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Brand personality and language: an analysis of Tiffany and Pandora product descriptions

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INTRODUCTION

The aim of this dissertation is to conduct a comprehensive exploration and analysis of various aspects related to brand communication, brand personality, and brand engagement within the context of luxury and fashion brands, with a particular focus on their web-based communication strategies.

The opening chapter of this dissertation initiates by constructing a fundamental comprehension of essential principles encompassing brand communication, brand personality, and brand engagement. These principles constitute the underpinning for the subsequent investigation, enabling a comprehensive exploration of the concept of brand communication, with a particular focus on its capacity to influence and reshape brand perceptions. It explores the principles and strategies that support effective brand communication, including clarity, comprehensibility, coherence, declinability, and distinctiveness. Subsequently, the research explores the intricate process of shaping brand identity, encompassing tangible and intangible aspects. Aaker's four dimensions of brand identity (product, organisation, person, and symbol) are examined to provide a comprehensive view of how brands create a distinct identity. Other important aspects are brand engagement and consumer-brand relationships, particularly in the context of brand love and brand attachment. The chapter explores how effective communication fosters the creation of brand communities, leading to shared consciousness, rituals, and moral responsibility among enthusiasts.

The second chapter is dedicated to a linguistic analysis of web-based communications, specifically within the fashion and luxury sectors. It seeks to decipher the intricacies of communication strategies adopted by these brands, including semantics, morphology, syntax, and discourse structure. The research aims to establish a connection between brand personality and language style. It investigates whether the language employed by a brand aligns with its defined personality traits and whether it is influenced by the preferences of the target audience.

The dissertation, in the third chapter, then proceeds by conducting a comparative assessment of the linguistic content used by two prominent jewellery brands, Tiffany and Pandora, with a focus on content words. This analysis aims to offer insights into how language choices contribute to brand identity and resonate with their respective target audiences. The research does so by employing corpus linguistics and specialised software to automate the analysis of language within product descriptions. This methodology enables an in-depth exploration of content words used by both brands.

In summary, the aim of this dissertation is to provide a comprehensive and in-depth analysis of the intricate world of brand communication, brand personality, and brand engagement within the fashion and luxury sectors. It seeks to uncover the strategies employed by these brands in their web-based communications, with a specific focus on the role of language in shaping brand identity and resonating with their intended audiences. Through these analyses, the dissertation contributes to an understanding of how luxury and fashion brands effectively communicate and engage with consumers in the digital age.

CHAPTER I

BRAND COMMUNICATION, BRAND PERSONALITY, AND BRAND ENGAGEMENT

The following chapter aims to introduce the main topics regarding brand communication, which will later be addressed and therefore provide the reader with the knowledge necessary to understand the analysis that will be conducted in the following chapters. The initial section will analyse the core concepts of brand communication and how it influenced and provoked change in the perceptions of brands. After having established the essential aspects regarding the main topic, such as brand personality and brand engagement, they will be singularly discussed.

1.1 What is Brand Communication?

The communication of a brand is a fundamental aspect that allows the brand itself to reach out to its target audience and express its mission and the process that ensures the achievement of the same. In fact, the communication of a brand is intended as the communicative action through which the company not only projects outward its intentions about the brand in question, but shares them (Gabrielli, 2014). Consequently, each label or company would be just a name without the aspect of communication supporting it, that would be because of a lack of the engagement with possible consumers.

For a brand to have a strong communication strategy, it needs to have a clear vision and mission. The vision represents the organisation's aspirations and goals for the future, and the mission is the organisation's purpose, so the values that guide it and its plans to respect them. These two elements are essential for the company to be able to communicate the message desired to the targeted audience, as each brand wants to

attract the clients' attention. Concurrently, it is necessary that they be interested in the brand's ethics and aims.

Professor Gabrielli (2014) identified a set of specific principles to help create an effective communication message that supports the brand's value. Such principles are: *Clarity*, as it is important for the message to be easy to remember and to understand, so to allow that it should not contain many contextual elements.

Comprehensibility. There is a will to not overload the consumer with information regarding the brand, as the process of elaborating the stimuli received from the message should be natural and happen organically.

Coherence, since brands live through different lifetimes, this quality must exist in parallel to the evolution of the brand and its different communication actions. A line of continuity must be complied with to connect each new message with the previous ones.

Communication must be *declinable*, which means that what the context wants to convey must be representable through the communication's instruments that the company chose to adopt. It is fundamental when referring to advertising campaigns as it is an aspect that plays out a lot in that field.

Distinctiveness. Besides the message being powerful and effective it also needs to be unique. Many companies work in the same field and it is possible that they offer similar products. Therefore, it is important that they distinguish themselves from competitors by impressing possible costumers and attract them to their products.

After having applied these principles to the company's communication strategy, it is probable that there will be an increase in the economic aspect as the two mentioned factors are strictly connected. However other factors need to be taken into consideration when considering the enhancement of a brand. Gabrielli (2014) stated that for the individual to establish a relationship with the brand and engage in sharing its values and activity, he/she needs to have a basic knowledge of it, be open to provide the company with personal information, as well as participate to initiatives organised by it.

As a matter of fact, brand communication finds its maximum expression in the emotional and relational factor. This component is crucial because consumers will

establish an attachment to the brand in response to a positive experience. By effectively conveying the brand's values, story, and personality through emotional and relational means, brands can create impactful experiences that resonate with consumers on a deeper level. These experiences foster a sense of trust, loyalty, and connection, ultimately leading to a strong and enduring bond between both the consumer and the brand.

1.2 How can a brand establish its own identity?

During the process of analysis of a brand a series of different aspects must be taken into consideration, such as the brand's structure. This involves both the visual identity of the company and the invisible one, another factor is the relational aspect that specifically concentrates on the brand's personality and attachment, and finally the participatory aspect which involves the brand's engagement with individuals.

Brand identity can be defined as a set of identities, tangible and concrete, related to a company or to the product provided by the company, allowing customers to connect the product to its brand, as well as differentiating it from competitors.

Some of the components that define a label could be: vision, positioning, personality, values, corporate identities, relationships, which are later projected into the brand image (logo, apparel, naming, messages, packaging).

Four dimensions were classified by Aaker (1991, 2001) that put together result in brand identity: the brand as a product, the brand as an organisation, the brand as a person, and finally the brand as a symbol. Indeed, every company should aspire to establish its own image on all four dimensions as well as potential sub dimensions.

The first dimension, the brand as a product, focuses on the activity of the company regarding the production of a product or the provision of a service. In this specific situation, it is likely to find elements belonging to the mental associations consumers make in regard to the brand, which could include aspects like the range of products provided by the company or product attributes which draw the consumer's attention to elements the product presents that the company wants to emphasise. Furthermore it is

important to stress how users of the product benefit from it and if the price-performance ratio of the product presented is valid and appropriate.

The second dimension, that is the brand as an organisation, refers specifically to the values and guiding principles governing the company's strategy and conduct. Since nowadays people want to ensure that companies are sustainable and lawful during the entirety of the product making process, this dimension has been acquiring more and more interest from part of consumers.

Aaker identifies two different sub dimensions under the brand as an organisation: institutional attributes, such as an ethical code they chose to stick to in its way of operating, which can only add value to the company; and local or global dimension which refers to its range of action regarding target markets but also its expansion line on a geographical point of view.

Continuing with the third dimension, the brand as a person, the consumers' interest does not terminate with the observation of the company but rather carries on with the aim of understanding the process behind the production of a product and the service provided.

In a product can be found characteristics of people who took part in the making of that product, who helped bringing it to life, and by seeing such features clients can detect its authenticity. Accordingly, some companies decide to concentrate their communication activity on a single person capable of projecting its own characteristic on the brand, that could be the founder of the company or a testimonial figure that embodies the company's ideals and values. A clear example is the Giovanni Rana advertisement campaign, in which the founder of the company is always present expressing his love for the product.

Lastly the fourth dimension, which regards the brand as a symbol, refers to the activities the company implements through depicting recurrent elements that can be connected to the brand.

Two methods can be applied: visual stimuli and brand's legacy. By visual stimuli means through the choice of colours, logo and naming which can be memorable for clients and easily identifiable in a competitive market. On the other hand, the brand's legacy involves references to the company's past life incorporated in its visual identity, such as

the date of foundation or a specific font used in a significant year in which the company has been particularly productive.

Other than putting together these four dimensions regarding brand identity and image, Aaker (1997) developed a theoretical framework for studying brand personality, which represents the emotional characteristics of the brand. The framework in question is better known as the “Brand Personality Scale”, based on five personality dimensions of brands, which are later developed into personality traits:

Sincerity, composed by domestic, honest, genuine and cheerful.

Excitement, composed by darling, spirited, imaginative, up-to-date.

Sophistication, composed by glamorous, pretentious, charming and romantic.

Competence, composed by reliable, responsible, dependable, efficient.

And ruggedness composed by tough, strong, outdoorsy and rugged.

Additionally, the above mentioned personality dimensions of brands identified by Aaker (1997) can be perceived in the language used by brands. A clear example that can be easily connected to the sophistication dimension is that of Dior’s product description of the C'EST DIOR HEELED SLIDE: “New for Fall 2023, the C'est Dior slide is an elegant and modern creation. Crafted in black patent calfskin, the streamlined style is enhanced by gold-finish metal C and D letters, inspired by House archives. Completed by a square toe with a modern look, as well as a 5 cm (2) cylindrical heel, the graceful slide will lend a refined touch to any outfit.”

