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Content Analysis of Advertisements in Different Cultures

Summary

Increasingly, advertising examples are being analyzed and used as yet another form of communication, on account of their ubiquity (e.g. billboards, Internet, television, magazines). Designed to compel us to purchase products, advertisements have the potential to greatly impact our lives. They show current trends in social preferences, they reveal cultural values and norms of the target audience and, finally, they can be the mirror of the times people live in. The purpose of this paper is to give a brief overview of the findings in previously carried-out research relating to cross-cultural content analysis of advertisements. The reports have addressed both linguistic and extra-linguistic features and trends in advertising and emphasized language- and culture-specific elements. This paper also gives ideas for future studies, since nowadays, due to international marketing and increasing globalization there are more cultural transfers to be explored, as cultures are coming in contact far more frequently.

Key words: advertising, cross-cultural analysis, content analysis

Analiza vsebine oglasnih sporočil v različnih kulturah

Povzetek

Oglasna sporočila so zaradi svoje prisotnosti v medijih (npr. oglasni panoji, Internet, televizija, revije) vedno pogosteje predmet analize kot primer še ene oblike sporočanja. Ker so oblikovana tako, da silijo k nakupu, lahko močno vplivajo na naša življenja. Odražajo trenutne smernice in družbene preference, razkrivajo kulturne vrednote in norme ciljne publike in nenazadnje zrcalijo čas, v katerem ljudje živijo. Namen tega članka je podati kratek pregled ugotovitev preteklih študij medkulturne analize vsebine oglasnih sporočil. Študije prikazujejo tako jezikovne kot zunajjezikovne značilnosti in smernice v oglaševanju s posebnim poudarkom na jezikovno in kulturno specifičnih elementih. V članku tudi podamo smernice za prihodnje študije, saj danes, v času mednarodnega trženja in rastoče globalizacije prihaja do več kulturnih transferjev, ker različne kulture pogosteje prihajajo v stik.

Ključne besede: oglaševanje, medkulturna analiza, analiza vsebine

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1. Introduction

Cross-cultural analysis of advertisements has long been at the very centre of researchers' interest, since a thorough investigation into that matter leads to numerous and useful cultural data. In particular, such analysis may manifest current trends in social preferences, reveal cultural values and norms of the target audience and, finally, be a mirror of the times people live in.

This paper provides a brief overview of the findings in the previous research relating to cross-cultural content analysis of advertisements. Generally speaking, the idea of comparing and contrasting languages and cultures as reflected in advertisements comes from the interest in international marketing and increasing globalization. Nowadays, since cultures are coming in contact far more frequently, the question of cultural influences and, possibly, transfer, is yet again a current issue to be explored. Equally exploited is the aspect of cross-cultural comparison and contrast of advertisements from industrialized countries, on the one hand, and countries in transition, on the other.

Reports in the previous research have addressed both linguistic and extra-linguistic features and trends in advertising and emphasized language- and culture-specific elements. Due to limitless potential for data collection when analyzing advertisements, researchers have both dedicated their work to *linguistic* strategies in the constructed text of the advertisement and its influential capacity to persuade future customers, and to *extra-linguistic* strategies in the images and the role they play in the overall message. The numerous studies have dealt with different product types and focused on different aspects, such as the investigation of images in advertisements aimed at men and women, the comparison of advertising strategies of the same types of products in different cultures, the exploration of the underlying messages and ideas in advertisements, to name just a few.

Further, this paper provides some ideas for future studies, since in the era of technological improvements, web advertisements have taken precedence over the earlier forms of advertising and these advertisements' impact cannot be ignored. Not only can such an analysis lead to insights into cross-cultural differences and similarities in advertising strategies and expressions, but it can also help understand what cultural values, norms and stereotypes are manifested in various advertising strategies and expressions across several countries.

2. Content Analysis - Definition

Virtually all disciplines within the humanities and social sciences are now concerned with the functions and effects of symbols, meanings and messages. In recent years, with the emergence of the information society, texts, contexts, images, interfaces, and, above all, information are now being widely researched (Krippendorff 2004, xvii).

One of the ways to approach the description of the *content* of any media text, such as advertisements, is *content analysis*. Krippendorff (2004, 18) defines it as "a research technique for making

replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use”. In other words, content analysis is an analytic approach based on the identification and quantification of significant categories of content within a text (both verbal and visual elements), but also the examination of the relationship among those categories. This basically means that a certain meaning can be assigned to the recurrent element, be it visual or verbal, and therefore it can reveal the underlying messages. Dyer (1982, 108) emphasizes that the basic assumption of this research procedure is that there is a relation between:

- a. the existence and frequency of certain content items in a text, most often verbally represented, and the intentions of the text producer on the one hand, and
- b. the responses of the audience, on the other.

