



# STORYTELLING AS MODERN ARCHITECTURE OF NARRATION IN MARKETING COMMUNICATION

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## ABSTRACT

Defining advertisement is difficult because marketing communication is a dynamic phenomenon that is constantly developing and is technologically conditioned. The phenomenon of advertising combines still new spheres of human activity, thus entering the realms of sociology, psychology, linguistics, cultural studies, ethics, aesthetics, law or economics. This diversity makes creating a single, complete and thorough definition of the phenomenon impossible. Certainly, one can say that its content depends on the adopted research perspective. In general, most definitions tend to state that advertising is the information about particular goods and the encouragement to their acquisition.

Advertising as a communication statement includes all statement functions as highlighted by Roman Jacobson, from expressive, to impressive, cognitive, and ending with the metalinguistic and the poetic one. These last two functions of marketing statements are characteristic of modern advertising, striving to cover its external persuasiveness. The persuasive nature of advertising causes its constant evolution, change and adaptation to the times, places or culture within which it operates. Further, advertising is constantly looking for still fresh and innovative means of expression. It also amends the existing system of rules for the valid standards. Using the values that are highly appreciated, such as beauty, goodness, and sublimity through aptly selected narrative techniques tends to an etherisation of the message and elimination of overt persuasion. Persuasion identified with the marketing message with informative and manipulative overtones turns into a coded persuasion, which is the basis for erecting the narrative superstructure in the form of storytelling elements. In the wake of recent changes to generate new trends in designing marketing messages, advertising can be reduced to signification not just appearances but whole stories.

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Narration in the advertising messages is by no means a modern invention. This type of communication is derived from Ferdinand de Saussure's theory of signs, Jung's theory of archetypes, Campbell's model of monomyth, and Barthes' concept of the symbol and the meaning together with his theory of the marketing message imperative to be based on a narrative, to concoct a story, because only a story has the potential imprint in memory, all can be inscribed into de Saussure's system.

Stories in advertising messages combat the indifference of the recipient of these messages. To correctly decipher the content encrypted in the image, the symbol or reference to a myth, the consumer must engage intellectually with the substance of the message. That kind of approach to marketing communication ensures permanent contact with the conveyed information that is memorized and germinates there generating the need for ownership.

## INTRODUCTION

Defining advertisement is difficult because marketing communication is a dynamic phenomenon that is constantly developing and is technologically conditioned. The phenomenon of advertising combines still-new spheres of human activity, thus entering the realms of sociology, psychology, linguistics, cultural studies, ethics, aesthetics, law or economics. This diversity makes it impossible to create a single, complete and thorough definition of the phenomenon. Certainly, one can say that its content depends on the adopted research perspective. In general, most definitions tend to state that advertising is the information about particular goods and the encouragement to acquire them (Doliński 2013).

Nowadays, people who create advertisements apply increasingly sophisticated methods that are to help influence the human mind. Some of those who receive marketing messages think they are immune to advertising. Further, the mechanisms of advertising are not as clear as it is commonly believed. Advertising may affect the recipient, even on the subconscious level, thus packing a hidden power that influences recipients, even when they are not aware of the forces at work. In the conclusion of his research on the perception of the information contained in the transmission marketing, Robert Heath argues that even if the recipient does not pay attention to advertising, he/she remains under its strong influence (Heath 2013).

The main body of the text is devoted to storytelling as a narrative technique used in advertisements as skilful modes of waking the recipient of commercial message from lethargy and indifference resulting from too intense exposure to the stream of information. As a marketing tactic, storytelling is based on the premise that people remember information better when it is told as a story rather than presented as a list of facts. Stories are more relatable and inspire an emotional response in the audience. Any marketing campaign that rouses an emotional response, whether it be empathy, sympathy, outrage or laughter, is more likely to be remembered. Storytelling involves the audience in the process by engaging their brains on multiple levels. In the course of the discussion, the following terms will be of particular importance: myth, archetype, symbol, image, and monomyth.

