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EMOTIONAL PERSUASION IN ADVERTISING – ANALYZING DIALECTAL LANGUAGE, VISUAL IMAGES AND THEIR INTERPLAY IN TV COMMERCIALS

Katariina Pajuranta



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For my family with love

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Department of Marketing and International Business

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KATARIINA PAJURANTA: Emotional persuasion in advertising – analyzing dialectal language, visual images and their interplay in TV commercials

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ABSTRACT

Emotions are gaining ever more traction in marketing research and researchers now broadly recognize the benefits of emotional persuasion. Marketing scholars have become interested in emotions as an aspect of consumer behavior because they are important components of consumers' responses in pre- and post-purchase buying behavior, in consumer satisfaction, and in shaping attitudes to products, services, and brands. The appeal to emotion is also a central topic of advertising research because the practice targets the consumers' psychological, social, or symbolic needs to evoke an emotional response. This study investigates emotional persuasion in television commercials and provides insights into consumer persuasion from the respondent's perspective. Advertising seeking to arouse emotions and interest is intended to make the audience process the message more thoroughly, create a vivid and enticing memory of the brand, and ultimately persuade the consumer to purchase the company's products or services. The purpose of this study is to investigate emotional persuasion in advertising, more specifically how appeals to emotion are mediated in TV commercials.

Television advertising is an important part of modern economies and paid media. Multimodal commercials can simultaneously transmit visual and audio stimuli, which makes them especially persuasive in shaping viewer' emotions. However, there is a dearth of knowledge of how appeals to emotion are mediated through the interplay of language and moving visual components. This dissertation aims to fill this gap by exploring the emotional persuasion of the joint interplay of language in the Swiss-German dialect and moving images in television commercials. By analyzing such language and images this study provides three interconnected perspectives on emotional persuasion: dialectal language, visual moving images, and their interplay. Accordingly, this cross-disciplinary study touches on the theoretical fields of marketing, linguistics, and psychology.

To date, research results have shown positive outcomes of the use of local dialects in the process of persuasion in advertising. However, this study is among the first to investigate how dialectal language can be used in advertising to appeal emotionally to a fragmented target audience. In addition, this thesis is among the first studies to focus on the filmic mediation of appeals to emotion, that is, the joint interplay of language in the Swiss-German dialect and moving images. The data for the empirical study consist of 32 television commercials in the spoken Swiss-

German dialect placed by the Swiss cooperative *Migros* operating in the retail segment and specializing in fast-moving consumer goods.

The research is based on a mixed-methods approach and the empirical aspect is conducted in two phases by analyzing commercials quantitatively and qualitatively. In the first phase, content analysis is used as a quantitative method to organize the stream of images and language. In the second phase, the qualitative analysis, the appeals to emotion of the language, images, and their interplay are investigated. The qualitative analysis of the data is divided into two stages: linguistic analysis and semiotic analysis. The linguistic analysis is conducted to study the emotional appeal of the language in the Swiss-German dialect. The semiotic analysis is conducted to uncover the emotional meanings of the images at the connotative level and the emotional meanings of the images in the interplay with the language.

The outcome of the study is a framework of emotionally persuasive advertising in emotionally appealing dialectal language, emotionally appealing images, and the interplay of language in dialect and images. The framework can open new perspectives on understanding emotionally appealing advertising. From the managerial point of view, being able to appeal to customers on an emotional level can cut through the noise inherent in advertising, something that is becoming more difficult in today's media environment filled with messages. Since consumers are exposed to numerous commercials, those that carry an emotional appeal can stand out from the crowd. As a practical implication, the framework is applicable to multimodal advertising in several media channels, including online advertising. The framework can help those designing advertising for fragmented target audiences and help marketers respond to the challenges of localization.

KEYWORDS: Emotional appeals; emotions; television commercials; multimodality; interplay between language and moving images; fragmented target audience; dialectal language; Swiss-German dialect

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TIIVISTELMÄ

Tunteisiin vetoava markkinointi on keskeinen aihe niin akateemisessa tutkimuksessa kuin käytännön markkinoinnissakin. Kuluttajien tunteiden on osoitettu olevan keskeisiä tekijöitä tuotteista, palveluista ja brändeistä muodostuvissa asenteissa. Tunteita on pyritty ymmärtämään myös osana ostokäyttäytymistä ja koettua asiakastyytyväisyyttä. Tutkimustulokset osoittavat, että tunteisiin vetoava mainonta on tehokas tapa puhutella katsojia. Vetoamalla kohdeyleisön psykologisiin, sosiaalisiin tai symbolisiin tarpeisiin katsojissa pyritään herättämään tunteita ja saamaan heidät ostamaan mainostettuja tuotteita. Tutkimusten mukaan tunteisiin vetoava mainonta herättää hyvin huomiota ja saa vastaanottajat käsittelemään mainosviestejä syvällisemmin. Näin brändeistä pystytään luomaan eläviä ja mieleenpainuvia muistikuvia. Lisäksi on todettu, että kohdeyleisön puhutteleva heidän omalla murteellaan vetoaa vahvemmin tunteisiin. Käsillä olevan väitöskirjan tarkoitus on tutkia tunteisiin vetoavaa televisiomainontaa vastaanottajan näkökulmasta.

Televisiomainonta on tärkeä osa taloutta ja maksettua mediaa. Televisiomainokset välittävät viestejä sekä näkö- että kuuloaistia hyödyntäen, mikä tehostaa mainosten vetoavuutta ja vaikuttavuutta. Vaikka monesta merkijärjestelmästä koostuvaa multimodaalista mainontaa on tutkittu aikaisemminkin, aiempi tutkimus ei ole osoittanut, kuinka tunteisiin vetoavien mainosviestien kokonaismerkitys muodostuu sekä kielen että liikkuvien kuvien vuorovaikutuksessa. Käsillä oleva väitöskirja pyrkii täyttämään tämän tutkimusaukon tutkimalla tunteisiin vetoavan mainonnan kolmea toisiinsa kytköksissä olevaa näkökulmaa eli puhuttua kieltä, liikkuvia kuvia ja niiden vuorovaikutusta sveitsinsaksan murteella tuotetuissa televisiomainoksissa. Tämä poikkitieteellinen tutkimus onkin yksi ensimmäisistä, joissa selvitetään sekä puhutun kielen että liikkuvien kuvien yhteistoimintaa mainonnassa. Työn teoreettinen viitekehys kytkeytyy markkinointiin, kielitieteeseen ja psykologiaan.

Paikallismurteiden ja mainonnan vaikuttavuuden välisestä yhteydestä on olemassa jonkin verran aiempaa tutkimusnäyttöä. Käsillä oleva väitöskirja on kuitenkin yksi ensimmäisistä tutkimuksista, joissa selvitetään, miten mainosten murteellisella kielellä pyritään puhuttelevaan fragmentoitunutta kohdeyleisöä tunnetasolla. Tutkielman empiirisen osan tutkimusaineisto koostuu 32 televisiomainoksesta, joissa puhutaan sveitsinsaksan murretta. Mainosten julkaisija

on sveitsiläinen vähittäiskaupan alaan kuuluva osuuskunta *Migros*, joka on erikoistunut päivittäis- ja käyttötavaroihin.

Tutkimusmetodologisesti työ edustaa monimenetelmätutkimusta, jossa yhdistetään sekä määrällisiä että laadullisia tutkimusmenetelmiä. Ensimmäisessä vaiheessa mainosten puhuttua murteellista kieltä ja liikkuvia kuvia tutkitaan määrällisen sisällönanalyysin avulla. Sisällönanalyysi selvittää kielen ja kuvien määrää mainoksissa. Toisessa vaiheessa tunteisiin vetoavaa murteellista kieltä, liikkuvia kuvia ja näiden vuorovaikutusta analysoidaan laadullisin menetelmin. Tutkimuksessa hyödynnettyjä laadullisia menetelmiä ovat lingvistinen ja semioottinen analyysi. Lingvistisen analyysin avulla selvitetään, miten murteellisella mainoskielellä pyritään vetoamaan katsojien tunteisiin. Semioottisessa analyysissä tutkitaan kuvien tunteisiin vetoavia konnotaatioita sekä tunteisiin vetoavan kielen että liikkuvien kuvien välistä vuorovaikutusta.

Väitöskirjatutkimuksen tieteellinen kontribuutio esitetään tunteisiin vetoavan mainonnan mallina, johon tiivistyy murteellisen kielen, liikkuvien kuvien ja näiden vuorovaikutuksen keinot vedota kuluttajiin tunnetasolla. Näin ollen tuotetaan uutta tietoa markkinoinnin ja kielitieteen tutkimukseen. Mallista voi olla hyötyä käytännön markkinointityössä, sillä tunteisiin vetoava mainonta erottautuu paremmin kilpailevien mainosten täyttämästä mediaympäristöstä. Mallia voidaan soveltaa käytettäväksi eri viestintäkanavissa, esimerkiksi verkkomainonnassa. Lisäksi tutkimustulokset voivat auttaa markkinoijia kohdentamaan mainontaa paikallisille kohdeyleisöille ja vastaamaan lokalisoinnin tuomiin haasteisiin.

ASIASANAT: Tunteisiin vetoava mainonta; tunteet; televisiomainonta; multimodaalisuus; kielen ja liikkuvien kuvien välinen vuorovaikutus; fragmentoitunut kohdeyleisö; murrekieli; sveitsinsaksa

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If you talk to a man in a language he understands, that goes to his head.

If you talk to him in his dialect, that goes to his heart.

Adapted from Nelson Mandela

At the beginning of this research process, I prepared myself for a cognitively stimulating, challenging, and inspiring journey with masses of new information, thoughts, and knowledge. I did receive all that. I was caressed by the flow of new information: thrilling and inspiring ideas came and went; they rose and descended as unpredictably and rapidly as mountain winds. Luckily, the most inspiring ideas are now saved in this book. Honestly, I enjoyed the cognitive challenges; what I was not prepared for was the extent of the emotional experiences involved in the process. I was being blown by the winds of emotions, too. The journey was filled with surprises, most of them extremely pleasant, that, as a whole, instilled an ability to adapt to new situations. The whole process has helped me grow as a person and discover new strengths in myself. By chance, completing my doctoral thesis on emotional persuasion turned out to be one of the most emotional pathways I have ever taken. Thinking back, I should not have expected anything less. At this moment, completing the doctoral thesis gives me chills of extreme joy!

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On the 2nd of January 2022

In the middle of the majestic Swiss Alps 46°35'06"N 7°57'40"E

Katariina Pajuranta

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1 Introduction

1.1 Background to the study

Advertising is a ubiquitous force that permeates daily life. It aims to seduce individuals into buying products and services, donating to charitable causes, voting for political candidates, and changing lifestyles. (Fennis & Stroebe 2016, 7, 33.) Advertising communicates with specific audiences and builds awareness of a product or an organization. Advertising communication has three key functions: to inform, remind, and persuade established or prospective customers of the existence of a product or an organization. (Fill 1995, 286.) Informing involves creating or influencing non-evaluative consumer responses, such as knowledge or beliefs. In reminding, the main purpose is to remind consumers that they may need the product or service. When advertising serves as a reminder, the aim is for the advertised products or services remain at the forefront of the target audience's minds. Meanwhile, persuading focuses on generating or changing an evaluative (valenced) response, in which the advertised brand is viewed more favorably than previously or in comparison to competitors. Advertisers endeavor to compel potential customers to act on the information they have learned and the emotional connection they have formed with a brand by completing a purchase. (Fill 1995, 297–299; Chowdhury et al. 2008, 7–8; Saad 2011, 89; Fennis & Stroebe 2016, 7, 33.)

Advertisers have recognized the value of emotional appeal to attract customers' attention, to effectively persuade, and to make the audience process messages more thoroughly (Kröber-Riel & Esch 1990, 48–49; Kröber-Riel 1993, 14; Leonidou & Leonidou 2009, 524–525). Emotional responses are strongly connected to long-term memory and are more easily recalled later on (Kröber-Riel 1980, 157–158; Friestad & Thorson 1986, 114–115; Ambler & Burne 1999, 29–30; Leonidou & Leonidou 2009, 527; Young et al. 2019, 330). Appeals to emotion target consumers' psychological, social, or symbolic needs, aiming to stir emotions and ultimately motivate the consumer to purchase the company's products and services (Rossiter et al. 1991a, 100; Leonidou & Leonidou 2009, 523). Accordingly, appealing to consumers emotions is important, that is, stirring emotions when people process advertising messages. This study investigates such emotional persuasion in advertising.

Information presented in verbal and/or visual form is a fundamental feature of the consumer information environment, and especially of advertising (Childers & Houston 1984, 643). Multimodal commercials simultaneously transmit visual and audio stimuli and deploy their persuasive power to shape viewers' behavior in a particularly effective manner. That effectiveness is based on the complexity of meanings being delivered not only through verbal language but also visual images and possibly other sounds and music. Multimodal commercials are a central topic in marketing, as they represent an important part of the contemporary mass media surrounding everyday lives. In the flood of advertising messages, it is becoming increasingly difficult to make commercials stand out from the clutter. Therefore, marketers must constantly design new ways to attract consumer attention and to persuade effectively. (Martín-Santana et al. 2015, 86–87; Fennis & Stroebe 2016, 7, 33.)

With the combination of sight, sound, and movement, TV commercials can take advantage of many emotionally persuasive techniques to transmit their messages. People's emotions can be evoked by telling stories and demonstrating the benefits or results of the advertised products that impart life and energy to the advertising messages. (Fill 1995, 314–315; Jamhuri et al. 2009, 231; Sabban 2012, 99; Martín-Santana et al. 2015, 161.) However, versatile emotionally appealing techniques have not been comprehensively researched. There is a dearth of knowledge on how appeals to emotion are mediated in the joint interplay of the language and the visual components (Childers & Houston 1984, 643). The motivation for this study arises from the desire to address this gap by exploring the emotional persuasion of the joint interplay of dialectal language and moving images in TV commercials. The focus of this cross-disciplinary study is on how appeals to emotion are mediated.

The consumers' affective reactions elicited by television advertisements have been explored alongside their impact on attitudes to advertisements and brands (Derbaix 1995). Many studies have sought to differentiate emotional appeals from rational ones in advertising, acknowledging the importance of appeals to emotion in the language of advertising (Kröber-Riel & Esch 1990; Kröber-Riel 1993; Leonidou & Leonidou 2009; Nielsen et al. 2010; Mogaji 2018). To date, some persuasive linguistic tactics have been identified in advertising, such as, rhetorical questions, dialogic speech, puns, rhyming sentence structure, and the use of positive and active sentences (Petty et al. 1981; Schmidt & Kess 1986; Leonidou & Leonidou 2009; Percy & Elliott 2009, 285–287; Eagle 2015; Weinberger & Gulas 2019, 916–917). Nevertheless, previous research has not delivered a systematic analysis of how appeals to emotion are formulated through the means of language, and the full range of execution of language that comprises advertising appeals has not been investigated (Leonidou & Leonidou 2009, 523). This study approaches the

knowledge gap by exploring the language and images appealing to emotions in TV commercials and their interplay.

Marketing scholars have become interested in emotions as part of different domains of consumer behavior. Consumers' emotions related to products, product attitudes, services, and brands have been studied alongside the role of emotions in consumer satisfaction. (Laros & Steenkamp 2005, 1437; Soscia 2013, 1–3.) Research also demonstrates that emotions play an important role in consumer buying behavior in influencing both pre- and post-purchase behaviors. Consumer decisions and behavior can be influenced by both reactions to intentionally devised appeals to emotion and incidental emotions evoked by previous experience. (Laros & Steenkamp 2005, 1437–1438; Consoli 2009; Leonidou & Leonidou 2009, 523; Soscia 2013, 98–100; Achar et al. 2016, 167–168.) Donovan and Rossiter (1982, 54–55) demonstrate that a simple affect or store-induced pleasure is a very powerful determinant of approach-avoidance behaviors within a store, and they are related to spending behavior. The emotional responses elicited by the store environment are the primary determinants of the extent to which consumers spend beyond their expectations.

Consumers are not always rational decision-makers (Laros & Steenkamp 2005, 1437) and research in the USA suggests that between 41 % and 49 % of consumer purchases by those aged between 18 and 64 are impulse buys (Statista 2020f). Buying on impulse is characterized as an unplanned action, accompanied by an emotional response, and being difficult to control (Xiao & Nicholson 2013, 335). In addition to emotions as antecedents of decisions, emotions can be outcomes of decision-making and consumption. Research findings show that consumers also strategically use consumption to manage their emotions. (Achar et al. 2016, 169.)

Some research results indicate using a local dialect to enhance persuasion in advertising can have a positive outcome (Atkinson & Kelly-Holmes 2006, 255; Morales et al. 2012, 37–38; Liu et al. 2013, 2386). According to Petty and Cacioppo (1982), the accent of the spokesperson is particularly relevant in the advertising context: a speaker using a similar accent to that of the target audience is regarded as more persuasive than a speaker using a less familiar accent. Lalwani et al. (2005) and Lwin and Wee (2000) investigated consumer responses to different English accents and report that the spokesperson's dialectal characteristics were among the most important features of persuasive communication and had a significant influence on the effectiveness of advertising. The persuasive power of German dialects for German-speaking audiences has also been recognized: Mai and Hoffmann (2011) report that the salesperson's regional German dialect had a positive impact on successful business communication. The same study provided evidence that sales representatives who adjusted their speech pattern to the customer's dialectal speech style were more successful at personal selling.

Until now, there has been little work on specifying how appeals to emotion are formed in the dialectal language of advertising. This research aims to address this knowledge gap by performing a complete multilevel linguistic analysis of emotionally persuasive language uttered in a dialect. The study will produce a framework of emotionally persuasive advertising by analyzing emotionally appealing dialect, emotionally appealing images, and the interplay of language in dialect and images. The empirical study is conducted by analyzing commercials employing the Swiss-German dialect.

Swiss German is a nation-wide variety of spoken German in Switzerland. It is an umbrella concept for the many German varieties used widely in spoken communication in Switzerland. Switzerland has four official languages, which makes it an interesting context in which to investigate the emotional persuasiveness of advertising to a fragmented target audience. Even though the majority of the Swiss population speaks different Swiss-German dialects, Swiss German represents a minority in the scope of the vast German-speaking language area. Swiss-German speaking Swiss people attach the Swiss-German dialects to positive emotions, and associate them with positive values, ratings, and attitudes. Swiss German is considered “the language of the heart” by German-speaking Swiss people and its dialects play a large role in determining the national identity and reinforcing a collective sense of national and cultural identity. (Ammon 1995, 284–285, 295; Rash 2002; Scherrer et al. 2019, 735–736.)

Little research addresses the specific characteristics of Swiss-German advertising. To date, in the search for models aiming to successfully personalize advertising for fragmented target audiences, the Swiss-German context has generally been ignored. Studies conducted by Bajwa (1995) and Hemmi (1994) regarding the use of the Swiss-German dialect and Swiss Standard German in advertising did investigate the distribution of dialect and standard language in different spheres of advertising; however, neither of those studies nor any other extant literature have explored the powers of emotional persuasion of Swiss German in advertising. Accordingly, there is an obvious demand for empirical research on the persuasive use of Swiss German in advertising, and its interplay with non-linguistic components.

Using local dialects in advertising reflects the fragmentation of mass audiences into numerous smaller target audiences, a shift that increases the regionalization and customization of advertising messages. Advertisers must therefore understand and appeal to consumers at the local level, which requires them to know the kind of language the target audience uses to ensure the advertisements resonate with consumers by delivering personally meaningful and persuasive messages. The purpose of using local languages and dialects in advertising is to make sure that the messages appeal to an audience who use a dialect. This development can be seen as

a result of a desire to build solidarity with the target audience. (Kelly-Holmes 2005, 105–107, 143–145; Atkinson & Kelly-Holmes 2006, 255; Liu et al. 2013, 2386; see also Fennell & Saegert 2004, 602–604.)

The increasing number of dialects and increasing emphasis on regionalization in advertising can be seen as a reaction to globalization (Helin 2004, 5–6; Kelly-Holmes 2005). In the heady globalizing processes of global mass communication and international advertising, technology has blurred distance between countries (Frith & Mueller 2010, 3). Nevertheless, the technical means of communication cannot diminish the importance of local languages and dialects. The world has not yet become one big global village where individual countries become ever more similar, as was predicted by Marshall McLuhan (1964). Similarly, Levitt (1983, 93–94; 1986, 20–30) saw communication technology pushing the markets toward a global commonality. Levitt (1983, 1986) asserted that everywhere everything would get more like everything else and the world's preference structure is relentlessly homogenized. As a result of the global homogenization of taste and preferences, companies would sell standardized products in the same way everywhere as if the world was one large market. However, contrary to Levitt's (ibid.) predictions, companies did not end up operating as if ignorant of the differences in national and regional preferences. Recently, several studies on whether to standardize advertising or to adapt advertising to local habits and consumer motives to be effective have been conducted including performance criteria which have demonstrated that an adaptation strategy is more effective. As a result, the consumers must be central and understanding consumers' culture viewed as increasingly important in developing effective advertising. (de Mooij & Hofstede 2010, 85.) Indeed, advertisers have to understand each culture to communicate effectively because consumers can read subtle differences in tone of voice, body language, and cultural symbols in the advertisements (Frith & Mueller 2010, 22).

In parallel to these developments, there has been a global move toward the recognition of minority language rights. The value of speaking the languages of minority groups has become a widespread phenomenon all over the world. More media outlets and opportunities for language diversity and multilingual media experiences are created by using technology, such as satellite, cable, and digital television and the Internet. (Kelly-Holmes 2005, 107–108.) The importance of indigenous languages has been acknowledged by big corporations. Disney's Māori version of the hit Polynesia-based film *Moana* bolsters the indigenous Māori language and Google has launched a Māori version of its search engine (Graham-McLay 2017; Ainge Roy 2018). More recently, in 2019, Disney released the Hollywood movie *Frozen 2* in the Northern Sámi language (Sámi language version – – 2019). Media outlets in minority languages improve the linguistic skills of the

speakers and can create or preserve a sense of national or cultural group identity (Boyd-Barrett et al. 2008, 427).

The increasing recognition of dialects, a greater emphasis on regionalization, and the revitalization of regional languages are phenomena visible in several Western European countries and reflect broader societal tendencies and political issues. The tendency to look inwards rather than to cooperate with others is rising in Europe, as exemplified by the secessionist aspirations of Catalonia, in northeastern Spain, that prompted a declaration of independence from the rest of Spain in 2017. (Hargreaves 2000, 20.) The symbolic meaning of the Catalan language is hugely significant to the unity of Catalonia. The Catalans' strong attachment to their language and its identification with being Catalan, made the language the most important rallying point of Catalan nationalism. The Catalan language has been suppressed since at least the dictatorship of Francisco Franco. Franco's policy of suppressing the use of Catalan and other minority languages inhibited people from communicating in their own language. (Atkinson & Kelly-Holmes 2006, 256.) In addition, state borders do not always delimit the boundaries of language or dialect use. In Styria, in southeast Austria, Slovenians living in the villages Laafeld, Sichelndorf, Dedenitz, Zelting, and Goritz situated north and east of the town of Bad Radkersburg maintain their own Slovenian dialect. Even though the Slovene language is not taught in Styria, language classes are organized in the border town of Bad Radkersburg. However, to support language enhancement, a bilingual Slovenian and German quarterly magazine is published in Styria that aims to build bridges between Austria and Slovenia. (Koletnik 2004, 190–191.)

Nationalism has even challenged European unity. Following decades of heady globalization, the European Union was conceived as a bastion of democracy and inclusivity at the heart of Europe, but now seems in danger of disintegrating. When national interests dominate in member states they can prompt a desire to withdraw from the EU, which has well been demonstrated by the Brexit process. (Elliott 2016.) Switzerland, on the other hand, has a long history of political and military isolation from the rest of Europe (Survey: A special case 2004).

The current study combines the perspectives mentioned above: namely the emotionally persuasive use of a minority local dialect in the interplay with moving images in television commercials. The research relates to the theoretical fields of marketing, linguistics, and psychology. In an era marked by the increasing revitalization of regional languages and dialects, this cross-disciplinary study contributes to the understanding of the topical phenomenon of advertising aimed at fragmented target audiences. The study will help understand the role of local dialects in the persuasion process of advertising and help marketers respond to challenges in personalizing advertising to fragmented target audiences. Moreover, this study will produce a framework of dialectal language, visuals, and their interplay in

emotionally appealing multimodal advertising and provide a scientific perspective on the complex issue of consumer persuasion. Analyzing the language of advertising in a dialect can assist in understanding the emotionally appealing linguistic techniques in advertising. Furthermore, examining the interplay between language and moving images in TV commercials can add knowledge to the versatile techniques of emotionally appealing advertising in general.

1.2 Purpose of the study

The purpose of this cross-disciplinary study is to investigate emotional persuasion in advertising, more specifically how appeals to emotion are mediated in TV commercials. The domain of interest is threefold: dialectal language, visual moving images, and their interplay in TV commercials. By analyzing language and images, this study provides interconnected perspectives on emotional persuasion from the respondent's view. To address the research purpose, the following sub-questions are posed:

1. How is language in dialect used to appeal emotionally?
2. How are images used to appeal emotionally?
3. How are language and images used jointly to appeal emotionally?

The emphasis of the study is on the way appeals to emotion are mediated in advertising. The data comprise 32 TV commercials in the Swiss-German dialect broadcast from 1967 to 2013. Television commercials reveal the interplay between language and moving images in temporally comprehensive data. The commercials in Swiss German offer a fruitful research target to study advertising aimed at a fragmented target audience.

The research is based on a mixed-methods approach (Denzin 1978, 291; Johnson et al. 2007, 114) which refers in this research to the combination of methodologies in the study of the same phenomenon. The empirical aspect is conducted in two phases by analyzing commercials quantitatively and qualitatively. In the first phase, content analysis is used as a quantitative method to organize the stream of images and language. In the second phase, the qualitative analysis, the appeals to emotion of the language, images, and their interplay are investigated. The qualitative analysis of the data is divided into two stages: linguistic analysis and semiotic analysis. The linguistic analysis is conducted to study the emotional appeal of the language in the Swiss-German dialect. The semiotic analysis is conducted to uncover the emotional meanings of the images at the connotative level and the emotional meanings of the images in the interplay with the language. The empirical study is conducted by

analyzing Swiss-German commercials published by a Swiss cooperative, the Federation of Migros Cooperatives (FMC¹), referred to hereafter as *Migros*.

The first phase investigates the language and imagery of TV commercials quantitatively and answers the question:

What pitch, products, people, places, and props are depicted in the commercials?

To organize the stream of language and images of the commercials, they are screened to elicit the elements within them. The typical elements of advertisements are pitch, products, people, places, and props (Hakala 2008, 203–204). In this study, *pitch* means a portion of text. The term *places* refers to the settings of the commercials and the term *props* refers to additional elements of advertising which convey important meanings, for example, costumes symbolizing a certain culture (Hakala 2006, 85; Hakala 2008, 203–204). Each commercial is screened to quantitatively determine the frequency of pitch, products, people, places, and props.

To discover what is communicated with the language (pitch), a full transcription is provided of all spoken language and sung lyrics. All spoken language and songs with lyrics are transcribed. Analyzing sounds other than sung lyrics, that is, the meanings of various noises is not within the scope of this research. Observations regarding music without lyrics are provided descriptively in the metadata on each commercial.

Content analysis will be used as a quantitative method for statistical and numerical analysis of the language and imagery of the data. The frequency and proportion of spoken Swiss German will be assessed in relation to the duration of the commercials, which reveals the extent to which the language and the imagery mediate the advertising messages. The coding process of the depicted images was performed by three Swiss-born, native Swiss-German speakers with similar levels of expertise in advertising. The coders screened the commercials for the elements discernible by marking a predetermined coding sheet.

The methodological foundation of researching meanings of language is in linguistics. The purpose of linguistic analysis is to answer the following question:

How is language in dialect used to appeal emotionally?

The emotional appeal of the language is analyzed at three different levels: lexical, syntactic, and pragmatic. The lexical level investigates the use of individual words. The syntactic level considers the words used in different combinations within sentences along with a consideration of different types of sentences. A sentence is regarded as the largest unit of language structure addressed in traditional grammar studies and different types of sentences are commonly categorized by form and by

¹ In German: Migros-Genossenschafts-Bund (MBG).

function, for example, whether they are declarative or interrogative sentences (Chalker & Weiner 2003). The pragmatic level of the analysis investigates how the language is used in its context. This multilevel examination of the language aims to build a framework of the emotionally persuasive use of language.

The methodological foundation of researching meanings of images and meanings of the interplay between images and language is in semiotics, the general science of signs. The advertising images will be examined to investigate the connotations of the employment of the products, people, places, and props of the commercials. The analysis of the imagery will reveal what images are used to appeal to the target audience emotionally. The semiotic analysis aims to answer the following question:

How are images used to appeal emotionally?

Subsequently, the interplay of language and images will be evaluated. The emotionally appealing language and imagery are assessed jointly to answer the question:

How are language and images used jointly to appeal emotionally?

The joint interplay of emotionally appealing language and imagery is analyzed at the points in the commercials where emotionally appealing language appears. The analysis investigates how appeals to emotion are mediated in TV commercials. The research setting is summarized in **Figure 1** below.

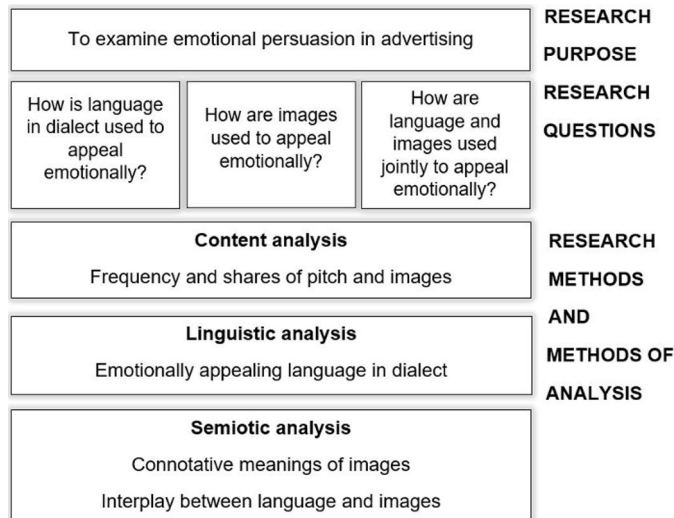


Figure 1. The basic setting of the research.

The empirical data for this study comprise a collection of 32 advertising commercials made by the Swiss cooperative Migros featuring the Swiss-German dialect. The Federation of Migros Cooperatives (FMC), the regional Migros Cooperatives affiliated to it, and the business enterprises owned by them, along with the Migros Foundations, together constitute the Migros Community, or simply Migros (Migros 2009c). The Federation of Migros Cooperatives (FMC) is a cooperative association with a long history in Switzerland. Migros was founded in 1925 by Gottlieb Duttweiler and is now based in Zurich, Switzerland. (Migros 2019d.) Migros is a market leader in Switzerland: The Migros website states it is Switzerland's largest retailer and largest supermarket chain with sales of CHF 28.93 billion in 2021. Migros is also Switzerland's largest employer in the private sector with over 97,500 employees. (Migros 2021.)

Migros is owned by its 2.28 million cooperative members and organized into 10 regional cooperatives: Migros Cooperative Zurich, Migros Cooperative Aare, Migros Cooperative Eastern Switzerland, Migros Cooperative Basel, Migros Cooperative Geneva, Migros Cooperative Vaud, Migros Cooperative Lucerne, Migros Cooperative Neuchâtel-Fribourg, Migros Cooperative Ticino, Migros Cooperative Valais (Migros 2018; Migros 2021). The cooperatives operate in retailing which is the core business of Migros Group with a specialization in fast-moving consumer goods. Migros also owns numerous industrial companies, various commercial, travel, and logistics enterprises, and Migros Bank. (Migros 2019c; Migros 2020, 5.) The share of sales by the different segments of the Migros Group are presented in **Figure 2**.

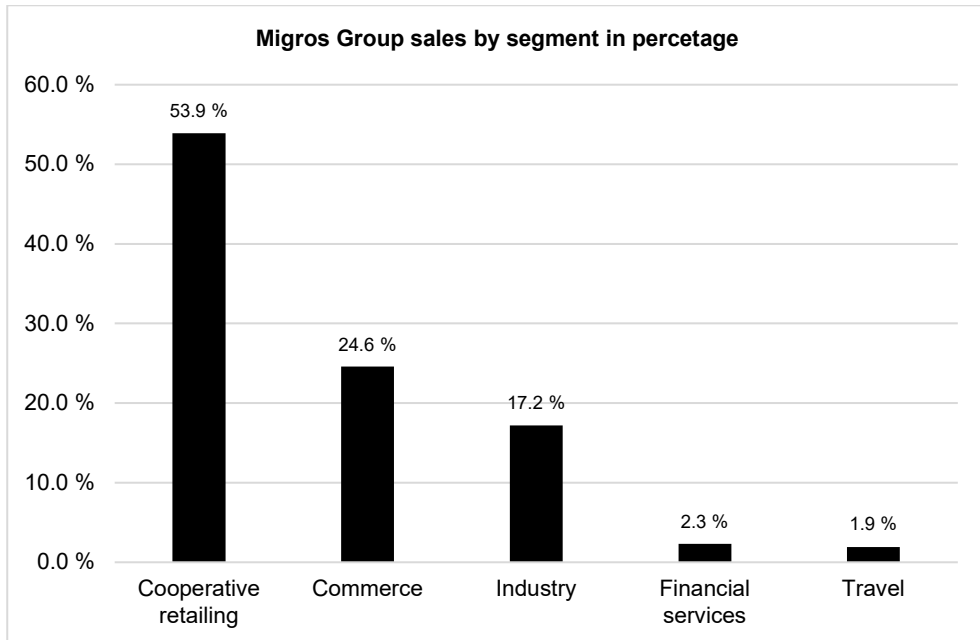


Figure 2. The sales of the Migros Group.

In 2021, the cooperative retailing segment produced 53.9 % of the sales of the Migros Group. The second-largest share of sales came from the Migros commerce with 24.6 % and the third-largest share of sales from the industry segment with 17.2 % (see **Figure 2**). Migros Industry produces and distributes high-quality food and non-food products, like personal care and cleaning products. More than 50 % of the brands in Migros branch stores are own brands. (Migros 2020, 19.) The financial segment of Migros formed a 2.3 % share of the sales in 2021. Migros Bank owned by the Migros Group is one of the 10 largest banks in Switzerland (Migros 2021, 11). The travel segment formed the smallest share of 1.9 % of the sales through the Hotelplan Group which is an international tourism company of the Migros Group (see **Figure 2**; Migros 2021, 11, 26).

The commercials featuring spoken Swiss German analyzed to inform the present study stem from two different sources; the cooperative’s web page and its YouTube channel. First, 17 commercials featuring spoken Swiss German come from a multilingual collection of Migros commercials from 1967 to 2008 published by Migros on the cooperative’s official web page. This dataset comprises 57 commercials from the 1960s, 1970s, 1980s, 1990s, and the twenty-first century (Migros 2009a) and is characterized as a collection of the best and most memorable commercials based on consumer feedback. The collection comprises commercials in Swiss German, Swiss Standard German, French, Italian, and English. This set of

commercials served as data for a licentiate thesis exploring Swiss commercials. (Mattila-Palo 2014.) All the commercials analyzed featuring spoken Swiss German were selected from that collection. At the time of data collection, the web page of Migros was the only online distribution channel for the commercials. At the time of sampling, the dataset was seen as the best option to encompass the perspective of the target audience.

Subsequently, the dataset was supplemented with the 15 most current commercials (2011–2013) at the time of data collection. The commercials feature on the official YouTube channel for Migros’s German commercials introduced at the end of May 2008. (Migros 2013.) The search results were sorted, and the commercials were selected based on the highest view count. The aim was to include newer material in the corpus since advertising can change rapidly.

The aim was to study a wide range of persuasive techniques, therefore commercials from different decades were included. In light of previous research (Mattila-Palo 2014), the language dominates in delivering the advertising message in commercials in the 1960s and 1970s, potentially due to the limited filmic techniques of imagery. As the capacity to mediate messages with visual means was more limited in the 1960s and 1970s, the language may have compensated for the deficits of visuals, resulting in the greater use of linguistically persuasive techniques (see Mattila-Palo 2014). Based on the presumption that the recent tendency in advertising has been the growing dominance of the visuals over the language, the older commercials were regarded as potentially providing a good source of linguistically rich material. However, the focus is on how the appeals to emotion are mediated, not on their temporal changes.

The total duration of the extracted material comprises 1326 seconds, around 22 minutes. The selected data fulfill the following criteria: (a) the commercials feature Swiss German (either in spoken or sung form); (b) all commercials have been broadcast on television; (c) the commercials include multiple modes, as a prerequisite of language and images; and (d) the commercials were produced and broadcast between 1967–2013. **Table 1** shows the total numbers of commercials from different decades and their total duration.

Table 1. Description of the data of the study.

Decades of the production year	Number of commercials	Duration in seconds	Abbreviations
The 1960s	2	52	F602 F607
The 1970s	4	188	F702 F703 F704 F705
The 1980s	7	294	F801 F802 F803 F804 F807 F808 F809
The 1990s	4	193	F904 F906 F908 F910
The 2000s	5	202	F004 F005 F008 F014 F019
The 2010s	10	397	F101 F103 F104 F106 F107 F108 F110 F111 F112 F114
Total	32	1326	

In this research, abbreviations are used to refer to the analyzed films. In the abbreviations, F refers to film. The first number indicates the decade of the production. The last two digits identify the individual commercials. The full names, production years, and descriptions of the commercials are presented in the annexes (see **Appendix 34**).

While Swiss German was the most dominant German variety in the commercials, Swiss Standard German was also used in the same commercials. A full transcription is provided of all the spoken language varieties and sung lyrics in Swiss German and Swiss Standard German. In the transcripts, a calculation of the word count of the Swiss-German words and the Swiss-Standard-German words illustrates the frequency and proportion of spoken Swiss German and Swiss Standard German. Comparing that word count against the total word count made it possible to derive the percentages of spoken Swiss German of all the spoken language in the commercials (see **Figure 3**).

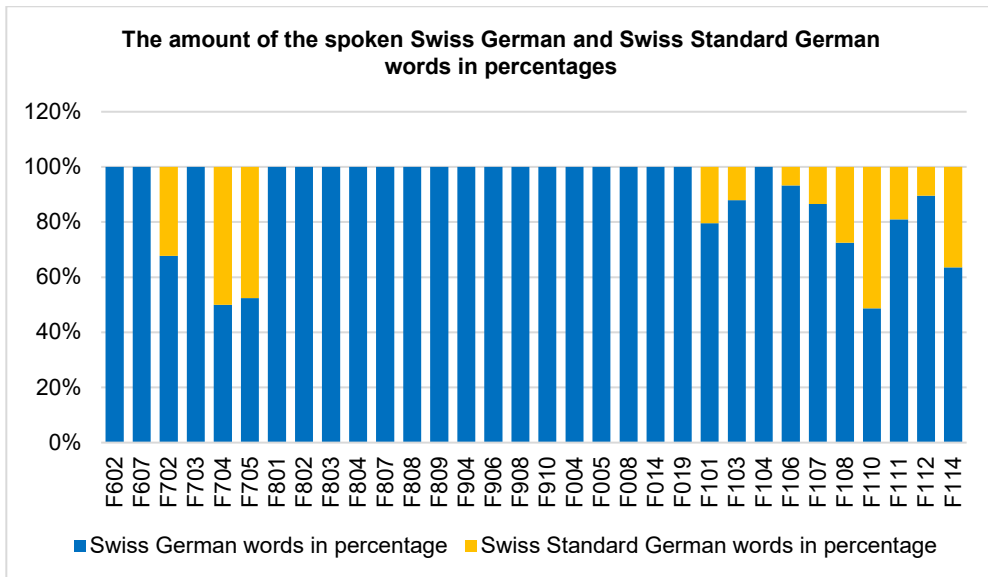


Figure 3. The proportion of spoken Swiss German and Swiss Standard German in the commercials.

In the majority of the commercials (20 of 32), Swiss German was the only spoken German variety. When Swiss German was combined with Swiss Standard German, Swiss German remained dominant: Swiss German covered at least half of the spoken language, or more (see **Figure 3**).

1.3 Case study design

The study at hand follows a case study design. The case study approach is often associated with, but not restricted to, descriptive or exploratory research. The case method relies on integrative powers of research and can be used to study an object with many dimensions and then to draw an integrative interpretation. (Ghauri et al. 2020, 102.) In business studies, case study research is useful when the concepts and variables studied are difficult to quantify. Yin (2014) provides four types of case study design, suggesting that single and multiple case studies reflect different design considerations. A single-case form is appropriate when a particular case is critical for meeting the conditions to extend the theory, in this case, the theory of advertising. Here, a single case is used as an exploratory study that serves as a step to encourage later studies in the field. (Ghauri et al. 2020.)

A case study seeks a range of evidence in the case setting and may incorporate a number of methods. The case study is characterized by intensiveness. The strength of the case study lies in a rich, explanatory, and comprehensive understanding, which

emerges from a case or restricted number of cases. It gives information about the characteristics of a given population or area of interest. (Gillham 2000, 2; Yin 2014, 10–11, 30; Thomas & Myers 2015, 5–7; Merriam & Tisdell 2016, 37.)

One of the key defining characteristics of a case study lies in delimiting of the object of the study, the case. The case study aims to understand one phenomenon well, and the case study refers more to a choice of what is studied—a unit around which there are boundaries—than to a method of how it is studied. (Merriam & Tisdell 2016, 38; Ghauri et al. 2020, 103.) In a case study, research questions in the form of “how” or “why” are typically used to address the phenomenon of interest. The case to be studied can vary considerably but the selection of the case should align with the topic of the research. Depending upon the research questions, case studies can be analyses of persons, events, decisions, periods, projects, policies, programs, institutions, or other systems that are studied holistically by one or more methods. The selected case ought to be characterized by a real-life phenomenon that has some concrete manifestation. Bounding the case is essential to focus the study and manage data collection and analysis. The cases can be bound, for example, by time, space, activity, or other concrete boundaries. (Yin 2014, 29–36.)

The current research follows a single-case design in which the boundaries of the case study were established by conducting intensive research on a specific case in the Swiss context and analyzing the commercials of the cooperative, Migros. By investigating emotional persuasion in its plenitude, the complex interaction of dialectal language, visual moving images, and their interplay is opened to scientific inquiry. Here, the focus is on the intensive and in-depth analysis of the emotional persuasion within a single case.

2 Multimodal advertising

Multimodality is a fundamental property of advertising. The concept encompasses all modes of communication, such as the visual mode of images, gestures, gaze, posture, color, and composition. The mode refers to the different means of communication. (Kress & van Leeuwen 2006.) Kress and van Leeuwen (*ibid.*) note that each mode has its own possible meanings and limitations of meaning. Together different symbol resources construct meaning by mutually strengthening and supplementing each other.

Multimodal advertising employs several modes simultaneously to compose a single artifact in which the modes are integrated. A commercial can be broken down into categories of image (moving or static), language (spoken or written), and sound (music, sound effects). An ad consists of the interplay of the elements. (Ritscher 1970, 553; Messaris 1994, 14; Schneider & Stöckl 2011, 29–33.) The category of language can be divided into commentary, monologue, or dialogue. A monologue is defined as a long speech by one actor in a play or film, or as part of a theatrical or broadcast program. A dialogue is a conversation between two or more people as a feature of a book, play, or film. (Chalker & Weiner 2003.)

According to Kress and van Leeuwen (2006, 17), a holistic study of meanings in a multimodal context requires that “particular modes of communication should be seen in their environment, in the environment of all the other modes of communication which surround them, and of their functions” (see also Cook 2008, 54; Urios-Aparisi 2009, 96–97). Several issues highlight that different modes of communication should be considered to make a holistic study of meanings when analyzing multimodal advertising (see Ritscher 1970, 553; Stöckl 1997; Brinker & Sager 2001, 1133; Burger 2005; Janich 2005; Baldry & Thibault 2006; Schneider & Stöckl 2011, 29–33; Stöckl 2011). Different modes of advertising carry individual meanings and studying them separately enables the individual communication potential of those meanings to be explored. Additionally, meanings delivered in the combination and interplay of modes should be considered to evaluate the complete, composed meanings (Forceville 1996, 74; Sowinski 1998, 51), albeit there seems to be no general agreement on how that should happen in practice. Cook (2008, 54–

55), for example, admits that no single analysis can adequately cope with all modes of language, music, and images.

Brandt (1973, 130–196) suggests that an analysis of a multimodal commercial be conducted in two stages: First, each mode is treated individually before the meanings of the combined modes are assessed. The individual auditory, visual, and linguistic modes should be described and classified separately. For example, based on the realization of text (written, spoken, and sung language) or type of communicator (advertised company, characters in the advert, or narration). Images can be analyzed according to whether they are dynamic or static, black and white, or in color, real or unreal. After completing the first stage, all elements of the text, image, and sound categories are analyzed in the context in which they appear. For example, the words are examined in the context of the sentences in which they appear. Finally, the meanings of all the modes are evaluated in relation to each other.

2.1 Advertising communication

Advertising is defined as any form of paid communication by an identified sponsor aimed to inform, persuade and/or remind target audiences about an organization, product, service, or idea. Advertising can be described in terms of a stimulus and reaction process, in which advertising operates as a stimulus and the purchase decision of a consumer as a reaction. From the perspective of this message strategy of advertising, the main goal is to incorporate a stimulus in the message which will cause the desired reaction in the individual consumer. (Fennis & Stroebe 2016, 1–2, 7, 33.)

The traditional one-step flow of advertising communication consists of directing information toward prospective audiences. The channel is how the message is transmitted to the receivers. Channels of communication include radio, broadcast television, social media, and print media. (Fill 1995, 24, 31, 307–319.) Advertising messages are targeted at groups of people and are inherently impersonal and public. Advertising communication strives to create the widest possible spread of the advertising message that reaches as many recipients and attracts as much attention and interest as possible. Advertising messages reach large audiences due to the distribution of far-reaching broadcasting and that reach can encompass virtually anyone. (Burger 1990, 27; Kröber-Riel 1993, 110–111; Eagle 2015, 26–28.)

Mass media messages may not always affect the public directly and have an all-powerful effect on their audiences. The two-step flow of communication depicts information flowing via media channels to opinion leaders and opinion formers, to whom other members of the audience refer for information and guidance. Opinion leaders may reach members of the target audience who may not have been exposed to the message. (Fill 1995, 31.) They may also increase the influence of media

information by interpreting the information and then passing it on to others. In the current online wired environment, personal contact can be generated in the digital environment. Companies consider the Internet as a strategic communication tool and have also recognized the power of influential members of this platform. For example, bloggers are digital influencers in social media and affect the members of particular communities centered on similar interests. In addition to message dissemination, online conversations have emerged as a factor. (Solomon et al. 2010, 409–410; Uzunoglu & Kip 2014, 592–593, 598.)

Mogaji (2018, 39) states that the text in advertising must be “clear, uncomplicated, direct, appropriately expressed and relevant to the target audience, and must also be connected with the other components of the advertisement, including the visual.” The language of advertising is a product of a process whereby language is chosen and used for a particular purpose of persuasion (Barthes 2008, 9). The language of advertising is a result of a careful planning process. It is consciously designed for strategic purposes in advance. The advertising messages are sent by professionals for whom the whole communication process is a calculable investment. (Janich 2005, 37.) The language is crafted through various techniques designed to convince others to adopt new beliefs or courses of action and eventually meet the advertising goals of the advertiser. Accordingly, the language of advertising is an intentional choice. Finally, the optimally designed advertising message is addressed to prospective and/or current customers. (Barthes 2008, 9.)

In the case of commercials, language is based on a written script and there is no opportunity for spontaneous statements or expressions in the language. The language has a thematic and semantic organization shaped through its plot, syntax, lexicon, and prosody. (Barthes 2008, 9; Runkehl 2012, 284–287; Eagle 2015, 164.) Lexicon refers to the complete set of vocabulary items in a language. In linguistics, prosody refers to patterns of stress and intonation in speech. Prosody is a phonological feature having its domain in more than one segment. (Chalker & Weiner 2003; Baldick 2015.) Sometimes the term is used synonymously with intonation, stress, and juncture (Chalker & Weiner 2003). In commercials, time is a limiting factor; the right words must be used within a short period because duration is an important determinant of cost. Naturally, the same purposeful implementation concerns the imagery selected and other modes of advertising. Imagery and music are also a result of a purposeful and intentional planning process aiming at a successful combination of all modes. Furthermore, the people appearing in advertising are usually paid actors depicted in staged situations. (Barthes 2008, 9; Runkehl 2012, 284–287; Eagle 2015, 164.)

2.2 The relation of text and images

The interdependence between language and images has been conceptualized mainly by examining the extent to which language and images provide information in print advertising. Janich (2005, 191–193) differentiates three categories of text–image relationships. Either the ratio of information provided by the images is approximately equivalent to textual information, inferior to that of the textual information, or the information from images dominates the text (see also Stöckl 2020, 189, 191). In an exceptional situation, the text and images communicate separate messages and seem unrelated (see Oxymoron in Subchapter 10.4.2).

Barthes (2008, 12–15) identifies two categories of text–image relationships. Both categories are related to the polysemous meaning of images. The multiple meanings of the images can be interpreted differently by different individuals. The advertiser can reduce the ambiguity of the meanings by using text as an “anchorage.” The selected language directs the reader through the multiple visual meanings toward the intended meaning. Words and phrases attached to images limit the options for interpretation and anchor the right meaning (see also Kröber-Riel 1993, 179–181; Frith & Mueller 2010, 17–18; Sabban 2012, 99; Stöckl 2020, 191–192). The second technique is called “relay” and involves viewing the text and image as complementary. Barthes (2008, 14–15) states relay is used frequently, especially in films where the dialogue advances the action and images function to communicate additional information, such as descriptive information on the main characters (see also Stöckl 2020, 191).

Burger (1984, 296) notes that viewers will try to process messages of language and images as a meaningful whole. If the viewers are given incoherent information in imagery and language, they will actively try to fill the gaps and produce an overall sense of the message. The viewer actively seeks links between the image and text. Burger (1984, 303–304) adds that in the case of commercials the interconnectedness of language and images may realize meanings at different levels, so for example, the language may operate at the level of denotation and the images may produce connotative meanings derived from the denotation. A denotation is the relation between a lexical unit and the objects it is used to refer to (Matthews 2014).

However, the connotative meanings are ultimately constructed and interpreted by the viewer. Burger (1984, 305) emphasizes that when analyzing the interplay between the language and images in detail, one has to find a way to divide the whole text and flood of images into smaller segments and units of analysis. A word is regarded as the smallest segment of the language as morphemes hardly ever directly correspond to visual communication. The smallest unit of analysis of a film is a shot. Still images should not be regarded as the only units of analysis in terms of film material, because human beings do not perceive films as individual images.

2.3 Multimodal transcription

This section discusses the advantages of multimodal transcriptions when analyzing multimodal data. In this research, a multimodal transcript was created of the spoken language and visual images to represent the simultaneous processes of these modes and make them accessible for analysis.

Multimodal transcription has been presented as a reliable basis for analyzing multimodal data in that it makes the modes (visual, oral, and textual) of the multimodal data clearly visible, readable, and controllable units of analysis. The transcript helps to decode and assess the meanings which are derived from the different modes. Therefore, a multimodal transcription aims to transcribe all modes which are meaningful for the analysis by describing them in their structure. (Burger 1984; Janich 2005, 2010; Baldry & Thibault 2006; Bucher 2011, 135–136; Stöckl 2011; Schneider & Stöckl 2011.) Schneider and Stöckl (2011, 31–32) consider the representation of the symbols of different modes in chronological order of their appearance as the most important function of the multimodal transcription. The simultaneous presentation of the modes provides insights into the role of different modes as part of the whole. The modes included in the transcript should be treated equally and not as a mere context for other “more important” modes. (Burger 1984; Janich 2005, 2010; Baldry & Thibault 2006; Bucher 2011, 135–136; Stöckl 2011; Schneider & Stöckl 2011.)

In the process of transcribing, the transcripts establish new texts based on the originals and the transcription can never fully correspond to the original (Schneider & Stöckl 2011, 28–29). The purpose of the research should determine the goals of the transcription. This has an immediate effect both on the number of modes included in the transcript and on the depth of presentation of individual modes. (Burger 1984; Janich 2005, 2010; Baldry & Thibault 2006; Stöckl 2011; Schneider & Stöckl 2011.) According to Burger (1984, 321), the most important guideline for transcription is good readability. Good readability is summarized by Schneider and Stöckl (2011, 31–32) in three points: First, it is an accurate reflection of all the modes relevant to the study; second, it provides an adequate representation of the structure of the multimodal text; and third, it gives a precise temporal presentation of different modes and their relation to each other.

The multimodal transcript model proposed by Schneider and Stöckl (2011, 30, 39–44) is tabulated. The temporal course is represented in seconds on the vertical axis while the horizontal axis reflects information on camera angles and camera movements, snapshots of film, and text (both narration and dialogues). The transcribed text carries a narrative structure, a thematic organization, logical semantic structure, syntax, lexis, and prosodic features. Video stills from the film make it possible to present the narrative structure and images provide important insight into details of actors and settings. Schneider and Stöckl (*ibid.*) add that if

descriptive comments are added to the video still images, the dynamics of the actions and technical properties of shots can be documented even more precisely. Iedema (2004, 189–196), however, presents an alternative way to depict the general narrative structure of the visuals with the help of many still pictures of the film (i.e., not with video stills). Regarding the “transcription” of images Burger (1984, 232) emphasizes that the addition of images will necessarily remain selective. Only the most important parts of the film regarding the purpose of the research are presented through images. The suggested ways to specify the temporal course of the film are either numbering the shots (*ibid.*, 312) or providing a chronological sequence in seconds (Schneider & Stöckl 2011).

In the analysis phase, having a transcript helps to review and synthesize the meanings of the intersemiotic relations. Some modes may be closely integrated, which complicates dividing them into units. In such cases, marking the meanings created by overlapping modes should be considered and can be documented in the transcript. In the complementary relation of the sign systems, the strengths of one mode can compensate for the deficiencies of another mode. This also describes the process of how meanings are constructed from the combination of multiple modes. Similarly, the recipients will not read just one mode at a time but all modes available. Although the transcript makes the multimodal data readable in a new way, it always remains an incomplete copy of the original multimodal product. (Schneider & Stöckl 2011, 28–29, 32–33.)

2.4 Television advertising

Television advertising is an important part of modern economies and paid media. Television (TV) is generally recognized as one of the most powerful advertising media and one that delivers information and entertainment to an immense audience. (Jamhuri et al. 2009, 227; Novák et al. 2016, 187–188.) Although digital advertising has taken the leading position in global advertising expenditure since 2018, TV advertising remains meaningful worldwide with the second biggest share. In 2021, television advertising accounted for 24.8 % of the global distribution of advertising expenditure after the Internet (58.9 %). Other forms of advertising had notably smaller shares: newspaper advertising globally had a share of 4.2 %, outdoor advertising 4.9 %, radio advertising 4.0 %, magazines 2.5 %, and cinema 0.3 % (Statista 2021b; 2021d).

Additionally, television advertising is profitable for advertisers. In 2019, the global television advertising revenue from TV advertising was USD 161 billion (Statista 2021c). Television advertising also has a solid position in Switzerland where the spend on television advertising has been growing since the 1980s. The gross spending on television advertising quintupled from CHF 60 million in the

1980s to CHF 344 million in the 2000s and by 2019, the gross spending on television advertising had increased to CHF 1.89 billion (European Communities 2003, 14, 18–19; Statista 2020a). Due to the increasing popularity of new media, research on traditional media, such as TV, has been neglected in recent years. Nevertheless, TV retains quite a prominent share in advertising expenditure in Switzerland (see **Figure 4**).

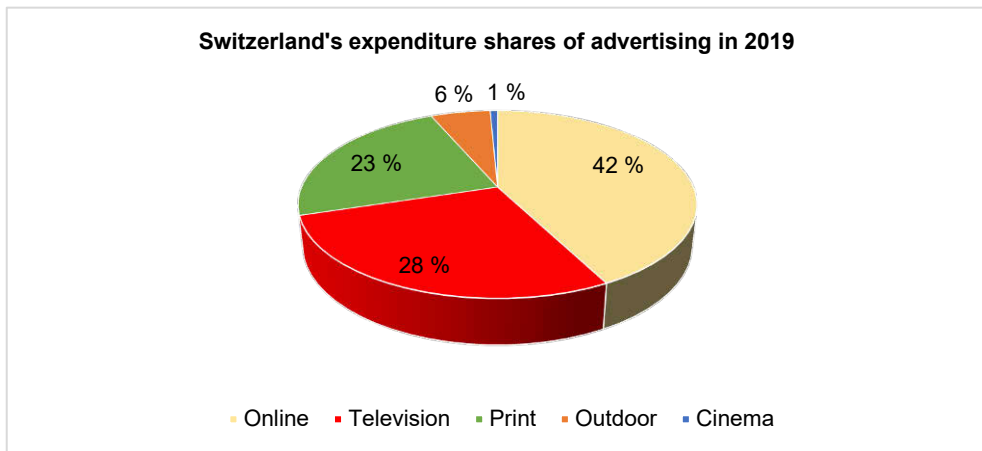


Figure 4. Switzerland's shares of advertising expenditure in 2019.

In 2019, the biggest advertising expenditure was on online advertising at CHF 2.87 billion with television advertising in second place at CHF 1.89 billion. Print advertising accounted for CHF 1.58 billion. The amounts spent on outdoor advertising (CHF 0.39 billion) and cinema advertising (CHF 0.05 billion) were notably smaller (Statista 2020b; Statista 2020c; Statista 2020d; Statista 2020e; Statista 2021a). In 2019, television advertising in Switzerland generated net sales of CHF 0.70 billion (Statista 2020a).

TV retains quite a prominent share in media consumption in Switzerland. In 2019, the Swiss spent on average 199 minutes a day watching television, which was more than the average time spent reading or listening to the radio. Even the time spent on the Internet by the majority of the Swiss did not exceed the time spent watching TV. (European Communities 2003, 14, 18–19; Bundesamt für Statistik 2017; Bundesamt für Statistik 2020.) In 2021, TV had the biggest user share (94 %) when compared to the use of radio and social media channels among the Swiss. Listening to the radio had the second biggest share (91 %) among the total population, and watching YouTube had the third biggest share (68 %). In addition, TV was the most used electronic media on a daily basis (65 %), followed by listening to the radio (62 %) and using Facebook (27 %). (Statista 2021g, 2–3, 15.)

In German-speaking Switzerland, the daily reach of TV has maintained a solid position: Over the period 2013–2020, the daily reach has varied between 62 % and 65 %. In 2020, the daily reach accounted for 63 % (Statista 2021g, 15). In the German-speaking part of Switzerland, 90 % of private households had at least one functioning TV set used to view programming in 2018 (Statista 2020a). In addition to the state-licensed TV broadcasters, Switzerland has many local TV channels providing regional news and other information from specific regions (Bundesamt für Kommunikation 2022).

Television commercials have the advantage of being able to display sequences of images that create an illusion of continuous movement. In commercials, images help to present the progression of a plot, events, and spatial relationships. (Fill 1995, 314–316; Sabban 2012, 99.) Everything that can be seen in the image, and how it is presented, is important for the formation of the meanings. Commercials consist of a series of different shots. The camera angles used, colors, sharpness, and spatial arrangements play an important role in facilitating visual communication. Incorporating jingles and other kinds of music can enhance the penetration of commercials because features of a piece of music, such as its rhythm, tempo, harmony, melody, and dynamics can affect the emotional experience derived from the commercial. (Schneider & Stöckl 2011, 29–33; Mogaji 2018, 39; see also Cook 2008, 116–117.)

If commercials feature actors, the language is accompanied and complemented by non-verbal communication, that is, gestures and facial expressions. According to Messaris (1994, 16) and Derbaix (1995, 471), facial expressions are the most straightforward and pure visual representations of the actor's subjective emotional experiences (see also Rossiter & Percy 1991a, 107). The interpretations of the facial expressions are combined with the information provided by the rest of the body in the form of gestures and posture. Gestures refer to the movements of the arms and hands. Non-verbal communication can convey information missing from the language spoken. (Brinker & Sager 2001, 1133; Mueller 2006, 121–122; Bucher 2011, 110–111, Stöckl 2011, 21.)

The combination of audio and visual stimuli makes commercials especially effective in their persuasive power and in shaping viewers' behavior and people's exposure to television in their everyday life will necessarily expose them to numerous commercials (Fill 1995, 316; Martín-Santana et al. 2015, 161; Novák et al. 2016, 187). The prevalence of commercials, however, makes it increasingly difficult to capture the attention of the consumers. Therefore, marketers have to constantly produce new ways to make their commercials, and the products or brands advertised therein, stand out in a positive way from the crowd of competitors.

Attention allocation can be facilitated by finding the right elements for eye-catching and attention-grabbing advertising. The whole advertisement's structure,

for example, the length, size, and pattern layout has a great effect upon the attention it elicits. To be effective, the content of the advertising message should be memorable and ultimately shape a purchase decision. (Schifko 1982, 985–986; Percy & Elliott 2009, 288; Mogaji 2018, 43; Seo 2020, 178.)

2.5 Dialects in advertising

Presenting advertising messages in a dialect or minority language is a means to target advertising at clearly defined regional audiences. Using a dialect can enhance understandability among the specific target audience and serve an important symbolic function. The use of dialects in advertising signals that the advertiser belongs to the same group as the recipients. The aim is to build a close relationship with the consumers. By using voices that sound like those of their target audience, the advertisers try to convince the audience that they are relatable. Furthermore, the use of dialects may be motivated by the desire to communicate most persuasively with individuals using that accent. (Kelly-Holmes 2005, 107.)

The decision to use a particular language may be motivated by the desire to associate the product with ethnicity and conjure up notions of a homeland and an identity. Using regional dialects can be a part of a marketing strategy to appeal to the patriotism of the consumers of a specific region. (Straßner 1983, 1521; Bajwa 1995, 96–97; 100; Janich 2005, 170–171.) When launching regionally limited advertising campaigns or emphasizing locality, the dialects are used to emphasize the regional origin of the brand or the company. According to Efing (2012, 174–175), German dialects are used in advertising especially often to advertise local food products and beverages. Highlighting the origin of the product in the case of groceries or beverages offers an opportunity to differentiate it from other products (Straßner 1983, 1521; Bajwa 1995, 96–97; 100; Janich 2005, 170–171).

Dialects can make the advertisement stand out with vivid, figurative, or original expressions or other kinds of linguistic features typical of that dialect. Using dialect can emphasize unexpected, novel strategies and allow the creative exploitation of language in advertising instead of predictable linguistic patterns and techniques, thus making the advertisement more memorable. (Sowinski 1998, 46; Boyd-Barrett et al. 2008, 427; Janich 2010, 130.)

Choosing to present an advertisement in a dialect or a minority language not only has an impact on the design of the language of advertising but also on the size of the target audience of the advertisement. Dialects and minority languages have a smaller communication radius than standard languages or languages used by the majority, thus a majority language can attract a larger target audience. A majority language might also convey a certain neutrality because dialects do not necessarily all have

positive connotations. (Sowinski 1998, 46; Boyd-Barrett et al. 2008, 427; Janich 2010, 130.)

Dialects may be applied in advertising even if they do not match the dialect of the target audience. A dialect can be inserted to trigger certain associations and values among the target audience. The choice of dialect is dependent on the prestige and social value attached to it. A certain dialect can be an attempt to elicit favorable associations among the target audience and make a profit of the dialect's positive image and prestige in favor of the advertised brand. A dialect might be associated, for example, with tradition, locality, and authenticity that the audience might transfer to the advertised product. In contrast, some dialects are stigmatized and regarded as less prestigious than others. Furthermore, dialects can trigger stereotypical assumptions about the ethnic group using the dialect on the part of the audience. (Stöckl 1997, 71–77; Sowinski 1998, 47; Janich 2005, 171–172; Janich 2010, 130; E fing 2012, 174–175.)

Percy and Elliott (2009, 47) note that speaking the same dialect or the same language strengthens the emotional attachment to the brand. Advertising campaigns that employ appeals to emotion seem to communicate especially effectively in dialect. Dialects appeal to the recipients at an emotional level and have the power of evoking emotion. (Janich 1998, 228–235.) The research results have shown positive outcomes of the use of local dialects in the process of persuasion in advertising: recipients with a non-standard accent have shown to be more persuaded by a message delivered in a register that resembles their own (Schmidt & Kess 1986, 19). According to Petty and Cacioppo (1982), the accent of the spokesperson was particularly relevant in the advertising context: a speaker using a similar accent to the target audience was regarded as more persuasive than a speaker using a less similar accent. Their study shows that the perceptions of a similarity in accent led to more favorable speaker evaluations and beliefs that attitudes would be similar.

The findings of Lalwani et al. (2005) and Lwin and Wee (2000) on consumer responses to different English accents indicate that a spokesperson's dialectal characteristics are one of the most important features of persuasive communication and had a significant influence on advertising effectiveness. Lalwani et al. (2005), found that a positive identification with the spokesperson in advertising resulted in the recipients being positively influenced by the spokesperson. The attitude of the target audience to the spokesperson in the advertisement impacted the attitude to the advertisement itself, which in turn affects the overall brand attitude and purchase intentions for the advertised product. The accent of the spokesperson affected the consumers' level of awareness and recall of the advertisement. Similar findings of a more familiar, non-standard accent improving brand recall have also been replicated by Giles and Powesland (1975), and Morales et al. (2012, 37–38). The study of Liu et al. (2013, 2387–2388) showed that when an advert used a local accent and

contained an emotional appeal, the effect was to enhance both consumer brand attitudes and memorability.

The persuasive power of German dialects for German-speaking audiences must also be acknowledged. In Mai and Hoffmann's study (2011), a regional German dialect used by salespeople had a positive impact on successful business-to-business communication. If the speech was of high quality, a regional dialect improved customer satisfaction. The study provided evidence that sales representatives who adjusted their speech pattern to the customer's dialectal speech style were more persuasive in personal selling. The use of dialect signaled membership of the customer's in-group and fostered social interaction. People were more persuaded by the spokespersons with whom they could identify. Moreover, Mai and Hoffmann (2011) state that a dialect that is appealing to the audience and triggers favorable associations improve the customer's assessment of the salesperson.

Kelly-Holmes (2005, 107, 116) sees the use of dialects in advertising as a consequence of the information era, as a result of which advertising texts, like many other media texts, have taken on the characteristics of informal communication. The effect is the incorporation of aspects of intimate, personal discourse into public forms of spoken and written communication whereby an attempt is made to imitate spontaneous or one-to-one communication. The trend extends to advertising texts, which now often seek to imitate everyday communication, including accent and dialect. As a result, dialects conquer areas that were traditionally reserved for standard language. The public and professional spheres are becoming infused with private discourse (Fairclough, 1992). For instance, in the media of the German-speaking language area (here Germany, Austria, and Switzerland), there has been a shift from the ideal standard German pronunciation, where regional coloring in pronunciation is not observable, toward a greater tolerance of different variants of German. Betraying one's origin by using a dialect has become accepted for speakers appearing on television and radio. (Burger 1990, 213–216; Fairclough 1992, 11; Hemmi 1994, 146.)

3 Emotional appeals in advertising

Advertising appeals are based on attracting the attention and interest of the consumers and/or influencing their feelings and thoughts about the advertised product or service. Such advertising appeals are frequently divided into rational and emotional appeals. Rational appeals focus on the rational thought process of consumers by emphasizing functional need for a product or brand and the measurable benefits of having it. The emphasis of a rational appeal is thus on the reasons for selecting, owning, or using a particular product or brand, which involves directing the audience to specific product features, such as quality, value, and performance. (Leonidou & Leonidou 2009, 524; Panda et al. 2013, 9–10; Mogaji 2018, 25–28.)

Mogaji (2018, 30) defines emotional appeals as “creative decisions incorporated into the advertisements in anticipation that they will arouse the customers’ emotions.” Incorporating appeals to emotion in advertising is intended to make consumers feel special and part of the advertised brand by focusing on consumers’ feelings and desires concerning the product. Emotional appeals can involve considerations of interpersonal relationships, social interactions, and feelings and can also target the consumer’s psychological, social, or symbolic needs. (id., 28–29, 46; Leonidou & Leonidou 2009, 523–524.) Accordingly, emotions become part of the realization of advertising seeking to appeal to emotion. There has been a paradigm shift to emotional themes investigated in advertising research. In addition, the study of the role of emotion is becoming central in understanding consumption experiences. (Laros & Steenkamp 2005, 1437–1438; Leonidou and Leonidou 2009, 523–524; Oliver 2010, 314; Berman 2012, 12.)

A considerable body of research indicates that using appeals to emotion in advertising can foster capturing and holding the target audience’s interest and enhance the advertisement’s persuasive power. Appeals to emotion attract consumers’ attention by arousing strong emotions and interest and create a vivid and enticing memory of the brand. Evoking an emotional response enhances the chances of the product entering the long-term memory, thus improving the recall of the advert. (Kröber-Riel 1980, 157–158; Friestad & Thorson 1986, 114–115; Kröber-Riel & Esch 1990, 48–49; Kröber-Riel 1993, 14; Ambler & Burne 1999, 29–30;

Toncar 2001, 535; Kröber-Riel & Esch 2004, 48–49; Leonidou & Leonidou 2009, 527; Panda et al. 2013, 8; Martín-Santana et al. 2015, 161; Young et al. 2019, 330.) Using appeals to emotion means the advertised products can be combined with mental images of pleasurable consumer experiences. The aim is either to present the products or services as experiences that cannot be offered by the competitors or to simulate stronger experiences than the competitor product or brand. (Kröber-Riel & Esch 1990, 26–28; Kröber-Riel & Weinberg 2003, 119–121; Schmidt 2012, 292–293.)

The stimulating mechanism of emotions focuses on creating a state of heightened psychological arousal, whereby the individual becomes alert and prepared to take certain actions. This is achieved by stirring emotions or creating a pleasant atmosphere that causes the individual to process the advertising message received more thoroughly than they might have otherwise. The effectiveness of an emotional appeal will depend on the level of the emotional intensity of the advertising and the degree of involvement of the target audience. (Kröber-Riel & Esch 1990, 48–49; Kröber-Riel 1993, 14; Kröber-Riel & Esch 2004, 48–49.)

When emotional appeals are appropriately applied in advertising, they improve the audience's attitude to the advertisement and the brand (Percy & Elliott 2009), help to differentiate brands, enhance consumer loyalty and enhance purchase intentions (Mogaji 2018, 28–29, 46). Similarly, the research results of Chan (1996, 164) show that emotionally appealing advertising prompted higher liking scores than informative advertising. Consumers described emotionally appealing advertising as amusing, interesting, original, and creative. The respondents perceived the advertised product in a positive light and emotionally appealing advertising was more readily accepted by the consumers. Furthermore, perceptions of the brand and company image were strengthened more by emotional appeals in advertising than by rational appeals.

An additional advantage of emotionally appealing advertising is the speed of its processing. Percy (2012, 69–70, 75) notes that when a person is exposed to an advertisement, both conscious cognitive associations in memory and emotional associations in emotional memory will be activated. The underlying difference is that when an advertisement elicits emotional associations with the brand, emotional memories will immediately and unconsciously enter into working memory before active and conscious processing of the advertising starts.

3.1 Psychological needs

Advertisers appeal to the consumers’ fundamental needs in different ways. In the model of Abraham Maslow (1943) the basic human needs are arranged in a hierarchical fashion (see also Stoyanov 2017, 42). The hierarchy includes five sets of basic human needs: physiological needs, safety needs, love needs, esteem needs, and self-actualization needs (see **Figure 5** below).

Maslow’s model helps to understand and anticipate buying behavior. The underlying idea is that there is a need or a desire of the consumer preceding the purchase. The model helps to develop different kinds of advertising strategies for different products. Furthermore, it helps to understand that advertising the same product or service may address different needs levels. For example, a car can be advertised to meet the basic need of safety. By emphasizing the luxurious elements of the vehicle instead, the advertising appeals to the need for self-actualization. (Berman 2012, 12; Pichère & Cadiat 2014, 7–8.)



Figure 5. Maslow’s hierarchy of needs.

The hierarchy of needs is often represented in the form of a pyramid, in which the largest and most fundamental levels of human needs are at the base. The two basic needs at the bottom levels—physiological needs and safety needs—are essential for survival and required to sustain life. These include air, food, need for security and safety as well as clothing and shelter for protection and the ability to trust the environment and other people. The basic needs take precedence over other needs further up the pyramid. (Boeree 2006, 4–7; Stoyanov 2017, 36–37.)

When the needs of the lower steps of the pyramid have been met, higher-order needs take priority (Berman 2012, 23). The third and fourth levels of the pyramid are referred to as the psychological need levels of human beings. The third level—belongingness and love— involves the feelings of being loved and accepted. The steps comprise family affection, relationships (including romantic relationships), and peers' friendship. (Boeree 2006, 4–7.) Examples include the desire to belong to a social group and to stay in contact with others, which may be reflected in the purchase of communication devices enabling that (Pichère & Cadiat 2014, 7–8; 12).

The fourth step of the hierarchy comprises the need to feel respected by others, show respect to others, and have self-esteem. Self-esteem covers confidence, achievement, responsibility, mastery, and independence. Luxury products and designer brands are examples of products satisfying these needs. (Berman 2012, 23; Stoyanov 2017, 21.) The highest need for self-fulfillment—self-actualization—is at the top of the pyramid. That need refers to the need of a person to reach his or her fullest potential by self-fulfillment. Products advertised fulfilling this need would include concert tickets or self-development courses. (Berman 2012, 23; Pichère & Cadiat 2014, 7–8; 12.)

3.2 Positive and negative appeals

Emotional appeals incorporated into advertising aim to arouse either positive or negative emotions among the target audience. Mogaji (2018, 30–31) delineates that verbal cues of advertisements can include negative appeals and evoke for instance emotions of fear, guilt, and shame. Positive appeals, on the other hand, can elicit positive emotions, like love, joy, and excitement. **Table 2** summarizes different positive and negative emotional appeals presented in the research literature and meta-analyses by Fowles (1982, 278–287), Fill (1995, 289–300) Ang and Low (2000), Berman (2012, 20–22), Eagle (2015, 98–105), and Mogaji (2018, 30–33).

Table 2. Positive and negative appeals of advertising.

Positive emotional appeals

<i>Adventure (escape, freedom)</i>	<i>Music (jingle as a cue, continuity)</i>
<i>Achievement (success, winning)</i>	<i>Nurture (taking care of small and defenseless)</i>
<i>Anthropomorphism (animals with emotions)</i>	<i>Playfulness (fun, lightheartedness)</i>
<i>Animation technique</i>	<i>Physiological needs (sleep, drink, food)</i>
<i>Affiliation</i>	<i>Popularity</i>
<i>Attention (being looked at)</i>	<i>Prominence (admiration, respect, prestige)</i>
<i>Autonomy (endorsing self)</i>	<i>Protection (guidance)</i>
<i>Beauty (aesthetics, ornamental)</i>	<i>Relief (relaxation)</i>
<i>Challenge (invites to test the product)</i>	<i>Role reversal (character in an unexpected role)</i>
<i>Curiosity (interest in the world and innovations)</i>	<i>Secure (safety, avoidance of threats)</i>
<i>Dominance (powerfulness)</i>	<i>Sex (sexual enticement)</i>
<i>Excitement (humor, happiness, and joy)</i>	<i>Shock (positive surprise)</i>
<i>Exaggeration</i>	<i>Status (pride, achievement)</i>
<i>Expertise</i>	<i>Surrealism (associations with images)</i>
<i>Family</i>	<i>Temptation (irresistibility)</i>
<i>Fantasy (associations with images)</i>	<i>Tradition (nostalgia)</i>
<i>Humor (attention and interest)</i>	<i>Youth</i>
<i>Incomplete messages (teasers)</i>	

Negative emotional appeals

<i>Affiliation (invoking fear of rejection)</i>	<i>Guilt</i>
<i>Aggression</i>	<i>Honesty (real and unfiltered information)</i>
<i>Autonomy (loss of independence)</i>	<i>Sex (overt sexuality)</i>
<i>Blackmail (inducing insecurity)</i>	<i>Shock</i>
<i>Deprivation (life without the product)</i>	<i>Shame (negative/controversial surprise)</i>
<i>Fear (danger, personal embarrassment)</i>	<i>Sorrow (grief, suffering, poignancy)</i>

Some emotional appeals can evoke either positive or negative emotional responses, or indeed both. For instance, melancholia, nostalgia, and longing are able to induce both negative and positive aspects of the emotion of sadness (Fowles 1982, 284–285; Eerola & Punkanen 2012, 32). According to Eagle (2015, 100), sexual appeals are effective at attracting the target audience’s attention and generating high levels of recall whereas overt sexuality is likely to prompt negative appraisals. Fowles (1982, 289) and Berman (2012, 17) emphasize that one advertisement can include more than one appeal and appeal simultaneously to multiple emotions. This allows multiple interpretations in determining the appeals of advertising. The context in which the advertisement appears can guide the interpretation of the appeal(s). Fowles (ibid.) notes that regardless of the multiple different appeals incorporated in the advertisement, an analysis should discern the loudest one or two appeals since those have the best chance of attracting the target audience’s attention.

Several studies report audiences' preferences for advertising evoking positive emotions instead of negative emotions (e.g., Moore & Harris 1996; Ang & Low 2000, 850; Leonidou & Leonidou 2009, 543–544). The study of Moore and Harris (1996) on emotional advertising indicated that viewers allocated the most capacity to positive arousing messages. Additionally, the positive messages were remembered better. Higher levels of positive attitudes and enjoyment were connected to positive appeals to emotion. Leonidou and Leonidou (2009, 543–544) reported similar results concerning newspaper advertising. The positive emotions enhanced the liking of the advertised products. The set of studies of Hamby and Brinberg (2016, 504) showed that an advertisement featuring a plotline in which a character experiences a challenge or conflict but ultimately experiences a positive outcome was more persuasive in terms of evoking a positive response than a story that ends negatively. The positive endings of narratives also enhanced story-consistent beliefs.

Despite the target audiences' preference for advertising with positive appeals, several campaigns apply negative appeals. Schmidt and Spieß (1997, 211–212) and Berman (2012, 21) exemplify the emotional appeal to fear and guilt in the social pressure campaigns in commercials. The fear of the unpleasant consequences of not consuming the advertised products can lead to a purchase to be on the safe side. This type of advertising has been regarded as an especially powerful technique in advertising health products for children. Parents in the target audience should be concerned for the health of their offspring and feel guilty if they are not doing all they can to secure their children's health. Advertisements instilling concerns about health aim to promote sales of the advertised products even to healthy people.

In advertising, negative appeals are frequently combined with unexpectedness. However, if an unexpected shock appeal evokes aversive reactions that are too powerful, consumers might not pay attention to the advertisement. (Ang & Low 2000, 850; Eagle 2015, 101.) Negative emotions are classified as aversive affective states and we try to avoid them in real life. Mediated aversive affective states, on the other hand, can cause people paradoxical enjoyment. Human beings actively pursue the enjoyment of negative emotional experiences in contexts of arts, literature, films, and music. Similarly, in advertising, sad emotions are mediated and evoked. (Eerola & Punkanen 2012, 32.)

In commercials, emotional narration aims to transport the target audience emotionally into the story. A commercial might for instance depict a character losing a loved one to evoke sympathy for or empathy with the character. The more successfully the fictional emotional world in the advertising connects with the recipients' own experiences, the more intense and stronger the transportation is. When viewers react to the narrated events as if they were involved in the action, the

immersion of the target audience leads to stronger emotional reactions. (Hamby 2014, 9–10, 33–34; Weber 2016.)

Similarly, the results of Leonidou and Leonidou (2009) showed that appeals to emotion in advertisement headlines increased the attention paid to newspaper advertising. Emotionally appealing language in the headlines emphasized elements that provoke challenge, and curiosity. Additionally, appeals to emotion showed a slightly stronger tendency to employ headlines of a consultative nature by giving advice or promising benefits gained by purchasing the product. In the body copy, emotional appeals built confidence in the company and its products, created dreams and fantasies about the product, and might apply sexual hints to associate the product with something beautiful or attractive. Additionally, the benefits of gaining recognition, respect (i.e., esteem), or status by using the product were emphasized.

3.3 Emotional appeals in language

In advertising, language has an important role in carrying the message (Hakala 2008, 204). Mogaji (2018, 39–40) states that the language of advertisement can evoke a range of appeals to emotion. They can be positive (e.g., excitement, joy, happiness, confidence) or negative (e.g., fear, shame) (see also Dashyan 2004, 18–19; Percy & Elliott 2009).

