

The Application of Emotion Creative Strategy in Advertising Design

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The meaning of advertising is generated through how audience perceive, observe, describe, and interact with advertising. Modern advertising is not only a bare statement of fact, it is far from being a reliance on literal and logic. On the contrary, it is rather a combination of many types of concept communications, containing language. Applying the emotion idea can be easily to elicit perceptions, interpretations, and the affective response of the consumers with regard to the information being advertised. The key concept also facilitate the process of explicating different situational phenomena that demonstrate certain attitudes, beliefs, and values.

Keywords: emotion resonance, communication, subjective, behaviour, divergent genres

Emotion penetrates life, exists as a feeling and an inner state of human beings in every day, and fills the interpersonal gap between people (Strongman, 1978). Emotions are not only a linear phenomenon, but also are feedback processes (Plutchik, 2001). Emotional resonance is crucial and has been highlighted in business marketing and everyday advertising. Ferreira, Brandão, and Bizarrias (2017) point out that positive or negative emotions can affect consumers' responses. "Such behavior, at once very affective and very controlled, very amorous and very civilized, can be given a name: *delicacy*: in a sense it is the 'healthy' (artistic) form of compassion" (Barthes, 1978, p. 58). For Barthes, emotion is a type of feeling; it is an indispensable element of communication. It is considered as an effective functional during information processing. "I remember in order to be unhappy/happy—not in order to understand" (Barthes, 1978, p. 217). According to Barthes, many emotions derive from a subjective rather than an objective rational. Comparing to using low emotional content in advertisement, using high emotional advertisement often generates more durable results. Dillard and Peck (2000) state that the research of emotion in communications has been widespread, and Morris, Woo, Geason, and Kim (2002) point out that many researchers in the advertising field have demonstrated evidence that emotion affects the power of persuasion. Customers may purchase or pay close attention to certain themes and their related products because of their emotional resonance (Altstiel & Grow, 2015). "The 'perpetual mutability' which animates me, far from squeezing all those I encounter into the same functional type, violently dislocates their false community: errantry does not align—it produces iridescence: what results is the nuance"

(Barthes, 1978, p. 103). According to Barthes, emotion can evoke numerous feelings, and so as an advertiser it is imperative to understand and use emotion appropriately. In the 1980s, a powerful relationship was established between consumer attitudes and behaviour and in 2002, Morris and his colleagues analyzed the close connection between emotional and behavioural motivations (Petty & Cacioppo, 1986). Actions usually occur after feelings, and emotion can trigger the behaviours of audience in the target market. Rodgers and Thorson (2012) state that all advertising needs to be emotional if it is to be effective. Furthermore, Lam (2001) indicates that emotion is one of the most compelling aspects that promote a customers' purchasing behaviour. According to Lam, emotion can evoke a more effective response and so gain more influence on an audience's thinking. Fredrickson (2001) points out that positive emotions can lead to an audience accepting advertising and connecting with the product. The emotional response is thus a crucial component of effective persuasion in advertising.

Consumers' emotions are considered to be an important aspect of a brand's future success, as this factor can increase or decrease customer satisfaction. "Today, emotion is conceptualized as an organizing force related to key human goals and needs" (Rodgers & Thorson, 2012, p. 69). Wang and Wu (2015) state that emotional appeal consists of four categories: admiration, pride, disdain, and guilt. Emotional factors relate to all feelings induced by the plots and the environment in advertising, for example, arousal, pleasantness, and so forth. "During the 1970s, psychologist Paul Eckman identified six elementary emotions: happiness, sadness, fear, disgust, anger, and surprise—different types of emotions that influence our lives and how we interact with others" (Cherry, 2018). Quartier and Van Cleempoel (2008) state that it is imperative to a brand's future that it be able to express and transfer emotion through advertising. The constituent factors of an advertisement, such as layout, sign, aesthetic, music, odour, temperature, sound, and so on are also useful. Through the above elements, the audience can experience a multitude of emotions, and some of these are involuntarily conveyed through body, speech, and facial expression. "Emotion can cause one's muscles to tense; it can be expressed as a facial gesture, clenched fist or an action such as running, attacking or yelling" (Plutchik, 2001, p. 348). According to Plutchik, emotions can generate muscles in the body to shift automatically. For instance, during happiness a person might smile, the voice may sound more excited, and might jump higher—perhaps these processes are unconsciously. Emotion generally has an influence on the stimulus that began in the first place. "Efforts of the amorous subject to understand and define the love being 'in itself', by some standard of character type, psychological or neurotic personality, independent of the particular data of the amorous relation" (Barthes, 1978, p. 134). In Barthes' terms, to some extent, emotional diversity depends on individual personality, psychology, personality, and so forth. Barthes (2012) points out that image has a power of conversion that requires some depth analysis. For Barthes, the images can trigger different feelings, but audiences will gain a different understanding of advertising depending on their specific culture and background. For example, Morris and Waine (1993) point out that emotional responses to advertising in the USA are different between older and younger people. Morris, Bradley, and Wei (1994) state that cultural differences will lead to a different emotional response in the advertising field.