## THE SEDUCTIVE POWER OF STORYTELLING AS A MODERN ARCHITECTURE OF NARRATIVE IN MARKETING MESSAGES

Both practitioners and theorists of marketing are adamant in their belief that the most important goal of advertising is to be etched in the memory of its recipients. They argue that this would only be possible when employing repetition of visual identification marks and the product name. Currently, however, another tendency is becoming increasingly apparent in advertising, according to which neither the logo nor the slogan is permanently ingrained in the consciousness of the consumer. The center of gravity lies with the narrative element that contributes to the growth of the interest in the brand. Complex narratives used in the advertising message create excitement and generate consumer demand, thereby making her or him dependent on the product. The post-modern world of communication, which has already seen diverse elements and has already grown accustomed to various phenomena, confronts the consumers with stories, and not, as hitherto, with a uniform and one-dimensional informative advertising message. The recipients are challenged to accept the interpretation of hidden meaning and to confront with intertextuality. The consumer has to face the interpretation of the references to various images, meanings, myths and archetypes.

As part of the most recent trend prevailing in the advertising communication, the recipient is immersed in a world of symbols wherein meanings and the string of possible interpretations enforce the need for a continuous process of decrypting the camouflaged content and the hidden meaning. Advertisers part with merely displaying messages and obvious, easily verified, persuasion techniques, because message recipients have managed to get used to this type of advertisement, and consequently became indifferent to the stimuli provided by this kind of marketing message. The stories on the brand delve into numerous myths and archetypes; they use symbols and images rich in meaning. The recipients of advertising want to experience certain values, not just an empty message. They wish to see the brand, not the product itself. This change of perception can be attributed to a certain over-stimulation of the contemporary message recipients. The narratives in advertising engage the recipients and force them to decode the hidden information, to extract the meanings submerged in a narrated story.

In the postmodern age marketing, particular brands function as phenomena that must be seen in isolation from the products signed by a given company. The brand transfers into the realm of concepts permeating the area of culture, as mentioned in the book on storytelling by Grzegorz Kosson (Kosson 2014). The marketing message ceases to function in the quantitative, qualitative or purely informational sphere. It separates itself from the obvious instruments of persuasion and rejects the tools forming creative messages. Advertisements do not focus on the hard and tangible characteristics of the products, but become the carriers of meanings, senses, and told stories. Modern epic style of advertising message is based on the fact that the images are a part of the collective subconscious.

## Metaphors and symbols

It can certainly be said that some marketing messages have a special power of reaching the audiences who may or may not be aware of this phenomenon. The secret lies in using appropriate symbols and metaphors in the advertising message that create a specific type of message addressed to the current or potential buyers of the product. This message is a composition of different elements that assume a linguistic and visual form. However, not all forms of verbal and non-verbal communication determine the strength of the impact on the consumers to the same extent. When analyzing, for example, the advertisements aired on television, one notices that some of them reach their audiences more accurately and stay longer in the viewers' memory. The study of the human brain conducted over several years has expanded the knowledge about the paths of perception. The results enabled the formulation of some fundamental assumptions about the proportions that presently constitute the starting point for effective advertising messages. One of the most important conclusions is that as much as 95 percent of the information goes to the brain beyond one's consciousness and only the remaining 5 percent travels to one's consciousness (Heath 2013). Additionally, it is worth remembering that out of ten basic information systems that constitute interpersonal communication, only one is based on verbal language. The remaining nine systems are non-linguistic forms. It is established that as much as 80 percent of interpersonal communication is achieved using non-verbal methods, thus verbal modes of communication constitute only 20 percent. Hence, it can be concluded that consumers think in images rather than words. Therefore, given then these assumptions, the realm that ought to be searched for the elements responsible for the power of advertising impact on consumers is the subconscious.