As Krippendorff (2004, 58–9) points out, in mass communication research, analysts typically measure different indices to address extratextual phenomena, five of which have had a long history of use:

1. the presence or absence of a concept indicates the source’s awareness or knowledge of the object referred to;
2. the frequency of the occurrence of an idea in a stream of messages indicates the importance of that idea;
3. the numbers of favourable and unfavourable characteristics attributed to an idea indicate the attitudes held by the writers, the readers, or their common culture toward the object indicated;
4. the kinds of adjectives or hedges used in statements about an idea indicate the intensity or uncertainty associated with the beliefs and motivations that the idea signifies;
5. the frequency of co–occurrence of two concepts (excluding those that have grammatical or collocational explanations) indicates the strength of associations between those concepts in the minds of the audience.

This paper cites studies which have dealt with various variables and features, and hence they will be separately emphasized when mentioned, since they are not uniform in regard to the content, i.e. not all the research is restricted to the frequency of items in the text.

3. Types of Research

Broadly speaking, there are two types of research dealing with content analysis of advertisements in different cultures, one addressing possible cultural transfer and the other, cultural comparison.

3.1 Cultural Transfer

Modern multinational companies often market exactly the same product in a number of different countries. Cultural transfer implies transfer of that product along with its advertising strategies from one culture to another (e.g. international brands, such as Coca–Cola, Nokia, Volvo etc.), keeping in view cultural differences among nations.

Goddard (1998, 80) refers to this process as *copy adaptation* and defines it as the process of “adapting the text to fit the culture of its targeted group” with the aim of conveying the message properly and efficiently, because encoding of concepts may vary from culture to culture. Medawar (1979, 17) introduces the term *taste transfer*, which, according to him, does not imply any transfer, but is limited to the introduction of imported, high–technology and high–cost goods, usually of relatively poor value in relation to locally–available alternatives and very often unsuited to local needs.

Ahmed (2000, 13) points out that advertisements should not neglect cultural differences among nations, and that the advertising policy of standardization should be substituted by localized solutions which are more efficient in getting its communication across. Cultural factors may have a significant impact on the way the product and its advertising message would be perceived by the consumers of that culture.

One example of advertising failure, where the differences in cultural attitudes and values were ignored, was Volvo’s attempt in 1990 to market a car in the same way across the whole of Europe. The campaign was soon dropped through lack of response, and Volvo went back to some previously accepted traditions and market preferences, hence focusing in the UK and Switzerland on safety, in France on status, in Sweden on value, in Germany on performance (Brierley 1995, 18).

Even the knowledge of the textual system is cultural. In western cultures, texts operate from left to right and this way of reading represents the foundation stone for many ‘before and after’ sequences. However, unlike the west, the textual ordering is totally opposite in the Middle East. This simple difference was not taken into account when a large soap powder manufacturer from the West advertised in the Middle East without making any changes to the advert, apart from a verbal translation. Therefore, for Arabic readers, the product was offering to turn their clothes from snowy white to grimy grey, which consequently resulted in the disappointing sale of the product (Goddard 1998, 79). Cultural diversity and translation problems discourage standardization of advertising messages.

Goddard (1998, 80–4), further, thinks that the area of verbal translation is the clearest way in which cultural variations can be demonstrated and mentions brand names as examples of failures when companies go international or global with their products. The reasons for this are various, sometimes the brand name has negative and connotatively coloured associations in other languages (for connotations in perfume and car names and ads, cf. Cook 1992, 101–14). For example, some of the products that fail the connotation test for English speaking audiences are toilet paper *Knäpp*, lemonade *Pschitt*, creamy powder *Creap*, cereals *Crapsy fruit* and others. In addition, there are idiomatic mistranslations, as in the Pepsi slogan *Come alive with the Pepsi generation*, which was translated into Chinese as ‘Pepsi will bring your ancestors back from the dead’ or Kentucky Fried Chicken’s *finger licking’ good* translated in Chinese as ‘eat your finger off’. The sound system of a language can also play its part in the creation of meaning. For instance, sequences of syllables in one language may be different words in another, as was the case with the British car model The Vauxhall Nova, which bemused its Spanish audience, for whom ‘no va’ means ‘won’t go’.

