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**PERSUASION STRATEGIES IN POLISH  
ADVERTISEMENTS ADDRESSED TO YOUNG PEOPLE**

**STRATEGIE PERSWAZYJNE W POLSKICH REKLAMACH  
SKIEROWANYCH DO LUDZI MŁODYCH**

**Abstract:** The aim of the paper is to analyze the persuasive techniques used in the Polish advertisements addressed to children and youth. It describes the main and the most frequently used psychological mechanisms found in the persuasive acts intended for children and youth. I emphasize the precise analysis of the lifestyle and the hierarchy of needs in the target group is the factor determining the right choice of a persuasion strategy. I present examples of advertising campaigns that were the most memorable and were considered as exerting the strongest influence — according to the students I have worked with in focus groups. I point out that a contemporary young individual is a representative of the network generation, *homo irretitus*,

a prosumer rather than a consumer, used to non-linear thinking, irritated by the amount of information, expecting fascinating stories and messages that stir emotions.

**Keywords:** advertising, narrative, persuasion, myth

**Streszczenie:** Celem artykułu jest analiza technik perswazyjnych stosowanych w polskich komunikatach reklamowych skierowanych do dzieci i młodzieży. W artykule zamieszczam opis najważniejszych i najczęściej wykorzystywanych mechanizmów psychologicznych w aktach perswazyjnych skierowanych do dzieci i młodzieży. Podkreślam, że czynnikiem warunkującym właściwy wybór strategii perswazyjnej jest precyzyjna analiza stylu życia i hierarchii potrzeb grupy docelowej. Podaję przykłady kampanii reklamowych, które zostały najlepiej zapamiętane i wskazane przez studentów za najsilniej oddziałujące, z którymi pracowałam w grupach fokusowych. Wskazuję, że współczesny młody człowiek to przedstawiciel pokolenia sieci, *homo irretitus*, raczej prosument niż konsument, przyzwyczajony do myślenia nielinearnego, zniecierpliwiony liczbą informacji, oczekujący fascynujących historii i komunikatów wzbudzających emocje.

**Słowa kluczowe:** reklama, narracja, perswazja, mit

## Introduction

It extremely hard to define persuasion precisely (there are several dozen of definitions, divisions and classifications of persuasion) but we can identify its basic, defining features:

- Persuasion act begins with issuing a message.
- Persuasion act always takes place in some situation.
- Persuasion act is capable of changing that situation.
- Persuasion is carried out with the purpose of changing the present situation in an already-planned direction suitable for the sender.
- The change resulting from the message may not align with the planned change (the persuasion act may be ineffective)<sup>1</sup>.

Persuasion may focus on a reward (e.g. a promise, a gift item, positive consequences, positive assessment, positive moral appeal, good impression made on others, feeling good, altruism) or a punishment (e.g. penalty, threat, negative consequences, negative assessment, negative moral appeal, bad impression made on others, feeling bad, a commitment)<sup>2</sup>.

I define persuasive technique as *a certain way the sender acts in the communication process, where some elements — first of all the content and the form — of that communica-*

<sup>1</sup> M. Tokarz, *Argumentacja, perswazja, manipulacja. Wykłady z teorii komunikacji (Argumentation, persuasion, manipulation. Lectures on the communication theory)*, Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2006, p. 196.

<sup>2</sup> Ibidem, p. 215.

tion process are stressed or modified in order to increase the effectiveness of influence<sup>3</sup>. The goal of the persuasive communication is to strengthen or weaken an attitude (behavior), to shape a new attitude (behavior) or to change a present attitude (behavior) by applying the central (based on reasons) or peripheral (based on emotions) persuasion strategy<sup>4</sup>. The effectiveness of persuasive techniques depends on the psychological mechanisms (but one technique may sometimes involve several mechanisms of influence).