The obvious task of each advertising message should be attacking the subconscious of the consumers using possible forms (means) of non-linguistic communication. The creators of advertising cannot, however, confine themselves only to this area, because the means of communication reaching the subconscious can take both verbal and visual form. Furthermore, some forms of verbal communication may significantly increase the effectiveness of communication. A good case in point is the advertising slogan, which takes the linguistic form. Numerous marketing research reveals that one of the most memorable elements of any advertising campaign is its motto. Slogans involve efficient and effective engagement of the customer's attention and remain permanently in the minds of the consumers. The slogan is the actual advertising leverage. Finally, non-verbal communication is achieved by various measures, such as touch, gesture, posture, gaze or voice intonation. Naturally, not all of these elements have the same level of impact on the human mind.

A symbol can be an object or a sign that is present in or represents and denotes certain concepts or activities. It can be visual in its nature, such as a logo, an image or a colour. A symbol can be a single word, sound, sign, or even a tone of voice. A symbol equals simplicity; it is a direct and synthetic emotion-packed message. An advertisement-based symbol makes the message to be conveyed strong, valuable, and memorable.

Another important element of the advertising message is a metaphor, which is a means of language expression that allows for conveying one thought with the use of some other concept. Metaphors are close to the addressees of marketing communica-

tion. People have been creating them since the early childhood and frequently have used them in everyday communication. The calculations reveal that one minute of a spoken language includes six metaphors. Metaphors help the customers perceive the marketing message and describe the world, and advertising is an integral part of this world. Metaphors focus the attention and affect the perception as well as influence the decisions and actions of their recipients. At the same time, they are an effective mode of reaching the consumers' subconscious. Marketing messages taking into account symbol and metaphor in the communication, undoubtedly demonstrate a higher effectiveness of the message, as they are perceived by the consumers not only at the conscious level, but they reach the deepest recesses of the mind, subtly seducing it.

### Significant and marked. The essence of the mark

Roland Barthes drew a theory of myths, the presence of which in everyday life is second to none. Narrative advertising must include elements like an archetype, a symbol, a myth, an image or a metaphor. Otherwise, the advertising message will not be effective. According to the scholar, the narratives have triumphantly entered marketing communication to restore the blood and pulse to advertising, as the only tales that possess the potential to imprint in the recipients' memory (Barthes 1970). Barthes himself in his academic work relies on the theory of Ferdinand de Saussure who refers to the communicative combination of a concept and an acoustic image. A linguistic sign, then, connects not an object and a name, but a concept and an acoustic image. The latter is not the material, and purely physical sound, but a mental reflection of sound, an image that provides a sensual testimony about it. A word treated as a character dual in its nature, resulting from the junction of two components. Both of these components contained in a linguistic sign are therefore of psychological nature and are connected by a bond of association.

Relying on de Saussure's sign theory, Barthes allowed the possibility of studying extra-linguistic cultural areas, such as iconic signs, thus successfully transferring the method used in linguistics to the realm of the image. In his later works the scholar indicated that the characters did not have stable denotive meanings but were polysemous. Therefore, these particular characters are carrying a lot of potential meanings and can be interpreted in many different ways. An important element of Barthes' theory is a fact proclaiming that the production of meanings requires the active participation of the recipient of a given message and the engagement of his or her cultural competence. Barthes pointed out that it is the recipient of the text model who creates its significance, as it is an interactive process. Furthermore, the interpretation of the text largely depends on the knowledge and the repertoire of cultural and social codes the recipient possesses.

