Chapter - II

LITERATURE REVIEW
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2.1 Introduction

The present study is a natural progression and extends the contours of earlier studies relating literature to advertising. This study is an attempt to explore the type of impact components of literature viz. rhetorical figures; poetic elements, dramatic elements and archetypal symbols create in the visual media advertising.

In order to be effective an ad should be effective in communication. In this context, it would be worthwhile to have an overview of the various theories of advertising and advertising communication. The ultimate aim of any advertising communication is to influence the consumer and consumer behaviour. Many models are also available to interpret, understand and analyze consumer behaviour. Many academicians also have studied different aspects of literature and its linkages to advertising and advertising communication. A substantial corpus of literature on advertising communication, consumer behaviour and linkage between “literature” and advertising forms the background for the present
study. This chapter will discuss the search process and review the major studies related to the topic of study.

2.2 Source of Literature

The researcher made a systematic search for relevant literature. In the first stage the researcher made an exhaustive search on the Internet to locate the various studies that were conducted on this particular topic and also other related studies. In the second stage, a focused review of research abstract was made on the Internet and also by using the CD-ROM service, EBSCO of British Council. In the third phase, a thorough search of full text articles was done to have a pedagogical foundation for the study. In this stage, full text databases of EBSCO and other information service companies like Emerald, Questia and Proquest were referred. The researcher also used various reputed libraries in the state for his literature review to refer various books and journals related to the area of study.

In order to develop a clear conceptual framework for the study the researcher reviewed a large number of books and articles on advertising, advertising management, brand management, marketing
management, consumer behaviour, marketing research, books and articles on literature and other related studies in the field. As the purpose of this literature review is to discuss various models, issues and concepts that are directly related to the topic of study *viz.* ‘impact of literature for advertising effectiveness in the visual media’, the researcher will concentrate his attention on the following areas of literature:

i. Advertising communication

ii. Media and Advertising

iii. Literature and Advertising

iv. Aesthetics and Advertising

2.3 Advertising Communication

As mentioned in the beginning of this chapter the main thrust of this study is to explore the impact of literary devices, components and elements on visual media advertising and that such impact is measured in terms of communication effectiveness of such literary elements. It would therefore be appropriate to begin the Review of Literature, first by revisiting some of the important advertising communication models.
Kotler (2004) has summarized the four popular Response Hierarchy Models. These are AIDA, HOE model, Innovation-Adoption model and communication models. In all these models, the effect of advertising communication happens in three stages—Cognitive, Affective and Co-native. In the first stage there is attention, awareness or exposure leading to the second stage of interest, liking and attitude culminating in to purchase behaviour.

Response Hierarchy models are linear, which assumes that the buyer passes through three stages in a sequence – cognitive, affective and behavioural stages. Consumers generally spent more time and effort on expensive products and in case of inexpensive and routine purchases they do not give much thought and effort. The first one is called ‘high-involvement decision process’ and the second one is called ‘low-involvement decision process’ (Wells, et. al. 2000).

The starch model put forward in 1920s mooted the idea that an effective advertising: Must be “seen”, must be “read”, must be “believed”, must be “remembered” and must be “acted upon” (Wilmshurst and Mc Kay, 1999). ‘Hierarchy of Effects theories can be referred as stimulus-response (classical - conditioning) learning
theory. All response hierarchy models of advertising theories are “linear-sequential” and to be effective (to result in the desired behaviour), any piece of persuasive communication must carry its audience through a series of stages each stage being dependent on the success of the previous stage” (opera citato).

Mathur (2005) views advertising communication as a chain reaction consisting of various steps in a sequential manner that of creating awareness, comprehension, acceptance of the product, belief, purchase action, use and repeat purchase.

Vakratsas et. al, (1999), by reviewing two hundred and fifty journal articles and books gives certain insights about how advertising affects the consumer. They suggest that the hierarchy of effects is deeply flawed and propose that advertising effects should be studied in a space with affect, cognition and experience as the three dimensions that is determined by the context, which reflects goal diversity of advertising, product category, competition and other aspects of mix, stage of PLC and target market. They cite the latest developments in neuroscience research pointing out that the brain processes information in a parallel fashion and that consumer engage in cognition and affect simultaneously and
interactively. As there is parallel processing of information and stage-by-stage information processing cannot take place.

Weilbacher, (2003) reiterates the same argument stating that the behavioural model of advertising (S-R Model) is not realistic and cannot be accepted, as consumers process all incoming information, including advertising in a very complex yet instantaneous manner and that past experience with the brand will also have to be reckoned for assessing the effects of advertising.

The DAGMAR (Defining Advertising Goals for Measured Advertising Results) Model by Russel Colley says that all commercial communications with an objective of sale must take a prospect through four levels of understanding: “The prospect must first be aware of the existence of a brand and company. He must have a comprehension of what the product is and what it will do for him. He must arrive at a mental suspicion and conviction to buy the product. Finally he must stir himself to action” (Wilmshurst and Mckay, 1999).

Hall (2002), while discussing various models of consumer response to advertising states that the weakness of the earlier
hierarchical models is the “assumption that cognition plays a primary role in consumer response.” According to him “rational cognitive processes are not the primary drivers of purchase behaviour through which advertising operates.” In place of Cognition->Affect-> Behaviour model, he has suggested a consumer response model to advertising that maps a process founded in three key elements – Perception, Experience and Memory. He emphasizes the primacy of emotions and feelings in designing a consumer response model relating to advertising. He asserts that consumer response is a biological process and that his model conforms to the tenets of neuroscience.

Stern (1994) suggested another communication model for advertising by drawing a parallel with crafted text rather than with every day speech. This model expanded the traditional communication triad i.e; Sender, Message, Addressee proposed by information theorists by inscribing advertisers, promotional text and consumers as multidimensional participants in a complex interactive process.

Carbone (2003) cites modern neurological research and contends that “people don’t think and draw conclusions in linear, hierarchical ways or in exclusively conscious ways” and they glean
cues and bits of information from all the senses, above and below awareness, to form a composite experiential impression that becomes a basis for preference, loyalty and advocacy”.

2.4 Media and Advertising

Hirschman and Craig (1997) in their study on the media proposed that consumer’s relationships to non-advertising forms of mass media are an essential aspect of the perceived meanings they derive from advertisements and on the basis of similar studies they state that consumers often process advertisements for meaning rather than information and that advertisements can be experienced as aesthetic events just like other media products. They also observe that media and advertising have a symbiotic relation in which media enhance the effectiveness of some advertising by portraying certain product/brand assortments as more desirable than others. Their main observation is that by “singing in harmony with the prevailing chorus of mass media texts, advertising may become more potent as a conveyor of consumption preferences”.