## 1. Persuasive techniques in Polish advertisements addressed to young people

A contemporary young men are first of all *homo irretitus*<sup>5</sup>, a “networked” men, gaining new on-line identities and new spaces for action, work and study, self-realization, contacts and relationships<sup>6</sup>. They want to influence the changes which take place in the goods and services markets. They are not consumers but prosumers (they co-create products). Thus, it is even more reasonable to launch commercial campaigns in the Internet. It allows receivers’ activity, greater publicity and thus, results in the stronger impact. *Homo irretitus* is not only a passive recipient but also a creative individualist who becomes a producer (prosumer<sup>7</sup>) and, at the same time, a “social type” that shares each important event through the social media with the friends network<sup>8</sup>.

It turned out that the most effective techniques of influencing young people were the following<sup>9</sup>:

<sup>3</sup> M. Gajlewicz, *Techniki perswazyjne. Podstawy* (Persuasive techniques. The basics), Difin, Warszawa 2009, p. 35.

<sup>4</sup> A. Kozłowska, *Techniki perswazyjne oddziałujące na postawy konsumpcyjne* (Persuasive techniques affecting consumer attitudes), [in:] *Strategie komunikacji reklamowej z konsumentem* (The strategies of advertising communication with consumers), ed. A. Kozłowska, Wyższa Szkoła Promocji, Warszawa 2012, p. 98.

<sup>5</sup> E. Bendyk, *Antymatrix. Człowiek w labiryncie sieci* (Anti-matrix. Man in the network labyrinth), Wydawnictwo W.A.B., Warszawa 2004.

<sup>6</sup> „*Homo irretitus*?. “W sieci” serwisów społecznościowych, reklamy i marketingu” (*Homo irretitus? — “n the web” of social networking services, advertising and marketing*), ed. K. Walotek-Ściańska, M. Szyszka, Oficyna Wydawnicza „Humanitas”, Sosnowiec 2014.

<sup>7</sup> See for example P. Siuda, *Kultury prosumpcji. O niemożności powstania globalnych i ponadpaństwowych społeczności fanów* (Prosumption cultures. The impossibility to form global and transnational fan societies), Instytut Dziennikarstwa Uniwersytetu Warszawskiego, Oficyna Wydawnicza ASPRA-JR, Warszawa 2012.

<sup>8</sup> K. Walotek-Ściańska, M. Harasimowicz, *Advertising in the world of new technology – an overview of the selected issues*, „Zeszyty Naukowe Wyższej Szkoły Humanitas. Zarządzanie” 2015, nr 1; A. Wąsiński, Ł. Tomczyk, *Factors reducing the risk of internet addiction in young people in their home environment*, “Children and Youth Services Review”, Vol. 57, October 2015, p. 68-74; Ł. Tomczyk, A. Wąsiński A., *The factors and conditions of netoholism in the perspective of the diagnostic research*, “Media, Culture and Public Relations” 2014, 5 (1), s. 4-16; K. Walotek-Ściańska, M. Szyszka, A. Wąsiński, D. Smołucha, *New media in the social spaces. Strategies of influence*, Wydawnictwo Verbum, Praga 2014.

<sup>9</sup> My survey was conducted among over 500 Polish students of public and non-public universities in Silesia and Zagłębie regions (in 2010 and 2014). Additionally, I conducted direct interviews and in depth interviews in a selected group of 34 students. The aim of the survey was to identify the socio-psychological profile of young consumers, to determine what do young people know about persuasion

- Evoking emotions through: linking the advertized products with the needs and wants of children and youth (e.g. the need for fun, competition, challenges), associating products with celebrities, referring to situations which naturally stir up strong emotions (shock technique);
- In the scope of cognitive mechanisms: young people reject information presented as classic advises, they prefer messages that resemble news or are based on comedy of situation and language;
- The mechanism of mutuality (receivers “receive” complements, words of recognition from ad creators: “you are worth it”, “you deserve to have it” and the imperative of giving something in return occurs);
- The mechanism of consistency (which may lead to brand loyalty);
- The mechanism of conformism (making decisions not according to one’s own opinion but following others, herd behavior)
- The mechanism of sympathy (making decisions under the influence of someone we like — especially if they are attractive, they are like us in a sense and they demonstrate a positive attitude towards us);
- The mechanism of non-availability (a conviction of a one-time-only opportunity or of the uniqueness of a product).