It is important to be aware how triggered the emotion to work. Emotional resonance is a valid creative method when used in marketing communications. Psychologist Robert Plutchik (2001) points out that emotions can be integrated to shape different feelings, the same as colours can be mingled to generate other shades. According to Plutchik's theory, many complex emotions are usually partnered with basic ones, with the

fundamental emotions acting something like building blocks. For example, elemental emotions such as trust and joy can be connected to produce love, and in other words, emotions do not take place in isolation (Cherry, 2018). For example, when someone thinks, “He/She is in danger”, thus that person maybe probably feel fear. Instead, there are gradients of emotions in human beings’ experience and these different affections are deeply inter-related. An emotion reaction is that a person begins to tend to behave differently rather than normally behave. Researchers have found that emotional memories can enhance and shape conscious minds of the brand or the theme of advertising. Fog (2010) states that in Western marketing, emotion is used for better sales of products. Therefore, the effective strategy of exploiting emotional connections in an advertisement is a modern tool for brand shaping. Bolls (2010) points out that some researchers have strived to seek the underlying dimensions of emotional reactions rather than being satisfied with superficial emotional categories. It is necessary to note that positive emotions can transfer a positive response. If there is a negative message in advertising, even if the initial emotional response is positive, the new information will cover the former positive framing. “The act of simply lifting out any of the senses—whether it’s the sense of sight, touch, hearing, smell or taste. Isolating one of them alone always creates an emotional connection” (Buster, 2013, p. 23). These elements need to be considered by advertisers. “Mehabrian and Russell (1977) formulated one of the most widely accepted models of emotional response that uses pleasure, arousal, and dominance (PAD) as the three necessary and sufficient dimensions of emotion” (Rodgers & Thorson, 2012, p. 89). Negative emotions lead to audiences’ not having a positive attitude to a product. Bessarabova, Turner, Fink, and Blustein (2015) point out that negative emotion is counterproductive in consumer marketing and difficult to achieve the desired results. Emotion as a complicated process with functional advantages both in increasing and in communicating the individual’s opportunities of development, symbolizes proximate approaches to achieve evolutionary fitness.

A powerful brand should be attached to creations and emotions. “Here everything expresses penetration, gravity, frankness” (Barthes, 2012, p. 183). For Barthes, emotions are deemed as forces which can be accumulated until they burst violently forth. Barthes (1978) points out that the slightest amorous emotion, whether of disappointment or happiness, usually brings viewers to tears. Pillemer (1998) states that in the brain the “attachment” is an integral organization which shapes methods that affect emotional, memory, and motivational procedures with aspect to important others. Because the customers’ decisions are based on more subjective concepts, this requires brands to create more new forms of advertising and allow the works to meet the needs of their customers. Fiske and Taylor (2013) state that persuasion, memory, and decision can be formed through different positive and negative emotion perceptions. Because of this reason, advertisements can convey positive and negative attitudes, and these various decisions by people in different emotions patterns. However, Yim, Yoo, Sauer, and Seo (2014) state that advertisements possess the potential to stimulate positive feelings while decreasing negative emotions. Consumers can remember the brands’ experiences by transferring it into an autobiographical memory. It is a kind of anecdotal memory and can be easily remembered the experience creating who we are (Conway & Pleydell-Pearce, 2000). For the sake of maintaining the faith of customers amidst fierce modern competition, it is an advisable method to build an emotional experience which is related and distinct from others. The interactive relations between emotions and actions are implied by different visual materials. “We shut ourselves up in a mutual kindness, we mother each other reciprocally; we return to the root of all relations, where need and desire join” (Barthes, 1978, p. 224). For Barthes, emotion as a core factor can

strengthen the relationship between people as a ligament. The relationship between emotions and actions must be closely associated first in designing the story plot of an advertisement. In fact, emotional elements in advertising can influence the consumers' perception of a brand and reinforce to buy brand awareness, ultimately, influencing a consumers' decision to buy.

In conclusion, advertising has more influence on a brand if it is able to reinforce the emotion that is embedded in the advertisement. Emotion can be created, rather than formed. The features of advertising should capture the emotion and cognition of the audience. Fog (2010) states that in Western marketing, emotions can be used to promote the brands' reputation and make the product stronger. The important is to have evaluations on cognitive and emotional impacts in the consumer environment which is equal to the brand and product assessment, and shopping experiences for consumers (Dennis, Michon, Brakus, Newman, & Alamanos, 2012; Dennis, Michon, & Newman, 2008; Dennis, Newman, Michon, Brakus, & Wright, 2010). Louie (2008) points out that in modern Chinese society the central government utilizes nation-state ideology as a dominant reference for emotional transference and personal identification. In the advertising field in China, there are numerous components relevant to the nation-state and most of them praise the national policy or national spirit, this is why Chinese advertising always lacks of effective creative strategies. In "Well, and China?", Barthes points out that "In short, China offers very little to be read aside from its political Text. That Text is everywhere: no area is exempt from it" (Barthes, 1986, p. 118). According to Barthes' theory, various patterns reappear constantly in China, complicating the procedure by which individuals interact with their environment. Perhaps emotions are even more personal and individualistic than rational thought and behaviour. Successful advertising depends on discovering human emotions and cognition, whether positive or negative, to resonate with people. Advertisements can create emotional responses among its audience. "The imperfect is the tense of fascination: it seems to be alive and yet it doesn't move: imperfect presence, imperfect death; neither oblivion nor resurrection" (Barthes, 1978, p. 217). Hence, it is crucial to utilize creative strategies to convey true and appropriate emotions in an advertisement for the target audience's acceptance.

Emotions play a significant role in every cultural field, from affecting how people engage with others so that influencing the decisions to make. By grasping some of the divergent genres of emotions, it is easier to gain a deeper understanding of how emotions are conveyed and influence behaviour. It is necessary to note that no emotion is blank; on the contrary, the many emotions that people experience are complex and nuanced. Emotions can create the varied and rich structure in advertising field.

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