The benefits of using emotionally appealing language in advertising are reported by Nielsen et al. (2010, 1147–1148) who demonstrated that high levels of emotional appeal increased the attention allocation of viewers and reported behavior-based evidence that emotional wording captured the attention away even from a primary task of the participants. The shift in attention from a primary task to an advertisement was further increased when the advertisement featured a highly emotional rather than a less emotional headline. Even the presence of emotional words in a nonfocal area resulted in increased attention to the advertisements and increased brand awareness. The emotional language could override the attention allocation even in the situations in which the participants were motivated to focus on another task. Thus, emotional words could direct attention to the advertisement despite the consumers' focus on another task. Therefore, Nielsen et al. (ibid.) highlight the relevance of analyzing emotional language in future research.

3.4 Creative tactics of language

Creativity has been referred to as something novel, divergent from the norm but still meaningful, unique, original, value-added, and acceptable in generating positive feelings. Creative tactics enable marketers to cut through the clutter and noise of consumers' everyday lives. Creativity is one of the most effective tools for marketers

seeking the attention of consumers, communicating the advertising message to them, and engaging the target audience in the processing of the messages. (Ang & Low 2000, 836–837; Eagle 2015, 254.)

The language of advertising should be optimized to attract viewers' attention and deliver the advertising message correctly in the way that the recipients learn from it (Percy & Elliott 2009, 285, 287; Eagle 2015, 109, 254). That optimization can involve the language of advertising embracing creativity, as exemplified when it challenges convention or received wisdom and demands the target audience think differently from the norm. Recipients try to resolve unexpected situations by engaging in greater cognitive elaboration to decode the unexpected information. Therefore, consumers engage in greater cognitive elaboration in advertisements with unexpected information than they would when reacting to advertisements with expected information. Consequently, advertisers devise creative advertising messages to encourage consumers' involvement in processing the messages. (Ang & Low 2000, 838; Eagle 2015, 254.)

The use of successful creative tactics also optimizes the likelihood of eliciting the targeted emotion. Creative techniques evoke emotional reactions in people because human beings tend to react emotionally to an unexpected stimulus. (Mogaji 2018, 43.) According to Percy and Elliott (2009, 287), good advertising quickly communicates a good positive brand attitude leaving at least a positive feeling toward the brand. The following subchapters will present linguistic creative techniques of advertising at different levels of language.

3.4.1 Lexical level

At the lexical level, creativity can be applied efficiently by using patterns of words that are unusual and memorable. The use of unexpected words or letters in headlines can attract the recipients' attention and facilitate the processing of advertising messages. (Percy & Elliott 2009, 287, 292; Eagle 2015, 253.) Percy and Elliott (id., 292) also point out that although using words in unexpected ways attracts attention, familiar words used familiarly help learn the message. Therefore, unexpected words are especially useful in headlines but can actually prohibit the actual learning process of the advertising message if used in places where learning related to the message ought to take place.

Lexical novelties such as neologisms capture attention and increase the impact of the message (Lakoff 1982; cited in Schmidt & Kess 1986, 30–31²). Neologisms

² Original source: Lakoff, Robin (1982) *Persuasive Discourse and Ordinary Conversation, with Examples from Advertising*. In: *Analyzing Discourse Text and Talk*, eds. Deborah Tannen, 25–42. Georgetown University Press, Washington DC.

refer to any new word introduced into a language, by whatever process (Matthews 2014). The recipient is forced to interpret the message and engage in meaning-making. The active role of the recipient, in turn, enhances learning, retention, and persuasion. (Lakoff 1982; cited in Schmidt & Kess 1986, 30–31³.)

According to Percy and Elliott (2009, 287, 292) and also Eagle (2015, 253), concrete, high-imagery words evoke visual images quickly and easily since they are easy to imagine and facilitate communication and learning. Similarly, Leondiou and Leonidou (2009, 539) found words of literal language dominating the emotionally appealing parts in the body copy of the advertisements.

3.4.2 Semantic level

At the semantic level, similes appeal effectively to our imagination by subtly endowing the brand with distinctive attributes. Metaphors challenge the target audience to think in a different way. (Eagle 2015, 253.)

Puns within an advertising message are used to play with the meanings (Schmidt & Kess 1986, 19; Percy & Elliott 2009, 293–294; Eagle 2015, 253). A pun is defined as a humorous use of a word or phrase in a way that suggests two interpretations (Toncar 2001, 535). Percy and Elliott (2009, 293–294) hold that decoding puns requires cognitive effort that engages recipients. A successful pun in advertising conveys an obvious meaning reinforcing the product benefits. In addition, unexpected semantic anomalies are persuasive creative tactics in that they convey abnormal meanings deviating from what is standard, normal, or expected (Lakoff 1982; cited in Schmidt & Kess 1986, 19, 30–31⁴).

3.4.3 Syntactic level

At the syntactic level, creativity is based on saying something unusual, odd, and out of place (Ang & Low 2000, 849–850). Ang and Low (ibid.) showed that using unexpected language was effective under certain conditions. When accompanied by positive feelings, it generated favorable attitudes and evaluations among the target audience, whereas unexpectedness in advertisements stirring negative feelings diluted such evaluations.

³ Original source: Lakoff, Robin (1982) *Persuasive Discourse and Ordinary Conversation, with Examples from Advertising*. In: *Analyzing Discourse Text and Talk*, eds. Deborah Tannen, 25–42. Georgetown University Press, Washington DC.

⁴ Lakoff, Robin (1982) *Persuasive Discourse and Ordinary Conversation, with Examples from Advertising*. In: *Analyzing Discourse Text and Talk*, eds. Deborah Tannen, 25–42. Georgetown University Press, Washington DC.

The results of Leonidou and Leonidou (2009, 534–536) show that headlines used to foster emotional persuasion are characterized by incongruity. The headlines challenge the target audience by asking questions, criticizing, and inciting comparisons. The emotional headlines draw attention to images used in the advertisements, especially to illustrations(s) characterized by strong emotional content. In their study, emotional headlines dominate advertisements addressing a specific group of people, predominantly those more likely to buy the product, in testimonial headlines and quotations in the form of endorsement. Furthermore, appeals to emotion have a slightly greater tendency to employ headlines of a consultative nature promising possible benefits of the product.

Structural simplicity supports processing meanings. The study of Lowrey (1992, 272) demonstrated that simple syntax in advertisements produced greater levels of recall. In addition, Lowrey (1992, 270) notes that left-branching sentence structures—those in which dependent elements are presented before the most important subject elements (Matthews 2014)—reduce the comprehensibility of text by overloading the working memory. According to Percy and Elliott (2009, 285, 287), advertising language should avoid negatives and passive structures so as to reduce the effort required to process the language. An active sentence structure and positive sentences are understood and recalled better than passive or negative sentences. In contrast, Eagle (2015, 253) classifies a negative sentence structure as a creative tactic. According to Schmidt and Kess (1986, 30–31⁵), innovative use of language might omit subjects and auxiliary verbs and use the definite article in contexts in which it is not regularly used. An auxiliary is a verb principally used in combination with one or more other verbs, including the main verb (Aarts 2014).

3.4.4 Orthographical and phonological level

At the orthographical level, which is not researched in this study, Eagle (2015, 254), Mogaji (2018, 43), and also Percy and Elliott (2009) see the use of unusual letters as a beneficial tactic in gaining and holding the attention of consumers. Orthography refers to the study of how words are spelled (Chalker & Weiner 2003). The spelling of the words can be deliberately altered: Letters can be replaced by symbols or by infrequently encountered letters for auditory likeness. The technique relies on the ability of the readers to seek continuity and symmetry by filling in the missing pieces of the message or by drawing meaning from past experience. Percy and Elliott (2009, 288) add the capitalization of words as an additional orthographic strategy.

⁵ Lakoff, Robin (1982) *Persuasive Discourse and Ordinary Conversation, with Examples from Advertising*. In: *Analyzing Discourse Text and Talk*, eds. Deborah Tannen, 25–42. Georgetown University Press, Washington DC.

In spoken language—the focus of this study—unexpected emphasis or stress on certain words in headlines attract the recipients’ attention and facilitate processing (Percy & Elliott 2009, 287, 292; Eagle 2015, 253). Phonological structures of phrases enabling rhythm and rhyme encourage retention and recall (Percy & Elliott 2009, 285, 287; Eagle 2015, 253–254). Leonidou and Leonidou (2009) found a connection between the linguistic device of alliteration and emotional appeals. Alliteration refers to the repetition of the same sounds (usually initial consonants of words or of stressed syllables) in any sequence of neighboring words (Baldick 2015).

3.4.5 Pragmatic level

Previous studies reveal a connection between conversational style and creative tactics in the emotionally persuasive use of language. Leonidou and Leonidou (2009, 538) report that conversational styles (i.e., using a vivid dialogue between two or more people) as well as a testimonial (i.e., featuring a highly credible and likable source endorsing the product) predominated in the body copy slightly more frequently in emotional appeals than in rational appeals. Similarly, the effectiveness of a conversational style has been acknowledged (Lakoff 1982; cited in Schmidt & Kess 1986, 31⁶).

The research results of Petty et al. (1981, 428–439) show that rhetorical questions enhanced the persuasion process and amount of message-relevant thought under low-involvement conditions when subjects were not motivated to process the message extensively. Rhetorical questions are interrogative in form only and are not used to ask genuine questions (Chalker & Weiner 2003). Their use can make an audience more susceptible to the manipulation of the arguments than if they are omitted (see also Lakoff 1982; cited in Schmidt & Kess 1986, 18–19⁷).

Percy and Elliott (2009, 295) emphasize the meaning of adding questions and strong declarative sentences in advertising suggesting a personal, face-to-face interaction with the target audience. A declarative sentence is typically used to make a statement (Chalker & Weiner 2003). The aim is to engage the viewers in an almost personal conversation. Face-to-face interaction can be imitated through a direct appeal to the audience. A personal address in an advertising message involves the recipient in a “personal” communication process with the advertiser, attracts attention to the message, and facilitates processing that message. Hamby and

⁶ Original source: Lakoff, Robin (1982) *Persuasive Discourse and Ordinary Conversation, with Examples from Advertising*. In: *Analyzing Discourse Text and Talk*, eds. Deborah Tannen, 25–42. Georgetown University Press, Washington DC.

⁷ Original source: Lakoff, Robin (1982) *Persuasive Discourse and Ordinary Conversation, with Examples from Advertising*. In: *Analyzing Discourse Text and Talk*, eds. Deborah Tannen, 25–42. Georgetown University Press, Washington DC.

Brinberg (2016, 504) highlight how elements that encourage the recipients to consider the meaning of the message, for example, explicitly prompting a question or embedding it at the end, enhance the message's persuasive influence (see also Sabban 2012, 99). The creative linguistic tactics are presented in **Table 3** below.

Table 3. Creative tactics of language.

Linguistic tactics	Level	Source
Concrete, highly imaginary words Familiar words Neologism Unexpected words	Lexical level	Schmidt & Kess (1986) Ang & Low (2000) Percy & Elliott (2009) Leonidou & Leonidou (2009) Eagle (2015)
Anomalies Metaphors Puns Simile Humor	Semantic level	Schmidt & Kess (1986) Ang & Low (2000) Toncar (2001) Percy & Elliott (2009) Leonidou & Leonidou (2009) Eagle (2015)
Absence of subjects Absence of verbal auxiliaries Active sentences Addressing a specific group Criticizing Comparing Negative sentences Unconventional use of the definite article Positive sentences Short headlines Structural simplicity Incongruity Unexpectedness	Syntactic level	Schmidt & Kess (1986) Percy & Elliott (2009) Eagle (2015)
Capitalization Replacement of a letter by a symbol Unexpected letters Unusual spelling	Orthographic level	Percy & Elliott (2009) Eagle (2015) Mogaji (2018)
Alliteration Unexpected emphasis or stress of words Rhythm and rhyme, poetic structure	Phonological level	Leonidou & Leonidou (2009) Percy & Elliott (2009) Eagle (2015)

Table 3 sums up the linguistic tactics at lexical, semantic, syntactic, orthographic and phonological levels which have been identified to add creativity to advertising.

3.5 Humor

Humor is an audience pleaser and has long been considered an important communicative strategy in the rhetorical tradition (Sloane 2006). Smiling and laughing are regarded as the most frequent responses to humor. Smiling and laughing are innate and considered universal expressive patterns. Humor is also universally present in all cultures. (Guidi 2017, 18.) There is much evidence of the benefits of humor in marketing communications (Weinberger & Gulas 2019, 913–914). Humor is a way to capture and hold the audience's interest and to entertain viewers. The preference for humor in advertising is influenced, at least in part, by the fact that television audiences increasingly need to be entertained by advertisements. (Toncar 2001, 523.) Applying humor to advertising messages is in most cases regarded as a low-risk option. However, in the case of high-involvement advertising, humor can raise doubts among consumers about the performance of the products. (Toncar 2001, 534–535; Eagle 2015, 98.)

Toncar's (2001, 535) study reports that using humor in advertising has positive effects by generating high levels of liking the advertisement, increased advertising recall, and inducing more positive judgments of the advertised product or service among consumers. If consumers like the advertisement they are more likely to pay attention to it, understand it, and respond to the message. The second benefit is connected to emotional transfer where positive emotional reactions elicited by the advertisement cause a more positive reaction to the advertisement and lead to a more positive overall evaluation of the advertised products or services.

In a film, comedy as a genre is divided by Stern (1996, 41–42, 51–52) into a four-cell taxonomy. In the first continuum, verbal comedy is opposed to physical comedy depending on whether words or deeds predominate. Physical comedy is comedy of action whereas in verbal comedy, language dominates. The second dimension has romantic comedy at one end and satirical comedy at the other. The division is based on two types of audience responses. The distinction between the types of laughter is between “laugh with” versus “laugh at” comedy. In romantic comedy, the laughter of the audience is about laughing with the characters when the characters' pleasure is predominant. In satire, laughter is directed at the characters when their discomfiture is predominant. Satire seeks to persuade by engendering audience disengagement with ridiculous characters. Satire magnifies the faults and foibles of a person who is at odds with societal norms and emphasizes the downfall of folly. The verbal and visual forms of humor are presented in the following subchapters.

3.5.1 Verbal comedy

Verbal comedy emphasizes speaking and is generated with the means of language. In verbal comedy, the contrived wit is the source of amusement. (Larkin-Galiñanes 2017, 12.) Verbal comedy often relies heavily on figures of speech and the same device is widely used in advertising. A figure of speech refers to any form of expression in which the normal use of language is manipulated, stretched, or altered for rhetorical effect (Matthews 2014). If the figure of speech used is moderately clear, recipients can comprehend the comedy with relative ease and experience pleasure in processing the advertisement, which in turn enhances the persuasiveness of these advertisements. The enjoyability of cognitive processing and comprehension is based on the tendency of human beings to feel satisfaction when they feel clever. It fulfills a form of self-satisfaction on the part of those clever enough to comprehend a joke. (Stern 1996, 47; Burgers et al. 2015, 515–516.) The technique has been proven to enhance the communication of the message which can positively influence the persuasiveness of advertisements (Burgers et al. 2015, 515–516).

Comic verbiage is regarded as a source of comedic effects to produce laughter; forms of comic verbiage identified in the previous literature include puns, irony, double entendre, homonyms, synonyms, unconventional use of language, infeasible meanings, exaggeration in general, ambiguity, the surprise of unexpected turns, the incongruity of deceiving expectations, brevity, drawing strange resemblances or dissimilarities, comparisons and metaphors (Stern 1996, 47; Larkin-Galiñanes 2017, 12). A double entendre denotes a pun in which a word or phrase has a second, usually sexual, meaning. A homonym is a word that is identical in form with another word, either in sound or in spelling, or both, but differs from it in meaning. (Baldick 2015.)

In advertising, Toncar (2001, 528–530) identifies six forms of verbal comedy: puns, understatement, joking, ludicrousness, satire, and irony. Understatement is a means of representing something as less than the reality. Joking refers to a way of speaking or acting without seriousness. The ludicrous is something laughable or ridiculous. Satire includes sarcasm to expose vice or folly. Irony in rhetoric is a figure of speech in which one thing is said but the opposite is meant. (Matthews 2014; Chandler & Munday 2020.) In semiotics, irony deals with a code that is open to both a literal and an ironic interpretation (Chandler & Munday 2020).

3.5.1.1 Puns

A pun is a part of a humorous text, possibly an implied part, that is compatible with two meanings. In puns, phonetic similarity guides the hearer in backtracking the whole expression and realizing the overlapping of opposed scripts. In the terminology of rhetoric, punning is regarded as a figure of speech and known as

paronomasia (a play on words). Puns can rely on (lexicographic) homonymy, where formally coincidental words are etymologically distinct. In homonymic puns, the pun and the target are identical in sound. (Matthews 2014; Baldick 2015; Guidi 2017, 18.)

In the signification of the homonymic puns, the same sign is used once. The signification is regarded as the prototypical, “pure” type of pun. Only one sign is present in the humorous text, but it evokes the second identical sign and both of the meanings. Therefore, one sign is used to denote two different meanings. (Hempelmann & Miller 2017, 96.)

3.5.1.2 Irony

Irony is a means to create humor through contrasting. In the case of verbal irony, a speaker expresses that an expected, desired or preferred situation occurred, when it did not occur. Conversely, the speaker can state that the reality did not occur, when in fact, it did. Verbal irony bears the characteristic of a linguistic creation by a speaker or writer, that somehow expresses some proposition, stance, attitude, description, etc., concerning objective reality, that is somehow contrary to that reality. (Colston 2017, 243–244.)

In rhetoric, contradiction is conceptualized through the term an oxymoron, which is a device deliberately coupling semantically contradictory elements that are strictly contradictory: One thing is said but the opposite is meant, usually for a humorous effect forcing a figurative interpretation. The expression of an intended meaning appears to express the opposite. (Matthews 2014; Colman 2015; Chandler & Munday 2020.) In semiotics, irony belongs to a phenomenon of double sign which requires double coding. Double coding refers to the openness of any sign or text to two different interpretations depending on the frame of reference used to interpret it. In irony, double coding is open to both a literal and an ironic interpretation. (Chandler & Munday 2020.)

3.5.2 Physical comedy

In physical comedy, the emphasis is on action when a situation or personal characteristics cause accidental or incidental laughter. Physical comedy is based on jokes, gags, and pratfalls. Television advertising suits physical comedy because television is a medium with the capacity to show movement. (Stern 1996, 41–42.)

Slapstick is a form of physical comedy generally involving broad humor, horseplay, absurd situations, or violent actions. Familiar examples are pies in the face, landing on one’s backside, walking into walls, slipping on banana peels, goofy faces, rowdy behavior, and general physical clowning. (Marshall 2014, 700–701.)

The comedy in slapstick lies in the basic tension between control and its loss. The physical eruptions of extreme body comedy are predicated on the delicate balance between resistance and inevitable surrender. Slapstick provides humor when the situation before is contrasted with the situation afterward. For example, throwing a pie in someone's face is funny since the recipient is clean in the scene before the pie hits. (Grant 2007, 87–88.)

3.6 Emotional appeals of images

When an advertiser wants to appeal to consumers at an emotional level, images are particularly suitable for evoking emotional reactions (Janich 2005, 60–61, 191; Mogaji 2018, 36; Seo 2020, 178–179). According to Mogaji (2018, 36), emotionally appealing images can be regarded as the primary channel of emotional communication. According to Janich (2005, 60–61, 191), advertising images are mainly used to appeal to the emotions, wishes, and needs of the consumers.

Illustrations with an emotional content receive more attention, as measured by viewers' eye fixations (Kröber-Riel 1980, 157–158). Dooley (2012, 75–76) emphasizes the benefits of excellent, well-styled images emphasizing the products' sensual aspects, which at the best evoke a strong sensory reaction in the viewer. High-imagery advertising has the power to incorporate vivid imagery and leave a lasting impression. According to Dooley (2012, 75–76), high-imagery advertisements achieved higher recall rates and created an impression of experiencing the product in consumers' memories (see also Chowdhury et al. 2008, 8–9; Mogaji 2018, 36–37; Seo 2020, 178). Childers and Houston (1984, 652) indicate that messages containing visual images produce better recall than messages with verbal elements alone when people were focused on the sensory features of the stimuli and did not process the message deeply. Furthermore, advertisements with a high imagery content increase positive feelings about the advertised product.

Visual advertising stimuli have been found to be generally superior to verbal messages since they evoke emotional responses more directly than language. Processing linguistic stimuli requires greater cognitive elaboration. (Messaris 2012, 103.) Due to the right hemisphere of the brain being responsible for processing images, images trigger emotional experiences automatically and without conscious awareness or cognitive processing. Emotive images help to capture and hold the attention to the advertisement. (Kröber-Riel & Weinberg 2003, 119–125; Kröber-Riel & Esch 2004, 13, 169–170; Seo 2020, 178–179.) Visual images of an advertisement with emotional content can be depicted as either an emotional experience or merely an emotional atmosphere (Kröber-Riel & Esch 2004, 226–227). The stimulated positive affective experiences can lead to increased persuasion outcomes, such as increased positive attitudes toward or behavioral intentions on the

advocacies (Seo 2020, 178). Kröber-Riel and Weinberg (1992, 147) argue that the particularly effective emotional experiences that stimulate consumption are prestige, sociability, security, naturalness, success, superiority, and youthfulness (see also Vesalainen 2001, 161).

The findings of Vesalainen (2001, 160–161) illustrate that visual images of people are powerful in creating a fictive reality. The study examines the portrayal of people in social settings in advertising images addressing the need for socializing. Similarly, Hakala (2006, 14; 2008, 3) states that images of people can provide a social context for the advertised product and evoke emotional and attitudinal responses within the spectators regarding the product. Indeed, the depicted social experience is tailored to fit the attitudes and values of the target audience. At its best, the expression of the social reality encompassing the lifestyle and values of the target group attaches the desired identity to the product. Images of social reality are effective in advertising, as people easily interpret images as representations of reality and real life. The images evoke reliability, are convincing, and may seem objective. (Janich 2005, 191; Dooley 2012, 85–87; Schmidt 2012, 292–293.)

Kröber-Riel (1993) and Kröber-Riel and Esch (2004) studied advertising images that are especially effective in emotional persuasion. Images with schema representations of universal, biological, culture-specific, and learned schemas are associated with increased attention and strong emotional effects. The schemas are cognitive frameworks of memory in which human beings organize and save information. The cognitive frameworks speed the processing and interpretation of information. (Kröber-Riel & Esch 2004, 227–232; Kröber-Riel 1993, 176–177.) Universal schemas are those found in every culture and include various illustrations of heroes. Hero schemas have existed throughout history and in all cultures, but they can take different visual forms in different cultures. (Kröber-Riel 1993; Kröber-Riel & Esch 2004, 231–232.)

Images eliciting biologically preprogrammed reactions are particularly effective since they provoke arousal and stimulate involuntary attention (Kröber-Riel & Esch 2004, 174–175; Percy & Elliott 2009, 48–49). According to Kröber-Riel and Esch (*ibid.*), Mogaji (2018, 36), Fowles (1982, 274–275) and also Messaris (1997, 34, 40–41), images of humans (especially of children), nature, and images of erotic content universally evoke emotional reactions due to innate biologically preprogrammed responses. In the illustrations of children, the childish proportions of a proportionately large head, a high forehead, a round face, large round eyes, a small nose, and chubby cheeks function as emotional triggers. (Messaris 1997, 40–41; Kröber-Riel & Esch 2004, 227–232.) Furthermore, biological schemas are argued to evoke primary emotions in humans, universally across cultures. Therefore, images reflecting a biological schema may be especially applicable in international advertising campaigns. (Kröber-Riel & Esch 1990, 167–168; Kröber-Riel 1993, 14;

Müller 1997, 60–61; Kröber-Riel & Esch 2004, 48–49; Mellmann 2012, 110–111; Percy & Rosenbaum-Elliott 2012, 47.)

Culturally specific schema representations are impressions attached to a certain culture or region. They can be vast or very local. (Kröber-Riel & Esch 1990, 167–168; Müller 1997, 60–61.) Messaris (1997, 50–51) argues that the landscape imagery of advertising is emotionally appealing and that the preferences for the natural environment can be powerfully shaped by culture. For example, in this study, an advertisement applied a culture-specific schema of Swiss mountains and associated the image to a particular region and culture. The imagery of a pleasing natural landscape linked the advertised product with Switzerland and aimed to evoke emotional reactions associated with the country (see Subchapter 9.1.1.1.1).

The term *learned schema* refers to a schema shared by a group of people with similar interests. Learned schemas can be group-specific connecting people with shared interests and with the same kinds of experiences. For example, images representing schemas of golf appeal to the recipients with an affection for golf. Advertising with learned schemas confers several benefits. Very well-focused advertising for a target group can be perceived faster and easier by the recipients. (Braun 2012.) The empirical study of Leonidou and Leonidou (2009, 540–541) demonstrated that learned schema facilitate the expression of appeals to emotion. The emotionally appealing imagery featuring people representing a specific lifestyle group could transfer feelings effectively to the target audience. The following illustration styles dominated the emotional appeals: slice-of-life (i.e., showing people using a product under normal conditions), luxurious lifestyles (i.e., showing rich people using a product), and happy families (i.e., showing members of a family enjoying using a product).

However, Mogaji (2018, 37, 45) reminds us that emotional advertising is prone to differences of interpretation across cultures. He suggests that an emotional appeal in advertising in one country may not necessarily work in another country. Using images depicting cultural or learned schemas requires broader awareness and understanding of the target group in question. In order for the message to resonate with the target audience, it must be consistent with commonly shared learning or the cultural values of the target audience. (Percy & Elliott 2009, 49; Percy & Rosenbaum-Elliott 2012, 47.)

According to Mellmann (2012, 110–111, 119), the most effective emotional representations are evoked by the images that present the schema-relevant member the most accurately and display the typical qualities of the class member to the greatest degree possible. Similarly, Messaris (1997, 43–44) discusses that by depicting people with characteristics the target audience may want to emulate, advertising can draw upon the tendencies of identification and strengthen the emotional involvement with the advertisement.

3.7 Emotional narration

Ideally, the images displayed in commercials are part of a comprehensive advertising story demonstrating how the advertised products bring enjoyment. This works best when authentic and coherent texts of a plot are combined with emotionally appealing images. In addition, the advertising text can explain further benefits. (Sabban 2012, 99.)

Leong et al. (1994) describe the narrative structure of an advertisement as a plot where human characters or protagonists are introduced. Through storytelling, the actors are presented in a spatial-situational setting and act in an advertising story. Compelling stories can be a combination of music, language, carefully selected images, all of them displayed in a limited time frame in commercials. Images and sound are particularly influential in creating the desired mood. Compelling stories can capture hearts, evoke memories and emotions as well as strive to moderate the intensity of emotions. (Schmidt & Spieß 1994, 74–75; Weber 2016, 417–419.)

Furthermore, integrating the brand into an inspiring and engaging story increases memorability. Advertisers have understood the value of narratives as a persuasive tool: The more compelling, clever, insightful, or entertaining the stories are, the better is the chance of engaging the viewer and delivering a memorable brand message. (Ritscher 1970, 553; Kröber-Riel & Esch 1990, 68–69; Kröber-Riel 1993, 37–39; Meffert 2000, 750; Kröber-Riel & Weinberg 2003, 279, 113–119; Schneider & Stöckl 2011, 29–33.)

A narrative's persuasive power is based on the depiction of events and consequences rather than arguments (Leong et al. 1994; Hamby 2014, 1). Narratives in advertising engage the audience through identification with characters and reduce purchasing resistance in part because they are perceived to be less overtly persuasive. Product advertisements often use a narrative format to depict characters who experience the benefits of using a product or the potential consequences of failing to do so. The persuasive power of narrative advertising is enhanced through credibility depending on whether the actions and events in the commercial seem plausible and authentic. (Hamby & Brinberg 2016, 498–499.)

The research results of Escalas and Stern (2003, 576) show that classical drama advertisements with well-developed characters and a linear plot are effective in generating both sympathy and empathy responses. Furthermore, they found that these responses lead to positive advertising attitudes. Young et al. (2019, 330–331) recognize that the storytelling nature of emotional advertising supports the connection made between emotions and brand memories. Storytelling in advertising has been demonstrated to make the consumers less likely to evaluate the presented arguments critically. Similarly, Percy and Elliott (2009, 30) add that being very engaged with a story leads to persuasion through reducing negative cognitive response and enhancing positive emotional response.

Further advantages of storytelling are that consumers imagine future consumption experiences that enhance emotional involvement with the brand and positively affect consumers' attitudes toward the advertisement and brand (Escalas 2004). The emotional attachment to the brand will be strengthened and these memories guide future behaviors and enhance the willingness to pay (Young et al. 2019, 330–331). According to Mattila (2000, 36), narrative advertising is used to describe emotional experiences involving the consumption of services or the use of products. Narratives are useful for presenting benefits about abstract and intangible products.

Consumer research literature has largely focused on the relationship between emotional transportation and persuasion-related influences. According to Escalas (2004, 37, 46) and Green and Brock (2000, 702), stories persuade via the process of transportation, which is defined as immersion into a text or story, that is, the extent to which individuals become “lost” in a story and experience the mechanism of transportation (see also Escalas & Stern 2003, 569; Hamby 2014, 9–10, 33–34; Weber 2016). Transportation is characterized by emotional engagement, focused attention on the narrative world, and mental imagery. While immersed in a narrative, the individual may temporarily be distanced from current and previous knowledge or other experiences. When people are absorbed (transported) into a story, their beliefs, attitudes, and intentions change to reflect that story. This process is posited to reduce the likelihood that the target audience will produce counterarguments to the message. The narratives do not even need to be long or complex to be able to influence the consumers. (Hamby & Brinberg 2016, 498–499.)

Mattila (2000) found that high levels of transportation into a story occurred when the story was easy to understand and the information provided was coherent. The results show that participants with a limited familiarity with the products of the category had more favorable attitudes to the advertisement and more positive emotional reactions to the advertisement when the information was presented in a narrative. Additionally, the likelihood of future purchases was higher.

Hamby (2014, 7) and Weber (2016, 414–415) postulate that the effectiveness of narratives lies in the distinct way of processing them, on the basis that processing information in narrative form is natural to humans. Indeed, the works of cognitive psychology suggest that people map the exterior world into an internal mental representation and generate expectations and explanations from the information. People also construct their life events and their autobiographical self through personal narratives. (Harter & Bukowski 2012, 36.)

3.8 Advertising planning grids

Analytical frameworks have been designed to help plan persuasive advertising and emotional persuasion and to describe the advertising process. The AIDA formula for successful marketing describes the steps a customer goes through in the process of purchasing a product. The sequences of attention (cognitive stage), interest and desire (affective stage), and action (behavioral stage) combine two basic functions of informing and persuading in advertising. Informing is reflected especially in the sequence of attention and persuasion in the sequence of interest and desire. First, the advertiser aims to get the audience's attention, then keep their interest to awaken the desire in them, and finally to motivate them to act. Desire is awakened either by the product itself or by specifically addressing the emotions of the customer. (Fill 1995, 230–231; Fennis & Stroebe 2016, 7, 28–29, 33; Lee 2019.)

The FCB Grid (Ratchford & Vaughn 1989) and the Rossiter-Percy Grid (Rossiter et al. 1991b) are models used to interpret consumer buying behavior and to adopt a suitable advertising strategy in advertising planning. Both the FCB Grid and the main part of the Rossiter-Percy Grid, are models of attitude: representing how consumers evaluate products and brands. The FCB Grid of Ratchford and Vaughn (id., 294) is a model for interpreting the consumer's buying behavior and for adopting a suitable advertising strategy in advertising planning. The grid postulates that the hierarchy of different types of purchase decisions varies depending on whether the decision is a high or low in involvement or a thinking or feeling decision. Involvement is regarded as the interest level or the motivational intensity. Thinking and feeling refer to modes of information processing. Thinking forms of purchase require cognitive information processing. Feeling purchase decisions require holistic, symbolic information processing and stress culminating in a feeling of satisfaction. With these combinations, the grid forms four quadrants of the significant factors: high involvement, low involvement, thinking, and feeling. With the help of these factors, the advertising planning grid helps to estimate whether or not a purchase requires a high- or low-involvement emotional decision or a high- or low-involvement intellectual decision.

The Rossiter-Percy Grid devised by Rossiter et al. (1991b), forms a six-cell grid including advertising planning options of the brand awareness, level of involvement, and level of purchase motivation (see **Figure 6**). Examples of typical target audience members are depicted at the center of the grid. The Rossiter-Percy grid can be used to develop a communication strategy for a brand's marketing communications. The tactics for delivering an effective advertising message differ for each quadrant. (Rossiter & Percy 2017, 78–79.)

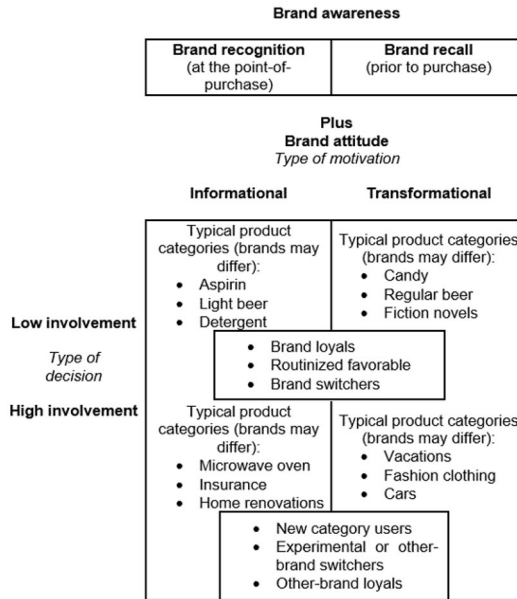


Figure 6. The Rossiter-Percy Grid (adapted from Rossiter et al. 1991b, 13).

Brand awareness is the first communication objective. Brand awareness is distinguished in terms of brand recognition, where the brand is chosen at the point of purchase, and brand recall, where the brand, in order to be chosen, must be remembered before the point of purchase. (Rossiter et al. 1991b, 12–13.) The brand attitude refers to everything that a consumer knows or learns about the brand (Rossiter & Percy 2017, 78–79). In the brand attitude, the consumers’ attitudes toward products and brands are divided into dimensions of involvement (high-involvement versus low-involvement) and type of motivation (informational versus transformational). The aspect of emotions is embedded in the transformational purchase motives which aim to transform the brand user’s sensory, mental, or social state. (Rossiter et al. 1991b, 12.)

The first division is made between the levels of involvement of the consumers: the high-involvement and low-involvement purchase decisions. The involvement dimension of attitude is defined purely in terms of perceived risk. With high-involvement decisions, there is a perceived risk in the purchase, either psychological or fiscal. The high-involvement brand-choice decision is risky and advertising information is processed at a more detailed level. In such a case, deciding whether the goods or services should be bought or not demands considerable thought. A consumer trying the product or service for the first time, makes a high-involvement decision almost regardless of the risks associated with the product or service

category. Examples of high-involvement product categories include cars, high-value electrical items, and holidays. (Rossiter & Percy 2017, 77.)

When there is little risk present, the decision is described as a low-involvement one. Then consumers regard the risk involved in the choice as sufficiently low to try the brand. (Rossiter et al. 1991b, 15.) Individuals spend little time thinking before purchase. The buying process can be routinized and therefore a repeat buying habit is reflected in the low-involvement category. Low-involvement generally relates to everyday consumer goods like sweets, soft drinks, painkillers, and detergents. (Rossiter & Percy 2017, 77.)

The second division, the motivational dimension of attitude, is made between informational and transformational strategies. In the strategies associated with information, the focus is on the benefits associated with the brand. The advertiser provides information to help address a perceived or potential problem. This is reflected in advertising by showing how to solve or avoid a problem. (Rossiter et al. 1991b, 16; Percy & Elliott 2009, 91; Rossiter & Percy 2017, 72, 77.) Informational motives negatively reinforce purchase motivations. The notion is described as negative because it negates a problem by buying the brand to resolve a problem. (Rossiter et al. 1991b, 16; Percy & Elliott 2009, 91; Rossiter & Percy 2017, 72, 77.)

Strategies of transformational advertising are associated with emotions. Transformational advertising addresses situations in which the primary motive for brand purchase is positively oriented and the advertising emphasizes the reward provided by the product. The emotional portrayal of the benefits is used to arouse the desired emotional response in consumers. The advertising promises more positive reinforcement from buying and using the advertised brand—be it of a sensory, intellectual, or social nature—than can be obtained from other brands, and to influence purchasing decisions. (Percy & Elliott 2009, 91; Rossiter & Percy 2017, 72, 77.) The advertiser aims to create a mood and transform the consumer's emotions. The key factor for successful transformational advertising is the authenticity of the emotional portrayal. (Rossiter et al. 1991b, 15.)

4 Emotions

Emotions have become established as a legitimate area of scientific inquiry in marketing and efforts have been made to investigate their role (Huang 2001). Understanding the different emotions is important since emotionally appealing advertising aims to evoke emotions among the target audience (see Chapter 3). To understand emotional reactions and establish a valid difference between emotions and feelings, the next review section discusses the concepts as used in psychology. Furthermore, the underlying mechanisms of emotions and their meanings for human beings will be reviewed.

There are two conceptual differences to approaches to the study of emotions; an explanatory model of a philosophical nature and a more empirical one. The theoretical foundation of the philosophical approach lies in the works of William James (1884) and Carl Lange (1887) whose theories describe how information flows in the brain and gradually generates subjective feelings. The theories emphasize that physiological and behavioral responses precede subjective experience of emotions. Both theories adopt a premise that stimulus arousals cause a range of physiological changes in the autonomic nervous system response patterns. External emotional triggers lead to physiological changes in the neural system activity after which the sensory system codes them and subsequently creates subjective feelings. (Friedman 2010, 383–384.) The empirical branch of neurophysiological science contrasts by seeking answers to how emotions manifest in brain activity and how the actual emotion is generated in the neural basis of the brain. A detailed description of the complex phenomenon of neurobiological bases of emotions and their processing in different brain areas is beyond the scope of this study.

Research literature suggests that the terms *emotion* and *feeling* should not be used interchangeably. While emotions evoke an immediate response to certain challenges and opportunities faced by the organism, feeling those emotions provides a mental alert. Emotional reactions cause biological changes to the behavioral state. As Damasio (2001, 781) aptly puts it, an emotion is a patterned collection of chemical and neural responses produced by the brain as a consequence of the presence of an emotional stimulus, thus, an emotion is a neurobiological reaction to a stimulus. Emotions allow organisms to cope with situations that are potentially

dangerous or advantageous and are an important survival tool that has played a crucial role in human evolution. Heath (2012, 101–102) notes that even though people might be able to control the expression of emotion and make it impossible for others to discern their emotional state, people cannot control the experience of the emotion.

Damasio's (2001) definition portrays feelings as direct consequences of emotions, the mental representation of the physiological changes that characterize emotions (see also Zajonc 1980, 151; Heath 2012, 104). According to Damasio (*ibid.*), emotion always comes first, and feelings are a response to emotion (see also Heath 2012, 101–102). The importance of both emotional reactions and feelings is summarized well by Heath (2012, 107) stating that emotional reactions and behavior can save a person's life and help take advantage of opportunities. However, only feelings can allow a person to mentally reflect upon the fact that certain things cause states of sorrow or joy, for example.

Proponents of universal basic emotion theory conclude that there are at least some primary emotions (also called basic emotions) that are recognizable across cultures and could therefore be regarded as universal. Researchers are convinced that emotions are a product of evolution because people experience them regardless of the language output connected to them. Emotions have a distinct neural and physiological basis to support survival. According to psycho-evolutionary theories, there are four necessary conditions for considering an emotion primary: First, an emotion is considered primary if it also exists in other animal species; second, it must have a specific, innately determined biological basis in brain organization with distinctive neural and physiological components that are thus biologically determined processes with experiential similarities; third, a primary emotion develops very early in life; and fourth, it is irreducible, in that it is not composed of two or more simpler emotions. The following fifth criterion is sufficient but not necessary for a primary emotion: primary emotions may be associated with distinctive universal non-verbal expressions. This means that primary emotions have a distinctive neuromuscular-expressive pattern manifested in facial expression, posture, or gesture suggesting it is universal for humans. The facial expressions related to the expression of the primary emotions are universally understood across cultures. (Ekman & Friesen 1975, 1976; Ekman 1977, 98; Plutchik 1984, 201; Derbaix 1995, 474; Plutchik 2001a, 346–347; Laros & Steenkamp 2005, 1440; Konstan 2006, 11–12; TenHouten 2007, 14.)

Although scholars agree on the existence of primary emotions, they disagree on their number. Plutchik (2001b, 118) and Kemper (1987, 284) state that scholars' attempts to determine universal emotions have led to lists proposing various numbers of primary emotions. No unequivocal way to settle on a precise number has been found. Psychologists have proposed anywhere from 3 to 11 emotions are primary.

The lists include fear, anger, and sadness; most of them also include joy, love, and surprise. Human beings have a wide range of variations of basic emotions which are called secondary emotions. Secondary emotions are combinations derived from primary emotions. (de Mooij & Hofstede 2010, 94; Percy 2012, 69.)

In advertising, Mogaji (2018, 45) suggests advertisers consider the suitability of primary and secondary emotions for different purposes. He proposes that primary emotions are suitable for global advertising campaigns of any culture owing to their homogenous characteristics and because primary emotions are universally understood. For global advertising, secondary emotions might be less suitable since they are socially constructed and may not be understood universally. Assessing their meanings requires considering the surrounding culture of the target audience.

Similarly, Ekman et al. (2014) acknowledge that the situations eliciting emotions can vary in different countries and cultures. There are also social factors, like unwritten rules determining the display of emotions. Cultures vary in the preference for whether emotions are hidden and moderated, or expressed openly and shared. Culture also influences the way people describe and label their emotions.

4.1 Plutchik's primary emotions

This paper follows psychologist Robert Plutchik's (1984, 200; 1991; 2001a, 346; 2001b) conceptualization of eight primary emotions that provides a structural model describing the interrelations among emotions. Plutchik's theory provides a refined account of various subtypes of advertising emotions (Huang 2001, 240–241).

The background of Plutchik's (2001b, 117) model of emotions stems from Darwin's work but goes beyond Darwin's assumption that emotions are modes of adaptation to significant events in an organism's environment. Plutchik (id., 200; 1991, 109) argues that primary emotions are bipolar and come in pairs of opposites (see also Laros & Steenkamp 2005, 1440; TenHouten 2007, 15). Plutchik (1984, 205, 200; 2001a, 348) lists eight basic emotions: acceptance, joy, anger, surprise, disgust, sadness, fear, and anticipation. Acceptance is regarded as the opposite of disgust, joy the opposite of sadness, anger the opposite of fear, and surprise the opposite of anticipation (see **Table 4**).

Table 4. Plutchik's eight primary emotions presented with their opposite emotions (adapted from Plutchik 2001a; 2001b).

First pair	Second pair	Third pair	Fourth pair
Acceptance	Joy	Anger	Surprise
Disgust	Sadness	Fear	Anticipation

In Plutchik’s (2001b, 116) model, the primary emotions can show different degrees of intensity describing the change of intensity in the emotions (Plutchik 1984, 200; Plutchik 1991, 109). **Table 5** depicts the gradation of the primary emotions in which the primary emotions are presented in the middle. The mild form of the primary emotion is presented in the column on the left and the intense form of the emotion on the right.

Table 5. The primary emotions in different levels of intensity (modified from Plutchik 2001b, 117–118).

Mildest level of intensity	Primary emotions	Strongest level of intensity
Trust	Acceptance	Adoration
Boredom	Disgust	Loathing
Serenity	Joy	Ecstasy
Pensiveness	Sadness	Grief
Annoyance	Anger	Rage
Apprehension	Fear	Terror
Distraction	Surprise	Amazement
Interest	Anticipation	Vigilance

In addition to the intensity, the emotions vary in terms of degree of similarity. For example, emotions of joy and disgust have little similarity whereas emotions of grief and sadness have greater similarity. (Plutchik 1984, 200; Plutchik 1991, 109; Plutchik 2001b, 116.) In the following subchapters, each primary emotion is described alongside its opposite.

4.1.1 Acceptance versus disgust

The primary emotion of acceptance originates in a survival need common to all species that requires the members of a group to distinguish members of their own group from members of others. Acceptance deals with the fundamental question of inclusion in or exclusion from a specific species. In the human context, the emotion refers to the acceptance of other people, for instance, parents, family members, valued colleagues, acquaintances, friends, and lovers. Furthermore, it means being accepted by others and being incorporated into any kind of social group. (Plutchik 1991, 95–96; TenHouten 2007, 15.)

According to Plutchik (1991, 96–97), the pattern of disgust is basically a form of riddance reaction by which the organism tries to eliminate a substance or object that has been incorporated. Disgust is a negative emotion and serves as a basic

protective mechanism that has considerable survival value for individuals. As a result of learning and classical conditioning, avoidance of contamination may extend to reacting to the sight or smell of an object. TenHouten (2007, 27) specifies that disgust protects humans and animals from life-threatening parasites, viruses, and bacteria. Core disgust is a powerful emotion that can keep us away from harmful substances or creatures.

4.1.2 Joy versus sadness

Joy is characterized as extreme gladness, delight, or exultation of the spirit arising from a sense of well-being or satisfaction (VandenBos 2016). TenHouten (2007, 31, 34) states joy refers to an acute, short-term experience of well-being and contentment, and causes a high level of happiness. Joy is seen as an acute emotion, whereas happiness is considered a background baseline sentiment. Happiness is a general positive emotional sentiment, which includes an evaluation of significant aspects of life, and life as a whole.

The opposite of joy is the negative emotion of sadness. It is defined as “an emotional state of unhappiness, ranging in intensity from mild to extreme and is usually aroused by the loss of something that is highly valued” (VandenBos 2016).

4.1.3 Anger versus fear

Anger is an emotion characterized by tension and hostility arising from frustration, real or imagined injury by another, or perceived injustice. It can manifest itself in behaviors designed to remove the object of the anger or in behaviors designed to express the emotion (e.g., verbally by swearing). (VandenBos 2016.)

For Plutchik (1982, 535) and Plutchik and Praag (1989, 24), anger is an active, affective reaction to a problematic situation. Anger is a positive emotion insofar as it can have a functional value. Anger mobilizes our energy and resources in service of achieving our goal. Anger manifests in the facial expressions: a furrowed brow, intense gaze forward, mouth either tightly closed or open showing clenched teeth. Additional physiological changes are demonstrated in a reddish skin hue and contracted pupils. In a social setting, anger is usually experienced as an immediate, spontaneous response to the perception of unjustified harm or pain to the self or family members, friends, or acquaintances. (TenHouten 2007, 39, 42.)

Whereas anger is essential in energizing and organizing our behavior, fear involves either an effort to move away from or escape a situation. Fear is a basic, intense emotion aroused by the detection of an imminent threat. It involves an immediate alarm reaction that mobilizes the organism. By triggering a set of physiological changes (e.g., rapid heartbeat, tensing of the muscles) fear enables the

organism to take action. The short-term responses associated with fear are for example running away, crying, screaming, withdrawing, retreating, dodging, shrinking, and seeking help. Fear facilitates the development of perceptual and cognitive processes necessary to assess danger and protect the self from harm. (Plutchik 1991, 73–74, 76; VandenBos 2016.)

4.1.4 Surprise versus anticipation

Surprise is an emotion typically resulting from the violation of an expectation or the detection of novelty in the environment. It is considered by some theorists to be one of the emotions having a universal pattern of facial expression. (Ekman et al. 1969; see also Subchapter 4.1.) The physiological response includes raising or arching the eyebrows, opening the eyes wide, opening the mouth wide in an oval shape, and gasping (VandenBos 2016).

Since surprise is triggered by an unexpected or unknown stimulus in the environment, the emotion may change right after the source of surprise has been evaluated. Surprise can quickly change to fear if the surprise is a means for adapting to a danger. If the stimulus is a source of pleasure, the surprise can change to joy. Physical changes are very similar to fear since surprise can precede fear. Both in surprise and fear the senses of sight and hearing are immediately aroused. This is manifested in opening the mouth and eyes wide open and raising the eyebrows. Physical alertness helps to identify the source of surprise quickly. (Plutchik 1991.)

The opposite emotion to surprise is anticipation. Anticipation is defined as “looking forward to a future event or state, sometimes with an affective component (e.g., pleasure, anxiety)” (VandenBos 2016). Plutchik (1984, 205) considers anticipation⁸ a positive act of actively exploring territory to acquire valuable resources. Anticipation originates from the universal exploratory behavior of all animals. It includes a certain curiosity and constant activity by keeping the individual in contact with and informed about the environment. This constitutes an adaptive behavior necessary to secure the necessities of life and thus to securing survival. For example, in human beings, exploration manifests as an investigatory behavior in the domains of human inquiry of science, technology, and engineering. (TenHouten 2007, 46, 48.)

⁸ In a later publication, Plutchik (1991, 102) uses the term *expectation* instead of *anticipation*.

4.2 Primary dyads

When primary emotions are blended together, they form higher-order combinations. These combinations of two primary emotions, the mixtures of emotions, Plutchik (1984, 205; 1991, 162) calls primary dyads. For instance, the combination of joy and fear results in the emotion of guilt, and the integration of joy and anger results in pride (see also Plutchik 2001b, 118–119). **Figure 7** below demonstrates eight examples of the primary dyads, but the list is not exhaustive.

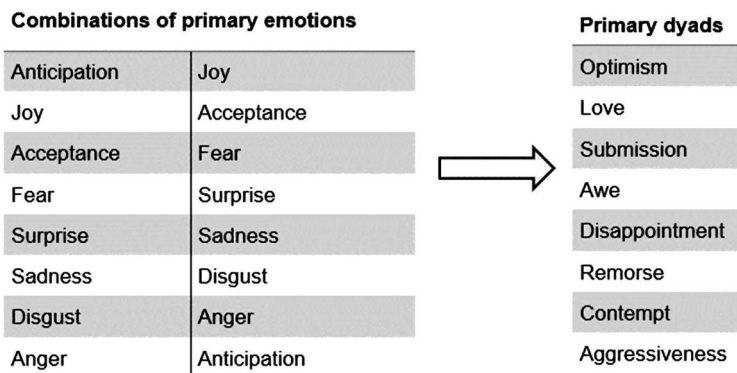


Figure 7. Examples of primary dyads formed by primary emotions (adapted from Plutchik 1984, 205 and Plutchik 2001b, 118).

Plutchik (1991, 90) exemplifies the composition of the primary dyads with the emotion of love (composed of joy and acceptance). He states that primary emotions are simpler than what are their combinations. Joy is a transient emotion and love is a long-lasting state. Love has undoubtedly the element of joy in it, but love is a more complex and subtle emotion than joy. It is easy to conceive joy without love but not love without joy. This indicates that joy is composed of simpler units than love.

5 Varieties of German used in Switzerland

Switzerland is a linguistically diverse country. The Federal Constitution of the Swiss Confederation lists the official languages of Switzerland as German, French, Italian, and Romansh (The Federal Council 1999). The majority of the Swiss population is German speaking. The linguistic situation in the German-speaking area of Switzerland is unique in that two varieties of the German language co-exist in the same country. (Scherrer et al. 2019, 736.)

German is a pluricentric language in that it has several different standard forms in various regions. In Switzerland, the standardized form of the German language is Swiss Standard German, which is used extensively in written communication. In contrast, the different varieties of Swiss German are primarily spoken. (Lötscher 1983, 123; Ammon 1995, 284; Vorweg 2019, 132; Vorweg et al. 2019, 144.) In this study, a language variety refers to different forms within the same language. In addition, the regional Swiss-German varieties in Switzerland are called Swiss-German dialects.

5.1 Swiss German

Swiss German is an umbrella concept referring to heterogeneous German dialects in Switzerland used to describe the whole complex of Swiss-German dialects. There is no uniform dialect of Swiss German; there are no official Swiss German dictionaries; and nor are there guidelines for the orthography of its dialects. However, unofficial guidelines describing individual dialects' structure and lexicon do exist. (Ammon 1995, 251, 296; Rash 2002, 20; Scherrer et al. 2019, 735–736.)

The different Swiss-German dialects in the German-speaking part of Switzerland can vary considerably. The dialects have their own unique pronunciation and vocabulary that differ significantly from Swiss Standard German and grammatical forms differ too with the result being that understanding Swiss-German dialects can be challenging for Standard German native speakers. (Ammon 1995, 285; Chalker & Weiner 2003.) Even among geographically proximate towns, dialects can differ substantially and even speakers of different Swiss-German dialects may have

difficulties understanding each other. However, the dialects are usually comprehended outside of the dialect's borders, especially the closely related ones. (Burger 1982, 383; Wyler 1987, 23; Hemmi 1994, 145; Baigger & Sutter 2006, 50.)

The exact number of Swiss-German dialects is unknown. The major Swiss-German dialects are frequently named after the cantons or towns in which they are spoken, for example, *Berndütsch* for Bernese Swiss German. However, the dialects can even be divided into numerous local subdialects. The geographical boundary lines of the area in which a distinctive dialect occurs are not clear cut. Due to the linguistic influence of other dialects and population movements from one dialect community to another, it is not easy to ascertain the borders of the dialect usage, or to define or classify them. (Weber 1964, 19; Janich 2005, 169.)

Swiss-German reinforces and extends a collective sense of national and cultural identity among German-speaking Swiss people and has a symbolic importance in that it represents the membership of a country in a similar way as a national flag or a national anthem. Owing to the geographical proximity of the other German-speaking countries, Germany and Austria, Swiss German distinguishes a German-speaker as a Swiss citizen. In addition, the dialect reflects the person's identity at a regional and local level. (Lötscher 1983, 128; Koller 1992, 40–45; Ammon 1995, 295; Christen 1995; Rash 2002; Werlen 2005, 26; Ruoss 2019, 248–249, 372–373; Vorweg 2019, 132; see also Soffritti 2004.)

Swiss German is spoken in all social situations in the German language area of Switzerland independently of the topic or the relationship to the dialogue partner. Speaking Swiss German does not reveal the social background of the speaker. (Schuppenhauer & Werlen 1983, 1422–1423; Koller 1992, 35–36.) For a German-speaking Swiss, Swiss German is a language variety for everyday life and will be heard in everyday communication in the family circle, in shops, and at work. A German-speaking Swiss would not use Swiss Standard German instead of Swiss German in these situations without very good reason. Swiss German is regarded as a natural, comfortable and authentic variety. (Lötscher 1983, 123; Hemmi 1994, 145–146; Siebenhaar 1996, 2–3; Siebenhaar & Wyler 1997, 7; Christen 1998, 13–14; Oppenheim 2005, 104.) The Swiss-German dialect is generally associated with positive values, ratings, and attitudes. Using Swiss Standard German in speech would sound impersonal and alienating for German-speaking Swiss. Swiss German is the language of the heart and more appealing to emotions than the rational-oriented Swiss Standard German. (Bucher 2005, 9; Oppenheim 2005, 105; Ruoss 2019, 156–157.)

Although most books and newspapers are published in Swiss Standard German, Swiss German appears in some contexts of literature, advertising, social media, and private communication, for example, in e-mails and text messages (Christen 2004, 73). Whenever the context is less official, close to everyday life, or has a strong

emotional value for a person, the possibility that they will use Swiss German in writing increases. For instance, birth and wedding announcements may be printed in dialect. (Häusermann & Buhofer 1982, 276; Burger 1990, 238; Siebenhaar & Wyler 1997, 11–12; Oppenheim 2005, 104.)

5.2 Swiss Standard German

Swiss Standard German is known as *Schriftdeutsch* and is the standard form of written German in Switzerland found in dictionaries and grammar books (Meyer 1989, 23; Rash 2002, 20; Baigger & Sutter 2006, 50; Vorweg et al. 2019, 144). Swiss Standard German is used in contexts such as education, bureaucracy, on national television and radio, and some contexts of formal public speaking (Lötscher 1983, 123; Hemmi 1994, 145–146; Siebenhaar 1996, 2–3; Siebenhaar & Wyler 1997, 7; Oppenheim 2005, 104). In addition, the majority of written material found in Switzerland, such as newspapers, magazines, instructions guides, announcements, textbooks, scientific texts, and often print advertisements is in Swiss Standard German (Siebenhaar & Wyler 1997, 34). Helvetisms are distinctive linguistic features used in Swiss Standard German that distinguish it from other standard German varieties—German Standard German and Austrian Standard German. The multilingual culture of Switzerland means Swiss Standard German borrows from French and Italian. (Häusermann & Buhofer 1982, 275; Lötscher 1983, 123; Koller 1992, 232–234; Ammon 1995, 284; Gallmann 1997, 2–5.)

Swiss Standard German is often spoken on formal occasions. However, Swiss Standard German confers no greater social prestige than non-standard varieties. The more an event has an official, formal, or public character, the more likely Swiss Standard German will be used instead of a dialect. In addition, Swiss Standard German might be necessary to ensure mutual understanding, for example in events with participants from different geographical regions of Switzerland or other German-speaking countries. However, the spoken Swiss Standard German is often characterized by a unique pronunciation. It is a means to communicate to the audience that the speaker feels Swiss. (Lötscher 1983, 123,128; Wyler 1987, 17; Sieber & Sitta 1994, 205; Ammon 1995, 293; Haas 2000, 82; Bucher 2005, 8; Siebenhaar 2005, 3.)

For a non-German speaker, the choice between Swiss German and Swiss Standard German language varieties in different situations might seem rather complicated. There are some informal, unwritten, and widely agreed guidelines that determine which language variety is used in which context. The rules are learned in the surrounding cultural context in different spheres of life. (Ammon 1995, 295.)

Most of the German-speaking Swiss have been exposed to Swiss German from birth and learned the form throughout childhood. Therefore, they often refer to Swiss

German as their mother tongue. Swiss Standard German, on the other hand, is often regarded as their first foreign language. Swiss Standard German is taught as a school subject. (Häcki Buhofer & Burger 1994; Ammon 2006, 7–9.) German-speaking Swiss associate the Swiss Standard German with school and its obligations, and rarely with fun and free time (Lötscher 1983, 128; Meyer 1989, 22; Sieber & Sitta 1994, 203). Wyler (1987, 26) argues that Swiss Standard German cannot technically be regarded as the first foreign language for the German-speaking Swiss as Swiss German cannot be classified as an independent language. Despite the phonetic differences, there are notable similarities in vocabulary and in the syntax with Swiss Standard German. The question of Swiss German as a mother tongue is more about subjective feelings and the close emotional bond to the language variety of the German-speaking Swiss (see also Gallmann 1997, 2–5).

5.3 Swiss German in advertising

Few prior studies have been conducted on the use of Swiss German and Swiss Standard German in advertising and their role in the language of advertising. Bajwa (1995) showed that the use of a dialect in audiovisual media was more frequent than in print. In television commercials, the non-visible narrators of commercials spoke almost as much dialect as Standard German. In contrast, if the actors were visible in the commercials, they more often spoke a dialect than Swiss Standard German. In print advertising, Swiss Standard German was mostly used in the body copy, but slogans occurred in both language varieties. The research results of Hemmi (1994, 145–146) showed that both dialect and standard language were used in the media characterized by spoken language. The domain of written communication, on the other hand, was dominated by Swiss Standard German.

Hemmi's analysis (1994, 154–161) revealed that Swiss-German advertising texts were characterized by phrasemes of daily life in familiar contexts, imitating the language of everyday communication. Phrasemes are combinations of words with a fixed lexical content in a certain order, which cannot be constructed from other words (Burger 1982, 20–60; Cowie 1998, 24). Similarly, the results of Mattila-Palo (2014, 108–109, 111–113, 122–124, 156–157) regarding Swiss-German TV commercials revealed that the vast majority of the commercials in dialect (84 %) were classified as everyday conversations reflecting the real use of Swiss German in the German-speaking area of Switzerland. The communication situations using dialect imitated the authentic face-to-face encounters between German-speaking Swiss. The commercials related to everyday life: people were depicted in an everyday context with their family members, like at home, or shopping. Additionally, the dialect was chosen to help the Swiss target audience to relate to the actors of the commercials. Similarly, according to Bajwa (1995, 91–94), the Swiss-

German dialect dominated in those advertisements reflecting everyday situations and in testimonials of ordinary consumers.

Swiss German dominates in advertising aiming to evoke emotions among the target audience (Hemmi 1994, 154–161; Bajwa 1995, 94–95; Mattila-Palo 2014, 147–148). Hemmi (1994) found verb phrasemes increased the expressiveness of the dialect and conveyed emotional connotations by using imaginable, vivid expressions. The phrasemes and the spoken dialect aimed to trigger positive emotions among the target audience. Additionally, Swiss German in advertising has been associated with locality and evoking the target audience's notions of the homeland and identity. The use of the dialect illustrates a desire to communicate at the same level and most effectively with the Swiss-German-speaking target audience. (Mattila-Palo 2014.) Similarly, both Hemmi (1994) and Bajwa (1995) concluded that Swiss German appeals to the target audience's feeling of belonging to the same community.

The choice of actors has been shown to affect the use of dialect. Swiss celebrities have shown to prefer speaking Swiss German in commercials and thus reveal their regional origin. (Bajwa 1995; Mattila-Palo 2011, 130–131.) According to Straßner (1983, 1521), a celebrity speaking a local dialect in a commercial can do much to enhance consumer awareness and the credibility of the advertised products. The locality of the dialect and local celebrities as endorsers can enhance the persuasiveness of the advertising messages.

The choice of the language varieties of Swiss German and Swiss Standard German in advertising varies according to their function. Whereas Swiss German has dominated the commercials with appeals to emotion, Swiss Standard German was preferred in informational appeals emphasizing credibility and objectivity with objective and rational facts. (Hemmi 1994.) Similarly, Mattila-Palo's (2014, 154–155) analysis revealed that Swiss Standard German dominated the informational passages of the commercials and the language variety was linked with rational appeals of advertising. Hemmi's (ibid.) results showed a correlation between Swiss Standard German and the product categories of luxury goods and technical products. Both Hemmi (1994) and Bajwa (1995) conclude that Swiss Standard German had a distancing effect on the German-speaking Swiss audience. This effect originates from the use of Swiss Standard German in Swiss media, which suggests serious content and traditionally dominates news broadcasts in the contexts of science and high culture.

6 Research methodology

This chapter presents the methodological foundations of the research. The attempt to study two different means of communication, both language and images in multimodal data and how they interplay challenges the research method. Analyzing language, imagery, and filmic mediation requires different methodological approaches and mixing methods. In this study, the mixed-methods approach is characterized with the use multiple methods. The current research uses between-methods triangulation which involves both quantitative and qualitative approaches (Denzin 1978, 291; Johnson et al. 2007, 114–115; Merriam 2016, 37). Thus, the language in dialect and the visual elements of the commercials are analyzed in two phases quantitatively and qualitatively.

The research on emotional meanings starts by using the first method, content analysis. In cultural and communication studies, content analysis represents widely a quantitative technique (Hakala 2006, 115). In this research, the quantitative approach, the content analysis is used to describe the data. The content analysis is used to organize the stream of images to determine which images are depicted in the commercials and how much Swiss German is spoken in the commercials. The addition of the quantitative phase benefits the qualitative research on emotionally appealing elements (Johnson et al. 2007, 124).

First, a full transcription is provided of all the spoken language varieties and sung lyrics in Swiss German and Swiss Standard German. Additionally, a Swiss Standard German translation is provided of the Swiss-German dialectal parts to provide support for the analysis of the dialect. In the content-analytical stage regarding the spoken language, the aim is to answer the question of what is communicated with the language. The content analysis of the images, that is, analyzing what products, people, places and props are discernible, is conducted by a panel of three Swiss coders.

In the qualitative analysis, the first qualitative method, linguistic analysis, explores the appeals to emotion of the language. The second qualitative method, semiotic analysis, investigates the emotional appeal of the images and the emotional appeal of the interplay of language and images. In the semiotic analysis of the images, from on the answers provided by the content analysis, the advertising images

are examined to investigate what emotionally appealing connotations the people, places, products and props of the commercials have. In the semiotic analysis of the interplay of language and images, the emotional appeal of language is explored in conjunction with visual images.

6.1 Data management plan

This chapter presents the main issues of data management and ethical questions in conducting the research. The Federation of Migros Cooperatives kindly granted permission to analyze the chosen commercials for this doctoral dissertation and to make still images of the commercials for visualization of the data. As agreed with Migros, the following German copyright notice: “Als Untersuchungsmaterial der empirischen Studie gelten die Werbespots der Firma Migros © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.” refers to all the commercials in the empirical data set and to the images made of the commercials. In accordance with the wishes of Migros, a separate copyright notice: “© / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.”, accompanies every still image made of the commercials to indicate the copyright.

At the time of data sampling, the material was freely available on the Internet, although much of it is no longer. Some of the analyzed commercials can be found online on the cooperative’s official YouTube channel by using the commercial’s name and production year as a search function. The research data can not be made publicly available due to copyright restrictions imposed by Migros. For this reason, access to the research material is restricted. In the limitations of the copyrighted material, the research data is made as open as possible. To pursue the goals of open data, descriptive metadata will be provided on the data. The metadata describes each commercial and includes the full name and the production year of the commercial. Brief descriptions of the plot progression, actors, imagery, spoken language and music will be provided (see **Appendix 34**).

The data is available only on request from the corresponding author. Third-party access to the research data will be restricted to people closely related to the research project, supervisors, pre-examiners, and the opponents. Moreover, the data are available to the following third-party service providers: a professional transcriber who will access the research data to transcribe the data and three coders who will conduct the content analysis of the data. Technical measures are taken to secure the data and to prevent any unauthorized access to the data. The collected data, the transcripts and the translation, the coding sheets provided by the coders, and the personal data collected from the coders are stored electronically and password

protected. The files are regularly backed up and they are stored offline on a hard drive.

The following measures were taken to process personal data lawfully and transparently, ensuring fairness to the individuals whose personal data was being processed. The necessary permits to collect and process the personal data of the coders were acquired. The amount of collected information relating to an identified or identifiable natural person (name, gender, educational background information, and hometown) was minimized. When personal data were no longer necessary, they were removed. (Finnish National Board on Research Integrity TENK 2019, 13–14.) The coding sheets provided by the coders were randomized by removing the link between the individual and the coding sheet to avoid any direct or indirect identification of the coders. After randomization, the collected personal data of the coders were deleted. (European Commission 2020.) The coding sheets were identified by a pseudonym, which was used in all documentation and processing the data. The information regarding the hometowns of the coders was generalized and only the canton was recorded.

The research data, the coding sheets, the transcript of the verbal language of the commercials in Swiss German as well as the translation in Swiss Standard German will be archived for 10 years from the publication of the research onwards. Thereafter, all materials will be deleted (European University Institute 2019).

6.2 Content analysis

The research technique applied is content analysis to provide a systematic and quantitative description of the content of the data (Berelson 1971, 27). The primary concern of content analysis is to describe the content and to receive information on the content (Berelson 1971; Krippendorff 1980). According to Neuendorf (2002, 53), content analysis can provide descriptive insights into the messages and images in a discourse represented in mass media.

In this study, content analysis is regarded as a quantitative method producing numerical and descriptive information on the content of the commercials and the content analysis operates at the level of receiving information on what the commercials are mediating. Content analysis is appropriate when attempting to reduce media content to pre-defined categories and dimensions to better analyze and interpret it (Hakala 2006, 120, 123). First, content analysis is used to count the number of times particular elements of products, people, places, and props appear in the commercials. Second, content analysis is used to determine the amount of Swiss German in the commercials.

Krippendorff (1980, 20–21) defined content analysis as a research technique for making replicable and valid inferences from the object of analysis on their context. Berelson (1971, 134) originally stated that content analysis calls for the quantification of content elements and Krippendorff (1980, 22–23) described several aspects that influence research on the meanings of messages. Messages do not convey a single meaning that is waiting to be discovered. Data can always be viewed from various perspectives especially when they have symbolic meaning. In content analysis of a language, a researcher can count and classify separate letters, words, or sentences but the interpretation of their meanings is affected by the perspective chosen. In addition, meanings are not necessarily shared and consensus on the meaning of the message is not necessarily achievable. There might only be consensus on the most obvious aspect of communications or among people who share the same cultural or sociopolitical perspective. Messages convey different things to different people and therefore meanings are always relative to a communicator. Accordingly, a content analysis does not always provide a purely objective description of the content.

The content analysis should derive meanings of something observable and conceptualize that portion of reality in terms of the context of the data. In their context, messages embody symbolic meanings and communicate about larger phenomena in addition to the meanings which are directly observable. Accordingly, a content analyst is forced to make inferences around the data and its environment to understand how the messages inform through their vicarious meanings, that is, additional meanings that messages might carry beyond their face value, for example, references to past events. (Krippendorff 1980, 22–23.)

6.2.1 Process of content analysis

The content analysis of this research is conducted following the adapted version of the process outlined by Neuendorf (2002, 50–51). The process is illustrated in **Figure 8** and includes six phases: Focus, sampling, conceptualization and operationalization, preparing coding sheets and coder training, coding process, and reliability assessment.

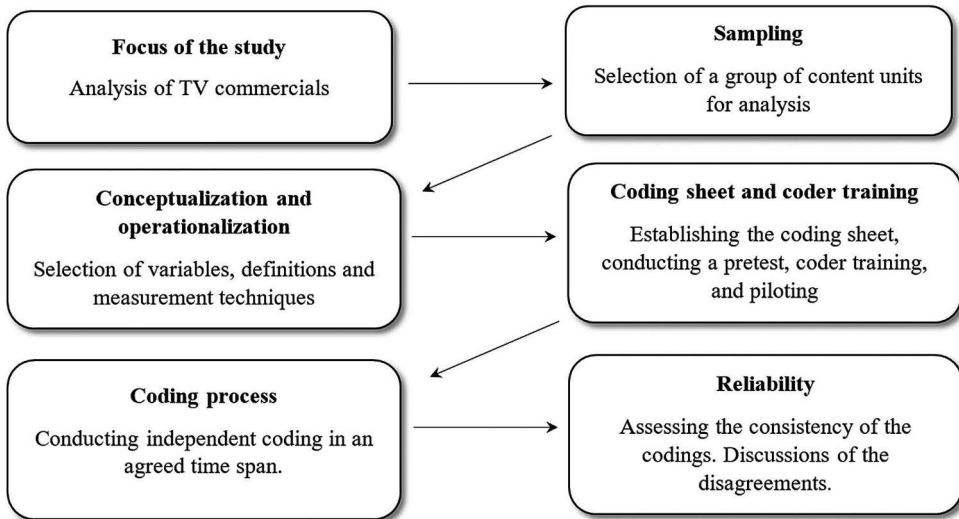


Figure 8. The process of content analysis of the research (adapted from Neuendorf 2002, 50–51).

The starting point is to decide the research topic and focus of the study. Then, the researcher decides what items to study and in which medium. Once the medium has been chosen, the selection of the units to be analyzed follows. A unit is an identifiable message or message component on which variables are measured, that is, what is being studied and what is being counted. Thereafter, a sample is drawn from the medium to obtain the content. (Hakala 2006, 128, 130.) In categorization, the concept of the study has to be broken down into categories that describe the phenomena under investigation (Berelson 1971). Thereafter, a coding sheet is created. Before the actual coding process, the coders obtain training and conduct pilot coding. Once the coding has been conducted, the results are assessed in the light of reliability by calculating intercoder reliability rates. Finally, the results are reported. (Neuendorf 2002, 50–51.)

6.2.2 Focus

In this research, the content analysis aims to study the imagery used in TV commercials quantitatively and to answer the question: *What pitch, products, people, places, and props are depicted in the commercials?* Television was chosen as the broadcast medium since commercials have received less attention than print advertisements, partially due to the complexity of the combined effect of sound, motion, and pictures (see also Hakala 2006, 128–129). The analysis is conducted in the context of TV commercials to provide novel information about the combined effect of language and moving imagery. After selecting the medium, content must

be reduced and units to be analyzed will be selected. The unit of research is the individual element that is the subject of study, thus what or who is studied. (Riffe et al. 1998, 58.) The units of can be words, characters, themes, or any other thing resulting from breaking communication into pieces (Neuendorf 2002, 13, 71).

Neuendorf (2002, 13) distinguishes between a unit of analysis and a unit of data collection. The unit of analysis is the element on which data are analyzed and for which findings are reported. In this research, the unit of analysis is the set of commercials. The unit of data collection comprises pitch, products, people, places, and props of the commercials. The unit of data collection is the element on which each variable is measured. A variable is a definable and measurable concept that has different values for different individual cases or units.

Krippendorff (2004, 97) emphasizes the meaning of choosing clearly countable elements for the content analysis. The objects that are counted must be distinct from each other either conceptually or logically or physically, in order for the numerical outcome to make sense. The units of analysis can vary largely depending on the purpose of the research. (Riffe et al. 1998, 58.) In this research, the spoken language is analyzed at the word level. Berelson (1971) and Krippendorff (1980) consider words to be the smallest syntactical units that can be analyzed efficaciously. The products, people, places, and props of the commercials are analyzed by logging their appearance in the commercials.

6.2.3 Sampling

Sampling refers to selecting a group of content units for analysis (Riffe et al. 1998, 81, 83). Sampling units are units that are distinguished for selective inclusion in the analysis. All relevant information must be contained in them, as the sampling units are the element on which the data is analyzed. (Krippendorff 2004, 97–98.)

Undoubtedly, the simplest form of selecting content is a selection of all units in the sampling frame (census) by providing the greatest possible representation. However, in some cases, a census is not possible, as in this study owing to the large volume of media coverage. Macnamara (2015, 13) states that it is justifiable to use a sample of media content in such cases. Riffe et al. (1998, 101, 81–82) state that sampling on the Internet creates problems for the sampling universe and requires creative sampling techniques. The term sampling universe refers to all possible units of content being considered. A sampling frame is the actual list of units from which a sample is selected. The complex issue of sampling on the Internet also affects this study. When sampling the commercials on the Internet, the universe, that is, all possible units of content, was unknown at the point of data collection. Getting a complete list for a sampling frame is impossible in the world of the Internet where new content is created constantly while old content can disappear.

Sampling needs to ensure reliability. Krippendorff (2004, 113) states that the choice of sampling can be judged by its relevance in answering the research questions. In purposive sampling, a particular type of publications or publications of a particular time is studied. Macnamara (2005, 13) states that the purposive method for sampling for media content analysis is valid when there is a basis for the criteria applied.

This study adopts a purposive sampling technique. The choice was influenced by the aim to study the emotional appeals of language in dialect, moving images, and their interplay. First, commercials were chosen to be able to study advertising combining language and moving images. A Swiss cooperative, Migros, was chosen to fulfill the second prerequisite of including commercials with Swiss-German dialect as a spoken language. Furthermore, at the time of commencing this research project, Migros was the undisputed market leader in retailing in Switzerland. The firm's commercial success offered an indication of its successful advertising. In addition, as a Swiss-owned and Switzerland-based cooperative with a long and meaningful history in the country, Migros represents a local advertiser that sensibly designs advertising locally for its Swiss target audiences and uses language varieties meaningful to its audience.

The search for commercials was guided by the desire to obtain a set of commercials that were well received by audiences. The purposive sampling technique was implemented with the aim to collect representative data for considering the respondent's perspective. However, the purposive sampling technique has its downsides. It is a sampling technique in which researcher relies on his or her own judgment when choosing the data, the subjective nature of human judgment can not be avoided. The purposive sampling is prone to bias. The limitations of purposive sampling and the affects on the research results are discussed in Subchapter 11.5.

The sampling of commercials was conducted in two phases. The commercials were gathered from the official distribution channels of Migros on the Internet. The aim was to study a wide range of emotionally persuasive techniques. Therefore, commercials from different decades were included. According to information provided by the cooperative, a collection published by Migros comprising 57 commercials represented the best, the most memorable, and most-loved commercials targeted at the German-speaking audience and that collection was retrieved from the official website of Migros in 2008. From that multilingual collection, all 17 commercials with verbal Swiss-German dialect were chosen for the analysis. At the time, the website of Migros hosted the only official distribution channel for commercials by the cooperative. The collection included commercials broadcast on television from different decades from the 1960s through to the 2000s (see also Mattila-Palo 2014, 14–15).

In 2013, the dataset was supplemented through the addition of 15 commercials to incorporate commercials from recent years, as advertising can change rapidly. At the time of data collection, there were two official distributing channels for commercials of Migros on the Internet, the Migros website and its YouTube channel. The YouTube channel for German commercials of Migros was selected to extract the data due to the advanced search functions and the possibility to sort the search results based on different criteria. The search was conducted using advanced search options and the search results were sorted by the highest view count. The view count indicates the view rate of the commercials and was regarded as a reliable indicator of their popularity. Finally, five commercials from the release years of 2011, 2012, and 2013 were selected based on the highest view count. As a result, the dataset for this study comprises 32 commercials using verbal Swiss German (see **Appendix 34**).

6.2.4 Conceptualization and operationalization

Next, the variables of the study must be selected and defined. According to Neuendorf (2002, 50, 118), a variable is a definable and measurable concept that varies, and it holds different values for different individual cases or units. Categorization of variables refers to assigning a dictionary-style definition. In the process of operationalization concrete, actual measurement techniques are developed, and a coding scheme is constructed. Subsequently, the variables are divided into different categories to measure the phenomenon under investigation.

Krippendorff (1980, 75; 2004, 99–100, 130, 132) states that the categories have to show a relation between the phenomena to be described and the data representing them. Categories ought to be clearly formulated and well adapted to the problem and the content. First, the categories must be exhaustive. All analyzed items should be capable of being categorized. Second, the categories must be mutually exclusive, which refers to the ability to clearly distinguish the variables. The coded items are not allowed to fall between two categories or into overlapping categories. Categorization is critical to a successful study. The choice of categories is a set that describes the phenomenon under investigation. Furthermore, it is important to consider the logical interrelations between the variables.

6.2.5 Content analysis of pitch

Riffe et al. (1998, 78) emphasize the use of existing literature when building the model for measurement of the variable (i.e., what is to be counted). The use of the literature provides theoretical definitions of the variables being addressed in the research. If a specific theory is unavailable, new research should be based on existing empirical studies. (Neuendorf 2002, 99.)

In Berelson's (1971, 136–137) conceptualization, an item refers to the whole natural unit employed by the producers of symbol material. The item depends on the media, and may, for instance, be a book, a magazine article, a speech, a news story, an advertising slogan, or a cartoon. The item is a convenient unit of analysis and applicable when investigating broad content differences. The space-and-time measures are studied by making physical divisions in the unit. The divisions may be paragraphs of text or minutes of radio, or feet of film. In this research, a time measure was used to assess the frequency of use and proportion of spoken Swiss German in relation to the duration of the commercials. The time used for the spoken pitch was measured in seconds by the author. Three measurements were taken, and an arithmetical mean calculated.

6.2.6 Content analysis of images

In the content analysis of the images, the variables for this research were formed based on previous empirical research (Hakala 2008), research literature, and the insight of the author based on prior knowledge of the data (Mattila-Palo 2011, 2014). The variables were chosen to cover elements typically comprising an advertisement (Hakala 2008, 203). The variables adopted were: (1) products, (2) people, (3) places, and (4) props. Next, the variables of products, people, places, and props were divided into measures. The appropriate categories representing the variables at their best help to classify the data so they may later be compared, analyzed, summarized, and used as the basis for intended inferences (Krippendorff 2004, 100).

The categories were defined based on the pre-screening of the data. To make the measures exhaustive, each of them included the answer option *other*. Neuendorf (2002, 118) warns coders might find meanings other than those the researcher can readily think of. Therefore, the coders were asked to give an additional written explanation if they had marked the answer option *other* to gather insights into the meanings discovered. The categories were formed based on the pre-screening of the data. The variables, categories, and measures are summarized in **Table 6**. Each variable is conceptualized below. In addition, their selection is reviewed, and the measures are presented.

Table 6. Variables, definitions, and measures for the commercials.

Variable	Categorization	Measures
Products	What product category is advertised?	Food and drink Household cleaning Clothing/shoes Home appliances/electronics Furniture Construction materials Photographic equipment Entertainment/entertainment electronics Jewelry/watches Public good/charity Other, what?
People	What people or animals are shown?	Family (father, mother, children) Father with child(ren) A couple Migros representative(s) Migros customer(s) Groups of children Animal(s), what? Other, what?
Places	What places are shown?	Countryside Store Home Garden Town Studio Blank Other, what?
Props	What props (other meaningful additional elements) are shown?	Swiss culture, what? Cooperative props (Migros logo, Migros name) Other, what?

(1) Products

The purposeful nature of advertising to promote the sales of the advertised products or services often makes the products a key point of advertising. Measures for advertised product categories are *food and drink*, *household/cleaning*, *clothing/shoes*, *home appliances/electronics*, *furniture*, *construction materials*, *photographic equipment*, *entertainment/entertainment electronics*, *jewelry/watches*, *public good/charity*, and *other*. Nevertheless, there may be differences in how the products are displayed in advertisements (Hakala 2008, 204; see also Subchapter

2.1). Furthermore, the product category guides the choice of advertising strategy (see Subchapter 3.8).