The following rules are applied: the rule of contrast (the same thing reveals new characteristics in a different setting), the rule of credibility (using authority), the rule of relax (introducing receivers into a good mood) or the rule of repetitions (in order for the message to be effective it needs to be regularly repeated). Commercial creators also use other mechanisms to get the attention of young audience<sup>10</sup>:

- Mismatch negativity (MMN) mechanism — using non-typical sounds and images (videoediting, computer sound synthesis and processing);
- Orienting response (an automatic response of turning towards the stimulus suddenly occurring in our eyesight or hearing field) — a new, unexpected object suddenly appears in the ad message and mobilizes receivers’ attention;
- Priming — preparation for the reception of a message, sensitizing to the message, e.g. billboard teasers of TV campaigns, sponsored news announcing a campaign etc.;
- Key stimuli — using stimuli that lead to an instinctive response, evoke strong emotions (e.g. images of fun or fairytale characters have strong impact on children).

Without a doubt, the right selection of a persuasion strategy (namely, an effective strategy that in case of commercials leads to the product purchase and in case

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in advertising and to analyze their susceptibility to various persuasion strategies. Another goal was to investigate the attitudes of high school and university students towards commercials and products.

<sup>10</sup> Based on: K. Janiszewska, R. Korsak, B. Kwarciak et al., *Wiedza o reklamie. Od pomysłu do efektu* (Commercial knowledge. From idea to result), Bielsko-Biała 2009, p. 160-161.

of social advertising to the change of attitudes) depends on the precise analysis of a lifestyle and the hierarchy of needs in the target group (e.g. children and youth) and on the ability to convince the receivers about the connection between their world and the brand (product positioning). Then we need to identify how do children and youth view the purchase situation — whether there is an attitude of high engagement, low engagement or a feeling-based attitude (the choice of persuasion strategy depends on the attitude type, one determines what kinds of arguments are necessary: rational, emotional or the ones based on social norms). The last stage involves the diagnosis of the decisive process in the certain target group (whether we have the strategy of making a choice based on the compensatory or non-compensatory model). The language of the message is also fundamental (persuasive language) — metaphors, metonyms, superlatives and quantifiers such as: always, everyone, never; hyperboles, meiosis, word transformation, using their ambiguity, repetitions etc. The important factors are: properly selected argumentation means adjusted to young audience, composition and, first of all (as proved by the results of my research), creativity and ingenuity of advertisement creators. Advertisers do not address to young people content-packed arguments that would allow a reasonable, logical reasoning and decisions. They rather use psychological mechanisms that lead to automatic, partially conscious responses. The advanced persuasive techniques make children and youth vulnerable to some advertising messages.

## **2. Narrative in advertising**

In the world of omnipresent Internet and visible convergence people are used to performing many tasks parallel. They are used to non-linear thinking. They rather scan texts than analyze them. They are more and more difficult to reach. The results of my focus study show that receivers pay their attention mainly to information presented as narratives. Thus, compiling information about the advantages of a product and its effectiveness is a mistake. Young people are tired and irritated with the amount of information they get. They will not be convinced by information about the product but by a story that will make them realize a problem and will present them with a solution to it.

Table 1. Rational and narrative paradigm in communication studies

Tabela 1. Paradygmat racjonalny i narracyjny w badaniach nad komunikacją

Assumptions of the rational paradigm	Assumptions of the narrative paradigm
People are basically rational creatures.	People are basically narrators.
They base their decisions on arguments.	They base their decisions on “good reasons”.
The character of a communication situation determines the course of argumentation.	History, biography, culture decide what we call the good reasons.
Rational thinking depends on the scope of our knowledge and argumentation.	Narrative rationality depends on the coherence and credibility of our stories.
The world is a set of logical puzzles to be solved by means of the rational analysis.	The world is a set of stories we choose from. This way we constantly replay our life.