Apart from the analysis of cultural transfer, there is another type of research centred around finding cross-cultural similarities and differences.

3.2 Cultural Comparison

Cultural comparison presents the process of finding similarities and differences in advertisements of the same type of products in different cultures (e.g. food and drinks, cosmetic products, cars, mobile phones, bank services, insurance, etc.). Both verbal and visual elements are interpreted and compared, sometimes separately, sometimes as the combination which constitutes the message. Cultural comparison leads to the identification of advertising strategies and norms, which can, further, result in better understanding of (a) aspects of advertising shared across several countries – *standardization* and (b) aspects of advertising that need to be adapted to local cultures – *customization*. Cross-cultural understanding must be imperative since it can formulate effective localized advertising that would reflect the cultural values and norms of its intended audience (Ahmed 2000, 13).

In the following part of the paper, the studies discussing cultural comparison will be presented in more detail. Especially interesting are the papers and discussions which revealed specific similarities and differences between one western industrialized country and one eastern country in transition, so they will be addressed separately.

4. Types of Approaches

The approaches to the analysis of advertisements in the same or different culture can be roughly divided into linguistic and semiotic approaches. Some of the most quoted and appreciated linguistic approaches are Leech (1966), Dyer (1982), Cook (1992), Myers (1994), to name just a few; whilst the best-known semiotic approaches to advertising are Barthes (1972), Williamson (1978), as well as Creedon and Cramer (2007) and McCracken (1993) who focused on representation of women in mass communication. Vestergaard and Schröder's (1985) research is more sociological and less linguistic, and the authors illustrate the range of techniques advertisers use to achieve emphasis and particular effects.

However, not always is there such a clear-cut distinction between two approaches, even in the aforementioned works, as they merge within one research. Another example is Tanaka's analysis (1994) of British and Japanese print advertisements with the focus on metaphors, puns and images of women.

4.1 Linguistic Approach – Analysis of Verbal Aspect

Linguists have dealt with the analysis of language of advertising from the linguistic point of view and specified linguistic means and devices used in advertising texts: Leech's (1966) work on English-language advertising in 1960s Britain highlights the extensive repertoire of linguistic choices available to copywriters when creating advertising material; Rees (1982) shows how slogans have been used; Cook (1992) focuses on parallelism, metaphor, metonymy, homophones, puns, parody and rhyme, and Myers (1994) includes alliteration, assonance, rhyme, homophones,

question forms, ellipsis, parallelism and puns. In a general survey, Brierley (1995) lists language games, repetition, similes, parallelism, paradox, omission and ambiguity, while Tanaka (1994) concentrates on the use of puns and metaphors, etc.

These studies reveal some common characteristics and structures of advertisements across cultures:

- at the phonological level: alliteration, rhythm and rhyme, repetition, sound symbolism,
- at the orthographical level: deviations in spelling, capitalization,
- at the lexical level: trigger words, brand names, slogans, catch phrases,
- at the grammatical level: structural simplicity, ellipsis, superlatives,
- at the semantic level: metaphors, metonymy, word plays, ambiguity,
- at the pragmatic level: direct appeal to the recipients, speech acts of persuasion.

This list does not attempt to be exhaustive, but only tries to emphasize the fact that some features are uniform and present the culture. Advertisers also often use inflated language or even invent the new language ('word magic'). All of these characteristics of advertising language have the same functions – catching our attention and imagination, increasing recognition and enhancing the memorizing effect, making the advertisement easy to repeat and remember (Dyer 1982, 140; Leech 1966, 29).

In addition to textual analysis and interpretation of verbal content, the important visual elements have been analyzed, since images are also important in reference to the text, as the combination of these two constitutes elements of the message in advertisements.

4.2 Semiotic Approach – Analysis of Visual Aspect

Apart from verbal analysis, the data collected can be examined in terms of the visual constituents, their features and the way they construct certain ideas alongside verbal text. When analyzing the visual aspect of advertisements, it is important to identify the constituents of a picture and relate these to themes and concepts and wider cultural meanings (Dyer 1982, 94). She, further, adds that even the simplest images are interpreted and reproduced differently in different cultures. In other words, what we see is greatly influenced by our previous knowledge, cultural traditions and experience, which shape our reality and constrain our perception.