On the other hand, The North Face x Gucci collection represents a completely unexpected collaboration between these two brands, giving a high luxury brand such as Gucci a new sense of dynamicity. Indeed, an extract of the collection’s introduction says: “Exploration is expression. It's finding new pathways. It's the journey inside out. For this new chapter with Gucci, we've gone back to the archives to amplify heritage and discover new definitions of iconic.” Consequently it can be placed in the excitement dimension.

Even if Aaker’s Brand Personality Scale remains the reference point in brand’s personality studies, some researchers contested it over the years having found some

discrepancies in the process of producing the scale, along with its applicability to different categories of products and markets.

Brand's personality efficiency resides in its ability to stimulate consumers in attributing distinctive and hardly imitable traits to a brand, and the will clients must feel to express an ideal or real part of themselves by possessing a product of the brand in question.

The aim companies want to achieve is to project a set of meanings concerning the brand into the outer world and it is precisely this series of connotations that make the identity the company intends to embrace towards the external public. This concept can be identified with the reflected image. It is, indeed, a method companies use to question themselves on building and consolidating mental associations to the brand in question, substantially they try to adopt the consumer's perspective. Mental associations that take place in the mind of consumers must embody certain characteristics. Keller (2001) was able to identify three main aspects: powerfulness, positiveness and uniqueness.

It is relevant in this specific case, for the individual to possess some kind of knowledge of the brand in question, as powerfulness refers to the speed with which the customer recalls the name of the brand and a series of associations their mind organically produces in reference to that. The characteristic of positiveness has a much more subjective value as it refers to the positive connotations the individual attributes to the brand, such could be based on personal experience which results in being even more complicated as the company does not require to analyse a group of people, but individuals who have personal preferences and tastes. Uniqueness on the other hand, relates to the presence of elements that allow the consumer to differentiate the brand from other competitors, to elevate it somehow. Such elements can be noticed regarding brand image: the colour used, the tradition and history of a brand rather than a captivating slogan. Companies are starting more and more to try and find new ways of distinguishing themselves from others by resorting to elements of personality of the brand or testimonials that fully comply with the values and audience of the brand.

Every component the public will encounter will be determinant in the process carried out by the individual of creating an image and developing a particular impression of a brand. As a matter of fact, an image and a brand's logo are aspects that really make a

difference in the brand's visual identity, as they are the first aspects that come to mind when thinking about a brand. For this specific reason, visual identity must be carefully designed in order to be recognisable and effortlessly memorable.

Firstly the brand needs to have distinctive features such as an eccentric colour, a particular font or an astute payoff that emphasise the brand's superiority in its target market. Consequently if the company wants to attract a certain type of audience some elements that may possibly be of interest of that specific public could be inserted within the brand. A clear example could be that of the jewellery brand Pandora, which will be object of study in the third chapter, as the letter O has been transformed into a minimalist logo with a crown on top, symbolising that every woman client is a princess, therefore every young girl is eager to buy Pandora jewels to feel as belonging to royalty. Equally important is to identify the category of belonging, continuing taking into consideration the brand Pandora, such aspect is efficiently marked since from the logo itself people are able to recognise that the environment in which it operates is that of jewellery.

In the case of single-product companies or companies that do not possess a wide variety of products it is significant for businesses to attempt enhancing the product's benefits and its characterising elements, those that manage to generate satisfaction in clients who utilise it. Some companies even explain how the product can be used and illustrate the appropriate way to do so, usually through an accompanying sentence.

Finally, in a situation in which the company has a brand portfolio, the relationship between the singular brands must be made explicit. An effective strategy to achieve the transparency of the correlation between brands could be by designing assonant features, such as Max Mara did with the notorious Max&Co.

1.3 Brand Engagement with selected audience

In the last few decades firms have been paying particular attention to the relationship between the client and the brand, denoting that the focus of attention has been drawn to the external context. A whole new kind of engagement has been put into effect, in which

the perception of the brand by the public, has become a crucial aspect for the growth and evolution of the brand itself.

In order to analyse the brand engagement concept, two other aspects need to be addressed: brand love and brand attachment.

Brand love, substantially is used to express the feeling of contentment a satisfied client experiences towards a brand (Carroll and Ahuvia 2006, 81). Professors Shimp and Madden (1998) conducted diverse studies regarding this feeling of love towards a brand, in which they identified three components in particular: pleasure, desire, and commitment. Researchers such as Fournier, Keller and Aaker discovered that emotional attachment to the brand is even more accentuated in relation to products that possess a high symbolic potential.

Brand love encourages people to speak highly about the brand and it has been shown to have a positive effect on the development of a sense of loyalty by the public. The first feeling that people experience is, indeed, that of satisfaction, which is referred to a succession of events in which people came in contact with the brand that later develops into a relationship of love between brand and individuals.

The concept of brand attachment describes an attempt of operationalising the intense bond between consumer and brand, investigating the components of the same. Two components have been detected by Park (2010): brand-self connection and prominence.

The first one expressed the ability of consumers to recognise the brand and the self as superimposable entities, while the second aspect consists of the prominence dimension.

Brand love and brand attachment are two concepts that people usually perceive as a whole. However, it is important to assert their different purposes.

Brand love grasps the affective value of the continuation of a relationship between consumer and brand, exploring the multiple facets of the individual's feelings in relation to the brand. Moreover, brand attachment focuses on the intensity of the connection the individual experiences between the self and the brand and the strength with which the bond imposes itself on his attention to the extent that it influences his thoughts and perceptions.

Fournier (1998) analysed the relational phenomena in the consumer products sector.

She was one of the first to take this specific aspect into consideration and thanks to this research, she was able to transform completely the way of thinking about the relationship between brand and individual. People tend to think of a brand as something that is animate, that has a spirit and vital properties. Therefore, professor Fournier reminds us that it is only able to live through the activities of the workforce behind it. As a matter of fact each person perceives a label in their own way and that brings us to the conclusion that a brand is an agglomeration of the perceptions the consumers' minds hold.

A trustworthy relationship must be established between brand and individual, thanks to an effective communication strategy, an engagement can be secured by the company. Customers must have had a positive experience purchasing a product from a certain company, they must feel curious towards it, intrigued almost, by the satisfaction felt from the product purchased. Therefore, clients will establish a connection with both the brand and the community with whom they share the same interest and contentment.

Consequence of brand engagement is the formation of a brand community, which is, as noted by Muniz, O'Guinn (2001, p.412):

“a specialised, non-geographically bound community, based on a structured set of social relationships among admirers of a brand. It is specialised because at its center is a branded good or service. Like other communities, it is marked by a shared consciousness, rituals and traditions, and a sense of moral responsibility.”

The authors who conducted this study identified three essential markers that characterise a community: consciousness of kind, rituals and traditions, and moral responsibility.

Consciousness of kind regards the substantial feeling of connection experienced by consumers, and more importantly, that same excitement they feel towards one another. The connection they sense allows them to differentiate themselves from users of other brands, and as noted in the study “such sentiments illustrate consciousness of kind in their recognition of a distinct social category” (p. 419).

Albert M. Muniz, jr. and Thomas C. O'Guinn (2001, 421-424) also analysed the rituals and traditions marker, which were found to be fundamental for preserving the culture of

the community as they “represent the vital social processes by which the meaning of the community is reproduced and transmitted within and beyond the community”.

Lastly, moral responsibility involves a sense of duty from the individual member towards the whole community, and it keeps being cultivated by daily social commitments the members enforce. Therefore, it can confidently be stated that brand communities are social entities that reflect the situated embodiment of brands in the day-to-day lives of consumers and additionally connect consumer to brand, and consumer to consumer.

In conclusion, this dissertation has delved into the multifaceted realm of brand communication, exploring the critical components that shape the relationship between brands and their target audiences. The chapter presented has aimed to lay the foundation for a comprehensive understanding of the dynamics at play in the world of branding and consumer engagement, providing valuable insights into the mechanisms that underpin successful branding strategies. Subsequently, in the following chapter these aspects will be applied to web-based communications focusing specifically on linguistic elements found in these communications.

CHAPTER II

LINGUISTIC ANALYSIS REGARDING WEB-BASED COMMUNICATIONS

In the upcoming chapter, an analysis will be conducted on the linguistic aspects of fashion and luxury web-based communications. This analysis will be framed within the context of the Brand Personality Scale that was introduced in the first chapter. The linguistic components under scrutiny will encompass semantics, morphology, syntax, and discourse structure.

As previously mentioned, brand personality plays a pivotal role in cultivating consumer loyalty, as our preference for one brand over another hinges on its capacity to resonate with our individual style and self-perception. In this context, Aaker's (1997) Brand Personality Scale emerges as an essential tool for dissecting the linguistic choices of brands. Each term employed can be effectively situated within the diverse personality dimensions delineated by the scale. This scale provides a structured framework to categorise and analyse the language that brands employ to define their distinct persona.

Brands, other than being characterised by the iconic personalities of their designers and creative directors rather than their elaborate visual properties, aim at reflecting their voice and identity in the language they use to describe both their company and their products. Crawford Camiciottoli (2018) stated that few studies have focused specifically on the personality of fashion brands, as what continues to be analysed is the perspective of consumer perceptions in preference to the actual identity and perception the company has of itself. It is, in fact, crucial for companies to ensure that their communication strategy is coherent with the desired personality traits they perceive as belonging to their brand, in order to promote them in a successful way.