To be effective Advertising, should persuade the audience to interpret the advertising message in the manner intended by the sponsor (Ramaswamy, 2002). Such interpretation depends upon the knowledge resources of the viewer (Bulmer and Oliver, 2004a). Their study pertains to visually complex advertising and the variations in consumer interpretations due to cultural factors. According
to them, “the multiple bodies of knowledge that viewers draw on to interpret visuals in advertising are the grounded language, literature and cultural traditions including tacit knowledge, myths, narrative structure, consumption practices and advertising genres as well as an understanding of cultural texts, products and brands”. Their research findings concluded that viewers interpret visuals in advertising based on resources that are “linked to literary and cultural traditions that are significantly different for different cultural groups”.

2.5 Literature and Advertising

Studies relating to impact of literature on advertising and advertising effectiveness can be reviewed under five different themes, which are listed below:

1. Rhetorical devices and advertising.

2. Elements of literary form and advertising -
   
   Poetic elements and Dramatic elements.

3. Literary criticism and advertising.

4. Language and advertising.

5. Emotions and advertising.
2.6 Rhetorical Devices and Advertising

Rhetorical devices, which are artful deviations that put a twist on the familiar, are frequently found in advertisements and the purpose of advertisements is not only to inform but also to persuade (Tom and Eves, 1999). In their study comparing advertisements, which use rhetorical devices and which do not use rhetorical devices, they have found that advertisements using rhetorical devices are more effective in communication, superior on recall and superior on persuasion. The weakness of their study is that what types of products were advertised and the effects of different types of rhetorical devices that are effective in different contexts have not been dealt with in their study. Mc Quarrie and Mick (1996) also reiterate this point that advertisements using rhetorical devices get more preference and better memorability.

Rhetorical handbooks distinguish more than two hundred different figures of rhetoric (Klarer, 1998).

Advertising is persuasive communication. How to attract the consumer towards a product or service is a major problem for marketers and advertisers. Mc Guire (2000) states that in a
consumerist age, persuasion should be a central topic of study in consumer research and that the art of persuasive communication of using figurative language is ignored in our age. According to him this neglect can be corrected by us by ‘standing on the shoulders of ancients’ and by nurturing the rhetorical tradition.

Mc Quarrie and Mick, (1999) on the basis of their empirical research in the light of rhetorical theory and cultural competency theory by using text interpretations, experiments and reader-response interviews examined the impact of visual rhetorical figures in advertising. They found that rhyme, antitheses, metaphor and pun lead to a more favourable attitude towards the advertisements. The effects were less for visual tropes (metaphor and pun) and in case of individuals with less cultural competency.

In order to confirm their earlier empirical research regarding effectiveness of rhetorical figures, McQuarrie and Mick (2003) designed a thirty two-page magazine of interest to audience containing advertisements. This was administered to the audience and by manipulating directed processing and incidental exposures to the ads, an effort was made by them to study the effect of rhetorical figures. Earlier empirical research directed subjects to
process the ads and examined either visual or verbal rhetoric but not both. Mc Quarrie and Mick (2003) study showed that the ads with rhetorical figures were recalled more often and liked better. Visual figures are more effective regardless of processing condition whereas verbal figures performed better as and when subjects were directed to process the ads.

Stern (1990) examined the ‘art’ in advertising by a micro-level focus on a single advertisement to analyse ‘metaphor’ in terms of Aristotle’s ‘Poetics’, classifying metaphor in to three – single, extended and open-ended. She underlines the fact that the relationship of metaphorical efforts to consumer responses has not yet been clearly translated from humanistic criticism to the social sciences nor has it been extensively considered in terms of what the consumer enjoys or finds entertaining. She maintains that advertisements as artistic creations opens up research possibilities by offering humanities theory as a source of insights for social science applications and beauty as a quality conventionally thought to be inherent in poetic metaphors and joy as a response may not be far removed from qualities inherent in some advertisements and consumer responses to them.
Rhetoric pertains to the way persuasion is attempted in a discourse. Rhetorical strategy also comprises specific stylistic devices (like metaphor, rhyme, etc) that are used to attract the attention of consumers, provide pleasure and evoke elaboration of the message (Mc Quarrie and Mick, 1996). Barbara and Mc Quarrie (2002) conducted two studies of rhetorical style in US Magazine advertisements for the period from 1954 – 1999. Their qualitative content assessment shows that rhetorical figures were prevalent throughout the period and that tropes like pun, metaphor and irony increased in incidence. They also analyzed the trend of how changes in rhetorical style reflect the mutual adaptation of consumer and advertiser to changes in advertising environment over this time period.

Stern (1988a) analysed language in services advertising by using literary conventions of imagery and figures of speech through textual analysis of sample ads using simile, metaphor, symbol, allegory and personification. She underlines the fact that services advertising need to tangibilise the intangible offering, make a complex product clear to the consumer and create brand identity and ‘services advertising in particular can benefit from greater understanding of poetic and literary convention’. According to her,
“poetic theory represents a rich territory which advertising creators can mine for effective and exciting imagistic language uses”.

Barbara (1997) conducted a qualitative study of ads containing figures of rhetoric on how consumer infers advertising messages. Six ads containing pictorial metaphors were administered to the participants. This study shows that consumer interpretation match the intentions of the ad producers. Responses from participants suggested that consumers use cultural, product and advertising knowledge to infer meaning from advertising images.

Bulmer and Oliver (2004b) observe that advertising is to be conceptualized as a form of rhetoric and advertisers use effective devices to inform, remind the target market and that the existence of rhetoric in visuals has not been fully accepted. They feel that visuals are more complex than text/language and strongly contribute to the meaning of advertising.

Stern (1988b) examined the medieval literary tradition of allegory and related it to contemporary advertising. Allegory is characterized by the use of metaphor, personification and moral conflict. This tradition is the basis of advertisements that use fear
to convey didactic instruction to mass audience. In the above study she described the use of allegory in advertising strategy in terms of message appeal, product benefits, target audience and media design. She has suggested five areas for future research – content analysis of allegorical advertisements, cross cultural implications, fear and guilt appeals, taxonomy of personifications as presenters and effects of metaphors and symbols on advertising recall and comprehension.

Frye (1973) considers literature as one technique of communication and defines ‘persuasive rhetoric as applied literature or the use of literary art to reinforce the power of argument’. Solomon (2003) compares marketers to story tellers like creative artists by tangibilising the intangibles and for this they use various literary devices like metaphor, personification, allegory and resonance.