### The power of myth. The might of archetype. The coherence of monomyth

Another imperative element of epic marketing messages is the myth. Bronisław Malinowski, a social and economic anthropologist who researched the Trobriand Islands culture, compared a mythical image to a narrative, which resurrects an ancient reality (Malinowski, 1990). Furthermore, he proved that a myth is narrated to satisfy deep reli-

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gious needs and moral aspirations. Roland Barthes (Barthes 1957), on the other hand, defines myth as a word, a language, a mode of communication, thus emphasizing its formal and instrumental definition. By becoming a word by scooping significance for the community, each concept or object can become a myth. In order to understand a myth it is important to define its intention, i.e., a set of meanings and connotations associated with it and contained in a given form, an image, which is a carrier of content. A myth exists because of the reception of intent given to it by the creator or sender of myth. According to Barthes, a myth is a kind of stereotype, a collection of associations, with which a person thinks and which a person uses to justify all that is not warranted from the empirical perspective. These two modes of perceiving the myth outline two main directions of the scientific approach concerning it. The former binds the myth to the type of primeval society, an archaic or a preliterate one. The latter joins the myth with the universal forms of thinking, manifested in various societies.

Surely, the marketing message is nourished by the second type of myth. Communication in advertising, where a narrative is the core, is focused on myths, symbols, and monomyths. It relies on stories with a clearly defined scheme that exhibit replication of fixed types of characters, i.e., on archetypes among which Carl Gustav Jung defined certain reappearing universal forms of mental experiences (Jung 2012). These forms are common to all humans as psychological equivalents of instincts. They are passed from generation to generation as patterns of behaviour, feeling, and thinking. Jung named them archetypes, which in analytical psychology represent the deep layer of psyche or the collective unconscious. Archetypes can be compared to preimages that hold basic psychological significance of collective dominants. The archetypes are rooted in an individual's binding the whole of his or her symbolic existence. They influence an individual's behaviour, beliefs, ideologies, and ways of thinking. The outcomes of archetypes are defined as the effects of psychological necessity. That is why ideologies and religions have such a significant impact on the human psyche. Using their power, archetypes augment the importance of perceived content. That is why advertising narratives bear such great power of impact. As they employ archetypal images, they efficiently reach the collective unconscious, which has developed mechanisms to connect the image with the content, labeled with meaning. Through the contact with the archetype used in marketing communication the psyche allows for the access of all that is common to all humanity. The symbols activate some associations, feelings, and inner experiences of an individual. A symbol commands the structure of thought, influences its intensity, and stimulates the process of decoding the information effectively enough so that the information contained in the marketing message remains in the mind of the consumer on a permanent basis.

Jung's theory of archetypes was employed by Joseph Campbell, an explorer of world mythologies, who discovered that most of the myths from around the world repeat the same themes and the same sequence of events (Campbell 2013). This trailblazing proposition is going to be of great importance in the context of the use of archetypes in advertising narratives. Campbell called this phenomenon a monomyth or a single myth. The scholar dealt with the phenomenon of monomyth in his book titled *Hero of a Thousand Faces*, in which he described a typical hero's journey repeated for thousands of years in countless myths from around the world. The protagonist, or the hero, of the monomyth, is usually a warrior or a knight, endowed with strength and courage. It can

also be a traveler, a conqueror, a builder of civilizations, a philosopher, a scientist or an artist. The road, or rather the journey that he has to travel is essentially the same for all types of said hero. During the trip, the hero is transformed. The sense of need commands him to depart and start his quest; its completion and reaching the destination changes both the hero and his surroundings. In the course of this mythical journey, the help from the outer world becomes important. Every hero meets a wise teacher or an assistant, thanks to whom he achieves wisdom and magical powers. The journey itself has many stages, separated by thresholds; each of them has a guard that the hero has to defeat. The hero is put to a number of trials, such as slaying the dragon, gaining treasure or rescuing the princess. The final and the most significant challenge that the hero has to pass is the encounter with death. This test invariably requires from the hero the ability to follow his heart and the knowledge that comes from intuition or superhuman power.

Campbell's monomyth theory shares many features with Jung's archetypal images. Undeniably, archetypes, myths or monomyths constitute the cornerstones of any narrative, while maintaining the consistency of the story. Additionally, they become a key necessary for decoding or analyzing the story. Without them, the tales would be indecipherable. In other words, building a lucid story would not be possible.