A relevant study worth mentioning is the one conducted by Heine (2010) in which he attempted at developing a scale that targeted luxury fashion brands by conducting a number of interviews with luxury consumers, and he was able to identify 5 dimensions: Modernity, Eccentricity, Opulence, Elitism, and Strength.

A linguistic analysis of fashion brand personality as expressed by consumers and defined by fashion companies was conducted by Ranfagni et al. (2016). The study was conducted by comparing adjectives related to personality traits found in fashion blogs, which represented consumers, with those found on fashion company websites.

The outcome revealed that some companies were more successful at communicating their personality, as websites represent the most effective and quick way for consumers to gather information about a company and its products, and if employed properly they are able to significantly influence clients' choices and position themselves in the competitive market. Ciamicciottoli (2018) found evidence of a higher response rate to fashion websites that provide both information about products as well as visual images, which work together in order to produce positive perceptions in their consumers. In order to create a compelling online advertisement, it is important to have an understanding of the specific linguistic variations commonly found in advertising texts. Earlier studies have addressed this need by offering insights into the prevalent linguistic elements in advertising language. Fuertes-Olivera et al. (2001) conducted a metadiscourse analysis and discovered that marketers engaged their target audience by utilising linguistic items that serve either textual or interpersonal functions in advertisements. Through the use of textual metadiscourse, advertisers employed endophoric markers (e.g., allusions to celebrities) and evidentials (e.g., references to other genres) to ensure that readers interpreted the advertisements as intended. Furthermore, to establish a sense of solidarity between the advertisers and the audience, marketers incorporated person markers (e.g., first-person or second-person pronouns), hedges (e.g., words like "just," "maybe," "kind of"), and emphatics (e.g., intensifying adjectives or adverbs).

Labrador et al. (2014) study, on the other hand, warrants attention when it comes to online advertisements. The focus of that study was on the lexicogrammatical analysis of web-based advertisements, where they identified two key characteristics of the lexicogrammatical features: positive evaluation and informal styles. These characteristics align with Hallidayan metafunctions of ideational and interpersonal linguistic functions, respectively. According to Halliday (2007: 183), the ideational

metafunction of language pertains to its content function, encompassing the representation of situations, events, entities, and processes in the world. On the other hand, the interpersonal metafunction of language (Halliday 2007: 184) refers to its participatory function, enabling the expression of attitudes and evaluations. This function is realised through the use of mood and modality.

The former reflects how advertisers aimed to present positive descriptions of their products using elements like emphatic enumeratives and multiple modifications.

On the contrary, the latter dimension pertains to advertisers' need to personalise advertisement messages and establish a strong connection with the target audience, predominantly through the use of second-person pronouns ("you") and imperatives that are frequently employed in ads.

2.1. SOCIAL MEDIAS AS MEANS OF SUPPORTING COMPANIES WEBSITES

Over the past decade, the use of social media has increased significantly, serving as a pivotal tool for bolstering and fostering collaboration in the promotion of corporate websites. Notably, even the act of sharing a post can reveal itself to be truly powerful, as it represents a possibility of acquiring new customers or at least get individuals interested in the products offered by the company. This trend underscores the profound impact that social media platforms have made on corporations and businesses, seamlessly integrating into their strategic operations.

According to a research conducted by the public relations firm Burson-Marsteller, a staggering 86% of the top 100 companies listed on the Fortune 500 roster have adopted at least one of the prominent social media sites, including Facebook, Twitter, YouTube, or blogs. Notably, 28% of these companies leverage all four platforms in their engagement efforts. (Charity Pradiptarini, 2001, 1). Platforms such as Instagram, Twitter and Facebook have become vital for what concerns marketing communications, as consumers feel closer to the brand and they are able to engage directly by commenting and sharing posts. A relevant study was conducted by Charity Pradiptarini in 2011, in which 1,000 randomly selected University of Wisconsin-La Crosse's

undergraduate students who were enrolled during spring 2011 were questioned. The main purpose of the survey was to identify the respondents' involvement and activities in social media sites, and how it affected their buying decisions. The study showed that the most popular reason of why they would follow or become a fan of the brand or company was because of their loyalty. However, "only 3.28% of respondents who follow or were a fan read all postings or messages from their "favorite" brand, 65.57% only read the one that they were interested in, and 31.15% never read any of the postings or messages. Lastly, participants were asked the degree of influence between their social media sites activities/membership and their buying decisions; only 1% of respondents were highly affected, 20% were somewhat affected, 35% were neutral, 12% were somewhat not affected, and 31% were not affected at all" (Pradiptarini, 2011, 4). In sum, the surge of social media integration into corporate strategies, backed by insights like those from Burson-Marsteller and Charity Pradiptarini's research, attests to the transformation of marketing landscapes and the profound effects of consumer engagement through digital platforms.

2.2 THE IMPORTANCE OF PERSUASIVE LANGUAGE IN ADVERTISING

Persuasive language, a potent tool, is employed to seize consumers' attention and pique their interests, regardless of whether the advertised products genuinely align with their needs. This art of persuasion wields the power to mold human behaviour according to the intentions of those who employ it. As pointed out by Widyanto (2018), word manipulation stands as one tactic within advertisements, serving to captivate the focus of both readers and listeners alike. In this light, persuasive language operates as an instrument harnessed by advertisers to not only engage potential clients but also to sway them towards purchasing specific products.

The linguistic choices inherent in advertising are a result of deliberate linguistic adaptations crafted to effectively address a unique context. This context involves delivering messages to a diverse and heterogeneous audience, each with distinct backgrounds and assumptions. Consequently, this situation often leaves writers

grappling with the need to speculate about these intricate nuances, as they lack personal connections with the consumers of their linguistic creations.

This communication scenario gives rise to a direct consequence: writers find themselves compelled to embark on a persuasive journey through an uncertain communication landscape. Their initial objective revolves around captivating the attention of unidentified readers amidst a multitude of competing alternatives. This task requires finesse and skill, as they endeavour to draw readers into their text. Subsequently, the writers face the challenge of persuading these readers about the unmatched superiority of their products in comparison to offerings from competitors.

The realm of advertising is expansive and diverse, spanning various forms. On one end lies advertorial advertisement, exemplified by articles or news items that seamlessly incorporate promotional elements, often taking on a tangible physical form. On the other end exists media advertisement, a dynamic realm involving online communications and social media platforms, which adds an entirely new layer of complexity to the advertising landscape. With technological developments, media advertising has been expanding and nowadays it is a more common practise as it is able to reach different types of audiences all around the world. Everyone who has internet connection has the possibility to have access to it, making it one of the best and more effective advertisement strategy.

Undoubtedly language plays an important role in the advertising environment, and an advertiser's task is to regulate the use of language in each one of its aspects (form, technique used, structure, register), in order to make persuasion reach its full potential in achieving the desired goals.

2.2.1 Persuasive Language Forms

Reviewing the language employed in persuasive writing is crucial in understanding the effectiveness of persuasive techniques. Persuasive language is utilised by crafting captivating words and sentences that capture the interest of consumers, all while adhering to strict spatial constraints.

Like all forms of language variation, linguistic adaptations to this challenge differ based on a range of factors, including content. This is evident in the language used in classified advertisements, which are subject to spatial limitations. In Bruthiaux's study (1996), it was demonstrated that the language of classified advertising does not exhibit uniformity across different types of ads. Instead, there is a systematic correlation between syntactic complexity and the nature of the proposed transaction. By analysing the ratio of function words (articles, auxiliaries, copulas, modals, and prepositions) to content words (nouns, adjectives, verbs, and adverbs), it was observed that linguistic structure varies from minimal grammatical organisation, where content words are simply juxtaposed, to a significant level of syntactic elaboration. This variation is surprisingly notable considering the need for spatial economy in these ads.

Moreover, in regards to the repetition of words or ideas, Grace (2016, in Dendrobium) stated that it was shown to be a common strategy used to enhance the persuasive impact of a message. This approach ensures that readers remember the products offered, enabling advertisers to achieve their desired persuasive goals. Analysing persuasive communication encompasses examining diction as well as expression, such as highlighting benefits, emphasising advantages, and maintaining a positive product image.

2.2.2 Choice of words

Keraf (2004) highlighted the ability of choosing words in order to efficiently distinguish the meaning of the ideas initiated, as well as having the power to create forms that are in harmony with a situation.

Advertisers employ carefully selected words that can shape a desirable self-image for their products. For instance, terms like *luxury*, *premium*, *exclusive*, *elegant*, and others are strategically employed. Through the utilisation of product self-disclosure, advertisers strive to shape consumers' lifestyles and self-esteem. Product self-disclosure within advertising entails fostering a connection between products and consumers' self-perception, enabling consumers to use brands and products as tools for communicating

who they are or aspire to be. This strategy involves consumers employing products or brands as vehicles to express elements of their identity, values, personality, or lifestyle. In employing this tactic, advertisers insinuate that the product holds the capacity to elevate the consumer's social status, thereby exerting an influence on their self-perception and position within society. In order to target affluent individuals as their audience, advertisers find it essential to incorporate word choices that relate to self-image. Highlighting the superiority of a product is a critical element in persuading potential customers. It goes beyond mere sensory appeal and taps into their emotions. The captivating and stimulating allure of the product affects consumers' emotions and puts them in a positive mindset (Haris Munandar; LEE, 2007). Emphasising product superiority should also be linked to the experience customers will have when using the product. The selection of words in this context carries significance associated with heartfelt responses. Examples of such words include comfortable, fun, unique, and others.