Source: W. Fisher, *Paradygmat narracyjny*, [in:] *Wywoływanie autonarracji w badaniach psychologicznych. Ocena (auto)narracyjności wypowiedzi*, Wydawnictwo Naukowe UAM, 2009. See also E. Mistewicz, *Marketing narracyjny (Narrative marketing)*, Wydawnictwo Helion, Gliwice 2011, p. 41.

Young consumers that took part in the survey said, for example<sup>11</sup>: *I don't like dates, statistics, compilations.*

- *I'm terrified by the excess of messages, communication noise.*
- *I'm not convinced by general statements.*
- *I'm interested in people, their experiences, their real stories. I like touching stories. I like when something/somebody makes me laugh.*

Roland Barthes wrote: *...in this infinite variety of forms, it [narrative] is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative... narrative remains largely unconcerned with good or bad literature. Like life itself, it is there, international, transhistorical, transcultural*<sup>12</sup>.

The results of my survey have clearly showed that telling a story to young people is not enough. To be remembered this story must evoke emotions.

<sup>11</sup> I quote the answers in their original form.

<sup>12</sup> R. Barthes, *Introduction à l'analyse structurale des récits*, “Communications” 8/1966.

Table 2. Narratives

Tabela 2. Narracje

GRAND NARRATIVES	SMALL NARRATIVES
Universal and timeless works, they are the source of behavioral patterns and moral imperatives.	They help to absorb new information and systematize it.
Grand narratives make people realize that events in their life have their mythic prototype. They are repetitions of an archaic scenario in new time setting.	Small narratives are individual stories, based on patterns, archetypes, myths.
Grand narratives tell about great events, important problems.	Small narratives tell about individual problems, daily events.
Grand narratives are the base for small narratives.	Small narratives are modified realizations of grand narratives.
Grand narratives shape us from the early age — through tales, legends, folk stories, fairytales, stories, myths.	Human life is a small narrative. Men are narrative creatures.
Symbolic universe.	Individual story.
We are called to read our life in the context of grand stories that constitute our culture.	Every day we name the world, we tell stories, we define, we create a narrative.

Source: Author's own compilation based on: E. Mistewicz, *Marketing narracyjny*, Wydawnictwo Helion, Gliwice 2011, p. 46-51.

In order to be remembered by young people, commercials should build small narratives, that is, they should tell about individual problems and everyday events. But this commercial narrative should be also based on some patterns, archetypes, myths; it should have its mythical prototype, form secondary, overbuild meanings. Modern commercials feature many heroes and other mythical characters:

- **DEMETER** (loving, caring mother; ready to do whatever it takes to protect her child) Recalling Demeter and Persephone myth, the archetype of a loving mother appears in Poland mainly in commercials of cosmetic products, food for children, and mineral waters.

- **HERA** (marriage and family guardian). The myth about Hera has become a thematic, logical-semiotic, intentional and composition pattern underlying single, multiple cliché texts — commercial messages.

- **APHRODITE** — the myth about the most beautiful goddess arising from the sea foam occurs in many versions (highly thickening and exaggerating reproduction of the prototext; reproduction of the prototext with the distance specific for another culture). Modern Aphrodites appear mainly in beauty product commercials but also (as presented below) in grocery commercials (reproducing the prototexts with a distance — there is a foam in the ad, yet not sea foam but coffee foam).



- **ATHENA** — the myth about the goddess of wisdom who jumped out of the Zeus' head (modern modifications of events, time and space in commercials). Modern Athenas are most often found in commercials of hi-tec (e.g. phones, computers) or financial products (business women, independent, smart, self-reliable).

