provides valuable insights into how automotive marketing strategies effectively engage their intended audiences by combining persuasive language, visual symbolism, and targeted messaging.

In conclusion, the analysis of automobile advertisements reveals the strategies brands use to captivate audiences and communicate their messages effectively. By employing visual elements, textual messaging, and symbolic imagery, brands like Lexus, Lamborghini, BMW, Mercedes-Benz, Tesla, Fiat, Toyota, Honda, Hyundai, Mini Cooper and Suzuki create compelling narratives that resonate emotionally with consumers. The advertisements not only showcase product features but also evoke themes of excitement, freedom, individuality, and practicality.

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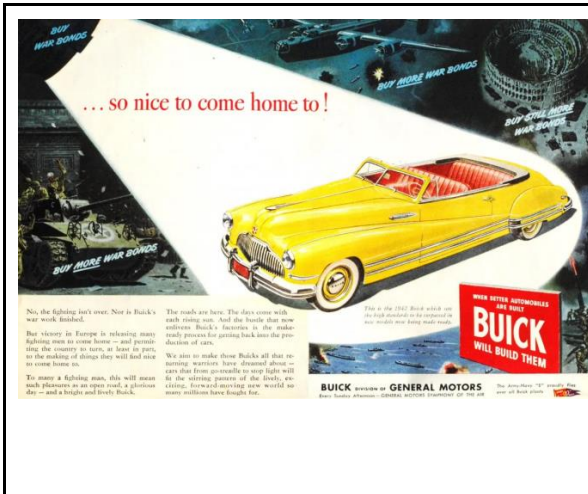
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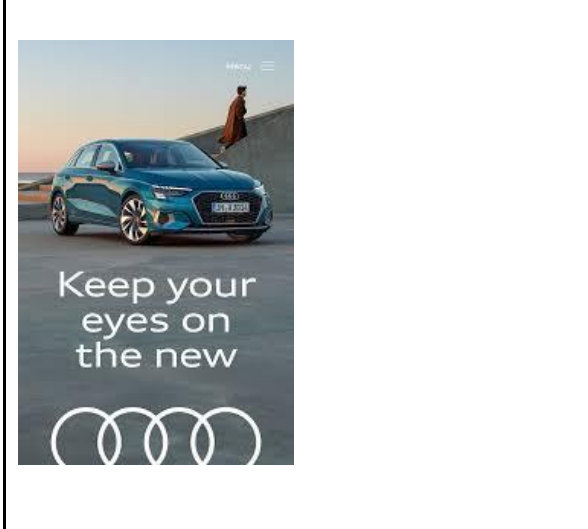
APPENDIX



Advertisement. Post-war *...so nice to come home to!* [15]



Advertisement. BMW *Fasterpiece* [51]



Adveretisement. *Keep the eyes on the new.* Audi [48]

	<p>Advertisement. Mini Cooper <i>Don't abuse, Re-use.</i> [62]</p>
	<p>Advertisement. Mini Cooper <i>Think outside the trash bin. Recycle!</i> [62]</p>
	<p>Advertisement. Lexus <i>Driven by intuition</i> [67]</p>
	<p>Advertisement. Lamborghini <i>Build you dream</i> [56]</p>

SUMMARY

Робота є комплексним дослідженням автомобільної реклами, зосередженим на її впливі на поведінку споживачів та її ролі у формуванні автомобільної промисловості. Дослідження спрямоване на розуміння стратегій, які використовують виробники автомобілів і маркетологи для ефективного залучення споживачів. Автомобільна реклама має вирішальне значення для відображення ширших суспільних змін, технологічного прогресу та прагнень споживачів. Розуміючи динаміку реклами автомобілів, маркетологи можуть приймати обґрунтовані рішення для підтримки конкурентоспроможності на світовому автомобільному ринку.

Літературне підґрунтя цієї роботи поділено на три основні розділи, кожен з яких містить дослідження про автомобільну рекламу. У розділі про історичну еволюцію простежується розвиток автомобільної реклами від простих, насичених текстом оголошень до складних мультимедійних кампаній. Дослідження спирається на різні теоретичні основи маркетингу, психології та соціології, щоб зрозуміти, як рекламодавці орієнтуються на конкретні потреби споживачів, і окреслити ключові етапи ефективної реклами. Далі, досліджується рекламний дискурс, підкреслюючи, як мова створює соціальні значення та взаємодії. Аналіз дискурсу розкриває інтертекстуальність і риторичні стратегії, що використовуються в рекламі автомобілів, спираючись на культурні та соціальні контексти для створення переконливих текстів. Аналіз вивчає використання метафор, порівнянь, гіпербол та персоніфікації в рекламі автомобілів для підвищення впізнаваності бренду та ефективного залучення споживачів.

Метод, використаний у цьому дослідженні, є квалітативним, і використовує контент-аналіз для аналізу та інтерпретації мови, візуальних і емоційних сигналів, вбудованих в автомобільну рекламу. Контент-аналіз пропонує систематичний підхід до розуміння текстових і візуальних елементів, присутніх у рекламних оголошеннях, що дозволяє зрозуміти стратегії, які

рекламодавці використовують для передачі повідомлень і отримання конкретних відповідей у цільовій аудиторії.

Практична частина цієї роботи систематично аналізує та порівнює автомобільні реклами, зосереджуючись на змісті та текстових елементах, щоб розкрити стратегії, які використовують автомобільні бренди. Наприклад, аналіз рекламних публікацій за темою екології та збереження довкілля показує, як маркетологи використовують зелений та синій кольори, а також фрази, що закликають до дій, пов'язаних зі збереженням природи, вторинною переробкою або зменшенням автомобільних викидів. Дослідження також розкриває, як автовиробники створюють рекламу, орієнтовану на цільову аудиторію бренду. Наприклад, Lexus, Lamborghini та Porsche втілюють розкішність своїх авто через візуальні та текстові повідомлення, обираючи фон, кольори та тексти, які привертають увагу людей з вищим рівнем доходу.

Цей аналіз демонструє, як такі бренди, як Lexus, Lamborghini, BMW, Mercedes-Benz, Tesla, Fiat, Toyota, Honda, Hyundai, Mini Cooper та Suzuki, стратегічно використовують лінгвістичні та семіотичні методи для створення переконливих текстів. Використовуючи метафори, порівняння, гіперболи та персоніфікацію, а також тематичні кольори та фонові пейзажі, автомобільні реклами викликають образи, асоціації та емоції, що знаходять відгук у споживачів і, в кінцевому підсумку, сприяють іміджу бренду та продажам.

Підсумовуючи, ця робота забезпечує розуміння автомобільної реклами, висвітлюючи її еволюцію, дискурс та лінгвістичні нюанси. Аналізуючи рекламу автомобілів через теоретичну та практичну призму, дослідження дає цінну інформацію про маркетингові стратегії, поведінку споживачів і суспільні тенденції в автомобільній промисловості. Результати підкреслюють роль реклами у формуванні споживчого сприйняття та стимулюванні іміджу бренду. Результати дослідження можуть бути використані для розробки більш ефективних рекламних кампаній, що в кінцевому підсумку підвищить конкурентоспроможність і залучення споживачів на світовому автомобільному ринку.