Furthermore, when unique words are used instead of ordinary ones, the presentation of ideas becomes more engaging (Widyanto, 2018), which, in combination with employing exaggerated word choices, enhances the perception that the superiority of a product is truly remarkable and deserving of acknowledgment. A relevant example can be seen in advertisements for Acer Predator Helios 300 laptops, in which advertisers describe the fan blades on the laptop as “the thinnest feature in the world”, emphasising the fact that consumers will not find products with the same features. (Kubro, Suyitno, 2019: 299). Insertion of foreign terms is also a recurrent phenomenon in advertorial discourses. As a matter of fact, usually those brands identifiable as luxurious often use terms belonging or coming from French, such as *silhouette*, *motif* and *haute couture*.

2.2.3. Discourse Structure

The structure of discourse plays a crucial role in facilitating effective persuasive communication. Discourse structures are organised based on meaning or semantics. A

sequence of sentences forms a discourse structure when there is a meaningful and emotional relationship between its parts (Mulyana, 2005).

The discourse structure can result being: Conventional or Unconventional.

The discourse structure is considered conventional in terms of its comprehensive composition, which includes main items, main sub-items, advertising agencies, and passive items.

On the other hand, the discourse can also exhibit unconventional structures that deviate from the norm. These deviations arise from irregularities in meaning between different parts of the advertorial. Moreover, a discourse is deemed to possess an unconventional arrangement when its constituent elements are incomplete. Take, for instance, an advertisement showcasing Sunset Road Hotel. The advertisement commences by accentuating the professional background of the hotel's leader. The advertisers alternate between introducing these profiles and subsequently outlining the exceptional qualities of the hotel. Advertisers should take irregularities into consideration to avoid confusing the reader's mind and ensure a smooth progression towards achieving persuasive goals (Kubro, Suyitno, 2019: 302).

2.2.3.1. Syntactic Elaboration

Undoubtedly, the process of syntactic elaboration, which involves constructing meaningful phrases and sentences from lexical items, requires the inclusion of function words within the linguistic structure. In situations where space is not a limiting factor, this results in an overall increase in the volume of the language produced, but also leads to a decrease in the lexical density of the entire text. However, when faced with strict spatial constraints, the inclusion of function words during the sentence construction process unavoidably occupies some of the available space that could have otherwise been allocated to more semantically rich content (Bruthiaux 2000).

According to Finegan and Biber (1994), the key lies in correlating the level of syntactic elaboration in advertising language with the degree of explicitness demanded. Extensive evidence across various languages supports the notion that language usage is molded by

the competitive interplay between the need to convey messages as clearly as possible to recipients, and the temptation to streamline the encoding process for ease and efficiency. As noted by Bruthiaux (2000: 302), “ how far writers will go the extra length and make things easier for readers depends on factors such as the amount and type of information shared among the participants, whether the medium is spoken or written, and variation in planning time and opportunities for editing.”

Ted Talks are a clear example of spoken persuasive language concentrated in a limited period of time, in which the speaker needs to center an elevated amount of topics within a limited number of words.

On the other hand, Political Literature embodies a category of written persuasive language in which there are many opportunities for editing and there is no restriction for the author concerning the number of words used to dispute a certain issue. The examination of language as classified advertising reveals a compelling case for prioritising explicitness, particularly when considering the role of prepositions. Despite being traditionally classified as function words, these linguistic elements carry substantial semantic weight and offer essential information. Thus, in concise advertisements, the omission of prepositions would drastically alter meaning or hinder comprehension, underscoring their indispensable role.

For example, the phrase: “Experience the freedom of running on the beach.”, suggests that the advertised product or service provides a sense of freedom while running along the beach.

On the other hand, the phrase ”Experience the freedom from running on the beach.”, implies that the advertised product or service offers freedom by avoiding the activity of running on the beach.

As shown by the previous example, prepositions are not interchangeable and the use of different ones could also alter the meaning and comprehension of the intended message.

2.4 THE ADVERTISING OF LUXURY GOODS, INTRODUCING LINGUISTIC ELEMENTS

Luxury brands have undergone a transformation in their positioning and communication strategies in the market. As a result, the modern concept of luxury, in contrast to traditional notions, now carries more positive associations, and consumers purchase luxury products for different reasons than in the past. However, this new approach to perceiving luxury gives rise to a paradox. On one hand, luxury symbolises social exclusivity, allowing it to transcend the masses. On the other hand, as Chevalier and Mazzalovo (2012) showed, contemporary luxury is promoted by companies that are still subject to the principles of increased production and widespread distribution. Therefore, the optimal strategy for luxury marketing entails striking a delicate balance between the need to drive sales for market success and the importance of preserving exclusivity to enhance image and justify premium pricing, thereby upholding or even enhancing the brand's luxury essence.

Furthermore, the results of a number of investigations evidenced the fact that the new luxury focuses on customers' experiences and feelings as luxury products have become a means of "personal distinctions", Silverstein, Fiske, and Butman (2003: 265): "new luxury goods are always based on emotions, and consumers have much more stronger emotional engagement with them than with other goods".

Further research was able to emphasise the importance semiotics hold. Beasley and Danesi (2002) noted that semiotics is a fundamental element, in the advertisement world, that manages to decode hidden messages conveyed to consumers determining the interconnection between communication elements, as well as to discover unconscious desires and investigate how their activation can help increase overall consumer value. A semiotic analysis inspects both a surface level and an underlying level of a brand, starting from the decomposition of words, images and colours used, to the hidden meaning behind it. By using sensory associations, luxury brands appeal to the "emotional" side of consumption. As a result, everything present in the advertisement can be analysed semiotically and this specific approach can be considered to be the basis of luxury communication.

A relevant observation regarding the advertising of luxury goods is the absence or limited presence of text, whose objective is to emphasise the complexity and difficulty

of putting into words a luxury fashion campaign. Most brands opt for a visual type of campaign, they communicate in terms of style and visual identity.

A usage of semiotic “grammar” contributes to better expressing themselves in a coherent way to their own stylistic identity. As noted by Amatulli, Pino, Iodice and Cascio (2016), the act of introducing myths, timeless dimensions, narrative scenes, and sensory experiences serves to convey the underlying meanings and symbols from the pictorial elements to both the advertised product and its brand. In this manner, visuals establish an ongoing multimodal conversation between the consumer and the brand.

Certainly, since the sensorial sensations and aspirations commonly linked to luxury goods are often challenging, if not impossible, to articulate through words alone, images can more readily be crafted to encompass multiple layers of significance.

As previously stated, luxury brands excel in harnessing non-verbal cues to convey the allure and prestige connected to their products, employing imagery and subtle social signals as opposed to logical arguments and rhetoric. However, when it comes to online advertising and the description of products online, a heavy reliance on words is necessary, demanding skill and creativity in order to craft messages that resonate with customers and that encourage them in buying said products.

The term *luxury* can adopt a variety of definitions, as each luxury brand holds its unique interpretation of what the concept signifies to both themselves and their clientele. It can be considered as being opposite to vulgarity, or as something exclusive.

Moreover, this aspect is reflected in the language used by those brand that belong to the category people perceive as “luxury”.

As previously said, when referring to advertisement campaigns or products descriptions on websites as well, the amount of written text found appears to have a defined number of words. Accordingly, a worth mentioning aspect consists of a series of adjectives and abstract nouns used to describe both the brand and the products it offers.

Some of the most recurrent adjectives and nouns used in luxury brand communication are: unique, elegant, modern, quality, classic, precious, exclusive, signature, timeless, exceptional.

The adjective *unique* emphasises the fact that the product is the only one of its kind and therefore it reflects onto the individual that possesses that product. This term is used by brands to describe certain items, as well as collections, and in some cases, even heritage. A clear example is “The B.Zero1 Jewelry Collection” created by Bulgari, whose design is depicted as unique.

Bulgari states in its website, precisely in the section dedicated to this particular collection that “each creation is crafted with precision and care, utilising the finest materials and techniques to create a unique and distinctive occasion that is unmatched in the world of jewelry.”

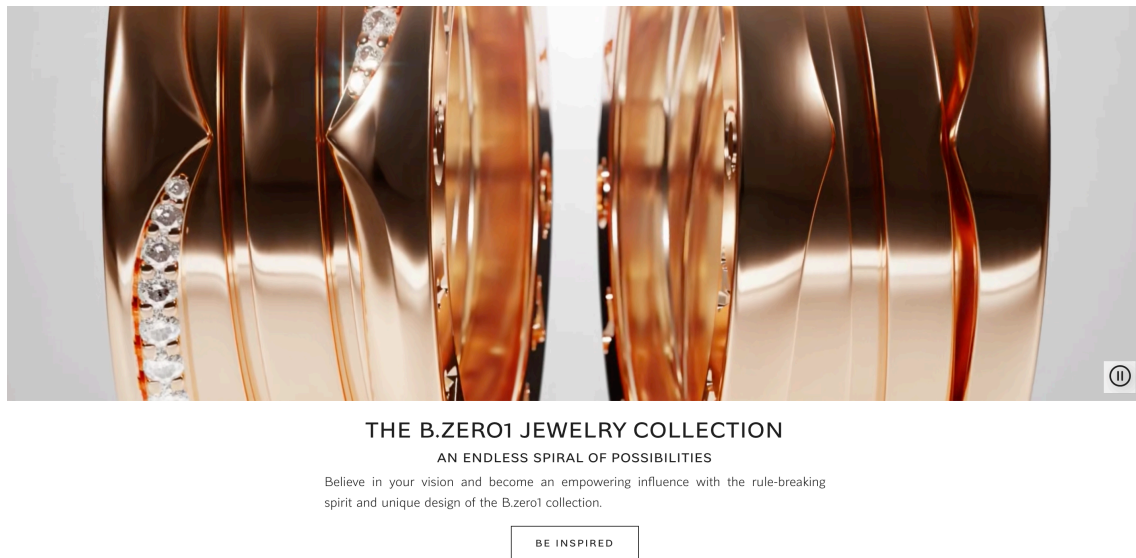


Figure 1. “The B.Zero1 Jewelry Collection” on Bulgari’s website

Another example is characterised by the adjective *exclusive*, which is one of the most commonly used by luxury brands. This term emphasises the idea that possessing an item described as exclusive, immediately elevates the social status of the client that possesses said item. Many companies use this adjective as a motivation for users to subscribe to a newsletter, in order to be able to receive “exclusive” updates or to portray products that are solely accessible through their eCommerce store as "online exclusives”.