One of the functions of advertising is to increase brand awareness and creative copywriters use various techniques for this. Tina, et al (2005) did a study on the relation between linguistic characteristics of brand names and brand name memory. According to them achieving brand awareness is often determined by the
memorability of the brand name. They cite research evidence in psycholinguistics, which suggest that features of the brand name themselves might also contribute to the memorability, recall and recognition. Use of linguistic devices helps in memory. Linguistic features influence memorability through their ability to convey meaningfulness and through their ability to create distinctiveness.

Zaltman (2003) points out that researchers from various disciplines have developed numerous devices for mining the unconscious and using those revelations to create customer value and one such technique involves metaphors. His Zaltman Metaphor Elicitation Technique (ZMET) is an attempt in this direction. By inviting consumers to use metaphors as they talk about a product or service researchers bring consumers’ unconscious thoughts and feelings to a level of awareness where both parties can explore them more openly.

Stern (1991a) analyzed the classical literary technique of rhetorical irony and related it to contemporary advertising. Irony is characterized by a blend of pleasure and persuasion in messages that “teach by delight”. She explored the use of rhetorical irony for advertising strategy in terms of message appeal, product benefits,
large audience and media selection. She suggested four areas for future research comprising humour taxonomy, miscomprehended messages, unintentional cross-cultural ironies and intentionally deceptive advertising.

Davis and Chun (2003) in their research on the use of metaphor have suggested a typology for the use of metaphor in understanding the brand concept. The three root metaphors identified by them are – brand as differentiating mark, brand as person and brand as an asset. They have derived a life stage model to explain how the role and use of individual metaphor evolves over their life consisting of a creation stage, dormant stage, life stage when the metaphor is active and a death stage when the metaphor becomes a term.

Stern (1991b) analysed the meaning of a television commercial for Procter & Gambles GAIN detergent from a literary perspective, asking probing questions about its construction, type and the responses it is likely to get. Her analysis starts with the identification of the ad’s genre – i.e; it is a miniature soap opera and she proceeds to examine the subject matter, strategy, style and emotional affects associated with the genre. Functions of the genre elements are also analysed along with consumer responses to the genre.
2.7 Elements of Literary (Genres) Forms and Advertising

‘Genre’ is a term taken from the French and it is used in literary criticism to signify a literary species or as we now often say, a ‘literary form’. The most common genres are tragedy, comedy, epic, satire, lyric, novel, essay and biography (Abrahams, 2003). Genre is a mode of categorization. A “genre” denotes a set of shared characteristics, which allows for the grouping together of different forms of artistic expression or cultural production (Edgar and Sedgwick, 2004) and they cite ‘soap operas’, ‘documentaries’, or ‘situation comedies’ as examples of TV Genres.

The TV commercial is generally visualized as an unfolding story script. Form related execution style, creative message strategy, format categories and dramatic determinants are structural elements of a commercial’s shape that interact with content to determine its story type. The overall format of a commercial has been systematically considered within a ‘literary’ framework by many academics (Stern, 1989, 1991a, Stern and Gallagher, 1991). Stern and Gallagher (1991), consider five “literary’ dimensions which are relevant to advertising:
These are:

1. Theme
2. Plot or action
3. Character or speaker
4. Tone
5. Language

These five dimensions can be related to three main literary forms (genres) in the literature taxonomy, which are summarized in Table. No. 2.1.

**Table No. 2.1 : Literary Dimensions and Advertising Forms**
*Proposed by Stern and Gallagher (1991)*

<table>
<thead>
<tr>
<th>Literary form</th>
<th>Theme</th>
<th>Plot</th>
<th>Character</th>
<th>Tone</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyric</td>
<td>Personal: Mood, Feelings, emotional state</td>
<td>Static: Spatial, Descriptive</td>
<td>Realistic: “me” – centred</td>
<td>Subjective: intimate revelation to audience</td>
<td>Appreciation of beauty, personal expression, love</td>
</tr>
<tr>
<td>Ballad</td>
<td>Personal: Sex, violence, revenge</td>
<td>Narrative: single story, simple chronological progression</td>
<td>Realistic: “common man”</td>
<td>Objective: impartial teller tale</td>
<td>Sensuality, fear and guilt, survival</td>
</tr>
<tr>
<td>Epic</td>
<td>Social: moral, educational lessons</td>
<td>Cyclical: several stories, complex chronological simultaneity</td>
<td>Idealized: status-oriented</td>
<td>Objective: Observant, reporter of detail</td>
<td>Conformity, prestige, social</td>
</tr>
</tbody>
</table>
Some of the dramatic elements relevant for advertising are plot, character and characterization, humour, sympathy, empathy and catharsis. Elements like Plot, character and characterization are common to both tragedies and comedies and humour element is quite often seen in comedies and sympathy, empathy and catharsis are elements of tragedies.

Edson and Stern (2003) examined the differences in consumers’ sympathy and empathy responses to televised drama commercials in a multi-disciplinary framework. Valid and reliable measurement instruments were developed by them to test relationships between sympathy and empathy as responses to classical and vignette advertising dramas. Results of two experiments indicate that sympathy responses mediate the effect of a drama advertisement’s form on empathy responses with both sympathy and empathy enhancing positive attitudes to an advertisement.

Deighton, et.al (1989) are of the opinion that Television advertisements can be classified as either arguments or dramas or hybrids of these forms. According to them form dimension influences how advertisements are processed. Arguments appeal
objectively and are processed empathetically. In their study containing forty test advertisements (Television Commercials) classified on dramatization scale which were administered to 1215 people and measures of evaluative and empathic processing were taken. The measures are found differently weighted for arguments and dramas, supporting the contention that form influences processing.

Chunawalla (1995) observes that poetic elements, especially lyrical quality of an advertisement helps in memorization of messages in an ad and that a “ jingle with its repeat phrases has a far higher recall value than the visuals” and asserts that the signature tunes of a commercial immediately conjure up their products.

Hayakawa, (1974) has made a comparison between poetry and Ad texts. According to him both make use of rhyme, rhythm and words with connotative value; both seek overtones of meaning that haunts our mind and other similarities are the use of Ambiguity, Imagination and Role – Playing and that he feels that life is an imitation of Art and that advertising is a creative art.
Stern (1996a) analysed the fundamental attributes of a comedy from a drama perspective and used Bergson’s theory of laughter as the basis for mapping comedic types: verbal / physical and romantic / satiric. She used examples from the television and radio commercials to demonstrate how the classification scheme works in the media context. The construct of comedy in electronic advertisements is also defined and also the responses associated with each type of comedy.