(2) People

As mentioned in Subchapter 3.6, people depicted in the advertising have great potential to convey emotional appeals: The use of people and especially images of children appeal to the target audience at a biological level and capture their attention. In advertising, actors are frequently used to deliver benefit claims of the product by showing desirable experiences with an advertised product or by demonstrating positive reactions. Human actors can create fictive social settings for the advertisements and contexts in which the products are advertised and provide a more meaningful social context for the product and trigger emotional reactions among consumers. (Vesalainen 2001; Hakala 2006, 14; Hakala 2008, 3.)

The following measures were assigned to the variable forms of people: *family (father, mother, children), father with child(ren), a couple, Migros representative(s), Migros customer(s), groups of children, animal(s), and other*. To understand the fictive social settings of the commercials and the role of the actors in them, the measures were formulated based on the age, sex, and role of the actors in the commercials. This was essential because compelling, clever, insightful, or entertaining stories are effective in engaging the viewer and delivering a memorable brand message (see Subchapter 3.7). Prior knowledge of the data taught that people were occasionally accompanied by animals in the commercials. Therefore, the concept of actors was extended to include animals.

(3) Places

Places give information about where the advertising is happening and can play an important role in appealing to the target audience and conveying important meanings; however, a setting can also be neutral. The less the setting is defined, the less it affects the advertising. (Hakala 2008, 204.) For the variable place, eight measures were defined: *countryside, store, home, garden, town, studio, blank, and other*. Blank refers here to an unspecified place.

(4) Props

Props are broadly defined so as to encompass all additional requisites of advertising that can convey important meanings. Props can help express cultural meanings or be used metaphorically for special meanings. (Hakala 2006, 85; Hakala 2008, 203–204.) In this research, the broad props variable could cover the remaining visual elements regarded as meaningful aside from products, people, or places. In this study, the measures for props are *Swiss culture, cooperative props, and other*.

6.2.6.1 Coding sheet and coder training

The coding sheet was restricted to one page in length (see **Appendix 35**) to mitigate coder fatigue (Neuendorf 2002, 120, 145). In the coding sheet, the categories were arranged on a nominal scale, thus distinguishing categories from one another. It is important that in a nominal scale the order of the categories is arbitrary, and reorganizing the categories makes no difference in the meaning of the scale. Numbers should only be used for labeling.

The coding sheet was tested by the author before it was sent to the coders (see Hakala 2006, 140). The pre-test revealed that although the categories were constructed to be mutually exclusive (i.e., there was only one appropriate code for each unit coded) the nature of the data meant one commercial could display several advertised products, people, places, and props (Neuendorf 2002, 119). In commercials, filming locations may change between shots and, for instance, new actors may appear in the scenes. Consequently, one commercial may easily be coded with more than one measure for each variable, therefore, restricting the coders to choosing only one answer option within a category, instead of multiple (appropriate) ones, would risk distorting the findings. The coders were consequently permitted to choose more than one option in the subsequent evaluation. The possibility of multiple codes being selected had to be considered in the calculations of intercoder reliability as well (see Subchapter 6.2.6.3). After the pre-test of the coding sheet, coder training started.

According to Macnamara (2005, 10), two or more coders should be used for coding at least a sample of the content to ensure maximum reliability in the content analysis process. In this study, the coders were three Swiss born, native Swiss-German speakers with similar levels of expertise in advertising. The recruited coders were two women and one man who at the time of coding were between 32 and 43 years old. The coders lived in the Swiss-German-speaking canton of Aargau in northern Switzerland. Aargau is in the zone of the regional cooperative Migros Aare which operates in the area of the cantons Aargau, Bern and Zolothurn. Migros Aare is a very influential regional cooperative: Migros Aare has the most Migros cooperative members (525 261) of all the regional Migros cooperatives and the biggest share of sales with CHF 3.4 billion of the regional Migros cooperatives (Migros 2019c; Migros 2019d). The great local significance of the Migros cooperative in their region meant the coders were familiar with the business beforehand and had seen its advertising too.

The training comprised two sessions lasting four hours in total. The coders were given detailed instructions regarding the coding sheet, and the process of coding. The training concluded with a pre-test when the coders coded three commercials. The pilot coding provided familiarity with the procedure (Macnamara 2005, 12; Hakala 2006, 141). The piloting revealed a need for brief retraining and a review of

the coding categories. The results of the pre-test revealed that the coders disagreed on product category. In the pilot test, two coders had classified the advertised product, marbles, in the category *other* on the basis that marbles are children's toys and did not fit in the category *entertainment/entertainment electronics* due to the dual composition of the category's name. The coders had not regarded the words *entertainment* and *entertainment electronics* as mutually complementary but interpreted the term *entertainment electronics* as excluding marbles. The third coder had however classified the marbles as *entertainment/entertainment electronics* based on the opinion that marbles are toys used for entertainment. The disagreements were discussed and resolved together; however, a consensus was reached that no changes were necessary to the coding sheet, and the coders could proceed to the actual coding process.

6.2.6.2 Coding

The coders were advised to evaluate the inclusion of each variable (products, people, places, and props) in the commercials. In practice, the coders conducted the coding by watching the commercials on their own computers and by completing the coding sheets accordingly. The author ensured the coders were using equipment with sufficiently large monitors and an ability to run a clear rewind and freeze-frame playback (see also Neuendorf 2002, 136–137). The coders worked separately and coded all commercials independently, without any discussion or collaboration, and completed their coding sheets manually.

The coders were not made aware of the purpose of the research beforehand to prevent that knowledge influencing the coding process (Neuendorf 2002, 133). The coders watched and evaluated each commercial at least twice, or as many times as they felt necessary. The coders were not restricted from viewing the commercials multiple times. The coding process started in February 2020 and was finished by the beginning of April 2020. In agreement with the coders, they were permitted a long time span to complete the coding to avoid coder fatigue and to guarantee a successful coding process (Neuendorf 2002, 145).

6.2.6.3 Final reliability

Assessing the final reliability involved evaluating the consistency of the codings by computing intercoder reliability, which refers to the degree to which multiple coders yield identical results (Neuendorf 2002, 149). Regarding the reliability of content analysis, Neuendorf (2002 142) emphasizes: “There is growing acknowledgment in the research literature that the establishment of intercoder reliability is essential, a

necessary criterion for valid and useful research when human coding is employed.” The conceptual formula for the coefficient of agreement used here is:

$$PAo = A / n$$

where PAo represents observed proportion of agreement, A is the proportion agreement, observed, and n is the total number of decisions the two coders have made. The formula of percentage agreement, also called *crude agreement*, represents a simple percentage of agreement among all coders’ decisions in coding the same units of data. Simple agreement is one of the most popular coefficients. (Neuendorf 2002, 149.)

The statistics range from .00 (no agreement) to 1.00 (complete agreement). The acceptable level of intercoder reliability is debatable (Neuendorf 2002, 143; Hakala 2006, 144). Neuendorf (2002) states that reliability coefficients of 0.9 or greater would be acceptable in all situations and cites Ellis⁹ (1994, 91) who suggests a “widely accepted rule of thumb” that coefficients exceeding 0.75 to 0.80 indicate high reliability. Frey et al. (2000) state that the ratings of the coders can be considered reliable and highly related if the codings show 70 % agreement or more (see also Macnamara 2005, 12).

Neuendorf (2002, 149–150) cautions that some agreement must be considered a result of chance and assesses the impact of chance agreement to be a serious threat to reliability in the context of the simple agreement. Theoretically, in a simple task in which each answer is either a hit or miss, two coders could record 50 % agreement by chance alone when assessing, for instance, whether a person appearing on screen is male or female. In this research, the chance component was, if not completely resolved, reduced by two factors.

First, the categories always included more than two options from which to select. Second, in the evaluation of the codings, an expanded notion of precise agreement was applied which lessened the potential impact of chance. As mentioned in Subchapter 6.2.6.1, the coders were allowed to choose all the measures they regarded as appropriate for each category (even if doing so resulted in the selection of multiple codes). The coders’ answers were considered in agreement only when all the selected codes within the category were the same. If the coders had selected multiple codes within one category, for example three different codes, an agreement between the coders was regarded as being reached only when all three codes were the same. Even if there was a difference of one code, the answers were ranked as a non-agreement. The reliability relating to multiple coders was assessed by the use of two-coder

⁹ Original source: Ellis, Lee (1994) *Research methods in the social sciences*. Brown & Benchmark Pub, Madison.

reliability in a pairwise fashion (Neuendorf 2002, 143, 161). In **Table 7** the reliability of coefficients is reported separately for each measured variable.

Table 7. Intercoder reliability of the variables (that is coefficients of agreement [PAo]) in the study.

Variables	Coefficients of agreement [PAo] of pair 1	Coefficients of agreement [PAo] of pair 2	Coefficients of agreement [PAo] of pair 3
(1) Products	0.81	0.72	0.78
(2) People	0.84	0.84	0.91
(3) Places	1.0	0.88	0.88
(4) Props	0.78	0.59	0.63

As indicated, the coefficients of agreement were the highest for the variable pair places (3), in which pair 1 reached the perfect agreement and other two pairs reached the level of the coefficient of 0.88 indicating high reliability. Similarly, the coefficients of agreement were high for the variable (2) people. All three pairs recorded agreement of 0.84 or greater and the answers indicated high reliability. The coefficients of agreement for the variable (1) products turned out to be lower than presumed, ranging from 0.72 to 0.81.

The highest number of inconsistent codings of the variables related to variable 4, props. The number of coders' consensus decisions was 0.78 for pair 1, but only 0.59 for pair 2 and 0.63 for pair 3. The first pair had few inconsistencies between the codings resulting a high level of coefficient, whereas the last two pairs indicated low reliability in their answers. Variable 4, props, was the least restrictive variable and supported the largest repertoire of different answers which influenced the reliability (see also Subchapter 6.2.6). Therefore, unsurprisingly, the variable for props had the lowest level of agreement.

Krippendorff (1980, 177–179) states the sources of unreliability must be located. In this study, one possible challenge in analyzing data composed of moving images is the quality of the images and technical issues. However, the technical requirements for the coding process were considered (see also Subchapter 6.2.6.2). Neuendorf (2002, 136–137) states that the format in which the data are stored may affect the quality and may not fully reflect the original production. In this study, the quality of the commercials stored as video files did vary due to the technical execution of the original commercials. The commercials from the earliest decades, from the 1960s and the 1970s, were of inferior quality compared to the video files of the latter decades. This might have caused some of the inconsistencies between the codings.

Analyzing the reasons for disagreement was undertaken in the final discussions with the coders. The discussions made it evident that messages convey different

things to different people, are relative to a communicator and that consensus is not always possible (see also Subchapter 6.2; Krippendorff 1980, 22–23). After the coding, some of the codings were revised and some disagreements could be resolved in discussion with the coders. The biggest inconsistencies were associated with the code *other* of variable 4, props.

The codings were strongly affected first by the amount of detail that the coders had registered and assessed as meaningful. Taking into consideration the influence of subjective differences about what elements could be regarded as “other meaningful additional elements” as well as the extent of the spectrum for different kinds of elements provided by the commercials, the inconsistencies in the codings were self-explanatory. In addition, the final discussions with the coders revealed that the differences in the codings were caused by the abundance of fast-paced moving images in commercials, which can overwhelm the human capacity for observation. As a consequence, certain details of the data are noticed and remembered, while others are ignored or forgotten. The discussions revealed that coder fatigue affected the codings. Accordingly, some of the inconsistencies were attributable to human error.

Recognizing the advertised products was surprisingly difficult for the coders and variable 1, products, had the second lowest coefficient of agreement. Even after the final discussions some disagreements could not be resolved. For example, the discussions regarding the product category revealed that the reason for the inconsistencies in the codings was the ubiquity of products in the commercials. The imagery was occasionally embedded with very many different kinds of products. When some of the products were more to the fore and some of them more in the background, the question of which products were advertised split opinions. This was the case especially in the commercials in which the filming locations were either a home setting or a Migros store. The most certainty around the product being advertised occurred when it was being held by the actor(s) and/or the product names were spoken or featured in annotations in the commercials.

Furthermore, some interpersonal differences were evident in the codings. The subjective judgments shaped by personal opinions caused differences. For example, not only was it difficult for the coders to detect what the advertised products were, but also to which category the products belonged (see also Subchapter 6.2.6.1). An interesting example illuminates the difference in the interpretations which had led to different codings of the products. In one commercial, the advertised item, eggs, was categorized under the product category *other* by two coders, whereas one coder coded to the category *food and drink*. The choice of the *other* category was made on the grounds that in this particular commercial, the real eggs were displayed as decorative items for Easter to be dyed as Easter eggs rather than for consumption as food. Interestingly, two coders had been so immersed with the advertising story that

their coding had been influenced by the specific product's function presented in the commercial. Eventually, the commercial's contextual information affected the categorization of the product.

The third coder had not neglected the contextual information provided by the commercial either, but did not let it influence her answer. The coder did acknowledge that the eggs were used for dyeing in this particular commercial. However, the coder had included the eggs in the *food and drink* category on the basis that eggs are principally used as food items. Interestingly, in the given example regarding the eggs, all three coders had agreed on the advertised product, but as a result of the differences in the subjective elaboration they did not agree on which product category the advertised product belonged, which finally made their answers inconsistent. Sometimes the coders chose the product category based on how the particular product was being used in the commercial, and sometimes not. Accordingly, the differences in the amount of the exploited contextual information affected the codings and in part caused the inconsistencies.

6.3 Linguistic analysis

The linguistic analysis is divided into three phases: transcription, quantitative analysis, and qualitative analysis. In order to study the language of audiovisual material, the language must first be transcribed. The basic raw data of audio or video recordings must be processed and written up to make the multiple semiotic entities readable for analytical purposes. (Burger 1984; Janich 2005; Baldry & Thibault 2006; Stöckl 2011; Schneider & Stöckl 2011; Miles et al. 2015, 2.)

From the transcripts, the denotative level of meanings of the verbal language is explored, that is, what is being said. The denotation refers to the dictionary definition, to the literal meanings of words and communicates an explicit or a referential meaning of a sign. (Beasley & Danesi 2002, 19–20; Kress & van Leeuwen 2014, 35.) A quantitative analysis analyzes the language content of the commercials and the frequency and proportion of the language will be determined (see Subchapter 6.2.5). Finally, the language is analyzed qualitatively in the light of *pathos* to explore the emotionally appealing, connotative meanings. The linguistic terminology used in the analysis is discernible in the annexes (**Appendix 1**).

6.3.1 Transcription process

In this study, the reason for providing a multimodal transcription of the data was to be able to make the text and images visible in a single document. The presentation of language and images helps to convert the stream of images and flow of language into a stationary description of the data. The simultaneous presentation of spoken

language and still images makes it possible to view different modes separately and in parallel in their context since the parallel presentation of the modes does not detach the modes from each other. In addition, the method helps assess the collective meanings of the interplay between the language and images.

A full transcription was provided of all the spoken language and sung lyrics of the commercials by an academic transcriber. The transcriber is a native speaker of Swiss German, a Swiss citizen, born and raised in Switzerland. In addition to spoken Swiss German, the commercials contained Swiss Standard German either in spoken and/or written form. In the transcription process, the spoken language of the commercials was converted into written form and the texts of each commercial were differentiated by a unique abbreviation in a Word file.

From a linguistic point of view, using the international phonetic alphabet script would have offered the most accurate way to represent the speech sounds of the dialects but the option was rejected because a detailed phonetic transcription would be inaccessible to people unfamiliar with linguistics. An orthographic transcription was chosen for the meaning-related purpose of the study. Orthography is one of the key spheres where the standard language is policed. Indeed, as Jaffe and Walton (2000, 562) discuss the use of orthographic transcriptions of dialects, the orthography is an essential dimension in evaluating closeness to or distance from a standard. In the study of Jaffe and Walton (*ibid.*), people interpreted variation in the graphic representation of language in the similar way they interpreted variation in a spoken form. Furthermore, Jaffe and Walton (*id.*, 499–500) state that in cases of well-established standard orthographies with undisputed official and institutional status, variations from the standard language orthographies are easy to identify.

In this study, the orthographic transcription makes it possible to contrast the dialect with the standard variety (Swiss Standard German). Therefore, the transcribed texts of the spoken dialect can be differentiated from the standard by comparing the dialectal parts with Swiss Standard German. However, assessing the differences between Standard German and dialects requires knowledge of the German language. For this reason, additional English translations of the dialectal segments are provided.

The transcription of dialectal language followed in large part the dialectical transcription model of Burger (1984, 321–323) that offers comprehensive guidelines regarding the precision of transcribing different varieties of German. For transcription of Standard German texts, Burger (*ibid.*) suggests normal orthography and, if possible, normal punctuation procedures. For dialectical German texts, which deviate from the principles of Standard German orthography, adaptations of standard are recommended; however, deviations from the standard cause problems for orthography. Transcribing non-standard language varieties raises questions over the correct orthographical form, which is particularly an issue with Swiss German, which

has no official orthographical standards for the dialects from different regions (see also Chapter 5 and Subchapter 5.1).

Burger (1984, 321–323) suggests that the transcribing process of dialectal texts should deliver a balance of good readability of the transcript and an adequate reproduction of the regional characteristics. The transcription in this study followed the phonetic features of the dialect as closely as possible; for example, the typical variations of the Swiss Standard German /*st*/ or /*sp*/ were transcribed either as *scht* or *schp* to highlight the evident difference in the pronunciation (e.g., *finschter* for *finster*). The different length of vowels in speech was marked by varying the number of transcribed vowels in the text. A transcribed single vowel indicates a short vowel in pronunciation, a transcribed double vowel represents a long vowel pronunciation, and so on.

Meaningful paraverbal information was transcribed alongside the language, so for instance, laughter or other particular differences in the tone or pace of the vocal utterances were written in parentheses in capital letters (Burger 1984, 322). An utterance refers to an uninterrupted sequence of spoken language (Chalker & Weiner 2003). Silent pauses in speech were not marked, unless they were unusually long or appeared in unusual places, such as in the middle of a sentence. Unusually long pauses were represented by an ellipsis. So-called filled pauses were transcribed according to the type of filling, these include interjections expressing a spontaneous feeling or reaction, and also audible sighs (Burger 1984, 322). An interjection is a minor word class the members of which are outside normal clause structure, having no syntactical connection with other words, and generally carrying emotive meanings. An emotive meaning refers to arousing feeling and not being purely descriptive. Emotive refers to the kinds of meaning that are subjectively attached to words. Any words relating to emotions can be labeled emotive. (Chalker & Weiner 2003.)

Cook (2008, 54) explains that while the spoken and written language of commercials can be presented as words in the analysis, images and music cannot be written down and must be presented in a transcript in a non-standard lexical form. This study follows Cook (2008) who suggests the transcript of the language is supplemented with the information gathered from the visual mode of the commercials and static images to illustrate the visual filmic material. The video stills provided important information of the narrative and temporal structure of the commercials (see also Schneider & Stöckl 2011, 31). In the final multimodal transcript, one column was reserved for the representation of spoken language in written form and one column was reserved for images. Video stills were created selectively by the author to represent the ongoing visual stream and to annotate the details of the imagery of the commercials.

6.3.2 Emotional appeal of pathos

This study approaches the emotional persuasiveness of language from the perspective of classical rhetoric. The connotative meanings of the language will be analyzed qualitatively in the light of *pathos* in order to examine what persuasive techniques of language are used to appeal to the emotions of the target audience. The foundation of linguistic persuasion is in the theory of rhetoric originating in Ancient Greece. The key insight of rhetoric is that language plays an important role in the process of persuasion. The rhetoricians were among the first people to start thinking systematically about the power of language to move people to action and to develop tactics for oratorical persuasion. (Gross & Walzer 2008; Maslen 2019, 133.)

Analyzing rhetoric in speech concerns the means to persuade the audience with specific communication techniques. The rhetorical study is concerned with three modes of persuasion of the spoken word that classify the speaker’s appeal to the audience. Aristotle classified the modes of persuasion as *logos* (logical appeal), *ethos* (ethical appeal) and *pathos* (emotional appeal). (Gross & Walzer 2008, 193–197.) In this research, *pathos* is the major area of interest, and the language of the commercials will be assessed in view of the role of *pathos* to specify the linguistic means of emotional appeal. The tripartite classification of the modes of persuasion are summarized in **Figure 9** below.

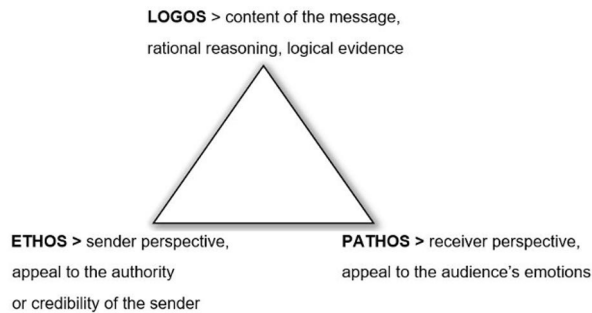


Figure 9. The delineation of logos, ethos, and pathos (modified from Gross & Walzer 2008, 13–14, 193–197).

In *logos*, the persuasion comes through the speech itself. The speaker proves a truth or an apparent truth by means of persuasive arguments which aim to persuade an audience with logic or reason. It is the speaker’s use of logical proof by facts or numerical data or by presenting rational arguments. Appealing successfully to *logos* requires that the speech has clarity, logic, appropriateness, simplicity, a realistic approach, focus, rigor and organization. (Vesalainen 2001; 83–84; Gross & Walzer 2008, 193–194; Baccarani & Bonfanti 2015, 379.)

Ethos depends on the personal character of the speaker. *Ethos* means to convince the audience of the speaker's credibility. Persuasion is achieved when the speech is spoken in the way that the audience finds the speaker credible. When the speaker's reputation, character and behavior give the speaker credibility, listeners believe the message. Credibility can be achieved for example by stating a leadership title or by referring to past expertise regarding the topic, such as awards received or past research on the topic. All the merits aim to reduce initial skepticism. If the audience knows who the speaker is, knows about his/her level of expertise and feels a connection with him/her, listeners are more receptive and motivated to listen. To achieve *ethos*, the speakers should find their own way of communicating and interacting with the audience rather than imitating something that has been successful for others. (Baccarani & Bonfanti 2015, 379.)

In the communication technique of *pathos*, the persuasion occurs through the listeners. An expert in *pathos* can stir the emotions and enthusiasm of the audience and make them feel involved in the scenario conveyed by deploying highly refined storytelling abilities and interpersonal-communication skills and can then create humor and a sense of empathy among the audience, which can lend a piece an aura of innovation and originality. Arousing the emotions of the audience and engaging people emotionally with arguments presented is an effective way to prompt action on the part of the audience. Appeals to fear, happiness and love, for instance, have the power to modify judgments and overwhelm rational thought processes. (Vesalainen 2001; 83–84; Gross & Walzer 2008, 81–82; Baccarani & Bonfanti 2015, 379; Maslen 2019, 134.)

Even though the modes of persuasion are classified as singular units, their boundaries are not clear cut when applied in speech in practice. In addition, the modes of persuasion can be combined together to create a compelling and effective speaking style. (Baccarani & Bonfanti 2015, 379.) According to Baccarani and Bonfanti (*ibid.*), saying something very interesting and credible is not sufficient in itself. The information must be delivered in a manner that attracts the attention of the audience and leaves an imprint in their memory. Rational arguments (*logos*) based on facts and reasoning can be combined with linguistic devices that stir the emotions of the listeners. By employing visually imaginable examples, (personal) stories, metaphors, anecdotes, or paradoxes in the audience members' minds the speaker can appeal to their emotions (*pathos*). An anecdote refers to details of a particular incident that may be included in a story to help paint a wider picture and/or to add entertainment value, for example, humor (Harcup 2014).

While rhetoric explores the persuasion in speech, similar divisions of functions of texts are categorized in text typology originally designed for translation studies (Reiss 1976; Reiss & Vermeer 1984). Reiss and Vermeer (1984, 59–60) consider text as a translation unit and divide texts according to their functions. Reiss (1976)

applies a categorization that is not dissimilar to the aforementioned *logos*, *ethos*, and *pathos* classification with reference to basic communication objectives for written texts (see **Table 8**).

Table 8. Persuasion of rhetoric in speech and persuasion of text in comparison (adapted from Gross & Walzer 2008 and Reiss & Vermeer 1984).

Rhetoric of speech	Logos	Ethos	Pathos
	Appeal to logic. Persuading through reason.	Appeal to credibility. Persuasiveness linked to the speaker's character.	Appeal to emotions. Persuading through stirring the audience's emotions.
Reiss's typology of text	Informative texts	Expressive texts	Operative texts
	Communication of content of the text.	Communication of artistically organized content and aesthetic use of the language.	Persuasive and dissuading communication of the content.

Reiss's (1976, 20) approach identifies three types of texts: informative, expressive, and operative texts. In informative texts, the content is the main focus. The texts communicate facts and information. The informative type involves the logical dimension of the language and corresponds to *logos* in rhetoric. Expressive texts emphasize the aesthetics of the language and the focus is on the creativity of the author and the text and is closest to *ethos*. The expressive text type dominates in creative literature and poems, but expressive features are also found in advertising. The operative texts function to persuade the audience to act in a certain way. The texts are dialogic in nature and aim to persuade and cajole the readers. The operative texts correspond to the *pathos* appeal in rhetoric (see also Stolze 2005, 112–114).

The current research classifies language as emotionally appealing when the language is used with the aim of triggering an emotional reaction among the recipients or to alter the recipients' emotional state. The appeals to emotion of the language are analyzed at three different levels: the lexical, syntactic and pragmatic levels. The multilevel examination of the language makes it possible to extensively present how emotional persuasion is formulated in the commercials. **Figure 10** illustrates the levels of linguistic analysis employed.

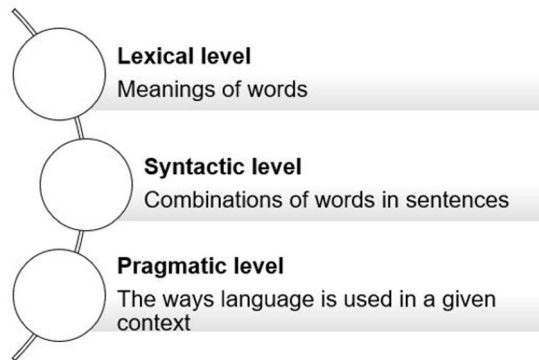


Figure 10. The levels of linguistic analysis.

The lexical level examines the lexical meaning, that is, the meaning of words. It presents the choice of individual words and their meanings. In advertising, the words are not chosen at random, but as a result of a deliberate process to reinforce desired meanings (Hakala 2008, 5; see Subchapter 2.1). The analysis at the syntactic level explores how meanings are created when individual words are combined together in sentences. The syntactic level considers the words used in different combinations along with a consideration of different sentence types, their meanings and the ways language is structured. The sentence types refer to major sentence categories to which sentences are allocated (Chalker & Weiner 2003). The pragmatic level of the analysis investigates how language is used to communicate in the specific communicational situations. The analysis comprises the whole discourse, that is, the coherent speech or text larger than one statement or sentence. The pragmatic level takes into consideration the rules and regularities in the use of language. The focus is also on how the advertising messages are delivered and presented to the addressee.

The language is analyzed in its context to acquire a comprehensive understanding of it. In the case of commercials, the concept of context is a multi-faceted phenomenon. First of all, the linguistic context is important when assessing linguistic meaning-making. At the lexical level, words in close proximity in a sentence form the linguistic context. At the syntactic level, the preceding and following sentences are considered the closest linguistic context when analyzing the meanings. The pragmatic level of analysis is the most context dependent. The contexts are wide-ranging and may reach out to cultural conventions and meaning-making can require consideration of several different aspects. In addition, the language has to be evaluated in its whole physical context. This means that the analysis encompasses the physical environment at the point of communication. In the case of commercials, the physical context comprises visuals. The visual information provides a context for the verbal language and gives information about the actors delivering the advertising messages.

Furthermore, the appeals to emotion of language are assessed in light of the knowledge that comes from outside of the analyzed item, that is, the actual content of the commercials. This forms the largest context for analysis since it considers the use of language in the given cultural setting and the issue is addressed especially in the analysis at the pragmatic level. The studied commercials originate in Switzerland and thus reflect Swiss culture, values, and norms. For instance, when evaluating issues such as appropriate or inappropriate use of language in the presented situation, it is essential to assess the issues in light of the culture of origin since the cultural norms and expectations influence the use of language. What may be regarded as appropriate and inappropriate use of language has a lot to do with the surrounding cultural environment in which the communication takes place. Similarly, emotional displays and expressions are surrounded by a framework of social norms and expectations. (Hyman 2014, 26.) A sociologist of emotion, Ariel Hochschild (1979, 551–552), explains that rules of feeling are seen as socially shared rules in society. Societal and cultural rules govern how people try to display their feelings in ways that are regarded as appropriate or try not to display feelings in ways regarded as inappropriate. The individual often works on inducing or inhibiting feelings so as to render them appropriate to a situation (*ibid.*; de Mooij & Hofstede 2010, 94; Hyman 2014, 26).

6.4 Semiotic analysis of images

The methodological foundation of researching meanings of images and meanings of the interplay between language and images lies in semiotics, the general science of signs, which addresses communication as a system of signs. A sign is something physical and perceivable by our senses. It refers to something other than itself and it depends upon a recognition by its users. (Fiske 1990, 41, 46.) Semiotics looks at and analyzes any system of signs whether the substance is verbal, visual, or a complex mixture of both—such as advertisements—and the systems of signification (Dyer 1982, 115). Accordingly, semiotic research has extensive implications for advertising, as advertising is a system of signs (Hakala 2008, 205).

One of the most influential semiotic models of meaning was created by the Swiss linguist and semiotician Ferdinand de Saussure, who was primarily interested in languages. For Saussure, the linguistic sign was a physical object with a meaning. Saussure described the language as a system of signs, where the double entity of a sign is composed of an inseparable dichotomy between form and meaning. (Rivière 2008, 23; Schneider & Stöckl 2011, 28.) The form, signifier, is the physical existence of the sign and refers to the sign's image as we perceive it. It is the actual form of the sign (de Valk et al. 2013, 69). Signifiers are, for example, marks on the paper, an acoustic image, or airborne sounds. The mental concept to which the signifier refers,

is called the signified (Fiske 1990, 43–44; Joseph 2012, 671)—the meaning or idea produced from the signifier. The sign functions when both signified and signifier are apparent (de Valk et al. 2013, 69).

In the current dissertation, the topic of the meaning of images is investigated by exploring both denotative and connotative meanings of the images as well as paradigmatic and syntagmatic sign relations. These areas will be discussed from the perspective of this study below.

6.4.1 Denotation and connotation

French semiotician Roland Barthes (1968; Barthes et al. 1973) concentrated in the semiotic approach when researching how advertising generates meanings. Barthes (ibid.) saw that many brand names, logos, package designs, print advertisements, as well as television and radio commercials have a double structure that can be interpreted on two levels: a surface level and an underlying one. To study the meanings of the signs in photography and film, Barthes (1982, 42–43) distinguished between a first-order, denotative meaning (denotation), and a second-order, connotated meaning (connotation). (Barthes et al. 1973; Beasley & Danesi 2002, 19–20; Ribi re 2008, 24; van Leeuwen 2014, 35.)

Denotation communicates either an explicit meaning or a referential meaning of a sign. In still images, denotation is what is being shown or photographed. The denotative approach to analyzing images focuses on exploring what the images present. (Beasley & Danesi 2002, 19–20; van Leeuwen 2014, 35.) Similarly, films communicate meanings denotatively and connotatively. In film, denotation is the mechanical reproduction on film of the object at which the camera is pointing by literally showing or demonstrating a meaning. It is what it is, and the audience do not have to struggle to discern the meaning. (Metz 1974, 113–114; Monaco 1981, 130; Monaco 2002, 162–164.) In this research, the denotative level of images of the commercials is explored in the content analysis in which the denotative meanings of the images of people, places, products and props are studied. In accordance with Hakala (2006, 20), the term depiction of an object refers to a product of a denotative level meaning. It is what is portrayed in advertising images: The depiction refers to the similarity between the motif and the depiction.

In advertising, images are not used solely in a pure denoted state. As mentioned earlier, advertising communication is intentional (see also Subchapter 2.1). Therefore, even if seemingly naive images are used in advertising, they mediate a deliberately chosen message (Monaco 2002, 162–164). Connotation refers to the wide array of associations that signs naturally carry with them. Connotation can be described as culture-specific meanings, social and personal associations (e.g., ideological and emotional) of the sign that are more open to interpretation. At the

point when a sign evokes emotions in a person or is associated with cultural values, the meanings move toward subjective evaluations. The interpretation of the meanings is influenced as much by the interpreter as by the sign. In images, the connotation deals with the hidden meanings and tries to decode what ideas and values the images stand for. (Langrehr & Caywood 1995, 34; Monaco 2002, 162–163.) Furthermore, when films are concerned, connotative meanings are not limited to individual images. A film is a cultural artifact and exhibits a wide range of cultural characteristics and connotations. (Metz 1974, 113–114; Fiske 1990, 85–87; Monaco 2002, 162–163; Barthes 2008, 9–20; Cook 2008, 118–123.)

In this research, the qualitative semiotic analysis examines the connotations of the imagery of the products, people, places, and props to find out what emotionally appealing connotations they bring. The term *representation* is used to refer to images in which the meanings comprise more than what is depicted in the image. A representation of an object refers to broader meanings in the level of connotation (Hakala 2006, 20). The connotation and denotation are not two separate elements. They represent two aspects of a sign, and the denotative message is in a way imprinted on the second. For instance, an advertising image depicting a man and a woman can be read denotatively: men and women are like this. When interpreted connotatively, an obvious meaning suggested or implied by the image is that the picture represents a couple. (Fiske 1990; Barthes 2008.)

6.4.2 Paradigm and syntagm

The signs can be organized in two ways in their structure: in a paradigmatic and syntagmatic sign relation. Paradigmatic and syntagmatic axes represent the two types of relationships that a sign can form with other signs. First, a selection is made from a paradigm and then signs are combined into a syntagm. (Fiske 1990, 56–57; Panula 1997, 246; Beasley & Danesi 2002, 39–40; Hakala 2006, 87.) In this research, the images of products, people, places, and props of the commercials organized in the paradigmatic and syntagmatic axes are studied quantitatively in the content analysis and qualitatively in the semiotic analysis.

A paradigm is a vertical set of signs from which a choice is made. The units in a paradigm must have something in common: they must share characteristics that determine their membership in that paradigm. Paradigmatic relations concern substitutable entities, where elements enter into oppositional relations with each other. Only one unit from a particular set of signs may be chosen and the choice of one excludes the choice of another. (Fiske 1990, 57; Beasley & Danesi 2002, 39–40; Hakala 2006, 87.) In the case of a film and commercials, the paradigm is a set from

which a filmmaker chooses the elements for particular shots. The paradigm concerns all profilmic¹⁰ choices, such as the choice of actors. (Buckland 2004, 11–12.)

A syntagm represents a larger unit encompassing the smaller units of the paradigm. It is a horizontal chain of the paradigmatic choices linked with each other in a structure. (Fiske 1990, 57; Hakala 2006, 88.) In the case of film, a syntagm is a larger unit, an orderly combination of interacting signifiers, which forms a meaningful whole within a film. It is the linear organization of the stream of images, the combinations of images in a film. (Monaco 2002, 176–180.) The syntagm describes how the various paradigmatic elements, for example, the chosen actors, background settings, and advertised products, are related to each other and combined into a meaningful whole (Fiske 1990, 57; Buckland 2004, 11–12).

The structural distinction of a paradigm and syntagm in a film has been compared to the structure of a language, and film has been regarded as a language of sorts. Similarly to language, a film is a system of communication. (Metz 1974, 105, 114; Monaco 2002, 176.) The filmmakers know how to combine different signs in a syntagm to create an understandable and meaningful product. Filmmakers know how to write in the language of film and make the signs communicate; to speak to the audience. Accordingly, the audience understands film material since they know how to listen to and read the language of film. (Metz 1974, 40; Monaco 2002, 176; Valk et al. 2013, 69–70.) Although the film structure resembles the form of a language, it does not have a similar kind of highly organized, fixed grammar or structure. The rules are more loosely defined than those of a language. They deal with a pre-existing set of conventions to create specific meanings. In addition, the rules develop naturally over time when certain techniques prove useful in practice. The rules of a film structure should therefore be regarded as descriptive rather than normative in nature. (Metz 1974, 40; Monaco 2002, 176.)

In a system of language, the choice of a paradigm includes one element at a time, that is, one word excludes another word, since a person can not pronounce or write several things at the same time. The slight difference to a film is, however, that one choice of a paradigm in a film does not exclude the choice of another paradigm in a similar way. One static image, one frame¹¹, of a film, can include elements of several different paradigms. (Monaco 2002, 176.) For example, in the case of this study, choices in the paradigms of products, people, places, and props can be simultaneously discernible in one frame of a commercial.

¹⁰ Everything placed in front of the camera that is then captured on film and so constitutes the film image (Chandler & Munday 2020).

¹¹ A single image belonging to a sequence of images: for example, a single frame of a film, video, or digital movie, or a single picture in a comic (Chandler & Munday 2020).

6.5 Semiotic analysis of interplay between language and images

In this research, semiotic analysis is applied to study the interplay between language and images, that is, emotionally appealing dialectal language is analyzed in conjunction with moving images. The joint interplay of emotionally appealing language and imagery is analyzed in the places of the commercials in which the emotionally appealing language appears to find out how the appeals to emotion are mediated visually.

According to Monaco (1981, 131, 133), film material is acknowledged to have its own specific connotative abilities. Connotations are attached to filmic mediation, even the simplest statements on film. A filmmaker does not make only specific choices of what to film but also of how to film it; such choices express connotative meanings. Connotations of images are affected by specific choices regarding how the object is presented by filming from a certain angle, with a moving or static camera, color sharpness (bright to dull), focus (apparent or hidden), background clear or vague (object seen in the context or not), to mention but a few. Furthermore, the connotative meanings of images are constructed in relation to the preceding and/or following images.

6.5.1 Filmic unit of analysis

Regarding the analysis of film, Bateman and Schmidt (2012, 130–131, 159) emphasize that the unit of analysis should function as a tool for the analysis. They ascertain that the choice of the units of analysis should be determined by the fact what manner the units of analysis are going to be of relevance with respect to the type of research. The units of analysis should be tailored accordingly to the purpose of the research to generate interpretations of the filmic meanings. Accordingly, there are as many types of units of analysis as there are types of analysis.

A shot is widely recognized as a basic unit of a film, and it is defined technically as a single piece of a film (Monaco 1981, 129). The shot is a sequence of continuous action unedited and terminated by a cut¹² (or other transition) (Monaco 2002, 129; Chandler & Munday 2020). Metz (1974, 106) states that a shot is the smallest unit of the film chain: at least one shot is required to make a film. In a film and television, a shot is the basic unit from which scenes or programs are constructed. Different

¹² A form of transition used in film editing consisting of an immediate change from one shot to another, traditionally accomplished by physically cutting the film and splicing the shots together (Chandler & Munday 2020).

shots are combined in a film to create a meaningful whole (Chandler & Munday 2020).

The analysis of the interplay between language and images in this research follows the organization of discourse within the semiotic mode of film by Bateman and Schmidt (2012, 158, 161–162). Central to the Bateman and Schmidt's (ibid.) model is the discourse on the grounds that discourse moves beyond the level of form of a film characterized by various technical resources and the segmentation of shots; instead, the focus is on the role of a shot as filmic realizing discourse, on elements in its organization, and the use of film for creating discourse.

In this research, the emotionally appealing language determines in which shots and part(s) of the shots the interplay between language and moving images are analyzed. Since emotionally appealing language is studied at the lexical, syntactic, and pragmatic levels, the lengths of the analyzed excerpts vary and the emotionally appealing language does not (necessarily) follow the division into shots (see also Subchapter 6.3.2). Accordingly, depending on the linguistic element under investigation, the joint interplay of language and images may be studied within a part of a shot, comprise an entire shot, or the analysis may extend beyond shot borders, that is, be distributed across several shots. That reflects how the discourse of emotionally appealing language does not follow the parameters of the shots in a film and a purely formal breakdown into shots is not possible.

6.5.2 Images in a shot

The images of a film operate within shots (Monaco 1981, 129). Images of a film appear in a syntagmatic structure in shots. In the structure of a shot, a twin concept of space and time is required. Synchronic phenomena happen at the same time, whereas diachronic phenomena happen across time. In a film, both aspects are present. (Monaco 2002, 179, 185–200; Chandler & Munday 2020.) **Figure 11** summarizes the dual composition of space and time in the syntagm of a film.

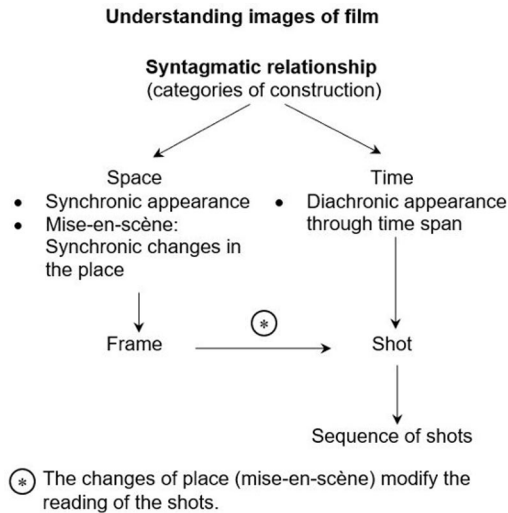


Figure 11. Syntagmatic structure of images of a film in a space-time continuum (modified from Monaco 1981, 145 and Monaco 2002, 179).

The concept of space is synchronic, and non-time dependent. *Mise-en-scène* refers to the visual composition and framing of individual shots. The choices and the modifications of the concept space guide and modify the reading of shots including among others camera position, angle, size of frame, setting, costume, and lighting, the pattern of color, and the relation of people and objects. (Monaco 2002, 179, 185–200; Chandler & Munday 2020.)

The concept of time encapsulates the time span and describes the diachronic changes. In the aspect of time, a collection of larger filmic units is produced, for example, collections of shots. (Chandler & Munday 2020.) Some elements operate both in space and time. For example, an angle is apparent in a static frame of a shot and also in the diachronic development of a film, in a camera movement within a shot. (Monaco 1981, 164.)

6.5.3 Method of analysis

To reveal how the joint interplay of language and moving images is mediated, the filmic mediation of the appeals to emotion is analyzed in terms of shot sizes, horizontal and vertical angles, the movement of the camera, actors, and objects, and also in terms of the eye and hand vectors of actors. As no ready-made method for analyzing language in conjunction with moving images could be found, a method for analyzing the mediation of appeals to emotion based on film studies was constructed and applied. **Table 9** presents the method constructed to analyze the mediation of visual moving images.

Table 9. The method for analyzing visual moving images in the commercials.**Mediation of the appeals to emotion**

Shot sizes	Extreme close-up Close-up Medium close-up Medium shot Medium-full shot Full shot
Vertical angle	Neutral, low, and high
Horizontal angle	Front, side, back
Movement of the camera	Forward (approaching) Backward (withdrawing)
Movement of the characters	Facial, head, hand, and body movements
Eye vectors and hand vectors	Between characters Toward the target audience

Monaco (2002, 200–214; 1981, 161) states that the central elements of the temporal structure of a shot are distance, angle, movement, point of view, and focus. Some of those elements also operate within the static frame, like the angle, but all are more appropriately discussed as dynamic qualities (see also Subchapter 6.5.2). Distance refers to the distance from the object to the viewer. In a film, the distance influences the shot size of the frame, that is, how much of a subject is visible within a frame. (Chandler & Munday 2020.) In this research, six different shot sizes are analyzed: the extreme close-up, close-up, medium close-up, medium shot, medium-full shot, and full shot.

A camera angle is determined by where the camera is set up to film. The angle refers to the positioning of the camera on the vertical and horizontal axes from where the object is captured on film. The choices regarding the angles affect how the viewer perceives the depicted object. The angles give information about what kind of perspective is prevalent in the shots. (Monaco 1981, 170–173; Monaco 2002, 205.) In this research, the angles are analyzed in terms of two dimensions: horizontally and vertically. The vertical and horizontal axes are depicted in **Figure 12**.

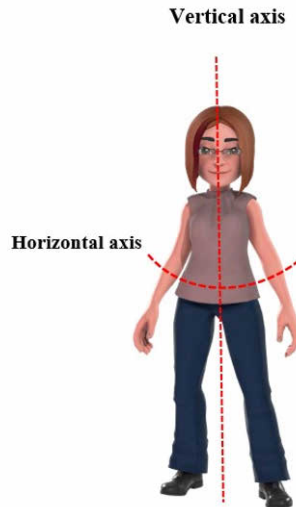


Figure 12. The vertical and horizontal axes in positioning the camera angles.

In **Figure 12**, the horizontal curved line indicates the rotation of the camera around the actor (front, side, and behind). The horizontal positioning is the angle between the camera and the orientation of the actor(s). In this research, that is called a profile angle and analyzed in terms of front, side, and over-the-shoulder positioning. In the vertical angle, the vertical positioning (high angle, eye level, and low angle) is determined. According to Messaris (1997, 34), the vertical angle is an important visual variable that is meant to give rise to an emotional disposition toward the depiction of the image. Some previous studies have acknowledged the meanings of different shot sizes and angles in the mediation of advertising imagery and generally in film (e.g., Messaris 1997; Monaco 2002; Kress & van Leeuwen 2006); however, their emotionally appealing meanings have not been investigated.

In a film, a camera movement refers to the movements of the camera from one point to another following the object of the shot in different directions (e.g., tracking¹³, pan¹⁴, zoom¹⁵, tilt¹⁶) (Monaco 1981, 166; Rabiger & Hurbis-Cherrier 2020, 191–195). In this research, movement is examined in two ways: the movement

¹³ A dynamic shot that moves horizontally: tracking left, right, in, or out which is created by moving the camera (Chandler & Munday 2020).

¹⁴ In film and video, a dynamic horizontal movement created by turning to the left or right while the camera is mounted in a fixed position (Chandler & Munday 2020).

¹⁵ A shot that appears to move towards or away from an object so that it grows or shrinks in the frame (Chandler & Munday 2020).

¹⁶ A dynamic vertical camera movement created by angling up or down a camera which is mounted in a fixed position (Chandler & Munday 2020).

of the camera (movement forward or backward) and the movement of actors or depicted objects. The technical realization of the camera movement (e.g., zoom vs. tracking) is not specified in the analysis.

In a film, the visual means of indicating the narrator is called viewpoint or point of view (Monaco 1981, 172). The viewpoint makes it possible to express attitudes toward depicted objects, human or otherwise. The linguistic narration is realized visually by vectors. (Kress & van Leeuwen 2006, 129.) In this research, the analysis of the point of view is conducted by examining the eye and hand vectors of the mediated interaction. For this purpose, the visual interaction between characters in the commercials and the attempts to visually engage the target audience in the interaction will be analyzed.

6.5.3.1 Shot size

The distance from which the object is captured in a film is encapsulated in the notion of shot size. The chosen shot size reflects the choice to depict the object as being close to or far away from the viewer. The choice has an impact on how the film is received by the audience. (Rabiger & Hurbis-Cherrier 2020, 186.) First, the choice of shot size influences how much the viewer can see of the depicted actor(s) in the image. Second, the shot size determines the social distance between the actor(s) and the target audience. The social distance is described by Kress and van Leeuwen (2006, 126) through an imaginary relation formed between the person(s) represented in the images and the viewer(s) of the images. Similarly, Meyrowitz (1986; cited in Messaris 1997, 29¹⁷) discusses the importance of distance as a visual variable. The viewing distance in visual media (e.g., close-up, medium shot, etc.) operates by analogy with interpersonal distance in real-world interaction (see also Messaris 1994, 17; Mueller 2006, 123). Third, shot size can be used to elicit a specific emotional response or make a connection between a character or situation. Especially close shots reveal the emotion in facial details, while wider shots can withhold emotional attachment. (Rabiger & Hurbis-Cherrier 2020, 189.)

In a manner similar to Monaco (2002, 200–201), Kress and van Leeuwen (2006, 124), and Rabiger and Hurbis-Cherrier (2020, 185–196) in this research, different shot sizes are classified by distinct cut-off points in relation to the human body. For this reason, shot sizes are determined only for shots of human actors. The analyzed

¹⁷ Original source: Meyrowitz, Joshua (1986) Television and interpersonal behavior: Codes of perception and response. In: *Inter/media: Interpersonal communication in a media world*. 3rd ed., eds. Gary Gumpert – Robert Catcart, 253–272. Oxford University Press, New York.

shot sizes are: Extreme close-up, close-up, medium close-up, medium shot, medium-full shot, and full shot (see **Figure 13** below).



Figure 13. Depiction of the analyzed shot sizes.

A close-up image tightly frames a person’s face. A close-up shows the head and part of the shoulders of a person. The shot size gives a precise view of the person’s facial expressions. An extreme close-up shows anything less than that. (Kress & van Leeuwen 2006, 124.) A medium close-up displays a person from the chest upwards (Rabiger & Hurbis-Cherrier 2020, 186).

A medium shot cuts off a subject in the image approximately at the waist and focuses on the characters’ upper body. The shot size allows the camera both to follow people’s actions and to observe the emotional reactions. (Rabiger & Hurbis-Cherrier 2020, 186.) A medium-full shot is framed from the head down to the knees. A full shot of the person shows the person from head to toe. (Kress & van Leeuwen 2006, 124.) According to Hall (1966; cited in Kress & van Leeuwen 2006, 125¹⁸), the medium shot and medium-full shot in a film represent a personal social distance in which the viewer sees the other person from the waist upwards. At an impersonal and far social distance, we see the person’s whole figure in the surrounding context (equivalent to a full shot in film).

According to Hall (1966; cited in Kress & van Leeuwen 2006, 125¹⁹), the shot sizes derive from everyday interaction and the social relations determining the distance between people in face-to-face communication. The extreme close-up allows the viewer to observe the emotions of the character in extremely intimate proximity. In a social interaction at an intimate distance, we see only the face or head of the person (equivalent to an extreme close-up and close-up in a film). At a close personal distance, we take in the head and the shoulders (equivalent to the medium close-up in a film). The extreme close-up, close-up, and medium close-up images bring the viewer of the image close to the depicted person and let the spectator enter

¹⁸ Original source: Hall, Edward (1966) *The Hidden Dimension*. Doubleday, New York.

¹⁹ Original source: Hall, Edward (1966) *The Hidden Dimension*. Doubleday, New York.

the personal space of the depicted person (Monaco 2002, 201–203; Rabiger & Hurbis-Cherrier 2020, 186). Meyrowitz (1986; cited in Messaris 1997, 29²⁰) discusses how in real life, greater proximity is associated with heightened attention and more intense involvement. The same may apply to the viewers' reactions to people in images (see also Messaris 1994, 172).

The real-life social boundaries of an appropriate social distance in face-to-face communication can be altered in a film with the filmic choices regarding the size of frame. In the imaginary relation formed between the person(s) represented in the images of a film and the viewer(s) of these images, the spectator can be brought close to strangers as though they were friends. Accordingly, people appearing similar to the viewer may be displayed at a distance, as if strangers to the viewer. (Kress & van Leeuwen 2006, 126.)

6.5.3.2 Horizontal angle

The horizontal angle, also called the profile angle, refers to the position of the camera around the actor(s) (Monaco 1981, 170–173; Monaco 2002, 205). In this research, the profile angles are described as the front angle, side angle, and back angle. In this study, the back angle is also called the over-the-shoulder angle. **Figure 14** illustrates the front, side, and back angles.

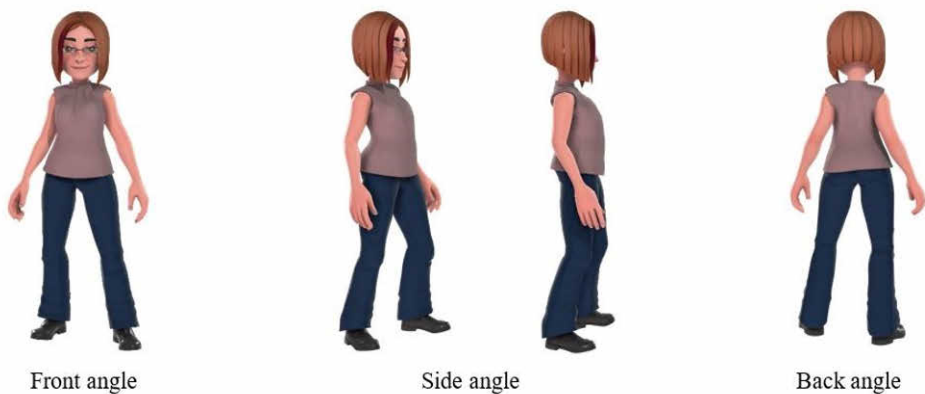


Figure 14. Depiction of the front, side, and back profile angles.

²⁰ Original source: Meyrowitz, Joshua (1986) *Television and interpersonal behavior: Codes of perception and response*. In: *Inter/media: Interpersonal communication in a media world*. 3rd ed., eds. Gary Gumpert – Robert Catcart, 253–272. Oxford University Press, New York.

The front angle has the camera positioned frontally to the depicted character, facing the actor(s). Here the angle is classified as frontal as long as both sides of the character's face are visible. With the side angle, the camera has not been aligned with the object and the depicted person is positioned sideways on to the target audience and the character is viewed as if from the sidelines.

In the over-the-shoulder angle, the camera is placed very close to the person, yet remains separate (Monaco 2002, 213). The camera is situated to the rear of the subject or depicts the situation from slightly behind the shoulder(s) of a person (Messaris 1997, 24–27; Kress & van Leeuwen 2006, 119–120, 134–136, 138). In this research, the angle is described as a back angle when either a characters' back, shoulders, or the back of the head is visible or partly visible. The over-the-shoulder angle emphasizes the point of view of the person from whose shoulder or back the shot is taken. The aim is to immerse the spectator in the narration from the point of view of the character. However, emotional immersion can be undermined because the viewer sees the character only from behind and can not see his or her reactions to events. (Kress & van Leeuwen 2006, 136.) Kress and van Leeuwen (2006, 138, 258) state that the back angle is a non-social and private side. Furthermore, exposing the back to someone makes the person vulnerable, which implies a measure of trust. According to Messaris (1997, 24–27), the back angle is commonly used in travel advertisements in which a few people are placed in the middle of the landscape admiring their surroundings. The depicted people have turned away from the viewers and become absorbed in the environment, thus emphasizing its beauty.

Kress and van Leeuwen (2006, 136, 258) state that the horizontal angle reflects whether the viewer is involved with the represented participants, that is, the people or objects of the image or not. The choice of a frontal angle reflects involving the viewer of the image in an imaginary relationship and a conversation with the subject character. The use of a frontal angle makes the shot social and public and, according to Kress and van Leeuwen (2006, 134–136), signals “What you see here is part of our world, something we are involved with.”

The side angle excludes the target audience from being directly involved. Kress and van Leeuwen (2006, 136) associate the use of a side angle with detachment from the target audience. The side angle signals to the viewers “What you see here is not part of our world; it is their world, something we are not involved with.” The images present the participants to the viewer in an impersonal manner, as though they were specimens in a display case, items of information or objects of contemplation. Kress and van Leeuwen (2006, 119–120) call such images *offer images*. The offer image addresses the viewers of the image indirectly and no direct contact is made with them. The viewer is thus in the role of an invisible onlooker.

6.5.3.3 Vertical angle

In this research, vertical angles are divided into high, neutral, and low angles (see **Figure 15**). The neutral angle is also referred to as the eye-level angle. Monaco (2002, 205) points out that in different countries and cultures there are differences in the definitions of eye level. In this study, eye level is determined from the eyes of the person in the image. Being situated at eye level means that the camera is positioned at around the same level as the eyes of the depicted actor (Rabiger & Hurbis-Cherrier 2020, 185). A high angle means the camera is placed over the actor's eye line. Low angle shots are taken with a camera placed below eye level (ibid.; Messaris 1994, 7; 1997, 34–41).

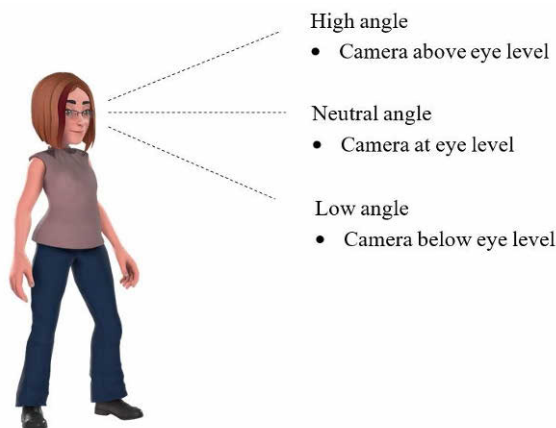


Figure 15. The depiction of high, neutral, and low angles.

While the profile angles deal with the involvement and detachment of the viewer, the vertical angles reflect attitudes to the depicted object (Kress & van Leeuwen 2006, 129). Kress and van Leeuwen (id., 140) and Messaris (1994, 7, 16; 1997, 34–41) state that the choice of vertical angle is influenced by a power relation in that the object of the view and the subject of the view are in a power relationship with each other, both being interactive participants.

The low angle emphasizes and magnifies the importance of any depicted object, human or otherwise. With the low angle, the camera is placed below the depicted character and the lens is pointing upwards. The perspective makes the viewer look up to the depicted object. In the case of humans, the angle emphasizes the power and dominant status of the person in the image. (Messaris 1994, 7, 16; Messaris 1997, 34–36; Monaco 2002, 205; Messaris 2012, 103.) Kress and van Leeuwen (2006, 140, 132) assert that when the represented participant is seen from a low angle, that character has power over the viewer. Making the viewer of the image look up at a

person can generate for instance envy toward the object of the view. Immonen (2008, 81–82), points out that a viewer looking on from a low angle does not form a strong association with the depicted object in the image because the object is presented as large or unreachable.

The high angle shot is used as a technique to diminish a character's strength and to set him/her in a weaker position (Messaris 1994, 7, 16; Messaris 1997, 40–41). A camera placed above the actor's eye line reduces the importance of the depicted object in the image: the subject looks small and insignificant (Monaco 2002, 94, 205). Viewed from a high angle, the object is seen from the point of view of maximum power, in which the viewer has power over the depicted person or object. The high angle shot is also often used when a director wants to express theoretical and objective knowledge. From above, the objects of the image are presented as ideal or general. (Kress & van Leeuwen 2006, 140.) Immonen (2008, 173, 203, 206) states that from the high angle the viewer of the image can associate with the depicted object in the image.

In contrast, the neutral angle relates to similarity and neutrality between the depicted person or object and the viewer. When the camera is approximately at the same height as the person's eye line, there is no power difference involved. (Kress & van Leeuwen 2006, 140; Galvane 2015, 22.) A neutral angle sets the character at the same level as the viewer and presents him or her as an equal. A frontal image at a neutral angle maximizes viewer involvement. Furthermore, the frontal angle signals an objective attitude and communicates to the spectator "this is how it works," "this is how you do it" or "this is how you use it." (Kress & van Leeuwen 2006, 143–144.)

6.5.3.4 Vectors

This study follows Kress and van Leeuwen (2006, 59–60, 63–64, 118, 239) in examining the visual point of view in terms of eye and hand vectors. Eye vectors are formed by the direction of a gaze. Hand vectors refer to the direction of hands when establishing interaction between actors. Messaris (1997, 4, 21–23) states that the people depicted in advertising images can reach viewers through a gaze or by pointing a finger to get the viewers' attention and interest. Having a character appear to look into the viewers' eyes is a frequent technique employed in advertisements. The gaze derives its attention-grabbing power from the real-life tendency of human beings to look back when being looked at.

Kress and van Leeuwen (2006, 59–60, 116) hold that visual narration involves participants involved in the act of communication: The participants speak or listen and make images or view them. The vectors give information about how the point of view of the communication is realized visually toward the goal, and who the goal

is. When participants of an image are connected by a vector, they are represented as doing something to or for each other. Vectors serve to present actions and events and also change processes, among other functions (Immonen 2008, 202, 206; Immonen 2013, 161). This research concentrates on analyzing vectors that have a visible source from which the vectors depart and a goal at which the vectors aim or in pursuit of which the action is undertaken (Kress & van Leeuwen 2006, 116–117, 239).

In this research, the vectors are analyzed in two relationships: that between the actors of the commercials and that between the actors and the target audience (Kress and van Leeuwen 2006, 63–64; 116–117). The source of the vectors is the depicted characters in the commercials. The goal of the vector can either be another visible actor(s) in the commercial or the viewers in the target audience. In the analysis, the eye and hand vectors are indicated with red arrows in the images drawn as examples from the commercials. The arrows depart from their source and are directed toward whomever the vector is aimed. **Table 10** summarizes the visual point of view studied in terms of vectors.

Table 10. Point of view analyzed in the visual interaction.

Involved participants	Relations of the participants	Visual interaction
Actors of the commercials	Relations between actors of the commercials	Eye vectors Hand vectors
Viewers of the commercials	Relations between actors of the commercials and the target audience	Eye vectors Hand vectors

The eye contact and the hand gestures toward the target audience form a pseudo-social bond with that audience. When a character in a commercial looks at the viewer, vectors formed by the character's eye lines connect the character with the viewers. A hand vector is formed by a hand gesture in the same direction. Contact is established, even if it is only imaginary. (Kress & van Leeuwen 2006, 118, 239.) The producer of the image, in this case, the advertiser, uses the image to affect the viewer. Kress and van Leeuwen (id., 117–118) call images in which the participants make eye contact with the viewer *demand images*. The image demands something from the viewer, usually that the viewer enters into some kind of imaginary relationship. For example, with a gaze accompanied by a smile, the viewer is asked to develop a social affinity with the character. The same applies to gestures. A hand pointing at the viewer signals either visually “Hey, you there, I mean you,” or can invite the viewer to come closer. This visual configuration creates a visual form of a direct address in which the viewer is the object of the address. *A demand image* acknowledges the viewers explicitly, addressing them with a visual “you.”

Similarly, eye contact between actors in commercials and gestures toward another character(s) form vectors through that connect the characters. In the case of eye vectors, the characters look at each other and not at the viewers in the target audience. The spectator of the image remains an outsider, an onlooker of the situation. (Kress & van Leeuwen 2006, 118–120, 136, 239; see also Subchapter 6.5.3.4) Hand vectors establish a contact between the actors by either reaching out to another character or by touching and forming a physical contact. The vectors seek to establish a relationship with another character. Exactly what kind of relationship will be signified by other means in the given context, for instance by the facial expressions of the participants. (Kress & van Leeuwen 2006, 239.)

6.5.3.5 Movement

Commercials are produced in a film format and characterized by moving images. The ability to display moving images is unique to film material. Commercials differ from print advertising primarily in their visual ability to display moving images. (Monaco 2002, 37.) Movement is therefore an important issue to consider in any analysis of the images. In this research, movement is analyzed in terms of camera movements and movements of the actors. Camera movements are analyzed in two cases: when the camera is moving closer to the actor (a tracking in) or withdrawing from the actor (a tracking back) (Monaco 1981, 166). The tracking in and tracking back movements of the camera change the shot sizes and the impression of the proximity with the characters of the commercials.

The meanings of moving objects are assessed based on their emotional appeal. The movements of actors are analyzed in terms of facial, head, hand, and body movements. In this research, all movements of the head in horizontal and vertical directions count as head movements. Hand movements encompass all hand movements horizontally or vertically. As body movements are classified as movements of the full body in which the lower torso is involved, that is, movement of the legs. Examining the movements of the actors is based on the fact that emotional expressions of humans are often visible as physical reactions (see also Chapter 4). Similarly, Messaris (1994, 16; 1997, 34) mentions that visual stimuli of facial expressions, gestures, postures, appearance, and physical surroundings of the advertising images can be associated with a rich variety of emotions to which human beings are attuned through interactions with the social and natural environment. In the current analysis, the movement of actors and objects is illustrated by blue arrows placed on the static images taken as examples from the commercials.

7 Findings of the content-analysis phase

7.1 Content analysis of language

In the content analysis of language, the time spent by characters or a narrator using spoken Swiss German was compared to the total duration of the commercials. The measurement involved using a stopwatch three times to record the duration of spoken Swiss German in each commercial. The three recorded durations were then averaged to derive a figure for the percentage of spoken Swiss German in comparison to the total duration of the commercials (see **Figure 16**).

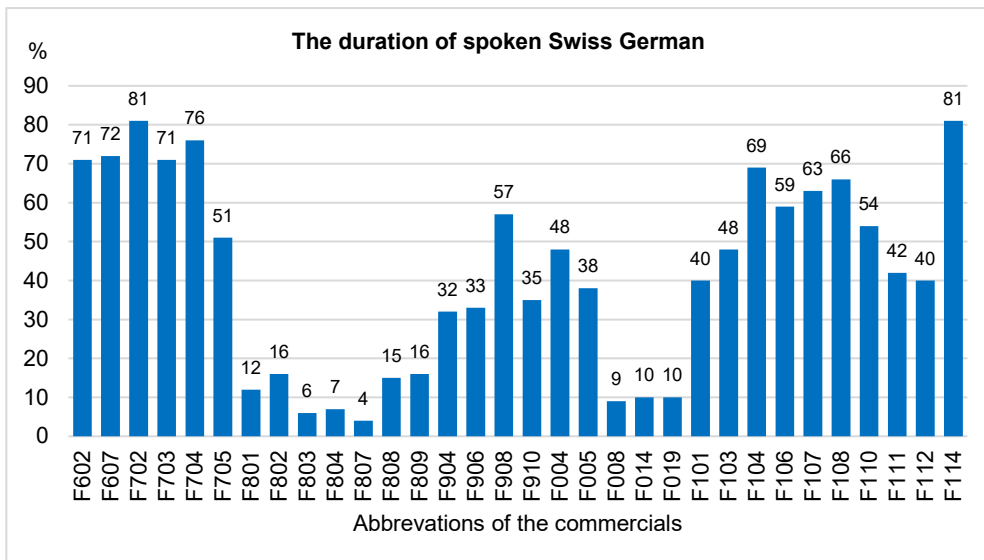


Figure 16. The duration of the spoken Swiss German in the commercials.

The proportion of spoken Swiss German varied from 4 % to 81 % of the total duration of the commercial (see **Figure 16**). There were clearly significant differences in the amount of spoken Swiss German.

7.2 Content analysis of images

The findings of the content analysis of images will be presented in the order of the variables in the coding sheets. The paradigmatic elements of the product category of the advertised products, the people, the places, and the props will be reviewed.

The measures within each variable are presented as proportions. The aim is to illustrate their distribution within the variable and the relation of the measures to each other.

7.2.1 Products

A little over one-third of the commercials were for food and drink (35.4 %). The second most prevalent product category being advertised was something the coders decided was not included among the predetermined product categories on the coding sheet, leading to a designation of *Other* (18.6 %). **Table 11** illustrates the advertised product categories.

Table 11. Distribution of the commercials across different product categories being advertised.

Product categories	Amount (n=114)
Food and drink	35.4 %
Home appliances/electronics	14.6 %
Clothing/shoes	11.1 %
Entertainment/entertainment electronics	5.6 %
Public good/charity	4.9 %
Construction materials	4.2 %
Furniture	2.8 %
Household cleaning	2.1 %
Photographic equipment	0.7 %
Other	18.6 %
Total	100 %

The written answers revealed two types of advertised products belonging to the category *Other*. The first group is characterized by commercials for corporate branding. These were commercials advertising the cooperative's commitment to energy saving, nature conservation, the celebration of the cooperative's anniversary, social responsibility and social projects initiated by Migros, as well as an extended manufacturer's warranty for electrical devices. The second group included

commercials advertising specific products that the coders could not classify under any given predetermined category. Such products were for example decorative items, a tent, children's toys, cosmetics and perfumes, hygiene items, and delivery services, cookery or language courses.

The third biggest group encompassed home appliances and electronics (14.6 %) followed by clothing and shoes (11.1 %). The rest of the product categories recorded remarkably smaller shares, comprising 5 % or less. Surprisingly, there was a dearth of commercials advertising watches or jewelry, even though the variables in the coding sheet were determined after pre-screening of the commercials by the author.

7.2.2 People

The three biggest groups of people discernible in the commercials each comprised about one-fifth. Quite interestingly, the most common types of people were classified as *Other* (20.60 %). **Table 12** summarizes the distribution of different people in the commercials.

Table 12. Distribution of the different people in the commercials.

People	Amount (n=199)
Migros customer(s)	20.10 %
Animals	18.09 %
Family (father; mother; children)	14.57 %
Migros representative(s)	12.56 %
Couple	7.54 %
Father with child(ren)	5.03 %
Groups of children	1.51 %
Other	20.60 %
Total	100 %

There were three recognizable types of person in different roles belonging to the variable *Other*. The first group included people in various professions; for instance, a delivery man, an ice-cream seller, a politician, a cook, a farmer, and an engineer. The second group of people were fictional and cultural figures; the former comprising cartoon characters. The cultural figures were representatives of Swiss culture. The third group included the extended family, like a mother-in-law and a grandmother with a grandchild, as well as the general public in the background, for instance, passers-by.

The second most prevalent group were Migros customer(s) (20.10 %). Surprisingly, animals turned out to be the third most typical actors (18.09 %). The most typical choice for an animal actor was a dog. Additionally, butterflies appeared frequently. In individual cases a donkey, a goat, and camels were discernible. A family comprising parents and children were the fourth biggest group (14.57 %) and Migros representative(s) were the fifth most frequent group, comprising 12.56 %.

As the figures in **Table 12** show, children also co-appeared with other people in different combinations. Most typically children were represented with their parents featuring a nuclear family of two parents and children. A rarer occurrence was the appearance of children accompanied just by a father figure (5.03 %) and the least typical representation was children without adults (1.51 %). The appearance of a couple without children (7.54 %) was more typical than images of children with one parent which were interpretable as a single-parent family structure (5.03 %) (see also Mattila-Palo 2014, 162–165).

7.2.3 Places

In most cases the home was the chosen filming location, featuring in nearly two-fifths of the commercials (37.50 %). In more than one-fifth, the setting was a Migros store (23.44 %). The share for the variable *Other* turned out to be the third biggest (14.84 %). The distribution of the different places discernible in the commercials is presented in **Table 13**.

Table 13. Distribution of the different places in the commercials.

Places	Amount (n=128)
Home	37.50 %
Store	23.44 %
Garden	7.03 %
Countryside	5.47 %
Studio	4.69 %
Blank	3.91 %
Town	3.12 %
Other	14.84 %
Total	100 %

The leisure-related settings, garden (7.03 %) and countryside (5.47 %) had the fourth and fifth biggest shares. The proportions of a studio setting (4.69 %), blank (3.91 %),

and town (3.12 %) were low. Blank refers to an unspecified and indiscernible place. A noteworthy remark is that the studio and blank settings appeared only in the commercials of the 1960s and 1970s, at a time when commercials were more limited in terms of technical capability than since.

7.2.4 Props

The coders recognized the cooperative's logos and the cooperative's name as cooperative props and those were the most typical props. They were discernible in the overwhelming majority of cases, in over half of the commercials (66.21 %). The distribution of the different props in the commercials is illustrated in **Table 14**.

Table 14. Distribution of the different props in the commercials.

Props	Amount (n=128)
Cooperative props (Migros logo, Migros name)	66.21 %
Swiss culture	15.17 %
Other	18.62 %
Total	100 %

The second most dominant was the variable *Other*. The written answers specifying the choice of *Other* revealed that these other meaningful elements comprised a broad variety of things. The coders had notified special effects belonging to props, for instance, a simulation of a firework in a studio setting. Frequently, written texts on the screen were identified as meaningful. First of all, additional information about the advertised products was provided through added texts. These were, for instance, details of the flavor of the advertised food products, like pizza Toscana and pizza Napoli, imprinted on the packaging of the products. Additionally, texts in Swiss German, and even in Italian and English were accounted for as props, for example, texts of *Marroni* and *Gelati* on a background setting.

For some reason, only the youngest coder regarded brand names as meaningful props. The youngest coder relied more often on the displayed written information on the brand names than the two (older) coders. In general, the older coders interpreted the written information less systematically and neglected it partially or completely. Either the older coders had not been similarly sensible with the brand names, or they did not regard brand names as belonging to the group of props.

The smallest group of props was the codings for Swiss culture with a proportion of 15.17 %. The majority of the Swiss cultural props were all kinds of elements connected to Christmas and Easter, the major annual religious and cultural festivals

in Switzerland. The cultural props were displayed in the decorations typical of the festivals, like Easter eggs or candles and stars as Christmas decorations.

Swiss cultural figures appeared as well. The cultural figures were a girl and a boy who were interpreted as being figures of Heidi and Peter from the Swiss children's two-part novel *Heidi: Her Years of Wandering and Learning and Heidi: How She Used What She Learned* written by Johanna Spyri. Furthermore, the coders identified two figures belonging to the celebration of Christmas: a red-cloaked Santa Claus accompanying the Swiss version of the Father Christmas called Samichlaus.

Similarly, animals reflected Swiss culture. A donkey was depicted in the context of Christmas with two Santa Claus figures. For the Easter celebration, butterflies were used to symbolize the festival of the spring. The advertised products were also related to these festivals, for example, decorated eggs and chocolate bunnies for Easter and a turkey or chicken as a dish for Christmas. Furthermore, the advertised food products, such as raclette, belonging to traditional Swiss cuisine represented Swiss culinary culture. The national elements reflecting Swiss culture included images of a mountain region, a Swiss flag, and people wearing traditional (alpine) clothing.

7.2.5 Summary

Quite surprisingly, the incidence of answers for *Other* was very high among all the studied variables being ranked as one of the top three answers in each variable. This has to do with the fact that not all products, people, places, and props had their own assigned measures on the coding sheet. There could for example have been individual codes for a range of occupations, rather than a single one for people but the result would have been unwieldy since each of these characters appeared only once or twice in the commercials. Only when the individual appearances are cumulated does the proportion become remarkable.

One reason for not including all the products, people, places, and props that appear occasionally in the coding sheet individually was so as not to expand the coding sheet needlessly. Coding multimodal data requires a high level of concentration in the coding process. Keeping the coding sheet at a moderate length facilitated the work of the coders and improved the precision of their work. In addition, the specifications given for the answers of *Other* illuminated the interpretations of the coders and the meaning-making in the context. For example, in some commercials, the coders might have classified a person simply based on sex, as *a woman* or as *a man*, whereas in other cases based on the person's role/profession in the commercial as *a grandmother* or as *an engineer*.

8 Findings of the linguistic analysis – Swiss German in commercials

In the forthcoming subchapters, the results of the appeals to emotion transported through linguistic means are presented. The results of the emotional persuasion of the language are presented in four categories: appeal to social contact, appeal to surprise, appeal to adoration, and appeal to humor.

Within the categories, the linguistic means are presented at three different levels: the lexical, syntactic, and pragmatic levels. As mentioned in Subchapter 6.3.2, the lexical level examines the lexical meaning, that is, the meaning of words. The syntactic level explores how meanings are created in sentences. The pragmatic level investigates how language is used to communicate.

8.1 Appeal to social contact

Appealing to social contact aims to evoke a sense of social belonging in the target audience. Appeals to social contact make the target audience feel like they are part of a group and thus address the fundamental psychological need of belonging. Maslow's (1943) model of human needs features love and belongingness on the third level and involving the feelings of being accepted and loved. The belongingness and love comprise family affection, relationships (including romantic relationships), and the friendship of peers (see also Subchapter 3.1)

Social contact with other people is essential because it creates positive emotions in humans. TenHouten (2007, 34–35) finds human socio-relational factors are best understood in broad terms. First of all, social contact suggests close, communal relationships, for example marriage, family, or friendship. Second, contacts with people in a neighborhood, or in general informal communities. TenHouten (2007, 34–35) underlines that favorable social life circumstances can directly affect the level of happiness experienced. The same study also reports that social contact with others is the most generic cause of both joy and happiness. Social factors are also important in determining long-term happiness.

Initiating social contact with someone indicates interest in the person. Therefore, all categories presented under the appeal to social contact were characterized by the

emotion of interest, which is defined as “an attitude characterized by a need or desire to give selective attention to something that is significant to the individual, such as an activity, goal, or research area (VandenBos 2016).” Interest is often energizing and increasing one’s involvement with others enhances focus and helps maintain attention levels (Plutchik 1982, 535–537; Plutchik 2001b, 120; TenHouten 2007, 45–46). The emotion of interest represents the milder grade of the primary emotion of anticipation as is mentioned in Subchapter 4.1.

Appealing to social contact in commercials aims to evoke a positive emotional state in the target audience and leave them with a positive feeling about the advertised brand and/or the cooperative (see also Subchapter 3.2). The appeal to social contact with customers contributed to transferring the consumers’ emotions. The advertising promised positive social reinforcement and aimed to influence the purchase intentions (see also Percy & Elliott 2009, 91; Rossiter & Percy 2017, 72, 77).

Two types of relationships feature an appeal to social contact. The first is the social contact between Migros and its customers. Those commercials mediate that the viewer is part of a group of Migros staff and customers, thus encouraging a communal feeling of belonging to one big group. The social contact is expressed via encounters between characters representing Migros and its customers in the commercials, specifically through dialogues between the actors. Another way to establish the social contact with Migros customers is by directly addressing the target audience, either through characters representing Migros or real cooperative employees speaking to the audience. The second type of social contact is established in communication situations between characters in the context of friendship and family.

8.1.1 Lexical level

At the lexical level, initiating social contact with someone is established linguistically with vocatives: vocative nouns, vocative personal pronouns, and vocative possessive pronouns. A vocative denotes the person being addressed and a vocative case marks a noun whose referent is being addressed (Chalker & Weiner 2003; SIL 2020).

8.1.1.1 Vocative nouns

Vocative nouns appeal to social contact because they initiate contact with the character. The nouns used in the vocative case were divided into three groups: first names, last names, and terms of endearment. The nouns revealed information about the type of relationship in the social network and also give information on whether

the social contact between characters is an intimate relationship among family or friends, or whether it is a customer relationship. The vocative nouns are listed in **Table 15** with information on the contexts in which they occurred. The abbreviations in parentheses refer to the relevant commercials.

Table 15. The vocative nouns.

First names	Last names	Terms of endearment for men	Terms of endearment for women
Andrea (F104) Dutti (F114) Heidi (F110) Lucca (F101) Otto (F101)	Herr Sutter (Mr. Sutter) (F106) Herr Felix (Mr. Felix) (F106)	Papi (Daddy) (F704, F103, F106) Papä (Daddy) (F705) Papi, Papi, Pappii! (Daddy, Daddy, Daddy!) (F107)	Mini Frau (My wife) (F809) Mami (Mom) (F103) Grosi (Granny) (F114)
Context	Context	Context	Context
Family Friendship Cooperative–customer communication	Cooperative customer communication	Family (Parent-child relationship)	Family (Parent-child relationship, romantic relationship)

The use of last names occurs in the communication between the cooperative's staff and customers. The characters addressed each other by using the person's last name and the courtesy title *Herr* (Mr.) to show respect. The terms of endearment for male characters were discernible in the context of family. The terms of endearment for female characters were used both in family contexts and in romantic relationships. The first names referring to characters in the commercials appeared in the contexts of family, friendship and in the communication between cooperative's staff and customers. For example, in the family context, a father addressed his son by his first name, Lucca. Even the family dog was called by a first name, Otto, which demonstrated that animals were included in the circle of social contacts with human beings.

In the context of friendship, a girl was called by her first name, Heidi, by her friend. Since first names dominated the contexts of family and friendship, addressing a person in that way occurs mainly in informal communication indicating a close social relationship between the dialogue partners. The commercials thus reflect real-life behavior in a Swiss cultural context where first names are used with friends, relatives, and family members in informal conversations, and the same applies in German-speaking countries generally. Only well-acquainted people call each other

by their first name or a term of endearment, meaning the practice indicates a close social relationship.

In German-speaking countries, the use of terms of endearment dominates informal conversation in the context of family, relatives, and friendship. In the commercials, only family members were referred to using terms of endearment to indicate the closest social relationship. The use of terms of endearment indicates that the relationship and interaction between family members is loving and such terms thus have an emotive connotation by virtue of serving to stimulate feelings. In a language, a connotation refers to the range of further associations that a word or phrase has in addition to its straightforward dictionary meaning (Baldick 2015). The emotive connotations are created by the referent being a character arousing emotive association, like a mother, father, or grandmother (Volek 1987, 27). Schwarz-Friesel (2007, 145, 151) calls terms of endearment emotional expressions, which convey emotional impressions and attitudes attached to the semantic meaning. Their primary function is to deliver emotional content and they emphasize expressive meanings, that is, a type of feeling-based meaning (Aarts 2014).