Online Exclusives

Discover Prada online exclusive offers



COMPLIMENTARY SAMPLES

Receive two complimentary samples of your choice with any purchase

Figure 2. Prada's online exclusives

Two other adjectives most frequently used by luxury brands are *signature* and *exceptional*. These adjectives usually appear in fashion press, which commonly utilises them to reference products for which brands are acclaimed, such as the Louis Vuitton signature pattern, used both on a variety of items belonging to the company. It is interesting to see how, currently brands themselves have adopted this term to depict and define their products and distinctive features, forming collections based of specific products that characterised a certain brand phase or a certain characteristic that makes that product recognisable.

A clear example is the “Baguette Tiffany & Co. bag x Fendi in Tiffany Blue silk”, an iconic piece such as the Fendi Baguette bag to which the two brands, Fendi and Tiffany&Co. collaborated in order to realise an exclusive re-edition. However, the focus of attention is the colour of the bag, which is the “signature Tiffany Blue”, a specific tone of blue for which the brand Tiffany&Co. is identifiable and renown all over the world.



Fendi and Tiffany & Co. have collaborated on an exclusive re-edition of the iconic medium Baguette bag.
Made of silk satin in the signature Tiffany Blue™. The FF clasp is finished in sterling silver and decorated with a Tiffany Blue™ enamelled detail depicting a double T motif.
Features a front flap, clasp with magnetic button and interior lined in tone on tone silk satin with flat pocket.
The bag can be carried by hand, or worn either on the shoulder or cross-body thanks to the handle and shoulder strap, both detachable.
The bag is embellished with a Return to Tiffany™ circular bag pendant and sterling silver label engraved with "The Tiffany Baguette". Sterling silver metalware.
Made in Italy

Figure 3. “Baguette Tiffany & Co. bag x Fendi in Tiffany Blue silk”

In essence, the study of linguistic analysis within web-based communications and advertising unveils a tapestry of strategies employed to resonate with diverse audiences, evoke emotions, and achieve persuasive goals. As language evolves in tandem with technological advancements and changing consumer preferences, the art of crafting effective advertising messages continues to be an intricate dance between words, images, and emotions, all aimed at capturing the hearts and minds of consumers.

CHAPTER III

LINGUISTIC ANALYSIS OF TIFFANY AND PANDORA PRODUCT DESCRIPTIONS

The third chapter aims to carefully analyse product descriptions from the Tiffany and Pandora websites, focusing on content words, more specifically on adjectives, nouns, verbs and adverbs. The chapter focuses on analysing these aspects, in order to address the subsequent issues:

- Are brand personality and language related?
- Is the language used by a brand influenced by the target audience?

After having taken these issues into examination, a comparison of the content words used by the two different brands will take place in order to allow a better review of the results obtained by investigating the importance of the language used by a brand and its connection to the audience for which it is intended.

METHODOLOGY

The present study is based on a corpus of product descriptions collected from both the Tiffany and the Pandora websites. Moreover, an approach can be grounded in corpus linguistics. The corpus gathered from the two websites in question was later converted into a tagged text with the support of the software Claws, enabling the observation and successive analysis of the frequency of distinct categories of content words found within the product descriptions of both Tiffany and Pandora. Subsequently, the software AntConc was used to conduct the present study, by being able to perform an automated analysis of authentic language compiled into a body of electronically stored texts.

Through the use of AntConc it was possible to identify the most recurring content words in the gathered product descriptions of both brands, as well as carefully taking a look at keyness scores, which indicate whether the word or term occurs significantly more often or less often in the corpus of interest than would be expected by chance. Furthermore, the methodology employed facilitated the observation of the diverse range of content

words used by each brand and facilitated a comparative assessment based on their target audience, taking into account also the type of register used by the brands in question, which could be formal or informal. Moreover, the Aaker's Brand Personality Scale was employed to examine the quality aspects of both Tiffany and Pandora's brands and how these attributes are manifested in the language they use. Both Tiffany and Pandora utilise specific phrases and combinations of adjectives to convey the unique qualities, designs, and symbolism associated with their respective products which have been examined in the last paragraph of this dissertation.

1. DIFFERENCES BETWEEN TIFFANY AND PANDORA

Each brand identifies itself in a certain category, even if both Tiffany and Pandora belong to the jewellery market and that is the field they operate in, their target audience's do not coincide. In fact, Tiffany identifies as a luxury brand, it is known for its high-quality jewellery, diamonds and luxury accessories, and it caters to individuals who search for products that can be considered exclusive. Therefore, its target audience would be people with a certain social status, so an affluent and upscale audience, such as high-income individuals, luxury consumers, jewellery enthusiasts, and also wedding and engagement clientele. However, this factor cannot be considered to be the singular entity nor the most relevant. Indeed, the type of audience Tiffany aims to reach is both men and women, and essentially it aims to attract clients who are able to associate themselves with the qualities the brand represents and stands for, so luxury, elegance and style. Another feature that allows Tiffany to differentiate itself from other brands is the stories section. Tiffany started as a brand that dedicated itself specifically to diamonds and everything that concerns them, from their obtainment to their treatment methods. Therefore it can be considered to have acquired a certain notoriety especially with the wedding and engagement clientele, considering the opportunity given by the brand regarding the choice of a diamond of preference to install on the ring. The website of the brand provides a section dedicated to the most significant stories and traditions

that truly changed the brand making it what it is today, as well as the stories behind the creation of its most important collections and capsule campaigns.

On the other hand, Pandora is a brand particularly known for their customisable charm bracelets that target a broad audience. As Pandora does not produce a men jewellery line, the majority of consumers are women of various age groups. Indeed, Pandora's products have a powerful appeal to young adults because of their products being fashionable and customisable. Due to their products being considered affordable luxury and meaningful, Pandora is able to attract a wide range of consumers satisfying different preferences and styles. Clients are truly able to give their personal touch to these jewellery pieces, in ways that reflect their individuality. Another significant advantage is that, despite being affordable, the products maintain a certain level of quality, and frequently carry symbolic meaning. Pandora is able to do so by choosing to employ certain materials to develop their jewels, and at the same time, the products can carry sentimental value as a result of the possibility of customisation that allows clients to personalise their jewels as they wish. This attribute makes them appealing to individuals seeking jewellery with sentimental value, rendering them ideal choices for gifting to loved ones. Instead, as for the linguistic aspect, it is possible to see how Pandora's identity is portrayed in the language used by looking at some of the terminology present in the product descriptions analysed. As previously mentioned, the brand in question results being affordable to the public and therefore the majority of its clientele is formed by normal people that not necessarily have a low income. However, the brand is known for being budget friendly and at the same time it is able to maintain a respectable level of quality. Also, it is important to notice how the Pandora's descriptions propose useful suggestions on how to wear a bracelet. By emphasising the opportunity to add a set of charms to it in order to personalise it, or in some cases, it even gives suggestions regarding the size of the bracelet. A clear example could be the description of the Pandora Reflexions mesh bracelet in which the product description notes: "Clip and unclip your charms in an instant to suit your mood. We recommend going down a size with Reflexions Mesh Bracelets".

2. TIFFANY PRODUCT DESCRIPTIONS

The product descriptions selected from the brand Tiffany to conduct this study are from both bracelets and rings. In particular, the bracelet descriptions gathered are 20 in total as well as for the ring description. The descriptions are concise with a focus on a high-end vocabulary in order to reach the intended audience. Being Tiffany a luxury brand, its aim is to reach an audience that possesses a certain social status and therefore is able to perfectly reflect the brand. It is fundamental to observe all types of content words contained in the corpus, in order to investigate how the language used is a reflection of the brand itself and it attracts a target audience. Content words are words that have meaning, and specifically can be categorised under: nouns, main verbs, adjectives and adverbs.