Goodwin (1996) observes that the metaphor of factory and drama predominate in the services literature. In his view metaphors are used to transfer information from the familiar to the unfamiliar and they have cognitive significance and the use of factory or drama metaphor reflects an implicit model of services and to account the human qualities of service inputs.

Johar, et.al (2001) in their empirical study did a research to unravel the creative process of creative teams in an advertising agency through interpretive analyses by giving the teams a strategic brief to design a layout for a print ad for a new beverage product. Their study found that teams access culturally available plot patterns but in different ways. Four of the five teams chose to
pursue a single mythic structure. The researchers adopted the taxonomy proposed by Northrop Frye (1973) in his Anatomy of Criticism dividing literature into four pre-generic categories: Comedy, Tragedy, Romance and Irony/Satire, arguing that “the basic plot patterns describe different types of causality and chronological progression and that the how of narration sustains different values. Comedy ends in joy and its correspondent value is happiness; Tragedy ends in sadness and its value is wisdom; Romance ends in nostalgia and its value is ideal peace or beauty; and Irony ends in surprise and its value is excitement”. They observe that Frye’s theory’s “explanatory power lies in the correspondence of each mythos to an aspect of the central cultural mono myth based on the natural cycle of birth (comedy) growth (romance) death (tragedy) rebirth (irony) and states that this cycle characterizes natures’ seasons, the human life cycle, the product diffusion process and narrative structures found in cultural productions from prehistoric myths to post-modern advertising”.

Holbrook (1995) advocates the need for more lyricism in consumer research - “the need to create a literature that sounds less matter-of-fact and more expressive, less humdrum and more songlike”. He thinks that Consumer Research should better reflect
the importance of feelings in its written form or style. He favours the production of texts that appear less ‘scientistic’ and more expressive.

Story lines are the backbone of many media programmes. Lull (1999) observes that narratives are basic to culture. In his view stories symbolize cultural values, provide cultural continuity, are pleasurable and help people make sense of their environments. It provokes imagination, connects to emotion and stimulates fantasies. Readers, listeners and viewers enjoy speculating about the outcome of stories particularly soap operas.

2.8 Musicality

Michelle (2001) in her research examined recall for advertising messages that are presented via two musical formats: either via an instrumental version of a popular song or via a vocal version. For individuals who are familiar with the song, recall of the message is greater when the instrumental of the song appears than when a vocal version of the song appears and there is greater likelihood that familiar consumers will sing along with the
instrumental version and thus generate the lyrics that carry the message. In her view lyrics cause the message to be more memorable than simply listening to lyrics. For individuals who are not familiar with the song, recall of the message implied by the lyrics is greater when a vocal version appears. Unfamiliar consumers, who cannot sing along with the song and generate the lyrics, require lyrics to be presented in order to derive the intended message.

Lane and Russel (2000) while discussing the creative essentials of advertising emphasizes that “music can be very powerful in catching the listeners’ attention and evoking feelings” and it can be called an “universal language”. According to them “different kinds of music appeal to different emotions” and “jingles are a popular means of making a slogan memorable”.

Scott (1990) by reviewing the literature on music in advertising summarises that “research in this area varies within a narrow range from affect-mediated classical conditioning to automatic mood manipulation” and that “all postulate affect-oriented, non-semantic, automatic responses to musical stimuli”. According to her “music is meaningful, language-like and calls for
both interpretive and empirical research as ways of exploring a richer, potentially more explanatory concept” and “music performs a variety of functions in its contribution to the overall rhetorical task of advertising”.

Fowles (1996) underlines that the primary appeal of popular culture is the genre of popular music and that it has the ability to stimulate extraordinary varied emotional feelings like passion, affection, devotion, patriotism, aggression, rage, calm, nostalgia, fear, warmth, exhibition, happiness, sadness, pride, hope, delight and so on and that the sounds and tempos of the music penetrate the mind’s depth into the subconscious strata.

2.9 Imagery

MacInnis and Price (1987) observe that mental imagery is receiving increased attention in consumer behaviour theory and research. They suggest that imagery is likely to create a positive impact on incidental learning and that it is important in consumer contexts, as much of consumer learning takes place incidentally. They are also of the opinion that imagery affects purchase
intentions and timing of purchases and that imagery offers a positive sensory and emotional experience to the consumer.

Scott (1994a) proposed a new theoretical framework for the study of images in advertising. In her analysis advertising images are treated as a sophisticated form of visual rhetoric.

La Barbara, et.al (1998) stress that individual psychological differences use to be reckoned for customizing advertising messages. They examined an “approach to segmenting consumers according to their personality-type preferences for processing information”. Their study shows that “personality-type also can serve as a classification system for visual imagery used in advertising” and that empirical findings demonstrate that by utilizing visuals that are consistent with consumers’ personality-type processing styles, advertisements can have greater appeal and generate higher purchase intentions for a variety of products.

Meenaghan (1995) focuses on the shifting attention of consumers from the functional benefits of products to its symbolic value and cites certain reasons for the increasing importance of image building in marketing and states that in marketing more
emphasis is now been given to the behavioural aspects of consumer decision making.

2.10 Narratives

Baumgartner (2002) argues that narratives are a basic mode of thought through which people understand the world in general and themselves in particular and that many authors from different disciplines subscribe to this view. Consumer researchers have started investigating narratives in order to gain insights into the role of consumption in self-construction and that structural analysis of narratives will show in greater detail how consumers use consumption for self-creation. Individuals are to be seen as “goal-striving and narrative entities engaged in consumption in the broadest sense”.

Thompson (1997) has described a hermeneutically grounded interpretive framework for deriving market-relevant insights from the “texts” of consumer stories and has given theoretical and philosophical foundation for this. Through this framework, he has tried to interpret stories of consumption
experiences and this framework can be applied to three levels of interpretation – discussing key patterns of consumption stories of a given consumer, identifying key patterns of meaning that emerge across consumption stories expressed by different consumers and deriving a broader conceptual and managerial implications from the analysis of consumer narratives.

Ahuvia (2005) studied about possessions and activities that consumers love and their role in the construction of a coherent identity narrative. He conducted depth interviews with his respondents which showed that “in the face of social forces pushing toward identity fragmentation, three different strategies labeled ‘demarcating’, ‘compromising’ and ‘synthesizing’ solutions for creating a coherent self-narrative” are chosen by the consumers and that out of the several objects and consumption activities that occur in consumers’ lives, a few loved objects and activities play a special role in consumer’s understandings of who they are as people.