#### The advertising message as seen in the framework of commercial semiotics

Semiotics is a branch of science dealing with the study of signs and symbols. Its founding fathers are a Swiss linguist, Ferdinand de Saussure, and Charles S. Peirce, an American philosopher, each of whom pioneered the science of signs. Semiotics has played a significant role in linguistics and cultural anthropology. The first to apply it to marketing was Roland Barthes, who used it for Renault. Virginia Valentine from Great Britain focused on practical application of semiotics. In the 1980s the scholar initiated the British school of semiotics and within twenty years, semiotics became an important tool supporting marketing decisions. The discipline is based on three elements, namely signs, code, and culture. The signs function as man-made signals that are received through the senses, whereas culture is a system of rules, principles, and patterns that reveal themselves in everyday consumer behaviour. Culture can be studied using the techniques of observation and analysis of cultural content, such as stories, fairy tales, gossip, television series, commercials, and magazines. The semiotic analysis assumes that the hidden meanings contained in the marketing communication are rooted in culture. These hidden meanings create the world and the reality in which the recipient of the marketing message is immersed.

Commercial semiotics recurses to the interpretation the text and draws attention to its context, discourse, and meaning. It examines the commercial message within the framework of myth, symbol, sign and cultural code. The key assumptions of commercial semiotics refer to the belief that consumers' behaviour, choices, and decisions are programmed by the culture in which they function. Commercial semiotics provides an explanation of the signs in the consumer's culture, about their creation, functioning, and distribution (Lévi-Strauss 2011). The scholar noted that the primary relationship in a myth is that of juxtaposed binary oppositions: good-evil, human-animal, heaven-earth or lie-truth. This need for ordering the world, which is a natural part of human culture,

is called “The Notness Principle” according to which the actual cognitive process that gives meaning and significance to objects is understanding what something is not rather than what it is. The concept of goodness is realized only when based on the awareness of what evil is. Life is not death, sin is not holiness, and dirt is not cleanliness. Every culture or sub-culture produces various sets of binary oppositions characteristic to itself. They play a vital role in the socialization and bonding the members of a given cultural group.

In ancient and primitive communities, those binary pairs of opposition were unmistakably revealed in myths and stories passed orally from generation to generation. In contemporary society, they became the function of the mass media. Series, movies, entertainment, glossy magazines, books, advertising, packaging, and even shop interiors are a source of continuous communication that reveals sets of cultural oppositions essential for the community.

### Storytelling or the power of narration

In her article on storytelling Monika Hajdas proves that the age of science-oriented minds’ domination is gone for good, and the future belongs to a different kind of people altogether, with a different mindset, creative and filled with empathy, namely the right-hemisphere thinkers (Hajdas 2011). Storytelling in the marketing message allows for conveying large amounts of information to the recipients. On the other hand, this kind of communication evokes emotions in the target group and energizes the recipients. Within the framework of the aforementioned discoveries by Jung, Barthes or Campbell, storytelling is nothing new. After all, every story is made up of images, symbols and myths that are subject to a process of decoding by the recipients. The analysis of the references to tradition and cultural motifs or to myths and archetypes should make us keep in mind the prevailing fact that the development of master story messages or morals, is based on universal truths supporting certain immutable values. Apart from this, an element of conflict is a paramount one; it serves as a driving force of a story. The characters are equally important, and the glue of the story is a myth or an image, some meaning carrier that makes a story consistent. A well-constructed story is memorable; it activates not only peripheral awareness but also the cognitive perception.