MOST FREQUENT NOUNS	ring (33), diamonds (30), bracelet (14), bangle (10), collection (14), design (14), gold (10), band (9), designs (10), engagement (9), edge (8), diamond (9), style (8), motif (7), links (6), lock (6), setting (6), stack (6), power (6), signature (6), sterling (5), hand (5), platinum (5), silver (5), balance (4), center (4), circle (4), connections (4), craftsmanship (4), favorite (4), hardware (4), jewelry (4), lines (4), reminder (4), silhouettes (4), strength (4), stack (4), brilliance (3), elegance (3), light (3), statement (3), pair
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MOST FREQUENT ADJECTIVES	Brilliant (14), round (13), striking (13), bold (11), modern (9), iconic (8), perfect (6), classic (5), sleek (5), unique (5), clean (4), delicate (4), favourite (4), high (4), hinged (4), beautiful (3), continuous (3), elegant (3), important (3), intricate (3), paired (3), scintillating (3), set (3), subtle (3), utilitarian (3), visual (3), elegant (2), statement-making (1)
MOST FREQUENT VERBS	Inspired (16), wear (9), worn (9), crafted (8), features (8), designed (6), set (4), combines (3), create (3), represent (3), stacked (3), polished (3), looks (3)
MOST FREQUENT ADVERBS	Expertly (4), together (4), solo (4), just (4), always (3), distinctly (2), highly (2), outwardly (2), perfectly (2)

Table 3. Most used content words by Tiffany

According to the analysis conducted using AntConc, many content words appear only once in the overall corpus, and to be precise, the sum of terms is 220.

The content words present in the corpus add up to 949 (nouns: 541, adjectives: 277, adverbs: 61, lexical verbs: 70).

Out of the 949 content words 220 appear only once, and 147 of the total content words appear twice. This diverse range of terms is a tool employed by the brand to lead the customer to read the same concept multiple times. However, since the products descriptions are written differently and present different content words, it always appears to the customer as if they are approaching a new product. As a result, the customer is drawn to the product and encouraged to purchase it.

2.1. TIFFANY BRACELET DESCRIPTIONS

As previously stated in the second chapter of this dissertation, products descriptions are concise and lack in verb usage. In fact, the descriptions of the bracelets analysed present a wide variety of adjectives (147) and nouns (275). By looking at the adjectives used by the brand Tiffany, it is possible to see that there are a few that the brand favours:

Adjectives	Frequency
Striking	16
Bold	14
Hinged	13
Iconic	12
Modern	12
Classic	10

Table 1. Most frequent adjectives employed by Tiffany in the bracelet descriptions

The most frequently occurring nouns in the corpus are: *bracelet* (38), *Tiffany* (33), *diamonds* (29), *bangle* (27), *collection* (21) and *design* (16).

These nouns can be considered to be highly important when talking about keyness scores, as not only they are the most frequent but also they seem to be keywords in this context.

2.2. TIFFANY RING DESCRIPTIONS

By observing the ring descriptions, it is possible to notice how they appear to be more extensive and elaborated in comparison with the bracelets descriptions as they tend to be more descriptive. Although the content words appear to be fewer than those in the bracelet descriptions, the range of different nouns (266) and adjectives (130) is larger.

Adjectives	Frequency
Brilliant	10
Round	8
Striking	5
Bold	4
Delicate	4

Table 2. Most frequent adjectives employed by Tiffany in the ring descriptions

Meanwhile, the frequency of the nouns used reaches a total of 266, with the most frequent, besides *ring* (30) and *Tiffany* (30) being: *diamonds* (18), *band* (9), *engagement* (8), and *design* (6). Even if the frequency scores appear to be somehow low, it is fundamental to consider the overall numbers in order to see the diversity of the terms used, as in the majority of cases they can occur only once in the whole collected corpus.

3. PANDORA PRODUCT DESCRIPTIONS

Pandora's product descriptions cover both bracelets and rings, specifically twenty bracelet descriptions and twenty ring descriptions have been selected. The descriptions in question seem to be less concise compared to Tiffany's product descriptions. In this case, it is possible to see how the intended audience, which is a more medium low social status type of audience, really defines the language of usage. In fact, Pandora uses content words that appear to be less refined, such as *symbol*, *shape*, *light* in comparison with Tiffany that uses *motif*, *silhouettes* and *brilliance*. In order to establish that the language employed reflects the brand's identity and effectively appeals to the intended audience, it is essential to analyse all categories of content words present in the corpus.

<p>MOST FREQUENT NOUNS</p>	<p>ring (48), bracelet (33), silver (26), sterling (24), zirconia (20), design (15), infinity (14), love (14), stone (14), pav (12), set (11), bangle (11), sparkle (11), stones (11), style (10), piece (10), chain (9), diamond (9), heart (9), tennis (9), band (8), gold (8), statement (8), symbol (8), metal (7), styling (7), link (7), look (7), wishbone (7), gift (6), knot (6), shape (6), centre (5), collection (5), closure (5), setting (4), carat (4), charms (4), mother (4), signature (4), solitaire (4), light (3), time (3), brilliance (3), blend (3), elegance (2), pattern (2).</p>
<p>MOST FREQUENT ADJECTIVES</p>	<p>Cubic (20), sparkling (19), clear (15), perfect (9), modern (9), shaped (9), unique (9), classic (7), created (6), small (6), brilliant (5), endless (5), large (5), plated (5), round (5), shimmering (5), timeless (5), elegant (4), iconic (4), polished (4), special (4), thin (4), inspired (3), cultured (3), cut (3), delicate (3), different (3), glamorous (3), infinite (3), loved (3), openable (3), radiant (3), simple (3), stylish (3), subtle (3), treated (3), unbreakable (3), beautiful (2), chunky (2), engravable (2), eternal (2), glittering</p>

MOST FREQUENT VERBS	Feature (14), set (12), can (12), be (11), wear (9), clasp (8), stack (8), make (7), create (6), decorated (5), inspired (5), worn (5), featuring (4), flows (4), give (4), includes (4), shine (4), accented (3), adjusted (3), finishes (3), lend (3), stacked (3), suit (3), take (3), adds (2), amplify (2), bring (2), change (2), designed (2).
MOST FREQUENT ADVERBS	Solo (4), seamlessly (2), beautifully (2), asymmetrically (1), absolutely (1), effortlessly (1).

Table 5. Most used content words by Pandora

A significant portion of the content words within the entire corpus appears only once, with a total count of exactly 372 instances. Further examination reveals that the content words in the corpus amount to 1,382 in total, encompassing nouns (828), adjectives (392), adverbs (60), and verbs (102). Among these 1,382 content words, 372 appear only once, while 122 occur twice. From gathering this data, it is possible to state that Pandora’s product descriptions are wider in length, as the average word length for Pandora’s product descriptions is 35.55 versus the 23.72 average word length for Tiffany’s product descriptions. Therefore Pandora displays a vast variety of terms that allows a better description of each item the brand intends to sell.

3.1. PANDORA BRACELET DESCRIPTIONS

By looking at the number of content words present in the Pandora bracelets descriptions, one could argue that these descriptions seem more comprehensive when compared to typical product descriptions, as Pandora chooses a more informative type of product description. This fact can be asserted based on the frequency score of all

content words, more precisely: nouns with a frequency of 431, adjectives with a frequency score of 195, adverbs 24, and verbs with a frequency of 56 and verb nouns 31.

Adjectives	Frequency
Sparkling	10
Cubic	9
Clear	7
Modern	5
Small	5
Unique	5

Table 4. Most frequent adjectives employed by Pandora in the bracelet descriptions

Moreover, there are 431 nouns in the Pandora corpus, the most frequent being: bracelet (33), silver (14), bangle (12), sterling (12), tennis (9), and zirconia (9). Even if the content words are 737 in total, 270 of them appear only once, while 90 of them appear twice.

3.2. PANDORA RING DESCRIPTIONS

Concerning the ring descriptions both nouns and adjectives are lower in frequency, respectively being 397 and 197.

Adjectives	Frequency
Cubic	11
Clear	9
Sparkling	8
Modern	4
Plated	4

Gold	4
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Table 5. Most frequent adjectives regarding Pandora’s ring descriptions

The terms employed appear to be straightforward and not really sophisticated, as well as the nouns present in the descriptions provided by Pandora such as: heart (12), love (12), silver (12), sterling (12), zirconia (11), infinity (9), and band (8). So, as shown, the terms used are considerably common and not elevated.

4. RESULTS: DIFFERENCES BETWEEN TIFFANY AND PANDORA PRODUCT DESCRIPTIONS

	TIFFANY	PANDORA
Content words in the corpus	949	1382
Nouns in the corpus	541	828
Adjectives in the corpus	277	392
Verbs in the corpus	70	102
Adverbs in the corpus	61	60

Table 6. Illustration of quantities in both Tiffany and Pandora subcorpus

In this table the main data have been collected, in order to provide a clearer understanding of the quantity of content words in two specific corpora: one collected from Tiffany’s bracelet and ring descriptions and another collected from Pandora’s bracelet and ring descriptions. As seen by Table 6, the quantity of content words present in the corpus from Pandora is slightly higher compared to the Tiffany one. However, the similar quantity of content words gave the possibility to make an accurate comparison between the two.

On the other hand, it is fundamental to also take into consideration the quality aspect of the brands and how these qualities reiterate in the language used by both Tiffany and Pandora.

Regarding Tiffany, it is possible to notice how the brand's qualities are reflected in the language used. In fact by observing Table 3, in which the content words most frequently used by Tiffany are listed, it can be seen how adjectives such as *brilliant*, *striking*, *iconic* and *elegant* are used. Or by looking at adverbs such as *expertly*, *perfectly*, *distinctly* or *outwardly*, it can be stated that the brand aims to use a certain type of vocabulary and register that is able to fully align with Tiffany's identity.