Twitchell (2004), an English Professor reflecting on branding says that “brand is simply a story attached to a manufactured object” and he cites two cultural transformations that contributed to the concept of branding – one in the common acceptance of
pathetic fallacy and the second is the rise of impressionism as a narrative and pictorial device and he maintains that from a marketing point of view, both innovations transformed not just how stories got told but how the audience could actively participate in the consumption of first, fictions, and secondly, material goods” and “these techniques made modern branding not just possible but inevitable”. He also points out that “in the Romantic era, Imagination got precedence over Reason and we are in search of meanings desperately and when things cannot supply it, we install meaning in to it and that is the reason why branding (and Romantic poetry) works”.

Kapferer (2003) also underlines this point of deriving meaning out of brands by saying that “products are mute: the brand is what gives them meaning and purpose, telling us how a product should be read. A brand is both, a prism and magnifying glass through which products can be decoded”.

Delgadillo and Escalas (2004) have explored ‘word-of-mouth’ (WOM) from the perspective of a narrative or story. Their study provided empirical evidence that consumer WOM communications are often structured as a narrative.
Mulvey and Stern (2004) undertook a study of invisible narrators in advertising based on a theoretical framework drawn from narratological literary theory and advertising persuasion theory. Their findings suggest that consumers draw from personal experiences and persuasion knowledge to imagine characteristics of invisible narrators and that consumers construct a narrator’s attributes even when the narrator is unseen and develop attitudes to the ad in terms of attitudes of the narrator.

Alan and Victoria (1994) have suggested “a narrative approach to Ad evaluation for discerning potentially unethical aspects of advertisements and according to them three general questions arise from the narrative paradigm. These are: “Does the story/Ad possess narrative probability? Does the story/Ad possess narrative fidelity? What are the potential consequences of the story/Ad based on its narrative evaluation? They think that narrative approach to the evaluation of ad. messages can reveal inconsistencies between the ad and the intended audience before damaging effects of inappropriate campaigns occur.
2.11 Humour

Elpers et.al (2004) performed a Moment-to-Moment (MTM) analysis of humour in television advertising. They investigated effects of MTM responses on overall humour and showed that higher overall humour scores were related to a more positive attitude toward the ad.

Scott (1991) views ads as a cultural form, specifically as literary or dramatic texts and that ads depend on quick characterization, their dramatic personae often come from the repertory troupe of popular culture. She also observes that ‘as in stylistics or linguistics in literature, the texts that disprove simple models of meaning in advertising have meanings that are "doubled"; as in parody, irony, satire, puns and that such forms are becoming frequent in advertising, as an outgrowth of postmodern style’.

Schiffman and Kanuck (2000) on summarizing a review of the impact of Humour on advertising state that Humour attracts attention, enhances liking, product relevant humour is superior, audience demographic factors (eg: gender, ethnicity, age) affect the
response to humorous advertising appeals. According to them, Humour is effective with existing products than with new products and that humour is more appropriate for low-involvement products and feeling oriented products than for high-involvement products.

2.12 Literary Criticism and Advertising

Marketing researchers have used the techniques of Deconstruction (Stern 1996b) to analyse and study advertisements just like literary texts. The method consists of three steps – identifying the textual elements (literary attributes) construction of meaning (the whole, sum of parts) and deconstruction (the unsaid assumptions that challenge singular meaning). She proposes that the addition of deconstruction theory to literary analysis of advertising text contributes to behavioural and cultural research on advertising by enabling researchers to “read” advertisements of contemporary consumer culture.

The source of an advertisement is its presenter. This was analysed by Stern (1991c) by means of a theoretical framework drawn from literary criticism, adapting literary theory to explore the
presenter of a message. By employing theories of dramaturgy and narratology she has formulated a trichotomous “points of view” for advertising – first person narrator, third person narrator and dramatic character and these are discussed with advertising examples.

Brown, et.al (1999) on the basis of the literary theories of Mikhail Bakhtin offered three contrasting gendered readings of a post-modern advertisement for Mo’t & Chandon Champagne. They tried to exemplify in a quasi-carnivalesque mode of exposition to demonstrate the insights of key concepts of Bakhtin in relation to gendered readings of advertising texts. Drawing upon earlier studies, they argue that advertisement text can be read in multiple ways depending on the interpreter’s personal, cultural and gendered baggage and hence men and women may respond differently to an ad stimulus. They point out that men read in a cognitive way toward an informational goal and women read in an affective way towards an experiential goal and that men are more judgmental and women are more empathetic.

The literary domain of psychoanalytic criticism deals with dream –logic, symbol, therapeutic literary mission and fantasies and
that of archetypal criticism deals with cultural/ psychological themes in myths, ritual and folklore (Stern, 1989) and consumer research using psycho analytic techniques study advertising as consumer fantasy, how consumer projects himself and identifies with ads. According to her Archetypal approach also studies emotional appeals to consumer fear and humour responses.

2.13 Archetypes

Companies of the twenty first century may gain competitive advantage by managing intangible assets of their brands and corporate image (Sreenath, 2002). While summarizing the main theme of Kent Wertime’s book “Building Brands and Believers”, Sreenath quoting Wertime says that “the success of branding lies in the ability to choose the right archetypes and maximizing the dynamics of mythical story telling, which is pivotal in the image economy” and he adds that Archetypes are the DNA of communication and linking archetypes instantly with the common psyche of the consumers help break the clutter of the image economy.

Stern (1988a) used a methodology of poetic explication adopted from literary criticism to explore the meaning of financial
services advertising by taking two advertisements that of Merill Lynch and Fidelity Brokerage Inc. Her study showed what an advertisement means by literary analysis of figurative language to examine the way a Company creates, sustains and conveys its ‘Personality’. She further analyses the way, Company ‘Persona’ is conveyed by the figures of speech chosen and the dramatic experience created in the advertisement’s text. She observes “Ad text functions as a dramatic monologue revealing the Company soul and attracting the desired consumer as soul mate”. She views an advertisement like a poem and as a dramatic imaginative experience, and think that an implied speaker lives in every text who is responsible for the words.

Scott (1994b) proposed the reader-response theory, which emphasizes the study of reading over formal textual analysis to assist researchers to study the process of reading as an essential link between advertising text and consumer response. She views ads “ as the literature of consumption”.