- **ARTEMIS** — goddess of the hunt (her favorite activity was to wander through the forests at night with her bow and arrows), dance and music. Polish, contemporary versions of the Artemis myth in the advertising messages tell stories about independent, strong, sporting and travelling women who compete with men and win.

Myths touch the most important aspects of human life, good and evil, happiness and suffering, living in harmony with nature. They are the foundations of knowledge about the world of a given society, they are models of human actions, behaviors and rituals. No wonder advertising reaches for myths as a tool to mobilize the irrational spheres of human psyche<sup>13</sup>. So we have commercial mythologizing — interpretations of the reality: perfect body myth, careless Dionysian festivity myth, paradise myth, Hermes' cleverness myth, social prestige myth.

There are myths in commercials but commercials also become myths, parables, allegories (they sacralize the everyday reality). The role of a myth is to establish patterns of behaviors, rites and rituals. For many years advertisements have been the catalogue of such patterns. They set the ritual hours for drinking certain coffee brand, describe model hangouts with friends (with mandatory crisps and beer), point to products with which one can express gratitude and love, show perfect families, housewives husbands and fathers. Mythology — the catalogue of commercials sanctifies and legitimizes the consumer lifestyle. Today's children and youth learn the myths that show them the connection between happiness, joy, life satisfaction and advertised products. Each commercial character expresses certain needs/wants and shows the receivers how to satisfy them. The process of self-identification with the character occurs.

Thus, the most effective message addressed to children and youth will be small narratives referring to archetypes, the modifications of prototype texts.

<sup>13</sup> See A. Duda, *Język mitu w reklamie (The language of myths in advertising)*, Wydawnictwo KUL, Lublin 2010.



Table 3. Narrative according to Giancarlo Dimaggio.

Tabela 3. Narracja według Giancarlo Dimaggio.

<p>THE CHARACTERISTICS OF GOOD NARRATIVE ACCORDING TO GIANCARLO DIMAGGIO</p> <ul style="list-style-type: none"> <li>• It is presented as a well-ordered space-time sequence of events.</li> <li>• It refers explicitly to inner states.</li> <li>• It is put together with, as a reference point, a (naive) theory of mind of the listener.</li> <li>• It is relevant to the interpersonal context in which it is constructed.</li> <li>• It is thematically coherent.</li> <li>• It provides relevant knowledge of well-defined areas of relationships.</li> <li>• It interprets emotions in the context of events.</li> </ul>
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Source: E. Mistewicz, *Marketing narracyjny (Narrative marketing)*, Wydawnictwo Helion, Gliwice 2011, p. 53.

Young people willingly identify themselves with story characters therefore creating advertising messages (commercial and social) based on a story is the most effective persuasion strategy. My interviews with students (focus group) clearly show that they can be convinced by stories full of emotions, with obstacles, enemies and successful fight. They treat stories told in commercials as their own. They are ready to buy advertized products because they become the elements of the story. The “narrative space” is not the space presented in a commercial spot but the space of mind of young people. It is where the story takes place.

A classic narrative used in advertising (using the potential of archetype) is the fight of David and Goliath (the Weak overcomes the Strong, the Little wins with the Big). We cheer for the little who has to face the competitors (allegedly unfair, deceitful etc.). An interesting modification of this story is Wedel commercial<sup>14</sup>. Jan Wedel manages his successful company. His competitors try to forge his products but they do not attract consumers. So they try to discover the secret behind the delicious Wedel goods and they want to steal the recipe for his chocolate and pralines. The fight with the competitors is successful. Wedel's secret remains safe.

In their campaign addressed to children, Wedel company told the story of a fairytale monster Wargorr who comes to the Earth “in search for a childlike joy”. The campaign was launched on 4 September 2015, on the Chocolate Day. Additionally, in six Polish cities a city game “Joy Hunters” was organized with the commercial character taking part in it. The game was based on the geocaching mechanism (treasure

<sup>14</sup> Wedel – the company and a chocolate and sweets brand founded in 1851 in Poland by Emil Fryderyk Wedel.

hunt with the use of GPS). Another ads featured various animals and their adventures.