Two different terms of endearment were used for father *Papi*, *Papä* which reflects the variation in different Swiss-German dialects. Different actors speak different dialects which influences the vocabulary used according to their linguistic background (and orthography, the way words are spelled, in the transcription). The grandmother was called *Grosi*. The nouns *Grossmutter* or *Grossmami* are the typical forms for grandmother, but *Grosi* has an additional emotive connotation.

The term of endearment *Mami* (Mom) is used both by children to their mother as well as by a husband to his wife. A female partner was also called “*mini Frau*” (my wife). Those terms of endearment relating to a wife or partner were meant lovingly and revealed the degree of intimacy in the social contact between the man and the woman. The collocation “*mini Frau*” suggests a romantic relationship. A collocation is a habitual juxtaposition of a particular word with other particular words (Chalker & Weiner 2003). The first part of the collocation begins with a possessive determiner *mini* (my) and conveys togetherness. The possessive determiners are determiners for pronouns in the possessive case (Chalker & Weiner 2003). Calling the wife *Mami* (Mom) connects the woman to the role of mother and caregiver.

Terms of endearment were not only applied to family members. The founder of Migros, Gottlieb Duttweiler, was called by his nickname²¹ *Dutti*, as he was when he was alive. *Dutti* sounds like a tender nickname of a person in a private family circle signaling the warm remembrance of the founder of Migros. The choice of using a

²¹ A familiar or humorous name given to a person instead of or as well as the real name (The Oxford Dictionary of Phrase and Fable 2006).

nickname instead of a business title and last name demonstrates a close relationship between the company leader and the clientele. Understanding the nickname “*Dutti*” requires some knowledge of Migros’s history. The advertiser trusts the shared knowledge with the customers, since decoding the meaning of the nickname would otherwise be impossible. It is assumed by the advertiser that the Swiss target audience have come across the name before. Sharing the collective knowledge creates a feeling of a community and a feeling of belonging to the same insider group. Example 1 demonstrates the use of a first name signaling friendship and an exceptionally close relationship between Migros staff and their customers.

Example 1. Description of the commercial *Anna’s Best (Kleiderladen)* (F104).
The commercial advertises the Migros brand Anna’s Best. Two Migros staff are in the Anna’s Best kitchen, where delicious restaurant-style dishes are being prepared. The men take a covered dish with them, drive around town and look for a clothing store. They want to surprise a woman called Andrea. They enter a shop and ask for Andrea. Andrea is surprised to see the men. The men look at the clothes and joke with her. Finally, the men give Andrea the dish and she expresses surprise, and she takes great delight in the food.

Extract in Swiss German:

Migros Verkäufer 1: Andrea?
 Andrea: Hallo!
 Migros Verkäufer 1: Hallo!
 Migros Verkäufer 2: Hallo.
 Andrea: Hallo. Wow!
 Migros Verkäufer 1: Hoi, Sali (...)
 Migros Verkäufer 2: Hesch hunger?

[Migros representative 1: Andrea?
 Andrea: Hallo!
 Migros representative 1: Hello!
 Migros representative 2: Hello.
 Andrea: Hello. Wow!
 Migros representative 1: Hi, hello (...)
 Migros representative 2: Are you hungry?]

In example 1, the Migros staff called their customer by her first name, Andrea. The use of the first name signals a close relationship between a customer and cooperative staff and an unusually informal conversation style. The degree of informality is observable in the greetings as well. The Migros staff made their presence known to

their customer by starting the dialogue with informal greetings “*Hallo!*”, “*Hoi*”, and “*Sali*” (Hello!) which are reserved for use with friends.

Another sign of the informal conversation style is the verb conjugation *hesch* in the interrogative sentence “*Hesch hunger?*” (Are you hungry?). The primary role of interrogative sentences is asking questions (Chalker & Weiner 2003). The conjugation is in the informal second person singular, even though the actual personal pronoun *you* is absent. In Swiss German, the informal second person singular is used to address a person one knows very well, like family members, friends, or children. The conjugation refers to a connected scheme of all the inflectional forms of a verb; a division of the verbs of a language according to the general differences of inflection. Inflection is a change in the form of a word in order to indicate differences of tense, number, gender, etc. (Chalker & Weiner 2003.) The choice to use the first name of the customer and the exceptionally informal conversation style reflects a close personal, friendship contact with the customer and appeals to in-group membership with Migros. The incorporation in a group appeals to the primary emotion of acceptance.

In the Swiss cultural context, the common way form of address to a customer would be the formal third person personal pronoun *Sie*. Accordingly, the verb would be conjugated in the third person plural. In Switzerland, the form *Sie* is typically used when talking to people who are not close friends or when talking to adult(s) met for the first time. The use shows respect and an appropriately polite style.

Example 2. Description of the commercial *Weihnachten 1* (F106).

The commercial is advertising Christmas food and decorations. The father of the family Felix is shopping at Migros but forgets a shopping bag full of Christmas decorations in the store. Cheerful music plays in the background. At home he has to do laundry and his little daughter is bored. The father suggests she decorate the Christmas tree with the newly bought Christmas tree decorations which are in a bag in the kitchen. The daughter goes to the kitchen and looks in the shopping bag surprised. She asks the father (who is still in the bathroom) how to decorate the Christmas tree. The father replies that she should be creative. Soon the doorbell rings. A Migros shop assistant is at the door returning the bag of Christmas decorations forgotten in the shop. The father rushes into the living room and realizes that the daughter has decorated the tree with various groceries following his instruction to be creative.

Extract in Swiss German:

(In der Migros)

Herr Felix: Adjeu, Herr Sutter!

Herr Sutter (Verkäufer): Schöni Whiehnachtszit!

[(Scene at Migros)

Mr. Felix: Bye-bye, Mr. Sutter!

Mr. Sutter (salesperson): Merry Christmas season!]

After shopping at Migros the customer, Mr. Felix, says goodbye to the salesperson of Migros with a formal farewell “*Adjeu, Herr Sutter!*” (Bye-bye, Mr. Sutter!) including a courtesy title and the last name of the person (Mr. Sutter) which is a proper noun and referring to a particular unique person (Chalker & Weiner 2003). The use of the last name indicates that the men know each other by name. Only after repeated encounters one can move from a mere Bye-bye! to Bye-bye, Mr. Sutter! The salesperson replies with a polite valediction: “*Schöni Whiehnachtszit!*” (Merry Christmas season!).

Using a formal title and the last name in the dialogues between cooperative staff and customers is a signal of a respectful relationship. Examples 1 and 2 demonstrate that customers are not treated as a crowd of people by the cooperative’s staff but as individuals. Neither are the cooperative’s staff treated impersonally by their customers since the cooperative’s representative is addressed by his last name. Calling the customers and cooperative’s staff by their names demonstrates that the cooperative knows its customers and the customers know the cooperative’s staff. Implying a personal social relationship between the cooperative and its customers aims to convince the target audience that the cooperative treats its customers with respect.

By reflecting a warm relationship between the cooperative’s staff and its customers, the cooperative aims to include the customers in the Migros community and have close contact with them. By including the customers in the circle of close social contacts, the advertising appeals to the primary emotion of acceptance. Acceptance refers to acceptance of other people and to being accepted by others (see also Subchapter 4.1.1) Similarly, the Maslowian model of basic human psychological needs shows the interconnectedness of membership in a group and the need of being accepted by others, that is, the psychological need for belongingness (Maslow 1943; see also Subchapter 3.1).

Example 3. Description of the commercial *Weihnachten 2* (F103).

The commercial advertises Christmas presents. The father of the family Felix goes to Migros with his son and daughter as he wants them to help him select a Christmas present for his wife. Cheerful music is playing in the background. The father is looking for lingerie. The son suggests a horror film, but the father rejects the idea. Then the daughter suggests chocolate as present. The father is not satisfied with her

idea either. Finally, the father decides to buy a leaf blower. The children look stunned.

Extract in Swiss German:

Vater: So jetzt müend ihr mir hälfe. Mir bruchet es Gschängg fürs Mami. Usschwärme!

Tochter: Hehe!

Sohn: Papi uf das fahrt sie voll ab, ich schwörs!

Vater: Nei, nei suech öbbis anders.

Tochter: Papi die sind super fürs Mami!

[Father: So now you have to help me. We need a present for Mom. Spread out!

Daughter: Hehe!

Son: Daddy this will thrill her!

Father: No, no I look for something else.

Daughter: Daddy these are excellent for Mom!]

The extract demonstrates the use of terms of endearment in a family context to refer to family members. Their use emphasizes the affectionate relations between the family members and the closest social contact with a person. The daughter and the son use the term of endearment *Papi* (Daddy) for their father, which has warm affectionate connotations. In Swiss German, the word *Vater* for father has a formal lexical meaning.

Furthermore, Mr. Felix refers to his spouse using the term of endearment *Mami* (Mom). In addition, the daughter and the son refer with the term of endearment *Mami* (Mom) lovingly to their mother. A more formal noun denoting mother in Swiss German would be *Muetter*, whereas *Mami* (Mom) has a loving connotation. The terms of endearment make a significant contribution to the emotional appeal since they are always meant affectionately. Using terms of endearment conveys emotional meanings and reveals that the speaker has love for the addressee (Schwarz-Friesel 2007, 152). Owing to the emotive connotations, the terms of endearment appealed to the emotion of love. According to Plutchik's (1991) model, love is a primary dyad emotion, being composed of two primary emotions of joy and acceptance (see also Subchapter 4.2) In addition, the terms of endearment used for family members signal being incorporated into the family and appeal to the emotion of acceptance (see also Subchapter 4.1.1).

The vocative nouns reveal an important function of the emotional appeal to social contact. The vocative nouns appeal to social contact since they are used to attract the attention of the dialogue partner. Furthermore, the vocative nouns create a social context for the discourse in the commercials. The social context is an

expression of the social reality of the commercial tailored to fit the attitudes and values of the target audience (Hakala 2006, 14). **Table 16** summarizes the vocative nouns and their functions in appealing to social contact.

Table 16. The vocative nouns appealing to social contact.

First names and last names	Terms of endearment
Denote family members, friends and customers and salespeople of Migros.	Denote family members.
Functions	Functions
Show close contact between characters representing cooperative’s salespeople and their customers. Show close contact between the cooperative’s founder and customers. First names appear in the contexts of family and friendship.	Convey emotive connotations. Represent the closest social contact.
Appeals to emotions	Appeals to emotions
Interest, Acceptance	Interest, Acceptance, Love

In addition, the vocative nouns identified the degree of formality of the dialogue between the dialogue partners (formal-informal). The vocatives indicate the type of relationship that exists between the characters (close or distanced) to the target audience. **Figure 17** presents the vocative nouns reflecting the type of social contact.

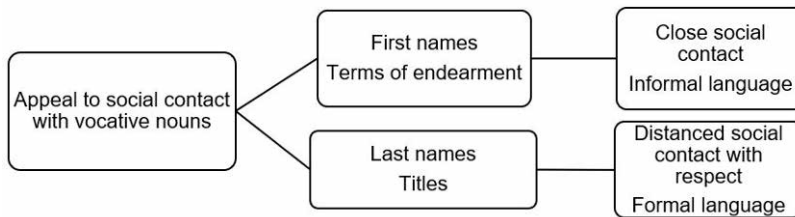


Figure 17. Vocative nouns in connection to the type of social contact.

The use of first names and terms of endearment dominates informal communication contexts. The choice of first names and the terms of endearment shows closeness and intimacy. The alternative use of titles and last names indicates a respectful and a more distanced social contact. **Figure 18** summarizes the nouns reflecting the degree of intimacy in the social contact.

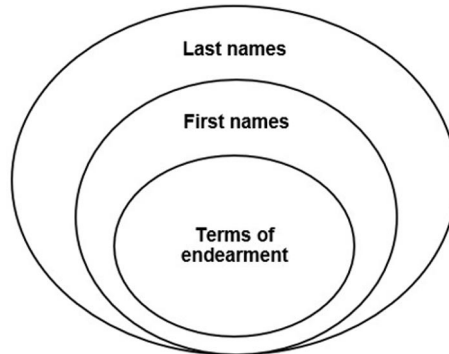


Figure 18. The layers of intimacy reflected in the nouns.

The **Figure 18** is composed of three layers in which the closest social contact, endearment, is represented in the inner core. In the middle layer are the first names. The last names representing the most distanced social contact are positioned in the outermost layer.

8.1.1.2 Vocative pronouns

In the commercials, the vocative pronouns identified a person being addressed. Both personal pronouns and possessive pronouns were discernible. They are summarized in **Table 17** below. The abbreviations in parentheses indicate the commercials in which they appeared.

Table 17. The vocative pronouns.

Personal pronouns	Possessive pronouns
Sie (you, nominative case) (F607, F703, F910, F005)	Ihres (your) (F607)
Ihne (you, dative case) (F703, F802)	Eusi (our) (F702)
	Euses (our) (F703)

The vocative pronouns directly address the target audience and establish social contact with the viewers. By using vocative pronouns, the advertiser appeals to the target audience's sense of being a member of a collective and a meaningful Migros in-group. The use of the vocative pronouns creates a fictive social setting in which the characters of the commercials seem to know the people in the target audience personally. The vocative pronouns appear in monologues in which the characters speak directly to the target audience. Polite forms of the personal pronouns *Sie* (You) are used in different grammatical cases. In Switzerland, the personal pronoun *Sie* is associated with formality and courtesy toward the addressee. It is a courtesy pronoun

and dominates the formal conversation style. The polite form of “*Sie*” can be used when addressing one person or several politely meaning that the one and same form applies for singular and plural use.

The formal and polite *Sie* used in reaching out to the target audience signals an appropriately distanced, respectful relationship. In addition, the possessive pronouns *Ihres* (your), and *Eusi, Euses* (our) appeal to the social contact with the target audience. The personal pronouns directly address the target audience and include them in the conversation. The vocative pronouns make it possible to speak to the target audience collectively.

The vocative pronouns aim to harness the need for social contact, to form a social relationship with the target audience, and to emphasize the in-group membership of Migros. The advertiser aims to appeal to the emotions of interest and acceptance. The direct address with the pronouns grabs the attention of the target audience and distracts them from other activities. Distraction is defined as a process of interrupting attention when a stimulus or task draws attention away from the task of primary interest (VandenBos 2016). According to Plutchik (2001a), distraction is an emotion of the mild form of the primary emotion, surprise.

Example 4. Description of the commercial *Die Migros wird 50, Dankeswort von Rudolf Suter, Präsident der Verwaltungsdelegation der Migros* (F703).

The commercial is about corporate branding. The commercial is filmed in a studio setting. Rudolf Suter, the president of the Federation of Migros Cooperatives gives a speech to the customers to thank them for their loyalty. A big orange M-shaped installation with the number 50 is shown. Rudolf Suter thanks the customers for their confidence and loyalty at the end of the fiftieth anniversary year. Mr. Suter is wearing a suit and he sits at the table facing the camera. The commercial ends with a firework display around the large M-statue.

Extract in Swiss German:

Euses Jubileumsjahr, füzfig Jahr Migros, isch vorbi. Anstatt überall grossi Fäscht z'fiere, händ mir uns bemüeht, Ihne uf allne Gebiete no meh z'büüte als susch. Füzfig Jahr erfolgriche Dienscht am Familie Tisch, sind jo au kei Grund uf dr Lorbeere uszruhe. Mir danke Ihne herzlich fürs Vertroue, wo Sie eus all die Johre gschänkt hend und werde alles tue ums au in Zuekunft z'verdiene. Und fürs neu Jahr wünsch ich mir Ihne vo Herze viel Glück und Säge.

[Our fiftieth anniversary year of Migros has ended. Instead of organizing big parties everywhere, we have strived to offer you even more in all areas than usual. 50 years of successful service at the family table is no reason to rest on one's laurels. We sincerely thank You for the trust You have given us for all these years and we will

strive to earn it in the future too. And for the New Year I wish you all the best of luck and blessings from the bottom of my heart.]

In example 4, the personal pronouns *Sie* and *Ihne* (you) were used to directly address the target audience and to appeal to social contact. The form *Sie* is in the nominative case. The nominative case is used for the subject of the verb (Chalker & Weiner 2003). As the personal pronouns are declined, the pronoun *Ihne* is used for a similar purpose but declined in the dative case. The dative case expresses an indirect object or recipient (Chalker & Weiner 2003). Similarly, the pronoun *Euses* (our) in the extract of “*Euses Jubileumsjahr*” (Our fiftieth anniversary) appeals to the sense of community with the cooperative. The possessive pronoun refers both to the cooperative Migros and its customers and indicated that Migros has shared the important anniversary year with its customers.

The customers were thanked cordially for their trust in the cooperative: “*Mir danke Ihne herzlich fürs Vertroue*” (We thank you sincerely for the trust). In this context, the adverb *herzlich* is an expression originating from an emotional psychological state of the communicator. An adverb is a word that usually modifies or qualifies a verb (Chalker & Weiner 2003; Aarts 2014). Second, the spokesperson wishes the customers a Happy New Year and blessings from the bottom of his heart, “*Und fürs neu Jahr wünsch ich mir Ihne vo Herze viel Glück und Säge.*”

The sentences include the lexemes *herzlich* and *vo Herze* which convey emotive connotations by virtue of their reference to the heart. In this context, the heart has a symbolic emotionally appealing meaning by referring to the heart as the origin of human emotions. The aim is to reinforce the emotional persuasion of the message. Similarly, in its context, the noun *Säge* (blessing) has positive connotations. In addition, it connotes a religious meaning attached to the Christian tradition in Switzerland. Furthermore, the noun *Glück* (luck) is generally associated with positive evaluations and has a positive connotation (Volek 1987, 28).

Figurative language is used to enhance the emotional appeal to social contact with the target audience. Figurative language is more expressive and/or poetic than referential in its linguistic function (Chandler & Munday 2020). The feeling of belonging together is reinforced with the choice of words “*Füfzig Jahr erfolgriche Diensch am Familie Tisch, sind jo au kei Grund uf dr Lorbeere uszruhe.*” (50 years of successful service at the family table is no reason to rest on one’s laurels). The lexical meaning can be interpreted in two ways. First, that Migros has worked successfully for 50 years for the benefit of families. The second meaning is that the target audience is being invited to Migros’s table for a collective sharing of bounty and that Migros is a big family to which all the customers belong. In addition to the aims to appeal to the emotions of interest and acceptance, the direct address with

pronouns aims to get the attention of the target audience and distract them from other activities.

Example 5. Description of the commercial *Die Migros-Familie tanzt und singt für Aktionszucker* (F702).

The commercial is about corporate branding and Migros turning 50 years old. The cooperative promises to sell sugar at a similar price as it did 50 years ago. Gradually the lights come on and a family composed of a woman, a man and three children appear in a spotlight. The title of the commercial reveals that they are Die Migros-Familie, meaning the Migros family. A big orange M-shaped installation is shown in a studio against a black background to symbolize Migros. The family is dancing and singing (in Swiss German) around the M statue. The music of the film is rhythmic dance music. Then, the singing stops briefly, and the sugar packaging is shown with its price information. The singing and dancing continue and the family members carry flower bouquets in their hands. The commercial ends with a firework display around the M-shaped installation.

Extract in Swiss German:

Eusi Migros, weiss was Sie will. Eusi Migros, die stand nie still. Eusi Migros ist immer jung! Ja eusi Migros die hätt eifach Schwung! Ja eusi Migros die hätt eifach Schwung!

[Our Migros, knows what it wants. Our Migros, never stands still. Our Migros is always young! Yes, our Migros has vigor! Yes, our Migros has vigor!]

The text is rich in the possessive pronoun *eusi* (our) which features at the beginning of the sentences and is repeated several times. The repetition of the pronouns and the sentences aims to ensure the message remains memorable, an aim reinforced by the accompanying rhythmic music²² stressing the repetition of the possessive pronoun *eusi* (our).

The use of the possessive pronouns in the first-person plural directly addresses the target audience, appeals to contact with the target audience and includes them in a conversation. The possessive pronoun *eusi* (our) conveys the meaning of more than one person being since it has the implied meaning of *you and I*. *Eusi* (our) refers both to the target audience and the sender of the advertising message. The possessive pronoun emphasizes that the target audience belongs in the same group as the cooperative and its customers. “*Die Migros-Familie*” (The Migros family) in the

²² In addition, the rhythmic marching style dancing of the characters in the commercial enhanced the rhythm of the message.

commercial’s name “*Die Migros-Familie tanzt und singt für Aktionszucker*” (The Migros family dances and sings for discount sugar) conveys a dual meaning. First, it refers to the actual actors of the commercial representing a family and also to the cooperative being one big family.

Table 18 illustrates the vocative personal pronouns and possessive pronouns and their functions in appealing to social contact with the target audience. The main function is to convey membership of a group composed of Migros staff and customers.

Table 18. The vocative pronouns appealing to social contact.

Vocative pronouns

Personal pronouns
Possessive pronouns

Functions

Address the target audience directly.
Include the target audience in a dialogue with characters of the commercial.
Inclusion of the target audience in a collective group of Migros members.
Distraction from other possible activities.

Creative tactics

Repetition of pronouns.
Use of additional emotional lexicon and figurative language.

Appeals to emotions

Interest, Acceptance, Distraction

Similar to the use of vocative nouns, the use of personal pronouns and possessive pronouns appeals to the emotions of interest and acceptance (see also Subchapter 8.1.1.1). Furthermore, the attempt to direct the interest of the customers in the advertising appeals to the emotion of distraction.

8.1.2 Syntactic level

At the syntactic level, the classic rhetorical means revealed in the data were rhetorical questions—interrogative sentences without an expectation they would actually be answered (aloud) (Chalker & Weiner 2003). Rhetorical questions were used to address the target audience directly and to establish a social relationship with them. **Table 19** below summarizes the rhetorical questions.

Table 19. The rhetorical questions.

Rhetorical questions	English Translation	Commercials
Zahle sie öbbe zviel für Ihres Wäschmittel?	Do you pay too much for your laundry detergent?	F607
Was isch überhaupt es guets Wäschmittel?	What even is a good laundry detergent?	F607
Also, worum eigentli meh zahle?	So, why pay more?	F607
Wegerum nid einisch Energiespartag?	Why not organize an energy saving day?	F004
Nid so schlächt gälled Sie?	Not so bad, don't you think?	F005

Rhetorical questions aim to get the attention of the target audience by including them in the communication process. Inclusion of the target audience as interlocutors in the communication appealed to the emotions of distraction, interest and acceptance. Interlocutors are the people who take part in a dialogue or conversation (Butterfield 2015). Further, rhetorical questions aim to activate the consumers' thinking on the advertising messages and prompt the targeted consumers to shape an answer in their minds. Activating the thinking process aims to distract the consumers mind toward processing the advertising messages and thus appeals to emotion of distraction.

Example 6. Description of the commercial *Qualität gewährleistet!* (F005).

The commercial informs the target audience of the strict quality requirements applied to Migros products. An engineer stands facing the camera in a trade hall. He explains in Swiss German that he finds it excellent how Migros tests quality for two or three times and that this could be done in the shops as a joke. Next, Migros personnel are shown checking goods in the shops by removing them from the customers' shopping trolleys. They open the packaging and test the products to ensure that they are good (by tasting food etc.). Cheerful music is playing in the background. After testing, the shop assistants state "perfect" and give the half-used products back to the customers. The customers look stunned.

Extract in Swiss German:

Ich finds grossartig, dass d Migros dopplet odr drüfach ufd Qualität teschtet. Das chönnt me ide lääde grad mol wüiter mache als Wärbegäg. (...) Nid so schlächt gälled Si? So oder so d Migros luegt wüikli uf d Qualität.

[I think it's excellent that Migros tests quality two or three times. This could be continued in the shops as a joke. (...) Not so bad, don't you think? Either way Migros really pays attention to quality.]

The text is a testimonial by an engineer. In his role as an expert, the engineer is an opinion former employed to persuade the target audience. According to Fill (1995, 35), an opinion former is an individual who is able to exert personal influence because of his/her authority, education or status associated with the object. Example 6 exemplifies the use and functions of rhetorical questions in their context, embedded within other sentences. The monologue of the engineer started with a declarative sentence in which the subjective first-person point of view aimed to provide proof of the quality testing: “*Ich finds grossartig, dass d Migros dopplet odr drüfach uf d Qualität teschtet*” (I think it’s excellent that Migros tests quality two or three times).

In the rhetorical question “*Nid so schlächt gälled Si?*” (Not so bad, don’t you think?) the second person pronoun “*Si*” in the plural engages the target audience in the dialogue. The rhetorical question is placed between the quality guarantee statements. The last declarative sentence “*So oder so d Migros luegt wüerkli uf d Qualität*” (Either way Migros really pays attention to quality) emphasizes that if an engineer opines on quality, it is trustworthy. The target audience should conclude that the quality of the products is high.

Example 7. Description of the commercial *Was ist ein gutes Wäschmittel? Total verrät Ihnen die Antwort* (F607).

The black and white commercial advertises laundry detergent. In a studio setting, coins are filmed running out of a wallet. On a package of a laundry detergent, a face of a speaking woman appears. The woman poses questions to the audience. She asks whether they pay too much for their laundry detergent. Then, she asks what a good laundry detergent is like. Then she answers her own questions. Finally, she asks why pay more. The woman’s face disappears, and the packaging of Total appears with the text MIGROS. At the end of the commercial, the coins return to the wallet.

Extract in Swiss German:

Zahle Sie öbbe zviel für Ihres Wäschmittel? Was isch überhaupt es guets Wäschmittel? Ganz eifach. Eis wo wüerkli wiss wäscht, wo wüerkli s’ Gwäb und d’Händ schont. Also, worum eigentli meh zahle?

[Do you pay too much for your laundry detergent? What even is a good laundry detergent? The answer is simple. One that washes very softly and is gentle on sensitive hands. So, why pay more?]

The monologue is delivered by a woman who acts as an opinion leader. As Fill (1995, 34) states, opinion leaders can be simulated in advertising by the use of product testimonials in which ordinary people express positive comments on a product. The commercial started with rhetorical questions to draw the attention of

the target audience to the commercial. The questions introduced the topic of the commercial and aimed to stir interest. Two rhetorical questions “*Zahle Sie öbbe zviel für Ihres Wäschmittel?*” (Do you pay too much for your laundry detergent?) and “*Was isch überhaupt es guets Wäschmittel?*” (What even is a good laundry detergent?) occurred prior to product description and involved the spectators in a dialogue. In addition, the question applied the vocative pronouns *Sie* (you) (see also Subchapter 8.1.1.2).

The first rhetorical question, “*Do you pay too much for your laundry detergent?*” is a question designed to trigger a yes or no answer from the target audience. A simple question with an easy answer activates a passive audience and attracts their attention to the message. The second rhetorical question, “*What even is a good laundry detergent?*” aims to activate the target audience’s prior knowledge about the laundry detergent, expectations about the product, and to consider the features they appreciate in a laundry detergent. The second question is more complex than the first and cannot be answered with a simple yes or no. The question prepares the thinking process for quality features and tries to prepare the target audience to take in the subsequent benefit claims.

The last rhetorical question “*Also, worum eigentli meh zahle?*” (So, why pay more?) is left to linger in the air at the end of the commercial. After presenting facts and proof in favor of the product, the target audience is encouraged again to think about a good and cheap laundry detergent. Going thematically back to the first rhetorical question also offered an opportunity to change the opinion in favor of the product, if that was not the case at the beginning.

Example 8. Description of the commercial *Energiesparen – eine glänzende Idee* (F004).

The commercial is about corporate branding. The main character, Mr. Hanspeter Wolf, from the municipal council informs the target audience in Swiss German about Migros’s energy saving procedures. He stands with his arms crossed in a greenhouse and faces directly toward the camera. He states that Migros supports everything directed at saving energy. Then he contemplates why Migros would not organize an energy saving day. The visuals show how difficult the life of the customers would be if Migros took the energy saving program to the extreme: The store has no lights on, and the customers have to light matches at the entrance to be able to see something. This leads to big problems. A man’s grocery list catches fire and a child secretly eats a lot of chocolate. The Migros staff struggle to serve their customers in the dark. Then the camera again shows Mr. Wolf who states that either way I think what Migros does for energy saving is good. A Migros jingle and a macabre hollow bell sound are played as the cooperative’s name and a written Standard German slogan “Either way” are displayed.

Extract in Swiss German:

Migros unterstützt alli wo uf Energieverbruch lueged. Wegerum nid einisch Energiespartag? Wo sie so konsequent uf e strom verzichtet das niemerts me vergisst. So oder so find ich guet was d Migros fürs Energiespare tuet.

[Migros supports all who pay attention to energy saving. Why not organize an energy saving day? A day where one saves energy so much that nobody ever forgets it. Either way I think what Migros does for energy saving is good.]

In the beginning, the energy saving values were introduced “*Migros unterstützt alli wo uf Energieverbruch lueged.*” (Migros supports everything directed at saving energy.). The rhetorical question followed right after in a negative form “*Wegerum nid einisch Energiespartag?*” (Why not organize an energy saving day?). A negative expresses negation and it can appear in the form of a suffix, word, or clause (Chalker & Weiner 2003). The last statement “*So oder so find ich guet was d Migros fürs Energiespare tuet.*” (Either way I think what Migros does for energy saving is good.) implied that conducting an energy saving day would not be necessary. The rhetorical questions delivered in conjunction with the declarative sentences aimed to reinforce the advertising message.

Using a negative rhetorical question is a way to express the advertising message in a subtler way. Instead of using a declarative sentence to state that Migros has developed all functions to the maximum to save energy, the rhetorical question activated the recipients’ thinking. The viewer had to go through a learning process in which s/he drew conclusions from the declarative sentences before and after the rhetorical question. The advertiser trusted in the target audience’s capability to draw the right conclusions from the commercial and arrive at the right answer. This gives the impression that the advertiser trusts in the cleverness of the target audience.

The last declarative sentence described the speaker’s point of view in the first-person narrative. It provided information on something that the spokesman believed to be true. Instead of giving facts or figures or other kind of proof to convince the customers, the credibility based on the authority of the spokesman. The character, Hanspeter Wolf, is a representative of the municipal council and an opinion former. The target audience should arrive at same opinion as him.

The rhetorical question in the negative challenges the audience to think more thoroughly as processing negatives is more laborious than processing positives (see also Subchapter 3.4.3). A positive is a verb, clause, or sentence having no negative marker (Chalker & Weiner 2003).

As the examples demonstrate, the number and placement of rhetorical questions within a commercial can vary. **Table 20** summarizes the functions of the rhetorical questions in appealing to social contact with the target audience.

Table 20. The rhetorical questions appealing to social contact.

Syntactic level of appeal to social contact

Rhetorical questions

Functions

Address the target audience directly.

Include the target audience in a dialogue with the characters of the commercial.

Activate (passive) target audience to engage in a thinking process.

Guide the opinion of the target audience in a desired direction.

Creative tactics

Aim to activate the thinking process of the target audience.

Testimonials in the first-person narrative by credible opinion leaders and formers.

Appeals to emotions

Interest, Acceptance, Distraction

The rhetorical questions were asked to form a social connection with the audience, to engage the consumers in the dialogue with the characters and to activate their thinking. Generally, people may not be interested in processing advertising messages and rhetorical questions can prompt that process by creating an interest in answering the questions and enhancing the message-relevant thought.

8.1.3 Pragmatic level

At the pragmatic level, the appeal to social contact is established in the dialogues reflecting the warm and close relationship between the characters in the commercials. The target audience is being asked to make a social connection through the projection of familiar encounters between the characters of Migros salespeople and their customers.

Greetings established the social connection between Migros staff and their customers and valedictions were expressions used to say farewell. They reflect the cooperative's attitude of being in close contact with its customers. They are indicators of the level of formality and informality in the relationship between Migros staff and their customers. The greetings and valedictions are summarized in **Table 21**. A lack of a greeting or valediction where it should be present is marked with a "[0]."

Table 21. The greetings and valediction appealing to social contact.

Character	Greeting	Valediction	Commercials
Salesperson	Grüezi mitenand! (Hello everybody!) [0]		F004
Customer	Hallo! (Hello!)		F104
Salesperson 1	Hallo! (Hello!)		
Salesperson 2	Hallo! (Hello)		
Salesperson 1	Hoi, Sali (Hey, hello)		
Customer	Hallo. Wow! (Hello. Wow!)		
Customer		Adjeu Herr Sutter! (Goodbye Mr. Sutter!)	F106
Salesperson		Schöni Whiehnachtszit! (Merry Christmas season!)	
Customer	[0] Ah!		F106
Salesperson	Gueten Abe Herr Felix, die hend Dir bi üs lo stah. (Good evening Mr. Felix, you left this to me.)		
Customer		[0]	
Customer	[0] Oh! Noni zuemache ich bruch no d'Eier für d'Oschtere. ([0] Oh! Don't close yet, I need eggs for Easter.)		F112
Salesperson	Eehh.		
Salesperson		Viel Spass bim Eier färbe! (Have fun dyeing Easter eggs!)	
Customer		[0] Oh! Schnell Eier!! (Oh! Quick, the eggs!!)	
Customer	Schöni Whienachtszyt! (Merry Christmas season!)		F107
Salesperson	Schöni Whienachtszyt! (Merry Christmas season!)		

A polite greeting culture is widespread in the German-speaking countries, including Switzerland. A certain act of communication, a greeting, in which a person makes his or her presence intentionally known to others, is expected prior to starting a conversation. The appropriate forms of greeting depend on the relationship between the interlocutors. An appropriate greeting and valediction are an opportunity to

demonstrate respect for others and to create a favorable impression with others. Below, the greetings and valedictions are assessed as part of the discourse and assessed in the light of how they reflect the closeness of the social relationship.

Table 21 illustrates how Migros salespeople favored appropriate formal greetings “*Grüezi mitenand!*” (Hello, everybody!) and “*Gueten Abe Herr Felix*” (Good evening, Mr. Felix). They are typical Swiss greetings that strike a warm yet respectful tone. “*Grüezi mitenand!*” is a polite way of saying hello to more than one person. “*Gueten Abe Herr Felix*” is a polite way of greeting a person by name. The depicted encounters between Migros staff and customers in the commercials reflect the real-life customs. In the Swiss cultural context, the salutations and the valedictions in business encounters are expected to be formal.

Only once were informal greetings “*Hallo! Hoi! Sali!*” (Hello!) used by the characters representing Migros. These informal greetings are typically used to greet friends and family members. They are common forms of greeting for people you know very well. Since they are reserved for casual settings and coming into contact with friends, they are not generally used in encounters with customers. The low level of formality suggests that the relationship between the individuals is cordial and that they share a level of social status.

The customers, on the other hand, neglected to systematically greet the shop staff accordingly (in three cases out of four). The most informal way of starting a conversation was done by using the interjections *Oh!* (Oh!) and *Ah!* (Ah!). The interjections appeared either alone or as a part of a sentence. The customer’s sentence “*Oh! Noni zuemache ich bruch no d’Eier für d’Oschtere.*” (Oh! Don’t close yet, I need eggs for Easter.) lacked any kind greeting, even though one is to be expected. To start a sentence with an interjection is normally used to attract someone’s attention and not to greet them. In real life, these kinds of situations could happen only between people who know each other very well. In any case, neglecting the basics of civilized interaction would be confusing for the interlocutor.

In the group of valedictions, there is less variation in the degree of formality. The overwhelming majority of the valedictions were appropriate to the context. However, in half of the cases, the customers acted in an impolite way and did not say farewell even though it would have been expected. Even though there was an absence of a farewell valediction on behalf of the customers, the Migros staff always used polite valedictions. For example, the valediction “*Adjeu Herr Sutter!*” (Goodbye, Mr. Sutter!) uses the last name (*Sutter*) with an appropriate courtesy title *Herr* (Mr). showing deference to the interlocutor. The use of the last name indicates that the people have met before (see also Subchapter 8.1.1). In Switzerland, *Adjeu* (Goodbye) is a common and formal farewell. In addition, “*Schöni Whienachtszyt!*” (Merry Christmas season!) and “*Viel Spass bim Eier färbe!*” (Have fun dyeing Easter eggs!) are polite farewell phrases.

Example 9. Description of the commercial *Weihnachten 1* (F106).

The father of the Felix family is shopping at Migros but forgets a shopping bag full of Christmas decorations in the store. Cheerful music plays in the background. At home, he has to do laundry and his little daughter is bored. The father suggests she decorate the Christmas tree with the newly bought Christmas tree decorations which are in a bag in the kitchen. The daughter goes to the kitchen and looks into the shopping bag surprised. She asks the father (who is still in the bathroom) how to decorate the Christmas tree. The father replies that she should be creative. Soon the doorbell rings. A Migros shop assistant is at the door returning Mr. Felix the bag of Christmas decorations that was forgotten in the shop. The father rushes into the living room and realizes the daughter has decorated the tree with various groceries following his instruction to be creative.

Extract in Swiss German:

(In der Tür von Mr. Felix)

Herr Felix: Ah! Migros Verkäufer: Gueten Abe Herr Felix, die hend Dir bi üs lo stah.

[(Scene at Mr. Felix' door)

Herr Felix: Ah! Mr. Sutter: Good evening Mr. Felix, You left this with me.]

The visuals of the commercial show that the dialogue takes place at the customer's front door. When Mr. Felix opens the door, he greets the Migros salesperson with a mere interjection "Ah!". In Swiss culture, an interjection is not counted as a greeting. Despite the absence of an appropriate greeting, the Migros's salesperson greets his customer in a formal way according to the time of the day saying "*Gueten Abe Herr Felix, die hend dir bi üs lo stah.*" (Good evening Mr. Felix, You left this with me.). The very polite greeting included the courtesy title *Herr* (Mr.) and the name of the person, a combination generally used when one is greeting a person properly and formally.

The image shows that without saying a word, Mr. Felix impolitely grabbed the shopping bag from Mr. Sutter, and rushed away from the door. He left the Migros representative standing on the doorstep alone. Mr. Felix failed to do two more polite things which would be expected in a depicted situation: a proper way of thanking for the trouble of bringing the shopping bag, and a proper farewell. His behavior is impolite and contrary to what would be expected in the Swiss cultural context. The very informal level of the language reflects that the customer regards the salesperson as belonging to his circle of friends and acquaintances rather than to that of formal contacts.

The use of appropriate language by the salesperson of Migros and the unfriendly behavior on the part of the customer created a strong contrast. An emotional shift is

signaled by the use of language and behavior of the characters. The advertising aimed to evoke a positive attitude to Migros thanks to the kind Migros representative. On the contrary, the inappropriate use of language by the customer should trigger negative emotions. The target audience is meant to feel angry and sad about the maltreatment of the sympathetic Migros salesperson. Thus, the commercial aims to trigger the emotion of anger.

Example 10. Description of the commercial *Ostern mit der Familie Felix 2* (F112). *The Easter commercial shows Mr. Felix going to Migros with his daughter, son, and dog. A Migros shop assistant is outside. The father tells the Migros salesperson not to close the shop just yet since he has to buy Easter eggs. The daughter of the family hands the dog’s leash to the salesperson without saying a word. The salesperson is surprised. The family goes around the shop amazed at all the nice things and they end up buying a lot of things. The salesperson awaits them at the door and wishes them a lot of fun with dyeing the eggs. The children and the father realize that they have forgotten to buy the eggs and they rush back into the store as the doors are closing.*

Extract in Swiss German:

(Vor dem Einkaufen)

Herr Felix: Oh! Noni zuemache mir bruch no d’Eier für d’Oschtere!

Verkäufer: Eehh.

Hund: [grunzt]

(Nach dem Einkaufen)

Verkäufer: Viel Spass bim Eier färbe!

Herr Felix: Oh! Schnell Eier!!

[(Scene before shopping)

Mr. Felix: Oh! Don’t close yet, we need eggs for Easter!

Migros salesperson: Eehh.

Dog: [grunts]

(Scene after shopping)

Migros salesperson: Have fun dyeing the Easter eggs!

Mr. Felix: Oh! Quick, the eggs!!]

The extract above is a dialogue between a regular customer of Migros, Mr. Felix, and a Migros salesperson. When Mr. Felix arrived at Migros with his son, daughter, and dog, he did not greet the Migros salesperson. Instead, he started the conversation with the exclamatory sentence: “*Oh! Noni zuemache mir bruch no d’Eier für d’Oschtere!*” (Oh! Don’t close yet, I need eggs for Easter). An exclamatory sentence

is a clause or sentence expressing an exclamation (Chalker & Weiner 2003). In the Swiss cultural context, in a conversation between adults outside of a family circle, a polite start to a conversation is always expected. The visual information reveals the customer making an informal hand gesture in greeting, which would be more appropriate in the context of friends and family, but generally, it is not appropriately formal to greet an (unknown) shop assistant.

The interjection is followed by an imperative sentence including an order: “*Noni zuemache...!*” (Don’t close yet!). An imperative sentence is a form or structure that expresses a command (Chalker & Weiner 2003). The imperative is composed of an infinitive structure, and the imperative sentence did not have a grammatical subject. The infinitive is the unmarked base form of a verb when used without any direct relationship to time, person, or number (Chalker & Weiner 2003). However, the sentence had an understood subject, an embedded *you* since the imperative was addressed to the salesperson to give a command.

The Migros salesperson responded to the customer’s imperative with an interjection *Eehh* (Eehh). The interjection functions as a hesitation marker in the conversation and an expression of surprise. The employee is surprised and does not know what to say. This indicates that the customers are acting unconventionally. The target audience is meant to feel for the friendly salesperson who is being treated unfairly. This aimed to trigger a negative emotion of anger. The absence of a greeting and the choice of an imperative sentence were expressions of an informal conversation style and the request was not softened by any means. According to cultural expectations in Switzerland, the request should at least have included a *please*. The direct way of formulating the imperative indicated an informal communication style which is expected only in a close relationship of the interlocutors.

In Swiss German, there are many ways of formulating imperatives depending on how polite one wishes to be. A general rule is, the more indirectly the imperative is formulated, the more polite it is. Furthermore, the imperative sentence is not the only way to issue an order. For instance, the order could have been formulated in a declarative or interrogative sentence. The option of using other sentence types instead of an imperative is a way to make the request less direct and politer. For this reason, commands and requests in Swiss German are often expressed in some other way than an imperative to make them sound less imperious.

At the same time when the imperative sentence is uttered, the visuals show the daughter of Mr. Felix handing the dog’s leash to the Migros salesperson outside the shop. The son of the family does not greet the salesperson either. In the terms of Swiss cultural norms, this can be regarded as especially rude since even more politeness would have been expected from the children. The expectations are different in an adult-adult conversation than in child-adult conversation, as in the

latter case, the interlocutors can not be considered to be equal in the social hierarchy.

When the impolite behavior of Mr. Felix's family is assessed in the light of the Swiss cultural context, one would expect the employee to be hurt and angry. Against all expectations, the Migros salesperson does not get upset. When the family returns from the shop, the smiling Migros salesperson addresses a friendly wish to the family: "*Viel Spass bim Eier färbe!*" (Have fun dyeing Easter eggs!). That wish induces yet another unexpected reaction on the part of the customer. Mr. Felix replies with another exclamatory sentence "*Oh! Schnell Eier!!*" (Oh! Quick, the eggs!!). Again, the answer does not correspond with the expected behavior. An appropriate thank you is expected due to the personal service offered by the salesperson in holding the dog. Furthermore, the son of the family pushes the shopping bags into the hands of the salesperson without saying a word and runs back into the closing store. Again, the unconventional behavior toward the cooperative's representative is a call to the emotion of anger.

Mr. Felix appeared with his family in series of commercials (F101, F103, F106, F107, F108, F111, F112). Every time he deals with Migros employees, he is treated in a friendly and respectful manner. The use of the same characters in the repeated encounters with the cooperative staff was yet another way to emphasize the close contact between (regular) customers and the cooperative staff. The commercials suggested that Migros builds up warm and cordial, even friendship-like relations to their regular customers. The close relation to the customers is projected in the way Migros staff communicated with their customers. The close relationship is also depicted in the Migros staff doing favors to help their customers. The advertising emphasizes that customer needs are taken into consideration and the customer taken care of. **Table 22** summarizes the functions of greetings and valedictions in appealing to social contact between the characters representing Migros staff and their customers.

Table 22. The pragmatic level expressions appealing to social contact.

Pragmatic level of appeal to social contact

Polite and formal greetings and valedictions by the Migros staff.
Absence of appropriate greetings and valedictions by the customers.

Functions

There is an appeal to the target audience to make social contact through the projection of familiar encounters between the characters of Migros salespeople and their customers.
The established close social contact between the cooperative's staff and its customers is characterized by:
Exceptionally informal use of language.
Close, even friend-like behavior.
Violations of the general code of behavior; the customers do not use the language appropriate to the context.

Creative tactics

Contrasting formal and very informal speech.
Cycles of emotional shift: varying negative and positive emotions.

Appeals to emotions

Interest, Acceptance, Anger

The very informal level of communication used by the customers indicated that they considered they had a close and cordial relationship with the salesperson that meant the rules of courtesy could occasionally be neglected. Despite the maltreatment or impolite use of language by its customers, the Migros salespeople are not offended. The polite and friendly communication style of the cooperative staff appeal to the emotion of interest as well as acceptance: All customers are accepted the way they are and are included in the customer group. This reflects one of the core values of Migros, professional passion. Migros defines professional passion as “Our openness, curiosity and interests are geared toward improving the quality of life of our customers. We strive to be in close contact with you.” (Migros 2017a).

8.2 The appeal to surprise

The advertisements seek to surprise the target audience. Surprise is classified as one of the primary emotions (see also Subchapter 4.1.4). In the analysis, the linguistic expressions of surprise were categorized into two groups according to the emotional valence: expressions denoting a negative surprise and expressions denoting a positive surprise. The valence of emotion refers to the value associated with a stimulus as expressed on a continuum from pleasant (attractive) to unpleasant (aversive). An entity that attracts the individual has positive valence, whereas one

that repels the individual has negative valence. (VandenBos 2016.) **Table 23** summarizes the linguistic expressions of positive surprise.

Table 23. Linguistic expressions of positive surprise.

Analyzed linguistic units	English Translation	Commercials
Überraschig	A surprise	F704 F104
Überrasche	To surprise	F104
Das gaht doch nüd! Doch! Das gaht mit dr Mivit Pfanne! Aber doch nid ohni Fett! Grad ebe au ohni Fett und Öl. Aber das muess doch abränne! Es cha nie abränne!	That's not possible! Yes, it is! It is possible with Mivit frying pan! But not without butter! Precisely without butter or oil. But it must burn! It cannot burn!	F602
So und jetzt wird gässe!	So, and now we eat!	F101
Oh, Wow Fein!	Oh, Wow Nice!	F104
Hallo! Wow! Hallo.	Hello! Wow! Hello.	F104
Aah Papi! Papi! Papi! Papi! Papi! Papi! Papi! Papi!	Aah Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy!	F107
Hä! Was suechets dänn?!	Oh! What are they looking for?!	F108
Yeeee! Yeeee!	Yeeee! Yeeee!	F014
Yea!	Yea!	F014
Mh!	Mh!	F101
Hm!	Hm!	F101 F106 F111
Ah! Ah!	Ah! Ah!	F106
Aaahh! Aaahh! Aaahh!	Aaahh! Aaahh! Aaahh!	F107 F112
Tadaa! Tadaa!	Tadaa! Tadaa!	F107
Woaahh!	Woaahh!	F112

In total, the number of linguistic expressions denoting positive surprise and negative surprise was evenly distributed in that there were 24 linguistic expressions for positive surprise and 24 expressions for negative surprise. **Table 24** presents the linguistic expressions used to convey negative surprises.

Table 24. Linguistic expressions of negative surprise.

Analyzed linguistic units	English Translation	Commercials
Hey! Ich bi jo gar nüd im Bild!	Hey! I am not in the picture!	F906
Oh, Türe zue!	Oh, close the doors!	F004
Aha! Ich ha Theatergruppe. Schad.	Ah! I'm going to theater group. Pity.	F101
Wieso nüd?!	Why not?!	F103
Öh, leider nid, nei.	Err..., no, unfortunately not.	F104
Wie sött ich mit dem Zügs do dekoriere?!	How am I supposed to decorate with this stuff?!	F106
Ja was söll ich jetzt choche?! Ah Gflügel!	And what am I supposed to cook now?! Ah chicken!	F106
Pappii! Pappii! Pappii! Mann!	Daddy! Daddy! Daddy! Man!	F107
Nüt! Nüt, nüt!	Nothing! Nothing! Nothing!	F108
Nüüüt!	Noothing!	F108
Häsch öbbe kei Eier versteckt?!	Didn't you hide any eggs?!	F108
Has total verschwitzt! Ich hol sofort!	I've completely forgotten them! I'll get them quickly!	F108
Schnell Eier!!	Quick, the eggs!!	F112
Hm!	Hm!	F906 F103 F107 F111
Hmm!	Hmm!	F101
Aahh!	Aahh!	F106 F103 F014
Yäh!	Yäh!	F103
Eehh!	Eehh!	F112
Yea!	Yea!	F014

Appealing to the emotion of surprise in the commercials reflects the value of professional passion of Migros and the cooperative's aim to surprise its customers: "We put all our professional passion into continually surprising and satisfying our customers with our new products and services." (Migros 2017b).

8.2.1 Lexical level

The most direct way of expressing surprise is to use lexemes. Lexemes are words in the abstract sense, an individual distinct item of vocabulary, of which a number of

actual forms may exist for use in different syntactic roles (Chalker & Weiner 2003). The expressions of surprise were communicated in the commercials using either a noun or a verb. The surprise was conceptualized in two commercials with a noun *Überraschig* (a surprise) and with a verb *überrasche* (to surprise) in one commercial. The lexical level expressions denoted a surprise with a positive valence alone. The use of the lexemes is illustrated below.

Example 11. Description of the commercial *Die ersten Frischback-Spezialitäten. Ufstah! Die Sunnitigsmorge isch parat!* (F704).

The commercial advertises frozen bakery goods. Cheerful music plays in the background. A father wakes up before rest of his family. He takes Migros frozen bakery goods from the freezer and bakes croissants, buns and a bread called Zopf, a Swiss specialty typically eaten on Sundays. The commercial is filmed in a home setting. A voiceover explains that delicious frozen bakery goods can be baked in a few minutes and are fresh to serve. The father has set the table. When the breakfast is ready, he wakes up the family. The son and daughter run into the kitchen in their pajamas. The mother of the family sits at the table wearing a dressing gown. The family members are pleasantly surprised by the fresh breakfast and start eating happily. The mother states that she is very surprised.

Extract in Swiss German:

Vater: Ufstah! Dr Sunnitigsmorge isch parat! So!

Mutter: Guete Morge! Isch denn e Überraschig!

[Father: Get up! Sunday breakfast is ready! Here!

Mother: Good morning! Well, this is a surprise!]

In example 11, the surprise is denoted by the noun *Überraschig* in the sentence “*Guete Morge! Isch denn e Überraschig!*” (Good morning! Well, this is a surprise!), which describes the positively surprised emotional state of the character in the situation. The surprise arises from the novelty of the situation (see Subchapter 4.1.4), as the mother is surprised by the breakfast made by her husband.

The positive surprise evoked the emotion of joy in the character. This correlates with the nature of the emotion of surprise. As was mentioned in Subchapter 4.1.4, surprise can quickly change to joy, if the stimulus is a source of pleasure. The commercial aimed to transfer the emotions of surprise and joy to the target audience and to convince that the advertised products can function as means to surprise others positively and evoke joy in them.

Example 12. Description of the commercial *Anna's Best (Kleiderladen)* (F104).
Two Migros staff are in the kitchen of Anna's Best, where delicious restaurant-style dishes are being prepared. The men take a covered restaurant-style dish with them as they want to surprise a woman called Andrea. They enter her workplace. Andrea is surprised to see the men and to get the food delivery. She finds the food very delicious.

(Szene im Anna's Best Restaurant)

Migros Verkäufer: Hüt überrasche mir d'Andrea mitmene India Tikka Masala (...)

(Szene am Arbeitsplatz von Andrea)

Migros Verkäufer: Drfür hend mir en Überraschig für di.

Andrea: Oh! Wow! Fein!

[(Scene at the Anna's Best restaurant)

Migros salesperson: Today we're going to surprise Andrea with a Tikka Masala (...)

(Scene at Andrea's workplace)

Migros salesperson: Instead, we have a surprise for you.

Andrea: Oh! Wow! Nice!]

In example 12, surprise is denoted with the verb *überrasche* (to surprise) and the noun "*Überraschig*" (a surprise). The verb is used in the sentence to denote a future surprise "*Hüt überrasche mir d'Andrea mitmene India Tikka Masala.*" (Today we're going to surprise Andrea with a Tikka Masala). The Migros staff characters talked about arranging a positive surprise to their customer by referring to the process of causation, that is, causing the surprise for someone. Accordingly, the Migros salespeople organizing the surprise were different from the actual experiencer of the surprise (customer).

Talking about the future surprise aimed to trigger emotion of anticipation in the target audience. Anticipation aimed to have the target audience waiting eagerly for something they know is going to happen. The anticipation of the future event aimed to keep the target audience watching the commercial to learn how things turn out. As defined in Subchapter 4.1.4, the emotion of anticipation encompasses looking forward to a future event or state which can include an affective component (e.g., pleasure).

The noun refers to the actual event of surprising the Migros customer. The Migros salespeople delivered the restaurant-style meal to their customer's workplace as a surprise and in using the noun *Überraschig* they verbally denoted the surprise: "*Drfür hend mir en Überraschig für di.*" (Instead, we have a surprise for you).

The customer's answer "*Oh! Wow! Fein!*" (Oh! Wow! Nice!) reveals that she was positively surprised. The analysis demonstrated that the person describing the

surprise at the lexical level can be either a different or the same person as the experiencer of the emotion of surprise. In addition, the lexemes of surprise could refer either to present or future surprise (Kövecses 2015, 272). **Table 25** summarizes the functions of nouns and verbs in appealing to surprise.

Table 25. The lexical level expressions appealing to surprise.

Lexical expressions

Noun and verb forms denoting surprise.

Functions

Demonstrates how the advertised products induce surprise and joy.
Evoke emotions surprise and joy.

Creative tactics

Talking about the surprise creates anticipation.
Anticipation aims to increase the engagement of the target audience with the commercial.

Appeal to emotions

Surprise, Anticipation, Joy

In addition to the emotion of surprise, the commercials appeal to the emotions of joy and anticipation. The commercials demonstrate to the target audience how the advertised products can be used to positively surprise someone and bring them joy. The commercials aim to persuade and convince the target audience of the products' ability to evoke surprise and joy. In addition, talking about a future surprise appealed to the emotion of anticipation.

8.2.2 Syntactic level

In this subchapter, the emphasis is on the syntactic features of appealing to surprise with exclamatory sentences and exclamatory questions. The sentences are divided into categories of positive and negative surprise (see **Table 26**). An exclamatory question is a sentence that is interrogative in form, but an exclamation in meaning (Chalker & Weiner 2003). **Table 26** delineates the exclamatory sentences and exclamatory questions denoting positive surprise.

Table 26. Exclamatory sentences and exclamatory questions denoting positive surprise.

Positive surprise	English Translation	Commercials
Doch! Das geht mit dr Mivit Pfanne! Grad ebe au ohni Fett und Öl. Es cha nie abränne!	Yes, it is! It is possible with a Mivit frying pan! Precisely, without butter or oil. It cannot burn!	F602
So und jetzt wird gässe!	So, and now we eat!	F101
Oh, Wow Fein!	Oh, Wow Nice!	F104
Hallo! Wow! Hallo.	Hello! Wow! Hello.	F104
Aah Papi! Papi! Papi! Papi! Papi! Papi! Papi! Papi!	Aah Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy!	F107
Hä! Was suechets dänn?!	Oh! What are they looking for?!	F108

Expressions of surprise were communicated in the majority of cases in exclamatory sentences. According to Schwarz-Friesel (2007, 152, 186), the exclamatory sentences reveal the emotional state of the speaker. In addition to the informative value, the exclamatory sentences convey emotion. The exclamatory sentences are the most expressive sentence type and have the highest level of intensity of emotive meanings. In spoken language, the exclamatory sentences are recognized by the rise of intonation at the end of the sentence. A rising intonation involves a syllable or longer utterance, a nuclear pitch change from relatively low to relatively high. This tone often conveys feelings of surprise, approval, or disapproval. The intonation generally refers to pitch variations and patterns in spoken language. (Chalker & Weiner 2003.)

In written language, the exclamatory sentences are distinguishable from declarative sentences by the exclamation mark. The exclamatory sentences denoting surprise varied notably in length and ranged from complete sentences to partial sentences. A complete sentence does not lack any of its major components, such as a subject or predicate (Aarts 2014). An incomplete sentence is a sentence lacking one or more elements that would normally be present according to traditional grammar rules (Aarts 2014). **Table 27** delineates the exclamatory sentences and exclamatory questions denoting negative surprise in which examples of incomplete sentences are the exclamations of one word *Nüt!* (Nothing!) and *Nüüüt!* (Noothing!). An exclamation is a word, phrase, or clause expressing some kind of emotion (Aarts 2014).

Table 27. Exclamatory sentences, exclamatory questions, and declarative sentences denoting negative surprise.

Negative surprise	English Translation	Commercials
Das gaht doch nüd! Aber doch nid ohni Fett! Aber das muess doch abränne!	That's not possible! But not without butter! But it must burn!	F602
Hey! Ich bi jo gar nüd im Bild!	Hey! I am not in the picture!	F906
Oh, Türe zue!	Oh, close the doors!	F004
Aha! Ich ha Theatergruppe. Schad.	Ah! I go to a theater group. Pity.	F101
Wieso nüd?!	Why not?!	F103
Öh, leider nid, nei.	Err..., no, unfortunately not.	F104
Wie sött ich mit dem Zügs do dekoriere?!	How am I supposed to decorate with this stuff?!	F106
Ja was söll ich jetzt choche?! Ah Gflügel!	And what am I supposed to cook now?! Ah chicken!	F106
Pappii! Pappii! Pappii! Mann!	Daddy! Daddy! Daddy! Man!	F107
Nüt! Nüt, nüt!	Nothing! Nothing! Nothing!	F108
Nüüüt!	Noothing!	F108
Häsch öbbe kei Eier versteckt?!	Didn't you hide any eggs?!	F108
Has total verschwitzt! Ich hol sofort!	I've completely forgotten them! I'll get them quickly!	F108
Schnell Eier!!	Quick, the eggs!!	F112

Although some of the actual linguistic utterances were short, even monosyllabic exclamations, the prosodic features, like pitch range, can provide essential clues to the emotional intensity of the surprise. The pitch is the perceived 'height' of the human voice, depending on the rapidity of the vibrations of the vocal chords, for example, fall and rise (Chalker & Weiner 2003). For instance, the prolonged vowel *ü* vowel in *Nüüüt* (Noothing!) is a prosodic manifestation of a big negative surprise. In *Nüüüt* (Noothing!) the surprise is bigger than in the case of uttering the word *Nüt* (Nothing!) with the short vowel sound.

The prosodic features also signal the valence of the surprise. The exclamatory sentences "*Aah Papi! Papi! Papi! Papi! Papi! Papi! Papi! Papi!*" (Aah Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy!) repeating the lexeme *Papi* several times denote positive surprise. In another context, "*Pappii! Pappii! Pappii! Mann!*" (Daddy! Daddy! Daddy! Man!) denote negative surprise. The distinctive spelling reflects the prosodic features of stressing the words. Doubling the last consonant *p* and the last vowel *i* from *Papi* to *Pappii* stresses the last syllable in the speech. Consequently, in scarce linguistic material, the prosody determined the valence of the

surprise. The findings of variations of pitch and incomplete sentences suggest that denoting surprise in commercials imitates realistic speech. The imitation of natural speech is intended to deliver the emotional authenticity of surprise. As the research literature of emotional expressions outlines, the expression of emotions can manifest at many different levels: in verbal outputs, facial expressions, gestures, and vocal prosody (see also Messaris 1994, 16; 1997, 34; Schwarz-Friesel 2007; Resnik 2018, 35).

A sub-group of exclamatory sentences is formed by exclamatory questions. An exclamatory question is an interrogative sentence, that is, a sentence that asks a question but involves an emotive element characterizing exclamatory sentences. Therefore, the meanings of an exclamatory and an interrogative sentence are overlaid. (Chalker & Weiner 2003.) The exclamatory questions have the force of an exclamatory sentence, and they are recognizable owing to the rising intonation. To distinguish an exclamatory question from an exclamatory sentence and an interrogative sentence, the exclamatory questions were marked both with a question mark and an exclamation mark in the transcript. The exclamatory sentences and exclamatory questions were always used to refer to present events. The exclamatory questions denoted positive and negative surprises. For example, the exclamatory question “*Hä! Was suechets dänn?!?*” (Oh! What are they looking for?!) denotes a positive surprise whereas “*Ja was soll ich jetzt choche?!?*” (And what am I supposed to cook now?!) denotes a negative surprise. The interpretation was determined by both the context and the prosody.

Next, examples of the exclamatory sentences and the exclamatory questions are presented in their linguistic contexts, that is, in the presence of the preceding and following sentences. First, an example is provided of how the positive emotion of surprise is conveyed. Second, the sentences appealing to a negative surprise are scrutinized.

Example 13. Description of the commercial *Eins...zwei...der Bratwürste in der Mivit Bratpfanne* (F602).

The black and white commercial advertises a Teflon-coated frying pan. The commercial starts with an instrumental sound of a gong. The frying pan’s novel non-stick properties are demonstrated in practice: sausages are frying in the pan. A man (voiceover) is surprised about how cooking without fat and oil is possible. There are no actors visible. A woman (voiceover) explains that due to the new non-stick properties of the pan no fat is required for frying. The man states it is difficult to believe his eyes as the sausages are being fried. In the end, a short melody plays and the cooperative’s name is displayed.

Extract in Swiss German:

Mann: Das gaht doch nüd!

Frau: Doch! Das gaht mit dr Mivit Pfanne!

Mann: Aber doch nid ohni Fett!

Mann: Aber das muess doch abränne!

Frau: Es cha nie abränne! Und isch blitz schnäll suuber wegem Teflon Belag.

[Man: That's not possible!

Woman: Yes, it is! It is possible with the Mivit frying pan!

Man: But not without butter!

Man: But it must burn!

Woman: It cannot burn! And it is clean as quick as a wink thanks to the Teflon surface.]

The commercial appealed to the emotion of surprise and adoration based on the abilities of the advertised product. The surprise was caused by the innovative Teflon-coated frying pan. The commercial dates back to the 1960s when non-sticking properties of Teflon-coated pans were new technology.

With the exclamatory sentence “*Das gaht doch nüd!*” (That's not possible!) a man communicated his negative surprise with annoyance. The negative exclamatory sentence indicated his surprise and annoyance of the woman trying to use a frying pan in a new way. The man's exclamatory sentence induced an exclamatory sentence in response “*Doch! Das gaht mit dr Mivit Pfanne!*” (Yes, it is! It is possible with a Mivit frying pan!) revealing a positive surprise, joy, and adoration about the novel features of the advertised frying pan.

For the second time, the man enunciated his negative surprise with two exclamatory sentences “*Aber doch nid ohni Fett!*” (But not without butter!) and “*Aber das muess doch abränne!*” (But it must burn!). The man's snappy tone of voice revealed surprise and annoyance. Again, the woman replies with exclamatory sentences “*Es cha nie abränne! Und isch blitz schnäll suuber wegem Teflon Belag.*” (It cannot burn! And it is clean as quick as a wink thanks to the Teflon surface.) revealing a positive surprise, joy, and adoration of how the new product overtakes old habits of cooking, as the frying pan makes it possible to fry food without additional grease.

The examples illustrate how indicating surprise with an exclamatory sentence induced exclamatory sentences in response. The appeal to the emotion of surprise is combined with evoking emotions of annoyance as well as adoration. When the pattern of the surprised exclamatory sentences is repeated several times, the viewer has an impression of an emotionally heated discussion. In the dialogue, the woman acts as an opinion leader in the field of cookery. All of the man's doubts regarding the product are invalidated by the woman in the dialogue. The choice reflects the era of the 1960s when women dominated the household and did most of the housework.

Example 14. Description of the commercial *Ostern mit der Familie Felix* (F108). *In the commercial for Gianova Eili chocolate eggs, the members of the Felix family are shown in their garden. A cheerful melody is playing in the background. The little daughter and her big brother are playing a traditional Easter egg hunt game and looking for Easter eggs. A dog runs around. The mother lies on a garden lounger. The father comes to the garden and asks what the children are doing. The mother replies that they are looking for Easter eggs. The father admits that he has forgotten to hide the chocolate eggs. He runs away quickly to get some.*

Extract in Swiss German:

Tochter: Nüt! Nüt, nüt! Im Sandchaschte vielleicht.

Herr Felix: Hä! Was suechets dänn?!

Mutter: D' Schoggieier vom Oschterhas.

Tochter: Nüüüt!

Mutter: Häsch öbbe kei Eier versteckt?!

Herr Felix: Has total verschwitzt! Ich hol sofort!

[Daughter: Nothing! Nothing, nothing! Maybe in the sandbox.

Mr. Felix: Oh! What are they looking for?!

Mother: Chocolate eggs from the Easter Bunny.

Daughter: Noothing!

Mother: Didn't you hide any eggs?!

Mr. Felix: I've completely forgotten them! I get them quickly!]

The exclamatory sentences were used to indicate negative surprises in the context of an Easter egg hunt game played by the Felix family. Two short exclamatory sentences from the daughter “*Nüt! Nüt, nüt!*” (Nothing! Nothing, nothing!) communicate her negative surprise when she cannot find any Easter eggs. As the level of the negative surprise and her annoyance grows, the exclamations are pronounced with long vowels *Nüüüt!* (Nooothing!) and *Nüüüt!* (Nooothing).

When it became clear there were no hidden eggs in the garden, the mother of the family is unpleasantly surprised. She expressed her negative surprise combined with annoyance toward her husband with an exclamatory question “*Häsch öbbe kei Eier versteckt?!*” (Didn't you hide any eggs?!). The husband replied with two exclamatory sentences “*Has total verschwitzt! Ich hol sofort!*” (I completely forgot them! I'll get them quickly!) revealing the negative surprise of his forgetfulness. Similar to example 13, the use of multiple exclamations boosted the intensity of the surprise in the dialogue.

The commercial implies that the unpleasant surprise could have been avoided by buying the advertised products, that is, chocolate eggs. The target audience is

presented with a story to learn from: The commercial appeals to the emotion of (negative) surprise caused by the lack of the advertised products. In addition, the commercial appeals to the emotion of annoyance. The target audience is meant to feel annoyed about the father neglecting the important and famous tradition in Switzerland, the egg hunt game. After all, it is one of the long-lived traditions of Easter and of great importance to children. To avoid the undesirable consequences shown in the commercial, the target audience should purchase the advertised products. **Table 28** summarizes the functions of the exclamatory sentences and exclamatory questions in appealing to positive and negative surprise.

Table 28. The syntactic level expressions appealing to surprise.

Positive surprise

Exclamatory sentences and exclamatory questions.

Functions

The advertised products evoke positive surprises in others.
 Positive surprise is presented as a stimulus for joy and adoration.
 Repetition of the exclamatory sentences in a dialogue heat up the conversation.

Creative tactics

Imitation of natural speech: Incomplete sentence structures and significant variations in the pitch range.
 Prosody helps to determine the valence and the intensity of the surprise.

Appeals to emotions

Positive surprise, joy and adoration

Negative surprise

Exclamatory sentences and exclamatory questions.

Functions

Lack of advertised products evokes negative surprises.
 Negative surprise is a stimulus for negative emotion of annoyance.
 The advertised products would have avoided the negative surprises.
 Repetition of exclamatory sentences in a dialogue heat up the conversation.

Creative tactics

Imitation of natural speech: Incomplete sentence structures and significant variations in the pitch range.
 Prosody helps to determine the valence and the intensity of the surprise.
 The target audience is presented with a story to learn from.

Appeals to emotions

Negative surprise, and annoyance

The exclamatory sentences and the exclamatory questions denoting a positive surprise related to scenes in which the advertised products created positive surprises for the characters of the commercials and evoked joy and adoration in them. The commercials aim to stir the target audience's desire for the product and for the positive emotions that accompany them. Nevertheless on occasion the exclamatory sentences and the exclamatory questions denoting a negative surprise create negative surprises and disappointment for others and foment annoyance among them. In addition, the lack of the advertised products could evoke negative surprises, annoyance in others and the viewers should learn that forgetting to have the products would cause negative emotions.

8.2.3 Pragmatic level

This section addresses the appeal to surprise as part of discourse at the pragmatic level and examines the interjections in the commercials. Interjections are generally considered typical of emotional language because they express positive or negative emotional attitudes to the subject (Kövecses 2015, 272; Schwarz-Friesel 2007, 152). According to Volek (1987, 28), interjections contain exclusively emotive components of meaning. The primary function of interjections is to express strong, subjective emotional sensations. The expressions are considered an immediate and spontaneous reaction and are expressed immediately in the situation. The source of interjections is considered to be on emotional arousal and therefore interjections are regarded as pure expressions of emotion. (Schwarz-Friesel 2007, 154–155; Hermanns 2012, 137–138.)

Interjections express an emotional experience of the speaker as a psychophysical experience without a notional generalization of it on the level of the meaning (Volek 1987, 28; Schwarz-Friesel 2007, 152; Kövecses 2015, 272). Accordingly, the denotative aspect of interjection, the object toward which the emotional attitude is adopted, is absent. In the commercials, the absence of the notional reference meant the interjections were vague, and interpreting the meanings was highly context dependent. In their compact linguistic form, interjections carry multiple meanings depending on the context in which they are communicated.

As the interjections often appeared independently of the actual words around them, interpreting interjections requires the consideration of larger situational and linguistic contexts. The verbal intonation, facial expressions, and gestures of the speaker played a decisive role in such meaning-making activity. The same interjection in different contexts could function as an expression of different emotions (see also Messaris 1994, 16; 1997, 34; Kövecses & Palmer 1999, 256; Fries 2000, 101, 107; Jahr 2000, 94; Sommerfeldt et al. 2011, 149). However, for the purely expressive characteristics and devoid of any notional components, Volek

(1987) considers interjections the purest representation of emotivity. The interjections indicating positive and negative surprise, are summarized in **Table 29**. Interjections appeared only in the commercials broadcast in the 1990s, 2000s, and 2010s.

Table 29. The interjections denoting positive and negative surprise.

Positive surprise	Negative surprise
Yeeee! Yeeee! Yeeee! (F014)	Hm! (F906, F103, F107, F111)
Yea! (F014)	Hmm! (F101)
Mh! (F101)	Aahh! (F106, F103, F014)
Hm! (F101, F106, F111)	Yäh! (F103)
Ah! Ah! (F106)	Ehhh! (F112)
Aaahh! Tadaa!! (F107)	
Aaahh! (F112)	
Woaahh! (F112)	
Oh! Wow! Wow! (F104)	

The majority of the interjections (17 of 27) denote a positive surprise. For this purpose, the interjection *Aaahh!* in different lengths is the most frequently used. The most frequent interjection denoting a negative surprise is *Hm!* in different lengths (*Hmm!* is also used). In addition, the same interjection could denote a positive or negative surprise by varying the length of the expression (e.g., *Hm!* vs. *Hmm!*). Similarly, the interjection *Aahh!* had polysemic meanings. The length of the *a* vowel sound varies depending on the valence (positive/negative) of the expression: *Aaahh!* and *Ah!* denote a positive surprise and *Aahh!* a negative surprise. The polysemic meaning refers to the property of having several different meanings (Colman 2015). Furthermore, the pronunciation indicated the level of emotional valence. The bigger the change in the intonation, the greater intensity of surprise it suggested. The volume of the utterance has a similar effect; mild surprise a standard volume interjection, whereas astonishment is conveyed with a loud and short utterance. The interjections were always communicated immediately in the situation to express the immediate emotion of a person.

Next, the interjections of surprise are examined in their linguistic context. In example 15, the complete linguistic message is communicated by means of interjections.

Example 15. Description of the commercial “*Murmelmania – es macht Spass mit den Lilibiggs zu murmeln* (F014).”

The commercial is advertising Lilibiggs cartoon characters marbles. A cheerful melody is being whistled during the commercial. A young girl and an older boy are

playing marbles in a garden. A group of children is cheering them. When they have a successful throw, the crowd cheers and if a throw fails the crowd sighs. When the small girl fails with her throw, two Lililbiggs cartoon figures appear and kick the marble to a better location. The cartoon characters also redirect the marbles of the boy so that he can not win the game. The boy is stunned since he can not see the cartoon figures, so it seems that the marbles move around on their own. Finally, the small girl wins the game.

Extract in Swiss German:

Kinder: Yeeee!

Kinder: Yeeee!

Kinder: Hm!

Junge: Yea!

Kinder: Yeeee!

[Children: Yeeee!

Children: Yeeee!

Children: Hm!

Boy: Yea!

Children: Yeeee!]

As the extract demonstrates, the linguistic context for the interjections was composed of other interjections without any complete sentences. The less linguistic material is provided, the more interjections open possibilities for diverse meanings. As there were no other kinds of linguistic material to support interpreting the interjections, the pronunciation of the interjections had greater importance to meaning-making. Further clues to interpretations were provided by the visual context of the commercial in which the interjections appeared.

The advertised product, children's marbles, caused a positive surprise among the characters playing and watching the game. Positive surprises were occasioned by successful throws in the game. The positive surprise is expressed by the crowd of children in three loudly yelled interjections of *Yeeee!* with a rising intonation. The first *Yeeee!* indicated a positive surprise when the players of the game waved to the audience. The interjection of surprise is intertwined with the emotion of anticipation of the soon-to-start competition.

The second interjection *Yeeee!* emerges when the first successful throw is made in the game. It is bound with the emotion of joy. The third interjection *Yeeee!* is uttered by the audience to cheer the small girl who surprisingly succeeded in triumphing over the notably older boy in the game. It showed that the children were very pleasantly surprised by her victory. As a consequence of the positive surprise,

the emotion of joy is also signaled. The target audience is meant to feel joy for the little girl winning the game since she was the underdog.

The positive surprises emerge alongside the negative surprise in the storyline and create an emotional shift between the positive and negative surprises. The negative surprise of the commercial is the moment when the girl fails with her throw. The negative surprise of the crowd of the children is expressed with a *Hm!* The interjection for an unpleasant surprise of *Hm!* is pronounced with a falling intonation. Witnessing the failures of the little girl the target audience are meant to feel sorry for the girl when she fails. The negative surprises created suspense in the advertising story.

Example 16. Description of the commercial *Ostern mit der Familie Felix 1* (F111). *The Easter commercial shows the Felix family and their dog at home. The father gives his daughter and son a huge pile of eggs for dyeing. He promises to take care of the rest of the decoration. The children take to dyeing the eggs eagerly and when they are finished, they find their father sleeping in the living room. He has not been decorating and the children are disappointed. When the father wakes up, he goes into the kitchen and eats a carrot. He has no idea that the children have painted his face and that he looks like a rabbit. He is asking his wife whether the children have done any decorating yet. His wife does not tell him about the face painting.*

Extract in Swiss German:

Herr Felix: So, diä chönd ihr jetzt all usblase und amole und ich kümmerere mich um die reschtliche Deko.

Tochter: Fertig!

Tochter: Hm!

Herr Felix: Sagemol wo sind d'Chind die müend dekoriere.

Frau Felix: Ich glaub das hend's scho gmacht.

Herr Felix: Hm!

[Mr. Felix: So, you can blow these out and paint all of them and I will take care of the rest of decorations.

Daughter: Ready!

Daughter: Hm!

Mr. Felix: Tell me, where are the children, they are supposed to decorate.

Mother: I think they already did it.

Mr. Felix: Hm!]

Example 16 demonstrates the polysemy, the possession of multiple meanings, of the interjections (see also Colman 2015). The extract exemplified how one interjection

Hm! is used in different contexts to indicate different kinds of surprise. In the first case, the daughter used *Hm!* with a falling intonation to express negative surprise. The girl's negative surprise occurs when she realizes that her father has not kept his promise. The interjection's aim to trigger emotions of surprise and anger among the target audience to spur anger at the father for not keeping his promise and disappointing the children.

Used for the second time, the same interjection *Hm!* with a rising intonation had a different meaning and marked a positive surprise. The interjection is uttered by Mr. Felix to denote a positive surprise to hear from his wife that the children had accomplished their part of decorating the Easter eggs. The commercial ends with an appeal to surprise: The father is happily surprised about his children. Furthermore, the imagery reveals to the target audience that in addition to the eggs, the children had painted their father's face. The children had fun at the father's expense and paid him back for breaking his promise earlier.

The positive and negative surprise aspect of the interjections was thus distinguished by varying the intonation. The rising intonation signaled a positive, that is, a pleasant surprise and a falling intonation expressed a negative and unpleasant surprise. Varying the positive and negative surprises creates suspense in the narrative.

Example 17. Description of the commercial *Anna's Best (Kleiderladen)* (F104). *Two Migros representatives are in the kitchen of Anna's Best where delicious restaurant-style dishes are being prepared. The men take a covered dish with them as they want to surprise a woman called Andrea. They enter her workplace. Andrea is surprised to see the men and to receive a food delivery. She finds the food very delicious.*

Extract Swiss German:

Andrea: Hallo. Wow!

Migros Verkäufer 1: Hoi, Sali. Hesch du grüeni Leggings für Ihn?

Andrea: Öh, leider nid, nei.

Migros Verkäufer 2: Drfür hend mir en Überraschig für di.

Andrea: Oh! Wow! Fein!

[Andrea: Hello! Wow!

Migros salesperson 1: Hey, hello. Do you have green leggings for him?

Andrea: Err..., no, unfortunately not.

Migros salesperson 2: Instead, we have a surprise for you.

Andrea: Oh! Wow! Nice!]

In this example, interjections form an important part of the dialogue. The interpretation of the interjections is eased when they are preceded or succeeded by complete sentences. The first interjection *Wow!* was uttered together with a greeting *Hallo!* This indicates positive surprise at the appearance of the cooperative's representatives. The second interjection *Öh* (Err...) appeared as a part of a complete sentence "*Öh, leider nid, nei*" (Err..., no, unfortunately not). In this case, the interjection indicated a negative surprise. Andrea was surprised by the Migros person asking for green leggings for his male colleague and does not what to respond to them. The surprising question demonstrated that the Migros salesperson failed to act according to the cultural expectations in the depicted situation. It aims to trigger annoyance among the target audience.

The last combination of the interjections "*Oh! Wow!*" indicated Andrea's pleasant surprise as she got a delicious meal delivered by Migros salespeople. The positive surprise was directly linked to the advertised product. The two interjections were used in combination, which helped to narrow their meaning. Depending on the context, an individual *Ooh* could convey a variety of meanings of feeling sorry for someone or mild disappointment. When *Ooh* appears with the interjection *Wow!* to express a joyful reaction, the interjections suggest a positive surprise. The positive surprise elicited joy in the character and the emotions of surprise and joy are being appealed to.

Interjections were used in several ways in the commercials. They appear alone as individual components as well as a part of the sentences. The use of interjections imitates the spontaneous use of everyday language and give the impression of a natural conversation, even though the advertising text is a product of a deliberate thinking process with a script (see also Chapter 2). **Table 30** delineates the functions of the interjections in signaling positive and negative surprise.

Table 30. The pragmatic level expressions appealing to surprise.

Interjections signaling a positive surprise

Functions

Imitation of natural spontaneous emotional reactions in speech.
Characterized with a rising intonation.
Mark positive emotional shifts.

Creative tactics

The interjections are combined with other interjections, with individual words, and with sentences.
Prosody guides the interpretation of the meanings.
Advertised products are represented as causing positive surprises and evoking joy.

Appeal to emotions

Surprise, Joy

Interjections signaling a negative surprise

Functions

Indicate the failure of a character.
Imitation of natural spontaneous emotional reactions in speech.
Characterized by a falling intonation.
Mark negative emotional shifts.
Create suspense in the narration.

Creative tactics

The interjections are combined with other interjections, with individual words, and with sentences.
Prosody guides the interpretation of the meanings.

Appeal to emotions

Surprise, annoyance, anger

The interjections signaling positive surprise aim to shift the emotions of the target audience toward a positive emotion (joy) and negative surprises aimed to shift the emotions of the target audience toward negative emotions (annoyance or anger). The difference between appeals to annoyance and anger depends on the extent to which the characters' actions deviate from the expected behavior in the situation.

The appeals to positive and negative surprises are used in turn. To capture the meanings of the interjections, both linguistic contextual information and the context of the visuals had to be carefully considered. Prosodic features of intonation and pronunciation played a major role in the interpretation of the meanings of the interjections. The duration of the pronunciation of the interjection and the pitch range were significant in the meaning-making process.