Klaus Fog claims that the stories in the advertising messages humanize the brand, the sender and, to certain extent, the recipient (Fog 2011). A story can be told in numerous ways. Brands build their image by telling stories about their origins. The epic style of the advertising message is also the consequence of recalling the person of the founder or the creator of the advertised enterprise or artefact as a unique personality who can remain in the memory of the recipient. The narratives in advertising frequently contain stories of the protagonist discovering the sense of existence or the meaning of life and finding the answer to the questions of who he or she is and why she or he is at that particular place in life. The narratives often show the transformation of their protagonist, the fight against all kinds of adversities and the ultimate victory. Frequently, they present the mission of the company as well as its founder.



### Brand in narration. A case study

A coherent and convincing story has numerous advantages. Storytelling distinguishes the brand, giving it a distinct image, thanks to which its products gain a sustainable and invisible competitive advantage. Creating a story explains the existence of the brand, outlining its purpose and mission. Thanks to engaging the narrative in the advertising message, the brand becomes multi-dimensional. The recipient of the message does not focus on the product but looks for something more, a unique and personal tale.

One of the brands that consciously and consistently communicate with the consumers is IKEA, which has democratized the interior design. It made customers believe that even the simplest and least important items surrounding them may be aesthetically pleasing. So, IKEA set off on an expedition for the beauty on one's doorstep, and by creating multi-threaded and multi-level advertising campaigns has proven its strong position on the market. IKEA does not avoid simple, purely informative marketing messages that are present in the product catalogues or in a series of spots based on highlighting the benefits of their products, their descriptions, names and unit prices. The brand is also no stranger to a creative communication message, which is an important and necessary complementation of the persuasion hidden in its consumer-focused communication.

In the recent commercials IKEA has begun telling tales. In its narratives, the brand refers to cultural and mentality changes occurring in an affluent society in which interpersonal connections and relationships become either distinctly loosened or virtually disappear. The situations depicted in the commercials relating to family life are far from being idyllic. In one of the spots, a girl, who is the protagonist of the film, has puppets living in a wooden toy house. Everyday life of a doll family consisting of a single mother who raises her son, is far from sugar-coated or glossed reality depicted in most advertisements presenting family as a perfect two-parent community. A single mum diligently fulfills her obligations towards her child. The only example of a breach of her parental duties appears when she returns home tipsy early in the morning. In the morning the son serves his mom, a little under the weather at the moment, breakfast in bed. Although the family order is disturbed, the order guaranteed by IKEA's functional wardrobes, chests of drawers or shelves is perfect. The title of the narrative, "One room paradise," is a valuable complementation of the message.

The creators of Nike marketing believed in stressing the mission of the brand, i.e., promoting sports among non-professionals, which is important when building a coherent advertising campaign. They also stressed the message of applying new and improved technologies while working on their products. Marketing narratives used by the company are based on providing a motivation to change, which if further strengthened in the advertising slogan, "JUST DO IT" to which many people who are engaged in physical activity professionally or purely as a hobby, can relate. Nike brand powerfully identifies the product, strongly describes it, makes it a sign of quality and helps in choosing the optimal items, thus providing it with identity and personality. With such a recognizable brand, the image how this brand is perceived by the consumers, its identity and how the brand wants to be seen, need to be consistent. Nike is the perfectly selected name of the brand. In the company's narrative everyone is a winner; the logo and the

catchy and motivating slogan, "JUST DO IT," are the distinctive elements of the brand among many others sports apparel brands.

The narratives used in advertising videos emphasize the superhuman strength of body and mind of the sports heroes, but also of ordinary people who are not fully aware of their potential. The narratives used in Nike's advertising spots employ the motif of a hero or a heroine, who battles the weaknesses and imperfections of their bodies. The message is supported by a dynamic and invigorating background music, which creates a valuable complement to the hidden persuasive statement. Advertising spots of the company producing sports shoes and clothing constitute a coherent story about the bumpy road that a person, struggling with her or his body that is often puny or flabby, has to overcome. The camera follows the players, professional athletes and regular people from birth through childhood, adolescence, and early youth as they struggle with their weaknesses and imperfections. Fighting the adversities and the resistance and the flaws of the body and mind is the primary motif of the epic message. The authenticity of narrated stories is further supported by defining the critical turning points in the protagonist's journey. Both the sports stars and users for whom sport is a hobby experience the crisis of body and mind; they often fall and are defeated. The protagonists of the narratives, however, always get up and resume their battle with an even larger fortitude and determination. Why? Because they have made certain decisions and they have the potential, the strength, and the charisma to abide by them. Above all, however, they have Nike footwear and sportswear. The emotional power of the narrative, the force of motivation and the relevance of communication distinguish Nike's advertising messages from other companies producing sports clothing and accessories.