Students remembered also other advertising messages that were the modified myths, “small narratives”:

- Hercules and Augias stable myth (cleaning after others) e.g. creams or shampoos that allow to restore the shine of skin or hair (damaged by other cosmetics produced by competitive brands);

- Midas myth — students pointed out that it is not worth to present oneself as infallible. They said they like modal statements in Polish commercials such as: *probably, maybe*, which make them feel that they are not being cheated. The young people are not aware that this is a perfect persuasive strategy. A statement “the best chocolate in the world” may be confirmed or negated (yes/no). A statement “probably the best chocolate in the world” may not convince each recipient at once but they will not negate it (they say “yes” or “perhaps yes”).

- **Rebirth** myth — narratives based on the theme of “being born again”, starting a new life (slimming or beauty products).

- **Challenge** myth — narrative is build on the theme of a difficult task which can be completed thanks to the advertized product e.g. one can gain energy for the whole day by eating a bar, clean the whole house for mother-in-law visitation with the advertized product or run a marathon in the advertised shoes etc.

Commercials addressed to children will often present competitions and games (that can be won thanks to the advertised products such as juices, yoghurts, sweets).

- **Comedy narrative** — is easily remembered by children and youth. The students pointed to “Żywiec” beer commercials as the most interesting campaign. They recognized and acknowledged situation and language comedy. The campaign slogan: “Almost makes a huge difference” has entered Polish language for good (persuasive language). The phrase became so popular thanks to TV and online spots. They show: a woman with vacuum cleaner (“almost like bomb disposal soldier”), a man dressed as a white bear in Zakopane (“almost like a grizzly”), a computer game flight simulation (“almost like piloting F-16), a drive with an old car (“almost like a Porsche ride”), a hurdy-gurdy man (“almost like a dj”), a fake carton police car (“almost like a radar”). These comparisons highlighted the difference between the quality of the original product and knock-offs. The aim was to point to the unique taste of Żywiec beer. The commercials highlighted that other brands are “almost like Żywiec” but “almost makes a huge difference...”.

### 3. Shocking in advertising

Precisely planned and managed narrative campaign has a great impact. In order to be effective, campaigns addressed to children and youth need to be based on interesting, intriguing, captivating stories. They can also be a fairytale structures.

In a fairytale world everything is possible — animals and objects can speak, values are simplified (clear division into good and bad). The course of a fairytale plot may be the following: announcing of adversity, receiving the magical solution and application, removing the damage. The most important moment in a fairytale-based commercial is the moment when the magical tool is received — it is handed over by a helper, it appears suddenly by itself or is bought. Both, fairytales and fairytale commercials put critical thinking to sleep and evoke positive emotions (what has been confirmed by my studies).

In order to draw young people's attention advertisements also contain controversial motives, often breaching the legal regulations. Shocking advertising or shockvertising involves messages that in their linguistic or visual (image, photo) layer contain controversial elements referring to violence, sexual sphere or are repulsive, abhorrent or scary. Students who took part in my survey were able to recall the detailed plot of the controversial ads by Play mobile network, they also remembered the details of the presented images. All students remembered a hand with fingers cut off (the slogan "too many to count"), a thumb instead of a tongue ("life is not all about talking"), children's faces in adult bodies ("the same low rate to all networks"), a young couple holding a white-purple blob like it was their baby. The campaigns were not clear for the young people, they could not understand the meaning of the symbols. But if the producers wanted the commercials to be remembered by the receivers and the new brand to be noticed, the campaign can be definitely considered a success. Everyone was talking about it. There were many complaints sent to the Polish Advertising Standards Committee. The most shocking was the spot showing children in evening dresses sitting at the table with alcohol and an ashtray. The ad producers explained that this was a metaphor that was not mean low (small children's head) rates to everyone. Yet, not every association game should be permitted. Showing children in the situation associated with and permitted only for the adults violates the moral standards of our culture (as was pointed out by the Polish Advertising Standards Committee). Similarly, the spot showing cut off fingers may encourage violence and reduces sensitivity to cruel behaviors.