8.3 Appeal for adoration

This chapter presents how the commercials appealed to the emotion of adoration. In Robert Plutchik's (2001b) conceptualization, adoration is the intense form of the basic emotion of acceptance. Adoration is defined by Corsini (2016, 22) as "An attitude of high and intense esteem for a person viewed as incomparably superior to the adorer." Adoration is directly linked to people's esteem needs; a desire for achievement, reputation, or prestige that is necessary for a sense of personal value and self-esteem (VandenBos 2016; see also Subchapter 3.1) The esteem needs comprise the fourth level of Maslow's motivational hierarchy and incorporate such things as the person's need for recognition, respect, admiration, and approval from others and the need for confidence, achievement, responsibility, mastery, and independence (see also Subchapter 3.1).

Giving recognition to others (the characters acknowledging each other positively), obtaining recognition from others, and looking for recognition characterized the appeal to adoration. In addition, the appeal to adoration was related to the advertised products and the advertising cooperative. With the linguistic means to adore the people, products, and cooperative, the commercials aimed to evoke the emotion of adoration among the target audience. Here, the mediated emotion in the narration and the emotion appealed to among the viewers were similar.

8.3.1 Lexical level

At the lexical level, the appeal to adoration included a substantial number of gradable adjectives when the characters are either getting recognition from others or giving recognition to others. Gradable adjectives describe the relationships between words. They are capable of being ranked on a scale, they can take degrees of comparison and they can be intensified (Chalker & Weiner 2003). **Table 31** summarizes the adjectives of different degrees of comparison used in appealing to adoration.

Table 31. Adjectives of positive, comparative and superlative degrees.

Positive degree	Comparative degree	Superlative degree	Commercials
Guet (Good) So guet (So good)			F704
Perfekten (Perfect)			F801
Perfect (Perfect)			F802
	Früscher (Fresher) Besser (Better)		F808
Grossi (Big)		Dr Schöschnt (The most handsome) Dr Lässigscht (The coolest)	F906
Nid so schlächt (Not so bad) Perfeckt! Perfeckt! Perfeckt! Perfeckt! Perfeckt! (Perfect!)			F005 F005
Super (Fantastic) Schöns (Nice)			F101
Super (Fantastic)			F103
Hübsch (Beautiful)			F106
Gueti (Good)	Früner (Previous)		F114

According to Volek (1987, 27), adjectives express explicit evaluative meanings. Evaluative meanings are based on an assessment of the values, qualities, and significance of a particular person or thing. In the commercials, the evaluative meanings of the adjectives were related either to the advertised products or to the advertising cooperative, Migros. The adjectives convey positive values and deliver favorable evaluations of the advertised products and the cooperative. The adjectives were characterized with subjective evaluative meanings.

As shown in **Table 31**, the adjectives appear in all three degrees: positive, comparative, and superlative indicating different positions of a scale. The adjectives of the positive degree describe the advertised products or the advertising cooperative. The positive degree is the unmarked degree and no comparisons are made between two things or people. The comparative degree expresses a higher degree of the quality or attribute denoted by the base form. Thus, in the comparative degree, the differences are specified. The superlative degree is used to indicate what thing or person has the most of a particular quality within the group in which the comparison is made. (Chalker & Weiner 2003.) The superlative degree is expressing the highest degree of quality. Below, examples are given of the two most frequently used forms of adjective: the positive and superlative.

The base form of adjectives, the positive degree, is the most frequently represented. In the positive degree, the most frequent adjective is *guet* (good). If the adjective was not followed by a noun, it was used in the form *guet*. The form of the adjective depends on the grammatical use. In Swiss German, adjectives agree with a noun in gender, number, and case. When the adjective was used as an attribute, the adjective preceded a noun and described or expressed a characteristic of the noun (see also Chalker & Weiner 2003). With a subsequent noun, the adjective appeared in the form *gueti* (good). For example, in the sentence “*Migros isch ebe e gueti Gschicht*” (Migros, it’s a great story), the adjective *guet* was followed by a feminine noun, *die Gschicht*. Due to the succeeding noun and the adjective declension, *guet* took the form *gueti*. Declension refers to the variation of the form of a noun, adjective, or pronoun, to show different cases (Chalker & Weiner 2003). In the example sentence, the adjective was used to describe the cooperative, to transmit evaluative meanings and emotive connotations. The adjective has positive connotations and aims to stir the adoration emotion among the target audience relating to Migros.

The superlative adjectives were the second most frequently used. In addition, the superlative meaning was communicated via a superlative perfect. A superlative perfect was used as predicative adjective *perfekt* (perfect) and it appeared without a definite article. When used as a predicative adjective, the adjective follows “to be” or another copular verb and occurs alone in a predicative position (Chalker & Weiner 2003). *Perfekt* (perfect) was also used as an attributive adjective in the declined form *perfekten*. In both cases, the perfection refers to the advertised products of Migros. For example, the slogan, “*Mio Star Hushaltgrät...für en...peerfekte Hushalt!*” (Mio Star electrical devices...for a ...peerfect household!) promises that the advertised electrical devices would make for a perfect household. Perfection can be regarded as an absolute state and as automatically taking a superlative meaning. The aim is to evoke the emotion of adoration of the advertised products.

Example 18. Description of the commercial *Das menschliche Verhalten und die Mode...aus Hundesicht* (F906).

The commercial advertises fashion and photography equipment. The filming location is a family home. The life of the family members (father, mother, daughter, and son) is reported by a male voice in Swiss German. The fictional narrator is the family dog and the target audience can imagine how the family life seems from the dog’s perspective. The family members have been shopping for new clothes. A male voice narrates that people are vain since they always buy new clothes. The family members put on a fashion show in their living room to show off their new clothes. The family dog watches the show, and the voice narrates that people always want to

be the most beautiful, the coolest, and the center of attention. In the end, the family wants to take a group photo and the dog jumps right in the middle of the picture.

Extract in Swiss German:

Männerstimme: De Mänsch isch iitel. Immer neuu Chleider. Immer will er dr Schöschnt si. Immer dr Star. Immer dr Lässigscht. Hm! Hm, Hm! Dr Mänsch will immer im Mittelpunkt si.

Frauenstimme: Alles für de grossi Uftrit. Migros.

[Male narrator: Humans are vain. Always new clothes. Humans always want to be the most handsome. Always the star. Always the coolest. Hm! Hm, Hm! Humans always want to take center stage.

Female narrator: Everything for the great look. Migros.]

The need for adoration is emphasized with declarative sentences: “*Immer neuu Chleider*” (Always new clothes), “*Immer will er dr Schöschnt si*” (Humans always want to be the most handsome), “*Immer dr Star*” (Always the star), “*Immer dr Lässigscht*” (Always the coolest), and “*Dr Mänsch will immer im Mittelpunkt si*” (Humans always want to take center stage).

The sentences appeal to adoration by using adjectives in the positive and superlative degree. The superlative degree of the attributive adjectives “*Dr Schöschnt, dr Lässigscht*” (the most handsome, the coolest) is formed by the use of the definite article *Dr* preceding the adjective. The definite article defines the gender of the succeeding noun and the attributive adjective. Gender refers to the classification of nouns, pronouns, and related words, partly according to natural distinctions of sex (Chalker & Weiner 2003). The adjective is placed between the article and the noun. The masculine definite article *Dr* reveals that the adjective referred to a man. Furthermore, the adjectives are declined, and their endings changed to reflect a masculine noun in the singular. The superlative adjectives indicate that the differences between more than two objects are considered. The superlative indicates the highest degree of that specific quantity; when one thing is compared with the rest of the group. The superlatives stress the merits of the advertised products by promising that with the advertised clothes a person can become the most beautiful and the coolest.

The need for adoration is emphasized by using the adverb *immer* (always) three times, which also lends an exaggerative element. The sentences “*Immer dr Star*” (always a star) and “*Immer dr Lässigscht*” (always the coolest) start with the adverb *immer* (always), which give the sentences an unusual word order. The word order refers to the order of the elements within the sentence (Matthews 2014).

Furthermore, the sentences are grammatically incomplete. They lack an essential grammatical element, a verb, and are deliberately brief to stress their key meanings.

Finally, the appeal to adoration was enhanced with the slogan promising that the cooperative provides customers with products to create a great look: “*Alles für de grossi Uftrit*” (Everything for the great look). The adjective *grossi* (great) defining the noun *Uftrit* (look) was reflecting the fact that clothes confer additional value to the wearer. In addition, the associated meanings of the noun *dr Star* (the star) describing a person, suggested that s/he has additional attractive and brilliant qualities. The commercial implied that Migros provides its customers with everything to represent the biggest quantity of their desired quality feature. In conjunction with the advertised products, the advertising appealed to the emotion of adoration. **Table 32** summarizes the functions of the adjectives in appealing to adoration.

Table 32. The lexical level expressions appealing to adoration.

Adjectives

Positive degree
Comparative degree
Superlative degree

Functions

The adjectives deliver positive evaluative meanings.
The adjectives describe the advertised products and the advertising cooperative.
The comparative categories (the comparative and superlative forms) involve comparisons.
The advertised products are presented as a means to secure adoration from others.

Creative tactics

Exaggeration
Perfection as an absolute state
Repetition of adverbs
Incomplete sentence structure

Appeal to emotions

Adoration

The commercials present the advertised products as a means to secure adoration. The aim is to evoke the desire for adoration and make the target audience see the advertised products as a means to secure adoration.

8.3.2 Syntactic level

Characterizing the appeal to adoration at the syntactic level was the use of a variety of types of sentences. The unifying factor for the sentences related to their meanings—getting and showing adoration. The sentences were divided into two categories: adoration relating to people and adoration relating to Migros.

8.3.2.1 Adoration for people

In the commercials, the appeals to adoration of people occur in a family social context. All sentences appealing to adoration were communicated in situations where the characters reinforced the esteem needs of their family members or themselves. **Table 33** summarizes the sentences appealing to adoration for people.

Table 33. The sentences appealing to adoration for people.

Sentences in Swiss German	English Translation	Commercials
Gäll guet?	Good, right?	F704
Und will de z'Morge so guet gmacht hesch Papi, dörsch jetzt au no abwäsche!	And because you made the breakfast so well, you can also do the dishes!	F704
Immer will er dr Schöschnt si. Immer dr Star. Immer dr Lässigscht. Dr Mänsch will immer im Mittelpunkt si. Alles für de grossi Uftrit.	Humans always want to be the most handsome. Always the star. Always the coolest. Humans always want to take center stage. Everything for the great look.	F906
Mh super gits Raccllett?!	Mh, great, is there raclette?!	F101
Lucca denn mache mir zwei es richtig schöns Männeresse? Hä?	Lucca, then we two will make a really nice meal for the men, huh?	F101
Jo Otto?	Yea Otto?	F101
Hübsch oder?	Pretty, right?!	F106

No single sentence form dominates as various types are used. Adoration for other people is communicated with declarative sentences, exclamatory questions, and an exclamatory sentence. The interrogative sentences dominate in sentences conveying seeking adoration from others. The interrogative sentences always appear in the dialogues and adjectives are an essential part of them. **Table 34** presents the different types of sentences in showing adoration to others and in asking for adoration.

Table 34. The sentence types appealing to adoration for people.

Appeal to adoration	Sentence types	Commercials
Showing adoration	Declarative sentences Exclamatory sentences Exclamatory questions	F110 F704 F101
Asking for adoration	Interrogative sentences Declarative sentences	F704 F101 F101 F106 F906

The most direct way of showing adoration to others was by praising them. This was communicated in the commercials by characters complementing other characters. In every situation, the advertised products were the trigger for the adoration. The following examples demonstrate the point.

Example 19. Description of the commercial *Weihnachten* (F101).

The commercial advertises raclette cheese. The father of the family prepares raclette in the kitchen. The daughter comes to the kitchen, tastes the cheese, and leaves for swimming training. The mother is going to theater group and the son to a guitar lesson. The characters are delighted by the dinner, but nobody has time to eat with the father. Even the dog refuses to eat. The father sits alone in the kitchen and sees from the window how two Santa Clause characters are walking outside leading a donkey. Soon all three men are sitting in the kitchen and eating raclette together.

Extract in Swiss German:

Tochter: Mh super gits Raccllett?! Und Tschüssi!

Mutter: Aha! Ich ha Theatergruppe. Schad.

Vater: Lucca denn mache mir zwei es richtig schöns Männeresse? Hä?

Sohn: Ich han doch hüt Gitarre.

[Daughter: Mh, great, is there raclette?! And bye-bye!

Mother: Ah! I'm going to theater group. Pity.

Father: Lucca, then we two will make a really great meal for the men? Huh?

Son: I have a guitar lesson today.]

In the extract, the daughter of the family praised the father for cooking raclette with an exclamatory question “*Mh super gits Raccllett?!*” (Mh, great, is there raclette?!) in which the adjective *super* (great) denoted adoration. The mother acknowledged the effort of her husband with a declarative sentence “*Ah! Ich ha Theatergruppe. Schad*” (Ah! I'm going to theater group. Pity) in which she lets her husband know that she would love to eat with him but unfortunately has no time. The father asked

for adoration from his son via the interrogative sentence “*Lucca denn mache mir zwei es richtig schöns Männeresse? Hä?*” (Lucca, then we two will make a really nice meal for the men, huh?) The adverb *richtig* (really) emphasized the meaning of the adjective *schöns* (nice).

Example 20. Description of the commercial *Die ersten Frischback-Spezialitäten. Ufstah! Die Sunnitgsmorge isch parat!* (F704).

The commercial advertises frozen bakery goods. The father of the family wakes up before the rest of his family. He takes Migros’s frozen bakery goods from the freezer and bakes croissants, buns, and a bread called Zopf, a Swiss specialty typically eaten on Sundays. When breakfast is ready, he wakes the family. The family members are pleasantly surprised by the freshly baked breakfast and start eating with relish. The mother states that she is very surprised. The father asks others whether everything tastes good. The daughter says that since her dad has made the breakfast so well, he can also do the dishes. Everybody laughs together and the father tenderly strokes his daughter’s hair.

Extract in Swiss German:

Kinder und Mutter: Morge, Guete Morgä!

Vater: Gäll guet?

Tochter: Und will de z’Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!

[Children and mother: Morning, good morning!

Father: Good, right?

Daughter: And because you made the breakfast so well, you can also do the dishes!]

With the interrogative sentence “*Gäll guet?*” (Good, right?) the father asked for adoration from his family members for his effort of making the breakfast. The daughter showed adoration for her father with the exclamatory sentence: “*Und will de z’Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!*” (And because you made the breakfast so well, you can also do the dishes!) Praise was used to reflect adoration for the male character by acknowledging his desirable behavior. The interrogative sentence of the father and the exclamatory sentence of the daughter were characterized with the use of evaluative adjective *guet* (good). The advertised products led to the father obtaining the adoration he was looking for. **Table 35** summarizes the functions of the sentences in appealing to adoration.

Table 35. The appeal to adoration for people.**Types of sentences**

Declarative sentences
 Exclamatory sentence
 Exclamatory questions
 Interrogative sentences

Functions

Acquiring adoration and asking for adoration from others.
 Advertised products are presented as a means to acquire adoration.

Creative tactics

Use of multiple different sentence types.
 Context is a family circle.
 Delivering a story to learn from.

Appeals to emotions

Adoration

Both examples 19 and 20 showed the father character in the commercials being praised for his actions by his family members, his wife and daughter. The commercials communicate to the target audience that the characters are adored at least in part because they use the advertised products. The commercials demonstrate ways of gaining adoration from others and leave the target audience with an idea of how to acquire adoration from other people by using the advertised products. The target audience is thus presented with stories to learn from. The commercials try to evoke a desire for adoration leading to the purchase of the advertised products.

8.3.2.2 Adoration for Migros

The adoration for the cooperative Migros and for the advertised products of Migros was appealed for using declarative sentences and exclamatory sentences. Even Swiss Standard German is used to reflect adoration of Migros in one commercial (F704). The sentences are communicated in several ways: through a narrator, in a monologue, and in a dialogue between characters. In the majority of the commercials, adoration for the advertised products is expressed via the voice-over technique. **Table 36** summarizes the sentences appealing to adoration for Migros.

Table 36. The sentences appealing to adoration for Migros.

Sentences in Swiss German	English Translation	Commercials
Eusi Migros, weiss was Sie will. Eusi Migros, die stand nie still. Eusi Migros ist immer jung! Ja eusi Migros die hätt eifach Schwung! Ja eusi Migros die hätt eifach Schwung!	Our Migros knows what it wants. Our Migros never stands still. Our Migros is always young! Yes, our Migros has vigor! Yes, our Migros has vigor!	F702
Euses Jubiléumsjahr, füzig Jahr Migros, isch vorbei. Anstatt überall grossi Fäscht z'fiere, händ mir uns bemüeht, Ihne uf allne Gebiete no meh z'büüte als susch. Mir danke Ihne herzlich fürs Vertroue, wo Sie eus all die Johre gschänkt hend und werde alles tue ums au in Zuekunft z'verdiene.	The fiftieth anniversary year of Migros has ended. Instead of organizing big parties everywhere, we have strived to offer you even more in all areas than usual. We sincerely thank You for the trust which You have given us for all these years, and we will do everything to continue to earn it in the future too.	F703
Off-Sprecher: Mio Star Hushaltgrät...für en...peerfekte Hushalt!	Voice-over: Mio Star electrical devices...for a ...peerfect household!	F801
Eigentlich sind jo üsi Elektrogrät perfekt. Drum gänd mir Ihne doppelti Garantie. Zwöi Johr.	Actually, our electrical devices are perfect. Therefore, we'll double the guarantee. Two years.	F802
Joghurt wo schnäll wäggönd sind früscher. Und früscher isch besser.	Yogurts that disappear quickly are fresher. And fresher is better.	F808
De Struss wa sie wänd, denn wenn sie wänd. Migros Florissimail.	The bouquet that you want when you want it. Migros Florissimail.	F910
Migros unterstützt alli wo uf Energieverbrauch lueged. So oder so find ich guet was d Migros fürs Energiespare tuet.	Migros supports all who pay attention to energy saving. Either way, I think what Migros does for energy saving is good.	F004
Ich finds grossartig dass d Migros dopplet odr drüfach ufd Qualität teschtet. So oder so die Migros schaut wirklich auf die Qualität.	I find it excellent that Migros tests quality two or three times. Either way, Migros really pays attention to quality.	F005 F005
Heidi. Alles gueti us dr Schwizer Bergä.	Heidi. Everything good from the Swiss mountains.	F019
Eifach guet ässe. Jede Tag. Anna's Best.	Just eat well. Every day. Anna's Best.	F104
Grandmother: Migros isch scho immer meh gsi als nume günschtig postä. Für jede lchauf hät mr öbbis zrugg übercho. Sprachschuelä, chochä, Kultur händs unterstützt, Pärk händs bouet und no viel meh. Das isch hüt nid anders als früner. Migros isch ebe e gueti Gschicht. Off-Sprecher: Wir möchten der Gesellschaft etwas zurückgeben. Deshalb versprechen wir dass bis 2020 investieren wir eine	Grandmother: Migros has always provided more than just affordable prices. We get something back with every purchase. Language schools, cookery courses, support for culture, parks built, and a lot more. That is no different from before. Migros, it's a great story. Voice-over: We want to give something back to society. That is why we promise that by 2020 we will have	F114

Milliarde Franken in Freizeit, Bildung und Kultur.	invested a billion francs in leisure, education, and culture.	
Sentences in Swiss Standard German	English Translation	
Herrliche Frischbackspezialitäten von der Migros. Herrliche Frischbackspezialitäten von Migrosbeck meisterhaft zubereitet und vorgebacken.	Superb frozen food delicacies from Migros. Superb frozen food delicacies from the Migros bakery masterfully prepared and prebaked.	F704

The sentences are characterized by the references to the cooperative's values through which the cooperative looked for adoration and respect from its customers. All the values of professional passion, credibility, responsibility, sustainability, the firm's Swiss roots, sustainable development, and a cooperative philosophy are part of the Migros culture and an integral component of Migros corporate activity (Migros 2010). For example, in the declarative sentences: "*Ich finds grossartig dass d Migros dopplet odr drüfuch ufd Qualität teschtet. So oder so die Migros schaut wirklich auf die Qualität*" (I think it's excellent that Migros tests quality two or three times. Either way, Migros really pays attention to quality) the appeal to adoration was based on the quality features. The sentences emphasized the multiple quality testing procedures of Migros to make sure that only properly tested products end up with the customers.

Similarly, the declarative sentence "*Mio Star Hushaltgrät...für en...peerfekte Hushalt!*" (Mio Star electrical devices...for a ...peerfect household!) appeals to adoration based on the quality features of the products. The ellipsis in the sentence indicates that the speech is paused at a surprising place. Furthermore, there were anomalies in the pronunciation: The vowel sound *e* in the adjective *peerfekte* (peerfect) was stretched to emphasize the appeal. Stress in this context refers to the force or energy used in the articulation of a syllable (Chalker & Weiner 2003).

The high quality standards for the advertised products fulfilling the customers' expectations echo the cooperative's values. Migros states that it only sells products that meet legal requirements, international standards, and the own high-quality standards set by the cooperative. Every retailer only sells items that fulfill the legal requirements as a minimum and meet the Migros quality requirements. As part of the quality management, risk-related tests are conducted on new products on behalf of SQTS (Swiss Quality Testing Services, the standards authority). Furthermore, the quality testing is repeated as spot checks on products on the shelves. These procedures ensure that every one of the cooperative's products is safe during production, consumption, use, and disposal. (Migros 2010.) The commercials appealing to adoration are presented in connection to the values of Migros in **Table 37**.

Table 37. Appeal to adoration for Migros in connection with the values of the cooperative.

Migros's values	Commercials
Professional passion: Meeting the customers' requirements is the most important driver for Migros. Migros states it will put all the professional passion into continually satisfying its customers with their new products and services. (Migros 2010.)	F702 F703 F005 F704 F801 F808 F910 F019 F103 F104
Credibility: We make ourselves trustworthy by checking, and having others check, that we really deliver what we promise. Credibility is an integral component of Migros corporate activity and lies at the heart of the strategy. (Migros 2017b.)	F802 F005
Responsibility: Managing the core business in a socially acceptable way that conserves resources. Migros also creates unique added value for people, wildlife, and the environment and engages in promoting the health and well-being of the population. The actions are based on the applicable laws and any additional voluntary Migros standards. (Migros 2017b.)	F004 F114
Sustainable development: Being success- and performance-oriented, while being committed to sustainability. Finding a balance between business, environmental, and social demands. (Migros 2017b.)	F004
Swiss roots: Proud to be a Swiss cooperative, being proud of the tradition and history (Migros 2017b.)	F114 F019
Cooperative philosophy: The cooperative idea enables us to utilize the profits to improve the quality of life of our customers, employees, and society. Being a cooperative also means that many interests must be in tune with each other and taken into account. (Migros 2017b.)	F703 F114

Example 21. Description of the commercial *Generation M Spot: Kulturmilliarde* (F114).

The commercial is about corporate branding. The commercial informs the target audience about the societal beneficial work of the Migros Culture Percentage program. Quiet music plays in the background. A grandmother is sitting in a park with her granddaughter. The grandmother is explaining in Swiss German to her granddaughter why Migros is a good cooperative. The granddaughter is moving her mouth as if she was talking. The grandmother says that Migros has always provided more than just affordable prices since for every purchase one gets something back: Migros has established language schools, offered cookery courses, has built new parks and a lot more. Things are today no different than before. Everything is done in the name of Dutti. Old black and white video clips of the cooperative's history are shown. A male voiceover narrator states in Swiss Standard German that Migros is committed to the generation of tomorrow and gives something back to society. Migros promises that by 2020 they will have invested a billion francs in leisure, education and culture.

Extract in Swiss German:

Oma: Migros isch scho immer meh gsi als nume günschtig postä. Für jede Ichauf hät mr öbbis zrugg übercho. Sprachschuelä, chochä, Kultur händs unterstützt, Pärk händs bouet und no viel meh. Das isch hüt nid anders als früner.

Kind: Grosi das känni doch scho alles.

Oma: Migros isch ebe e gueti Gschicht.

[Grandmother: Migros has always provided more than just affordable prices. With every purchase one gets something back. Language schools, cookery courses, support for culture, parks built, and a lot more. That is not any different than before.

Child: Granny, I know that all already.

Grandmother: Migros, it's a great story.]

In the commercial a grandmother praises Migros. In the opening line of “*Migros isch scho immer meh gsi als nume günschtig postä*” (Migros has always provided more than just affordable prices), two references are made to the long and successful history of the cooperative in Switzerland. The first reference is to the legacy of the cooperative through the term “*günschtig postä*” (affordable prices), which refers back to the time when Gottlieb Duttweiler founded the sales organization Migros AG which dispensed with intermediary wholesalers. The cooperative's success began with vans, which sold basic foods at prices up to 40 % lower than the competition (Migros 2019a).

Second, the meaning of the sentence “*Migros isch scho immer meh gsi als nume günschtig postä*” (Migros has always provided more than just affordable prices) refers to the Culture Percentage program of Migros. This reminds the target audience of Migros's key value of social sustainability. Migros Culture Percentage is incorporated firmly in Migros's activity and represents the cooperative's voluntary commitment to culture, society, education, leisure, and business. Through its institutions, projects and activities, it gives the general public broad access to cultural and social events. The idea of the Migros Culture Percentage was devised by the founder, Gottlieb Duttweiler. In accordance with his wishes, the Federation of Migros Cooperatives and the regional Migros cooperatives make an annual contribution to the Migros Culture Percentage, a truly unique commitment that guarantees its continuity. Even from today's perspective, the program is a revolutionary act. (Migros 2019b.)

Next, concrete examples of the benefits of the Migros Culture Percentage were listed: “*Sprachschuelä, chochä, Kultur händs unterstützt, Pärk händs bouet und no viel meh*” (Language schools, cookery courses, supporting culture, building parks, and much more). The sentence cites different social projects initiated in the name of the Migros Culture Percentage over the years. The Migros Culture Percentage is a

concrete example of investing in a social dimension of sustainability (Migros 2009b; Migros 2019a). The language schools and cookery courses belong to the sphere of education, whereas building parks and supporting culture are leisure projects, but the social dimension is embedded in all of them. Indeed, culture, society, education, leisure and the economy are the main pillars of the Culture Percentage. (Migros 2009b; Migros 2019a.)

The sentence “*Das isch hüt nid anders als früner*” (That is no different from before) referred to the fact that even today, Migros cooperatives continue to assure the legacy and heritage of the culture percentage. The Federation of Migros Cooperatives and the 10 Migros Cooperatives are committed to making an annual contribution to the Migros Culture Percentage. The amount of this contribution is based on sales turnover, and it continues even when there is a downturn in the performance of the retail sector. Since its inception, Migros has invested more than CHF 3.3 billion in the activities of the Migros culture percentage. (Migros 2009b; Migros 2019a.)

The last sentence “*Migros isch ebe e gueti Gschicht*” (Migros, it’s a great story) was meant to be interpreted with a double meaning of the German word *Geschichte* (history). In this context, it conveys two positive connotations. The first meaning was that the cooperative has a long story of grand achievements. The other meaning was that one can tell a good story about Migros (as the actor does in the commercial) since Migros is presented as a benefactor, for both Switzerland and its citizenry. The visual information shows that the character delivering the advertising message is an elderly woman, a grandmother, talking to her granddaughter. The grandmother is teaching her grandchild about the benefits of Migros, and the commercial created a persuasive setting of passing on valuable information and the story of Migros from one generation to another.

The advertising message aligns with the cooperative philosophy and the organization’s Swiss roots. The references to a shared history with the customers in Switzerland aims to appeal to the customers on the emotional level. Presenting the beneficial work for Swiss society appeals to the emotion of adoration: Based on the heritage of the cooperative the beneficial work will continue in the same way. **Table 38** delineates the functions of the sentences in appealing to adoration for Migros.

Table 38. The syntactic level expressions appealing to adoration for Migros.**Appeal to adoration for Migros**

Declarative sentences
Exclamatory sentences

Functions

Communicate the values of the cooperative.
Appeal to adoration for the cooperative and its products.
Presenting the cooperative as a benefactor.
Emphasizing the legacy of the cooperative.

Creative tactics

Pausing and stressing speech in surprising places.

Appeals to emotions

Adoration

The appeal to adoration for Migros was based on the advertised products and the advertising cooperative. In addition, the sentences appealing to adoration for Migros reflected the values of the cooperative.

8.4 Appeal to humor

Employing humor aims to amuse the target audience, make the commercial likable, and evoke the emotion of joy. The appeal to humor differed from the previous appeals by the fact that the appeal to humor did not rely only on linguistic techniques. Since humor often took advantage of the simultaneous use of language and images and these two modes were tightly interwoven, in these cases, the linguistic research findings are illustrated in the conjunction with images.

The appeal to humor profited both linguistic and visual modes and the relationship of the language and images was interdependent. The imagery and language were complementary and the linguistic meanings were fixed by the images to the correct interpretation. In this kind of a reciprocal ratio, neither the text nor the image was interpretable alone. Only when interpreted together the full and correct meaning was established (see also Subchapter 2.2).

8.4.1 Syntactic level

The verbal comedy was divided at the syntactic level into a hyperbole, an oxymoron, and puns. The humor of oxymora and puns was mediated by the interplay between language and images.

8.4.1.1 Hyperbole

In the commercials, hyperbole appeared in the form of the slogans at the end. The hyperbolic slogans appealed to humor by exaggeration. Colston (2017, 236) defines hyperbole as: “Hyperbole typically states the extent, magnitude, severity, quantity, etc., of some referent topic as larger, or at least different from reality.” Three slogans use the Swiss-German dialect but the majority of the slogans are surprisingly in Swiss Standard German. All the slogans are delivered in a voice-over in declarative sentences. **Table 39** below summarizes the hyperbolic slogans.

Table 39. The hyperbolic slogans.

Slogans in Swiss German	English Translation	Commercials
Alles für es ungestörts Familieläbe. Migros.	Everything for a peaceful family life. Migros.	F904
Alles für de grossi Ufrit. Migros.	Everything for the great look. Migros.	F906
Alles für en gmüetliche Obig. Migros.	Everything for a cozy evening. Migros.	F908
Slogans in Swiss Standard German		
Alles zum Schenken, seinen Liebsten, oder sich selbst.	Everything for gifts, for your loved ones, or for yourself.	F103
Alles für die schönere Feststimmung.	Everything for a more festive cheer.	F106
Alles für das schönere Festessen.	Everything for a nicer feast.	F107
Alles Liebe zum Ostern jetzt in Ihrer Migros.	Literal translation: All the love for Easter now in your Migros. Everything you love for Easter now at your Migros.	F111
Alles für ein gelungenes Festessen.	Everything for a successful feast.	F112

Humor by exaggeration was based on a technique that the truth was being stretched to make the slogans more entertaining. The exaggeration embellished the truth in the sentences and created a humorous effect. The exaggerative slogans were constructed with a distinct pattern, typically using the indefinite pronoun *Alles* (Everything/All). An indefinite pronoun lacks the definiteness of reference (Chalker & Weiner 2014). The indefinite pronoun was used in the singular in an exaggerated meaning for the quantity of everything. In the majority of the cases, an adjective and a noun followed the indefinite pronoun, as in the slogan, “*Alles für das schönere Festessen*” (Everything for a nicer feast).

The slogans employ flowery wording to make exaggerated, impossible promises to the target audience. The exaggeration included promises of providing the target

audience something one cannot buy or get directly at Migros, for example “*Alles Liebe zum Ostern jetzt in Ihrer Migros*” (All the love for Easter now in your Migros) or “*Alles für die schönere Feststimmung*” (Everything for a nicer festive cheer). The slogans present an omnipotent image of cooperation. As the previous examples demonstrate, the meanings of the slogans were not even directly related to the advertised products. The slogans emphasized what additional benefits are available to customers from purchasing at Migros. The slogans emphasized the positive emotional outcomes the customer can attain by the means of their association with Migros and purchasing its products. The exaggerated claims were characterized by figurative language. Chandler and Munday (2020) define figurative language as: “Language that is more connotative than denotative and more expressive and/or poetic than referential in its linguistic function.” The slogans were characterized by non-literal meanings and were clearly not to be understood literally, given the advertising exaggerated the cooperative’s ability to provide everything, even love, for its customers. The primary aim of the use of figurative language in the slogans is to establish emotional connotations.

The choice between the language varieties of Swiss German and Swiss Standard German affected the choice of words in the slogans. Swiss-Standard-German slogans included the emotion lexicon conveying emotional meanings whereas the emotion lexicon did not appear in the Swiss-German slogans. According to Kövecses and Palmer (1999, 238–239), Schwarz-Friesel (2007, 144–145) and also Fiehler (2012), the emotion lexicon includes the emotion-defining lexemes that explicitly name emotions, such as love and joy.

The Swiss-Standard-German slogans comprise the noun *Liebe* (love) in the slogan “*Alles Liebe zum Ostern jetzt in Ihrer Migros*” (All the love for Easter now in your Migros). *Liebe* (love) refers explicitly to the distinct emotion of love. In addition, the slogan “*Alles zum Schenken, seinen Liebsten, oder sich selbst*” (Everything for gifts, for your loved ones, or for yourself) included the collocation “*seinen Liebsten*” (your loved ones) which is a derivative of the noun *Liebe* (love). A derivative means a word formed from another word by a process of derivation (Chalker & Weiner 2003).

As the Swiss-Standard-German language does not have similar positive emotional connotations for the Swiss German-speaking target audience as the Swiss-German variety does, the emotional lexicon enhanced the emotional appeal of the slogans in the Swiss-Standard-German form. As the Swiss-German dialect is the language variety associated with positive emotions of the German-speaking Swiss, the use of the dialect automatically embodies emotional connotations and is connected to positive evaluations (see Subchapters 3.2 and 3.3).

In addition to emotion lexicon, the Swiss-Standard-German slogans were attached to emotionally meaningful cultural festivities of Switzerland and appeared

in the context of Easter and Christmas commercials. Christmas and Easter both carry cultural and emotional associations. The slogans dealt with big expectations for these festivities and promised the target audience mastery in the highlights of the year. Another difference between the hyperbolic slogans in Swiss-German and Swiss-Standard-German language varieties was that in the Swiss-German slogans, the adjectives only appeared in a positive form. The adjectives were accompanied by substantives “*ungstörts Familieläbe*” (peaceful family life) and “*gmüetliche Obig*” (a cozy evening). In contrast, the majority of the adjectives in the Swiss-Standard-German slogans were in comparative form, for example, *schönere* (nicer) in the slogan “*Alles für die schönere Feststimmung*” (Everything for nicer festive cheer). The comparative adjectives were more exaggerative and enhanced the emotional appeal. **Table 40** summarizes the functions of the hyperbolic slogans appealing to humor.

Table 40. Hyperbolic slogans appealing to humor.

Appeal to humor with hyperbole

Hyperbolic slogans were communicated in Swiss Standard German and in Swiss German. Declarative sentences with a voice-over technique.
Use of the indefinite pronoun *Alles* (everything) in singular in conjunction with an adjective and a noun.

Functions

Exaggeration
Figurative language: more connotative than denotative
Non-literal meanings

Creative tactics

Swiss-Standard-German slogans:
include emotion lexicon,
relate to meaningful cultural festivities,
most of the adjectives in comparative grade.

Appeal to emotions

Joy

An interesting finding was that both Swiss-German and Swiss-Standard-German varieties were discernible in the hyperbolic slogans. As the Swiss German-speaking target audience do not have a close emotional bond to Swiss Standard German, the lack of positive emotional connotations of the Swiss Standard German was compensated for by using different linguistic means: with comparative grades of the adjectives, with emotion lexemes, and with references to cultural traditions to establish emotional connotations.

8.4.1.2 Oxymoron

This section presents using oxymora as a means to appeal to humor in the commercials. In rhetoric, an oxymoron is the deliberate coupling of semantic elements that are strictly contradictory. It is a figure of speech forcing a figurative interpretation. (Matthews 2014; Colman 2015.) In addition to the emotion of joy, the oxymoron appealed to the emotion of surprise among the target audience by mediating unexpected incidents. **Table 41** sums up the sentences belonging to the group of oxymora and appealing to humor.

Table 41. Appeal to humor with oxymoron.

Sentences in Swiss German	English Translation	Commercials
Vater: So jetzt zeig ich dir mol en richtige Ändspurt. Junge: Was häsch mr welle zeige Papä?	Father: So now I'll show you a real sprint finale. Boy: What did you want to show me daddy?	F705
Off-Sprecher: Mio Star Hushaltgrät...für en...peerfekte Hushalt!	Voice-over: Mio Star electrical devices...for a ...peerfect household!	F801
Off-Sprecher: Eigentlich sind jo üsi Elektrogrät perfekt. Drum gänd mir Ihne doppelti Garantie.	Voice-over: Actually, our electrical devices are perfect. Therefore, we'll double the guarantee.	F802
Off-Sprecher: Und mit tüfchüeltem vo de Migros cha doch nüt schief go.	Voice-over: And with the frozen foods of Migros nothing can go wrong.	F809
Off-Sprecher: S Jung Männli isch bedeutend ruhiger. Obwohl. De Hund wo sini Rueh will, sött sich ans Wiibli halte. Besser gseit ans Jung Wiibli. Mädchen: USE! Off-Sprecher: Komisch. Alles für es ungstörts Familieläbe. Migros.	Voice-over: The young male dog is a lot calmer... although...a dog who wants to rest should stay with female dogs. Especially with a young female dog. Girl: OUT! Voice-over: Weird. Everything for a peaceful family life. Migros.	F904
Off-Sprecher: Aber was er lueget do gönd d'Meinige usenand. Das sich s'Wiibli nit einigt mitem Männli und s'Erwachsigne Wiibli nüt mitem Jungä. Alles für en gmüetliche Obig. Migros.	Voice-over: Choosing the program splits opinion. The woman does not agree with the man and the adult woman does not agree with the young woman. Everything for a cozy evening. Migros.	F908
Tochter: Hübsch oder?	Daughter: Pretty, right?	F106
Junge: Heidi, I han alles gäre a dir. Din Speck, dini Augering, S'doppelchüni, dini Chäsfüess, dis dicke Füddli.	Boy: Heidi, I like everything about you, your flab, the dark circles around your eyes, your stinky feet, and your big bum.	F110

The use of an oxymoron occurred in several sentence types but predominantly in declarative sentences. Additionally, interrogative sentences and one exclamatory sentence were discernible. A linguistic characteristic was that the individual sentences were frequently interrupted and left unfinished. In the commercials, the rhetorical device of aposiopesis is applied in a way that one meaning is divided anomalously into grammatically incomplete sentences communicating unfinished thoughts. The rhetorical device of aposiopesis is a technique in which a speaker comes to a sudden halt in the middle of a sentence, as if unable or unwilling to proceed (Drabble et al. 2013). For example, instead of using the subordinating conjunction *Obwohl* (Although) to connect a subordinate clause to the main clause, the conjunction appears separately in the middle and so breaks the speech pattern: “*S Jung Männli isch bedütend ruhiger. Obwohl. De Hund wo sini Rueh will, sött sich ans Wiibli halte*” (The young male dog is a lot calmer...although...a dog who wants to rest should stay with female dogs). Similarly, in the sentences “*Eigentlich sind jo üsi Elektrogrät perfekt. Drum gänd mir Ihne doppelti Garantie*” (Actually our electrical devices are perfect. Therefore, we’ll double the guarantee), the conjunction *drum* (therefore) breaks the speech unexpectedly and creates a long pause instead of joining the sentences in a typical way.

The humorous appeal was established by the unity of language and images working together to create a contradiction. A further characteristic of the use of an oxymoron is its exploiting dual interpretations: When the linguistic message is interpreted in the linguistic context, a single meaning is created. When interpreted in the linguistic context alone, the linguistic message does not seem comical. When the language is interpreted in conjunction with imagery, another, second-order meaning emerged. In the latter case, the meanings of the linguistic message and the meanings of the imagery contradicted each other. The contradicting messages of these two modes aims to surprise the target audience and create comedy as part of an appeal to humor. The contradiction thus appeals to the emotions of joy and surprise.

Example 22. Description of the commercial *Weihnachten I* (F106).

The commercial is advertising Christmas food and decorations. The father of the family Felix is shopping at Migros but forgets a shopping bag full of Christmas decorations in the store. Cheerful music plays in the background. At home, he has to do some laundry and his young daughter is bored. The father suggests she decorates the Christmas tree with the Christmas tree decorations which are in a bag in the kitchen. The daughter goes to the kitchen and looks into the shopping bag (full of food products) surprised. She asks the father (who is still in the bathroom) how to decorate the Christmas tree. The father replies that she should be creative, and the daughter decorates the tree with various groceries in accordance with his instruction to be creative.

Extract in Swiss German:
Tochter: Hübsch oder?

[Daughter: Pretty, right?]



Image 1 from F106. A decorated Christmas tree. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 1 from F106 shows that the daughter of the family Felix has unexpectedly decorated the Christmas tree with groceries. The result is not what a Christmas tree is generally expected to look like and contradicts the general idea of a beautifully decorated Christmas tree. In the pure linguistic context, the interrogative sentence “*Hübsch oder?*” (Pretty, right?) uttered by the girl was not comical, but when it was interpreted with the imagery, it appealed to humor with contradiction. **Table 42** summarizes the sentences appealing to humor with the use of oxymora.

Table 42. Oxymoron appealing to humor.

Appeal to humor with oxymoron

Predominantly declarative sentences and interrogative sentences.
Language and images communicate separate contradicting meanings.

Functions

Creates comedy which is used for its humorous effect.
The comedy of oxymoron is interwoven in the language and the imagery.

Creative tactics

The rhetorical device of aposiopesis for communicating unfinished thoughts.

Appeal to emotions

Joy, Surprise

The use of oxymora, contrasting the relationship between language and images, belongs to the exceptional category when the text and image communicate separate meanings for the communicational humorous effect (see also Janich 2005, 191–193; Subchapter 2.2). The contradiction required a dual interpretation of the language in conjunction with the images to create humor appealing to the emotions of joy and surprise.

8.4.1.3 Puns

The humor of the use of puns in the commercials stemmed from the multiple meanings of the language. The puns were created by means of homonymy, where one linguistic element triggers two meanings. The puns of the commercials belonged to the category of *significatio* of wordplay (see Subchapter 3.5.1.1). The words in the puns evoked two meanings. First, the sign evoked one meaning in the linguistic context. The second meaning was generated in the context of the imagery and the language, and the imagery worked together to support meaning-making.

Additionally, the imagery might have depicted both the first-order meaning and second-order meaning of the linguistic message. The puns were always communicated with declarative sentences spoken by an invisible narrator. Similar, to hyperbole, puns were communicated in both Swiss German and Swiss Standard German. In the English translations of the puns, the first and second-order meanings were considered by providing two translations. The puns were used for their humorous appeal. When the target audience succeeded to decode both meanings of the puns, the feeling of mastery aimed to evoke the emotion of joy. The puns are summarized in **Table 43**.

Table 43. Puns in Swiss German and in Swiss Standard German.

Puns in Swiss German	English Translation	Commercials
Off-Sprecher: Migros Zält. Wer drin isch, chunt druus.	Voice-over: The Migros tent. Brings out the person inside. To be the person who gets it.	F804
Off-Sprecherin: D Migros bringt d'Pfiff in d'Mode.	Voice-over: Migros delivers whistling fashion. Migros funks up fashion.	F807
Puns in Swiss Standard German	English Translation	Commercials
Off-Sprecher: Migros Jeans, Jeans die sitzen, auch im Preis.	Voice-over: Migros jeans fit well and are affordable. Migros jeans, the jeans suit you well, also in terms of price.	F705
Off-Sprecher: Migros Do It Yourself – das haut immer.	Voice-over: Migros Do It Yourself – always a hit. Migros Do It Yourself – it is always a hit.	F803

Example 23. Description of the commercial *Jeans, die auch bei einem richtigen Endspurt noch sitzen* (F705).

The commercial advertises Migros jeans. A family comprising mother, father and two children (a younger girl and a slightly older boy) is cycling on a beautiful day in a picturesque Swiss landscape of hills and green fields. The commercial starts by showing the family members from behind and the camera tracks in on their jeans. The father says that he wants to show his son a proper final print. The father cycles uphill as fast as he can. The boy overtakes him quickly and cheers him. On the top of the hill, the boy asks what took his father so long. Then the family takes a break on a hilltop. The actors' well-fitting Migros jeans are shown in a close-up image and at the same time, a voiceover (male) explains that Migros jeans are well suited for everyone at affordable prices. The family members settle on a tree trunk in a meadow. The mother wraps her arms around the others and promises next time she'll show them a proper final sprint.

Extract in Swiss German:

Off-Sprecher (auf Schweizer Hochdeutsch): Migros Jeans, Jeans die sitzen, auch im Preis.

[Voice-over (in Swiss Standard German):

Voice-over: Migros jeans fit well and are affordable. Migros jeans, the jeans suit you well, also in terms of price.]



Image 1 from F705. Well fitting jeans shown in the image. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The pun exploited the interpretations of the verb *sitzen* (sit), in which the Swiss-Standard-German verb referred to a literal meaning and to an abstract meaning. The sentence “*Migros Jeans, Jeans die sitzen, auch im Preis*” communicates that the jeans are well-fitting and that they suit you, and so does their price. The language is combined with imagery and image 1 from F705 shows that the jeans are depicted as good for sitting. “*Auch im Preis*” (also their price) implies the jeans come at an affordable price. **Table 44** summarizes the functions of the sentences appealing to humor with puns.

Table 44. Puns appealing to humor.

Appeal to humor with puns

Declarative sentences.
Evokes more than one meaning.
Communicated with Swiss German and Swiss Standard German.

Functions

Verbal comedy used for humorous effect.
Interwovenness in the language and the imagery.

Creative tactics

Language and images communicated two separate meanings of one linguistic element.
Messages delivered by a narrator.

Appeal to emotions

Joy

The puns employed the linguistic and visual contexts in appeals to humor. Surprisingly, in addition to Swiss-German puns, puns also appeared in Swiss Standard German. The humor using puns aimed to evoke the emotion of joy.

8.4.2 Pragmatic level

At the pragmatic level, the language was used in a comical way. First, the verbal comedy stemmed from the comic meanings of the language. Second, the verbal comedy featured humorous effects by employing an unconventional language user. The verbal comedy appealed to the emotion of joy. **Table 45** illustrates the sentences appealing to humor with verbal comedy.

Table 45. Verbal comedy appealing to humor.

Sentences in Swiss German	English Translation	Commercials
Tochter: Und will de z'Morge so guet gmacht hesch Papi, dörsch jetzt au no abwäsche!	Daughter: And because you made the breakfast so well, you can also do the dishes!	F704
Off-Sprecher: De Mänsch isch iitel. Immer neu! Chleider.	Narrator: Humans are vain. Always new clothes.	F906
Off-Sprecher: De Mänsch isch scho komisch. Anstatt diräkt ins Bett zgo, macht ers sichs voräm Fernseh bequem. Wenns im Programm Walb um Fernseh goht isch kei Verlass ufde Mensch.	Voice-over: Human beings are so strange. Instead of going directly to bed, they make themselves comfortable in front of the television. Humans are not to be trusted in the matter of choosing television programs.	F908
Off-Sprecher: Dä Mänsch het gern Blueme obwohl mes nid cha ässe. Vorallem de wieblichi Mänsch kann ni gnuete gha vo Blueme. Mänsch sött am Mänsch ab und zue Blueme schäncke, susch wird de Mänsch no komischer.	Voice-over: Humans like flowers even though they cannot eat them. Especially the female cannot get enough of flowers. People should sometimes give flowers to others, otherwise people get even weirder.	F910
Verkäufer: Hesch du grüeni Leggings für Ihn?	Salesperson: Do you have green leggings for him?	F104
Verkäuferin: Kei Angscht de nimmt ine niemert ewäg.	Saleswoman: Don't be afraid, nobody will take it away from you.	F107
Verkäuferin: So? Vater: Vielleicht es bitzeli meh. Ah. Chli weniger. Ah. Verkäuferin: Isch so guet? Vater: Mhm! Nei, ich nimm doch Fleisch.	Saleswoman: So? Father: Maybe a little more. Ah. A little less. Ah. Saleswoman: Is this good? Father: Mhm! No, I'll take meat instead.	F112

Verbal comedy was delivered through employing a variety of different linguistic techniques. Declarative sentences, interrogative sentences, exclamatory sentences, and interjections in dialogues and monologues were discernible. However, the majority was formed by declarative sentences.

In a slight majority of the cases, the verbal comedy stemmed from the use of language diverging from the expectations in a given situation (F704, F104, F107, F112). The comical meanings of the language are based on contradicting culture-specific rules which are a socially shared framework of norms and expectations defining what is regarded as appropriate to a situation (see also Hochschild 1979, 552). In the remaining cases, the verbal comedy was characterized by an unconventional user of the language (F904, F906, F908, F910). In these commercials, the humor was established around the animal character, the dog, who unexpectedly is the fictional narrator of the commercials. From the linguistic excerpts alone, one could not deduce who was providing the voice-over. Only when the language was assessed with the imagery, did it become clear that the humorous effect was created by giving the impression that a dog could use real language.

Example 24. Description of the commercial *Die ersten Frischback-Spezialitäten. Ufstah! Die Sunnitgszmorge isch parat!* (F704).
The father of the family bakes Migros frozen bakery goods to surprise his family. The father sets the table and when the breakfast is ready, he wakes the family. The family members are pleasantly surprised by the fresh breakfast and eat with relish. In the end, the daughter says that since her dad has made the breakfast so well, he can also do the dishes. Everybody laughs and the father strokes his daughter's hair tenderly.

Extract in Swiss German:

Tochter: Und will de z'Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!

[Daughter: And because you made the breakfast so well, you can also do the dishes!]

The exclamatory sentence “*Und will de z'Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!*” (And because you made the breakfast so well, you can also do the dishes!) appealed to humor due to the unconventional use of language. The source of the ridiculousness is the unexpected utterance in the given situation. The girl suggested that the father who prepared the breakfast would also take care of the dishes as if doing so were a reward. The meaning of the sentence violates the common practice in Swiss culture, which would now expect the burdens of cooking and washing up to be shared. When somebody takes care of the cooking, the other

person is expected to do the dishes. The functions of the sentences appealing to humor through verbal comedy are summarized in **Table 46**.

Table 46. Appeal to humor with verbal comedy.

Appeal to humor with verbal comedy

Comical meanings of language.
Variety of different sentence types.

Functions

Verbal comedy used for humorous effect.
Interwoven language and imagery.

Creative tactics

Speech delivered in dialogues and monologues.
The verbal comedy is based on the unexpected use of language in the given situation.
The imagery reveals an unconventional language user within the commercials.

Appeals to emotions

Joy

The verbal comedy took two main forms. It was created with an unexpected use of language and by revealing an unconventional language user. The latter scenario created verbal comedy in conjunction with the advert's imagery. The verbal comedy appealed to the emotion of joy.

9 Findings of the semiotic analysis of images

The content analysis of the images provided a background chart for the interpretation of the imagery (Hakala 2006, 145). Next, the information derived from the content analysis is extended with a qualitative semiotic analysis presenting what images were used to appeal to the target audience on an emotional level. As the appeals to emotion of the images were analyzed, the sound of the commercials was muted to prevent the spoken language influencing the interpretations of the visuals.

First, the paradigmatic elements of the images will be reviewed regarding the advertised product category, the people, the locations and the props. Second, the syntagmatic elements will be presented. The images presented as examples of the commercials are screenshots. The images have deliberately not been enhanced so as to represent the original content and quality of the commercials.

9.1 Paradigm

In this section, the content-analytical findings of the images are analyzed qualitatively. This subchapter presents the interpretations of the paradigmatic elements of the images.

In the following subchapters, the emotional connotations of the products, people, places, and props of the commercials are discussed. The analysis includes a qualitative description of how different images were used to appeal emotionally to the target audience.

9.1.1 Product category

Three product categories appear in the appeals to emotion made via the commercials. They were food and drink, home appliances, and construction materials. **Table 47** presents the product categories and their appeals to emotion.

Table 47. Product categories appealing to the emotions.

Product categories	Appealed emotions
Food and drink	Love and joy
Swiss food products	Love for Switzerland
Home appliances	Trust
Construction materials	Love and joy

The images of food and drink and also construction materials appeal to emotions of love and joy. A sub-category emerging within the category of food and drink, the Swiss food products, evoke a love for Switzerland, that is, the home country of the target audience. On the other hand, the images of home appliances represent an appeal to the emotion of trust.

9.1.1.1 Food and drink

The food products appeal to love and joy in a relationship between a man and a woman and between family members. The images advertising food products emphasized that food purchased from the cooperative cause joy and a loving family atmosphere. Family figures frequently appeared as opinion leaders on quality, taste, and value to convince the target audience. The commercials repeatedly suggest that successful dinners for families were paramount and the images transmitted perfect sceneries of life.

Example 25. Appeal to love and joy in a relationship.



Image 1 from F809. A man pampers his wife with a frozen food dinner in a restaurant like setting at home. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 1 from F809, a man has served pizza for his wife in a romantic setting at home. The positive outcomes of the advertised products for the relationship were perceivable in the characters' loving and joyful smiles and gazes at each other. As TenHouten (2007, 31) points out, smiling is regarded as a gesture manifesting happiness.

Example 26. Appeal to love and joy in a family.



Image 1 from F704. The family members eating breakfast happily. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 1 from F704 depicts a family enjoying frozen food products from Migros for breakfast. The smile on the characters' faces suggests that the advertised products evoke a joyful family life which appeals to joy and love among the target audience. The relationship between family members is characterized by care and affection depicted in the close contact between them. A physical closeness was established as the father and the brother tenderly stroke the girl's hair.

9.1.1.1 Swiss food products

The images in advertising for Swiss food products appeal to a love for the country of origin among the target audience. In addition, the food products were depicted in a Swiss context.

Example 27. Swiss food products from the Heidi brand appealing to love for Switzerland.



Image 1 from F110. Swiss Heidi products presented among the scenery of the Swiss Alps. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 1 from F110, Swiss food products (milk, cheese, cream, meat, and yogurt) from the Heidi brand are placed amidst an alpine landscape. The alpine setting suggests the national origin of the products and appeals to the target audience's emotion of love for Switzerland. The background image of the Alps as well as the Swiss flag on the packaging anchor the advertised products as Swiss.

Furthermore, the brand name Heidi is culturally meaningful and carries connotations of the traditional Swiss alpine culture. It refers to the Swiss cultural figure, Heidi, who is the main character of the Swiss children's novel by Johanna Spyri from the nineteenth century. In the novel, Heidi lived high in the Alps with her grandfather and the name Heidi is associated with the Swiss mountains. In addition, the brand name was written in red on a white background, the main colors of the Swiss national flag. The brand name associated with the nostalgic Swiss Alps reinforced the target audience's sense of belonging to their nation and to Swiss culture.

Example 28. Traditional Swiss cheese product appealing to love for Switzerland.



Image 1 from F101. The traditional Swiss raclette cheese. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 1 from F101 depicts raclette cheese, which is a specialty of Swiss cuisine. The Swiss origin is enhanced by an image of the Swiss national flag on the packaging. The traditional Swiss food was advertised in the context of one of the main festivals of the church year, Christmas, and a Santa Claus figure is visible in the background.

9.1.1.2 Home appliances

The images of the home appliances appealed to the emotion of trust by presenting them in different social contexts in which they guaranteed the characters successful dinners. The successful dinners had positive consequences. They enabled forming meaningful relationships, making new friends, and winning the trust of other people.

Example 29. Household appliances appealing to trust in a family family circle.



Image 1 from F801. The son-in-law wins the trust of his mother-in-law and a new social contact is established between them. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 1 from F801, a mother-in-law reaches out to her son-in-law to signal approval. The man had prepared a delicious and luxurious dinner with the advertised Mio Star household appliances for his very suspicious and demanding mother-in-law. A successful dinner ensured the man won the trust of the mother-in-law and a new friendship started.

Example 30. Household appliances appealing to trust in a different country.



Image 1 from F804. An adventurer is enjoying dinner with his new friends in the desert. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 1 from F804, an adventurer is enjoying a meal prepared with Migros home appliances. The adventurer invites all his new Bedouin friends to dine with him. The successful dinner, cooked with the Migros home appliances, has enabled the adventurer to gain the Bedouins' trust. The adventurer made new friends from a different country despite the cultural differences and language barrier.

9.1.1.3 Construction materials

The advertising of construction materials appeals to love and joy. These emotions are set in the context of a relationship between a man and a woman and their family members.

Example 31. Love and joy in renovating.



Image 1 from F803. A woman is joyfully renovating. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.



Image 2 from F803. A family is joyfully renovating their bathroom. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Images 1 and 2 from F803 appeal to the emotion of joy. In image 1 from F803, a woman has finished carpeting and is smiling joyfully. In image 2 from F803, a family composed of parents and children is depicted finishing a bathroom renovation. The family has successfully installed a shower and the man and woman are happy with the results and smiling joyfully. The advertised construction products have been a success and trigger joy among the characters.



Image 3 from F803. Kissing appeals to love. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 3 from F803, a young couple has finished renovating their home with the advertised construction materials of Migros. The physical proximity, hugging, and kissing symbolize a harmonious, warm and tender relationship between the man and the woman and appealed to the emotion of love.

9.1.2 People

Four types of person are discernible in the images appealing to emotion. In addition, the human actors are occasionally accompanied by an animal, a dog. **Table 48** summarizes the people featuring in the commercials seeking to appeal to the emotions of the target audience.

Table 48. Images of people appealing to the emotions.

People	Representation	Appealed emotions
Family	A man and a woman with children	Love and joy
Couple	A man and a woman in a romantic relationship	Love and joy
Dog	A sympathetic figure as a friend of human beings	Love and joy
Migros representatives	Representation as heroes and professionals	Trust
Cultural figures	Fictive figures from a children's book, figures related to Christmas	Love for Switzerland

The images of human characters appealing to the emotions of love and joy were depicted in two kinds of relationships: a couple composed of a man and a woman in a romantic relationship and a family relationship. Both the families and a couple are adults with the distinction that the families have children and couples do not. Sometimes, the families or couples are accompanied by a friendly dog. In addition, representations of Migros staff appeal to the emotion of trust and the images of Swiss cultural figures to a patriotic love for Switzerland.

9.1.2.1 Family

The nuclear family is represented as comprising a man and a woman as parents and their children. The children are key actors in communicating an image of family life and in differentiating the family relationship from that of a couple. The children of the families were most often a boy and a girl, the boy being a few years older than the girl (see also Mattila-Palo 2014, 162–165). The aim was to help the viewers identify with the family concept of the commercial. Additionally, the images of children offered an effective emotional stimulus to catch the attention of the target

audience due to the biologically preprogrammed and subconscious behavior (see also Subchapter 3.6; Kröber-Riel & Esch 2004, 227–232).

The stereotypical representation reflected the traditional concept of an ideal Swiss family. According to the statistics of the Bundesamt für Statistik (2019) in Switzerland, the majority of women and men between the ages of 20 and 29 in Switzerland without children see the classical family model of two children as the most desirable form. Therefore, the images accurately portray the most schema-relevant family image (see also Subchapter 3.6). The advantage of the stereotypical family image is that it facilitates decoding the meaning. The better the representation corresponds to the mental representation, the quicker the meaning can be decoded.

Example 32. Love and joy in spending time together with a family.



Image 2 from F705. The siblings are dancing joyfully hand in hand. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.



Image 3 from F705. The father of the family is lifting the mother up into air. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Images 2 and 3 from F705 are of family members smiling joyfully and being physically close to one another. The images depict the relations between family members as caring and loving. By representing a harmonious and joyful family life, the images appeal to love and joy.

Example 33. Love and joy in a paternal bond.



Image 1 from F107. The daughter clings tightly to her father's arm. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 1 from F107, the gaze of the daughter toward her father is intense, tender, and loving. She is smiling to express joy. Furthermore, the daughter is clinging tightly to her father's arm to signal a warm physical closeness and a loving relationship. The features of a baby's face are discernible in the depiction of the girl's high forehead, round face, large round eyes, small nose, and chubby cheeks which can trigger a biologically preprogrammed stimulus and emotions (see also Subchapter 3.6).

9.1.2.2 Couple

In the representations of a romantic relationship, the key actors are a man and woman. The images appeal to the emotions of love and joy by displaying loving moments with a partner.

Example 34. Love and joy in a relationship.



Image 1 from F910. A happy couple is smiling and hugging. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 1 from F910 shows a man and a woman hugging tenderly. The physical closeness reflects their loving relationship and their deep affection for one another. In addition to love, the joy is evident on their smiling faces. Their joy flows from having the advertised products, flowers, which are just visible in the background.

9.1.2.3 Dog

The families and couples are sometimes depicted with a likable and cute dog. The dog plays the part of being a child-friendly, patient, and loyal companion of human beings. The sympathetic dog figure appeals to the emotions of love and joy.

Example 35. A dog appealing to love and joy.



Image 1 from F108. A dog helps the children look for hidden Easter eggs in the garden. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The dog plays an active role in family life by assisting the humans in different activities. In image 1 from F108, the dog is helping the children of the family to look for Easter eggs in an Easter egg hunt game in a garden. The representation of a dog as part of the family may especially effectively address the segment of the target audience with similar interests and a fondness for pets through a learned schema (see also Subchapter 3.6).

9.1.2.4 Migros staff

The emotionally appealing depiction of a hero is portrayed by Migros staff in the commercials. In addition, the Migros staff are represented as professionals. The representations appeal to the target audience's emotion of trust in Migros. The Migros staff are devoted to helping their customers in the stores and also at the customers' homes and to providing a personal service.

The Migros staff represent an incarnation of an everyday hero and their actions reflect heroic personality traits, such as empathy, unselfishness, and helpfulness. The heroic figures represent the universal hero schema (see also Subchapter 3.6). The

always friendly and helpful attitude of the Migros representatives indicates that the cooperative values customer satisfaction.

Example 36. A heroic Migros representative appealing to trust.



Image 1 from F112. A Migros representative helps his customers by holding their dog as well as their shopping bags. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschaftsbundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 1 from F112, a Migros representative is holding shopping bags and minding the Felix family's dog. In the meantime, the family members rush into the closing store to buy Easter eggs for their Easter celebration. The image represents the especially close bond between the Migros representative and the regular customers, the Felix family: A Migros staff member is always willing to help them out.

Example 37. A Migros professional appealing to trust.



Image 1 from F005. A man working for Migros represented as a professional in the field of engineering. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 1 from F005, the speaker's profession of engineer is given in a subtitle and being an engineer suggests he is an expert. The man is wearing a business outfit: a white shirt, a collar and conservative tie, suit pants with a matching dark belt and shoes. The expertise of the engineer is enhanced by the context of the image. He is depicted in his working environment, in an industrial laboratory. The background anchors the speaker to a technical setting and builds up the professionalism of the Migros representative. Similarly, in his role as a professional in his field, the image appeals to the emotion of trust.

9.1.2.5 Cultural figures

The mediation of the Swiss cultural icons appeals to a love for Switzerland among the target audience.

Example 38. Swiss cultural figures appealing to love for Switzerland.



Image 2 from F110. Heidi and Peter are hiking in the Swiss Alps wearing traditional costumes. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 2 from F110 is a representation of two fictional cultural figures, Heidi and her friend Peter, from the Swiss children's novel by Johanna Spyri. The image ties in with Swiss traditions: hiking in the nostalgic scenery of the Swiss Alps. The traditional outfit and classic hairstyle of the girl imitate the appearance of Heidi in the children's novels and movies. At the time the commercial was broadcast, it would be unusual to see a child hiking in a dress. In addition to the cultural figures, the small icon of the Swiss national flag refers to the country of origin and aims to evoke the target audience's sense of love for Switzerland. Furthermore, the red text and the girl's red dress represent the key color of the Swiss national flag.

Example 39. Swiss cultural figures belonging to Swiss tradition and customs appealing to love for Switzerland.



Image 2 from F101. The red hooded Santa Claus and the black hooded Schmutzli. ©/® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 2 from F101 depicts a red-cloaked Santa Claus character with a white beard. He is accompanied by the Swiss version of Father Christmas called Schmutzli who has a blacked-out face and a black cape and appears on the celebration of the feast day of Saint Nicholas on December 6. Both cultural figures are associated with the celebration of Christmas. The stars in the background and candles on the table serve as additional requisites of Christmas.

The image appeals to a love for Switzerland by displaying the Santa Clauses as culturally recognizable figures belonging to Swiss tradition and customs. Furthermore, the figures were presented in a context of Swiss food culture as the man seated in the middle of the image was holding raclette pans ready to offer the indigenous dish of Swiss raclette cheese.

9.1.3 Places

The home setting appeals to the emotions of love and joy in conjunction with the images of family members and couples. The images of the Swiss countryside appeal to the emotion of love for Switzerland. **Table 49** presents the places and their appeals to emotion.

Table 49. Images of places appealing to the emotions.

Places	Appealed emotions
Home (private sphere for families and couples)	Love and joy
Countryside (Swiss environment)	Love for Switzerland

The difference between the home and countryside was that the home provides a private and intimate context in which to show deep affection. The home is the setting for families and couples to experience love and joy. The images of the countryside and the Swiss environment on the other hand emphasize Switzerland and seek to evoke love for their home country among the target audience.

9.1.3.1 Home

As a location, the representation of the home aims to evoke impressions of a loving home environment and appeals to emotions of love and joy. The home environment is depicted as a private sphere, a love nest, a place for romantic gestures and physical affection for couples. In addition, the home setting is a place for family members to live a joyful and loving family life.

A home setting is an emotionally powerful image in appealing to emotions since people have their own experiences of home in the present time as well as experiences from the past, for instance in the form of a yearning for the childhood home. The significance of home for Swiss people is shown in the results of a survey by the Bundesamt für Statistik (2014); among the Swiss, the home is regarded as one of the most important factors in well-being. The quality of life is reflected in good living conditions and home covers many important aspects: people's basic needs for security, comfort, well-being, and privacy.

Example 40. Home depicted as a love nest appealing to love.



Image 2 from F801. A man is about to kiss his girlfriend. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 2 from F801, a man is depicted at home. He is reaching to kiss his girlfriend, indicating they have a loving relationship.

Example 41. Home depicted as a place appealing to joy.



Image 1 from F111. Decorating Easter eggs at home is a joyful activity for the siblings. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 1 from F111 depicts home as a place to spend time and have fun with the family. The siblings have finished dyeing a big pile of Easter eggs together. The smiling faces of the brother and sister display the positive emotion of joy.

9.1.3.2 Countryside

As a national and cultural location, the images of the countryside appeal to the love for Switzerland among the target audience and aim to evoke a sense of national belonging. The images of the Swiss countryside address the culturally specific schema among the target audience and aim to evoke impressions and memories of Switzerland and the associations with the country (see also Subchapter 3.6).

Example 42. Swiss countryside appealing to love for Switzerland.



Image 4 from F705. Family members in a green meadow in the countryside. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 4 from F705, a family is depicted in an emotionally appealing location, a picturesque and idyllic Swiss landscape characterized by hills, fields, and blue skies. The family members have spent their free time actively biking in the Swiss countryside. The image connotes an aesthetic image of the Swiss countryside in which the family was depicted in harmony with nature.

Example 43. The Swiss Alps appealing to love for Switzerland.



Image 3 from F110. The majestic Swiss Alps. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 3 from F110 depicts the emblem of Switzerland, the Swiss Alps, which carry great symbolic cultural significance. The Alps dominate the scene over the people: the people hiking in the mountainous terrain seem insignificant in their size in the middle of the natural environment. The Swiss landscape emphasizes the country of origin of the advertised products and the Swiss roots of Migros.

9.1.4 Props

In the commercials, emotionally appealing cultural props and cooperative, Migros, props were discernible. **Table 50** presents the props and their appeals to emotion from the target audience.

Table 50. Props appealing to the emotions.

Migros props	Appealed emotions
Migros logo Migros name	Coappearance with images appealing to love and joy, trust in, and love for Switzerland
Swiss cultural props	Appealed emotions
Nationally shared religious festivities Traditional clothing National flag Swiss landscape Swiss food	Love for Switzerland

The cooperative props appeared in the contexts of the imagery appealing to love and joy, trust in, and love for Switzerland. Thus, the props of Migros accompanied the imagery appealing to diverse emotions. The emotionally appealing cultural props relate to various aspects of Swiss culture and appeal to the emotion of the love for Switzerland. The props addressed the individual's sense of belonging to their nation and to Swiss culture.

9.1.4.1 Migros props

The cooperative props are incorporated into the imagery to take advantage of the emotional appeal of the images. That connection links Migros to a wide spectrum of appeals to emotion.

Example 44. Migros props featuring in an image appealing to trust.



Image 2 from F112. A helpful Migros staff member features in conjunction with the Migros logo “M” imprinted on the shopping bags. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 2 from F112, the big M logo on the shopping bags stand for Migros. The props appear in a context in which a helpful Migros representative holds a family's dog, meaning the cooperative's props appear in an image representing a hero schema and appeal to the emotion of trust (see also Subchapter 9.1.2.4).

9.1.4.2 Swiss culture

The cultural props related to Switzerland and to Swiss national holidays, traditional Christian religious festivals and long Swiss traditions. In a connection to Swiss

culture, the props addressed the target audience's love for Switzerland through national and collectively shared celebration and customs.

Example 45. Swiss cultural props associated with Easter appealing to love for Switzerland.

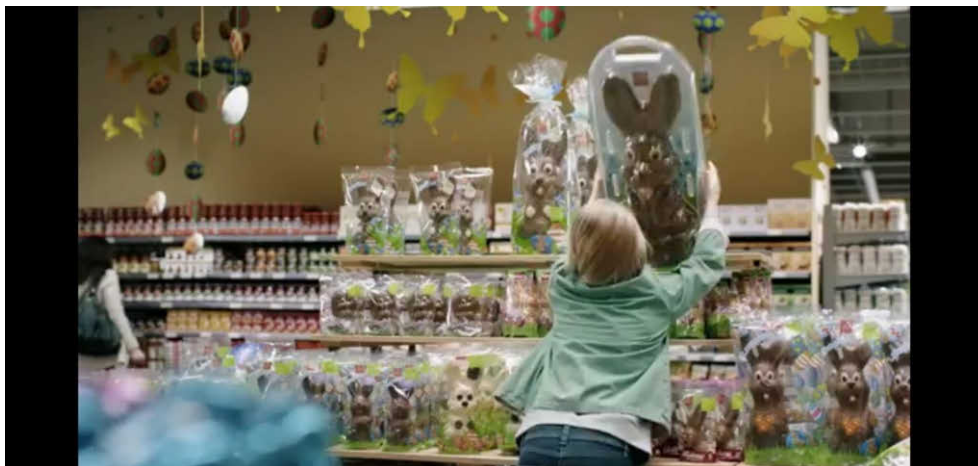


Image 3 from F112. A girl is choosing a chocolate bunny at a Migros store full of Easter decorations. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 3 from F112 uses decorative eggs and butterflies associated with Easter as cultural props. The butterflies symbolize the relief from the cold of winter and conquering the darkness. In addition, the egg decorations reference the spring festival and celebration of Easter and address the Swiss cultural identity. Furthermore, the advertised groceries, the chocolate bunnies, relate to Easter and to Swiss food culture.

Example 46. Swiss cultural props associated with Swiss alpine culture appealing to love for Switzerland.



Image 1 from F019. A traditional Swiss hat. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 1 from F019 depicts a traditional Swiss small-brimmed felt hat. The hat is an element of Swiss national clothing nostalgically representing the traditional Swiss lifestyle and original Swiss alpine culture.



Image 2 from F019. A boy wearing a traditional Swiss costume. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In image 2 from F019, a boy is accompanied by a goat kid on a train. The boy represents the traditional image of a goatherd and wears typical Swiss alpine clothing.



Image 3 from F019. Cheese, bread, dried meat and milk bottles in a basket. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The layout of image 3 from F019 imitated the food culture of the Swiss Alps and nostalgically references the old times. The image shows a straw basket filled with Swiss food products traditionally produced in the alpine region: cheese, bread, dried meat, and milk. The picture includes a beautifully decorated knife for slicing the products. The milk bottles also belong to past times. Today, a young person would be unlikely to carry cheese and bread in a basket or slice them with a knife nor wear an apron when traveling on a train.

Example 47. Swiss cultural props associated with Switzerland appealing to love for Switzerland.



Image 2 from F804. A Swiss adventurer demonstrates his patriotism with a Swiss flag on the roof of his tent. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Image 2 from F804 is of an adventurer surrounded by Bedouins. The adventurer expresses his patriotic spirit and love of Switzerland by differentiating his tent from the tents of the Bedouins in the middle of a Bedouin habitat by attaching a Swiss flag. Furthermore, an additional Swiss cultural symbol is visible in the coloring. The tent of the Swiss adventurer is an off-white color with red accents to reference the colors of the Swiss national flag. In contrast, the colors of the tents of the Bedouins in the background are khaki and blend in with the surroundings. In addition, the difference between the Swiss and Bedouin culture is discernible in the differences in clothing. The Swiss adventurer wears an outfit with trousers, a shirt, and a hat, whereas the Bedouins wear ankle-length thobes and headwear.

9.2 Syntagm

In this section, the images are analyzed qualitatively in their syntagmatic structure. The syntagm combines the elements of products, people, places, and props.

As the analysis of the paradigmatic elements revealed, the images appeal to the emotions of love and joy, trust, and love for Switzerland. Below, the choices of the paradigmatic elements for these appeals are presented in their syntagmatic structure.

9.2.1 Appeal to love and joy

In appeals to love and joy, the advertised products were either food and drink or construction materials. **Figure 19** summarizes the syntagmatic elements of the images appealing to love and joy.

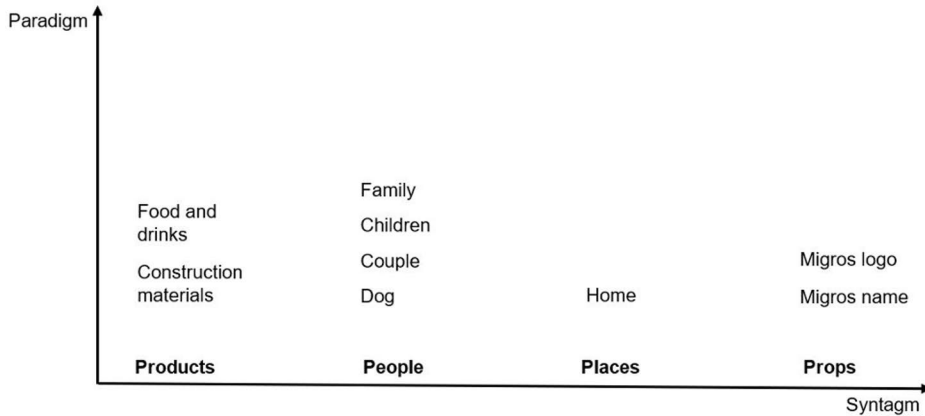


Figure 19. Syntagmatic elements of the images appealing to love and joy.

With regard to the people depicted, the appeal to love and joy is mediated by a nuclear family composed of two parents and their children and also by a cohabiting mixed sex couple. Sometimes the family or the couple are accompanied by a dog. The home was represented as a context for love and joy and a private sphere for tenderness and for showing affection by hugging and kissing. Furthermore, the siblings of the families are shown spending time and having fun together. The props, the name, and logo of Migros, connect the cooperative and its brands to the emotional appeals of love and joy.

9.2.2 Appeal to trust

In the appeal to trust, the advertised products were home appliances. The home appliances were presented as means to gain the trust of other people. **Figure 20** delineates the syntagmatic structure of the images appealing to trust.

10 Interplay between dialectal language and images

This section of the semiotic analysis presents the interplay of the dialectal language and images in the commercials. The analysis investigates commercials featuring emotionally appealing language.

The aim is to explore how language and imagery together appeal to social contact, surprise, adoration, and humor. This section explores how those appeals to emotion are visually mediated.

10.1 Appeal to social contact

Based on the linguistic analysis, three kinds of social contacts were established in the commercials: First, contact between the represented customers and Migros staff, second, a contact between the represented Migros staff and the target audience, and third, a contact between the represented family members or friends. **Table 51** below summarizes the various forms of social contact and relationships and the linguistic techniques used to establish them.

Table 51. The mediated social contact and linguistic techniques.

Imagery		Language	
Type of social contact	Representation	Level of analysis	Linguistic techniques
Contact between represented customers and Migros staff	Migros staff with customers	Lexical level Pragmatic level	Last names First names Formal greetings and valedictions on behalf of the Migros staff. Informal or lack of greetings and valedictions on behalf of the customers.
Contact with the target audience	Migros staff	Lexical level Syntactic level	Vocative pronouns Rhetorical questions
Contact to represented family members and friends	Family members Friends	Lexical level	First names Terms of endearment

The total number of analyzed linguistic units appealing to social contact was 26. All analyzed linguistic units are presented in **Appendix 3**, **Appendix 6**, and **Appendix 9**.

Figure 22 below presents how the appeal to social contact was mediated by filmic means. **Figure 22** summarizes the proportions of shot sizes, angles, and vectors in the expressions of contact with representations of customers, contact with the target audience, and contact with representations of family and friends. For the most part, the commercials feature human characters but in two there was no character visible, only the advertised product(s).

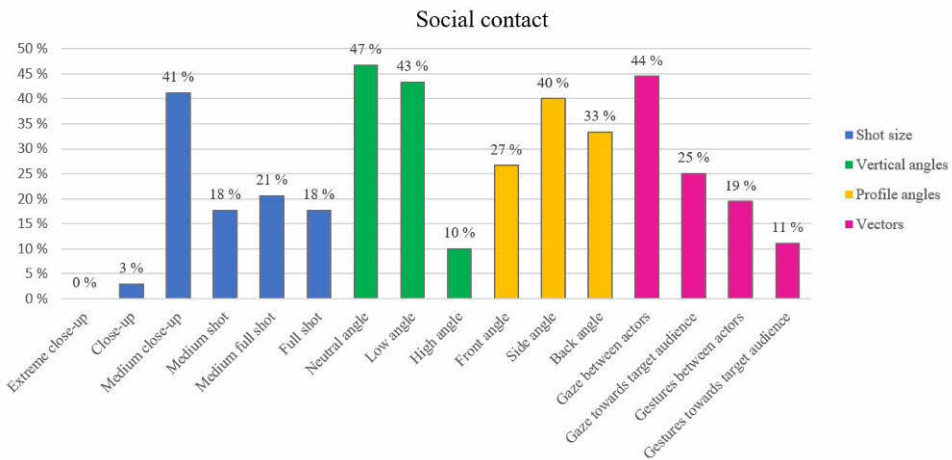


Figure 22. The proportions of shot sizes, angles, and vectors relating to social contact.

Among the different shot sizes, the medium close-up comprised over two-fifths of all the shot sizes (41 %). Slightly over one-fifth was formed by the medium-full shots (21 %) followed by almost one-fifth of the medium-full shots (18 %), and one-fifth of the full shots (18 %). The neutral angle dominated the vertical orientation of the camera in nearly half of the commercials (47 %). The second most typical was the low angle (43 %). The high angle was the least used (10 %) (see also **Appendix 2**).

In the majority of the commercials, the side angle was the horizontal viewpoint (40 %). The proportions of the back angle (33 %), and the front angle (27 %) were fairly evenly distributed. The eye vectors were the dominant group of vectors used in representing social contact. In the majority (44 %), eye contact was established between the characters. Eye contact with the target audience (25 %) was the second most typical vector. Together, the gestures between the characters (19 %) and the gestures toward the target audience (11 %) corresponded to around one-third of the vectors.

Movement played a major role in the mediation of social contact. In over half of the cases, 15 linguistic units of 26, social contact was mediated through movement. The movement aspect comprised both movements of the characters and movement of the camera. The different movements are presented in the subsequent subchapters and summarized in the tables in the annexes (see **Appendix 4**, **Appendix 7**, and **Appendix 10**).

Figure 23 illustrates the proportions of the shot sizes, angles, and vectors divided between the three different types of social contact presented. The figure also displays the distribution of the filmic techniques in the different types of social contact.