Tiffany's language can be examined in relation to Aaker's Brand Personality Scale, in order to see how language reflects itself in the personality traits associated with a brand. As previously mentioned in the first chapter of this dissertation, Aaker's Brand Personality Scale analyses five dimensions: sincerity, excitement, competence, sophistication and ruggedness. The language used by Tiffany could be identified in each dimension based of different terminology present in the corpus, as following:

Sincerity. Tiffany is known for its timeless and elegant image, it is often associated with sincerity and authenticity. Therefore the brand's language might convey sincerity through messages that emphasise tradition and genuine emotions, using words such as *craftsmanship* or *signature*, or adjectives like *classic* and *elegant*.

Excitement. Although Tiffany may not exhibit the same level of over excitement as certain other brands, its language has the potential to integrate nuanced elements of anticipation in descriptions of new collections, that present innovative designs, or special occasions that generate a sense of eagerness. A relevant example could be seen in words as *power*, *connections* or in adjectives such as *statement-making*, which puts emphasis on the possibility of truly standing out as a result of wearing a certain item.

Competence. Tiffany's long-standing reputation for craftsmanship and quality can align with this dimension. The brand's language is able to emphasise its expertise, attention to detail, and commitment to delivering high-quality products. For example, by using adjectives such as *high* and *continuous*, which provide an intention of maintaining a certain level of mastery.

Sophistication. Perhaps this dimension is the one that best resonates with Tiffany's image. In fact, the brand's language specifically emphasises elegance, refinement, and a sense of exclusivity that aligns with the sophisticated aspect of its brand personality. A few words that can perfectly resonate with this dimension could be *motif*, *silhouettes* and *elegance* as they fully comply with this dimension's characteristics.

Ruggedness. Tiffany's brand persona is less inclined to highlight ruggedness. Nonetheless, in the event that the brand were to introduce designs that are more modern or daring, its language might subtly integrate elements that evoke a sense of ruggedness, such as the term *hardwear*.

In contrast, concerning Pandora's language, the register and vocabulary appear informative and less formal compared to Tiffany's, as they also give suggestions regarding the wearability of the product. Especially by carefully observing Table 5, in which the most frequent content words that Pandora uses are listed, it is intriguing to see how content words that form the corpus are used. Adjectives such as *clear*, *classic*, *special*, rather than some adverbs, as for example, *solo*, *beautifully*, *absolutely* are employed by the brand to describe its products. It is evident how the content words employed by Pandora belong to a different register as opposed to the one used by brands that fall into the luxury category, as the language used seems to be less formal compared to Tiffany's. In reference to the previous analysis conducted, also Pandora's language can be assessed in relation to Aaker's Brand Personality Scale. Through the findings of this study, it becomes possible to observe how language mirrors the personality traits linked to a brand. The identification of the terminology in the multiple personality dimensions can be done as following:

Sincerity. Pandora's language is able to convey sincerity through messages that emphasise empathy and a genuine connection with its customers. It does so by focusing on building trust and forming meaningful relationships, also through the use of specific terminology. An example could be seen in words as *mother* and *symbol* which provide the idea of a connection, as to say a bracelet could be used as a representation of the tight bond symbol between a daughter and her mother.

Excitement. Since the brand aims to establish a captivating and enthusiastic tone that deeply connects with its audience, the language used by Pandora presents elements of excitement that appear by using vibrant descriptions of its jewellery collections and promotions. This aspect can arise in adjectives such as *sparkling, brilliant and different* that allude to a piece of jewellery that allows the individual wearing it to feel special.

Competence. Pandora has the opportunity to showcase its competence by using language that emphasises its skilled craftsmanship, and dedication to crafting jewellery. Due to these aspects Pandora is able to reinforce the perception of its brand reliability. This particular feature could be identifiable in words such as *blend* and *pattern* rather than in adjectives as *openable* and *shaped*.

Sophistication. While not being as traditionally associated with luxury as Tiffany, Pandora's language might still convey sophistication by highlighting its elegant designs, modern aesthetics, and an accessible sense of refinement. Regarding this dimension, for example, words such as *signature* and *elegance* have been used, whereas concerning adjectives it is possible to observe a few examples, such as *unique* and *classic*.

Ruggedness. Pandora's brand personality might not align with ruggedness, but if the brand were to introduce more unconventional or edgy jewellery lines, its language could subtly incorporate rugged elements to appeal to a more adventurous audience. A clear example that could satisfy this dimension is a specific adjective, which is *unbreakable*, as it is able to convey a sense of ruggedness even if the brand does not really possess this quality.

4.1. PHRASEOLOGY AND ADJECTIVE + ADJECTIVE + NOUN COMBINATIONS

The product descriptions from both Tiffany & Co. and Pandora employ specific phraseology and adjective+adjective+noun combinations to convey the unique qualities, design, and symbolism of each product. For each product description an analysis of the phraseology and adjective-adjective-noun combinations can be provided.

Concerning the adjective+adjective+noun combinations found in Tiffany's product descriptions, the majority of these combinations emphasise design, functionality and luxurious features such as the combinations "bold and visual statement", "hand-set diamond accents". There are also examples of adjective+adjective+ noun combinations that highlight a blend of industrial and elegant elements such as "sleek sterling silver links" and "utilitarian style and glamour". Another recurrent element is the presence of diamonds as seen in the combination "half circle of round brilliant diamonds", as well as the rings' sparkle and design "unrivalled display of brilliance". Regarding phraseology, it is used to provide customers with a distinctive brand image that is able to convey the unique qualities of each product and evoke emotions and imagery associated with their designs, such as seen in the following examples: "powerful symbol of continuous connection, energy, and vitality" which emphasises symbolic significance, rather than "lyrics and music effortlessly blend together" emphasising the perfect pairing, in this case, created by engagement ring and wedding band.

In contrast, Pandora's product descriptions are mostly centered in creating appealing and informative product descriptions to convey the features, style and appeal of each product, allowing potential customers to visualise the product and its unique qualities. The approach Pandora uses is focused more on the informative aspect such as "smaller clear stones" and "stone dangle tag", which provide details about the design elements and closure mechanism. A fundamental aspect for Pandora, which is also a strength, is the option of personalisation and customisable features that is present in some of the descriptions "modern, chunky, customised style" rather than "endless styling possibilities". Another notable strength of Pandora lies in the adaptability of their products and their encouragement towards customers to wear their products in different ways, as in "style this ring with other infinity-inspired pieces", where the brand also suggest to explore the collection.

Both brands use language strategically to connect with their target audiences catering to different consumer preferences and needs. Whether emphasising symbolism and luxury

or versatility and personalisation, these brands successfully communicate the distinctiveness of their products through phraseology and adjective-adjective-noun combinations.

5. DISCUSSION

Based on the findings of this study, it is evident that Tiffany and Pandora employ distinct language strategies to connect with their respective target audiences. Tiffany's focus on a luxury audience is reflected in their high-end vocabulary choices, perfectly aligning with their sophisticated brand personality. They emphasise craftsmanship in their descriptions, which underscores their competence in delivering high-quality products.

Whereas, Pandora adopts a more accessible and sincere brand personality, catering to a broader and more affordable audience. Their language appears simpler and less formal, making it relatable to a medium-low social status audience. Pandora's descriptions, though longer, utilise a higher number of content words to offer comprehensive product descriptions.

Both brands, however, align with Aaker's Brand Personality dimensions to varying degrees. Tiffany resonates with sincerity, excitement, competence, sophistication, and sometimes ruggedness. In contrast, Pandora leans more toward sincerity, excitement, and competence, with a less pronounced sophistication dimension.

In essence, Tiffany's language reinforces its aura of luxury and exclusivity, appealing to a high-income, luxury-oriented clientele. On the other hand, Pandora's language is crafted to be more accessible and relatable, making it a brand of choice for a broader audience seeking affordable luxury products.

6. CONCLUSION

In conclusion, this dissertation explored the language strategies employed by Tiffany and Pandora in their product descriptions, aiming to shed light on the relationship

between brand personality, target audience, and the language used. The study used a corpus of product descriptions from both brands' websites and applied corpus linguistics methods to analyse content words, including adjectives, nouns, verbs, and adverbs.

The research addressed two primary questions: whether brand personality and language are related, and whether a brand's language is influenced by its target audience. The findings revealed significant differences in the language strategies of Tiffany and Pandora, highlighting how these strategies align with their respective brand personalities and target audiences.

Tiffany, known for its luxury and exclusivity, employed a high-end vocabulary in its descriptions, emphasising craftsmanship and competence. The language used by Tiffany resonated with Aaker's Brand Personality dimensions, including sincerity, excitement, competence, sophistication, but rarely ruggedness, reinforcing the brand's aura of luxury, appealing to a high-income, luxury-oriented audience.

Whilst Pandora, targeted a broader and more affordable audience with simpler, more accessible language. The brand's descriptions were longer and used a wider range of content words to provide comprehensive product information. Pandora also reflected Aaker's Brand Personality dimensions, leaning more toward sincerity, excitement, and competence, with a less pronounced sophistication dimension. This language strategy made Pandora's products appealing to a medium-low social status audience seeking affordable luxury with sentimental value.

Overall, this study demonstrated that the language used by brands plays a crucial role in conveying their brand personality and appealing to their target audience. Tiffany and Pandora's distinct language strategies effectively align with their respective brand identities and help them connect with their desired customer base. These findings offer valuable insights into the importance of linguistic choices in marketing and branding strategies.