Furthermore, it is worth noting that Nike brand was among the first to challenge and redefine the image of active women in sports. The female protagonists in Nike's ads face their daily struggles but keep walking or jogging the set the path that leads to achieving their goal, fulfillment and victory in the fight with and also for themselves. The woman in the Nike stories is honest in her efforts. She is tired, sweaty, has red cheeks and no trace of makeup on her unrealistically fresh face. The protagonist is a warrior, a brave figure genuine in her physicality.

Procter & Gamble, a global multinational holding company that produces mainly cosmetics and personal hygiene products, in their storytelling communication addressed to the consumers, decided to highlight the emotions that are closely associated with strong emotions surrounding love between a mother and her child. As a sponsor of the Olympic Games, the company decided to talk about characters that for a long time have been unnoticed and unappreciated, namely the mothers of successful athletes. As the protagonists of the narratives, the mothers became the driving force and in a sense the orchestrators of their children's success. Thanks to the painstaking daily work involving taking care of the children and the household, slowly but gradually, step by step, they facilitated their children's physical and intellectual development and helped them overcome difficulties or problems associated with injuries. These everyday life heroines are among the authors of their children's success, often giving up their own fulfillment. In their everyday battles, they are accompanied by lesser stars, Procter & Gamble products, which support these moms in their daily, frequently arduous or mundane tasks. The brand story, then, can be seen as paean for all the moms who have remained unno-

ticed, who do not expect applause or fame, as the fulfilled, successful and loving children are the best reward for their work.

## CONCLUSIONS

Advertising as a communication statement includes all statement functions as highlighted by Roman Jakobson, from expressive to impressive and cognitive and ending with the metalinguistic and the poetic one. These last two functions of marketing statements are characteristic of modern advertising, striving to cover its external persuasiveness. The persuasive nature of advertising causes its constant evolution, change and adaptation to the times, places or culture within which it operates. Further, advertising is constantly looking for still fresh and innovative means of expression. It also amends the existing system of rules for the valid standards. Using the values that are highly appreciated, such as beauty, goodness, and sublimity through aptly selected narrative techniques, advertising tends to aestheticize the message and eliminate overt persuasion. The persuasion identified with the marketing message full of informative and manipulative overtones, turns into a coded persuasion, which is the basis for erecting the narrative superstructure constructed as storytelling elements. Ewa Szczęsna summarises advertisement as a text depicting the process of signification of appearances (Szczęsna 2003). In the wake of recent changes to generate new trends in designing marketing messages, advertising can be reduced to the signification of not just appearances but entire stories.

Narration in the advertising messages is by no means a modern invention. This type of communication is derived from Ferdinand de Saussure's theory of signs. Jung's theory of archetypes, Campbell's model of monomyth and Barthes' concept of the symbol and meaning together with his theory of the marketing message imperative to be based on a narrative in order to invent a story, because only a story has the potential of being imprinted in memory, can all be inscribed into de Saussure's system. Stories in advertising messages fight against the indifference of the recipients. To correctly decipher the content encrypted in the image, the symbol or reference to a myth, the consumer must engage intellectually with the substance of the message. That kind of approach to marketing communication ensures a permanent contact with the conveyed information that is memorized and germinates in the recesses of the mind, thus generating the need for ownership.

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