The picture in the advertisement first attracts the reader's attention and usually has more impact than words, which are often used merely to reinforce it. Positive feelings and attitudes can be provoked when associating a product with happy families, dreams and fantasy, successful romance, celebrities, beautiful women, childhood, nature, etc. Images are used to construct the messages, which would, if verbally expressed, sound silly. As Myers (1994, 136) vividly explains it:

We would laugh at the claim that a soap would make anyone beautiful, if this claim were put in words, but if it is implied by a picture of a beautiful woman holding the soap, our sceptical faculties are not invoked.

Concerning the visual aspect, gender stereotyping was one of thoroughly-examined research topics, in particular the question of whether and to what extent gender stereotypes are reinforced through images.

Gender is routinely portrayed according to traditional cultural stereotypes: women are shown as ‘sex objects’, housewives or mothers, while men are shown in situations of authority and dominance over women (Dyer 1982, 97–8). Among the most typical stereotypical portrayals of women, the following are most notable: the women should be at home, they depend upon men, they cannot make any important and responsible decisions, they are rarely shown in their working environment or are shown doing jobs belonging to lower social status, they are seen as sexual objects (Creedon 1993, 202).

The problem lies in the fact that repeated exposure to such stereotypical portrayals reinforces traditional roles in the society, which should be, conversely, re-examined and reconstructed according to the changes in social values brought about by the women’s liberation movement. Otherwise, advertising will continue to symbolically degrade women.

The findings about gender role portrayals in advertising may reveal how gender roles are changing in the societies, and to what extent the images of gender in advertising are keeping pace with social change (Ahmed 2000, 12). Although the USA was boasting about the women’s liberation movement, Klassen, Jasper and Schartz (1993) examined how men and women are portrayed in magazine advertisements in that country and found that a high number of adverts portrayed women in traditional poses relative to adverts that featured men and women together as equals. However, the traditional portrayals of women have been decreasing since the early 1980s and “equality portrayals” are increasing.

5. Examples of Cross-Cultural Analysis of Advertisements

5.1 Comparison Between Industrialized Countries

Most often the analyzed comparison is made between US advertisements and those of another industrialized country. Weinberger and Spotts (1989) analyzed the information content of television advertisements in Britain and the USA and found that British advertising contained far less information content than American. Biswas, Olsen and Carlet’s study of print advertisements from the United States and France in 1992 revealed that French advertisements made greater use of emotional appeal, humour and sex appeal, while the US adverts contained more information cues.

Furthermore, Cutler and Javalgi (1992) conducted cross-cultural analysis of the visual components of print advertising from the U.S., France and the UK. Some of the differences were: the size of the visual, the use of black and white visuals, the size of the product in the visual, the product comparison, while the similarities found were: product portrayal, minority portrayal and elderly portrayal. Therefore, the advertising agency should pay attention to the elements in the adverts which can be standardized and uniform and the elements which have to be localized, if the proper message is to be conveyed.

Frith and Wesson (1991) examined the manifestation of cultural values in advertising of the United States and England. The study found that American magazine advertisements portrayed characters in more individualistic stances than British ones, while, on the other hand, British advertisements made social class differences more evident.

All of the aforementioned research papers focused on individualistic societies, i.e. the societies and cultures that place emphasis on individual's goals and values that benefit the individual person (cf. Neuliep 2008). Despite that, it is evident that because of cultural differences uniform international advertising cannot be effective.

However, there are many studies between the USA, the representative of the individualistic society, and Japan, the collectivistic, in which group goals are more important than the individual's. Mueller (1991) examined the usage of advertising appeals in magazine advertisements of the United States and Japan and concluded that appeals such as product merit and status appeal are universal. Hong, Muderrisoglu and Zinkhan (1987) examined the information content of US and Japanese magazine advertising to determine how advertising expressions and content differed in the two cultures. The analysis showed that Japanese advertisements were more emotional and less comparative than the US adverts. Cultural differences may also be reflected in the ways different countries emphasize different types of information cues in their advertising, because consumers may value various attributes differently. In Japanese magazine advertising, for example, price information is more often emphasized than in the US advertising.

Tanaka (1994) offers the analysis of the language of written advertising in Britain and Japan. Applying the notions of relevance theory to specific adverts, she revealed how language is used to persuade, convince and manipulate others. The particular emphasis is placed on the use of puns and metaphors, as well as on images of women in Japanese advertising. Through numerous examples, she shows that pun and metaphor are two frequently exploited linguistic devices for attracting attention in both cultures. Besides, the frequent use of words such as *intelligent* and *individualistic* suggest new images of women in Japanese society. However, she concludes, the increased use of these concepts does not reveal a shift to Western values, as may be assumed, but a closer examination, on the contrary, reveals the reinforcement of traditional role models in Japan.