Aylesworth, et.al (1999) have indicated in their study that subliminal messages work because they incorporate archetypal imagery and that such symbols are constant across time and culture
and evoke a strong and consistent response at the unconscious level.

Halve, (2005) cites use of ‘Archetypes’ as an interesting approach “to understanding the way brands can build lasting relationships with customers” based on the Jungian concept of ‘Archetypes’. According to him Archetypes are part of universal experiences that exist in the sub-conscious level of the mind in people, which can evoke strong emotional responses from the depth of their heart and touch people across different socio-cultural segments. He views archetypes as the essence of all narratives valid across time and space that are encountered in myths, legends, epics, stories, films and novels to which any person can relate. He has also short-listed a set of twelve archetypes that are codified by Margaret Mark and Carol. S. Pearson in their seminal work ‘The Hero and the Outlaw’ consisting of: The Hero, The Outlaw, The Magician, The Creator, The Ruler, The Regular Guy, The Lover, The Jester, The Care Giver, The Explorer, The Sage and The Innocent and examples of advertisements against each one of these archetypes from contemporary Indian advertisements have also been discussed by him.
Keller (2003) has narrated the case of a medical anthropologist – Rapaille, G.C, who employs “archetype research technique to uncover hidden consumer motivations”, believing that “consumers often make purchase decisions based on factors that they are aware of only subconsciously” and that “conventional market research typically does not elicit responses that indicate these factors”.

Ogilvy (1995) quoting Bill Bernbach on changes expected in advertising in the eighties emphasizes the unchanging basic human nature and stresses that a communicator should be concerned with the unchanging man, his instincts and compulsions and through this the advertiser (creative artist) can touch at the core of the consumers’ being. He underlines the fact that Creative Professionals with deep insights about the human nature and with the great artistry to touch and move people will succeed. Archetypes are basic to human psyche and as such it appeals to the unchanging fundamental nature of human psyche and may help in effective communication.
2.14 Nostalgia

Nostalgia is a recurring theme (leit motif) in most of the forms of literature. Longing for things far away and long ago is an escape mechanism to avoid the tyranny of the present and ads do use nostalgia sometimes in order to create a sense of loss for the "dear departed past" and link the same with the products advertised. Holbrook and Schindler (1991) observe that nostalgia "must remain close to the heart and mind of any consumer researcher who maintains both a scientific interest and a human fondness toward issues connected with the ‘Dear Departed Past’".

Stern (1992a) used literary criticism to study ‘nostalgia’ in advertising text and distinguished two types of nostalgia - historical and personal - that determine advertising elements of plot, setting, characters and values inherited from literary antecedents. Personal and historical nostalgia advertisements are linked to consumer effects of empathy and idealization of self.
2.15 Language and Advertising

FairClough (1995), observes that viewing language as a social practice implies that “language is socially and historically situated mode of action in a dialectical relationship with other facets of the social”, meaning that language is “socially shaped but is also socially constitutive”.

Krishnaswamy, et.al (2002), indicated that “the language of literature is not cryptic like the language of science; the language of literature is delphic, (i.e; obscure, ambiguous, oracular)” and it is “poetic or emotive” and they also note that “since all literature is in the form of language, there is a strong connection between literariness and language, but at the same time, it is not just ‘ordinary’ language, it is ‘language plus’”.

Harris, et. al (1985) in their paper presented at first International Congress of Applied Psycholinguistics argues that the theory and methodology of psycholinguistics can offer much for the study of the advertising language processing. They point out that Psycho-linguistic approach employs the experimental methodology of cognitive psychology to study the phenomena of advertising
language and Advertising is a piece of information that requires processing at the perceptual and cognitive levels for evaluation of purchase decision.

According to them Schema refers to knowledge structures or frameworks, which organize an individual’s memory of information about people and events and applies to all forms of information. They refer to Schema theory which suggests that a person has some kind of schema structure based on past experiences with person and event related information in terms of which information is encoded and recalled; One consequence of this structure is that the individual is likely to go beyond the information available to draw inferences about people or events that are congruent with previously formed schemas.

Lackley (2005) has observed, “the possibilities for novelty in advertising communication seem almost limitless” and “it can be seen as a form of discourse” and even though, “advertising is defined by its conventional forms and styles, these are constantly changing”. He also observes that advertising text is polysemic in meanings and “this opens up an interpretive space through which consumers can engage creatively with the Ad” and it is the audience
“who impose particular meanings on a given ad” on the basis of the “cues placed in the ad by the creative people”.

Johnson (1974) points about the general assumption that every language has a static semantic structure which serves as a predictive device in language use settings and those meanings are derived in communication in such a rule-governed structure. He adds that language being dynamic and flexible aspects of language viz. context and figurative language use – makes structural interpretations of meaning and communication untenable. He cites evidence from research and concludes that there in no semantic structure *per se*, but that structures are created and dissolved in particular language and communication situations, *i.e.* that there is structuring but no ubiquitous structure and meaning is not rule-bound and is intimately tied to the (mental) processes. The implication of this research for advertising is that the structural models of human communication are untenable and predicting the meaning or effect of advertising communication is fraught with problems and meaningful advertising research for studying communication effect should be based on studying the effects of communication messages in the contexts in which they are
presented by collecting normative data in a specific context for generalization.

Stern and Schroeder (1994) proposed a humanistic approach to advertising. In their view, linking humanities scholarship to consumer research will enrich study of advertisements as culturally produced artifacts in enhancing increased sensitivity to the power of words and pictures in better understanding the influence of advertising imagery on consumers. Departing from the earlier tradition of focusing on cognitive responses by manipulating verbal and visual elements in an advertising stimulus to ascertain their impact on persuasion, they have used an interpretative methodology to explore the consistent integration of word/picture Gestalt in print advertisements.

Hirschman, et.al (1998) proposed a discourse model to study the relationships between consumption practices and consumption texts. They used discourse theory to show how product meanings are created, negotiated and altered. They have demonstrated an interpretive method based on the model, using data from Television commercials and television programmes and documented the influence of historical discourse on contemporary product meaning.
Stern (1993) employed a ‘feminist framework’ to incorporate the issues of advertising as gendered text and consumer responses as gendered readings in to consumer research, from the perspective of post-modern feminist literary criticism. She analysed two advertising figures – the “Malboro Man” and the “Dakota Woman” using this method. In her study she presented a feminist perspective on gendered readings- different male and female reading styles relevant to consumers and advertisements.