CONCLUSION

This dissertation has begun an in-depth look into the intricate world of brand communication, putting light on the fundamental elements that shape the complex connection between brands and their target audiences. The introductory chapter provides not only the foundation for a thorough understanding of the complexity involved in branding and customer engagement but also insights into the processes that support successful branding initiatives. The study followed by going into detail about linguistic analysis in the context of web-based communications, with a focus on the fashion, luxury, and advertising industries. According to the research, language is crucial in defining brand personality, influencing consumer perceptions, and eventually their purchasing decisions. Aaker's Brand Personality Scale emerged as a framework that serves as a window for analysing how brands effectively utilise language to represent their distinctive personalities.

Furthermore, the integration of social media into corporate strategies has revolutionised the way companies interact with consumers, highlighting the paramount importance of online platforms in contemporary marketing communications. In parallel, the examination of advertising and the art of creating persuasive messages revealed the deep meaning of language in captivating and influencing consumers effectively.

The study showed the power of semiotics—the use of non-verbal cues, images, and social signals—to express intricate meanings and evoke complex emotions that go beyond the boundaries of words—in the context of luxury advertising. This approach resonates deeply with consumers' aspirations and emotions, adding yet another layer to the dynamic field of brand communication.

Therefore, linguistic analysis within web-based communications and advertising stands as a dynamic and evolving field, continually shaped by technological advancements and evolving consumer preferences. Brands must navigate this ever-shifting landscape with discretion, using language as a potent tool to connect with their target audiences, evoke profound emotions, and ultimately succeed in the competitive market.

This dissertation's concluding chapter provides an examination of the linguistic techniques used by two well-known companies, Tiffany and Pandora, to describe their products. This investigation attempted to understand the complex relationship between brand personality, language use, and influence on the target audience by focusing on content terms such as adjectives, nouns, verbs, and adverbs. The research's findings have revealed remarkable distinctions in these two respected companies' language strategies, highlighting how well they correspond with their brand personalities and target markets.

Tiffany, known for its elegance and exclusivity, used a sophisticated vocabulary to describe its products, successfully resonating with Aaker's Brand Personality aspects, which include sincerity, excitement, competence, sophistication, and, occasionally, ruggedness. By appealing to a sophisticated audience with a taste for exclusivity and refinement, this linguistic strategy reinforced Tiffany's reputation as an outstanding brand.

In contrast, Pandora adopted a linguistic strategy suited to a wider and more approachable audience. Their product descriptions projected ease of use and accessibility, making them relatable to customers with a medium-low social status. Despite being longer, Pandora's descriptions effectively utilised a wide range of content words to provide in-depth details about their products. In line with Aaker's Brand Personality aspects, the brand's language approach emphasised honesty, energy, and competence while minimising the sophisticated factor. People looking for luxury products with sentimental meaning at affordable prices found Pandora's language to be quite appealing.

In conclusion, this study has shown the critical function that language plays in communicating a brand's identity and building relationships with target audiences. Tiffany and Pandora each have unique linguistic strategies that successfully reflect their brand identities and appeal to their target markets. These observations highlight the crucial role that linguistic decisions have in creating successful marketing and branding strategies. The ability to preserve both brands' distinctive positions inside the jewellery industry and beyond will depend on a sophisticated understanding of their language

strategies as they both continue to develop and adjust to the market's ever-changing dynamics. The skilful use of language continues to be a powerful weapon in the armoury of successful businesses in a world where brand communication is always changing.

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RIASSUNTO IN ITALIANO

Questa tesi si propone di esplorare diversi aspetti della comunicazione, della personalità e dell'engagement del brand nel contesto dei marchi di lusso e della moda, con un focus particolare sulle strategie di comunicazione online.

Il primo capitolo fornisce un'introduzione ai concetti chiave della comunicazione del marchio, preparando il terreno per un'analisi più approfondita nei capitoli successivi. Viene enfatizzata l'importanza della comunicazione del marchio nel trasmettere la sua missione e nell'interagire con il suo pubblico target. Il capitolo sottolinea la necessità di chiarezza, comprensibilità, coerenza, declinabilità e distintività nella comunicazione del marchio per stabilire una connessione efficace con i consumatori.

Nel corso dell'analisi, si approfondisce la nozione di identità del marchio, che abbraccia sia gli aspetti visibili che quelli impercettibili. Questa concettualizzazione viene suddivisa in quattro dimensioni: quella relativa al prodotto, all'organizzazione, alla figura umana e al simbolo. Queste dimensioni giocano un ruolo cruciale nel distinguere il marchio rispetto alla concorrenza e nell'instaurare una personalità di marca distintiva. Il capitolo approfondisce anche gli aspetti emotivi e relazionali della comunicazione del marchio, mettendo in evidenza il ruolo delle esperienze emotive nella costruzione di fiducia, fedeltà e la formazione di una comunità di appassionati al brand.

Inoltre, il capitolo introduce i concetti di "amore per il marchio", che è caratterizzato dalla soddisfazione, dal desiderio e dall'impegno e "attaccamento al marchio", che si riferisce alla connessione tra il marchio e sé stessi e la loro prominente importanza.

In generale, questo capitolo getta le fondamenta per una completa esplorazione della comunicazione del marchio e delle sue diverse dimensioni, che saranno ulteriormente esaminate nei capitoli successivi.

Nel secondo capitolo, viene condotta un'analisi degli aspetti linguistici delle comunicazioni web nel settore della moda e del lusso. Questa analisi sarà contestualizzata all'interno del quadro della Brand Personality Scale di Aaker (1997)

presentato nel primo capitolo. Gli elementi linguistici oggetto di studio comprendono la semantica, la morfologia, la sintassi e la struttura del discorso.

Come già accennato, la personalità del marchio svolge un ruolo cruciale nella coltivazione della fedeltà dei consumatori, poiché la nostra preferenza per un marchio piuttosto che un altro dipende dalla sua capacità di risuonare con il nostro stile individuale e la nostra auto-percezione. In questo contesto, la Brand Personality Scale di Aaker (1997) emerge come uno strumento essenziale per analizzare le scelte linguistiche dei marchi. Ogni termine utilizzato può essere efficacemente inserito all'interno delle diverse dimensioni della personalità delineate dalla scala, la quale fornisce un quadro strutturato per categorizzare e analizzare il linguaggio che i marchi utilizzano per definire la propria persona distintiva. I marchi, oltre a essere caratterizzati dalle personalità iconiche dei loro designer e direttori creativi piuttosto che dalle loro complesse proprietà visive, mirano a riflettere la loro voce e identità nel linguaggio che utilizzano per descrivere sia la loro azienda che i loro prodotti. Tuttavia, è cruciale per le aziende assicurarsi che la loro strategia di comunicazione sia coerente con i tratti di personalità desiderati che percepiscono appartenere al loro marchio, al fine di promuoverli in modo efficace. Nel contesto dell'advertising dei beni di lusso, il linguaggio svolge un ruolo fondamentale nel trasmettere l'attrattiva e il prestigio legati ai prodotti di lusso, impiegando immagini e segnali sociali sottili. Inoltre, viene trattato anche il processo di formazione delle comunità di marca, mettendo in evidenza il ruolo dell'engagement del marchio nella creazione di comunità di appassionati al brand.

In generale, l'analisi linguistica nel contesto delle comunicazioni basate sul web e della pubblicità rivela una serie di strategie utilizzate per raggiungere obiettivi persuasivi, selezionando attentamente le parole che possono plasmare un'immagine desiderabile per i prodotti, enfatizzando la superiorità del prodotto rispetto alla concorrenza. Nonostante la lingua sia in continua evoluzione insieme alle tecnologie e alle preferenze dei consumatori, rimane un elemento chiave nel tentativo di catturare l'attenzione e la fiducia dei consumatori.

Il terzo capitolo della tesi analizza le descrizioni dei prodotti presenti sui siti web di Tiffany e Pandora, concentrandosi sugli aggettivi, i sostantivi, i verbi e gli avverbi. Lo

studio mira a indagare se la personalità del brand e il linguaggio sono correlati e se il linguaggio è influenzato dal pubblico di riferimento. Dopo aver analizzato le “content words”, viene effettuato un confronto tra i due brand per comprendere l'importanza del linguaggio e la sua connessione con il pubblico a cui è destinato.

In questo terzo capitolo della tesi, viene condotta un'analisi linguistica delle descrizioni dei prodotti presenti sui siti web di Tiffany e Pandora, le quali sono state raccolte, convertite in testi etichettati, tramite il software Claws, e quindi analizzate in maniera automatizzata grazie al supporto del software AntConc, prestando attenzione alla frequenza di ripetizione delle diverse categorie di “content words”. Viene inoltre utilizzata la Brand Personality Scale di Aaker (1997) per esaminare gli aspetti qualitativi di entrambi i brand e come questi attributi si manifestano nel loro linguaggio.

Lo studio conclude che Tiffany, essendo un marchio di lusso, utilizza un vocabolario di alta gamma per attrarre un pubblico agiato e sofisticato, sottolineando la maestria e la raffinatezza. Pandora, d'altra parte, mira a un pubblico più ampio e di medio-bassa classe sociale con un linguaggio più accessibile e identificabile. Le strategie linguistiche di entrambi i brand si allineano alle dimensioni della Brand Personality Scale di Aaker in misura variabile.

In conclusione, si può affermare che il linguaggio utilizzato dai brand svolge un ruolo cruciale nel comunicare la personalità del marchio e nel connettersi con il pubblico di riferimento. Le strategie linguistiche di Tiffany e Pandora si allineano efficacemente con le identità dei loro brand e con le rispettive basi di clienti, dimostrando l'importanza delle scelte linguistiche nel branding e nel marketing.