Motley and Perry (2010) compared advertisements for home loans in Saudi Arabia and the United States. The results of this cross-cultural analysis suggest that lenders in these two countries utilize similar themes when promoting home loan products, as owning one's own home is something all individuals regardless of culture hope for. However, as a result of interest rates and mortgages, which are prohibited in Islamic law, Saudi Arabian home loans present far less information about the actual costs, while, at the same time, US banks use the interest rate as a key selling point.

5.2 Comparison Between Industrialized Countries and Countries in Transition

The majority of cross-cultural content analysis of advertisements compared either two or more western industrialized countries or two or more western and eastern industrialized countries. However, not many analyses have concerned themselves with cross-cultural advertising studies about countries in transition and highly industrialized countries. There is a great need for a more comprehensive approach, since such comparison may reveal specific similarities or differences in cultural values, norms and stereotypes in different cultures and show how advertising reflects, reinforces and affects cultural values of its target audience (Ahmed 2000, 12). In addition, findings about gender portrayals in advertising may reveal whether and to what extent gender

roles are changing in these societies, and whether and to what extent the images of gender in advertising are keeping pace with social changes.

In Medawar's study (1979) on advertising of British food in the third world, there is a clear example of taste transfer and localization of advertisements of products from a developed country (Britain) in undeveloped or developing ones (India and Malaysia). In that survey, Medawar (1979, 42) emphasizes 3 different approaches to need-creation, which were evident in Indian and Malaysian adverts:

1. Advertisements which create 'need' by suggesting new – and sometimes silly or unnecessary uses of products.
2. Advertisements which create 'need' by getting at people's more vulnerable spots.
3. Advertisements which create 'need' through needless product differentiation and related tactics.

In other words, British advertisements create false need in low-income consumers, who, by purchasing usually functionally useless products, get considerable psychological satisfaction and pretend to live another, better life (Medawar 1979, 57). They actually try to convince consumers that what is offered is better than what they use now (e.g. breast-fed milk should be replaced by milk formula, convincing women that such a formula has more nutrients than their milk).

Since the idea for this paper stems from the interest in comparison of an industrialized country, on the one hand, and a country in transition, on the other, the rest of the paper will give a detailed overview of two such studies: Ahmed (2000) and Silaški (2005).

5.2.1 Cross-Cultural Content Analysis of Advertising from the USA and India

This cross-cultural content analysis (Ahmed 2000) compared advertisements for consumer products in nationally circulated news and business magazines in the USA, a representative of a highly individualistic and low-context culture, and India, a representative of a highly collectivist and high-context culture. In a high-context culture, most of the information is either in the physical context or is internalized in the person, very little is in the explicit verbal messages, since the audience is likely to derive meaning from the context. In contrast, in a low-context culture, messages must be explicitly and directly stated through words containing most of the information to be sent; otherwise the communication may fail to be effective (cf. Neuliep 2008).

The focus of this analysis was on linguistic codification (informational, directive, poetic, and expressive speech acts), visual codification (iconic stance of characters, indexical value transfer, iconic image of women) and combined verbal/visual codification (direct and indirect comparative approach). Based on the statistical approach and quantification of these elements, this study revealed significant differences in the way the two cultures produced advertising messages and reflected cultural values in their advertising expressions. The findings could be summarized as follows:

1. **The use of speech acts.** The US adverts used both expressive and directive speech acts more often, while the Indian adverts utilized poetic speech acts more frequently. These

findings are expected, taking into consideration that India is a high–context and the U.S. a low–context culture.

2. **The visual stance of human characters.** The US adverts were more likely to use an individualistic stance, and Indian adverts tended to favour a collective stance for human characters.
3. **The stereotypical portrayal of women.** A greater percentage of the Indian ads contained stereotypical images of women, while a greater number of the US ads used physical exploitation of women and portrayed women as sex objects. As India is a comparatively more socially conservative and traditional country, these findings could be anticipated.
4. **The roles of men and women.** Indian culture is high on power distance, meaning that power is more unequally distributed, the roles of men and women are more clearly distinguished and the pressure to maintain these distinctions is rather strong.

This cross–cultural study suggests that international advertising cannot be standardized in all countries due to the differences in cultures. In order to formulate effective localized advertising, advertisers first need to understand cultural values and norms of its intended audience.