Brierly (2002) points out that adjectives are used by advertisers to build the brand, as it convey mood and emotion and these linguistic elements which are associated with the brand make the brand rise above being a product. He is of the opinion that it is adjectives that convey the brand’s value like young, youthful, soft, strong, warm, traditional and modern etc. According to him rhetoric in advertisements give maximum impact and it aids memorability.

Geeta and Yorkston (2004) in their study examined a phenomenon known as ‘sound symbolism’, where the sound of a word conveys meanings. Brand names are composed of individual sounds, specifically called phonemes and they investigated how this
phonetic structure of brand names affects a consumer’s evaluation of products and their underlying attributes. They demonstrated that consumers use information they gather from phonemes in brand names to infer product attributes and to evaluate brands.

Procter (2002) has indicated that knowledge is stored in memory as ‘semantic networks’ and that we make use of specific type of schemas known as Scripts and Dialects in dealing with problems and Scripts guide what people do, think and say and retrieving an appropriate Script from memory allows people to deal with a situation or a problem.

Chandler (2003) observes that “the ubiquity of tropes in visual as well as verbal forms can be seen as reflecting our fundamentally relational understanding of reality” and that “reality is framed within the systems of analogy”. He is of the opinion that “Figures of speech enable us to see one thing in terms of another”.

2.16 Emotions and Advertising

Hirschman and Stern (1999) have put forward a model of emotional response relating to a consumer. They suggest that every
consumer has a “personal emotional range”, which can move from extreme happiness to extreme sadness. They feel that most consumers usually experience emotions in the middle range, a significant proportion are likely to experience emotions which lie beyond the middle range. They also point out referring to various studies that a positive mood enhances the rating of advertisement’s effectiveness, consumers’ information processing ability and recall.

Brown, et.al (1998) conducted a meta-analysis of relationships involving positive and negative ad-evoked feelings. Their analyses indicate that positive and negative feelings have contingently asymmetrical effects on advertising responses.

Du Plessis (2005) conducted exhaustive advertising research to study Advertising effectiveness. From the available data base their agency could understand that the “most memorable advertising over the years is based on emotion as measured by advertising likeability”. But in order to confirm and get further insights in the light of new evidence in neuroscience their agency investigated further. Collating the new evidences in neuroscience as put forward by Professor Damasio, a Professor of Neurology, the agency found that “it is emotion that governs all our behaviour; driving our
unconscious reactions but also determining what becomes conscious”. According to him, emotion feeds in to, shapes and controls our conscious thought about brands, products and services. In his view the first task of advertising is to ensure that it is noticed and to this purpose it has to be designed to attract a positive emotional response from the audience. The second task is to ensure that these advertisements are seen and noticed sufficiently often to become memorable and the third task is to ensure that these advertisements influence customer buying behaviour.

Sreenath (2005) observes that “both art and a brand are emotional expressions meant to meet a desire” and these emotional expressions attain ‘eternity’ when they originate from the depths of the ‘soul’ and such expressions alone help to touch the ‘chords’ of patrons. For him the process of building such expressions - drawing a picture on canvass (Art) or the ‘mind’ (Brand) is one and the same.

The impact of affect on memory is an important area of study for advertising and neuroscience research. Ambler and Burne (1999), developed four hypotheses as part of testing a MAC (Memory -> Affect -> Cognition) model of the intermediate effects
of advertising. Their tests show that affect enhances advertising effectiveness.

Research by Williams and Drolet (2005) investigated motivational influences associated with age on responses to emotional advertisements with two experiments. Experiment I showed increased liking and recall of emotional ads among older consumers and that time horizon perspective moderates these age-related differences. Experiment II revealed influences of age and time horizon perspective on responses to different types of emotional ads. Ads focusing on avoiding negative emotions were linked and recalled more among older consumers and among young consumers made to have a limited time horizon perspective. Their research illustrates the importance of considering age-related differences in information processing due to motivational as well as cognitive changes.

Tellis (2004) defines emotion as a state of arousal and observes that advertisers have to address four important issues—of how, where emotions work and how to arouse emotions and which particular emotions to arouse. He also underlines the point that emotion has several advantages over logic, as emotion requires less
effort from the viewer and that picture, music or actions that arouse emotion require far less cognitive effort on the part of a viewer. According to him emotional appeals are preferable, if people are involved in the purchase. He lists drama, story, demonstration, humour and music as the five methods of arousing emotions.

Auken, (2004), says that to create emotional connection with the consumer, a brand should gain trust of the consumer and such emotional connection comes from advertising and positive shared experiences with the brand over time. In this context, he also refers to Rolf Jensen’s book titled “The Dream society”, making a “case for a shift from an information society to a dream society in which imagination and story telling become the primary drivers of value” and that any brand seeking to create emotional connection should study underlying human motives.

Lee and Sternthal (1999) studied the effect of mood on the learning of brand names. Their research findings demonstrate that “mood affects brand rehearsal as well as relational elaboration and strategies used to process information”. 
Feasley, (1984) examined Television Commercials from an artistic point of view. In her view art is a “form of expression, the communication of feeling that intensifies our involvement with life, making the experience more vivid by stimulating our capacity to feel and respond”. She suggests that television commercials have to be viewed from a ‘contextualistic aesthetics’, when artists ‘perceive, order, clarify, intensify and interpret certain aspects of the human condition for themselves and later for some one else”. She argues, “if art is enrichment and an intensification of life as well as a reflection of our lives, then television commercials fit that niche” and concludes that television commercials are a popular art form.

2.17 Art, Aesthetics and Advertising

According to Levy and Czepiel (1974) aesthetics refer to the “entire realm in which people feel interest, pleasure and emotion and the presence or absence of beauty” and “aesthetic feeling can be stirred by many vehicles of experience-pictures, words, music, colours, shapes and movements”. They observe that “the elements of aesthetic reaction are always present; aesthetics is pervasive”. They also note that aesthetic approach in marketing is quite visible in product design where by the product becomes a work of art and the product is decorated for aesthetic stimulation, design is reshaped to fit some aesthetic effect.
Schroeder, (2005) in his study on the relationship between art, advertising and brand management has pointed out that “advertising depends on the language of painting that celebrates wealth and private property and is often nostalgic, referring back to a golden age” and that “specifically advertising uses art conventions of form – genre, poses, and symbols – as well as techniques borrowed from painting and photography”. In his study, he has cited the example of Leonardo Da Vinci’s ‘Mona Lisa’, which appears often in brand campaigns as an icon of portraiture, fine art, value and as a vehicle of humour. He adds that ‘Advertising often invokes the world of art’ and Ads often call products masterpieces or a work of art. He goes on with his discussion on art and branding by stating that ‘visual arts are an impressive cultural referent system that brand managers, art directors and advertising agencies draw upon for their strategic representational power and themes, subjects and techniques from art history illuminate contemporary imagery’; art- like – marketing is an important cultural institution that transmits and reflects values, meaning and beliefs. He concludes by saying that art and consumption can be considered as aesthetic activities.