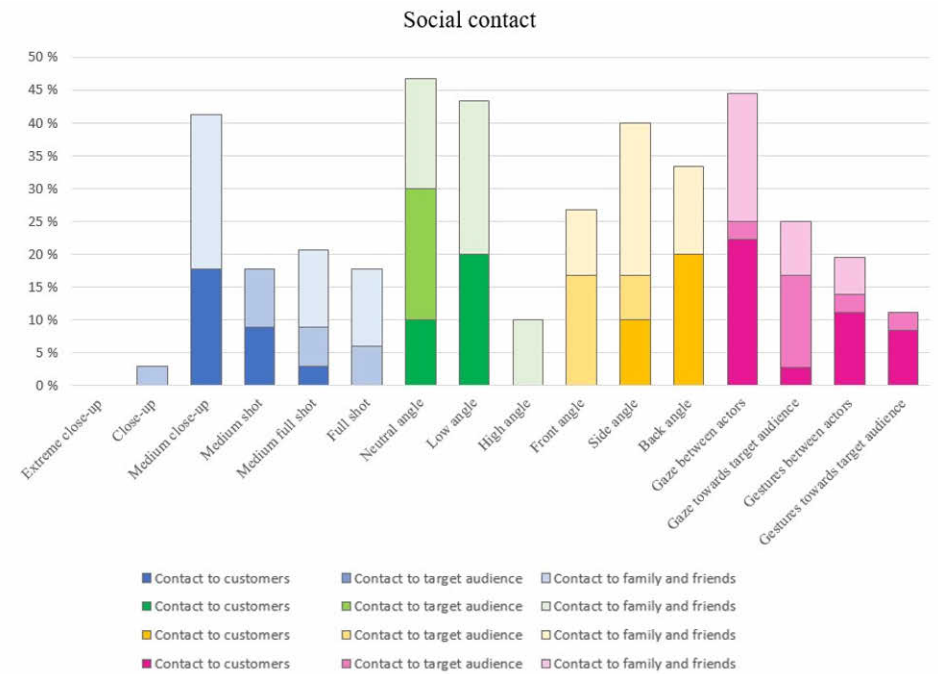


Figure 23. Distribution of the shot sizes, angles, and vectors in appeal to social contact.

The interplay between language and images of each category of the social contact presented will be discussed in detail in the subsequent subchapters. The appeal to social contact was divided into three categories: contact between the represented customers and Migros staff, contact between the represented Migros staff and the target audience, and contact between the represented family members or friends.

10.1.1 Represented customers

The social contact between the staff of Migros and its customers is represented in the encounters between the characters representing the cooperative’s salespeople and their customers. Linguistically, at the lexical level, the appeal to social contact was established with the use of the first and last names of the Migros staff and their customers. At the pragmatic level, in the dialogues between Migros staff and their customers, formal greetings and valedictions were used by the Migros staff. The customers preferred informal greetings and valedictions. The eight linguistic units analyzed in the interplay between images are summarized in the annexes (**Appendix 3**).

The social contact between the Migros staff and their customers is always represented using human actors. The most prevalent shot size is the medium close-

up (18 %), which mediates to the audience that they are next to the person depicted in the image while ensuring the viewer can absorb some information about the background, and the facial expressions and emotions of the characters. The medium close-up depicts the social contact from a close social distance and signals familiarity, typically as a close friendship-like relationship between customers and Migros staff. The medium close-up has the further benefit of imitating the realistic view one gets of a person when s/he is close by. The shot size gives the impression that Migros staff have a close relationship with the firm's customers.

Among the vertical camera angles employed, it is the low angle that dominates (19 %) and the target audience was made to look up to the characters. Filming the encounters from the low angle signaled symbolically that to Migros the concept of the customer relationship is valuable, desirable, to be respected, and something worth cherishing. The back angle dominated the horizontal orientation of the camera. Using a back angle aims to immerse the spectator into the depicted social encounter. Both eye and hand vectors are discernible and are used to depict the connectedness of the characters: A gaze between characters was more frequent (21 %) than hand gestures (11 %) (see **Appendix 5**).

In the majority of the analyzed excerpts (6 of 8), the social contact was mediated by the movement of the actors. The linguistic units mediated with movement are summarized in the **Appendix 4**. First, the characters moved toward other actors by walking or leaning. Second, the characters communicated with the other person by nodding or by giving something. Third, the closest social contact was established between people by physical contact. **Table 52** summarizes the interplay between language and moving images in social contact between represented customers and Migros staff.

Table 52. Interplay between language and moving images in social contact between represented customers and Migros staff.

Linguistic techniques		Filmic techniques	
Lexical level	Last names First names	Distance	Medium close-up
Pragmatic level	Greetings Valedictions	Vertical angle	Low
		Horizontal angle	Back
		Vectors	Eye vectors and hand vectors between characters
		Movement	Moving or leaning toward Handing something over Nodding Physical contact between actors

Example 48. Description of the commercial *Ostern mit der Familie Felix 2* (F112). *The Easter commercial shows Mr. Felix going to Migros with his daughter, son, and dog. A Migros shop assistant is outside. The father tells the Migros salesperson not to close the shop just yet since he has to buy Easter eggs. The daughter of the family leaves the dog on a leash for the salesperson without saying a word. The salesperson is surprised. The family goes around in the shop being amazed at all the nice things and end up buying many items. The salesperson awaits them at the door and wishes them a lot of fun with dyeing the eggs. The children and the father realize that they had forgotten to buy the eggs and they rush back into the store as the doors are already closing.*

Extract in Swiss German:

Herr Felix: Oh! Noni zuemache mir bruch no d'Eier für d'Oschtere.

Verkäufer: Eehh.

[Mr. Felix: Oh! Don't close yet, I need eggs for Easter.

Salesman: Eehh.]



Image 4 from F112. Mr. Felix and his daughter as customers depicted in an encounter with a Migros salesperson. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschaftsbundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In example 48, the customers establish close social contact with the Migros staff member linguistically with an informal interjection *Oh!* instead of the expected polite greeting. According to socially enforced expectations in Switzerland, the

customers should have greeted the salesperson properly. Furthermore, the request not to close the store should have been formulated more politely. The very informal use of language expresses there is a close social relationship between the people involved.

Visually, in image 4 from F112, the close social contact was mediated by the informal hand movement, a wave as a greeting, in which the hands formed vectors toward the Migros staff member. Additionally, the eye contact connected the Migros salesperson and Mr. Felix. The second connecting hand vector was established by physical contact: The girl's hand moved toward the salesperson and touched his chest as the girl pushes the dog's leash at him (without even asking him to hold the dog). This behavior leading to physical contact on behalf of the customers suggests the salesperson is treated as if he was a close friend.

The low-angle shot emphasized the strength and power of the salesperson. The angle forces the spectator look up respectfully to the friendly Migros staff member assisting his customers while simultaneously reflecting that the customer relationship with Migros is precious. The back angle enables the spectator to immerse into the role of the customers. It creates an illusion of standing in the character's shoes and revealed the private side of the actor to the viewers. The back angle aims to enhance the immersion in the depicted social encounter.

Example 49. Description of the commercial *Weihnachten 1* (F106).

The father of the Felix family is shopping at Migros but forgets a shopping bag full of Christmas decorations in the store. Cheerful music plays in the background. At home, he has to do laundry and his little daughter is bored. The father suggests she decorate the Christmas tree with the newly bought Christmas tree decorations which are in a bag in the kitchen. The daughter goes to the kitchen and looks into the shopping bag surprised. She asks the father (who is still in the bathroom) how to decorate the Christmas tree. The father replies that she should be creative. Soon the doorbell rings. A Migros shop assistant, Mr. Sutter, is at the door returning the bag of Christmas decorations that was left in the shop. The father rushes into the living room and realizes the daughter has decorated the tree with various groceries in accordance with his instruction to be creative.

Extract in Swiss German:

Herr Felix: Ah!

Verkäufer: Gueten Abe Herr Felix, die hend Dir bi üs lo stah.

[Mr. Felix: Ah!

Salesman: Good evening Mr. Felix, you left this with me.]



Image 2 from F106. Mr. Sutter, a friendly salesperson, returns a forgotten shopping bag to his customer at home. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschaftsbundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In example 49, the customer, Mr. Felix, establishes close social contact with Migros staff member linguistically with an informal interjection *Ah!* as if they were close friends—instead of the polite greeting expected according to the culture-specific rules in Switzerland. However, the Migros staff member greeted his customer in an appropriately formal way including a courtesy title “*Gueten Abe Herr Felix*” (Good evening, Mr. Felix). The use of the last name indicated that the salesperson knows his customer personally.

Visually, eye contact and hand vectors established the interpersonal contact between the characters. With the salesperson’s movement of handing the shopping bag to Mr. Felix, the hand vectors led to a contact between the men. Through this medium, the shopping bag, the characters were interconnected and in close social contact with each other. Delivering the shopping bag personally to the customer signaled to the target audience that Migros staff treat their customers as if they were

close friends. Furthermore, the gaze of the Migros staff member was directed toward the customer.

The over-the-shoulder angle of the medium close-up image 2 from F106 show a part of the customer's shoulders and the side of the head. The camera seems to be placed on the shoulder of Mr. Felix which emphasizes experiencing the social contact from the customer's point of view. The visual perspective from the viewpoint of the actor and the angle reflects the character's viewpoint of the situation. The viewer of the image experiences the action through the eyes of the depicted actor. The aim is to make the viewer feel present in the encounter with the Migros salesperson and to immerse the viewer in the situation.

10.1.2 Target audience

In this group of commercials, the social contact between Migros staff and the target audience forms when the staff address the viewers directly. Linguistically, the appeal to social contact with the target audience was established with vocative pronouns (personal pronouns and possessive pronouns) at the lexical level and with rhetorical questions at the syntactic level. The nine linguistic units analyzed in the interplay between images are summarized in the annexes (**Appendix 6**).

With filmic techniques, the appeal to social contact with the target audience was most frequently mediated with medium shots (9 %), which is characterized by personal social distance suggesting a conversation with associates (see also Subchapter 6.5.3.1). The most typical vertical orientation of the camera was at eye level (23 %) and horizontally at the front (19 %). The front angle showed the Migros staff members' profile directed to the camera, thus involving the target audience in the communication. The neutral angle mediated objectivity, similarity, and equality between the depicted person and the viewers. The vectors established the contact with the target audience both through the gaze of the characters (16 %) and gestures (11 %) directed toward the target audience engaging them into a conversation. In two commercials of nine, only the advertised product was visible in the image rather than an actor (see **Appendix 8**).

Establishing social contact with the target audience was indicated in over half of the cases with movement (in 5 out of 9 commercials). The linguistic units mediated through movement are summarized in the annexes (**Appendix 7**). Two kinds of movement were used to approach the target audience. In the majority of the cases, a camera tracked in to bring the target audience closer to the actors. The tracking in technique mediates to viewers that they are physically approaching the character in the commercial and engaging in close social contact. In the second movement technique, the characters either walk toward the camera or nod toward the target

audience. The technique creates the illusion that the characters of the commercials are approaching the target audience to initiate close social contact with them.

Both movement techniques offer visual means for the represented characters and the target audience to approach each other and to establish social contact. These types of movements imitated the real-life approach behavior of human beings toward a particular stimulus (see also Corsini 2016, 19). **Table 53** summarizes the interplay between language and moving images in the appeal to social contact with the target audience.

Table 53. Interplay between language and moving images in social contact with the target audience.

Linguistic techniques		Filmic techniques	
Lexical level	Vocative personal pronouns and possessive pronouns	Distance	Medium shot
Syntactic level	Rhetorical questions	Vertical angle	Neutral
		Horizontal angle	Front
		Vectors	Eye vectors and hand vectors toward target audience
		Movement	Movement toward the target audience: Camera tracking in Actors walking toward the target audience Actors nodding the head toward the target audience.

Example 50. Description of the commercial *Qualität gewährleistet!* (F005). *The commercial informs the target audience about strict quality requirements for Migros products. An engineer stands in an industrial laboratory facing the camera. He explains in Swiss German that he finds it excellent how Migros tests quality two or three times and jokes that this could be done in the shops. Next, Migros personnel are shown doing quality checks in the shops by removing goods from the customers shopping trolleys. They open the packaging and test the products to ensure that they are good (by tasting food etc.). Cheerful music is playing in the background. After testing, the shop assistants state “Perfect” and give the part-used products back to the customers. The customers look stunned.*

Extract in Swiss German:

Ingenieur: Nid so schlächt gälled Sie?

[Engineer: Not so bad, don't you think?]



Image 2 from F005. An engineer is facing directly toward the camera and talking to the target audience. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the engineer establishes social contact with the target audience by addressing them with a rhetorical question “*Nid so schlächt gälled Sie?*” (Not so bad, don't you think?), which includes the formal and polite personal pronoun *Sie* (you) to address the target audience directly, collectively, and respectfully.

The frontal profile angle shows the character speaking directly to the camera, which involves the target audience in the situation. The character is attempting to engage the target audience in a dialogue. The vertical orientation reveals that the character was filmed from approximately the same height as the viewers of the image, at eye level. The angle mediates objectivity and appeals to the similarity between the depicted person and the viewers. The gaze and the pointing finger toward the target audience form a visual bond and significant vectors in an invitation to engage in social contact. The character gazes intensely into the camera making the target audience the object of the view.

In addition, the character moves his hand toward the target audience to address the viewers visually. The pointing finger in image 2 from F005 can be classified as

the most intensive form of visual demand in communication. According to Kress and van Leeuwen (2006, 117), it sends a visual message of “I mean exactly you there.” The medium shot revealed little of the background, with the focus being on the character and his request. With all these visual means the character requests the viewers enter into an interactive imaginary relationship with him. Image 2 from F005 summarizes the most prevalent visual factors appealing to social contact with the target audience: the medium shot of frontal angle at eye level including both eye and hand vectors directed to the viewers.

10.1.3 Represented family and friends

The social contact with family and friends was mediated in the encounters between represented family members and friends. The contact was established by the use of first names and terms of endearment at the lexical level. The nine linguistic units analyzed in the interplay between images are summarized in the annexes (**Appendix 9**).

In the moving images of the advertisements, the social contact between family members and friends was most typically mediated through medium close-up shots (24 %). The medium close-up mediated close social distance, familiarity between friends, and intimacy between close family members. The shot size gives the impression that the family members or friends are in close contact with each other. That impression is most often mediated by using a low camera angle (23 %). The low angle shot depicts the social contacts between actors as something precious and emphasizes its value. The most dominant horizontal angle, the side angle (23 %), excludes the target audience from being directly involved in the situation depicted and focuses on the relationship between the depicted people. The eye vectors between characters were the most frequently used (18 %) mediating the close social contact between actors (see **Appendix 11**).

Establishing social contact between represented family and friends was mediated with movements of the characters in little less than half of the cases (in four out of nine). The linguistic units mediated with movement are summarized in the annexes (**Appendix 10**). The movement of the characters comprised physical contact in the form of touching, walking toward the other person, and turning the head or nodding toward the other person. **Table 54** summarizes the interplay between language and moving images in social contact between family members and friends.

Table 54. Interplay between language and moving images in social contact between represented family members and friends.

Linguistic techniques		Filmic techniques	
Lexical level	First names Terms of endearment	Distance	Medium close-up
		Vertical angle	Low
		Horizontal angle	Side
		Vectors	Eye vectors between characters
		Movement	Walking Turning head and nodding toward another actor Physical contact by touching

Example 51. Description of the commercial *Heidi - Ein M krässer* (F110).

The commercial advertises Migros's Heidi brand and presents Migros values. A girl (Heidi) and a boy are hiking in a meadow in the mountain region. The sunny weather changes to gray and rainy. The children run to the deck of a chalet and start eating sandwiches. Their hiking boots are filmed in close-up. Cowbells echo in the mountains and relaxing music plays. The boy looks at Heidi and says what he likes about her. He says in Swiss German that he likes the rings around her eyes, her flab, her double chin, stinky feet, and large bottom. Heidi looks at him very surprised and takes his sandwich away. Then various Heidi products (milk, cheese, meat, and yogurt) placed on a stone are shown in the middle of the alpine meadow. A man announces voiceover in Swiss Standard German that Migros stands against all slaughterhouse waste and that everything exploitable from a cow is used for food products. A jingle plays and a slogan in Swiss Standard German stating "An M extremer" is shown.

Extract in Swiss German:

Junge: Heidi, I han alles gäre a dir.

[Boy: Heidi, I like everything about you.]



Image 4 from F110. A boy gazes at Heidi while they talk on the deck of a mountain chalet. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In linguistic terms, the social contact was established between friends when the boy called the girl by her first name, Heidi, and addressed her informally with the personal pronoun *dir* (you singular). In Swiss German, the informal *dir* is reserved for casual settings. It is generally used to address people you know very well, like family members and friends.

Visually, depicting the friendship between the boy and girl from the side angle excluded the target audience from being directly involved in the social relationship. The viewers of the image were positioned as observers. As the characters do not look toward the target audience, the social relationship depicted was visually presented to them. The girl and boy's eye vectors were directed at each other to emphasize the nature of their valuable social contact. The low angle made the target audience look up at the friendship of the characters depicted, emphasizing that social contact. **Table 55** summarizes the interplay between language and moving images in the different types of mediated social contact.

Table 55. Interplay between language and moving images in appeal to social contact.**Contact between represented customers and Migros staff**

Linguistic techniques		Filmic techniques	
Lexical level	Last names First names	Distance	Medium close-up
Pragmatic level	Greetings Valedictions	Vertical angle	Low
		Horizontal angle	Back
		Vectors	Eye vectors and hand vectors between characters
		Movement	Moving toward each other Physical contact
Contact to target audience			
Lexical level	Vocative personal pronouns and possessive pronouns	Distance	Medium shot
Syntactic level	Rhetorical questions	Vertical angle	Neutral
		Horizontal angle	Front
		Vectors	Eye vectors and hand vectors toward target audience
		Movement	Camera tracking in Actors movement toward the target audience
Contact to represented family members and friends			
Lexical level	First names Terms of endearment	Distance	Medium close-up
		Vertical angle	Low
		Horizontal angle	Side
		Vectors	Eye vectors between characters
		Movement	Moving toward Nodding Physical contact

The shot sizes are used to mediate personal social distance toward the target audience and close personal distance in the contact between the represented customers and Migros staff and contact with the represented family members and friends (see also

Subchapter 6.5.3.1). The low angle emphasized the value of the mediated social contact. The neutral angle appeals directly to the target audience and to communication with Migros representatives whereas the side angle makes the target audience an onlooker in the context of family and friends.

10.2 Appeal to surprise

Based on the linguistic analysis of the appeal to surprise, the valence of the surprise was either positive (pleasant) or negative (unpleasant). The 48 linguistic expressions were evenly distributed between positive (24 linguistic expressions) and negative surprises (24 linguistic expressions). The linguistic units analyzed in the interplay with images are summarized in the annexes (see **Appendix 12** and **Appendix 15**).

The most striking difference in the visual mediation was that full shots were used only in the mediation of negative surprises, whereas medium shots, and medium-full shots were more-often used to mediate positive surprise. Furthermore, negative surprises were more-often mediated using low and side camera angles than positive surprises were. The low angle emphasized the effect of the negative surprise. The negative valence of surprise dominated the eye vectors between characters (9 unpleasant surprises out of 11) and hand vectors between characters (8 unpleasant surprises out of 11). The co-appearance of the side angle with the eye vectors between characters was connected with the technical fact that the mediation of the eye vectors between characters was possible from the side angle.

In the visual mediation of the surprise, a significant distinction was evident between who or what object (a person or a product) mediated the surprise. The surprise was triggered by an unexpected or unknown stimulus in the environment (see also Subchapter 4.1.4). In the case of person-focused surprise, the surprise was mediated by the characters in the commercials. In the product-focused surprise, the products in the images were used to mediate the surprise. In the majority of the commercials (40 out of 48), the surprise was mediated visually by the characters (see **Appendix 12**). In the minority of the cases (8 out of 48), the surprise was mediated by the advertised product in the imagery (see **Appendix 15**). The mediated surprise and linguistic techniques are summarized in **Table 56**.

Table 56. The mediated surprise and linguistic techniques.

Person-focused surprise

Imagery	Linguistic techniques	
Surprised characters	Lexical level	Noun
	Syntactic level	Exclamatory questions Exclamatory sentences Declarative sentences
	Pragmatic level	Interjections
Surprising products	Lexical level	Noun and verb
	Syntactic level	Exclamatory sentences
	Pragmatic level	Interjections

Figure 24 below presents how the appeal to surprise was mediated through filmic means. As the shot sizes, angles and vectors were determined in relation to the human body, the figure presents the proportions of shot sizes, angles, and vectors only of the person-focused surprise mediated by characters.

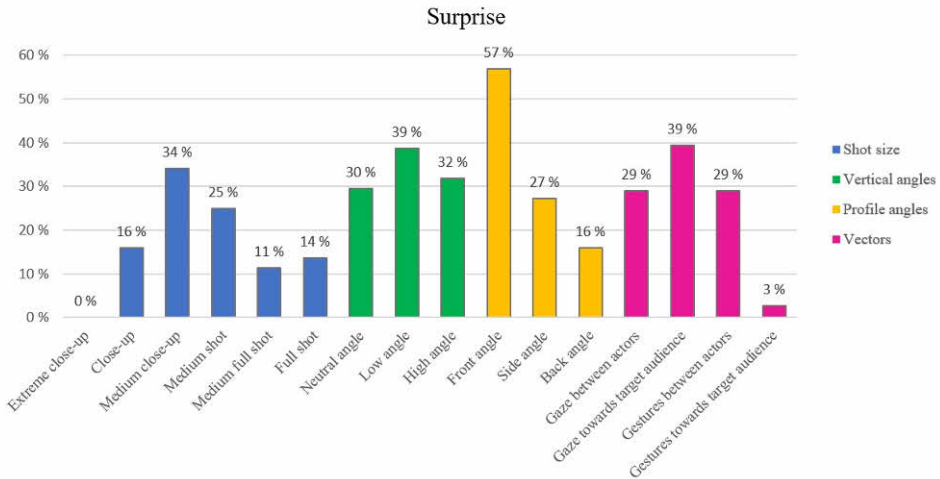


Figure 24. The proportions of shot sizes, angles, and vectors in the appeal to surprise.

In the mediation of surprise, the front angle was used in over half of the commercials (57 %). The second most popular was the side angle (27 %) and the least frequent was the over-the-shoulder angle (16 %). In the vertical orientation, the low angle was the most frequently used (39 %). The high (32 %) and neutral angles (30 %) were

discernible in almost equally large proportions. The most prevalent shot size was the medium close-up (34 %), comprising around one-third of the commercials. The medium shot appeared second most often (25 %). The close-up (16 %), full shot (14 %), and medium-full shot (11 %) were notably less used (see also **Appendix 2**).

Among the group of connection-creating vectors, eye vectors toward the target audience were dominant (39 %). The eye vectors between characters appeared in the second-highest volume (29 %) along with the hand vectors between characters (29 %). The number of hand vectors toward the target audience was the lowest (3 %) (see **Appendix 14**). The mediation of surprise had a strong dependence on the movement. The total amount of different movements (54 movements) mediating surprise was higher than the number of analyzed linguistic units denoting surprise (48 units). Both person-focused surprise and product-focused surprise sub-categories relied on movement (see **Appendix 13** and **Appendix 16**).

10.2.1 Person-focused surprise

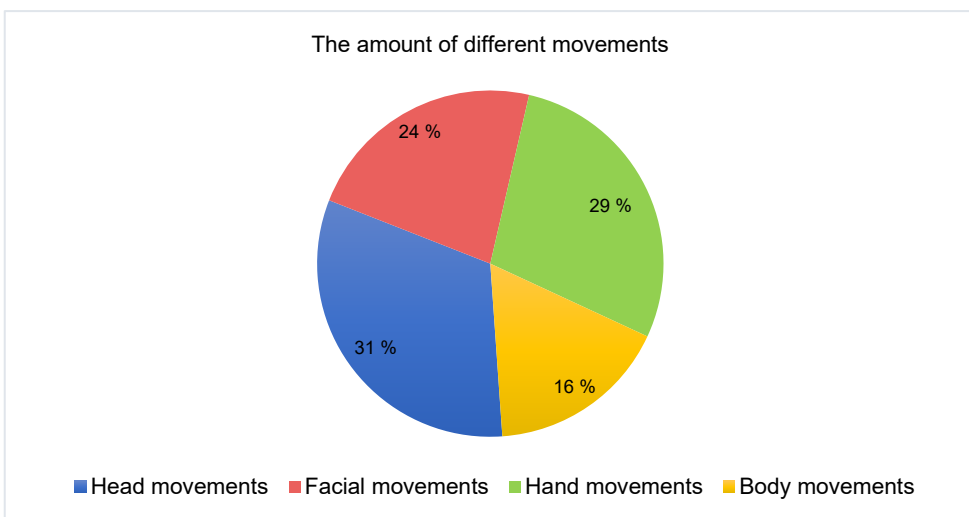
In the person-focused surprise, the surprise was mediated by the characters of the commercials. With linguistic means, the surprise was communicated at the lexical level with the use of a noun denoting surprise. At the syntactic level, exclamatory sentences and exclamatory questions dominated the expressions of surprise. Only a few declarative sentences were discernible. The pragmatic level encompassed different interjections. The 40 linguistic units analyzed in the interplay with images are summarized in the annexes (see **Appendix 12**).

In the context of moving images, the most frequent shot size, the medium close-up (34 %), brings the surprised emotional state of the character close to the spectator. The low angle (39 %) magnifies the emotional reaction and made the surprise seem more intense. The surprise is most typically mediated from the frontal profile angle (57 %) displaying the full spectrum of the emotional states visible in the characters' facial expressions. The front angle highlights the characters' direct gaze toward the target: the most prevalent type of vector (39 %). The front angle and the vectors engage the target audience in the emotional state of surprise (see **Appendix 14**). **Table 57** summarizes the interplay between language and moving images in surprise mediated by people.

Table 57. Interplay between language and moving images in surprise mediated by people.

Linguistic techniques		Filmic techniques	
Lexical level	Noun	Distance	Medium close-up
Syntactic level	Exclamatory sentences Exclamatory questions	Vertical angle	Low
Pragmatic level	Interjections	Horizontal angle	Front
		Vectors	Eye vectors toward target audience
		Movement	Head, hand, face, and body movements of characters

The mediation of surprise was characterized by different movements of the characters in the overwhelming majority of cases. As many as 49 different movements of characters were discernible in the 40 linguistic expressions (see **Appendix 13**). The movements were either consequences of negative surprises or consequences of positive surprises and they reflected the characters emotional reactions to the unexpected stimuli in their environment (see also Subchapter 4.1.4). The movements comprised head movements, hand movements, facial movements, and body movements. The proportions of the different movements of the characters are summarized in **Figure 25** below.

**Figure 25.** Proportions of different movements of the characters as a reaction to a surprise.

Head movements in horizontal and vertical directions (up, down, and sideways) accounted for the majority of the movements comprising around one-third (31 %). In almost one-third (29 %) of the cases, horizontal or vertical movements of hands were discernible. The most prevalent hand movements were crossing the hands, shrugging the shoulders, waving a hand, or blowing a kiss. The facial movements included raising eyebrows, frowning, opening and closing the eyes or mouth (24 %).

In the movements of the body (16 %), the characters were either walking forwards, sideways, or backward or going vertically up and down, for example, by jumping. One reason for the small amount of full-body movement had to do with the small proportions of full shots (13 %) and medium-full shots (11 %) portraying images of the whole body.

Example 52. Description of the commercial *Weihnachten 2* (F107).

The father of the Felix family goes shopping with his daughter and son. Cheerful music plays in the background. A Migros sales assistant suggests the father roast a turkey. He dreams of how he would become admired when he prepares the turkey. He dreams how he would surprise the family members at Christmas and how all of them would be clapping their hands and admiring the food. He wakes up from his dream when his daughter is pulling his hand and saying repeatedly “Daddy.” Only then does he realize that in his dreamy state, he has been hugging a turkey by mistake. All the customers in the shop look at him strangely and a Migros salesperson stares at him. Finally, the Migros salesperson consoles him by saying that nobody is going to take the turkey away from him. Mr. Felix wishes her Merry Christmas and leaves.

Extract in Swiss German:

Mutter, Tochter, Sohn, Oma: Aah Papi! Papi! Papi! Papi! Papi! Papi! Papi! Papi!

[Mother, Daughter, Son, Grandmother: Aah Daddy! Daddy! Daddy! Daddy! Daddy!
Daddy! Daddy! Daddy!]



Image 2 from F107. In his dream, Mr. Felix is serving a Christmas turkey for his family. The family members of the Felix family are pleasantly surprised. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the surprise was expressed by the use of interjection and exclamatory sentences. The family members reacted to the surprise in a chorus with an interjection *Aah* and repeating the exclamatory term *Papi!* (Daddy!).

Visually, the surprise was mediated from the medium close-up. From the frontal angle, the facial movements and the hand movements of the surprised characters were visible. The movements to express surprise are marked with blue arrows in image 2 from F107. The surprised facial expressions of the son, daughter, mother, and grandmother are marked by their raised eyebrows, raised upper eyelids, and dropped jaws. Furthermore, the girl and the mother had brought their hands together out of surprise.

The gazes (eye vectors) of the mother and the boy were directed to the target audience which allowed the spectators of the image to imagine themselves standing in the place of the camera, serving dinner for the family, and evoking the reaction of surprise. This involves the spectators in the situation and gives a realistic feeling of being part of the action. The gazes of the girl and the grandmother are directed to the source of the surprise, the turkey, which is simultaneously the product advertised.

Example 53. Description of the commercial *Ostern mit der Familie Felix I* (F111). *The Easter commercial shows the family Felix and their dog at home. The father gives his daughter and son a huge pile of eggs to dye. The father promises to take care of the rest of the decoration task. The children dye eagerly and when they are*

finished, they find their father sleeping in the living room. He has not been decorating and the children are disappointed.

Extract in Swiss German:

Tochter: Hm!

[Daughter: Hm!]



Image 2 from F111. The children are negatively surprised at their father for not keeping his promise. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

With regard to the means of language, the bare interjection *Hm!* uttered by the daughter denotes the negative surprise. Visually, the negatively surprised children's eye lines form vectors toward their father, who was the source of the surprise. The target audience regards the girl and boy from a low perspective, which emphasizes the negative surprise and makes the surprise seem more powerful. The consequence of the negative surprise manifested in the boy's facial movement of a furrowed brow and compressed lips. The girl's facial movements are similarly compressed lips and a clenched jaw. Furthermore, the girl's posture is tense and she has crossed her arms.

Example 54. Description of the commercial *Murmelmania – es macht Spass mit den Lilibiggs zu murmeln* (F014).

The commercial is advertising Migros's Lilibiggs-branded marbles. A young girl and a noticeably older boy are playing marbles in a garden. A group of children is

cheering them on from atop a wall. When either child makes a successful throw, the crowd cheers and if a throw fails the crowd sighs. The small girl wins the game. The small girl and the crowd of children celebrate the positive surprise. The boy is disappointed.

Extract in Swiss German:

Mädchen und Zuschauer: Yeeee!

[Girl and audience: Yeeee!]

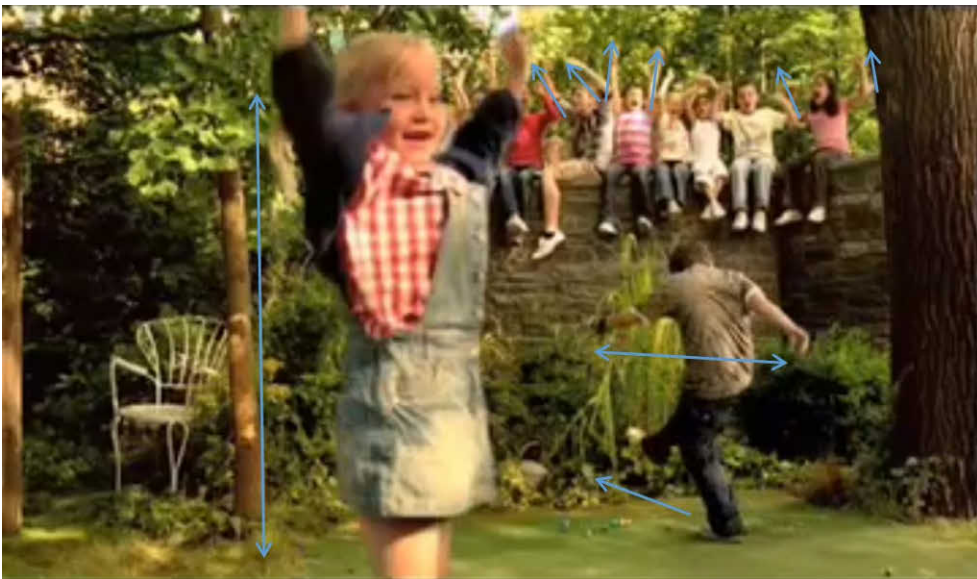


Image 1 from F014. As a result of a positive surprise, the girl jumps in the air. As a result of a negative surprise the boy kicks the marbles away. The crowd is cheering. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the interjection of the girl and the audience *Yeeee!* uttered in chorus denoted a positive surprise bound with joy when the girl wins the marble game. Visually, the positive surprise prompts the girl to jump up and down and express the emotion of surprise through full-body movement. The movement is also displayed in the girl's facial expressions: opening her mouth in an oval shape and raising her arms in the air (see also Subchapter 4.1.4).

The medium-full shot image 1 from F014 locates the other children in the background. The positive surprise of the crowd of children is characterized by the movement of arms upward and open mouths. Losing the game is an unpleasant surprise for the boy and induced withdrawal behavior making the character withdraw

from the aversive stimulus. The boy's forcefully extended arms signal fast-paced horizontal movements of his hands with clenched fists. In reaction to his negative surprise, he kicks the marbles away. This kind of ambient behavior reflects a real-life avoidant action in which an organism moves away from a noxious stimulus (Corsini 2016, 2, 19).

Example 55. Description of the commercial *Anna's Best (Kleiderladen)* (F104). *Two Migros staff members deliver a delicious restaurant-style dish to a woman called Andrea at her workplace. Andrea is positively surprised to see them.*

Extract in Swiss German:

Andrea: Hallo! Wow! Hallo.

[Andrea: Hello! Wow! Hello.]

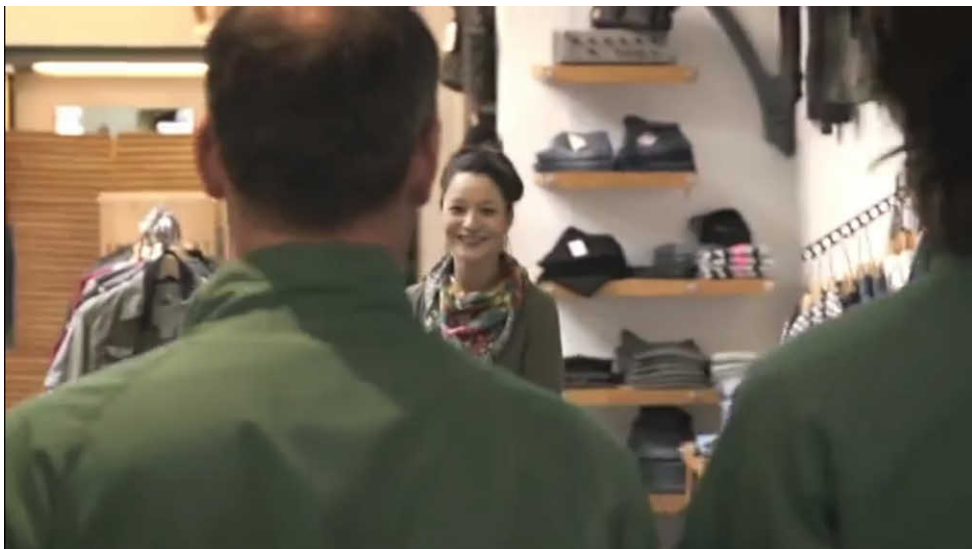


Image 1 from F104. Andrea approaching the men with a look of positive surprise. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.



Image 2 from F104. In surprise, Andrea opens her mouth, touches her chest and leans toward the source of surprise. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschaftsbundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the surprise bound with joy is expressed with the exclamatory sentence and interjection *Hallo! Wow!* (Hello! Wow!). Visually, the positive surprise induces an approach reaction. Images 1 and 2 from F104 show how the woman walked closer to the source of surprise. Thus, the positive surprise generates an approach-related movement toward the surprising stimulus. The approach behavior reflects people's real-life reaction to an unknown stimulus in the environment (see also Subchapter 4.1.4; Corsini 2016, 2, 19).

The movement was visible in the alteration of shot sizes. In image 1 from F104, the woman was framed in a medium shot, and in the subsequent image 2 from F104, closer in a medium close-up. Frontal image 2 from F104 shows a hand movement as a reaction of surprise when Andrea touches her chest. The movements of the face are visible in image 2 from F104 when Andrea opens her mouth in surprise.

10.2.2 Product-focused surprise

In product-focused surprise, the products in the images mediate the surprise. The surprise was communicated linguistically at the lexical level with the use of nouns or verbs denoting surprise. At the syntactical level, exclamatory sentences were used to express surprise, and at the pragmatic level, interjections denoted surprise. The eight linguistic units analyzed in the interplay with images are summarized in the annexes (**Appendix 15**).

In the case of product-focused surprise, the advertised products appealed to surprise. Unlike in the person-focused surprise, there were no characters visible in the images. The majority of the commercials, five out of eight, employed movement (see **Appendix 16**). The movement was presented in two ways. First, the advertised product was presented as a means to create a surprise, in which the movement was connected to unveiling the surprise. Second, the movement was characterized by supernatural effects. In such a case, the advertised products were presented as possessing supernatural powers and presented in a supernatural context. **Table 58** summarizes the interplay between language and moving images in surprise mediated by products.

Table 58. Interplay between language and moving images in surprise mediated by products.

Linguistic techniques		Filmic techniques	
Lexical level	Noun and verb	Movement	Product presented as a surprise Product surprises with supernatural powers
Syntactic level	Exclamatory sentences		
Pragmatic level	Interjections		

Example 56. Description of the commercial *Eins...zwei...der Bratwürste in der Mivit Bratpfanne* (F602).

The black and white commercial advertises a Teflon-coated frying pan. Sausages are being cooked in a frying pan. The sausages fall into the pan and turn over in it of their own accord. A man (voiceover) is surprised about how cooking without fat and oil is possible. There are no actors visible. A woman (voiceover) explains that due to the new non-stick properties of the Teflon-coated pan there is no need to add fat. The man expresses his difficulty to believe his eyes as the sausages are being fried. At the end, a short melody plays and the cooperative's name is displayed.

Extract in Swiss German:

Männerstimme: Das gaht doch nüd!

Frauenstimme: Doch! Das gaht mit dr Mivit Pfanne!

Männerstimme: Aber doch nid ohni Fett!

Frauenstimme: Grad ebe au ohni Fett und Öl.

Männerstimme: Aber das muess doch abränne!

Frauenstimme: Es cha nie abränne!

[Male voice-over: That s not possible!

Female voice-over: Yes, it is! It is possible with a Mivit frying pan!

Male voice-over: But not without butter!

Female voice-over: Precisely, without butter or oil.

Male: But it must burn!

Female voice-over: It cannot burn!]



Image 1 from F602. The sausage falls into the frying pan. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.



Image 2 from F602. The sausages turn over on their own in the frying pan. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the surprise is expressed through exclamatory sentences. In the dialogue spoken off camera, the man is surprised about the new features of the frying pan. Visually, both images 1 and 2 from F602 focus on the advertised product. Image 1 from F602 depicts a sausage falling into the frying pan smoothly in slow motion.

It seems preternatural as if the sausage was not subject to the laws of gravity. Image 2 from F602 depicts a situation in which the sausages seem to turn over on their own in the frying pan without any human intervention. The product advertised appeals to surprise through the medium of surprising and preternatural movements.

Example 57. Description of the commercial *Murmelmania – es macht Spass mit den Lilibiggs zu murmeln* (F014).

A young girl and a noticeably older boy are playing marbles in a garden. When the small girl fails with her throw, two Lilibiggs cartoon figures appear and kick the marble to a better spot. The cartoon characters also redirect the marbles of the boy so that he cannot win the game. A group of children is watching the game from the side.

Extract in Swiss German:

Kinder: Aahh!

Junge: Yea!

[Children: Aahh!

Boy: Yea!]



Image 2 from F014. A cartoon figure appears amidst the children and helps a small girl to win a game of marbles. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschaftsbundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.



Image 3 from F014. The lawn is lifted up by unseen hands. The smaller children know the Lilibiggs cartoon figure is lifting the lawn to help the small girl in the game. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The negative surprise bound with annoyance was conveyed through language by the crowd of children with an interjection *Aahh!* when the small girl failed with her throw. Simultaneously, a Lilibiggs cartoon figure appeared in the image. Only the small children can see the cartoon figures participating in the game. Image 2 from F014 with the cartoon figure depicts the view of the small girl who was playing the game. In image 2 from F014, one of the Lilibiggs cartoon figures kicks the girl's marble to a better location, helping the small girl win the game. The cartoon figure has a surrounding halo to emphasize its supernatural powers.

The second interjection, *Yea!* denoting a positive surprise connected with joy, is uttered by an older boy playing the game when he succeeded with his throw in the game. Image 3 from F014 depicts the vision of the boy playing the game. The visuals show that the lawn magically rises upward, illogically, and visibly unaided. For the boy, the cartoon figures were invisible, and he could not see them redirecting his marble by lifting the lawn. The game seems to be driven by supernatural powers making the objects move around.

10.3 Appeal to adoration

Based on the results of the linguistic analysis, there were two categories of adoration: adoration for people and adoration for Migros. In total, 20 linguistic units were

analyzed in the interplay with images, and they are summarized in the annexes (see **Appendix 17** and **Appendix 20**). The mediated adoration and linguistic techniques are summarized in **Table 59**.

Table 59. The mediated adoration and linguistic techniques.

Imagery		Language	
Type of adoration	Representation	Level of analysis	Linguistic techniques
Asking for adoration from others and showing adoration for others	Family members	Lexical level	Adjectives
		Syntactic level	Declarative sentences Interrogative sentences Exclamatory sentences Exclamatory question
Appeal to adoration for Migros, for advertised products and services of Migros	Migros staff Migros customers using the products Products	Lexical level	Adjectives
		Syntactic level	Declarative sentences Exclamatory sentences

Figure 26 presents how the appeal to adoration was mediated through filmic means. The figure presents the proportions of shot sizes, angles, and vectors used to mediate the appeal to adoration for people and adoration for Migros. In three commercials there were no characters in the commercials, only the product(s) advertised.

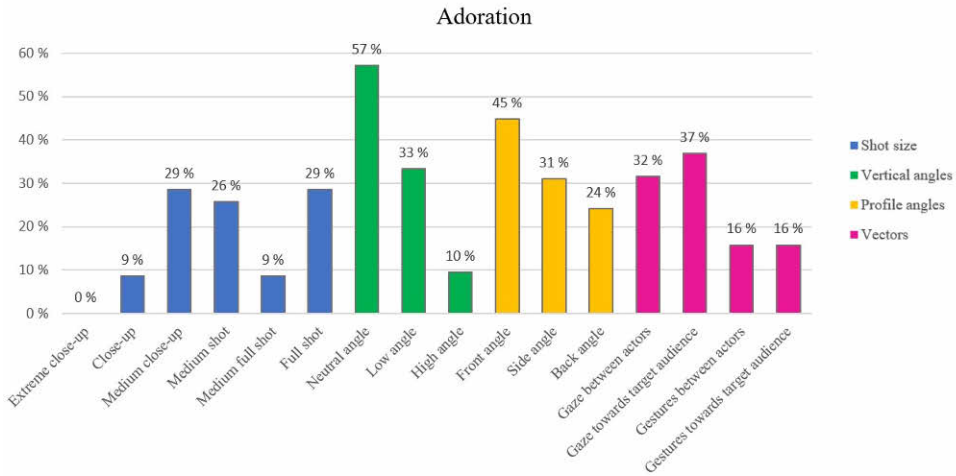


Figure 26. The proportions of shot sizes, angles, and vectors in appeal to adoration.

The distances employed most frequently were the medium close-up (29 %) and full shot (29 %), which each accounted for around one-third of the shot sizes. The second most common shot size was the medium shot (26 %). In the vertical orientation of the camera, the neutral angle comprised over half of the cases (57 %). The low angle was the second most dominant angle (33 %). The adoration was mediated the least typically from a high angle (10 %) (see also **Appendix 2**).

In nearly half of the commercials, the front angle (45 %) was the horizontal viewpoint. The second most common was the side angle (31 %). The back angle appeared least frequently with a share of 24 %. The eye vectors formed the two largest groups of the vectors. The gaze toward the target audience was the most predominant (37 %). The second most represented was the gaze between characters (32 %). The third most common type of vector was the hand vector toward the target audience and between actors that appear in equal proportion (16 %).

In nearly three-quarters of the commercials (14 commercials of 20), adoration was mediated with movement. Two types of movement are discernible: the movement of the characters and the tracking in of the camera. The linguistic units mediated with the aid of movement are summarized in the annexes (**Appendix 18** and **Appendix 22**). The adoration was divided into two categories: adoration for people and adoration for Migros. **Figure 27** presents and compares the proportions of the filmic means of the shot sizes, angles, and vectors in the mediation of adoration for people and for Migros.

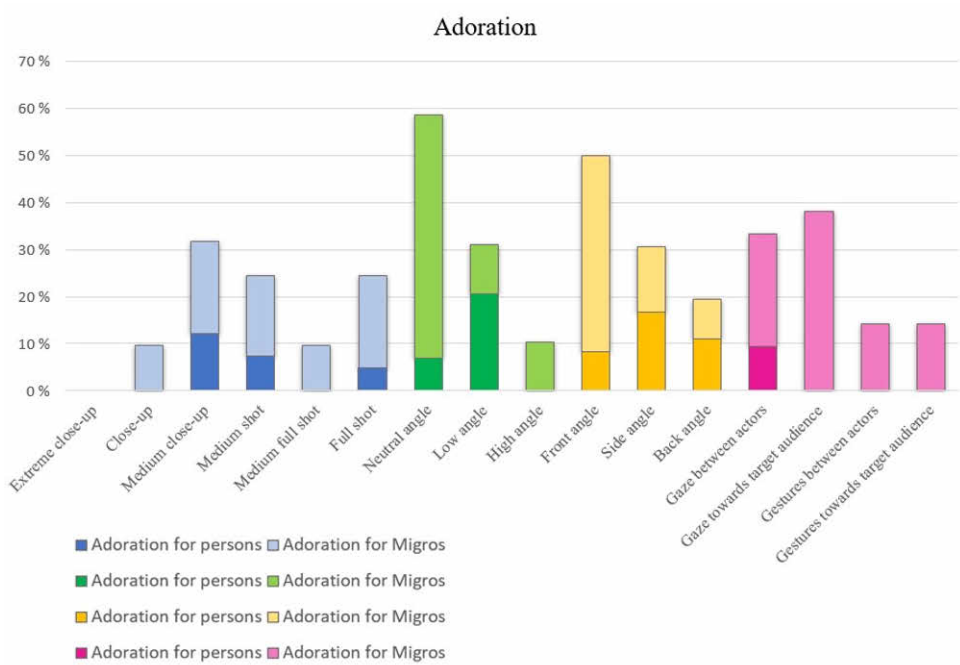


Figure 27. The proportions of shot sizes, angles, and vectors in the appeal to adoration for people and for Migros.

The interplay between language and the images of each category of the mediated adoration will be discussed in detail in the subsequent subchapters. First, the interplay between language and the images in adoration for people is presented. Second, the interplay between language and the images in the adoration for Migros is delineated.

10.3.1 Adoration for people

The category of adoration for people was based linguistically on characters asking for adoration from someone and showing adoration for someone. Linguistically, adoration for people was communicated at the lexical level through comparative adjectives. At the syntactic level, the adoration was communicated mainly with declarative sentences and interrogative sentences. In two cases, an exclamatory sentence and an exclamatory question were used. The eight linguistic units analyzed in the interplay with images are summarized in the annexes (see **Appendix 17**).

The commercials always portrayed human actors representing family members or a couple who were sometimes accompanied by an animal character, a dog. Visually, the most common distance to mediate adoration for people was the medium close-up (12 %). The medium close-up brought the target of the adoration close to

the viewers. The low angle dominated the vertical orientation of the camera (21 %) and the side angle the horizontal orientation (17 %). The use of the side and low angles enhanced the visually depicted object of the adoration, the characters in the commercials. The target audience was positioned in the role of onlooker and forced to look upwards at the characters. The only type of vector was the eye vector between characters (10 %) indicating who was adoring whom (see **Appendix 19**). **Table 60** summarizes the findings.

Table 60. Interplay between language and moving images in adoration for people.

Linguistic techniques		Filmic techniques	
Lexical level	Positive and superlative forms of adjectives	Distance	Medium close-up
Syntactic level	Declarative sentences Interrogative sentences Exclamatory sentence Exclamatory question	Vertical angle	Low
		Horizontal angle	Side
		Vectors	Eye vectors between characters
		Movement	Turning the head or walking toward the character Posing

All the analyzed linguistic units appealing to adoration were mediated with movement. The movements always took place between the actors who were involved in mediating the adoration and thereby asking for adoration for themselves or giving adoration for someone else. In over half of the cases (five out of eight), adoration was mediated by the actors turning their head toward the other character. The second most frequent movement was walking toward the other character who was being adored or from whom the adoration was being asked. The third most prevalent type of movement was posing (see **Appendix 18**).

Example 58. Description of the commercial *Die ersten Frischback-Spezialitäten. Ufstah! Die Sunnitgszmorge isch parat!* (F704).
The father surprises his family with breakfast. The family is seated at the breakfast table and the girl adores her father on account of the delicious breakfast he has prepared.

Extract in Swiss German:

Tochter: Und will de z Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!

[Daughter: And because you made the breakfast so well, you can also do the dishes!]



Image 2 from F704. The daughter adores her father for making the breakfast. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The daughter expresses her adoration toward the father verbally with the exclamatory sentence “*Und will de z Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!*” (And because you made the breakfast so well, you can also do the dishes!). In image 2 from F704, the adoration of the daughter is evident in her gaze toward her father. The eye vectors are established between the girl, who is adoring her father, and the father who is being adored. The adoration is mediated from a close distance with the most prominent shot size, the medium close-up. From the side angle, the spectators of the image observe the family members but are not actively involved in the situation themselves.

Example 59. Description of the commercial *Das menschliche Verhalten und die Mode...aus Hundesicht* (F906).

The commercial advertises fashion and photography equipment. A male voice provides a commentary on the lives of the family members (father, mother, daughter, and son). The fictional narrator is the dog of the family, and the target audience can imagine how family life appears from the dog's perspective. The family members

have bought new clothes and organize a fashion show in their living room to invite the adoration of others.

Extract in Swiss German:

Off-Sprecher: Immer will er dr Schöschnt si. Immer dr Star. Immer dr Lässigscht. Dr Mänsch will immer im Mittelpunkt si. Alles für de grossi Ufrit. Migros.

[Voice-over: The human being always wants to be the most handsome. Always the star. Always the coolest. Humans always wants to take center stage. Everything for the great look. Migros.]



Image 1 from F906. The mother of the family poses to get adoration from her family members. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The language used communicates the human need for adoration in declarative sentences through a voice-over technique. In image 1 from F906, the mother of the family sought praise by showing off her new garments. Her extroverted pose is characterized by overtly theatrical movements, visible in the hand gestures and the facial expression.

In the extreme-low-angle image, the camera points upward from considerably below the character's eye line and portrays the depicted person as being in a powerful position. The angle forces the spectator to look up to the woman. The angle aims to make the viewers visually adore the character's appearance and style. In addition, the use of a side angle makes the target audience onlookers. The object of the view appears unattainable, like a model on a runway.

10.3.2 Adoration for Migros

The commercials in this category appealed to adoration for Migros, in the form of adoration of its products and services. The images portray Migros staff and customers using the products, or only the products. In three commercials, the advertised products were discernible without actors.

Linguistically, adoration for Migros was communicated at the lexical level with the use of comparative adjectives. At the syntactic level, the adoration was communicated with declarative and exclamatory sentences. The 13 linguistic units analyzed in the interplay with images are summarized in the annexes (see **Appendix 20**).

The moving images mediate adoration mainly by way of full shots that make the whole person visible; a type that accounts for over one-fifth of all shot sizes (23 %). Full shots also ensure the characters are presented in their surrounding context and thus communicate important contextual information. The contexts were connected to Migros and illustrate the benefits communicated linguistically. Furthermore, the full shot enables a holistic display of body language in non-verbal communication. The shortcoming of using a full shot is that it cannot clearly mediate facial expressions owing to the distance between the viewer and the character.

In nearly half of cases, the most typical vertical angle was the neutral angle (48 %). The people appealing for adoration for Migros are depicted at eye level, that is, at the same level with the target audience, a device aiming to leave an impression of objectivity. That impression serves to enhance the credibility of Migros being worthy of adoration. Furthermore, the angle emphasized equality between the characters relating the benefits provided by Migros and the target audience. The front angle was the largest proportionally (42 %) in the group of horizontal angles. The frontality of the images directed the profile of the characters toward the target audience and the target audience were involved in the communication by being subject to a direct appeal for adoration. Almost two-fifths of the vectors are eye vectors toward the target audience (38 %), in which the direct eye contact creates a visual form of demand for adoration (see **Appendix 21**). **Table 61** summarizes the mediated interplay between language and moving images in adoration for Migros.

Table 61. Interplay between language and moving images in adoration for Migros.

Linguistic techniques		Filmic techniques	
Lexical level	Positive and comparative forms of adjectives	Distance	Full shot
Syntactic level	Declarative sentences Exclamatory sentences	Vertical angle	Neutral
		Horizontal angle	Front
		Vectors	Eye vectors toward the target audience
		Movement	Tracking in

In addition, the mediation of adoration for Migros was characterized by camera movement. Half of the commercials are mediated with a simultaneous tracking in (see **Appendix 22**), the effect of which was to make the background appear to reduce in size relative to the depicted person. During the continuous tracking in, the movement is generated with a camera moving closer to the depicted object, during which the person always remains in focus. During the tracking in, the characters are depicted from two to three different shot sizes. The variety of shot sizes illustrates the extent of the approach: the more numerous the shot sizes used, the bigger the tracking in. **Table 62** summarizes the commercials using the continuous tracking in technique with different shot sizes. In one commercial, the tracking in was so moderate that it did not change the shot size (F702).

Table 62. Tracking in movement of the camera.

Shot sizes					Commercials
Full shot	Medium-full shot	Medium shot	Medium close-up	Close-up	
X					F702
		X	X	X	F703
X	X				F808
X		X			F004
X	X	X			F005

The starting distance was either a full shot or a medium shot. The distance at the end point was either a medium close-up, a medium shot, or a medium-full shot. The tracking in movement imitated approach behavior. The camera movement created

an illusion that the viewers were approaching the characters; the intention is to make the target audience pay attention to those characters and heed the appeals to adoration for Migros.

Example 60. Description of the commercial *Generation M Spot: Kulturmilliarde* (F114).

The commercial is about corporate branding. The commercial informs the target audience about the socially beneficial work of the Migros Culture Percentage program. A girl and a grandmother spend time together in a park built by Migros. The grandmother is teaching her grandchild about the history and benefits of Migros.

Extract in Swiss German:

Oma: Migros isch scho immer meh gsi als nume günschtig postä. Für jede Ichauf hät mr öbbis zruigg übercho. Sprachschuelä, chochä, Kultur händs unterstützt, Pärk händs bouet und no viel meh. Das isch hüt nid anders als früner. Migros isch ebe e gueti Gschicht.

Off-Sprecher (auf Hochdeutsch): Wir möchten der Gesellschaft etwas zurückgeben. Deshalb versprechen wir dass bis 2020 investieren wir eine Milliarde Franken in Freizeit, Bildung und Kultur.

[Grandmother: Migros has always provided more than just affordable prices. From every purchase, one gets something back. Language schools, cookery courses, support for culture, built parks, and a lot more. That is no different from before. Migros, it's a great story.

Voice-over (in Swiss Standard German): We want to give something back to society. That is why we promise that by 2020 we will have invested a billion francs in leisure time, education and culture.]



Image 1 from F114. Image in color depicts the present time in a park sponsored by Migros. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the grandmother explains through declarative sentences to her granddaughter why she adores Migros. The grandmother's testimonial contains an appeal to adoration merited by the beneficial actions of Migros for Swiss society. The grandmother is passing on the legacy of Migros to the next generation. The continuity of generations was also highlighted in the commercial's title, "*Generation M Spot: Kulturmilliarde*" (Generation M ad: a billion for Culture). The generations were represented visually: the older woman representing a grandmother and the young girl a grandchild. Image 1 from F114 depicts the valuable relationship between the generations from the frontal and neutral angles.



Image 2 from F114. A historical full shot image in black and white of a park sponsored by Migros. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The declarative sentence “*Sprachschuelä, chochä, Kultur händs unterstützt, Pärk händs bouet und no viel meh.*” (Language schools, cookery courses, support for culture, parks built, and a lot more.) referred to the beneficial projects launched by Migros through the Migros Culture Percentage²³ program. Visually, image 2 from F114 referred to the cooperative’s history of building parks. The image in black and white anchored the image to the past, illustrating an example of a park sponsored by Migros, where children and families spent time together.

²³ The Culture Percentage’s primary goal is to improve the quality of life of all of its customers. Migros is committed, willingly and with conviction, to social and cultural issues (Migros 2019b).



Image 3 from F114. A full shot image of children playing in a park sponsored by Migros. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The declarative sentence uttered by a voice-over narrator in Swiss Standard German “*Deshalb versprechen wir dass bis 2020 investieren wir eine Milliarde Franken in Freizeit, Bildung und Kultur*” (That is why we promise that by 2020 we will invest a billion francs in leisure time, education, and culture) promises the target audience continuity in terms of the beneficial work for Swiss society. The full shot image 3 from F114 depicts children playing in a park. The image in color represents the present time.

The wide shot size of the full shots mediate important meanings of the film locations for emotional appeal: The parks were presented as means for appealing to adoration for Migros (see images 2 and 3 from F114). In their content, images 1, 2, and 3 from F114 had a lot in common. Each depicts children in parks sponsored by Migros. Only the change in color from black and white to colored images indicates the change of era. The repetition of similar content in the imagery communicates continuity: The socially beneficial work of Migros has not changed over the years.

Example 61. Description of the commercial *Die Migros wird 50, Dankeswort von Rudolf Suter, Präsident der Verwaltungsdelegation der Migros* (F703).

The commercial is about corporate branding. The commercial is filmed in a studio setting. Rudolf Suter, the president of the Federation of Migros Cooperatives speaks to customers to thank them for their loyalty. A large orange M-shaped installation with a badge of the number 50 is shown. Rudolf Suter thanks the customers for their

confidence and loyalty at the end of the fiftieth anniversary year and presents the benefits of Migros for its customers. Mr. Suter sits at the table facing the camera. The commercial ends with fireworks around the large M-installation.

Extract in Swiss German:

Rudolf Suter: Euses Jubileumsjahr, füzig Jahr Migros, isch vorbi. Anstatt überall grossi Fäscht z fiere, händ mir uns bemüeht, Ihne uf allne Gebiete no meh z büüte als susch. Mir danke Ihne herzlich fürs Vertroue, wo Sie eus all die Johre gschänkt hend und werde alles tue ums au in Zuekunft z verdiene.

[Rudolf Suter: The fiftieth anniversary year of Migros has ended. Instead of organizing big parties everywhere, we strived to offer you even more in all areas than usual. We sincerely thank You for the trust You have given us all these years and we will work to earn it in the future too.]



Image 1 from F703. Rudolf Suter sitting at a table. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.



Image 2 from F703. A tracking in to a close-up image. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The cooperative's representative, Mr. Suter, addresses the target audience. He appeals for adoration for the cooperative with declarative sentences stating that during its fiftieth anniversary year, the cooperative strived to offer its customers even more than usual "*Anstatt überall grossi Fäscht z fiere, händ mir uns bemüeht, Ihne uf allne Gebiete no meh z büüte als susch*" (Instead of organizing big parties everywhere, we strived to offer you even more in all areas than usual) and he promises this approach will continue even beyond the anniversary period.

Images 1 and 2 from F703 taken from the neutral and front angles exemplify the most frequently used angles in appealing to adoration for Migros. The demand for adoration was depicted in the images by eye-level communication. Additionally, Rudolf Suter's intense gaze toward the target audience during the whole speech demands adoration from the target audience (see images 1 and 2 from F703). Additional demanding vectors were formed by his hand pointing toward the target audience.

Image 1 from F703 is a medium shot of Rudolf Suter. The medium shot showed two emotionally important elements in one image. First of all, at the time of the broadcast Rudolf Suter was an influential figure in Swiss society. He was a Swiss politician, the nephew of Gottlieb Duttweiler (the founder of Migros) and the president of the Federation of Migros Cooperatives (Neue Zürcher Zeitung 2020). Second, the medium shot presents Rudolf Suter seated at a table, an important additional prop symbolizing that Mr. Suter is sitting at the same table as the viewer. The imagery suggests there are no differences between the customers and Migros; we all sit at the same table.

Furthermore, the appeal to adoration is mediated with a camera tracking in. The aim was to immerse the viewers in the appeal to adoration for Migros. During Rudolf Suter’s address, the camera moves from the medium shot (image 1 from F703) closer to him until he is finally in close-up (image 2 from F703). The continuous tracking in means the background diminishes slowly, and the character grows to dominate the foreground. The visuals incorporating the tracking in bring the audience closer to the central character. In the mediated proximity of the close-up, the spectator enters the personal space of the character (see also Subchapter 6.5.3.1). The technique of tracking in closer to the person makes the Migros representative seem approachable and to be communicating from a close distance.

10.4 Appeal to humor

Based on the results of the linguistic analysis, the category of humor was divided into four sub-categories. At the syntactic level, the categories were hyperbole, oxymora, and puns. The fourth category comprised verbal comedy at the pragmatic level. The total number of the analyzed linguistic units in the interplay with images was 27, which are summarized in the annexes (see **Appendix 23**, **Appendix 25**, **Appendix 28**, and **Appendix 31**). The mediated humor and linguistic techniques are summarized in **Table 63**.

Table 63. The mediated humor and linguistic techniques.

Imagery		Language	
Type of humor	Imagery	Level of analysis	Linguistic techniques
Hyperbole (exaggeration)	Characters and/or text	Syntactic level	Swiss-German and Swiss-Standard-German slogans delivered with declarative sentences by a voice-over narrator
Oxymoron (contradiction)	Contradictory messages between text and images	Syntactic level	Declarative sentences Interrogative sentences
Puns (wordplay)	Dual meanings in the interplay between language and images	Syntactic level	Declarative sentences delivered by a voice-over narrator
Verbal comedy	Unusual and unconventional use or user of language	Pragmatic level	Declarative sentences Interrogative sentences Interjections

In 10 commercials there were no characters visible and only text was displayed. **Figure 28** below summarizes the filmic means in the mediation of humor.

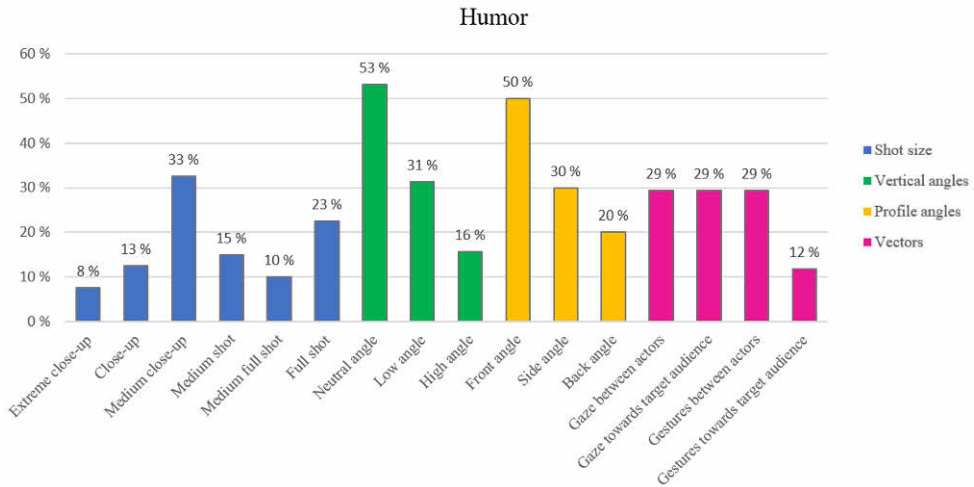


Figure 28. The proportions of shot sizes, angles, and vectors in the appeal to humor.

In one-third of the cases, the mediated distance was the medium close-up (33%). The second most typical shot size was the full shot (23%). The neutral angle comprised over half of the cases (53%). The second most frequent vertical angle was the low angle (31%) and the least frequent was the high angle (16%). In half of the commercials, humor was mediated from the front angle. The other half was divided fairly evenly between the side angle (30%) and back angle (20%). The appeal to humor employed a rich array of different vectors. The eye vectors between characters, eye vectors toward the target audience as well as the hand vectors between characters were represented equally (29% each) (see also **Appendix 2**).

The movement of the characters played an important role in the mediation of humor. Around half of the commercials employed movement by the characters (14 out of 27). Such movement created physical comedy (11 cases) and slapstick comedy (3 cases) (see **Appendix 26**, **Appendix 29**, and **Appendix 32**). **Figure 29** illustrates the proportions of the shot sizes, angles, and vectors divided between the four different types of mediated humor and the distribution of the filmic techniques among the different types of humor.

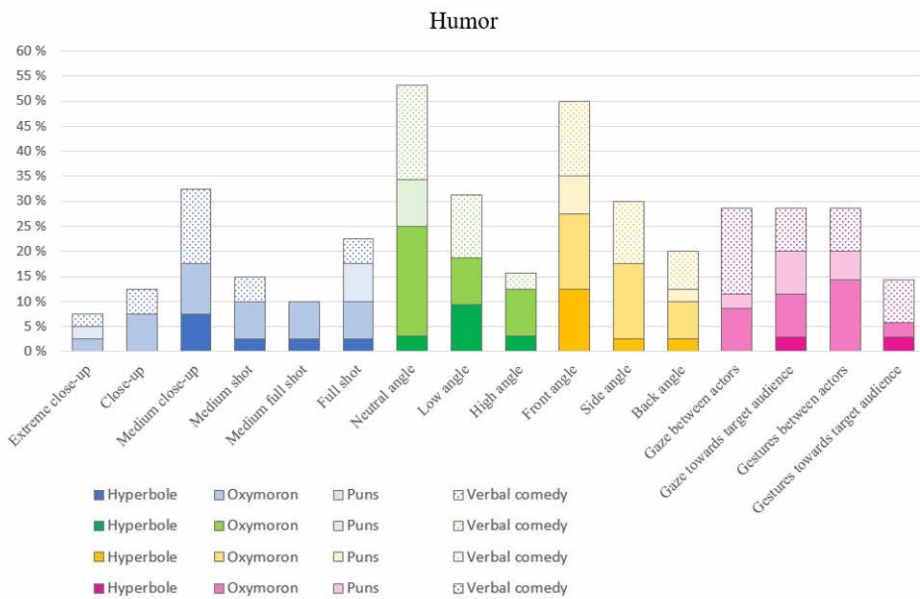


Figure 29. Distribution of the shot sizes, angles, and vectors of hyperbole, puns, oxymora, and verbal comedy.

The interplay between language and images of each category of humor will be discussed in detail in the subsequent subchapters. Four categories of humor were formed: hyperbole, oxymora, puns, and verbal comedy.

10.4.1 Hyperbole

Linguistically, hyperbole was communicated with Swiss-German and Swiss-Standard-German slogans at the syntactic level. A distinctive characteristic of hyperbole was the use of the indefinite pronoun *Alles* (Everything/All) in the declarative sentences. The sentences were always communicated by a narrator via a voiceover. The eight linguistic units analyzed in the interplay with images are summarized in the annexes (see **Appendix 23**).

Surprisingly, in the filmic mediation of the Swiss-German hyperbolic slogans only text is displayed on the screen and no characters are visible. The Swiss-German slogans are uttered when the actual story and the visual information have ceased. In contrast, the Swiss Standard-German slogans are always communicated alongside images, that is, while the plot is still unfolding and just before the story ends. Therefore, the visual mediation of the Swiss Standard-German slogans could contain both characters and text. The total amount of text makes up a remarkable proportion

of the visual communication: six cases of eight have text presented visually (see **Appendix 24**).

People are most often presented via a medium close-up shot size (8 %) depicting the characters in the adverts as a close social contact. The low angle (9 %) and front angle (13 %) dominate the vertical and horizontal orientations. The low angle visually supports the linguistic exaggeration. The low angle emphasizes the exaggeration by making the people and their actions seem bigger. The front angle directly involves the target audience in the humorous situations and enhances the emotional appeal. The number of vectors was insignificant. In only one case was eye contact made with the target audience (3 %). There was no significant camera or actor movement to mediate humor through exaggeration. **Table 64** summarizes the interplay between language and moving images in the appeal to humor through the use of hyperbole.

Table 64. Interplay between language and moving images in appeal to humor via hyperbole.

Linguistic techniques		Filmic techniques	
Syntactic level	Slogans in declarative sentences with an indefinite pronoun	Distance	Medium close-up
		Vertical angle	Low
		Horizontal angle	Front
		Vectors	Eye-vectors toward the target audience

Example 62. Description of the commercial *Das menschliche Verhalten im Haushalt...aus Hundesicht* (F904).

The commercial is advertising drills, furniture, vacuum cleaners, and fashion. The filming location is a family home. An instrumental melody plays in the background. The commercial shows a family comprising of a mother, daughter, father, son, and a dog. The daily routines of the family are observed and reported by a male voiceover in Swiss German so that the target audience can imagine how everything appears from the dog's perspective. The dog is looking for a quiet place in the apartment but does not find one. There is something going on in every room and the family members are making a lot of noise. When the doorbell rings, the dog barks, and everybody orders him to be quiet. The credits run on a black screen, as in movies, listing all the advertised products. At the same time, a voiceover says in Swiss German that you can get everything you need for a quiet family life at Migros.

Extract in Swiss German: Off-Sprecherin: Alles für es ungstörts Familieläbe. Migros.

[Narrator: Everything for a peaceful family life. Migros.]



Image 1 from F904. The text listing the advertised products appears in conjunction with a verbal slogan. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the hyperbolic slogan is composed of declarative sentences to exaggerate the meaning: “*Alles für es ungstörts Familieläbe. Migros*” (Everything for a peaceful family life. Migros). The slogan appeals to humor by exaggerating the advertised products’ ability to provide everything necessary for a peaceful and quiet family life. Simultaneously, the imagery displays the referents of the indefinite pronoun *Alles* (Everything) in the form of a written list of the advertised products: a drill, furniture, a portable music player, a vacuum cleaner, and fashion (see image 1 from F904).

10.4.2 Oxymora

Linguistically, an oxymoron is communicated at the syntactic level predominantly with declarative and interrogative sentences. Oxymora appear both in the dialogues between the characters and in the narration. The eight linguistic units analyzed in the interplay between language and images are summarized in the annexes (see **Appendix 25**). In their interplay, the language and the images appeal to humor in communicating contradictory messages. Linguistically, the commercials advertise perfection but the images present bursts of physical activity on the part of the characters spoiling the perfection. The images therefore contradict the language and the visual information differs from the information presented through the language.

The dominant distance was the medium close-up (10 %), but it is used only a little more than other distance options. The different shot sizes are surprisingly evenly distributed: close-ups, medium shots, medium-full shots, and full shots all account for 8 %. In the horizontal orientation, the front and side angles are evenly represented with 15 %. The neutral angle comprises nearly one-quarter (22 %) of the vertical angles. The hand vectors between characters (14 %) dominate the vectors (see **Appendix 27**). Two commercials do not feature visible characters and rely on text to convey information.

Movement was key in the mediation of oxymora. In seven out of eight cases, the movement of physical comedy was involved. The linguistic units mediated with movement are summarized in the annexes (see **Appendix 26**). The humor of physical comedy featured action: The characters appear in comical, unexpected and/or embarrassing situations (see also Subchapter 3.5.2). Consequently, the situations depicted appear absurd and the characters seem funny and/or silly. A sub-category of the physical comedy was slapstick, in which the physical action was exaggerated and overly dramatic. **Table 65** summarizes the interplay between language and moving images in the appeal to humor using oxymora.

Table 65. Interplay between language and moving images in the appeal to humor via oxymora.

Linguistic techniques		Filmic techniques	
Syntactic level	Declarative and interrogative sentences communicating contradictory meanings in conjunction with imagery	Distance	Medium close-up
		Vertical angle	Neutral
		Horizontal angle	Front Side
		Vectors	Hand vectors between characters
		Movement	Physical comedy Slapstick comedy

Example 63. Description of the commercial *Das menschliche Verhalten im Haushalt...aus Hundesicht* (F904).

The commercial is advertising drills, furniture, vacuum cleaners and fashion. The filming location is a family home. The commercial shows a family consisting of mother, daughter, father, son, and a dog. The daily routines of the family are observed and reported by a male voiceover in Swiss German so that the target

audience can imagine how everything appears from the dog's perspective. The dog is looking for a quiet place in the apartment but does not find one. There is something going on in every room and the family members are making a lot of noise. When the doorbell rings, the dog barks, and everybody orders him to be quiet. The credits run on a black screen, as in movies, listing all the advertised products. At the same time, a voiceover says in Swiss German that you can get everything you need for a quiet family life at Migros.

Extract in Swiss German:

Off-Sprecher: De Mänsch isch scho komisch. De Lärm won er macht. Vor allme s Erwachsene Männli. S Jung Männli isch bedütend ruhiger. Obwohl. De Hund wo sini Rueh will, sött sich ans Wiibli halte. Besser gseit ans Jung Wiibli.

Mädchen: USE!

(Der Hund bellt)

Familienmitglieder: MAX!

Off-sprecher: Komisch. Alles für es ungestörts Familieläbe. Migros.

[Narrator (male): Humans are so weird. All the noise they make. Especially the adult male dog. The young male dog is a lot calmer... Although... The dog who wants to rest should stay with the female dogs. Especially with the young female dog.

Girl: OUT!

(Dog barks)

Family members: MAX!

Narrator: Weird. Everything for a quiet family life. Migros.]



Image 2 from F904. A boy playing loud music. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In example 63, the language and images mediate contradictory messages throughout the commercial. Linguistically, the narrator uses a declarative sentence “*S Jung Männli isch bedütend ruhiger*” (The young male dog is a lot calmer) to explain that the younger male is much calmer. To provide the contrast, a simultaneous image showed the boy starting to play loud music (see image 2 from F904).



Image 3 from F904. The girl orders the dog out of her room. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

In addition, in contrast to the declarative sentences “*De Hund wo sini Rueh will, sött sich ans Wüibli halte. Besser gseit ans Jung Wüibli*” (A dog who wants to rest should stay with the female dogs. Especially with the young female dog) the image 3 from F904 revealed that the dog was not allowed to stay with the girl.



Image 4 from F904. The family members shouting at the dog. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

After the exclamatory sentence “MAX!” yelled by all the family members at the dog, the slogan “*Alles für es ungestörts Familienläbe. Migros*” (Everything for a quiet family life. Migros) advertises peaceful family life. Shouting at someone conflicts with the concept of a peaceful family life and the sentences convey contradictory messages. Furthermore, image 4 from F904 does not mediate a peaceful family life but shows angry family members. The meaning of the slogan also contradicts the prior information in the commercial: The advertised products do not contribute to a quiet family life; on the contrary, they cause problems owing to the noise they make.

Example 64. Description of the commercial *Mio Star, Haushaltsgeräte für einen perfekten...Haushalt!* (F801).

The commercial advertises Mio Star brand home appliances. A man is shown in his apartment. A rock version of the Migros jingle plays in the background. First, he vacuums his flat, then makes sandwiches and coffee with various Mio Star household appliances. Then he irons his shirt, dries his hair, and puts his suit on. He is startled as the doorbell rings. His girlfriend and her mother arrive for a visit. His girlfriend sits on the couch and his finely dressed mother-in-law (to be) critically checks the kitchen. As everything is in accordance with her demanding taste she smiles happily. Finally, she hugs her son-in-law so surprisingly and with force that they fall on a table. The girlfriend bursts out laughing. The commercial finishes with a written slogan in Swiss Standard German “Migros has it.”

Extract in Swiss German:

Off-Sprecher: Mio Star Hushaltgrät...für en...peerfekte Hushalt!

[Narrator: Mio Star electrical devices...for a ...peerfect household!]



Image 3 from F801. Slapstick humor in falling on the table. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The exclamatory sentence “*Mio Star Hushaltgrät...für en...peerfekte Hushalt!*” (Mio Star electrical devices...for a ...peerfect household!) advertises home appliances as a means to make a perfect household. The linguistically promoted perfection was not visible in the imagery. The simultaneous image showed how the mother-in-law fell on the table with her son-in-law. As a result, they spoiled the perfect setting on the table and the snacks prepared with the advertised home appliances (see image 3 from F801). The maneuver creates an image that is the complete opposite to the perfect household advertised with language and the humor exploited the contradiction between the text and imagery.

Image 3 from F801 was characterized with movement and slapstick comedy with an exaggerated physical action on the part of the characters. The slapstick scene depicted the outcome of prolonged resistance. The man tried to avoid the hugging mother-in-law by walking backward. When he hit the corner of the table, he could not escape. The woman squeezed him forcefully and finally fell on top of him on the table. The side image displayed the most frequent vectors in the mediation of oxymora: the hand vectors between the characters and the eye vectors between characters.

10.4.3 Puns

Puns were communicated with declarative sentences either in Swiss German or in Swiss Standard German by a voiceover. The humor in puns exploited the homonymy

of the linguistic expressions: The puns comprised multiple language meanings: The first-order meaning, the literal meaning, was produced by means of the language; the second-order meaning was formed in the joint interplay of language and the imagery. The four linguistic units analyzed in the interplay with images are summarized in the annexes (see **Appendix 28**). One commercial did not feature a character, using only an image of the advertised product.

In the mediation of the humor with puns, the most frequently applied shot size is the full shot (8 %). The full shots are well suited for displaying the humorous actions of several actors. The appeal to humor with puns was always mediated from the neutral angle (9 %). The front angle (8 %) dominates in the horizontal orientation. The eye vectors toward the target audience dominate the group of vectors (9 %). The front angle and the vectors directed toward the target audience involve the viewers in the humor (see **Appendix 30**).

In the overwhelming majority of cases (three out of four commercials), the movement of the characters generates physical comedy (see **Appendix 29**). The physical comedy relies on the unexpected actions of the characters and the characters appeared in comical, unexpected and/or embarrassing situations. **Table 66** summarizes the interplay between language and moving images in appeal to humor with puns.

Table 66. Interplay between language and moving images in appeal to humor via puns.

Linguistic techniques		Filmic techniques	
Syntactic level	Declarative sentences communicating multiple meanings with homonymy	Distance	Full shot
		Vertical angle	Neutral
		Horizontal angle	Front
		Vectors	Eye vectors toward the target audience
		Movement	Physical comedy

Example 65. Description of the commercial *Do it yourself – Spass am selber Machen* (F803).

The commercial advertises construction materials. A cheerful Migros jingle plays throughout the commercial. A family (a father, mother and two children) and a young couple purchase decorating and renovation materials. At home, they have a lot of fun with the renovation. The happy and energetic family and a couple work together without any problems. The family renovates a bathroom and does some

painting. The young couple installs carpet and puts up wallpaper. The father splashes water on his face when testing a new shower and everybody laughs at him. When the young couple finishes their work, the woman gently hugs and kisses her spouse. The family takes a group photograph in their new bathroom. A voiceover states in Swiss German that “Migros Do It Yourself is always a hit.” The commercial ends with a written slogan in Swiss Standard German “Migros has it.”

Extract in Swiss German:

Off-Sprecher: Migros Do It Yourself – das haut immer.

[Narrator: Migros Do It Yourself is always a hit.]



Image 4 from F803. The imagery depicts the first meaning of the slogan: The advertised construction materials are a success. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The slogan, “Migros Do It Yourself – *das haut immer* (Migros Do It Yourself – it is always a hit).” appealed to humor by exploiting the twofold meaning of the expression “*das haut immer*” (always a hit). The two different meanings of the pun were decoded with the help of the images. The first meaning was that the products of Migros are always “a hit”—as in appropriate for the job—as reinforced in the image of a family successfully renovating their home (see image 4 from F803). The image displays the most prevalent shot size, the full shot, and the most frequent angles, frontal and neutral angles, in the mediation of puns. Furthermore, the gaze of the characters is directed toward the target audience, forming eye vectors. Movement in the scene generated physical comedy. The family was posing for a photograph but right before the photograph was taken, the small boy pulled a hat over his father’s face.



Image 5 from F803. The image depicts the second meaning of the slogan: a hit thumb. © / ® MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

The second meaning of the pun was a more concrete one. It suggested that the advertised products can literally be used for hitting. As image 5 from F803 depicted, the bandage around the thumb implied that the thumb had suffered a hit. The interplay of the images and language guided the interpretation and opened the full spectrum of the two meanings.