5.2.2 Cross-Cultural Genre Analysis of Advertisements in Serbian and English

This doctoral dissertation (Silaški 2005) describes the rhetorical structure of advertisements in women's magazines in Serbian and English and establishes similarities and differences in their semantic and linguistic realizations by using genre analysis as a theoretical and methodological framework. The obtained results show that there are many more cross–cultural differences than similarities. Silaški points out the following similarities: adverts in Serbian and English have a very similar rhetorical structure and similar lexical and grammatical features. Besides, they reinforce stereotypical images of women as housewives, mothers and 'vamp' women.

The differences are, as expected, more numerous. Here listed are only the most distinguishable ones:

1. The **confessions** of known and unknown consumers with the details from personal life (alcoholism, overweight, illnesses in the family etc.) occur only in Serbian adverts. Even anonymous confessions are not characteristic of Anglo–Saxon culture.
2. In English adverts rarely do we find the statements that refer to **lower prices** of products as one of the main features of the advertised product, unless it is the special price for only a limited period of time. In Anglo–Saxon culture, it may suggest lower quality. In Serbia, advertisers think that low prices represent one of the main advantages in relation to other similar products and services.
3. The **mitigating devices**, such as 'please', are present only in English adverts, since it collocates with the verbs in imperative *phone / send / call* + a telephone number (e.g. *Please call 0800 for more information*). In the corpus of Serbian adverts there is not one occurrence of *molim* ('please').
4. Advertisers in English have a more responsible attitude towards potential buyers, since there are **strict laws** to be obeyed. Those regulations prohibit the use of unsupported

and unsubstantiated claims, which can mislead customers about the features, quality or positive effects of the advertised product.

In connection with the fourth difference, it could be added that in Great Britain there is greater market competition amongst producers and a longer tradition of advertising. As a consequence, the average buyer is protected by the law, but is also more informed about their consumer rights. In Serbia, at the time the original research on which much of this paper is based was finished (2005), there were still no consumer protection laws or strict regulations. However, nowadays, there is the law on advertising, but very few consumers feel protected by it.

Silaški concludes that the genre of advertisements has the same rhetorical structure with the easily recognized components regardless of the language, which reflects the global communicative intention of this genre.

6. Ideas for Future Research

As was exemplified, many topics have been researched regarding advertisements in different cultures. Nowadays in the era of the internet, the focus has switched to the analysis of web advertisements (e.g. Zeff and Aronson 1997; Armstrong 2001; Janoschka 2004). When compared with static print media, the web medium is rather specific, with dynamic content and prone to instant changes, since no one can guarantee that the advert would be the same in a day or even less. The readership is larger, not always specific and the information cannot be always re-read, unless saved beforehand. This poses the challenge to the researchers who over time observe the changes in web advertising.

In addition, it would be of great interest to see whether the linguistic patterns used and employed in other media have been transferred to the language of the web, whether globalization has influenced the web discourse and to what extent. The innovations are due to affect not only the language use, but also its users.

Furthermore, the future studies could focus on specific web adverts, namely cosmetic products, cars, perfumes, bank services, insurance, package holiday tours etc. and possibly compare them in two cultures. Due to an apparent lack of such research on industrialized countries compared with countries in transition, the study should also be extended to include newly industrialized countries and to explore the linguistic / extra-linguistic methods of attracting future customers and buyers and different cultural assumptions and values. The research questions could address the following issues: (a) is globalized advertising expanding? (b) are lines of appeal, persuasion techniques and other linguistic methods broadly similar? and (c) how do communicative intentions tend to be realized in those cultures?

7. Conclusion

Advertisements are experienced as part of cultural communication and hence can reveal cultural values and norms of the target audience. When carefully analyzed, they can uncover any prevalent or recurring pattern as well as discover its possible meanings and messages. Cross-

cultural analysis of advertisements therefore can highlight cultural similarities and differences in advertising as well as reveal how different elements of an advertising campaign are impacted by culture.

As was seen, the heterogeneity of content analysis is evident in numerous papers on advertisements. However, further research and investigation should be encouraged, because in today's world, advertising seems to have become universal, or some would say, Americanized. In the climate of increasing globalization, it is vital to notice the social and cultural diversity of the world as reflected in advertisements. For that reason, comparison between two languages and cultures should be foremost, since in that way one can conclude which features of adverts are universal and which are language- or culture-specific.

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