To conclude, it can be said that there are many things that are common for literature and advertising. A number of components of literature are used in contemporary advertisements as outlined in this chapter. Both advertisements
and literary productions are woven around a human narrative. If Advertisements are treated as literary texts, it is worthwhile to explore them by using the methods of literary analysis.

2.18 Conceptual Framework

From the review of various studies on impact of literature on visual media advertising cited in this chapter, it seems that the area of literature is so vast and the influences on it so varied and approaches to study it are so diverse, locating the exact point to study the impact of literature on advertising becomes problematic. The first chapter has already broadly outlined some of the areas of impact of literature on advertising in the visual media. In keeping with the tradition of research in this particular research area, the researcher followed the footsteps of the major contributors in this area of research like Stern, Mc Quarrie and Mick, Barbara, Hirschman and others and found that they have studied only certain select aspects of literature on advertising in the context of western societies. Very many components of literature used in advertising add to the effectiveness of advertising and as such a fresh study incorporating major elements of language and literature and the total impact of all these literary parameters on advertising needs
further investigation. Such studies are presumed to be relevant for India and Kerala, as expanding consumer economies.

A close observation of contemporary advertisements consistently for a period of four years from 2002 to 2005 by the researcher both in the print and television media revealed that though many literary components have the potential to be used in advertisements, advertisers generally use certain rhetorical devices, poetic elements, dramatic elements and archetypal symbols in an effort to communicate certain messages clearly just like literary texts. Accordingly the researcher after much reflection and also in consultation with literary experts, marketing academics and professionals in the field of advertising, visualized a Conceptual Framework incorporating literary elements classified under four broad literary groupings, which are observed in contemporary advertisements in the visual media. Test advertisements containing these literary elements classified under these four specified literary groups were selected for the study through Focus Groups Discussions in order to test the impact of these literary elements in these advertisements on advertising effectiveness.
This Conceptual Framework explains the variables that affect advertising incorporating the various parameters of literature that may bring about advertising effectiveness in the visual media. This Conceptual Framework is explained by way of a schematic diagram in Figure 2.1. This graphic summary shortlists the various components of literature under study presumed to have impact on advertising effectiveness in the visual media. The researcher has mainly tried to study the nature and type of impact of these literary devices and components on Advertising Effectiveness in the visual media.
FIGURE NO. 2.1
Conceptual Framework – Impact of Literary Devices and Elements on Visual Media Advertising

- Marketing and Socio Cultural Environment
  - Media Environment
  - Media Clutter
  - Literary Elements and Devices in Visual Media Advertising

- Literary Groupings, Devices and Elements
  - Rhetorical Devices
    - Metaphor
    - Personification
    - Hyperbole
    - Pun
  - Poetic Elements
    - Imagery
    - Rhyme
    - Musicality
  - Dramatic Elements
    - Plot and Characterization
    - Humour
  - Archetypal Symbol
    - Good Mother

- Feelings
- Pathos
- Entertainment
- Pleasure
- Elaboration
- Empathy
- Liking

- Communication effectiveness of literary devices and elements used in Ads
  - Brand Awareness
  - Brand Recall
  - Brand Reinforcement
  - Persuasive Power of Ads
  - Willingness to purchase the Brand

- Attitude Change
- Advertising effectiveness
  - Ad. Recall
  - Ad. Recognition
  - Ad. Likeability
  - Ad. Message -Clarity of Communication
  - Attitude towards Ads

- Purchase Behaviour

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As such the major focus of this research is to study the impact of literary components on advertising effectiveness in the visual media. The researcher has operationally defined advertising effectiveness as the ability of an advertisement to influence consumer’s attitude and their liking for the ads – i.e; its communication effectiveness. Such communication effectiveness is generally attempted by employing various strategies by copywriters. Literature derives its power to affect human minds by its communication effectiveness by employing various devices and elements. A study of this type – i.e. ‘impact of literature for advertising effectiveness in the visual media’ – therefore leads one naturally to probe how literature employs various communicative devices and elements in order to bring about powerful impact on its readers. This research is an enquiry about how literary components may affect advertising effectiveness in the visual media.

On probing further in to this topic, the researcher felt that literary communication and advertising communication are similar in some respects and that both can be treated as texts intended for communication. The copywriter and the literary artist face an identical problem of how to communicate with their audience. How the use of literary devices and elements in advertising affect advertising effectiveness and the impact of such literary devices and
components in visual media advertising and advertising effectiveness in terms of communication effectiveness was examined further.

Although isolated studies have been conducted on certain aspects of literature and its linkage with advertising, the researcher could not locate any major studies that can be linked or closely related to the present study. However, a few studies that analyze components of literature and advertising have already been discussed in the previous sections.

2.19 Misuse of Literary Devices

Stern (1992b) has studied and analyzed by taking examples of how certain literary devices are employed by crafty advertisers for deceiving the public. In her view “artistic creativity can be balanced with the public policy” for protecting the consumer from deception by innuendoes. She says that “consumers must be protected from advertisers who play to human frailty as also creative freedom might not be constrained by a police state mentality”.

2.20 Post-Modern Self, Identity and Ethical Consumption

Shankar and Fitchett (2002) have analyzed the ethical issues of marketing and consumption by drawing upon the humanistic philosophy
of Eric Fromm and they have advanced a philosophy of ‘marketing of being’ as modern marketing is creating ‘insatiability’, which arises out of a basic inexhaustibility of wants themselves’. They add that consumption is closely related to identity; in modernity, personal identity emerged as a substantial self and the unified sense of the self began to disintegrate in the post-modern period. They maintain that the post-modern self is characterized as a being defined by consumption and experiences derived from consumer based activities and roles and individuals seek sustainable and viable identities and life meanings that have long-term presence and use consumption as an important mechanism to achieve them. They advocate that marketing theory should advance the concept of being-ness and that marketing activities must also be designed to be facilitative of being-ness.

Most of the above studies are conducted in the western context and these studies are visualized on a narrower canvass. Although their contribution to this area of research is noteworthy, the results of the same need to be tested in an entirely different cultural milieu like India, a multi cultural nation. With this main purpose, the researcher has planned and conducted this study.