10.4.4 Verbal comedy

Verbal comedy stemmed from an unusual and unconventional use of language or from an unusual language user. The expressions at the pragmatic level were most commonly declarative sentences, interrogative sentences, and interjections communicated in dialogues and in monologues. The seven linguistic units analyzed in the interplay with images are summarized in the annexes (see **Appendix 31**).

When verbal comedy was used, medium close-ups dominated the shot sizes (15 %). Similarly to the mediation of puns and oxymora, the most prevalent angles were the neutral angle (19 %) and frontal angle (15 %). Eye contact between the characters was the most frequent vector (6 %) (see **Appendix 33**).

In four cases out of seven, the movements of the characters mediated physical comedy (see **Appendix 32**). The physical comedy in conjunction with verbal comedy originated from unexpected and comical actions of the characters as in the comedy mediated with oxymora and puns. **Table 67** summarizes the interplay between language and moving images in appeal to humor with verbal comedy.

Table 67. Interplay between language and moving images in the appeal to humor through verbal comedy.

Linguistic techniques		Filmic techniques	
Pragmatic level	Declarative sentences, interrogative sentences and interjections appealing to humor. Unusual and unconventional use of language or with an unconventional user of language.	Distance	Medium close-up
		Vertical angle	Neutral
		Horizontal angle	Front
		Vectors	Eye vectors between characters
		Movement	Physical comedy

Example 66. Description of the commercial *Das menschliche Verhalten vor dem Fernseher...aus Hundesicht* (F908).

The commercial advertises furniture, snacks, TV sets, fashion and carpets. The main character is a dog. The life of the family members (father, mother, daughter and son) is reported by a male voiceover in Swiss German so that the target audience can imagine how everything appears from a dog's perspective. The dog and the father are in the living room. A male voiceover says that people love to watch TV but that they disagree on what to watch. The mother enters the room with a snack trolley. The father would love to watch football but the mother would prefer a romantic film. The daughter wants to watch a rock concert. The son comes to the living room. The TV channels are changed in a fast pace and finally the father falls asleep. Finally, the dog gets the remote control and starts watching Lassie. The voiceover explains that there are actually good programs on television. The family members look surprised at each other. The names of the advertised products appear on the screen. A female voiceover explains that Migros gives you everything you need for a cozy evening.

Extract in Swiss German:

Off-Sprecher (Männerstimme): De Mänsch isch scho komisch. Anstatt diräkt ins Bett zgo, macht ers sichs voräm Fernseh bequem. Fernseh luege findet er s'grösch, do isch er sich einig. Aber was er lueget do gönd d'Meinige usenand. Das sich s'Wibli mit einigt mitem Mänli und s'Erwachsne Wibli nüt mitem Jungä. Wenns im Programm Walb um Fernseh goht isch kei Verlass ufde Mensch. Drbi gits au sehr interessanti Programm.

[Narrator (male): Human beings are so strange. Instead of going straight to bed, they make themselves comfortable in front of the television. They love watching television but choosing the program splits opinion. The female does not agree with the male and the adult female does not agree with the young female. Humans are not to be trusted in the matter of choosing television programs. There are also very interesting TV shows.]



Image 1 from F908. The father of the family and the dog are watching television together. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.



Image 2 from F908. The father is falling asleep. © / © MIGROS, mit freundlicher Genehmigung des Migros-Genossenschafts-Bundes, CH-8031 Zürich, sämtliche Rechte vorbehalten.

Linguistically, the humor stems from a particularly imaginative use of language. The narrator describes the human characters with unusual and creative nouns. In their pure linguistic meanings the nouns *Mänli* (male dog), *s'Wibli* (female dog), *s'Erwachsigne Wibli* (adult female dog) and *Jungä* (young female dog) refer to dogs. Common language use does not apply names from the animal kingdom to humans. Knowing that in this context *Mänli* (male dog) denoted a man and *Wibli* (female dog) denoted a woman would be difficult without the images. Belonging to the same family was depicted by showing the dog in a domestic setting with a human which anchored the meanings to a family context. Image 1 from F908 depicts the dog with his family member the *Mänli* (male dog) and exemplified the most prevalent shot size, a medium close-up and the use of the most prevalent angles, the neutral and front angles.

The humorous appeal was interwoven around the congenial dog character. From the combination of the language and the visuals, the target audience could deduce that the animal actor was meant to be the narrator. The anthropomorphization of the dog made it an unusual user of the language who was also using the language unconventionally by describing the human characters as akin to fellow dog family members. However, the connotations of the nouns showed tenderness since the dog related to the humans. Image 2 from F908 shows movement in the form of closing the eyes which generated physical comedy in this situation. The father was supposed to spend time with his family, but contrary to expectations, falls asleep.

11 Discussion

This final chapter first summarizes the main research findings of the study and assesses the findings in relation to the purpose of the research. Subsequently, the contributions of the study are presented from theoretical, methodological, and practical perspectives. Finally, study limitations and avenues for future research are discussed.

11.1 Summary of the key findings

This study explored emotional persuasion in advertising by analyzing three interconnected perspectives on emotional persuasion: dialectal language and visual moving images, and their interplay in TV commercials. The purpose was to investigate emotional persuasion in advertising, more specifically how appeals to emotion are mediated in TV commercials, and that purpose was aided by including three sub-questions:

1. How is language in dialect used to appeal emotionally?
2. How are images used to appeal emotionally?
3. How are language and images used jointly to appeal emotionally?

The empirical data for the study comprised 32 TV commercials by a Swiss cooperative, Migros, using Swiss-German dialect. The commercials were extracted from the cooperative's web page and YouTube channel. The analysis of the appeals to emotion of language, imagery, and their filmic mediation required a mixed-methods approach.

The first phase of the analysis was quantitative, using content analysis as a method to organize the stream of images and language to elicit the elements included in the commercials. Each commercial was screened to determine the frequency of pitch (spoken language), products, people, places, and props. To analyze what was communicated with the pitch, a full transcription was provided of the commercials. All spoken language and sung lyrics were transformed into written words by a native Swiss professional transcriber. The frequency and proportions of spoken Swiss German were assessed in relation to the duration of the commercials which revealed

to what extent the language and the imagery transmitted the advertising messages. The coding of the imagery was conducted by three Swiss-born, native Swiss-German speakers. Thereafter, the frequency and proportions of products, people, places, and props were determined.

The second phase of the analysis was qualitative by nature and divided into linguistic analysis and semiotic analysis. The linguistic analysis was conducted to study the appeals to emotion of the language in dialect. The methodological foundation of researching meanings of images and meanings of the interplay between images and language was in semiotics. The semiotic analysis was conducted first to discover the emotional meanings of the images at the connotative level, and second, to explore the mediation of emotionally appealing language in the interplay with images. Regarding the purpose of the research, the analysis provided a multilevel framework of emotionally appealing dialectal language, visual images, and their interplay. The framework gives insight into how advertising can be personalized to fragmented target audiences.

11.1.1 Main findings of the quantitative analysis

The quantitative results of the pitch revealed that there were significant differences in the amount of spoken Swiss German in the commercials. The proportion of spoken Swiss German varied from 4 % to 81 % of the total duration of the commercials.

The content analysis of the imagery revealed that the advertised products were most typically for food and drink. The most frequently appearing type of people was something other than the categories of the predetermined coding sheet as the actors appeared in a large variety of different roles in the commercials. In the locations set, the home was the most common filming location. As to the props, the cooperative props (the Migros logo or the Migros name) were the most typical.

11.1.2 Main findings of the emotionally appealing language in dialect

The analysis produced a multilevel linguistic framework determining how appeals to emotion of language were formed at lexical, syntactic, and pragmatic levels. The linguistic analysis revealed that the language in dialect appealed to social contact, surprise, adoration, and humor. **Table 68** summarizes the main research findings of emotionally appealing language to social contact, the targeted emotions, and the creative tactics of language.

Table 68. Appeal to social contact: Emotionally appealing language in dialect and creative tactics of language.

Appeal to social contact

Emotionally appealing language	Appeal to emotions	Creative tactics
<p>Social contact between represented customers in the commercials and cooperative staff: Last names First names Polite and formal greetings Lack of polite and formal greetings</p>	<p>Interest Acceptance Anger</p>	<ul style="list-style-type: none"> • Repetition of pronouns • Aim to activate thinking process of the target audience. • Testimonials delivered in the first-person narrative by credible opinion leaders and formers. • Use of additional emotional lexicon and figurative language. • Contrasting formal and very informal speech.
<p>Social contact between cooperative staff and the target audience: Personal pronouns Possessive pronouns Rhetorical questions</p>	<p>Interest Acceptance Distraction</p>	<ul style="list-style-type: none"> • Cycles of emotional shift: varying negative and positive emotions.
<p>Social contact between family members and friends: First names Terms of endearment</p>	<p>Interest Acceptance Love</p>	

The appeal to social contact was mediated through three kinds of relationships: contact between customers and cooperative staff, contact between cooperative staff and the target audience, and contact between family members and friends. All categories of the appeal to social contact aimed to stir up the primary emotions of interest and acceptance. The social contact between customers and cooperative staff was established linguistically by the use of last names and first names. Additionally, the actors representing Migros sales staff used polite and formal language in the communication with their customers. On the contrary, the lack of expected appropriate greetings on behalf of the represented customers reflected familiar relations with Migros staff. The unexpected lack of polite greetings violated the social norms and targeted the emotion of anger. Contrasting formal and informal use of language generated cycles of emotional shifts and varied with appeals to positive emotions (interest and acceptance) and negative emotion (anger).

The second sub-group of social contact was formed between characters representing the cooperative staff and the target audience. The cooperative staff addressed the target audience linguistically with vocative personal pronouns and possessive pronouns identifying the addressed person. Furthermore, rhetorical

questions were used to address the target audience directly. The linguistic means aimed to draw the attention of the target audience toward the advertising messages. By doing so, the linguistic means appealed to the emotion of distraction in addition to emotions of interest, and acceptance.

The social contact between family members and friends was mediated in encounters between actors portraying close family members and friends. As to the means of language, the contact was established by first names and terms of endearment. First names dominated the relationships between family members and friends. Addressing a person by the first name indicated a close social contact between the dialogue partners. The terms of endearment were communicated in the familial relationships. They were lovingly meant and appealed to the emotions of interest, acceptance, and love.

There were also creative tactics of language that characterized the appeal to social contact. Repetition of the pronouns *us* and *our*, use of emotional lexicon, figurative language, and aiming to activate the thinking processes of the target audience. Testimonials were delivered in the first-person narrative by credible opinion leaders and opinion formers, and there were cyclical appearance of formal and very informal speech.

Next, emotionally appealing language in dialect and creative tactics of language appealing to surprise will be presented in **Table 69**. Thereafter, the emotionally appealing linguistic techniques appealing to surprise will be discussed.

Table 69. Appeal to surprise: Emotionally appealing language in dialect and creative tactics of language.

Appeal to surprise

Emotionally appealing language	Appeal to emotions	Creative tactics
<p>Person-focused surprise: Noun denoting surprise Exclamatory sentences Exclamatory questions Interjections</p> <p>Product-focused surprise: Noun or verb denoting surprise Exclamatory sentences Interjections</p>	<p>Positive surprise co-appeared with anticipation, joy, and adoration.</p> <p>Negative surprise co-appeared with annoyance, and anger.</p>	<ul style="list-style-type: none"> • Talking about the surprise creates anticipation. • Anticipation aims to increase the engagement of the target audience with the commercial. • Imitation of natural speech aiming for authenticity: Incomplete sentence structures and significant variations in pitch range. • Prosody helps to determine the valence and the intensity of the surprise. • The target audience is presented with a story to learn about. • The interjections are combined with other interjections, with individual words and with sentences. • Prosody guides the interpretation of the meanings.

The appeal to the emotion of surprise was communicated in two ways. The appeal to surprise was mediated either by actors (person-focused surprise) or advertised products (product-focused surprise). In the person-focused surprise, the surprise was expressed linguistically with a noun denoting surprise, exclamatory sentences, exclamatory questions, and different interjections. In the product-focused surprise, the appeal to surprise was mediated by the advertised products. Linguistically, the surprise was expressed with the use of a noun or a verb denoting surprise. Furthermore, exclamatory sentences and interjections appeared.

In the appeal to the emotion of surprise, the valence of the surprise was either positive or negative. The appeal to surprise deviated from the other appeals to emotion in that surprise appeared alongside several other emotions. Positive surprises mediated by actors were closely bound with emotions of anticipation, joy, and adoration. The mediated positive surprises functioned as a trigger for subsequent emotions of joy and adoration. Talking about the future surprise appealed to the emotion of anticipation. Negative surprise mediated by actors was connected with subsequent negative emotions of annoyance and anger.

The creative tactics related to surprise were versatile. Talking about the surprise created anticipation which aimed to engage the target audience with the commercial. The target audience was presented with a story to aid learning. Natural speech forms

were imitated with the use of incomplete sentence structures and significant variations in pitch range to convey authenticity. Prosody helped determine the valence and the intensity of the surprise and also the meanings of the linguistic expressions. Interjections were also employed extensively; in combination with other interjections, with individual words, and in sentences.

Next, emotionally appealing language in dialect and creative tactics of language appealing to adoration will be presented in **Table 70**.

Table 70. Appeal to adoration: Emotionally appealing language in dialect and creative tactics of language.

Appeal to adoration

Emotionally appealing language	Appeal to emotions	Creative tactics
<p>Adoration for people: Positive and superlative forms of adjectives Declarative sentences Exclamatory sentence Exclamatory questions Interrogative sentences</p> <p>Adoration for Migros: Positive and comparative forms of adjectives Declarative sentences Exclamatory sentences</p>	Adoration	<ul style="list-style-type: none"> • Exaggeration. • Perfection as an absolute state. • Repetition of adverbs. • Incomplete sentence structure. • Use of multiple different sentence types. • Delivering a story to learn about in a family circle. • Pausing and stressing speech in surprising places.

The appeal to the emotion of adoration was mediated in two ways: the appeal to adoration for people and the appeal to adoration for Migros. The adoration for people was expressed linguistically by asking for adoration and also by expressing adoration for another person. The linguistic means included the use of positive and superlative forms of adjectives embedded in a wide array of sentence types: declarative sentences, exclamatory sentences, exclamatory questions, and interrogative sentences. The adoration for Migros included the use of positive and superlative forms of adjectives, declarative sentences, and exclamatory sentences. The following creative tactics were used in the appeal to adoration: Perfection was presented as an absolute state; adverbs were repeated and meanings were exaggerated; several different sentence types were used, including incomplete sentence structures; the target audience was presented with a story to learn about set in a family environment; speech was paused and stressed in surprising places.

Finally, **Table 71** summarizes the emotionally appealing linguistic techniques appealing to humor and also the creative tactics used in conjunction with humorous appeals.

Table 71. Appeal to humor: Emotionally appealing language in dialect and creative tactics of language.

Appeal to humor

Emotionally appealing language	Appeal to emotions	Creative tactics
<p>Humor with hyperbole: Hyperbolic slogans in declarative sentences with an indefinite pronoun</p>	Joy	<ul style="list-style-type: none"> • Swiss-Standard-German slogans were characterized with emotion lexicons and adjectives in comparative grade. The slogans were related to meaningful Swiss cultural festivities.
<p>Humor with oxymora: Declarative sentences and interrogative sentences evoking contradiction with imagery</p>	Joy Surprise	<ul style="list-style-type: none"> • Rhetorical device of aposiopesis for communicating unfinished thoughts. • Language and images communicating two separate meanings of one linguistic element.
<p>Humor with puns: Declarative sentences narrated through a voice-over evoking two different meanings through homonymy</p>	Joy	<ul style="list-style-type: none"> • Messages delivered by a narrator. • The verbal comedy based on unexpected use of language in the given situation.
<p>Humor with verbal comedy: Declarative sentences Interrogative sentences Interjections Unusual and unconventional use of language or by an unconventional user</p>	Joy	

Appeal to humor targeted the emotion of joy. When the commercials are amusing, humor may enhance the approval of the commercials. The appeal to humor fell into four sub-categories. In the appeal to humor via hyperbole, the hyperbolic slogans were in form of declarative sentences with an incorporated indefinite pronoun. Hyperbolic slogans create humor by exaggeration. The sub-category of appeal to humor with oxymora (self-contradiction), appealed to the emotion of joy and in addition to surprise. Humor via oxymora arises when the linguistic message is interpreted in conjunction with imagery, and the meanings of the language and imagery contradict each other. Oxymoronic meanings were communicated mainly with declarative and interrogative sentences.

Humor through puns arises from the use of declarative sentences employing homonymy in which one linguistic element implies two meanings. In punning, the

simultaneously evoked meanings of the language and images were important in creating the humor. Humor with verbal comedy stemmed from the comical meanings of the language or from an unconventional language user. Declarative sentences, interrogative sentences and interjections were applied to communicate humor with verbal comedy.

The creative tactics used in conjunction with humor were the rhetorical device of aposiopesis for communicating unfinished thoughts, the polysemy of meanings, messages delivered by a narrator, and unexpected use of language in the given situations. When Swiss-Standard-German slogans were used humorously, they were characterized with emotion lexicons and comparative adjectives. The slogans were related to meaningful Swiss cultural festivities.

11.1.3 Main findings on images appealing to emotion

The images of products, people, places, and props communicated emotionally appealing meanings. In addition, the emotionally appealing images offered context for the emotionally appealing language. **Table 72** presents the main findings of the emotionally appealing images organized in paradigmatic and syntagmatic sign relations.

Table 72. The emotionally appealing images.

The syntagmatic elements of emotionally appealing images					
The paradigmatic elements of emotionally appealing images	Appeals to emotion	Products	People	Places	Props
	Love and joy	Food and drink Construction materials	Family Couple (man and a woman in a relationship) Children Dog	Home	Migros logo and name
	Love for Switzerland	Swiss food and drink	Swiss cultural figures Family	Swiss countryside The Alps	Swiss culture Migros logo and name
	Trust	Home appliances	Migros professionals Migros staff with Migros customers Adventurer with Bedouins Mother-in-law with son-in-law	Home Desert Migros store Professional's workplaces	Migros logo and name

With regard to emotionally appealing imagery, the findings of the paradigmatic elements revealed that in the group of advertised products, food and drink, and also construction materials appealed to emotions of love and joy. Swiss food products

appealed to the emotion of love for Switzerland and home appliances to the emotion of trust. In the people group, images of family members, couple (a man and woman in a relationship), children, and a dog appealed to the emotions of love and joy. Images of Swiss cultural figures and of families appealed to the emotion of love for Switzerland.

People, depicted performing different roles, appealed to the emotion of trust. The roles involved were Migros professionals, Migros staff with Migros customers, an adventurer with Bedouins, and a mother-in-law with her son-in-law. In the group of different places, the home environment appealed to the emotions of love and joy. Imagery of the Swiss countryside, including Swiss Alpine landscapes, appealed to the love of Switzerland. Places used to evoke trust included the home, a desert, a Migros store, and a professional's workplace. Migros props were displayed when appealing to the emotions of love and joy, love for Switzerland, and also trust. Swiss cultural props appealed to a love for Switzerland.

Syntagmatic elements appealing to the emotions of love and joy were composed of imagery of food and drink, construction materials, family members, a couple, children, and a dog, a home setting, and Migros props. Images of Swiss food and drink, Swiss cultural figures and family, Swiss countryside, the Alps, and props related to Swiss culture and Migros appealed to a love for Switzerland. In an appeal to trust, visual elements of advertised home appliances, Migros professionals, Migros staff, Migros customers, adventurer, Bedouins, a mother-in-law, a son-in-law, a home, a desert, a Migros store, a professional's workplace, and Migros props were combined.

11.1.4 Main findings on the interplay between language and moving images

The linguistic excerpts appealing to social contact, surprise, adoration, and humor were examined in the contexts of moving images to discover how appeals to emotion were mediated with the means of language and moving images. The visual elements of shot size, horizontal and vertical angles, eye and hand vectors, camera movement, actors and objects were studied in conjunction with emotionally appealing language.

The shot size defines the mediated distance. It is the distance from the object captured to the viewer, that is, how much of the subject is visible in the image. An extreme close-up depicts only a part of the actor's face. A close-up shot shows the head and part of the shoulders. A medium close-up frames a person from the chest upwards. The extreme close-up, close-up, and medium-close-up shot sizes mediate close social relationships and proximity by letting the viewer of the image enter the personal space of the actor. A medium shot depicts an actor from the waist upwards. A medium-full shot frames the actor from knees to head. A full shot shows the actor

from head to toe. A medium shot and medium-full shot represent a personal social distance. A full shot represents an impersonal relationship.

The horizontal angle refers to the position of the camera around the actor(s). The angles were divided into front angle (frontal view to the actor), side angle (actor depicted sideways), and back angle (actor depicted from behind). The choice of a horizontal angle concerns the involvement and detachment of the viewer. The front angle involves the viewer of the image in the communication with the depicted person or in the situation whereas the side angle does not. The back angle means the visual perspective is that of the actor and emphasizes the point of view of the depicted person. The vertical angles were divided into high, neutral, and low angles. The choice of vertical angle was influenced by a power relation between the object and the subject. The low angle forces the spectator to look up the depicted person and emphasizes strength and power. The neutral angle mediates objectivity, similarity, and equality between the depicted person and the viewer.

Vectors give information about the visual point of view of narration and establish a visual interaction between participants. The vectors are the visual means to indicate the participants in the communication. When the characters shown in an image are connected by a vector, they are visually interconnected. This research analyzed goal-oriented vectors, and finds them to be directed either toward another actor, an object, or the target audience. Eye vectors stem from the direction of a gaze. Hand vectors refer to the direction of hand movements.

Movement was analyzed in terms of camera movements and movements of the actors. Two kinds of camera movements—the tracking in (moving closer to the actor) and the tracking back (withdrawing from the actor)—were analyzed. Movements of the camera changed the mediated proximity, the shot size, from which the actors were filmed. The tracking in camera movement enabled the viewers of the image to move closer to the depicted actor. The movements of the actors were analyzed in terms of facial, head, hand, and body movements. Examining the movements of the actors explored how appeals to emotion were mediated by the different physical reactions of the actors. Additionally, the meanings of moving non-human objects were assessed in terms of appeals to emotion.

11.1.4.1 Appeal to social contact

The appeal to social contact was mediated in three kinds of relationships: contact between customers and cooperative staff, contact between cooperative staff and the target audience, and contact between family members and friends. The findings of the social contact in the interplay between language and moving images are presented in **Table 73**.

Table 73. Emotional appeal to social contact in the interplay between language and moving images.

Social contact between customers and cooperative staff

Emotions	Language	Shot size (Mediated distance)	Horizontal angle (Involvement) Vertical angle (Power relation)	Vectors (Visual point of view of narration and visual interaction)	Movement of the camera (Approach / withdrawal) Movements of actors or objects (Emotional reactions)
Interest Acceptance Anger	Last names First names Polite and formal greetings and lack of them	Medium close-up: Person from chest upwards – close social contact	Back: Immersion in the actor's point of view Low: Object of the view is in a powerful position in regard to the viewers – emphasizes the social contact	Eye and hand vectors between actors mediating a close social contact between Migros staff and customers	Actors' movements for establishing social contact with each other: Walking or leaning toward each other, handing in something, nodding and forming a physical contact.

Social contact between cooperative staff and the target audience

Emotions	Language	Shot size	Horizontal angle Vertical angle	Vectors	Movement of the camera Movements of actors or objects
Interest Acceptance Distraction	Personal pronouns Possessive pronouns Rhetorical questions	Medium shot: Person from the waist upwards – personal social contact	Front: Viewer involvement in the social contact Neutral: Similarity	Actors' eye and hand vectors toward the target audience mediating a close social contact between Migros staff and the target audience	Camera tracking in: Viewers approach the actors. Actors' movements toward the target audience: Nodding the head and walking toward the viewers for establishing close social contact with the target audience.

Social contact between family members and friends

Interest Acceptance Love	First names Terms of endearment	Medium close-up: Person from chest upwards – close social contact	Side: Viewer detachment – focus on the represented social contact Low: Object of the view is in a powerful position in regard to the viewers – emphasizes the social contact	Eye vectors between actors mediating social contact between family members or friends	Actors' movements for establishing social contact with each other: Walking toward, turning the head or nodding and forming physical contact mediate social contact between actors.
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In the visual appeal to social contact between customers and cooperative staff the most dominant shot size, the medium close-up, framed the person's head and shoulders in the image and brought the viewer close to the people portrayed in terms of personal distance. The shot size mediated a close social contact between people.

The encounters between customers and Migros staff were typically depicted from the back angle. The angle aims to immerse the viewer in the role of the represented customer. The angle emphasizes the immersion into the depicted social contact from the customer's point of view. The most typical vertical angle was the low angle, which ensures the target audience looks up to the characters. The depicted image of the social contact seemed powerful and influential to the viewer. Depicting the encounters between customers and Migros staff from the low angle symbolically mediates that the established social contact between the cooperative and its customers is valuable, desirable and worth pursuing. The close social contact was mediated with two kinds of vectors: eye vectors and hand vectors.

Furthermore, the interaction and social contact was mediated by a large array of head, full body, and hand movements of actors. Those movements imitate the real-life approach behavior of human beings and bring the actors closer to each other. The actors leaned toward each other, nodded at another actor, handed something over to another person, and touched other people; the latter initiating physical contact between the customers and staff of Migros, thus communicating a close social contact between them.

The second sub-group of social contact was formed between characters representing the cooperative staff and the target audience. Visually, the most frequent shot size was the medium shot depicting the actor from the waist upwards. The medium shot depicts a person in a proximity associated with personal contacts. One reason for a more distanced shot size is to enable Migros staff to be placed in a meaningful context, such as their working environment.

The most dominant angles were front and neutral angles. The front angle shows the Migros representatives' profile to the camera and involves the target audience in the communication. The neutral angle at eye level with the target audience mediated objectivity, along with the similarity and equality between the depicted actor(s) and the viewers. Eye and hand vectors are directed toward the target audience, as typified by the intensive gaze of the actors into the camera and moving hands or pointing a finger toward the target audience are the most used forms of hand vector used to address the viewers.

Movement can be used to establish a social contact with the target audience in two ways. The camera tracking and the actors' movements toward the target audience mediate approach behavior with regard to the target audience. The tracking in camera movement gives the impression that the viewers are physically approaching the Migros staff. The movements of the actors, walking or nodding, shows that the staff are getting closer to the target audience. Altogether, these techniques form a visual demand for the target audience to participate in the interaction with the characters.

The third sub-group of social contact, the social contact between family members and friends, was mediated in the encounters between actors most typically using a medium close-up camera distance, which mediated close social distance, familiarity between friends, and intimacy between close family members. The side angle excluded the target audience from being directly involved in the depicted situation and the social relationship was visually "offered" to them. The side angle focuses on mediating the social contact between the depicted people and makes the viewer an outsider and onlooker.

The most prevalent vertical angle was the low angle. The low angle makes the target audience look up at the close social relationship between the actors presented to them and emphasizes its value. Using the side angle does not make strong demands on the viewers' attention and allows them to become immersed in the social contact if and when they wish to be. With regard to the group of vectors, a close social contact between the characters was most typically mediated through the gaze. Different movements were used to get closer to the other person and to illustrate the social relationship with him/her. The actors walked toward or nodded to the other person and also touched each other.

11.1.4.2 Appeal to surprise

The appeal to surprise was mediated in two ways: by actors (person-focused surprise) or by advertised products (product-focused surprise). **Table 74** summarizes the findings of the appeal to surprise.

Table 74. Emotional appeal to surprise in the interplay between language and moving images.**Person-focused surprise**

Emotions	Language	Shot size (Mediated distance)	Horizontal angle (Involvement) Vertical angle (Power relation)	Vectors (Visual point of view of narration and visual interaction)	Movement of the camera (Approach / withdrawal) Movements of actors or objects (Emotional reactions)
Positive surprise Anticipation Joy Adoration Negative surprise Annoyance Anger	Noun denoting surprise Exclamatory sentences Exclamatory questions Interjections	Medium close-up: Person from chest upward – close view to the emotional reactions of the actors	Front: Viewer involvement – displaying the full spectrum of the emotional states Low: Object of the view is in a powerful position in regard to the viewers – magnifies the effect of the surprise	Actors' eye vectors toward target audience. Vectors engage the target audience visually to surprise.	Actors' movements: Head (up, down, sideways), hands (crossing the hands, shrugging the shoulders, waving, blowing a kiss), face (raising eyebrows, frowning, opening and closing eyes or mouth), multidirectional body movements (up, down, sideways)

Product-focused surprise

Emotions	Language	Shot size	Horizontal angle Vertical angle	Vectors	Movement of the camera Movements of actors or objects
Positive surprise Anticipation Joy Adoration Negative surprise Annoyance	Noun or verb denoting surprise Exclamatory sentences Interjections	<i>Not determined from non-human objects</i>	<i>Not determined from non-human objects</i>	<i>Not determined from non-human objects</i>	Movement in unveiling the products as a surprise Movement of the products with supernatural powers

In the case of person-focused surprise, the most common shot size was the medium close-up, which brings the the viewers close to the surprised emotional state of the

character. The low angle magnifies the surprise by making it seem more intense and powerful. The medium-close-up shot size and the front angle made the actors' faces clearly visible to the viewers' and enabled the target audience to read the full spectrum of the character's facial expression denoting their emotions. The eye vectors of the actors were directed toward the target audience and aimed to engage the target audience in the emotional state of surprise. Additionally, the movements of the actors mediated the characters' emotional responses to the unexpected stimuli. Several different actors' movements comprising head, hand, facial, and body movements mediated reactions to negative or to positive surprises.

In the images of product-focused surprise, there were no characters visible, but the advertised products mediated the surprise with movement in two ways. First, the advertised products were utilized to create a surprise for someone, and the movement was connected to unveiling the surprise. Second, the advertised products were brought to life through supernatural effects and moving in an unusual way.

11.1.4.3 Appeal to adoration

Appeal to the emotion of adoration was mediated in two ways: appeal to adoration for people in a depicted family and appeal to adoration for Migros. **Table 75** presents the main findings of the appeal to adoration.

Table 75. Emotional appeal to adoration in the interplay between language and moving images.

Adoration for people

Emotions	Language	Shot size (Mediated distance)	Horizontal angle (Involvement) Vertical angle (Power relation)	Vectors (Visual point of view of narration and visual interaction)	Movement of the camera (Approach / withdrawal) Movements of actors or objects (Emotional reactions)
Adoration	Positive and superlative forms of adjectives Declarative sentences Exclamatory questions Interrogative sentences Exclamatory sentence	Medium close-up: Person from chest upwards – close social contact	Side: Viewer detachment Low: Presenting powerful, desirable, and adorable people – magnifies the adoration	Eye vectors between actors: Visual means to ask for adoration and give adoration in the depicted situation.	Actors' movements: Turning the head, walking toward each other, and posing.

Adoration for Migros

Emotions	Language	Shot size	Horizontal angle Vertical angle	Vectors	Movement of the camera Movements of actors or objects
Adoration	Positive and comparative forms of adjectives Declarative sentences Exclamatory sentences	Full shot: Full view of the person – far social distance	Front: Viewer involvement – direct appeal for adoration Neutral: Objectivity, credibility, and similarity with the target audience	Actors' eye vectors toward the target audience: Visual means to ask for adoration for Migros.	Camera tracking in movement: Viewers approach the actors – enhance adoration and immerse the viewers in the adoration.

Visually, the medium close-ups from the side and low angles were dominant in the appeal to adoration for people. The medium close-up brought the depicted target of the adoration close to the viewers. Simultaneously, the low angle perspective, with the camera positioned significantly below the characters' eyelines makes the target audience look up at the actors, thus increasing the status of the latter and making them appear worthy of desire and adoration. Additionally, using the side angle puts the target audience in the role of onlooker, meaning they are not involved in the

visual communication with the actors. The side angle and the associated lack of demand lets the viewers become immersed in the adoration of the depicted characters in their own time. The use of an extremely low angle reinforces the appeal to adoration. The actors involved in the process of adoration, either adoring or asking for adoration from the other character, were connected to each other predominantly with eye vectors. Another important factor was the movement of the actors, typically turning the head or walking toward another character.

The appeal to adoration for Migros was mediated mostly with the full shots at an impersonal and extended social distance from the viewers. A full shot makes the character's whole figure visible in the surrounding context, which conveys important contextual meanings attached to reasons to adore Migros. The most typical vertical angle was the neutral angle depicting the actors at eye level, that is, at the same level as the target audience. The use of this angle aims to evoke an impression of similarity between the depicted characters and the target audience. Furthermore, the neutral angle is intended to enhance the credibility of the actors who communicate reasons to adore Migros in what appears to be an objective manner. The characters are in front of the target audience, which involves the viewers in the communication and makes them subject to a direct appeal for adoration. That appeal is reinforced by direct eye contact from the actors. Adoration for Migros was characterized by tracking in camera movement, which changes the size of the frame, that is, the shot sizes. During the continuous tracking in, the characters are depicted via two or three different shot sizes, creating the illusion that the viewers are approaching the characters. The camera tracking in thus enhances the appeal to adoration and the reasons to adore Migros.

11.1.4.4 Appeal to humor

The appeal to humor can be assessed under four sub-categories: humor with hyperbole, humor with oxymora, humor with puns, and humor with verbal comedy. The appeal to humor aims to evoke the emotion of joy. One of the sub-categories, appeal to humor with oxymora, also appeals to the emotion of surprise. **Table 76** summarizes the key findings.

Table 76. Emotional appeal to humor in the interplay between language and moving images.

Humor with hyperbole

Emotions	Language	Shot size (Mediated distance)	Horizontal angle (Involvement) Vertical angle (Power relation)	Vectors (Visual point of view of narration and visual interaction)	Movement of the camera (Approach / withdrawal) Movements of actors or objects (Emotional reactions)
Joy	Exaggerative slogans in declarative sentences with an indefinite pronoun	Medium close-up: Person from chest upwards – close social contact	Front: Viewer involvement into humor Low: Object of the view is in a powerful position in regard to the viewers – magnifies the exaggeration	Actors' eye vectors toward the target audience visually engage the target audience to humor.	<i>Not discernible</i>

Humor with oxymora

Emotions	Language	Shot size	Horizontal angle Vertical angle	Vectors	Movement of the camera Movements of actors or objects
Joy Surprise	Declarative sentences and interrogative sentences evoke contradiction with imagery.	Medium close-up: Person from chest upwards – close social contact	Front: Viewer involvement into humor and side: Viewer detachment Neutral: Similarity	Hand vectors between actors visually mediate the humorous interaction and physical connection between actors.	Actors' movements generate physical and slapstick comedy with exaggerated physical outbursts.

Humor with puns

Emotions	Language	Shot size	Horizontal angle Vertical angle	Vectors	Movement of the camera Movements of actors or objects
Joy	Declarative sentences spoken by a narrator evoking two different meanings with homonymy.	Full shot: Full view of people – far social distance mediating humorous actions of actors	Front: Viewer involvement into humor Neutral: Similarity	Actors' eye vectors toward the target audience visually engage the target audience to humor.	Actors' movements generate physical comedy.

Humor with verbal comedy					
Emotions	Language	Shot size	Horizontal angle Vertical angle	Vectors	Movement of the camera Movements of actors or objects
Joy	Declarative sentences Interrogative sentences Interjections Unusual and unconventional use or user of language	Medium close-up: Person from chest upwards – close social contact	Front: Viewer involvement into humor Neutral: Similarity	Eye vectors between actors mediate visually the humorous interaction between actors.	Actors' movements generate physical comedy.

In the mediation of humor with hyperbole, the most frequent shot size was the medium close-up typically used to present a close social relationship. The low angle emphasized the impact of the exaggeration as it makes the actions of the characters seem even bigger, which visually supports the linguistic exaggeration. The front angle emphasized the visual immersion into the humor by engaging the target audience directly in the humorous situations. Only eye vectors were used to form the eye relationship between actors and the target audience. There were no significant movements by the camera or the actors used to mediate humor with exaggeration.

Humor with oxymora is formed when a linguistic message was interpreted in conjunction with imagery, and the meanings of the language and imagery contradict each other. Visually the dominant shot size was the medium close-up but interestingly, there is no single dominant horizontal angle, with both the front and side angles used to an equal extent. The viewers were involved and uninvolved in the depicted situations to an equal extent. The contradiction was presented the most frequently from the neutral angle. Hand vectors between actors were the most frequently used and resulted from the realization of the humor. The humor was characterized by physical and slapstick comedy involving action. The humor was generated by the actors appearing in comical, unexpected, and/or embarrassing situations.

In the humor using puns, the simultaneously evoked meanings of the language and images created the humor. The full shot was the dominant shot size. The full shot mediated the considerable social distance between the viewers and characters and could encompass the actions of several actors. This was important since the actors' movements played an important role in generating the humorous effects with physical comedy. The physical comedy originated from unexpected actions in which the characters appeared in comical, unexpected and/or embarrassing situations. The viewers were involved in the depicted situations through the use of the front and

neutral angles. In addition, the actors' eye vectors toward the target audience were used to engage the target audience.

Humor with verbal comedy in the studied advertisements stemmed from the comical meanings of the language or from an unconventional language user. Verbal comedy was most typically mediated from the front and neutral angles and through medium-close-up shots to evoke a short distance between the images and the audience. The eye vectors connected the actors in the mediation of verbal comedy. Additionally, the actors generated physical comedy through their unusual actions in unexpected and/or embarrassing situations.

11.1.4.5 Summary of the findings

In sum, the medium close-up shot size is the most frequently used shot size in the mediation of the appeals to emotion. The medium close-up mediated a close social contact with the target audience and offers them a close view of the emotional reactions of the actors. The full shot is the second most prevalent shot size and is used to mediate social distance. Both full shots and medium close-ups are used to present physical and slapstick comedy. The medium shot is the third most frequently used shot size and is employed to depict a personal social relationship. The more distanced shot sizes, the full shot and medium shot, were characterized by the camera tracking in movement. The tracking in brought the viewers closer to the actors on screen. Moving toward other actors or the target audience imitated the natural approach behavior of humans. Interestingly, the camera tracking back was never used to evoke an emotional appeal.

The front angle dominates the communication of appeals to emotion as it can appeal directly to the target audience. Additionally, offering a full view of the actors' faces shows the full spectrum of emotions of the actors, which is important when expressing appeals to emotion. The side angle is less frequently used and usually when a certain detachment from the viewers is required. This angle excludes the target audience from being directly involved in the depicted situation and puts viewers in an outsider and onlooker role. The choice of front and side angles correlates with the choice of vectors. The frontal angle was connected with the mediation of the actors' vectors toward the target audience. The side angle appeared in the context of vectors between actors. Among the group of vectors, the connection established via the gaze was dominant. The appealing eye vectors of the actors were as frequently directed toward the target audience as toward other actors.

Emotionally appealing movement is realized in the majority of cases by the actors, who employ a broad array of different movements. The actors' movements to approach another actor or other actors and the target audience imply a particular social relationship with the people with whom the relationship is sought. In the

mediation of surprise, actors' movements are characterized by the largest spectrum of different kinds of movements, and those movements most differentiated from the movements associated with the other appeals. The actors' employed both up and down and sideways movements of the head and the whole body. Similar multidirectional movements were not discernible in the mediation of other appeals. In addition, different kinds of hand movements and a range of facial expressions denoting surprise were discernible. The other important aspect of the communicating the appeal to surprise was the use of non-human objects.

Analysis of the vertical angles employed reveals that the neutral and low angles were used equally frequently. The neutral angle targets objectivity and mediating a similarity with the target audience through the positioning at the eye level with the viewers. The neutral angle was always the most dominant angle when actors representing Migros staff addressed the target audience directly and when Migros staff addressed their customers. The use of a neutral angle gave the impression of eye-level communication between the Migros staff and the target audience. In the visual communication, there was no power difference involved and the visual communication creates an effect of similarity between the viewers. The low angle magnifies the appeals to emotion and powerfully emphasizes the desirable situations and outcomes, like precious social relationships or depictions of adorable people. One remarkable finding was that the high angle positioning was never the dominant angle in the mediation of the appeals to emotion.

11.2 Conclusions

This cross-disciplinary research contributes to the limited body of similar research on emotional persuasion in advertising, more specifically on how appeals to emotion are mediated. The research relates to the theoretical fields of marketing, linguistics, and psychology and offers insights into emotional persuasion mediated through dialectal language, visual moving images, and their interplay in TV commercials targeting a fragmented audience.

The appeals to emotion of this study were divided into four categories: to social contact, surprise, adoration, and humor. Those categories could in turn be subdivided into smaller sub-categories. The results on the emotionally appealing language addressed the first research gap in the fields of marketing and linguistics. Previous marketing studies, mostly published in English, identified different kinds of appeals to emotion, but not those stemming from a linguistic analysis of the language of advertising. However, there are some similarities in terms of the categorizations of the appeals between the current research and prior literature.

11.2.1 Appeals to emotion of language in dialect

The first category of emotional appeal, the appeal to social contact, is fairly similar to appeals for affiliation and sociability identified in previous studies (Kröber-Riel & Weinberg 1992, 147; Mogaji 2018, 33). However, this study identified that the appeal to social contact is presented in three different relationships: the social contact between staff of the advertising cooperative and its customers, social contact between the staff and the target audience, and social contact between family members and friends.

The second category of appeals to emotion is the appeal to surprise. Previous studies do not identify surprise as an emotional appeal, although an appeal to shock has been investigated (Eagle 2015, 101). In this research, the appeal to surprise was either person- or product-focused. The third category, the appeal to adoration, has not been classified as an emotional appeal in previous research. In this research, the appeal to adoration had two sub-categories: appeal to adoration for people and appeal to adoration for the advertising cooperative.

The fourth category is the appeal to humor. Humor has previously been identified both as an emotional appeal and a creative tactic of language, but in very general terms without specifying how humorous appeals are created (Toncar 2001; Percy & Elliott 2009; Eagle 2015). This study reports four subtypes of humor: hyperbole, oxymora, puns, and verbal comedy. The finding offers new knowledge on the ways humor is employed. New additions to the previous literature of linguistics and marketing are the use of hyperbole, oxymora, and verbal comedy to support the appeal to humor. In the commercials, the well-established figures of speech—hyperbole and oxymora—undertake new functions in the emotional appeal of humor.

11.2.2 Creative tactics of using language in dialect

This research offers several novel findings on the creative tactics of language use. That novelty stems in part from the investigation of the use of dialect because the creative tactics presented in previous literature were associated with standard language varieties, mostly English. First of all, at the phonological level, prosodic features of the speech are important in shaping meanings. Variations of shorter and prolonged pronunciation of vowels change the valence and the level of the emotion.

Among the novel findings is that unexpectedness is communicated linguistically in terms of aposiopesis, in which sentences are anomalously broken off and left unfinished for humorous effect. Accordingly, the rhetorical device of aposiopesis had a new role in the language of advertising. For humorous effect, unexpected meanings are also communicated by communicating contradictory messages in the interplay with imagery through oxymora. In addition, the unexpected use of language or an unexpected user can foster verbal comedy. An additional creative tactic for

humor is to create slogans in Swiss Standard German including an emotion lexicon to compensate the emotional meanings of the non-emotional language variety. In the literature of marketing, puns and the use of humor in general are classified as creative tactics of language (Schmidt & Kess 1986, 19; Percy & Elliott 2009, 293–294; Eagle 2015, 253), whereas in this research, puns and humor are identified appealing to emotion of joy.

A further novel addition to the creative tactics of language is authenticity. Authenticity was imitated by the use of incomplete sentences and interjections. In addition, testimonials in the first-person narration were delivered by credible opinion leaders or opinion formers, and by narrators. Creative techniques related to the narrative structure take turns making negative and positive appeals to emotion, which formed cycles of emotional shifts, and delivering a story for the target audience to learn about. Additionally, repetition of adverbs and pronouns, exaggeration, the use of emotional lexicon and figurative language, variations in sentence type, and aiming to activate the thinking process of the target audience are identified. Furthermore, contrast is created linguistically by the cyclic appearance of both formal and very informal communication styles.

The findings share some similarities with those of existing linguistics literature regarding emotive language, albeit that research was not based on the language of advertising. The use of exclamatory sentences, interjections, an emotive lexicon, and terms of endearment classified as emotionally appealing in this research have been recognized as linguistic techniques for communicating emotional meanings.

Previous studies conducted in the context of the language of advertising (e.g., Percy & Elliott 2009; Eagle 2015) identifies unexpected emphasis or stress of words as creative tactics. In this research, stressing and prolonging pronunciation of the syllables are markers of negative emotions in the speech. Pausing and stressing speech surprisingly places emphasis on the words.

11.2.3 Paradigmatic choices of emotionally appealing images

The study of emotionally appealing images illustrates which ones appear in commercials and how images of products, people, places and props (from the paradigmatic axis) are combined in the syntagm for the purpose of the emotional appeal. The study findings show that images of universal biological schemas were used to appeal emotionally to the target audience. First of all, images of people, especially of children, were used to evoke the innate biologically preprogrammed reactions of the target audience. Similar findings on biological schema had been previously reported by Fowles (1982, 274–275), Messaris (1997, 34, 40–41), Kröber-Riel and Esch (2004, 174–175), Percy and Elliott (2009, 48–49), and Mogaji (2018, 36). Prior literature reports that human actors and sex appeal can provide a

strong emotional stimulus in advertising (Fowles 1982, 274–275; Messaris 1997, 48–49; Mogaji 2018, 36) but presenting emotionally appealing images with some sexualized content was not a tactic employed by Migros in the advertisements reviewed. This demonstrates that there are multiple ways in which advertising can stir emotions.

In addition, human actors had important roles in the commercials. In a similar manner as noted by Hakala (2006, 14; 2008, 3), the current research shows images of people provide a social context for the advertised product and aim to evoke emotional responses among viewers. The human actors had roles that enhanced the appeals to emotion in the narratives of the commercials. The commercials studied here primarily feature images of people in close relationships—nuclear families, and images of a mother-in-law and son-in-law, and couples composed of a man and woman. Representations of family members, sometimes accompanied by a dog, mediate a family-oriented lifestyle. The study findings are in line with Leonidou and Leonidou (2009, 540–541) who found that illustrations of happy family members enjoying a product prevail in appeals to emotion.

The representations of family were a group specific schema addressing the viewers with similar interests around a family-oriented lifestyle. The use of the schema connecting people with shared interests and with similar experiences is discussed in previous studies (Kröber-Riel & Esch 1990, 167–168; Vesalainen 2001, 159–162); however, those studies emphasized shared leisure activity interests. In contrast to the examples offered by Leonidou and Leonidou (2009), the appeals to emotion mediated in the current research did not contain representations of luxurious lifestyles.

Interestingly, this study identifies emotionally appealing images of people linked to images of the Swiss natural environment and Swiss culture. The familiarity of the images of the Swiss environment may even enhance the emotional appeal of the commercials. In accordance with previous studies, the culturally specific schema representations were attached to a particular local culture, in this case, Switzerland (see also Kröber-Riel & Esch 1990, 167–168; Messaris 1997, 50–51; Müller 1997, 60–61).

11.2.4 Syntagmatic choices of emotionally appealing images

The current study on the syntagmatic structure of emotionally appealing images identifies three new syntagmatic structures of emotionally appealing images. First, the study discovers how the culturally specific schema representations of products, people, places, and props appeal to the emotion of love for Switzerland. Second, the study identifies a new syntagmatic structure of images appealing to the emotions of love and joy; and third, a syntagmatic structure of an appeal to trust.

Although the combinations of different products, people, places and props within advertising images had previously been studied in static advertising images (e.g., Hakala 2006, 2008), the syntagm of emotionally appealing moving advertising images of commercials had not been explored.

11.2.5 The interplay between emotionally appealing language in dialect and moving images

The interplay between emotionally appealing language and moving images addresses a second research gap in the fields of marketing and linguistics, and makes it possible to propose a detailed framework of the interplay between emotionally persuasive language in dialect and moving images in advertising. The scientific novelty of the framework is that it specifies how appeals to emotion are mediated. There are a few previous studies discussing the meanings of different shot sizes and angles in the imagery and film (Messaris 1994, 1997; Monaco 2002; Kress & van Leeuwen 2006), but no previous studies of their meanings from the perspective of appeals to emotion in advertising were found. There also do not appear to be any studies covering emotional appeals mediated through the use of different vectors and both camera and actor movement.

The study findings contribute to the previous literature regarding filmic mediation with different shot sizes and angles. This study reveals the medium-close-up shot size to be the most prevalent in the mediation of appeals to emotion. Kress and van Leeuwen (2006, 125) report that the medium close-up imitates communication at a close personal distance. In the dataset underpinning this study, the shot size mediates that the advertiser wants to be near the target audience, potentially ready to serve. The shot size brings the viewers close to the advertiser and builds proximity with the target audience despite the distance created by the TV as a medium. The relatively close distance of the medium close-up shot size aims to diminish the real distance between the communication partners.

The study findings regarding the horizontal angles characterizing the viewers' involvement and detachment support previous findings (Kress & van Leeuwen 2006). The side angle excludes the target audience from a direct involvement in the depicted situation and makes the viewers outsiders and onlookers. In addition, the side angle lets the viewers view the images and absorb them in their own good time. This usage suggests being an onlooker may have a positive effect on emotional appeal. The front angle has to do with viewers' involvement (see Kress & van Leeuwen 2006). In this study, the frontal angle involves the viewers in an imaginary relationship and in a conversation with the depicted actors. Additionally, the front angle is characterized by the direct appeal to the target audience. When communicating an appeal to emotion, the front angle gives a full view of the

spectrum of emotions the actors convey and is important in engaging the viewers in that appeal to emotion.

Regarding the use of the back angle, this study reveals some similar functions as mentioned by Kress and van Leeuwen (2006, 136, 138, 258). The over-the-shoulder angle emphasizes the point of view of the owner of the shoulder or back. The aim is to immerse the viewer in the narration from the perspective of the character and experience that character's viewpoint. This study concludes that the angle is predominant in appealing to a social contact and establishing one between customers and the advertising cooperative's staff. The angle mediates the experience from the customer's point of view. In the dataset informing this study, the angle did not reflect a non-social or private angle (cf. Kress & van Leeuwen 2006, 138, 258) nor was it used to emphasize the beauty of nature (cf. Messaris 1997, 24–27).

In accordance with those of Kress and van Leeuwen (2006, 140, 143–144), the findings of this research confirm that the neutral angle mediates neutrality, similarity, and objectivity. The neutral angle establishes eye-level communication between actors depicting the cooperative's staff and the target audience. The neutral angle establishes similarity with the viewers and depicts the advertising cooperative's staff as approachable people who are potentially ready to serve their customers. The findings regarding the low angle are in line with Messaris (1994, 11, 16; 1997, 34–40), Monaco (2002, 205), Kress and van Leeuwen (2006, 140, 132), and Immonen (2008, 81–82). The low angle is characterized by power. When depicted using the low angle, the actors are in a powerful position and have power over the viewers. From the low angle, the depicted person not only looks larger (Immonen 2008, 81–82) but also seems powerful and influential. The low angle is used to magnify the importance of the depicted actors, to emphasize the value of the social contact between people, and to depict the people as adorable and desirable. Moreover, the new finding is that the low angle magnifies emotional appeal. Overall, the low angle mediates meanings that are worth pursuing.

11.3 Theoretical contributions

Studying multimodal commercials is challenging, which might explain why the interplay between emotionally persuasive language and moving images of advertising has not previously been explored. Indeed, studying the mediation of the appeals to emotion posed great challenges. First of all, conducting cross-disciplinary research analyzing language, imagery, and their filmic mediation demands a broad theoretical knowledge of different fields. Second, the study was methodologically challenging in that it required mixing quantitative and qualitative methods. Additionally, there was no ready-made method available to analyze the interplay between language and moving images. Consequently, the method applied was based

on film studies, which made it possible to examine the mediation of the appeals to emotion. Due to the uniqueness of analyzing such interplay between language and moving images, the main methodological contribution of the study is implementing a new tool for analyzing commercials within advertising research.

The commercials featured an abundant stream of images and verbal language. The fast-paced stream of moving images was filled with the simultaneous appearance of different products, people, places, and props, which challenged the analysis of the images. In analyzing the mediation of the appeals to emotion, it was especially demanding to study the movement of actors and movement generated by the camera work. In studying the language of the commercials, a further challenge was caused by the use of the non-standard language variety, Swiss German. The dialect deviates greatly from the Swiss Standard German variety and there is no available official grammar guide or dictionary, which makes transcription and linguistic analysis complicated.

The research literature includes a number of gaps regarding the use of language, images, and how they interplay in emotionally appealing advertising. There was also a need to understand what emotions the appeals to emotion were targeting. The motivation for conducting this research also arises from a long-standing desire to understand the interplay between language and moving images in commercials. The research conducted to advance that understanding was cross-disciplinary, combining theoretical elements from the fields of marketing, linguistics, and psychology. By bringing these fields together, the study provided holistic and new viewpoints on emotional persuasion.

This cross-disciplinary study on emotionally appealing advertising fills research gaps in both the fields of marketing and linguistics by contributing to advertising research. Studying emotionally appealing language in dialect reflects the lack of previous studies on the emotionally appealing language of advertising, meaning there was no framework to adopt and very little literature on the topic. This research addresses the lack of understanding of how appeals to emotion form in the language of advertising by formulating a framework of emotionally persuasive language of advertising in dialect. The resulting framework contributes to the literature on advertising and linguistics. An additional scientific novelty of the framework of emotionally appealing language is that it specifies which emotions are targeted by the means of language. This adds to the understanding of human emotions in the process of persuasion and contributes to the field of psychology.

Addressing the target audience that routinely uses Swiss German via a local Swiss-German dialect was the key element in the emotional persuasion. Among the German-speaking Swiss in Switzerland, Swiss German is the familiar and preferred variety of the German language. In advertising, the use of the local dialect is widely influenced by the surrounding Swiss cultural context. Swiss culture influences the

ways Swiss German is used in the communication situations of commercials; for example, to create an emotionally appealing effect, dialect use either followed or contradicted the socially shared and culture-specific Swiss norms determining the appropriate use of language in the given situations.

This research also provides new insight into emotionally appealing advertising images and the paradigmatic and syntagmatic choices. Especially the syntagm of emotionally appealing images of commercials had remained undiscovered so far. No previous studies on the combinations of products, people, places, and props in the emotionally appealing images could be found. The study discovers new ways in which emotionally appealing meanings can be created with images of products, people, places, and props by using them individually and together. Additional contribution is made by analyzing which emotions the combinations of images appealed to.

Studying the interplay between language in dialect and moving images is the greatest theoretical accomplishment of this study. Prior studies were incapable of analyzing this interplay and no previous studies could be found on the topic. The findings provide an understanding of how emotionally appealing language is mediated in conjunction with moving images. Finally, based on all the main findings of the study, a new framework of emotionally appealing advertising for fragmented target audiences is introduced which is regarded as the main theoretical and managerial contribution of this study by bringing the use of language in dialect, images, and their interplay together in one framework.

11.4 Practical implications

The contribution of the study relates to exploring emotionally appealing advertising and providing insights into consumer persuasion from the respondent's perspective. This study broadens the understanding of advertising persuasion and can have important implications both for marketers and linguists. This study is among the first to address how language in dialect can be used to appeal emotionally to a fragmented target audience. The study furthers the understanding of local dialects in advertising communication and can have important implications for companies pursuing localization in their marketing.

From the managerial point of view, the findings of the emotionally appealing language in dialect can help marketers respond to the challenges of localization and help communication with fragmented target audiences by acknowledging the importance of local dialects. Understanding how emotions can be appealed through the use of language can reveal new perspectives on designing emotionally appealing advertising. This study suggests that making an extra effort to reflect the meanings of different language varieties in advertising can be productive. The choice of an

appropriate language variety and its use in advertising may actually be the key element in advertising. The advertiser can adopt the local dialect to appeal to the specific target audience in an authentic manner. Advertising messages in the target audience's everyday language variety can bring the advertiser closer to that audience. Talking to the target audience predominantly in their local dialects could appeal emotionally to the fragmented audiences through the familiarity of these varieties. However, as the effect of the Swiss-German dialect on the findings cannot be isolated in this study, further research is required to discern whether the results of other dialects are similar (see also Subchapter 11.6).

Practitioners could call upon the findings regarding emotionally appealing images when planning emotionally appealing advertising visuals. Those findings offer concrete examples of which images can be used to appeal to emotions. Furthermore, this study reports that the familiarity of locally and culturally related images, for example, images of local landscapes and representations of the culture, could enhance the emotional appeal. The homely familiarity of the images and the local dialect in the commercials could enhance the emotional appeal. A commercial that feels authentic to the viewers may meet a key criterion for a good commercial. This raises the question of whether an authentic commercial could even make the target audience forget that they are watching a commercial and whether such optimally authentic commercials might be even more persuasive.

Summarizing the main findings on the emotional persuasion of advertising based on the appeals to social contact, surprise, adoration, and humor, this study introduces an advertising planning tool that can be applied when targeting fragmented audiences. The framework depicting the interplay of dialectal language and moving images will be named after the author The Pajuranta Prototype. The framework is presented in **Figure 30**.

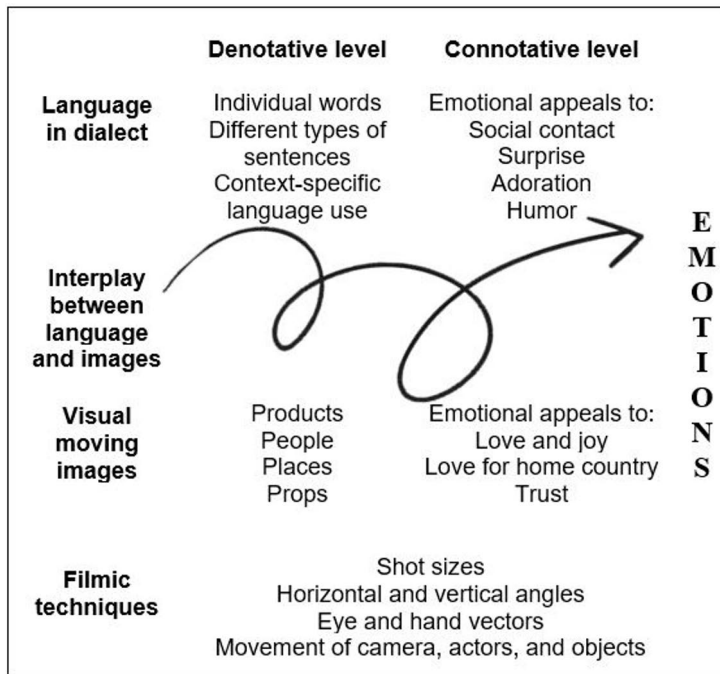


Figure 30. The Pajuranta Prototype. The framework of emotionally persuasive advertising in the interplay of dialectal language and moving images.

The framework covers three main sections of emotionally persuasive advertising explored in this research: dialectal language, visual moving images, and their interplay which are organized at denotative and connotative levels of meaning. The content of these sections is specified in **Table 77**.

Table 77. Appeals to emotions with language in dialect, moving images, and their interplay.

Language in dialect

Multilevel use of individual words, different types of sentences, and context-specific use of a local dialect associated with positive values and ratings for evoking positive emotions.

Appeal to social contact between company staff and customers, company staff and the target audience, family members and friends

Appeal to surprise with person-focused surprise and product-focused surprise

Appeal to adoration for people and for the advertising company

Appeal to humor with hyperbole, oxymora, puns, and verbal comedy

Images

Appeal to the emotions of love and joy

Products: food and drink, construction materials

People: family, couple composed of a man and a woman in a relationship, children, dog
Places: home
Props: company name, logo

Appeal to the emotion of love for the target audience's home country

Products: domestic food products
People: cultural figures, family
Places: domestic countryside, emblems of the country
Props: domestic culture, company name, logo

Appeal to the emotion of trust

Products: home appliances
People: company professionals, company staff with their customers, an adventurer with Bedouins, mother-in-law with son-in-law
Places: home, desert, company's store, professional's workplaces
Props: company name, logo

Mediation of moving images

Shot size – distance

Varies the social distance between the depicted people and the target audience. The medium close-up builds a close social relationship with the target audience and gives a close view of the emotional reactions of the actors.

The full shot mediates impersonal and far social distance and the medium shot personal level relationship.

The more distanced shot sizes enable to show people in meaningful contexts for the appeals to emotion.

Horizontal angles – involvement

The low angle emphasizes and magnifies the emotional appeal. The depicted content of the image seems valuable, desirable, powerful, and bigger.

The neutral angle builds eye-level communication characterized by objectivity, similarity, and equality. It makes the company staff seem approachable and depicts them as equals with the target audience.

Vertical angles – power relation

The front angle reinforces the viewers' involvement in the appeals to emotion, appeals directly to the target audience, and enables the depiction of the full variety of the emotional states of the characters depicted.

Using the side angle means the target audience is not directly involved. The side angle makes the target audience onlookers but allows viewers to immerse themselves in the depicted situation in their own good time.

The back angle immerses in the point of view of the depicted person.

Eye and hand vectors – Visual point of view of narration and visual interaction

Vectors present interaction between participants visually. Eye vectors are formed by the direction of gaze and hand vectors by the direction of hand movement.

Mediate a close social relationship between people.

Engage the target audience in the emotion of surprise.

Ask for and give adoration to people. Ask for adoration for the advertising company.

Engage the target audience in humor. Mediate humorous physical interaction between actors.

Camera movement – Approach and withdrawal

Camera tracking in brings the viewers closer to the depicted actors and imitates the natural approach behavior of people moving toward a stimulus.

Appeals to adoration for the advertising company.

Appeals to social contact with the target audience.

Movement of the actors and objects – Emotional reactions

Actors' head, face, hands, and full-body movements depict their emotional reactions.

Actors' movements toward the target audience appeal to social relationship.

Walking toward, turning the head, nodding, and physical contact between actors appeal to social contact in the depicted situation.

Actors' movements depict emotional responses to unexpected stimuli and mediate emotions of surprise.

Supernatural movements of the products mediate product-focused surprise.

Actors' exaggerated physical outbursts mediate physical comedy and slapstick appealing to humor.

The Pajuranta Prototype is the main practical contribution of this study as the framework aims to explain the complex interplay between language and visuals in the emotional persuasion of advertising from theoretical and managerial points of view. The framework will hopefully encourage advertising planners to think about different options for personalizing advertising for fragmented target audiences. Furthermore, practitioners planning emotionally appealing multimodal advertising can harvest concrete ways in which to apply the interconnected perspectives of the emotionally appealing language in dialect, the emotionally appealing images, and their interplay. As a practical implication, the framework is widely applicable to advertising in several media channels, including online advertising.

11.5 Evaluation of the study

Sale and Brazil (2004) have developed a framework for critically appraising a mixed-methods research approach. The framework of critical appraisal criteria is based on Lincoln and Guba's (1985, 1986) concepts of trustworthiness and rigor, and is applicable in parallel for quantitative and qualitative methods. Sale and Brazil (2004, 354) state the trustworthiness and rigor criteria for mixed-method studies encompass four goals: truth value, applicability, consistency, and neutrality.

11.5.1 Truth value

The truth value is assessed by internal validity for quantitative methods and credibility for qualitative methods. In this research, the validity of measuring the results of the quantitative content analysis was secured by the selection to use relevant variables based on the research literature (Neuendorf 2002, 95–97). In analyzing the prevalence of pitch, products, people, places, and props in images, the variables and categories were built mutually exclusive.

Applying triangulation as part of the quantitative and qualitative methods was implemented to ensure credibility (Sale & Brazil 2004, 358; see also Lincoln & Guba, 1985). The mixed-methods approach aims to deliver an in-depth understanding of the phenomenon by integrating evidence from different sources (Denzin & Lincoln 2000, 5) and can be apt when there is a supposition that no single method would provide the required answers (Hakala 2006, 170–171). The approach was assessed to be suitable for the purpose of the current research because it could elicit accurate answers on the phenomenon under investigation, that is, emotional persuasion in advertising, and more specifically how appeals to emotion are mediated in TV commercials. In future research, more observations and confirmation of the conclusions could be provided by investigator triangulation (i.e., use of several different researchers to study the research problem).

11.5.2 Applicability

Applicability refers to the external validity of quantitative methods and transferability in qualitative studies (Sale & Brazil 2004, 354). According to Neuendorf (2002, 115), the external validity of the content analysis should be read as meaning its generalizability; that is, whether the results of a measure can be extrapolated to other settings and times. It is vital to consider three important aspects—replicability, the representativeness of the sample, and the measurement process. In this study, the replicability of the content analysis was ensured by fully reporting the procedure adopted. The coding frame developed and applied in this study can be applied in future research on TV commercials.

The collected data were representative for studying emotional appeals of dialectal language, visual moving images, and their interplay in TV commercials: All the commercials selected applied the spoken Swiss-German dialect and included multiple modes, as a prerequisite of language and images. The respondent's perspective was considered in the data sampling process. The first set of 17 commercials featuring spoken Swiss German stems from a collection of the best and most memorable commercials based on consumer feedback on the official Migros website. At the time of collection, the website was the only online distribution channel for the commercials, and therefore, the dataset was seen as the best option to encompass the perspective of the target audience. Subsequently, the dataset was supplemented by the 15 most current commercials at the time of data collection (2011–2013). The commercials come from the official YouTube channel for Migros's German commercials introduced at the end of May 2008 (Migros 2013) and represent those with the highest view count. The purposive sampling process relied on the researcher's judgment (see also Subchapter 6.2.3).

The aim of the purposive sampling was to select commercials that would have been received well by the target audience, reflecting the perspective of the target audience. However, forming a sample from the target audience's perspective is challenging, and the purposive nature of sampling has both advantages and disadvantages. The purposive sampling technique was implemented to include those commercials best representing the respondent's view. However, purposive sampling is prone to bias due to the inherently subjective nature of human judgment. The collection of the best and most memorable commercials on the Migros website was assembled by the cooperative based on a consumer survey conducted in a limited time. Although the commercials were collected based on consumers' votes, the selection to rank was given and thus limited. A further issue to consider is that the actual number of votes cast was not published. The downside regarding the commercials collected from the official YouTube channel for Migros's German commercials by their view count is that it is restricted to the preferences of the users of that specific medium. Accordingly, the limitations related to the purposive sampling could have affected the research results of the study.

The measurement process of the content analysis is authentic in the sense that the coding process was conducted by three native Swiss-German speakers in Switzerland. Careful attention was paid to the coding equipment and circumstances to ensure the validity of the codings (see also Subchapters 6.2.6.1 and 6.2.6.2; Neuendorf 2002, 115).

In qualitative studies, applicability means transferability, that is, assessing whether the results can be applied to a broader population (Lincoln & Guba 1985; Sale & Brazil 2004, 358–359; Shenton 2004, 69). The data analyzed to inform the present study limit the extent to which the research results can be generalized. The first limitation is the purposive sampling technique aiming to include the target audience's perspective. The sampling technique affected the kind of commercials selected for analysis. The second limitation concerns the size of the data: the data consisted of 32 Migros commercials in the Swiss-German dialect. The set of commercials extended over six decades and the mixture of older and newer commercials provided a good source of linguistically rich material for analysis. In the light of previous research (Mattila-Palo 2014), language played a major role in delivering the advertising message in commercials in the 1960s and 1970s, potentially due to the limited filmic techniques of the time. The capacity to convey messages through visual means being more limited in the 1960s and 1970s could have resulted in language compensating for the deficits of visuals and the broader use of linguistically persuasive techniques (see Mattila-Palo 2014). Assuming that the recent tendency in advertising has been the growing dominance of visuals over language, the older commercials were regarded as potentially providing a good source for linguistically rich material. The current study provides an index of

transferable results of emotionally appealing TV advertising in the Swiss retailing context. However, the research results obtained from a single-case study may not be generalized to Swiss advertising. The case study did not aim to achieve objectivity by taking random samples or attempt to derive statistical inferences or generalizations from the studied data to apply to advertising more widely. Further research would be required to discern whether the results can be generalized to Swiss advertising or whether the research results are specific to the retailing segment, and whether emotionally appealing techniques are applied in the contemporary TV advertising of the 2020s.

11.5.3 Consistency

Consistency means the aspects of reliability for quantitative methods and dependability for qualitative methods (Sale & Brazil 2004, 360). In the content analysis of the images, the reliability of the results was enhanced by employing three coders. The final coding reliability was assessed in terms of evaluating the consistency of the codings and the process indicated high reliability (see Subchapter 6.2.6.3). Additionally, the possibility of consensus among the coders arising purely by chance was reduced by three factors. The coding categories always included more than two measures from which the selection was made. Additionally, the coders were allowed to choose all the measures they thought appropriate for each category, even if doing so resulted in the selection of multiple codes. The coders' answers were designated as agreeing only when all the selected codes within the category were similar.

However, the incidence of the answer option "Other" being high among the studied variables suggests that the questionnaire might have benefited from more fine-grained measures. In future research, the coding sheet could be developed, and the coders could be asked to indicate the primary advertised product, primary character, and primary location. In the quantitative analysis of the pitch, the validity of the frequency and proportions of spoken Swiss German was improved by two factors. When the time spent by characters or a narrator using spoken Swiss German was determined, the measurements were conducted three times to reduce the chances of error. These three recorded durations were then averaged to derive a figure for the percentage of spoken Swiss German and compared to the total duration of the commercials. The transcription process revealed the language varieties used in the commercials prior to the measurement. The process helped discern the parts spoken in the Swiss-German dialect and those using Swiss Standard German and to ensure that the spoken Swiss Standard German texts were excluded from the measurements.

Dependability in the context of qualitative research means how well the decision trail of the researcher can be followed (Leavy 2014, 680). The dependability was

considered by carefully planning and documenting the different stages of the linguistic and semiotic analysis to ensure the transparency of the decision trail underpinning the research (ibid.; Shenton 2004, 71). As similar findings occurred in relation to several commercials, the qualitative analysis was regarded as having reached saturation. The linguistic and semiotic analysis was accompanied by several excerpts of the transcript and screenshot images to provide examples of the analyzed data. Additionally, descriptive metadata of the commercials were produced to provide access to the data given copyright restrictions (see also Subchapter 6.1).

11.5.4 Neutrality

When applied to quantitative methods, neutrality refers to the reflections of how objective the study is. For qualitative methods, confirmability refers to a self-critical attitude on the part of the researcher regarding reflections on how the researcher's perceptions affect the research (Leavy 2014, 680). Both quantitative and qualitative analyses were conducted to deliver objective research results. As to the objectivity, in the content-analytical phase, Swiss informants were employed to provide an objective view of the visual moving images.

Additionally, a Swiss transcriber provided a full transcript of the verbal language of the commercials. The transcript was used in the quantitative and qualitative analysis of the pitch. Regarding the confirmability, as the study's qualitative findings were obtained from the analysis conducted by the researcher, the researcher's interpretations of the data could have affected the research results. In future research, more observations and confirmation to the conclusions could be provided by investigator triangulation, i.e., use of several different researchers to study a research problem (Johnson et al. 2007, 114).

11.5.5 Ethical principles

The research process was guided by strong ethical principles to ensure the research was ethically acceptable and reliable and produced credible research results. The data management plan specified the process of data acquisition and management throughout the lifecycle of the research (see Subchapter 6.1).

In addition to the research data, the personal data collection and processing respected the key data protection principles. For the purposes of the research, only necessary personal data were collected and processed. The personal data were stored for no longer than necessary to serve the purposes for which they were collected.

11.6 Avenues for future research and study limitations

As with all research, this study has its limitations; those limitations do, however, also illuminate several new research avenues. The empirical study focused on commercials broadcast on television in a particular period from the 1960s. However, as the Internet and the various streaming services are gaining more and more ground, they would offer another important media context in which to study the way appeals to emotion are mediated in advertising.

Since the commercials represent various decades some of the commercials would most likely seem outdated to the viewers of today as the world has changed in many ways from the time of broadcast and outbound media. New current issues emerge in the society, gender roles and their portrayal develop, and especially the technologies for cinematic techniques have undergone a rapid transformation. Even the way language is used changes over time: New words and expressions may appear, or existing words or expressions may acquire new interpretations as languages tend to change to reflect the zeitgeist and the cultural context. The spoken Swiss-German dialect in the commercials may also have changed. It is not expected that radical linguistic changes would appear in the commercials from year to year but there may have been changes over the decades. However, the underlying meanings of the linguistic expressions seem to endure. For example, some of the linguistic findings—oxymoron and aposiopesis—date back to the theory of rhetoric in Ancient Greece. The expressions of the emotionally appealing language could be applied in today's advertising as well, albeit adjusted to suit the contemporary use of language and trends in the current media environment (e.g., social media).

In addition to language in dialect, some representations—for example the adventurer exploring the desert and making new friends with the Bedouins or the traditional gender roles—might not be regarded as politically acceptable under current standards in Switzerland and might cause irritation. Accordingly, the oldest commercials especially may not work as such for today's audience and might not be able to elicit the emotions appealed to among the viewers in Switzerland today. However, the underlying deeper meanings reflected in the findings—for example the meaning of establishing the friendship with foreign nationals in the case of the adventurer and Bedouins—are relevant and applicable if adapted to the zeitgeist so that they better correspond the present time.

The focus of this research was on how appeals to emotion are mediated in commercials using Swiss German and the study was limited to the specific Swiss linguistic and cultural context. Some of the findings were indeed specific to Swiss culture and reflected Swiss traditions and customs; for example, despite his color, the representation of the Swiss Father Christmas, Schmutzli, is a cultural tradition still preserved today. The classifications of the appeals to emotion (appeal to social

contact, appeal to surprise, appeal to adoration and appeal to humor) identified similarities with previous literature but the linguistic techniques of emotionally appealing language in dialect were only consistent to a small extent with the previous findings regarding standard languages, mostly English (see also Subchapters 11.2.1 and 11.2.2). The effect of the Swiss-German dialect on the study findings cannot be isolated, and thus, the results may be dialect dependent. However, it can be assumed that Swiss Standard German is chosen for advertising targeting different audiences and preferred in advertising conveying informational appeals (see also Chapter 5). It is beyond the scope of this study to determine the extent to which the choice of dialect affected the techniques of the appeals to emotion in the commercials.

Similarly, the results related to the emotionally appealing images displayed some similarities with the previous research but some findings around the emotionally appealing images were specific to Switzerland. Accordingly, the research can be regarded as providing an index of transferable results of emotionally appealing techniques used in TV advertising in the Swiss retailing context. However, further research would be required to discern whether the research results are specific to the retailing segment and whether the emotionally appealing techniques are applied in the contemporary TV advertising of the 2020s. Future research could be conducted on the commercials from recent years of different Swiss retailers to evaluate whether the research results can be generalized to the latest Swiss German advertising. Thereafter, future research could be conducted in a context other than retailing to determine if the results are similar.

Further research would be required to discern whether the framework of the appeals to emotion can be generalized to other dialects or standard languages. One suggestion for future research is aligned with this limitation of the study: In order to assess the potential effect of the dialect, emotionally appealing techniques applied in other dialectal commercials could be explored and compared with the findings of the current study. Exploring commercials outside of the very specific context of Switzerland could offer new empirical insights into the emotional persuasion of dialect. In addition, future research could be conducted among emotionally appealing advertising in other languages.

The findings are limited in the sense that the commercials informing the empirical study were restricted to those of one Swiss cooperative in the retailing segment. The commercials targeting the retail trade and also the product categories of the advertised products may have affected the research results. The Swiss origin of Migros and the cooperative's long-standing tradition of operating in Switzerland may have increased the preference for the local dialect and affected the ways in which Swiss German was used. A more comprehensive viewpoint on the emotional persuasiveness of the advertising could perhaps have been obtained by selecting commercials from various Swiss companies operating in different business sectors.

This study explores the emotional appeals of multimodal commercials, but the scope of the study had to be narrowed down to focus on the language in dialect, images, and their interplay. Analyzing sounds other than spoken language or sung lyrics was not within the scope of this research; music, for instance, had to be excluded. However, the meanings of sounds other than sung lyrics could be addressed in future research. The mediation of the appeals to emotion concentrated on analyzing shot sizes, horizontal and vertical angles, connecting vectors, and tracking in and tracking back camera movement and movements of actors and objects, while other filmic means must be left for consideration in future research: the movement of the camera vertically (tilt) or horizontally (pan), and the meanings of colors, to mention just a few. Furthermore, it would have been interesting to analyze the emotional narrative structure of the commercials more thoroughly, which would have permitted paying more attention to emotional shifts elicited by the plot.

A further possible avenue for future research would be to explore consumer responses to emotionally appealing commercials and to compare them with reactions to commercials that do not seek to appeal to emotion. The emotional reactions indicating the emotional arousal of consumers could be measured by physiological data that could be supplemented with consumer interviews. In addition, future studies could investigate how emotionally appealing advertising influences consumers' purchase intentions.

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Appendices

Appendix 1. Table of linguistic terminology.

Terms	Definitions
Adjective	A describing word or “a word that tells us something about a noun” (Chalker & Weiner 2003).
Adverb	A word that usually modifies or qualifies a verb (e.g., quietly in she spoke quietly), an adjective (e.g., really in it was really awful), or another adverb, or, more rarely, a noun (e.g., his nearly victory, the events recently) (Chalker & Weiner 2003; Aarts 2014).
Alliteration	The repetition of the same sounds – usually the initial consonants of words or of stressed syllables – in any sequence of neighboring words e.g., “Landscape-lover, lord of language.” An optional and incidental decorative effect in verse or prose. (Baldick 2015.)
Anecdote	Details of a particular incident that may be included in a story to help paint a wider picture and/or to add entertainment value with humor. Anecdotes may be used to help explain how the participants in a story behaved, felt, or reacted (Harcup 2014).
Attribute	An adjective or a noun preceding a noun and describing or expressing a characteristic of the noun; e.g., new in the “new library” (Chalker & Weiner 2003).
Auxiliary	A verb principally used in combination with one or more other verbs, including a main (lexical) verb (Aarts 2014).
Broadcasting	Communicating to a mass audience (Chandler & Munday 2020).
Collocation	The habitual juxtaposition of a particular word with other particular words (Chalker & Weiner 2003).
Common noun	A noun which is not the name of any particular person, place, thing, etc. Common nouns are further classified grammatically into countable and uncountable nouns, and semantically into abstract and concrete nouns. (Aarts 2014.)
Comparative degree	Of a gradable adjective or adverb form, whether inflected (essentially, by the addition of -er to the positive form) or periphrastic (by the use of more): expressing a higher

	degree of the quality or attribute denoted by the base form. E.g., better, more beneficial. (Chalker & Weiner 2003.)
Complete sentence	A sentence that does not lack any of its major components, such as subject, predicate, etc. (Aarts 2014).
Conjugation	A connected scheme of all the inflectional forms of a verb; a division of the verbs of a language according to the general differences of inflection (Chalker & Weiner 2003).
Connotation	The range of further associations that a word or phrase suggests in addition to its straightforward dictionary meaning (the primary sense known as its denotation); or one of these secondary meanings. A word's connotations can usually be formulated as a series of qualities, contexts, and emotional responses commonly associated with its referent (that to which it refers). Which of these will be activated by the word will depend on the context in which it is used, and to some degree on the reader or hearer. (Baldick 2015.)
Consonant	A speech sound with or without vibration of the vocal cords (voice) in which the escape of air is at least partly obstructed; contrasted with a vowel (Chalker & Weiner 2003).
Dative	(The case) expressing an indirect object or recipient. In many inflected languages nouns and pronouns (and other words agreeing with them) have special forms to indicate a recipient meaning. In English the nearest comparable term is indirect object expressing the role taken by the noun (or noun phrase) referring to the person or other animate being "affected" by the action expressed by the verb. (Chandler & Munday 2020.)
Dialogue	A conversation between two or more people as a feature of a book, play or film (Chalker & Weiner 2003).
Declarative sentence	A declarative sentence is typically used for making a statement in which the subject precedes the verb (Chalker & Weiner 2003).
Declension	The variation of the form of a noun, adjective, or pronoun, to show different cases, such as nominative, accusative, dative, etc.; the class into which such words are put according to the exact form of this variation. The presentation of the various inflected forms of such a word. (Chalker & Weiner 2003.)
Denotation	Denotation is the relation between a lexical unit and the objects etc. it is used to refer to (Matthews 2014).
Derivative	In morphology, a word formed from another word by a process of derivation (Chalker & Weiner 2003).