Some commercials addressed to the young audience directly encourage to violate the law. The example can be Nokia phone advertisements: there is the product — Nokia 500 with wikipedia.org webpage visible in the screen and the slogan: "Cheating on tests? Download faster and for free with Wi-Fi". In Poland it is forbidden to use this kind of help during tests and exams, yet students liked the campaign (nobody expressed any critical opinion, they did not see anything improper in this message).

#### **4. Authority in advertising**

My research indicate the very strong persuasive influence of the senders of advertising messages, both, the renown and those who are young receivers alike. Senders

are most frequently popular individuals (there is hope that sympathy towards them will be transferred from a person to a product). Famous people embody the myth of the successful life and advertized products allow, at least to some extent, be like them. Of course, advertising agencies check how well a “star” is recognized in the target group, whether they are popular and if they match the certain product or brand.

One of the most remembered by Polish youth campaigns (author’s own survey) was the one by Netia telecommunicating company<sup>15</sup>. The company used the atmosphere of election in Poland (the anniversary of the lapse of communism and first free election) and created a series of commercials titled: ***The first free face of Netia election.*** Polish telecommunication operator used celebrities in the campaign (designed in an election campaign style). The spots invited to take part in voting for the face of Netia and presented the candidates with their voting list numbers. The persuasive impact of the messages increases as receivers feel important — it is them that will decide who is going to promote the product. Each of the candidates (renown and valued Polish actors: Tomasz Kot, Piotr Adamczyk and Magdalena Rózcicka) presented their election program, their advantages and skills. The first candidate (Tomasz Kot) by the slogan: “hop and jump” in a funny way shows how easy it is to change the operator to Netia (avoiding complicated procedures). Second candidate (Piotr Adamczyk) and his slogan: “Everywhere” points out to the wide reach of the operator. The “flexible” candidate (Magdalena Rózcicka) emphasizes the possibility to adjust the offer to one’s individual needs. The other spots are parodies of the world of politics (re-creating the political mechanisms, strongly thickening and exaggerating the characteristics of the prototext and causing comic effects). We can watch a very emotional election debate between the candidates (available on YouTube). There was also a special website through which one could cast a vote on their candidate, ask them questions or support their electoral staff e.g. by creating new slogans (receivers had a chance to become the senders of the message, this increases their engagement and weakens their criticism towards the product).

The susceptibility to persuasion addressed primarily to the young people is increased by the sympathy felt towards the actors featuring the commercials. This often leads to uncritical, instinctive, unreflecting acceptance of the advertized products.

## Summary

The results of the game between senders and young audience in advertising messages can vary. Receivers may believe in the message completely and be influenced or — being aware of the persuasive strategies and conventions in advertising — they can resist such message. The game with the sender is not only about making receiv-

<sup>15</sup> Netia SA – Polish telecommunication company, provider of television, Internet and mobile services.

ers laugh, delighted, giving them the chance to recognize various suggestions and discover the meanings of metaphors<sup>16</sup>. The game is over according to the sender's intent only when recipients buy the product. Only then the communication act is successful. Illocution (sender's intention) turns into perlocution (receiver's response).

Getting bored with the traditional forms of advertising, negative attitudes towards such messages and their superficial reception forces to look for new persuasive means. The influence of advertising is investigated in three basic layers: cognitive, emotional and behavioral. The cognitive sphere of advertising is today reduced to minimum. Receivers (especially young representatives of the network generation) are no longer treated as passive participants of market communication. The processing of information by receivers depends on two groups of factors: commercial-related (the form and content are to draw receivers' attention and raise their interest in the product) and receiver-related (their somatic personal characteristics, physical condition and established cognitive schemata).

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