Double coding	The openness of any sign or text to two different interpretations depending on the frame of reference which is used to interpret it (Chandler & Munday 2020).
Double entendre	A French phrase for “double meaning” used to denote a pun in which a word or phrase has a second, usually sexual, meaning (Baldick 2015).
Emotive meaning	In semantics arousing feeling, not purely descriptive. In theories of meaning, emotive refers to the kinds of meaning subjectively attached to words by some users (both individuals and communities). It is roughly equivalent to affective or attitudinal, and thus contrasts with cognitive. Any words relating to the emotions can be labeled emotive, and some grammarians label verbs such as hate and love, etc. emotive verbs. (Chalker & Weiner 2003.)
Epithet	An adjective or adjectival phrase used to define a characteristic quality or attribute of some person or thing. Common in historical titles, e.g., Catherine the Great (Baldick 2015).
Exclamation	A word, phrase, or clause expressing some kind of emotion. In this sense the term is used to cover any word or group of words expressing anger, pleasure, surprise, etc. Some of these may lack normal sentence structure, e.g., Marvelous!. (Aarts 2014.)
Exclamatory question	(Usually) a sentence that is interrogative in form, but an exclamation in meaning (Chalker & Weiner 2003).
Exclamatory sentence	A clause or sentence that expresses exclamation (Chalker & Weiner 2003).
Expressive	In semantics designating a type of feeling-based meaning. An expressive meaning corresponds to some extent with attitudinal, emotive, and interpersonal meaning. (Aarts 2014.)
Figurative language	Language that employs figures of speech, especially metaphor. Language that is more connotative than denotative and more expressive and/or poetic than referential in its linguistic function. (Chandler & Munday 2020.)
Figure of speech	Figure of speech is a term for any form of expression in which the normal use of language is manipulated, stretched, or altered for rhetorical effect (Matthews 2014). In classical rhetoric, figures of speech were traditionally divided into schemes and tropes. Schemes are patterns of expression. Tropes radically transform the meaning of words, e.g., hyperbole, irony and oxymoron. Nowadays the term trope is often synonymous with figure of speech. (Chandler & Munday 2020.)
Gender	A classification of nouns, pronouns, and related words, partly according to natural distinctions of sex (or absence of sex). The property of belonging to one of such classes. In some languages gender is an important grammatical

	property of nouns and related words, marked by distinct forms. In these languages natural gender is usually, though not entirely, marked by the matching grammatical gender. (Chalker & Weiner 2003.)
Gradable adjectives	Gradable adjectives are capable of being ranked on a scale. The term is used in describing sense relationships between words. Gradable adjectives and adverbs can take degrees of comparison, e.g., better and can be intensified, e.g., very difficult. (Chalker & Weiner 2003.)
Homonym	A word that is identical in form with another word, either in sound (as a homophone) or in spelling (as a homograph), or in both, but differs from it in meaning, e.g., pitch (throw)/pitch (tar), or lead (guide)/lead (metal) (Baldick 2015).
Humor	Humor in the rhetorical tradition is an audience pleaser, and as such, has long been considered an important communicative strategy (Sloane 2006).
Hyperbole	The term for 'exaggeration' in the ancient doctrine of figures of speech (Matthews 2014; Colston 2017, 236).
Imperative sentence	A form or structure that expresses a command (Chalker & Weiner 2003).
Incomplete sentence	In traditional grammar, a sentence lacking one or more elements that would normally be present in the sentence structure (Aarts 2014).
Indefinite pronoun	A pronoun lacking the definiteness of reference inherent in personal, reflexive, possessive, and demonstrative pronouns. Indefinite pronouns include compound pronouns (e.g., everybody) and pronouns of quantity (e.g., all). (Chalker & Weiner 2014.)
Infinitive	The unmarked base form of a verb when used without any direct relationship to time, person, or number (Chalker & Weiner 2003).
Inflection	Change the form of a word to indicate differences of tense, number, gender, case, e.g., change of verbs, nouns (singular and plural), and some adjectives (Chalker & Weiner 2003).
Interjection	A minor word-class whose members are outside normal clause structure, having no syntactical connection with other words, and generally having emotive meanings (Chalker & Weiner 2003).
Interlocutor	A person who takes part in a dialogue or conversation (Butterfield 2015).
Interrogative sentence	Interrogative construction whose primary role is in asking questions (Chalker & Weiner 2003).
Intonation	The pitch variations and patterns in spoken language. The total meaning of a spoken utterance derives not only from the actual words, but also from the pitch patterns used (the rises and falls in pitch). Intonation also has the

	important function of conveying attitude. (Chalker & Weiner 2003.)
Irony	Typically, the expression of one’s intended meaning through language which, taken literally, appears on the surface to express the opposite—usually for humorous effect. In rhetoric, a figure of speech and in semiotics, a kind of double sign (double coding). In a figure of speech, one thing is said but the opposite is meant. The intended meaning is not in the message itself: The audience has to refer to context cues (for instance, nonverbal signals) to interpret its modality status as ironic. The double coding is open to both a literal and an ironic interpretation. (Matthews 2014; Chandler & Munday 2020.)
Left branching	A structure in which dependents successively precede their heads. E.g., in “very tightly controlled policy”, controlled depends on and precedes the head noun policy, tightly, in turn, depends on and precedes controlled, and very depends on and precedes tightly. (Matthews 2014.)
Lexeme	A word in the abstract sense, an individual distinct item of vocabulary, of which several forms may exist for use in different syntactic roles. The term is used as a way of avoiding the ambiguity of the alternative, word. For example, see, sees, seeing, saw, and seen are word forms of the lexeme see. (Chalker & Weiner 2003.)
Lexicon	The complete set of vocabulary items in a language (Chalker & Weiner 2003).
Masculine	A noun of the gender that mainly denotes male people and animals (Chalker & Weiner 2003).
Monologue	A long speech by one actor in a play or film, or as part of a theatrical or broadcast program (Chalker & Weiner 2003).
Narrowcast code	The conventions and frameworks employed in communication targeting a limited audience (Chandler & Munday 2020).
Negative	An affix, word, clause, etc. that expresses negation (Chalker & Weiner 2003).
Neologism	Any new word is introduced into a language, by whatever process (Matthews 2014).
Nominative	The case associated with the subject of the verb (Chalker & Weiner 2003).
Noun	A word that belongs to a word class whose members can function as the head of a noun phrase, can be inflected for the plural, and can be preceded by determinatives and adjectives. Some nouns end in identifiable nominal suffixes, e.g., -ness, -hood. Nouns are divided on syntactic and semantic grounds into proper nouns and common nouns. The latter are further divided into countable and uncountable (or non-count). (Aarts 2014.)

Orthography	The study or science of how words are spelled (Chalker & Weiner 2003).
Oxymoron	Term in rhetoric for the deliberate coupling of semantically contradictory elements. A figure of speech involving that compels a figurative interpretation. (Colman 2015; Matthews 2014.)
Paronomasia	Play on words. Puns in general (Matthews 2014).
Personal pronoun	A pronoun belonging to a set that shows contrasts of person, gender, number, and case (though not every pronoun shows all these distinctions) (Chalker & Weiner 2003).
Phrasemes	Phrasemes refer to lexical units where combinations of words are fixed in a certain order and can not be constructed from other words or simpler phrasemes according to general rules of the language. (Burger 1982, 20–60; Cowie 1998, 24.)
Pitch	The perceived highness or lowness of the human voice, modulated by the rapidity of the vibrations of the vocal cords. Various typical pitch changes or tones have been identified, e.g., fall and rise. (Chalker & Weiner 2003.)
Polysemic meaning	The property of a word or lexeme of having several different meanings (Colman 2015).
Polysemy	The possession of multiple meanings. The property of a word or lexeme of having several different meanings. Traditionally, in linguistics, the capacity of a word to have two or more different senses. The effect of polysemy is in principle the same as that of homonymy—the representation of two or more meanings by a single form. Also called polysemia. (Chalker & Weiner 2003; Colman 2015; Chandler & Munday 2020.)
Positive	A verb, clause, or sentence having no negative marker. Sometimes called affirmative. (Chalker & Weiner 2003.)
Positive degree	The unmarked degree in the three-way system of comparing adjectives and adverbs. E.g., good (as contrasted with better/best). (Chalker & Weiner 2003.)
Possessive determiner	The determiners for pronouns in the possessive case, e.g., my, your, etc. (Chalker & Weiner 2003).
Possessive pronoun	A pronoun indicating a relation to, or something possessed, such as, their in their house (Matthews 2014).
Predicative adjective	Adjective following be or another copular verb that occurs alone in a predicative position, e.g., old in he looks old (Chalker & Weiner 2003).
Proper noun	A noun referring to a particular unique person, place, animal, etc. Contrasted with a common noun. The traditional distinction between common and proper nouns is both grammatical and semantic. Proper nouns do not freely allow determiners or number contrasts (e.g., *that

	Atlantic), and article usage tends to be invariant (e.g., the (River) Thames). (Chalker & Weiner 2003.)
Prosody	Prosody refers to patterns of stress and intonation in speech. A phonological feature having its domain more than in one segment. In some models synonymous with the class of suprasegmental features such as intonation, stress, and juncture. (Chalker & Weiner 2003; Baldick 2015.)
Pun	An expression that achieves emphasis or humor by contriving an ambiguity, two distinct meanings being suggested either by the same word (see polysemy) or by two similar-sounding words (see homonym) (Baldick 2015).
Rhetorical questions	Rhetorical questions are interrogative in form only and are not used to ask genuine questions. Rhetorical means “not to be taken literally”. (Chalker & Weiner 2003.)
Rise	In the intonation of a syllable or longer utterance, a nuclear pitch change from relatively low to relatively high; contrasted with a fall. This tone often conveys feelings of surprise, approval, or disapproval. (Chalker & Weiner 2003.)
Sentence	The largest unit of language structure addressed in traditional grammar; usually having a subject and predicate, and (when written) beginning with a capital letter and ending with a full stop (Chalker & Weiner 2003).
Sentence type	Any of the major categories in which sentences (or clauses) are analyzed. Traditionally sentences are divided into types, and they can be categorized by form and by function. Commonly adopted terms for these distinctions are: declarative, interrogative, exclamative, and imperative. (Chalker & Weiner 2003.)
Stress	The force or energy used in the articulation of a syllable. The terms stress and accent are often used interchangeably. (Chalker & Weiner 2003.)
Subject	That part of the sentence that usually comes first and on which the rest of the sentence is predicated (Chalker & Weiner 2003).
Superlative degree	Of a gradable adjective or adverb form, whether inflected (essentially, by the addition of -est to the positive form) or periphrastic (by the use of most): expressing the highest degree of the quality or attribute expressed by the positive degree word, such as (the) best. The superlative degree is the highest degree of comparison, above the positive and comparative. (Chalker & Weiner 2003.)
Utterance	An uninterrupted sequence of spoken language. The term is intended to be a more neutral than the grammatically defined terms clause and sentence. (Chalker & Weiner 2003.)

Verbal irony	A speaker gives the impression that an expected, desired or preferred situation occurred, when it did not occur. Conversely, the speaker can express that reality did not occur when it did. (Colston 2017, 243–244.)
Vocabulary	The entire set of words in the language (Chalker & Weiner 2003).
Vocative	An optional element in a clause structure denoting a person or entity addressed. In English, the vocative is not marked by inflection, but by intonation. Vocatives can include proper nouns (e.g., Mary, Grandpa) and titles (e.g., Sir, Doctor, Waiter), as well as epithets and general nouns, both polite and otherwise (e.g., darling, liar). Some of these can be expanded (e.g., Mary dearest). (Aarts 2014.)
Vocative case	The vocative case marks a noun whose referent is being addressed (SIL 2020).
Vowel	A speech sound made with the vocal cords vibrating, but without any closure or stricture (Chalker & Weiner 2003).
Word order	Used widely of the order of elements within the sentence, whether words or, more commonly, phrases. The basic word order in English is subject, verb, object (SVO): i.e., a subject phrase (S), whether one word or many, precedes the verb (V), and an object phrase (O), again whether one word or many, follows it. (Matthews 2014.)

Appendix 2. The amounts and proportions of shot sizes, vertical and profile angles, and vectors in the commercials appealing to social contact, surprise, adoration, and humor.

Shot size	Social contact		Surprise		Adoration		Humor	
	Amount	%	Amount	%	Amount	%	Amount	%
Extreme close-up	0	0 %	0	0 %	0	0 %	3	8 %
Close-up	1	3 %	7	16 %	3	9 %	5	13 %
Medium close-up	14	41 %	15	34 %	10	29 %	13	33 %
Medium shot	6	18 %	11	25 %	9	26 %	6	15 %
Medium full shot	7	21 %	5	11 %	3	9 %	4	10 %
Full shot	6	18 %	6	14 %	10	29 %	9	23 %
Total	34	100 %	44	100 %	35	100 %	40	100 %
Angles								
Neutral angle	14	47 %	13	30 %	12	57 %	17	53 %
Low angle	13	43 %	17	39 %	7	33 %	10	31 %
High angle	3	10 %	14	32 %	2	10 %	5	16 %
Total	30	100 %	44	100 %	21	100 %	32	100 %
Front	8	27 %	25	57 %	13	45 %	20	50 %
Side	12	40 %	12	27 %	9	31 %	12	30 %
Back (Over-the-shoulder)	10	33 %	7	16 %	7	24 %	8	20 %
Total	30	100 %	44	100 %	29	100 %	40	100 %
Vectors								
Gaze between people	16	44 %	11	29 %	6	32 %	10	29 %
Gaze toward target audience	9	25 %	15	39 %	7	37 %	10	29 %
Gestures between people	7	19 %	11	29 %	3	16 %	10	29 %
Gestures toward target audience	4	11 %	1	3 %	3	16 %	4	12 %
Total	36	100 %	38	100 %	19	100 %	34	100 %
Products	2		8		3		0	
Movements	15		54		14			
Text	0		0		0		10	
Physical comedy	0		0		0		14	

Appendix 3. Appeal to social contact with represented customers.

Linguistic units (n=8)	English Translation	Commercials
Verkäuferin: Grüezi mitenand!	Saleswoman: Hello everybody!	F004
Andrea: Hallo! Verkäufer: Hallo! Hallo. Andrea: Hallo. Wow! Verkäufer: Hoi, Sali.	Andrea: Hello! Salesmen: Hello! Hallo. Andrea: Hello. Wow! Salesman: Hey, hello.	F104
Herr Felix: Adjeu Herr Sutter! Verkäufer: Schöni Whiehnachtszit!	Mr. Felix: Goodbye, Mr. Sutter! Salesman: Merry Christmas!	F106
Herr Felix: Ah! Verkäufer: Gueten Abe Herr Felix, die hend Dir bi üs lo stah.	Mr. Felix: Ah! Salesman: Good evening, Mr. Felix, you left this with me.	F106
Herr Felix: Oh! Noni zuemache ich bruch no d'Eier für d'Oschtere. Verkäufer: Viel Spass bim Eier färbe! Herr Felix: Oh! Schnell Eier!!	Mr. Felix: Oh! Don't close yet, I need eggs for Easter. Salesman: Have fun dyeing the Easter eggs! Mr. Felix: Oh! Quick, the eggs!!	F112
Verkäuferin: Schöni Whienachtszyt! Herr Felix: Schöni Whienachtszyt!	Saleswoman: Merry Christmas season! Mr. Felix: Merry Christmas season!	F107
Verkäufer: Andrea	Salesman: Andrea	F104
Oma: Dutti	Grandmother: Dutti	F114

Appendix 4. Appeal to social contact between Migros representatives and customers mediated through movement.

Type of movement	Linguistic units (n=6)	English Translation	Commercials
Handing in something Physical contact	Verkäuferin: Grüezi mitenand!	Saleswoman: Hello everybody!	F004
Walking toward other people	Andrea: Hallo! Verkäufer: Hallo! Hallo. Andrea: Hallo. Wow! Verkäufer: Hoi, Sali.	Andrea: Hello! Salesmen: Hello! Hallo. Andrea: Hello. Wow! Salesman: Hey, hello.	F104
Leaning toward another person	Herr Felix: Adjeu Herr Sutter! Verkäufer: Schöni Whiehnachtszit!	Mr. Felix: Goodbye, Mr. Sutter! Salesman: Merry Christmas!	F106
Handing something over	Herr Felix: Ah! Verkäufer: Gueten Abe Herr Felix, die hend Dir bi üs lo stah.	Mr. Felix: Ah! Salesman: Good evening, Mr. Felix, you left this with me.	F106
Handing something over Physical contact	Herr Felix: Oh! Noni zuemache ich bruch no d'Eier für d'Oschtere. Verkäufer: Viel Spass bim Eier färbe! Herr Felix: Oh! Schnell Eier!!	Mr. Felix: Oh! Don't close yet, I need eggs for Easter. Salesman: Have fun dyeing the Easter eggs! Mr. Felix: Oh! Quick, the eggs!!	F112
Nodding the head	Verkäuferin: Schöni Whienachtszyt! Herr Felix: Schöni Whienachtszyt!	Saleswoman: Merry Christmas! Mr. Felix: Merry Christmas!	F107

Appendix 5. Shot sizes, angles, and vectors in the mediated contact with customers. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up		0	0 %
Close-up		0	0 %
Medium close-up	F104 F106 F004 F112 F107	6	18 %
Medium shot	F106 F004 F112	3	9 %
Medium full shot	F110	1	3 %
Full shot		0	0 %
Angles			
Neutral angle	F104 F106	3	10 %
Low angle	F104 F106 F004 F112 F107	6	19 %
High angle		0	0 %
Front		0	0 %
Side	F106 F004	3	10 %
Back (Over-the-shoulder)	F104 F106 F112 F107	6	19 %
Vectors			
Gaze between people	F106 F004 F104 F112 F107	8	21 %
Gaze toward target audience	F104	1	3 %
Gestures between people	F004 F104 F106 F112	4	11 %
Gestures toward target audience		0	0 %

Appendix 6. Appeal to social contact with the target audience.

Linguistic units (n=9)	English Translation	Commercials
Zahle Sie öbbe zviel für Ihres Wäschmittel?	Do you pay too much for your laundry detergent?	F607
Was isch überhaupt es guets Wäschmittel?	What even is a good laundry detergent?	F607
Herr Felix: Adjeu Herr Sutter! Verkäufer: Schöni Whiehnachtszit!	Mr. Felix: Goodbye, Mr. Sutter! Salesman: Merry Christmas!	F106
Also, worum eigentli meh zahle?	So, why to pay more?	F607
Wegerum nid einisch Energiespartag?	Why not organise organize an energy-saving day?	F004
Nid so schlächt gälled Sie?	Not so bad, don't You you think?	F005
Sie	You	F703 F910
Ihne	To you	F703 F802
Eusi	Our	F702
Euses	Our	F703

Appendix 7. Appeal to social contact with the target audience mediated through movement.

Type of movement	Linguistic units (n=5)	English Translation	Commercials
Tracking in toward the character	Wegerum nid einisch Energiespartag? Euses Ihne	Why not organise organize an energy-saving day? Our To you	F004 F703
Tracking in the characters Characters walking toward the target audience	Eusi	Our	F702
Nodding head toward the target audience	Nid so schlächt gälled Sie?	Not so bad, don't you think?	F005

Appendix 8. Shot sizes, angles, and vectors in appeal to social contact with the target audience. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up		0	0 %
Close-up	F802	1	3 %
Medium close-up		0	0 %
Medium shot	F005 F703	3	9 %
Medium full shot	F004 F005	2	6 %
Full shot	F004 F702	2	6 %
Angles			
Neutral angle	F004 F005 F703 F702 F802	6	20 %
Low angle		0	0 %
High angle		0	0 %
Front	F004 F005 F703 F702	5	17 %
Side	F702 F802	2	6 %
Back (Over-the-shoulder)		0	0 %
Vectors			
Gaze between people	F702	1	3 %
Gaze toward target audience	F004 F005 F703 F702	5	14 %
Gestures between people	F702	1	3 %
Gestures toward target audience	F005 F703 F702	3	8 %
Products	F607	2	
Other	F607	1	

Appendix 9. Appeal to social contact with represented family and friends.

Linguistic units (n=9)	English Translation	Commercials
Heidi	Heidi	F110
Lucca	Lucca	F101
Otto	Otto	F101
Papi	Daddy	F704 F103 F106
Papå	Daddy	F705
Pappii! Pappii! Pappii! Mann!	Daddy! Daddy! Daddy! Man!	F107
Mini Frau	My wife	F809
Mom	Mami	F103
Grosi	Granny	F114

Appendix 10. Appeal to social contact between family members and friends mediated through movement.

Type of movement	Linguistic units (n=4)	English Translation	Commercials
Physical contact by touching	Pappii! Pappii! Pappii! Mann!	Daddy! Daddy! Daddy! Man!	F107
Walking toward the person	Lucca	Lucca	F101
Turning the head toward the character	Otto	Otto	F101
Nodding head toward the person	Grosi	Granny	F114

Appendix 11. Shot sizes, angles, and vectors in appeal to social contact with family and friends. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up		0	0 %
Close-up	F802	1	3 %
Medium close-up		0	0 %
Medium shot	F005 F703 F703	3	9 %
Medium full shot	F004 F005	2	6 %
Full shot	F004 F702	2	6 %
Angles			
Neutral angle	F004 F005 F703 F703 F702 F802	6	20 %
Low angle		0	0 %
High angle		0	0 %
Front	F004 F005 F703 F703 F702	5	17 %
Side	F702 F802	2	6 %
Back (Over-the-shoulder)		0	0 %
Vectors			
Gaze between people	F702	1	3 %
Gaze toward target audience	F004 F005 F703 F703 F702	5	14 %
Gestures between people	F702	1	3 %
Gestures toward target audience	F005 F703 F702	3	8 %
Products	F607	2	
Side	F607	1	

Appendix 12. Appeal to person-focused surprise.

Linguistic units (n=40)	English Translation	Commercials
So und jetzt wird gässe!	So, and now we eat!	F101
Aha! ich ha Theatergruppe. Schad.	Ah! I'm going to a theater group. Pity.	F101
Mh!	Mh!	F101
Oh, Wow Fein!	Oh, wow, nice!	F104
Hallo, Wow Hallo!	Hello, wow, hello!	F104
Öh, leider nid, nei.	Err..., no, unfortunately not.	F104
Yeeee! Yeeee!	Yeeee! Yeeee!	F014 F014
Aaahh!	Aaahh!	F107 F112
Aahh!	Aahh!	F014 F106 F103
Ah!	Ah!	F106
Wie sött ich mit dem Zügs do dekoriere?!	How am I supposed to decorate with this stuff?!	F106
Ja was söll ich jetzt choche?! Ah Gflügel!	And what am I supposed to cook now?! Ah, chicken!	F106
Aah Papi! Papi! Papi! Papi! Papi! Papi! Papi! Papi!	Aah Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy! Daddy!	F107
Pappii! Pappii! Pappii! Mann!	Daddy! Daddy! Daddy! Man!	F107
Tadaa!	Tadaa!	F107
Woaahh!	Woaahh!	F112
Schnell Eier!!	Quick, the eggs!!	F112
Eehh!	Eehh!	F112
Hey! Ich bi jo gar nüd im Bild!	Hey! I am not in the picture!	F906
Oh, Türe zue!	Oh, close the doors!	F004
Nüt! Nüt, nüt!	Nothing! Nothing! Nothing!	F108
Nüüüt!	Noothing!	F108
Häsch öbbe kei Eier versteckt?!	Didn't you hide any eggs?!	F108
Has total verschwitzt! Ich hol sofort!	I've completely forgotten them! I'll get them quickly!	F108
Hä! Was suechets dänn?!	Oh! What are they looking for?!	F108
Hm!	Hm!	F906 F101 F103 F106 F107 F107 F111
Hmm!	Hmm!	F101
Wieso nüd?!	Why not?!	F103
Überraschig	A surprise	F704

Appendix 13. Appeal to person-focused surprise mediated through movement.

Type of movement (n=49)	Commercials with positive valence	Commercials with negative valence
Head 15	F106 F104 F101	F906 F014 F004 F111 F107 F101
Face 12	F107 F112 F101 F106	F103 F106 F014
Hands 14	F704 F014 F101 F107 F018 F104	F906 F014 F111 F101 F103
Whole body 8	F112 F014	F906 F112 F108

Appendix 14. Shot sizes, angles, and vectors in appeal to person-focused surprise. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commerci als with positive valence	Amount of postive valence (n=67)	Commerci als with negative valence	Amount of negative valence (n=103)	Total amount (n=170)	Percenta ge
Extreme close-up		0		0	0	0 %
Close-up	F101 F106 F112	3	F107 F106 F108 F112	4	7	16 %
Medium close-up	F104 F107 F014 F101 F106	6	F101 F104 F103 F106 F906	9	15	34 %
Medium shot	F101 F104 F107 F106 F107 F112 F704	7	F101 F112 F906 F111	4	11	25 %
Medium full shot	F108 F014	3	F906 F106	2	5	11 %
Full shot		0	F004 F108 F906	6	6	14 %
Angle						
Neutral angle	F104 F101 F106 F112	6	F906 F103 F108 F112	7	13	30 %
Low angle	F101 F107 F108	6	F101 F106 F108 F112 F014 F107 F111	11	17	39 %
High angle	F104 F101 F107 F106 F112 F704	7	F104 F107 F004 F106 F108 F906 F103	7	14	32 %
Front	F101 F104 F101 F107 F108 F014 F101 F106 F112	12	F101 F107 F906 F106 F108 F112 F014 F107	13	25	57 %
Side	F107 F014 F107 F112	4	F103 F106 F108 F112 F906 F014	8	12	27 %
Back (Over- the-shoulder)	F104 F106 F704	3	F004 F108 F112 F111	4	7	16 %
Vectors						

Gaze between people	F106 F704	2	F101 F104 F108 F112 F906 F103 F111	9	11	29 %
Gaze toward target audience	F107 F108 F014 F101	5	F104 F101 F906 F004 F108	10	15	39 %
Gestures between people	F108 F106 F704	3	F101 F107 F906 F103 F108 F112	8	11	29 %
Gestures toward target audience		0	F108	1	1	3 %

Appendix 15. Appeal to product-focused surprise.

Linguistic units (n=8)	English Translation	Commercials
Das gaht doch nüd! Doch! Das gaht mit dr Mivit Pfanne! Aber doch nid ohni Fett! Aber das muess doch abränne! Es cha nie abränne!	That's not possible! Yes, it is! It's possible with a Mivit frying pan! But not without butter! But it must burn! It cannot burn!	F602
Aaah!	Aaah!	F014
Yea!	Yea!	F014
Yäh!	Yäh!	F103
Oh Wow! Fein!	Oh, wow, nice!	F104
Überrasche	To surprise	F104
Überraschig	A surprise	F104
Aaah! Tadaa!	Aaah! Tadaa!	F107

Appendix 16. Appeal to product focused surprise mediated through movement.

Type of movement	Linguistic units (n=5)	English translation	Commercials
Supernatural	Das gaht doch nüd! Doch! Das gaht mit dr Mivit Pfanne! Aber doch nid ohni Fett! Aber das muess doch abränne! Es cha nie abränne!	That's not possible! Yes, it is! It's possible with a Mivit frying pan! But not without butter! But it must burn! It cannot burn!	F602
	Aahh!	Aahh!	F014
	Yea!	Yea!	F014
Revealing a surprise	Oh, Wow Fein!	Oh, wow, nice!	F104
	Aaah! Tadaa!	Aaah! Tadaa!	F107

Appendix 17. Appeal to adoration for people.

Linguistic units (n=8)	English Translation	Commercials
Gäll guet?	Good, right?	F704
Und will de z'Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!	And because you made the breakfast so well, you can also do the dishes!	F704
Immer will er dr Schöschnt si. Immer dr Star. Immer dr Lässigscht. Dr Mänsch will immer im Mittelpunkt si. Alles für de grossi Ufrit.	Humans always want to be the most handsome. Always the star. Always the coolest. Humans always want to take center stage. Everything for the great look.	F906
Mh super gits Raccllett?!	Mh, great, is there raclette?!	F101
Lucca denn mache mir zwei es richtig schöns Männeresse? Hä?	Lucca, then we two will make a really nice meal for the men? Huh?	F101
Jo Otto?	Yea Otto?	F101
Hübsch oder?	Pretty, right?	F106
Heidi, I han alles gäre a dir.	Heidi, I like everything about you.	F110

Appendix 18. Appeal to adoration for people mediated through movement.

Type of movement	Linguistic units (n=8)	English Translation	Commercials
Posing	Immer will er dr Schöschnt si. Immer dr Star. Immer dr Lässigcht. Dr Mänsch will immer im Mittelpunkt si. Alles für de grossi Uftrit.	Humans always want to be the most handsome. Always the star. Always the coolest. Humans always want to take center stage. Everything for the great look.	F906
Walking toward other people	Lucca denn mache mir zwei es richtig schöns Männeresse? Hä?	Lucca, then we two will make a really nice meal for the men? Huh?	F101
	Mh super gits Raccllett?!	Mh, great, there is raclette?!	F101
Turning the head toward another person	Heidi, I han alles gäre a dir.	Heidi, I like everything about you.	F110
	Hübsch oder?	Pretty, right?	F106
	Jo Otto?	Yea Otto?	F101
	Und will de z'Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!	And because you made the breakfast so well, you can also do the dishes!	F704
	Gäll guet?	Good, right?	F704

Appendix 19. The amounts and proportions of shot sizes, angles, and vectors in the commercials appealing to adoration for people. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up		0	0 %
Close-up		0	0 %
Medium close-up	F704 F906 F101 F110	5	12 %
Medium shot	F906 F101	3	7 %
Medium full shot		0	0 %
Full shot	F906 F106	2	5 %
Angles			
Neutral angle	F704 F110	2	7 %
Low angle	F906 F101 F106 F704	6	21 %
High angle		0	0 %
Front	F906 F101 F106 F704	6	21 %
Side	F704 F704 F906 F101 F106 F110	6	17 %
Back (Over-the-shoulder)	F101 F106	4	11 %
Vectors			
Gaze between people	F704 F110	2	10 %
Gaze toward target audience	0	0	0 %
Gestures between people	0	0	0 %
Gestures toward target audience		0	0 %

Appendix 20. Appeal to adoration for Migros.

Linguistic units (n=12)	English Translation	Commercials
Eusi Migros, weiss was Sie will. Eusi Migros, die stand nie still. Eusi Migros ist immer jung! Ja eusi Migros die hätt eifach Schwung! Ja eusi Migros die hätt eifach Schwung!	Our Migros, knows what it wants. Our Migros, never stands still. Our Migros is always young! Yes, our Migros has vigor! Yes, our Migros has vigor!	F702
Euses Jubiläumsjahr, fünfzig Jahr Migros, isch vorbi. Anstatt überall grossi Fäscht z'fiere, händ mir uns bemüeht, Ihne uf allne Gebiete no meh z'büete als susch. Mir danke Ihne herzlich fürs Vertroue, wo Sie eus all die Johre gschänkt hend und werde alles tue ums au in Zuekunft z'verdiene.	The Migros fiftieth anniversary year has ended. Instead of organizing big parties everywhere, we have strived to offer you even more in all areas than usual. We sincerely thank You for the trust You have given us all these years and we will do everything to earn it in the future too.	F703
Herrliche Frischbackspezialitäten von der Migros. Herrliche Frischbackspezialitäten von Migrosbeck meisterhaft zubereitet und vorgebacken.	Superb frozen food delicacies from Migros. Superb frozen food delicacies from the Migros bakery masterfully prepared and prebaked.	F704
Off-Sprecher: Mio Star Hushaltgrät...für en...peerfekte Hushalt!	Mio Star electrical devices...for a ...peerfect household!	F801
Eigentlich sind jo üsi Elektrogrät perfekt. Drum gänd mir Ihne doppelti Garantie. Zwöi Johr.	Actually, our electrical devices are perfect. Therefore, we'll double the guarantee. Two years.	F802
Joghurt wo schnäll wäggönd sind früscher. Und früscher isch besser.	Yogurts that disappear quickly are fresher. And the fresher, the better.	F808
De Struss wa sie wänd, denn wenn sie wänd. Migros Florissimail.	The bouquet you want, when you want it. Migros Florissimail.	F901
Migros unterstützt alli wo uf Energieverbruch lueged. So oder so find ich guet was d Migros fürs Energiespare tuet.	Migros supports all who pay attention to energy saving. Either way, I think it is good what Migros does for energy saving.	F004
Ich finds grossartig dass d Migros dopplet odr drüfach ufd Qualität teschtet. So oder so die Migros schaut wirklich auf die Qualität.	I find it excellent that Migros tests quality two or three times. Either way, Migros really pays attention to quality.	F005
Heidi. Alles gueti us dr Schwizer Bergä.	Heidi. Everything good from the Swiss mountains.	F019
Eifach guet ässe. Jede Tag. Anna's Best.	Just eat well. Every day. Anna's Best.	F104
Ja was söll ich jetzt choche?! Ah Gflügel!	And what am I supposed to cook now?! Ah, chicken!	F106
Grandmother: Migros isch scho immer meh gsi als nume günschtig postä. Für jede Ichauf hät mr öbbis zrugg übercho.	Grandmother: Migros has always provided more than just affordable prices. One gets something back with	F114

<p>Sprachsuelä, chochä, Kultur händs unterstützt, Pärk händs bouet und no viel meh. Das isch hüt nid anders als früner. Migros isch ebe e gueti Gschicht.</p> <p>Off-Sprecher: Wir möchten der Gesellschaft etwas zurückgeben. Deshalb versprechen wir dass bis 2020 investieren wir eine Milliarde Franken in Freizeit, Bildung und Kultur.</p>	<p>every purchase. Language schools, cookery courses, support for culture, parks, and a lot more. That is not any different than before. Migros, it's a great story.</p> <p>Voiceover: We want to give something back to society. That is why we promise that by 2020 we will have invested a billion francs in leisure time, education and culture.</p>	
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Appendix 21. The amounts and proportions of shot sizes in the commercials appealing to adoration for Migros. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up		0	0 %
Close-up	F703 F802 F114	3	9 %
Medium close-up	F703 F704 F801 F910 F114	5	14 %
Medium shot	F703 F704 F802 F004 F005 F114	6	17 %
Medium full shot	F801 F808 F005	3	9 %
Full shot	F702 F704 F808 F004 F005 F019 F104 F114	8	23 %
Angles			
Neutral angle	F702 F703 F704 F801 F802 F910 F004 F005 F104 F114	10	48 %
Low angle	F802	1	10 %
High angle	F808 F019	2	5 %
Front	F702 F703 F704 F801 F910 F004 F005 F019 F104 F114	10	34 %
Side	F704 F802 F808	3	10 %
Back (Over-the-shoulder)	F705 F103 F114	3	10 %
Vectors			
Gaze between people	F702 F801 F808 F114	4	21 %
Gaze toward target audience	F702 F703 F801 F910 F004 F005 F114	7	37 %
Gestures between people	F702 F801 F808	3	16 %
Gestures toward target audience	F702 F703 F005	3	16 %

Appendix 22. Appeal to adoration for Migros mediated with camera tracking in movement.

Linguistic units (n=6)	English Translation	Commercials
Eusi Migros, weiss was Sie will. Eusi Migros, die stand nie still. Eusi Migros ist immer jung! Ja eusi Migros die hätt eifach Schwung! Ja eusi Migros die hätt eifach Schwung!	Our Migros, knows what it wants. Our Migros, never stands still. Our Migros is always young! Yes, our Migros has vigor! Yes, our Migros has vigor!	F702
Euses Jubileumsjahr, fünfzig Jahr Migros, isch vorbi. Anstatt überall grossi Fäscht z'fiere, händ mir uns bemüeht, Ihne uf allne Gebiete no meh z'büüte als susch. Mir danke Ihne herzlich fürs Vertroue, wo Sie eus all die Johre gschänkt hend und werde alles tue ums au in Zuekunft z'verdiene.	The Migros fiftieth anniversary year has ended. Instead of organizing big parties everywhere, we have strived to offer you even more in all areas than usual. We sincerely thank You for the trust You have given us all these years and we will do everything to earn it in the future too.	F703
Joghurt wo schnäll wäggönd sind früscher. Und früscher isch besser.	Yogurts that disappear quickly are fresher. And the fresher, the better.	F808
Migros unterstützt alli wo uf Energieverbruch lueged. So oder so find ich guet was d Migros fürs Energiespare tuet.	Migros supports all who pay attention to energy saving. Either way, I think it is good what Migros does for energy saving.	F004
Ich finds grossartig dass d Migros dopplet odr drüfach ufd Qualität teschtet. So oder so die Migros schaut wirklich auf die Qualität.	I find it excellent that Migros tests quality two or three times. Either way, Migros really pays attention to quality.	F005
Heidi. Alles gueti us dr Schwizer Bergä.	Heidi. Everything good from the Swiss mountains.	F019

Appendix 23. Appeal to humor with hyperbole.

Slogans in Swiss German (n=3)	English Translation	Commercials
Off-Sprecher: Alles für es ungestörts Familieläbe. Migros.	Voice-over: Everything for a peaceful family life. Migros.	F904
Off-Sprecher: Alles für de grossi Uftrit. Migros.	Voice-over: Everything for the great look. Migros.	F906
Off-Sprecher: Alles für en gmüetliche Obig. Migros.	Voice-over: Everything for a cozy evening. Migros.	F908
Slogans in Swiss Standard German (n=5)	English Translation	Commercials
Off-Sprecher: Alles zum Schenken, seinen Liebsten, oder sich selbst.	Voice-over: Everything for gifts, for the loved ones or for yourself.	F103
Off-Sprecher: Alles für die schönere Feststimmung.	Voice-over: Everything for better festive cheer.	F106
Off-Sprecher: Alles für das schönere Festessen.	Voice-over: Everything for a nicer feast.	F107
Off-Sprecher: Alles Liebe zum Ostern jetzt in Ihrer Migros.	Voice-over: Literal translation: All the love for Easter now in Your your Migros. Everything You you love for Easter now at your Migros.	F111
Off-Sprecher: Alles für ein gelungenes Festessen.	Voice-over: Everything for a successful feast.	F112

Appendix 24. The amounts and proportions of shot sizes, angles, and vectors in appeal to humor through hyperbole. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up		0	0 %
Close-up		0	0 %
Medium close-up	F103 F107 F111	3	8 %
Medium shot	F103	1	3 %
Medium full shot	F106	1	3 %
Full shot	F112	1	3 %
Angles			
Neutral angle	F107	1	3 %
Low angle	F103 F106 F111	3	9 %
High angle	F103	1	3 %
Front	F103 F106 F107 F111 F112	5	13 %
Side	F103	1	3 %
Back (Over-the-shoulder)	F112	1	3 %
Vectors			
Gaze between people		0	0 %
Gaze toward target audience	F107	1	3 %
Gestures between people	0	0	0 %
Gestures toward target audience	0	0	0 %
Text	F904 F906 F908 F103 F106 F107	6	

Appendix 25. Appeal to humor with oxymora.

Linguistic units (n=8)	English Translation	Commercials
<p>Vater: So jetzt zeig ich dir mol en richtige Ändspurt. Junge: Was häsch mr welle zeige Papä?</p>	<p>Father: So now I'll show you a real final sprint. Boy: What did you want to show me, Dad?</p>	<p>F705</p>
<p>Mio Star Hushaltgrät...für en...peerfekte Hushalt!</p>	<p>Mio Star electrical devices...for a ...peerfect household!</p>	<p>F801</p>
<p>Off-Sprecher: Eigentlich sind jo üsi Elektrogrät perfekt. Drum gänd mir Ihne doppelti Garantie.</p>	<p>Voice-over: Actually, our electrical devices are perfect. Therefore, we double the guarantee.</p>	<p>F802</p>
<p>Off-Sprecher: Und mit tüfchüeltem vo de Migros cha doch nüt schief go.</p>	<p>Narrator: And with the frozen foods of Migros nothing can go wrong.</p>	<p>F809</p>
<p>Off-Sprecher: S Jung Männli isch bedütend ruhiger. Obwohl. De Hund wo sini Rueh will, sött sich ans Wiibli halte. Besser gseit ans Jung Wiibli. Mädchen: USE! Off-Sprecher: Komisch. Alles für es ungstörts Familieläbe. Migros.</p>	<p>Voice-over: The young male dog is a lot calmer... Although...a dog who wants to rest should stay with female dogs. Especially with the young female dog. Girl: OUT! Voice-over: Weird. Everything for a peaceful family life. Migros.</p>	<p>F904</p>
<p>Off-Sprecher: Aber was er lueget do gönd d'Meinige usenand. Das sich s'Wiibli nit einigt mitem Männli und s'Erwachsigne Wiibli nüt mitem Jungä. Alles für en gmüetliche Obig. Migros.</p>	<p>Voice-over: They love watching television but choosing the program divides opinions. The female does not agree with the male and the adult female does not agree with the young female. Everything for a cozy evening. Migros.</p>	<p>F908</p>
<p>Tochter: Hübsch oder?</p>	<p>Daughter: Pretty, right?</p>	<p>F106</p>
<p>Junge: Heidi, I han alles gäre a dir. Din Speck, dini Augering, S'doppelchüni, dini Chäsfüess, dis dicke Füddli.</p>	<p>Boy: Heidi, I like everything about you. Your flab, the dark circles around your eyes, your stinky feet, and your big bum.</p>	<p>F110</p>

Appendix 26. Appeal to humor through oxymora mediated through movement.

Type of physical comedy	Linguistic units (n=4)	English Translation	Commercials
The character ends up in an embarrassing situation	Vater: So jetzt zeig ich dir mol en richtige Ändspurt. Junge: Was häsch mr welle zeige Papä?	Father: So now I'll show you a real final sprint. Boy: What did you want to show me, Dad?	F705
The people act unexpectedly and comically	Off-Sprecher: S Jung Männli isch bedütend ruhiger. Obwohl. De Hund wo sini Rueh will, sött sich ans Wiibli halte. Besser gseit ans Jung Wiibli. Mädchen: USE! Off-Sprecher: Komisch. Alles für es ungestörts Familieläbe. Migros.	Voice-over: The young male dog is a lot calmer... Although... The dog who wants to rest should stay with female dogs. Especially with young female dog. Girl: OUT! Voice-over: Weird. Everything for a peaceful family life. Migros.	F904
	Tochter: Hübsch oder? Off-Sprecher: Aber was er lueget do gönd d'Meinige usenand. Das sich s'Wibli nit einigt mitem Männli und s'Erwachsne Wibli nüt mitem Jungä. Alles für en gmüetliche Obig. Migros.	Daughter: Pretty, right? Voice-over: They love watching television but choosing the program divides opinion. The female does not agree with the male and the adult female does not agree with the young female. Everything for a cozy evening. Migros.	F106 F908
Type of slapstick comedy	Linguistic units (n=3)	English Translation	Commercials
The people spoil the perfection	Mio Star Hushaltgrät...für en...peerfekte Hushalt!	Mio Star electrical devices...for a ...peerfect household!	F801
	Off-Sprecher: Eigentlich sind jo üsi Elektrogrät perfekt. Drum gänd mir lhne doppelt Garantie.	Voice-over: Actually, our electrical devices are perfect. Therefore, we double the guarantee.	F802
	Off-Sprecher: Und mit tüfchüeltem vo de Migros cha doch nüt schief go.	Voice-over: And with the frozen foods of Migros nothing can go wrong.	F809

Appendix 27. The amounts and proportions of shot sizes, angles, and vectors in the appeal to humor with oxymora. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up	F110	1	3 %
Close-up	F802 F904 F908	3	8 %
Medium close-up	F801 F809 F908 F110	4	10 %
Medium shot	F802 F809 F908	3	8 %
Medium full shot	F705 F801 F904	3	8 %
Full shot	F705 F904 F106	3	8 %
Angles			
Neutral angle	F705 F801 F802 F809 F904 F908 F110	7	22 %
Low angle	F802 F904 F106	3	9 %
High angle	F705 F809 F904	3	9 %
Front	F705 F801 F904 F908 F106 F110	6	15 %
Side	F801 F802 F809 F904 F908 F110	6	15 %
Back (Over-the-shoulder)	F705 F106 F110	3	9 %
Vectors			
Gaze between people	F801 F809 F110	3	9 %
Gaze toward target audience	F904 F908 F106	3	9 %
Gestures between people	F705 F801 F809 F908 F110	5	14 %
Gestures toward target audience	F908	1	3 %
Text	F904 F908	2	
Movement: Slapstick	F801 F802 F809	3	
Movement: Physical comedy	F705 F904 F908 F106	4	

Appendix 28. Appeal to humor with puns.

Linguistic units in Swiss Standard German (n=2)	English translations of the double meanings	Commercials
Migros Jeans, Jeans die sitzen, auch im Preis.	Voice-over: Migros jeans fit well and are affordable. Migros jeans, the jeans suit you well, also in terms of price.	F705
Migros Do It Yourself – das haut immer.	Migros Do It Yourself – it hits always. Migros Do It Yourself – it is always a hit.	F803
Linguistic units in Swiss German (n=2)	English translations of the double meanings	Commercials
Migros Zält. Wer drin isch, chunt druus.	The Migros tent. Brings out the person inside. To be the person who gets it.	F804
D Migros bringt d'Pfiff in d'Mode.	Migros delivers whistling fashion. Migros funks up fashion.	F807

Appendix 29. Appeal to humor through puns mediated through movement.

Type of physical comedy	Linguistic units (n=3)	English Translation	Commercials
The people act unexpectedly and comically	Migros Do It Yourself – das haut immer.	Migros Do It Yourself – it hits always. Migros Do It Yourself – it is always a hit.	F803
	Migros Zält. Wer drin isch, chunt druus.	The Migros tent. Brings out the person inside. To be the person who gets it.	F804
	D Migros bringt d’Pfiff in d’Mode.	Migros delivers whistling fashion. Migros funks up fashion.	F807

Appendix 30. The amounts and proportions of shot sizes, angles, and vectors in appeal to humor with puns. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up	F803	1	3 %
Close-up		0	0 %
Medium close-up		0	0 %
Medium shot		0	0 %
Medium full shot		0	0 %
Full shot	F803 F804 F807	3	8 %
Angles			
Neutral angle	F803 F804 F807	3	9 %
Low angle		0	0 %
High angle		0	0 %
Front	F803 F804 F807	3	8 %
Side		0	0 %
Back (Over-the-shoulder)	F804	1	3 %
Vectors			
Gaze between people	F803	1	3 %
Gaze toward target audience	F803 F804 F807	3	9 %
Gestures between people	F803 F807	2	6 %
Gestures toward target audience	F807	1	3 %
Products only	F705	1	
Text	F803 F804	2	
Movement: Physical comedy	F803 F804 F807	3	

Appendix 31. Appeal to humor with verbal comedy.

Linguistic units (n=7)	English Translation	Commercials
Tochter: Und will de z'Morge so guet gmacht hesch Papi, dörfsch jetzt au no abwäsche!	Daughter: And because you made the breakfast so well, you can also do the dishes!	F704
Off-Sprecher: De Mänsch isch iitel. Immer neu! Chleider.	Voice-over: People are vain. Always new clothes.	F906
Off-Sprecher: De Mänsch isch scho komisch. Anstatt diräkt ins Bett zgo, macht ers sichs voräm Fernseh bequem. Fernseh luege findet er s'grösch, do isch er sich einig. Aber was er lueget do gönd d'Meinige usenand. Das sich s'Wibli mit einigt mitem Mänli und s'Erwachsne Wibli nüt mitem Jungä. Wenns im Programm Walb um Fernseh goht isch kei Verlass ufde Mensch. Drbi gits au sehr interessant Programm.	Voice-over: People are so strange. Instead of going directly to bed, they make themselves comfortable in front of the television. They love watching television but choosing the program divides opinions. The female does not agree with the male and the adult female does not agree with the young female. Humans are not to be trusted in the matter of choosing television programs. There are also very interesting TV shows.	F908
Off-Sprecher: Dä Mänsch het gern Blueme obwohl mes nid cha ässe. Vorallem de wiebli Mänsch kann ni gnuege gha vo Blueme. Mänsch sött am Mänsch ab und zue Blueme schäncke, susch wird de Mänsch no komischer.	Voice-over: People like flowers even though they cannot eat them. Especially the female cannot get enough of flowers. People should sometimes give flowers to others, otherwise, people get even weirder.	F910
Verkäufer: Hesch du grüeni Leggings für Ihn?	Salesman: Do you have green leggings for him?	F104
Verkäuferin: Kei Angscht de nimmt ine niemert ewäg.	Saleswoman: Don't be afraid, no one is going to take it away from you.	F107
Verkäuferin: So? Vater: Vielleicht es bitzeli meh. Ah. Chli weniger. Ah. Verkäuferin: Isch so guet? Vater: Mhm! Nei, ich nimm doch Fleisch.	Saleswoman: So? Father: Maybe a little more. Ah. A little less. Ah. Saleswoman: Is this good? Father: Mhm! No, I'll take the meat instead.	F112

Appendix 32. Appeal to humor through verbal comedy mediated through movement.

Type of physical comedy	Linguistic units (n=4)	English Translation	Commercials
The people act unexpectedly and comically	<p>Off-Sprecher: De Mänsch isch scho komisch. Anstatt diräkt ins Bett zgo, macht ers sichs voräm Fernseh bequem. Wenns im Programm Walb um Fernseh goht isch kei Verlass ufde Mensch.</p>	<p>Voice-over: People are so strange. Instead of going directly to bed, they make themselves comfortable in front of the television. Humans are not to be trusted in the matter of choosing television programs.</p>	F908
	<p>Off-Sprecher: Dä Mänsch het gern Blueme obwohl mes nid cha ässe. Vorallem de wieblichi Mänsch kann ni gnuege gha vo Blueme. Mänsch sött am Mänsch ab und zue Blueme schäncke, susch wird de Mänsch no komischer.</p>	<p>Voice-over: People like flowers even though they cannot eat them. Especially the female cannot get enough of flowers. People should sometimes give flowers to others, otherwise, people get even weirder.</p>	F910
	<p>Verkäuferin: Kei Angscht de nimmt ine niemert ewäg.</p>	<p>Saleswoman: Don't be afraid, no one is going to take it away from you.</p>	F107
	<p>Verkäuferin: So? Vater: Vielleicht es bitzeli meh. Ah. Chli weniger. Ah. Verkäuferin: Isch so guet? Vater: Mhm! Nei, ich nimm doch Fleisch.</p>	<p>Saleswoman: So? Father: Maybe a little more. Ah. A little less. Ah. Saleswoman: Is this good? Father: Mhm! No, I'll take the meat instead.</p>	F112

Appendix 33. The amounts and proportions of shot sizes, angles, and vectors in the appeal to humor with verbal comedy. One commercial may contain more than one linguistic unit analyzed.

Shot sizes	Commercials	Total amount	Percentage
Extreme close-up	F906	1	3 %
Close-up	F908 F910	2	5 %
Medium close-up	F704 F908 F104 F107 F112 F910	6	15 %
Medium shot	F112 F910	2	5 %
Medium full shot		0	0 %
Full shot	F906 F908	2	2 %
Angles			
Neutral angle	F704 F906 F908 F107 F112 F910	6	19 %
Low angle	F908 F104 F107 F910	4	13 %
High angle	F908	1	3 %
Front	F704 F906 F908 F104 F107 F910	6	15 %
Side	F704 F906 F908 F112 F910	5	13 %
Back (Over-the-shoulder)	F107 F112 F910	3	8 %
Vectors			
Gaze between people	F704 F906 F908 F104 F112 F910	6	17 %
Gaze toward target audience	F906 F908	3	9 %
Gestures between people	F704 F112 F910	3	9 %
Gestures toward target audience	F908 F910	3	9 %
Movement: Physical comedy	F908 F107 F910 F112	4	

Appendix 34. List and description of the analyzed commercials.

Commercials	Description
The commercials of the 1960s	
F602: Eins...zwei...der Bratwürste in der Mivit Bratpfanne (Production year 1967)	The black and white commercial advertises a Teflon-coated frying pan. To attract the attention of the audience, the commercial starts with the sound of a gong. The frying pan's novel non-stick properties are demonstrated in practice: sausages are frying in the pan. A (male) narrator expresses surprise that cooking without fat or oil is possible. There are no actors visible. A (female) narrator explains that the new non-stick properties of the Teflon-coated pan mean there is no need for fat when frying. The man states how he cannot believe his eyes as the sausages are being fried. The sausages are fried in the pan in a kitchen showing a stove, a table, and additional cookware. The sausages move supernaturally without anyone moving them. In the end, the pan is cleaned in a sink, and a person's hands are visible washing the pan. A short melody plays and the cooperative's name is displayed.
F607: Was ist ein gutes Waschmittel? Total verrät Ihnen die Antwort (Production year 1967)	The black and white commercial advertises laundry detergent. The commercial is set in an artificial context. In a studio setting, coins are filmed running out of a wallet. Next, a pile of white powder is being poured out of a small cardboard box and a package of laundry detergent is shown. Suddenly, the face of a woman appears speaking on the side of the package. The woman poses questions to the audience. She asks whether they pay too much for their laundry detergent. Then, she asks what constitutes a good laundry detergent. Thereafter, she answers her own questions. A good laundry detergent is effective, suitable for all automatic washing machines, it is recommended by SIH, and it is gentle on sensitive hands. Total detergent from Migros is exactly like that. Then she asks why shoppers would pay more. The woman's face disappears and the Total detergent packaging appears with the text MIGROS. At the end of the commercial coins return to the wallet. The film is versatile from a technical point of view: moving objects appear supernaturally on the surface of packaging and coins move back to the wallet on their own.
The commercials of the 1970s	
From the 1970s onwards the commercials are broadcast in color.	
F702: Die Migros-Familie tanzt und singt für Aktionszucker (Production year 1975)	The commercial is about Migros turning 50 years old. The cooperative promises to sell customers sugar at a similar low price as it did 50 years ago. Gradually the lights rise and a family comprising a woman, man, and three children appears in the spotlight. The title of the commercial reveals that they form a family, because <i>Die Migros-Familie</i> means the Migros family. A big orange M-shaped installation representing Migros is shown in a studio against a black background. The family is dancing and singing (in Swiss German) around the installation. The music accompanying the film is rhythmic dance music. The family sings "Our Migros, knows what it wants. Our Migros, never stands still. Our Migros is always young! Yes, our Migros has vigor!" Then,

	<p>the singing stops briefly, and sugar packages are shown with price information. The singing and dancing continues and the family members carry flower bouquets in their hands. The commercial ends with fireworks around the M-shaped installation.</p>
<p>F703: Die Migros wird 50, Dankeswort von Rudolf Suter, Präsident der Verwaltungsdelegation der Migros (Production year 1975)</p>	<p>The commercial is about corporate branding and is filmed in a studio setting. Rudolf Suter, the president of the Federation of Migros Cooperatives gives a speech to the customers and thanks them for their loyalty. A short sequence of introductory fanfare is played at the beginning and the end of the commercial. First, a big orange M-shaped installation with a number 50 badge appears filmed from close proximity. The camera zooms out to show Mr. Suter who is wearing a suit and sitting at a table facing the camera. Mr. Suter states that the fiftieth anniversary year of Migros is now over. Instead of organizing big parties everywhere, Migros has strived to offer their customers even more than usual. Fifty years of successful service at the family table is no reason to rest on one's laurels. He sincerely thanks the target audience for the trust placed in the cooperative over the years and states that Migros will do its best to continue to earn it in the future. He wishes the target audience the best of luck for the new year, and bestows blessings from the bottom of his heart. The commercial ends with fireworks around the large M-shaped installation.</p>
<p>F704: Die ersten Frischback-Spezialitäten. "Ufstah! Die Sunnitgsmorge isch parat!" (Production year 1975)</p>	<p>The commercial advertises frozen bakery goods. Happy melodic music plays in the background. A father wakes up before the rest of his family. He wears a dressing gown as he puts the oven on. He takes Migros frozen bakery goods from the freezer and bakes croissants, buns, and a bread called <i>Zopf</i>, a Swiss specialty typically eaten on Sundays. The commercial is filmed in a domestic setting. A male narrator explains in Swiss Standard German that delicious frozen bakery goods can be baked in a few minutes and are fresh to serve. The father has set the table and when breakfast is ready, he wakes the family. The son and daughter run into the kitchen in their pajamas saying good morning to each other. The mother of the family sits at the table in her dressing gown. The characters speak Swiss German. The family members are pleasantly surprised by the fresh breakfast and start eating with gusto. The mother states that she is very surprised. The father asks the others whether everything tastes good. Then the camera tracks back from the family to show the advertised products in their original packaging. An orange M-shaped installation appears next to the groceries. A male narrator explains in Swiss Standard German that the Migros bakery has expertly prebaked the delicious frozen bakery foods. Frozen bakery foods are available in Migros, where else? Then, the camera goes back to the family members who are finishing their breakfast. At the end, the daughter says that because her father made the breakfast so well, he can also do the dishes. Everybody laughs and the father strokes his daughter's hair tenderly.</p>
<p>F705: Jeans, die auch bei einem richtigen Endspurt noch sitzen (Production year 1975)</p>	<p>The commercial advertises Migros jeans and a cheerful melody plays throughout. A family comprising mother, father, and two children (a younger girl and a slightly older boy) is cycling on a beautiful day in a picturesque Swiss landscape of hills and green fields. The family members are shown from behind and the</p>

camera zooms in on their jeans. The father says that he wants to show his son a proper sprint finale. The father cycles uphill as fast as he can. The boy overtakes him quickly and goads him. At the top of the hill, the boy asks the father what took him so long. The mother and the daughter follow behind. They smile and laugh subtly. Then the family takes a break on the hilltop and is in a cheerful mood: The son and the daughter jump around hand in hand, the father lifts his wife in the air. The actors' well-fitting Migros jeans are shown in close-up and at the same time, a male narrator explains about Migros jeans in Swiss Standard German stating that they suit everyone who treats their jeans roughly rather than their wallet. Migros jeans are well-fitting both literally and in terms of price. The family members sit on a tree trunk in a meadow. The mother wraps her arms around the others and promises next time she will show them a proper sprint finale.

The commercials of the 1980s

F801: Mio Star,
Haushaltsgeräte für einen
perfekten...Haushalt!
(Production year 1985)

The commercial advertises Mio Star brand home appliances. A man is shown in his apartment. A rock version of the Migros jingle plays in the background. First, he hovers his flat and makes sandwiches and coffee with various Mio Star household appliances. Then he irons his shirt, dries his hair, and puts his suit on. He is startled as the doorbell rings. His girlfriend and her mother arrive to visit. His girlfriend sits on a couch and his finely dressed mother-in-law (to-be) critically checks the kitchen. As everything is in accordance with her demanding taste she smiles happily. Finally, she hugs her son-in-law so surprisingly and with such force that they fall on a table. The girlfriend bursts out laughing. At the end, a male narrator says in Swiss German "Mio Star electrical devices...for a ...peerfect household!" The commercial finishes with a written slogan in Swiss Standard German "Migros has it."

F802: Unsere Elektrogeräte
sind eigentlich perfekt
(Production year 1988)

The commercial is about communicating to the target audience the extended guarantee for household appliances and watches of Migros. An uptempo version of the Migros jingle plays throughout. Various household appliances are filmed in different people's homes. The household appliances function very oddly or suddenly break down. They also move by themselves and scare people. First, a man's fridge starts to move on its own; a vacuum cleaner jumps up in the air when an elderly lady is hoovering; a roll of film drops out of a man's camera when he is photographing his baby; the hands of a young woman's watch spin around rapidly; the stereo system used by youngsters contracts suddenly; an elderly man's typewriter shreds all the papers; a man's toaster throws the slices of bread into the air; and finally, a man's drill bit goes soft. The actors are either surprised or scared by the supernatural maneuvers of the household appliances. A voice-over says in Swiss German that actually our electrical devices are perfect. Therefore, we double the guarantee. Two years. The commercial finishes with a written slogan in Swiss Standard German "Migros has it."

F803: Do it yourself – Spass
am selber Machen
(Production year 1986)

The commercial advertises construction materials and is accompanied by a cheerful version of the Migros jingle. A family (a father, mother, and two children) and a young couple purchase materials for renovation. At home, they have a lot of

	<p>fun with the renovation. The happy and energetic family and couple work together without any problems. The family renovates a bathroom and does some painting. The young couple install carpet and put up wallpaper. The father is splashed by water when testing the new shower and everybody laughs at him. When the young couple has finished their work, the woman gently hugs and kisses her spouse. The family takes a family photograph in their new bathroom. Then a voice-over states in Swiss German that Migros Do It Yourself is always a hit. The commercial ends with a written slogan in Swiss Standard German "Migros has it."</p>
<p>F804: Migros Zelt – Wer drin isch, chunt druus (Production year 1986)</p>	<p>The commercial advertises tents. The filming location is outdoors in an exotic country. The Migros jingle converted into a rock version plays throughout the commercial. The commercial starts with a scene showing Bedouins, tents, and camels among sand dunes and palm trees. The main character (a man) wearing safari clothes arrives at the Bedouines' camp by car. He sets up a tent for himself with a Swiss flag on it. The Bedouins look suspicious at first, but when the man takes all his pots and a grill and begins to cook, the Bedouins gather around him curiously. At the end of the commercial everyone is eating happily together. At sunset, the man wants to enter his tent but sees the Bedouins have taken it over. Finally, a male narrator says in Swiss German "The Migros tent. Brings out the person inside." The commercial ends with a written slogan in Swiss Standard German "Migros has it."</p>
<p>F807: Migros Mode – bringt Pfiff in die Mode jeder Saison (Production year 1987)</p>	<p>The commercial is advertising clothes and is accompanied by a rock music version of the Migros jingle. The commercial is filmed in a studio, imitating a city setting. It is dark and winter. Three women in winter clothes are dancing next to a man who sells warm chestnuts from a cart. A cheerful woman marches into the scene with a whistle. She blows the whistle, and the sun starts shining and the trees come into bloom. The man magically gets the clothes of an ice cream seller and an ice cream cart. She blows the whistle again and the winter clothes of the three women are transformed into summer dresses. The woman with a whistle walks to a group of three women, who are knitting on a bench. As she blows the whistle, their clothes are changed to summer skirts and blazers. Magically they jump backwards on to the bench and dance on it. The woman marches onwards, blows the whistle and another group of two women and a man switch from winter to summer clothes. She continues to blow the whistle and everyone she encounters starts dancing happily. Finally, all the actors jump and dance around in the summery town and even ice creams start jumping on their own. A female voice-over explains that Migros funks up fashion. The commercial ends with a written slogan in Swiss Standard German "Migros has it."</p>
<p>F808: Die frischen Joghurts der Migros sind äusserst beliebt (Production year 1986)</p>	<p>The commercial is advertising yogurt and shows several Migros customers buying masses of yogurt. The accompaniment is a rock music version of the Migros jingle. A lady in an office is shown enjoying a yogurt at her desk and a small girl is eating yogurt in a kitchen. In a Migros store, customers buy more and more yogurt and a shop assistant is rushing to re-stock the shelves. As he is gazing at an attractive lady, a small boy appears and sticks his tongue out. Another small boy is at home</p>

	<p>feeding his dog yogurt. Bottles of drinkable yogurt are shown and then a young man drinking a yogurt drink in his kitchen at night. More and more customers come to empty the yogurt shelves in the shop and the shop assistant is desperately pulling his hair as the shelves empty constantly. A male narrator states in Swiss German that yogurts that disappear fast are fresh; and the fresher the yogurt, the better. In the final scene, the shop assistant is drinking a yogurt drink and looking exhausted. Then he continues his work again. The commercial finishes with a written slogan in Swiss Standard German "Migros has it."</p>
<p>F809: Wenn ich mir für meine Frau Zeit nehmen will... (Production year 1986)</p>	<p>The commercial advertises the frozen foods of Migros. The filming location is a home setting and a rock music version of the Migros jingle plays in the background. A woman is in the living room and wants to go to the kitchen. Her husband stops her and directs her to sit at the table which has been set with candles. He has dressed as a waiter and gives her a menu. She selects a meal, and he makes notes in a notebook. He enters the kitchen, puts on a chef's uniform, and bakes frozen pizzas. He returns to amuse his wife. He imitates a gondolier by paddling with a broom on the sofa. The man serves the pizzas, and a male narrator says in Swiss German "When I have time for my wife then I do the cooking. And with the frozen foods of Migros nothing can go wrong." When the man sits down, his chef's hat falls flat, and his wife bursts out laughing. A written slogan "Migros has it." in Swiss Standard German appears at the end.</p>
<p>The commercials of the 1990s</p>	
<p>F904: Das menschliche Verhalten im Haushalt...aus Hundesicht (Production year 1994)</p>	<p>The commercial is advertising drills, furniture, vacuum cleaners, and fashion. The filming location is a family home and is accompanied by an instrumental melody. The commercial shows a family comprising mother, daughter, father, son, and a dog. The main character is the dog. The daily routines of the family are observed and reported by a male narrator in Swiss German so that the target audience can imagine how everything appears from the dog's perspective. The dog is looking for a quiet place in the apartment but does not find one. Something is going on in every room and the family members make a lot of noise. A voice-over explains in Swiss German that people are weird because they make so much noise. The dog runs away when the father is drilling into a wall. The boy is listening to loud music and the dog cannot find a quiet place in his room either. Then a voice-over explains that maybe a dog seeking a calm place should stay with the females. When the mother is hoovering, and the daughter commands the dog out of her room the dog goes to a hallway. When the doorbell rings, the dog barks, and everybody orders him to be quiet. The credits run on a black screen, as in movies, listing all the advertised products. At the same time, a female narrator says in Swiss German that you can get everything you need for a quiet family life at Migros. The Migros jingle, the cooperative's name, and logo round off the commercial.</p>
<p>F906: Das menschliche Verhalten und die Mode...aus Hundesicht (Production year 1996)</p>	<p>The commercial advertises fashion and photography equipment. Relaxing background music plays throughout the commercial, which is set in a family home. The main character is a dog. The actions of the family members (father, mother, daughter, and son) are reported by a male voice-over in Swiss German so that</p>

	<p>the target audience can imagine how everything appears from the dog's perspective. The family members arrive home from shopping and their shopping bags are full of clothes. A male voice-over narrates how people are vain since they are always buying new clothes. The family organizes a fashion show in their living room to show off their new clothes. The dog watches the show, and a voice-over explains that people always want to be the most beautiful, the coolest, and the center of attention. At the end, the family wants to take a group photo but the dog jumps in the middle of the picture. Finally, a list of the advertised product categories is shown. A female narrator states that you can find everything for a great look at Migros. The commercial ends with the Migros jingle.</p>
<p>F908: Das menschliche Verhalten vor dem Fernseher...aus Hundesicht (Production year 1995)</p>	<p>The commercial advertises furniture, snacks, TV sets, fashion, and carpets. The main character is a dog. The life of the family members (father, mother, daughter, and son) is reported by a male narrator in Swiss German so that the target audience can imagine how things appear from a dog's perspective. The dog and the father are in the living room. A male voice-over says that people love to watch TV but that they disagree on what to watch. The mother enters the room with a snack trolley. The father would love to watch football but the mother would prefer a romantic film. The daughter wants to watch a rock concert. The son comes to the living room. The TV channels are changed rapidly and finally the father falls asleep. Finally, the dog gets hold of the remote control and starts watching Lassie. The voice-over explains that there are actually good programs on television. The family members look surprised. The names of the advertised products appear on the screen. A female voice-over explains that Migros gives you everything you need for a cozy evening. The cooperative's name and logo appear on the screen and the commercial ends with a Migros jingle.</p>
<p>F910: Das menschliche Verhalten und die Blumen...aus Hundesicht (Production year 1997)</p>	<p>The commercial advertises Florissimail, a flower delivery service run by Migros. A dog is observing a couple's life in an apartment and a male narrator explains in Swiss German what the couple is doing. The narrator talks from a dog's perspective. Music is playing in the background. The doorbell rings and the woman receives a bouquet of flowers. The man is reading a newspaper and looks skeptical. Without her husband knowing the woman phones the flower service and orders more flowers. The voice-over explains that people are funny because they like flowers, even though you can't eat them. The woman keeps on receiving new bouquets and she continues ordering new bouquets secretly. Soon the apartment is full of flowers. When the doorbell rings for the last time, the man opens the door and receives a bill from a delivery man. The man understands that his wife had ordered the flowers for herself. The couple hugs. A male voice-over explains that people should sometimes give flowers to each other, otherwise people get even weirder. A female voice-over advertises the flower delivery service by stating that Florissimail gives you the bouquet you want when you want it. A Migros jingle plays and the cooperative's name is displayed.</p>

The commercials of the 2000s

<p>F004: Energiesparen – eine glänzende Idee (Production year 2003)</p>	<p>The commercial is about corporate branding. The main character is Mr. Hanspeter Wolf from the municipal council, who explains in Swiss German that Migros values saving energy. He stands with arms crossed in a greenhouse and faces directly to the camera. He states that Migros supports everything that pays attention to saving energy. Then he contemplates why Migros would not organize an energy-saving day. The visuals show how difficult the life of the customers would be if Migros took the energy-saving program to the extreme: There are no lights on in the store and the customers have to light matches at the entrance to be able to see anything. This leads to big problems. A man's grocery list catches fire and a child secretly eats a lot of chocolate. The Migros staff struggle to serve their customers in the dark. Then the camera returns to Mr. Wolf who states that, either way, he thinks what Migros does to advance energy saving is good. A Migros jingle and a macabre hollow bell sound are played as the cooperative's name and a written Standard German slogan "Either way" are displayed.</p>
<p>F005: Qualität gewährleistet! (Production year 2004)</p>	<p>The commercial is about informing the target audience about the strict quality requirements for the cooperative's products. An engineer stands in a laboratory setting facing directly to the camera and his name and title appear on screen. He explains in Swiss German that he is impressed that Migros tests quality two or three times and surmises jokingly that this could be continued in Migros stores. The whimsical idea is demonstrated by showing Migros staff performing quality checks in stores. The staff remove some goods from the customers' shopping trolleys, open the packaging, and test the products to ensure that they are of good quality. At the same time, cheerful music is playing in the background. After testing, the shop assistants pronounce the quality is perfect and put the opened products back in the shopping carts or baskets. They test food products, toys, handkerchiefs, and even open condom packages. The customers look stunned. Finally, the engineer is shown again in the laboratory setting saying that Migros values quality very highly. A Migros jingle ends the commercial with the written Standard German slogan "Either way."</p>
<p>F008: Suchen Sie richtig gute Unterhaltung? (Production year 2005)</p>	<p>The commercial advertises computers. The commercial opens with a shot of the garden of a detached house and then the camera moves inside to show a man sitting at a table in the living room. The man is concentrating hard on building a house of cards but the cards fall time and again. The camera tracks back to reveal the reason: An electric fan is next to the table blowing air in the direction of the house of cards, causing it to fall. Electronic music plays at the end of the commercial. A Toshiba computer is displayed and a male narrator concludes in Swiss German that M-electronics provides the customers with big brands for little money. A similar message is written in Swiss Standard German.</p>
<p>F014: Marmelmania – es macht Spass mit den Lilibiggs zu murmeln (Production year 2008)</p>	<p>The commercial advertises Migros's Lilibiggs branded marbles; the Lilibiggs are cartoon characters. A young girl and an older boy are playing marbles in a garden. A cheerful melody is whistled during the commercial. A group of children is cheering</p>

them from the sidelines. When there is a successful throw, the crowd cheers, and if a throw is unsuccessful, the crowd sighs. When the small girl's throw misses the target, two Lilibiggs cartoon figures appear and kick the marble to a better location. The cartoon characters also redirect the marbles of the boy so that he cannot win the game. The boy is stunned because he cannot see the cartoon figures. For him, it seems that the marbles move around of their own accord. Finally, the small girl wins the game. In the end, a pile of Lilibiggs marbles is shown and a girl's voice explains that now there are 32 Lilibiggs marbles to collect in Migros shops.

F019: Heidi – alles Gute aus den Schweizer Bergen (Production year 2008)

The commercial advertises a dairy and meat product brand called Heidi. A girl is sitting on a train. Relaxed strings music plays in the background. First, she gazes from the window and sees other trains passing by, and then starts eating bread and cheese from her basket. The music changes to alpine music played with an accordion and cowbells peal in the background. When she is looking around her, suddenly all the other train passengers look different than they did at the beginning of the train journey. They are all now wearing typical alpine costumes and even a dog has transformed into a goat. A male narrator promotes the Heidi brand in Swiss German, saying that Heidi brings everything good from the Swiss mountains as the visuals show a basket full of nicely arranged Heidi products.

The commercials of the 2010s

F101: Weihnachten (Production year 2011)

The commercial advertises raclette cheese. The father of the family prepares raclette in the kitchen and music plays in the background. The daughter of the family comes to the kitchen and says she is on her way to swimming training; the mother announces she is going to the theater group, and the son to his guitar lesson. Nobody has time to eat with the father, not even the dog. The father sits alone in the kitchen and looks disappointed. He sees from the window that two Santa Clause figures are walking with a donkey outside. Soon all three men are sitting together in the kitchen. The Santa Clauses are bored because the father plays different instruments to them very badly. Finally, they eat raclette together. At the end of the commercial, a male narrator explains in Swiss Standard German that Migros is offering a 40 percent discount on the price of raclette cheese next Thursday (December 8, 2011). A Migros jingle ends the commercial.

F103: Weihnachten 2 (Production year 2011)

The commercial advertises Christmas presents. The father of the Felix family goes to Migros with his son and daughter who he wants to help him select a Christmas present for his wife. Cheerful music plays in the background. The father is looking for lingerie. The son comes and suggests a horror film, but the father rejects the idea. Then the daughter suggests chocolate as a present but Mr. Felix is not satisfied with her idea either. Finally, the father decides to buy a leaf blower. The children look stunned. A male narrator says in Swiss Standard German that in Migros you can find all sorts of gifts for your loved ones or yourself. The commercial ends with a Migros jingle.

<p>F104: Anna's Best (Kleiderladen) (Production year 2011)</p>	<p>Two Migros representatives are in the Anna's Best kitchen, where delicious restaurant-style dishes are being prepared. The men take a covered dish with them from the kitchen and drive around town to a clothing store. They enter and ask for Andrea, who is surprised to see them. The men look at the clothes on display and joke with her before handing over the dish they have brought. Andrea is very surprised and pronounces the food delicious. The commercial ends with a male narrator announcing in Swiss German that Anna's Best makes it possible to eat well every day. The closing visuals show Asian ready-meals from the Anna's Best brand.</p>
<p>F106: Weihnachten 1 (Production year 2012)</p>	<p>The commercial is advertising Christmas food and decorations. Cheerful music plays in the background. The father of the Felix family is shopping at Migros but forgets a shopping bag full of Christmas decorations in the store. At home, he has to do laundry and his little daughter is bored. The father suggests she decorate the Christmas tree with the newly bought Christmas tree decorations which are in a bag in the kitchen. The daughter goes to the kitchen and looks into the shopping bag surprised. She asks the father (who is still in the bathroom) how to decorate the Christmas tree. The father replies that she should be creative. Soon the doorbell rings. A Migros shop assistant is at the door returning Mr. Felix the bag of Christmas decorations left in the shop. The father rushes into the living room and realizes the daughter has decorated the tree with various groceries in accordance with his instructions to be creative. The father sighs and asks what he can now cook for dinner. A male narrator says in Swiss Standard German that Migros has everything for a nicer festive atmosphere. A written slogan in Swiss Standard German "An M better" appears on the screen. A Migros jingle played with Christmas bell sounds finishes the commercial.</p>
<p>F107: Weihnachten 2 (Production year 2012)</p>	<p>The father of the Felix family goes shopping with his daughter and son. Cheerful music plays in the background. A Migros sales assistant suggests the father might cook a turkey in the oven, prompting the father to daydream about how he would surprise the family members at Christmas and how all of them would be clapping him and admiring the food. He wakes up from his dream when his daughter is pulling his hand and repeatedly saying "Daddy". Only then he realizes that deep in his dream, he has been hugging the turkey by mistake. The customers nearby in the shop are looking at him with concern and a Migros salesperson is staring at him, before reassuring the father that nobody is going to take the turkey away from him. The father wishes her Merry Christmas and leaves. The commercial finishes with a male narrator saying in Swiss Standard German that Migros can provide everything you need for a nicer feast. A written slogan in Swiss Standard German "An M better" appears on screen and a Migros jingle is played with Christmas bell sounds.</p>
<p>F108: Ostern mit der Familie Felix (Production year 2012)</p>	<p>The commercial is for Gianova Eili brand chocolate eggs and is accompanied by a cheerful melody in the background. The members of the Felix family are shown in their garden. The little daughter and her big brother are playing a traditional Easter egg hunt game and looking for Easter eggs in the garden. A dog runs around. The mother lies on a garden lounge. The father comes</p>

<p>F110: Heidi - Ein M krässer (Production year 2012)</p>	<p>to the garden and asks what the children are doing. The mother replies that they are looking for Easter eggs. The father admits that he has forgotten to hide the chocolate eggs and then runs away quickly to get some. At the end of the commercial, a male narrator advises in Swiss Standard German that Gianova Eili chocolate eggs are reduced in price. A written slogan in Swiss Standard German "An M better" appears on screen. A simplified and shortened version of a Migros jingle finishes the commercial.</p> <p>The commercial advertises Migros's Heidi brand and presents Migros values. A girl (Heidi) and a boy are hiking in a meadow in the mountain region. The sunny weather becomes grey and rainy. The children run to the verandah of a chalet patio to shelter and start eating sandwiches. Cowbells echo through the mountains and relaxing music plays. Their hiking boots are filmed in close-up. The boy looks at Heidi and says what he likes about her. He says in Swiss German that he likes the rings around her eyes, her flab, her double chin, smelly feet, and large bottom. Heidi looks at him very surprised and takes his sandwich away. Then various Heidi products (milk, cheese, meat, and yogurt) placed on a stone are shown in the middle of the alpine meadow. A male narrator announces in Swiss Standard German that Migros stands against all slaughterhouse waste and that the firm's meat products use everything exploitable. A jingle plays and a slogan in Swiss Standard German states "An M extremer" is shown.</p>
<p>F111: Ostern mit der Familie Felix 1 (Production year 2013)</p>	<p>The Easter commercial shows the Felix family and their dog at home. Background music plays. The father gives his daughter and son a huge pile of eggs for dyeing. The pace of the music changes from fast to more relaxed depending on whether the actors are working on the Easter eggs or not. The father promises to take care of the rest of the decoration task. The children dye eagerly and when they are finished, they find their father sleeping in the living room. He has not been decorating and the children are disappointed. When the father wakes up, he goes into the kitchen and eats a carrot. He has no idea that the children have painted his face and that he looks like a rabbit. He wonders aloud to his wife whether the children have done any decorating. His wife does not tell him about the face painting. A narrator conveys best wishes for Easter to the audience in Swiss Standard German. A written slogan in Swiss Standard German "An M better" is displayed and a Migros jingle plays in the background.</p>
<p>F112: Ostern mit der Familie Felix 2 (Production year 2013)</p>	<p>The Easter commercial shows Mr. Felix going to Migros with his daughter, son, and dog. A Migros shop assistant is outside. The father asks the Migros salesman not to close the shop just yet because he still has to buy Easter eggs. The daughter of the family hands the dog's leash to the salesman without saying a word. The salesman is surprised. The family goes around the shop amazed at all the nice things and they end up buying lots of items. The salesman awaits at the door and hopes they have a lot of fun dyeing the eggs. The children and the father realize that they have forgotten to buy the eggs and they rush back into the store as the doors are already closing. Finally, a male narrator states that you can get everything for a successful feast in</p>

	Migros. A written slogan in Swiss Standard German “An M better” ends the commercial as a Migros jingle plays.
F114: Generation M Spot: Kulturmilliarde (Production year 2013)	<p>The commercial is about corporate branding. The commercial informs the target audience about the socially beneficial work of the Migros Culture Percentage program. Quiet music plays in the background. A grandmother is sitting in a park with her granddaughter. The grandmother is explaining in Swiss German why Migros is a good cooperative. The granddaughter is moving her mouth as if she was talking. The grandmother says that Migros has always provided more than just affordable prices because for every purchase one gets something back: Migros has established language schools, cookery courses, has built new parks, and much more. Things are today no different than before. Everything is done in the name of Duttli. Old black and white video clips of the cooperative’s history are shown. The girl goes to a swing. A male narrator states in Swiss Standard German that Migros is committed to the generation of tomorrow and gives something back to society. Migros promises to invest a billion francs in leisure, education, and culture by 2020. The promise is also written in a small box in Swiss Standard German. Generation M is a promise to the generation of tomorrow. Finally, a written slogan “An M better” in Swiss Standard German finishes the commercial as a jingle plays.</p>

Appendix 35. The coding sheet.

Categories	Questions and codes
Products	What product category is advertised? Food and drink Household cleaning Clothing/shoes Home appliances/electronics Furniture Construction materials Photographic equipment Entertainment/entertainment electronics Jewelry/watches Public good/charity Other, what?
People	What people or animals are shown? Family (father, mother, children) Father with child(ren) A couple Migros representative(s) Migros customer(s) Groups of children Animal(s), what? Other, what?
Places	What places are shown? Countryside Store Home Garden Town Studio Blank Other, what?
Props	What props (other meaningful additional elements) are shown? Swiss culture, what? Cooperative props (Migros logo, Migros name) Other, what?



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